



Sale 781

THE TITO GIAMPORCARO COLLECTION OF  
GREAT BRITAIN'S MULREADYS AND THEIR CARICATURES  
AND BRITISH PRINTED AND HAND-ILLUSTRATED ENVELOPES



Thursday, October 17, 1996

*Robert A. Siegel*

AUCTION GALLERIES, INC.

PARK AVENUE TOWER, 17th FLOOR • 65 EAST 55th STREET  
NEW YORK, NEW YORK 10022 • TEL. (212) 753-6421



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1913-1993





1p Mulready lettersheet used May 15, 1840, to New South Wales (lot 1044)

## The Tito Giamporcaro Collection of Great Britain's Mulreadys and Their Caricatures and British Printed and Hand-Illustrated Pictorial Envelopes

Thursday, October 17, 1996  
at 2:30 p.m.

### Pre-Sale Exhibition

Special Viewing at STAMPEX 1996, September 18-22  
The Business Design Centre, 52 Upper Street, Islington, UK  
Village Green—Stand V14

In New York City at the Galleries:

Monday, October 14	10:30 a.m. - 4:00 p.m.
Tuesday, October 15	10:30 a.m. - 12:30 p.m.
Wednesday, October 16	10:30 a.m. - 12:30 p.m.
Thursday, October 17	10:30 a.m. - 1:30 p.m.

To arrange an appointment for viewing at another time,  
please feel welcome to call (212) 753-6421.

## Arrangement of Sale

Category Pages

Thursday, October 17, 2:30 p.m.

### The Mulready:

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## On The Cover

Front Cover:

R. W. Hume's Comic Envelope No. 2  
(lot 1066)

Back Cover (Lot Numbers):

1227	1267
1241	1260
1212	1190

## Conditions of Sale

The property described in this catalogue will be offered at public auction by Robert A. Siegel Auction Galleries, Inc. ("Galleries") on behalf of various consignors and itself or affiliated companies. By placing a bid on any lot, the bidder acknowledges acceptance of and will be bound to these Conditions of Sale.

1. The highest bidder acknowledged by the auctioneer shall be the buyer. The term "final bid" means the last bid acknowledged by the auctioneer, which is normally the highest bid offered. **The purchase price payable by the buyer will be the sum of the final bid and a commission of 10% of the final bid ("buyer's premium"), together with any sales tax or use tax which may be due on the sale.**

2. The auctioneer has the right to reject any bid, to advance the bidding at his discretion and, in the event of a dispute between bidders, to determine the successful bidder, to continue the bidding or to reoffer and resell the lot in dispute. The Galleries' record of the final sale shall be conclusive.

3. All bids are per numbered lot in the catalogue unless otherwise announced by the auctioneer at the time of sale. The right is reserved to group two or more lots, to withdraw any lot or lots from the sale, or to act on behalf of the seller. The Galleries will execute bidding instructions on behalf of clients, but will not be responsible for any errors in the execution of such bids.

4. **Lot numbers followed by the symbol ° are offered subject to one or more of the following conditions:** (i) the lot is subject to a minimum final bid ("reserve"), below which it will not be sold, (ii) the Galleries have advanced monies to the seller and have a financial interest in the lot, (iii) the Galleries have guaranteed the seller a minimum sale price, and (iv) the Galleries may have ownership interest in the lot, either in part or whole. The absence of the symbol ° means that the lot is offered without reserve.

5. Any lot, the description of which is obviously incorrect, is returnable, but only if the lot is returned within 14 days of receipt. All disputed lots must be returned intact with the original packing material. **The following lots may not be returned for any reason: Lots containing ten or more items; lots from buyers who have registered for the pre-sale exhibition or received lots by postal viewing, thereby having had the opportunity to inspect them before the sale; any lot described with "faults" or "defects" may not be returned because of any fault or defect. No illustrated lots may be returned because of centering, margins or other factors shown in the illustrations.**

6. Successful bidders, unless they have established credit with the Galleries prior to the sale, must make payment in full before the lots will be delivered. Buyers not known to the Galleries must make payment in full within three days from the date of sale. The Galleries retain the right to

demand payment at the time the lot is knocked down to the highest bidder, for any reason whatsoever. In the event that any buyer refuses or fails to make payment in cash for any lot at the time it is knocked down to him, the auctioneer reserves the right to reoffer the lot immediately for sale to the highest bidder.

7. If the purchase price has not been paid within the time limit specified above, nor lots taken up within seven days from the date of sale, the lots will be resold by whatever means deemed appropriate by the Galleries, and any loss incurred from resale will be charged to the defaulting buyer. Any account more than thirty days in arrears will be subject to a late payment charge of 1½% per month as long as the account remains in arrears. Any expenses incurred in securing payment from delinquent accounts will be charged to the defaulter.

8. All lots are sold as genuine. **Any lot which is accompanied by an expert certificate (for U.S. items, the accepted authority is The Philatelic Foundation), dated within the past five years of the sale date, is sold "as is" and in accordance with the description on the certificate. Such lots may not be returned for any reason, including but not limited to a contrary certificate of opinion obtained after the sale.** Buyers who wish to obtain a certificate for any item that is not accompanied by a certificate dated within the past five years may do so, provided that the following conditions are met: (1) the purchase price must be paid in full, (2) the item must be submitted to an acceptable expertizing committee with a properly executed application form within 21 days of the sale, (3) a copy of the application form must be given to the Galleries, (4) in the event that an adverse opinion is received, the Galleries retain the right to resubmit the item on the buyer's behalf for reconsideration, without time limit or other restrictions, (5) unless written notification to the contrary is received, items submitted for certification will be considered cleared 90 days from the date of sale, and (6) in the event any item is determined to be "not as described", the buyer will be refunded the purchase price, plus interest accrued on the purchase price at the prevailing Treasury Bill Rate from the date of payment, and the certification fee up to \$100.00 unless otherwise agreed.

9. Until paid for in full, all lots remain the property of the Galleries on behalf of the seller.

10. Agents executing bids on behalf of clients will be held responsible for all purchases made on behalf of clients unless otherwise arranged prior to the sale.

11. The buyer assumes all risk for delivery of purchased lots, and agrees to pay for all out-of-pocket costs incurred in shipping.

SCOTT R. TREPEL  
N.Y.C. Auctioneer's License No. 795952

RASAG 1/94



## Terms and Abbreviations Used in Descriptions

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### Centering

The width of margins and the centering of the design within perforations are graded in strict accordance with the Scott Standard Postage Stamp Catalogue standards. The following grades are used:

**Extremely Fine (EF):** Exceptionally large margins or near perfect centering, used to describe stamps which are of superior grade for the issue.

**Very Fine (VF):** Normal size margins for the issue and well-centered with design a bit closer to one side.

**Fine (F):** Imperforate stamps may have smaller than usual margins and perforated stamps will be noticeably off-center. Issues before 1890 may have the design touched in places. If used, fairly lightly cancelled.

**Very Good (VG):** Attractive appearance, but margins or perforations may cut into.

**Good (G):** Average off-centered example with slight faults. This condition is generally acceptable for multiples and rarities.

### Gum

Stamps issued before 1900 should not be expected to have original gum unless specifically stated in the description. 20th Century issues may be expected to have original gum unless described otherwise. Terms used to describe the condition of gum are as follows:

**Mint:** As issued by the post office and never hinged.

**Original Gum (O.G.):** Stamp retains full original gum showing slight disturbance caused by previous hinge, which may be present or entirely removed. Early 19th century stamps should be expected to show crackling and toning in gum, which occurs naturally over time.

**Part Original Gum:** Up to half of the gum is missing, but the remaining portion is original.

**Disturbed Original Gum:** The gum is original to the stamp, but has been noticeably affected by hinge removal and/or humidity, mount glazing, etc.

**Hinge Mark:** Noticeable area where hinge has been removed and gum has been redistributed. Stamps described with hinge marks may not be returned because of gum disturbance.

**Hinge Remnant (H.R.):** All or part of hinge remaining affixed to gum.

### Covers

Minor nicks, tears and slight reduction from opening are to be expected in 19th century covers. Folded letters normally have tears in the reverse and file folds, which will not be mentioned unless they affect the stamps or markings. Light cleaning of covers is an accepted form of conservation and is not grounds for return of a lot. The terms "Extremely Fine", etc., are meant to convey the overall appearance of cover, not the condition of an individual stamp.

### Catalogue Values and Estimates

Unless otherwise noted, U.S. stamps are catalogued according to the *Scott 1996 U.S. Specialized Catalogue* or Volume 1 (previous editions have been used to catalogue certain Special Printings). *Scott 1996 or 1997* Volumes 1-5 have been used for British and foreign stamps. The *1996 Stanley Gibbons British Commonwealth Catalogue* and other foreign catalogues are cited where appropriate.

Catalogue values are indicated by decimal figures in the right column (for example, "175.00"). Stamps in extremely fine quality and items for which catalogue values are not available have been given estimate ranges (for example "E. 750-1,000"). Lots offered subject to a reserve will never be reserved for more than the estimate (usually a fraction of the estimate).

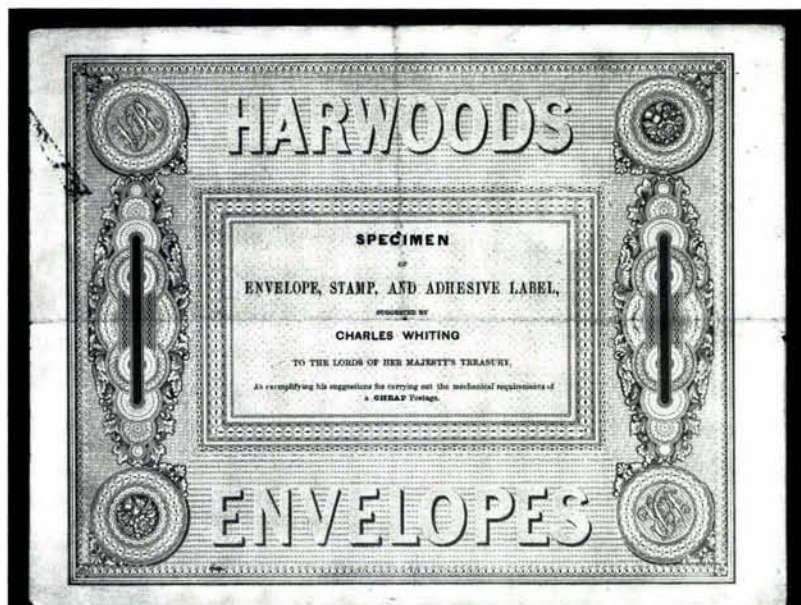
### Symbols and Abbreviations

★★	Mint (never hinged)	No.	Scott Catalogue Number
★	Unused (with or without gum, as described)	cds	Circular datestamp
田	Block of four or larger	hs	Handstamp
☒	Folded letter or cover	E	Essay
FC	Fancy cancel	P	Proof
o.g.	Original gum	TC	Trial color proof
pmk.	Postmark (in black unless described otherwise)	R	Reprint
var.	Variety		

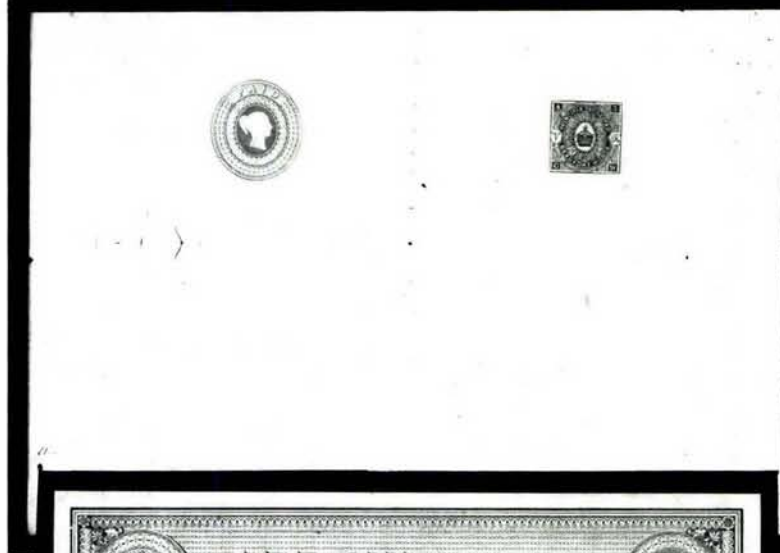
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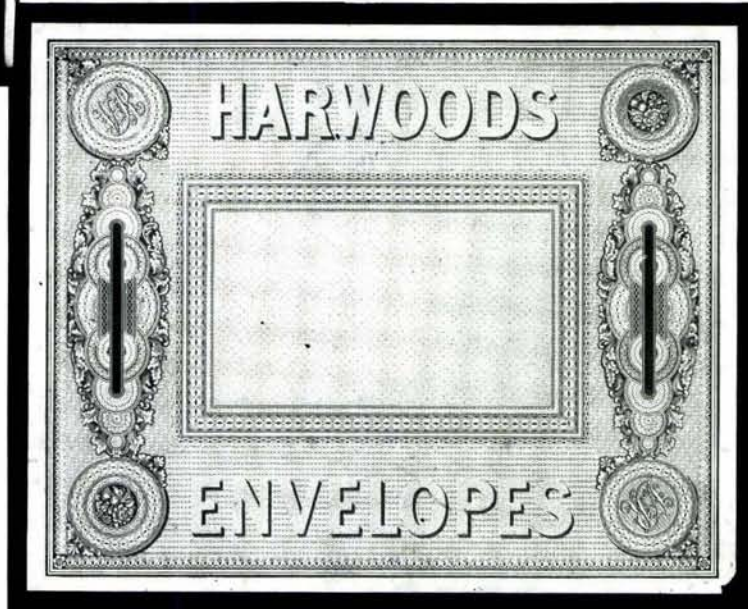
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1002  
(Front)



1002  
(Back)



1003



THE TITO GIAMPORCARO COLLECTION OF  
GREAT BRITAIN'S MULREADY'S AND THEIR CARICATURES  
AND BRITISH PRINTED AND HAND-ILLUSTRATED  
PICTORIAL ENVELOPES

To be posted at the House of Commons only.  
Post Paid.—**ONE PENNY**.—Weight not to exceed  $\frac{1}{2}$  oz.

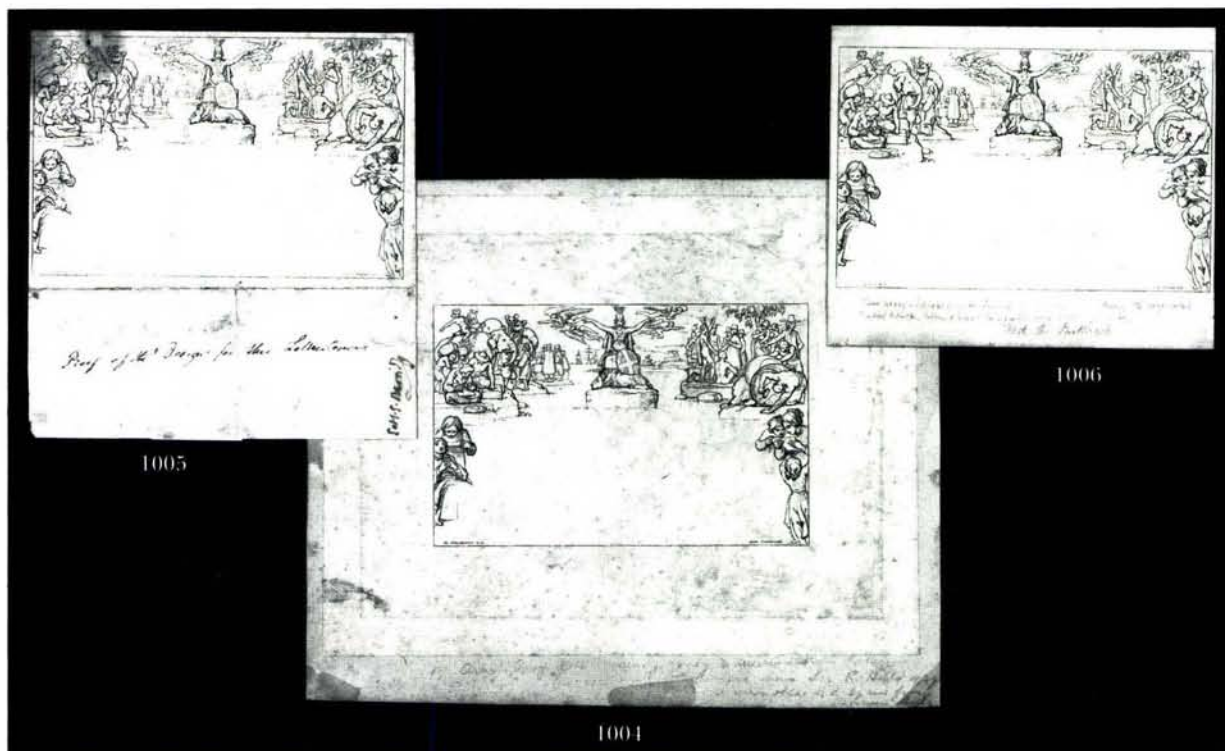
*Sholto Middleton Esq*  
*Low n House*  
*Windsor Bag no 1*

PAID  
50 JA 30  
18 40  
✱

1001° **1840, House of Commons, 1p Black on White Entire.** Two-line imprint on envelope addressed to Bognor, Sussex, clearly struck red crown-circle dated **January 30, 1840**, light fold at top, Very Fine. After free-franking privileges for members of the Houses of Parliament were revoked with the introduction of the Uniform Penny Post act on January 10, 1840, Rowland Hill arranged for plain printed envelopes to be supplied, probably without charge, to the members of both houses. When posted in official Parliamentary boxes the envelopes incurred no postal charges. They were available on or about January 16, 1840, and this example is an extremely early use of the House of Commons envelope (reported to be the earliest). All of the Parliamentary envelopes were discontinued in May 1840. .... E. 2,000-3,000

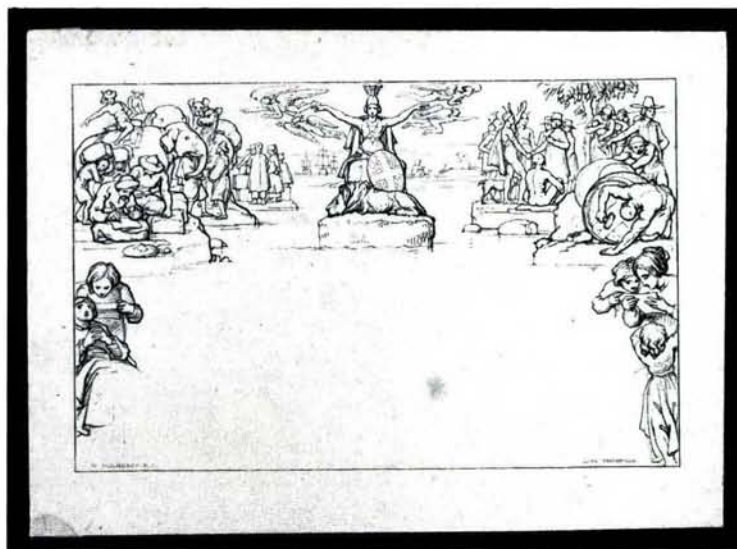
1002°	<p><b>1839 Treasury Competition, "Harwoods Envelopes" Essay.</b> In Green, address panel with black eight-line imprint "SPECIMEN OF ENVELOPE, STAMP, AND ADHESIVE LABEL, SUGGESTED BY CHARLES WHITING TO THE LORDS OF HER MAJESTY'S TREASURY, As exemplifying his suggestions for carrying out the mechanical requirements of a CHEAP Postage.", printed on back is Whiting's "PAID" embossed essay in Pale Red at upper left and the Beaufort House square essay in Red and Green at upper right; vertical and horizontal folds with some minor erosion spots and tears, small stain at upper left, still a Fine example of this rare 1839 Treasury Competition essay..... E. 1,000-1,500</p>
1003°	<p><b>1839 Treasury Competition, "Harwoods Envelopes" Essay.</b> In Green with blank address panel, small tears in margins and rounded corner at bottom right, otherwise Fine..... E. 500-600</p>

## MULREADY PROGRESSIVE PROOFS



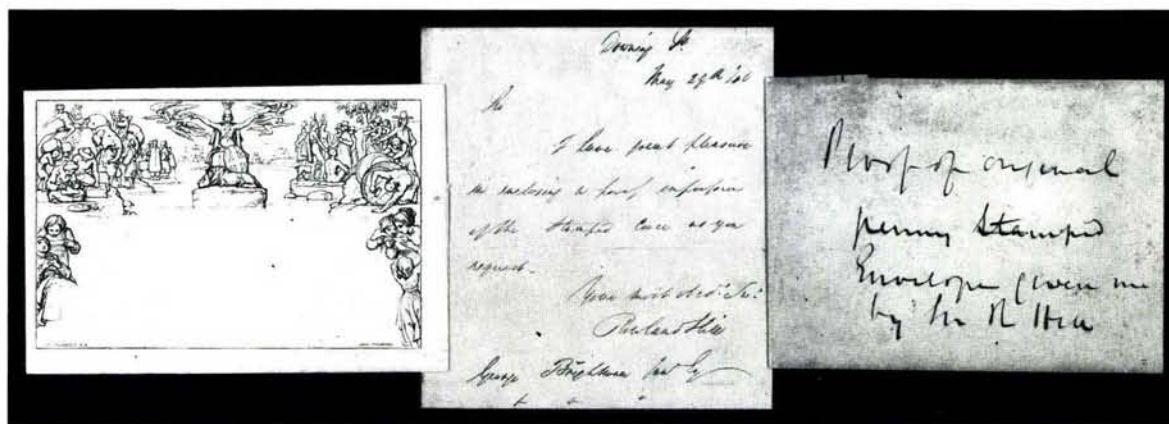
- 1004°     **1840, Mulready Die Proof Without Value Tablet, Black on India.** Engraving almost as issued (fainter lines of shading), card mounted, inscribed in pencil "Artists Proof of the Mulreadys, only 6 impressions taken. This was R. Hills copy & was obtained by me from Pearson Hill."—minor staining, otherwise Fine, ex Shaida..     E. 1,500-2,000
- 1005°     **1840, Mulready Die Proof Without Value Tablet, Black on India.** Engraving almost as issued, but with weak framelines, undeveloped skirt of the woman at lower left, other minor differences due to strength of engraving, folded to letter-sheet format and inscribed "Proof of the design for the Letter Covers", scuffed in several places (thru paper at upper left), some soiling, nevertheless a key progressive die proof and extremely rare, ex Shaida, with 1981 B.P.A. certificate..     E. 1,500-2,000
- 1006°     **1840, Mulready Die Proof Without Value Tablet, Black on India.** Almost as issued except engraving with fainter lines, pencil note in bottom margin "This proof impression India plate paper is from the original metal block before Stereotype plates were made from it. Fred. A. Philbrick" (Philbrick was a prominent 19th century collector who became president of the organization now known as The Royal Philatelic Society), ex Shaida .....     E. 1,500-2,000





1007

1007° **1840, Mulready Die Proof Without Value Tablet, Black on India.** Almost as issued with lines slightly fainter, fresh, small scuff spot, otherwise Very Fine, ex Shaida ....  
..... E. 750-1,000



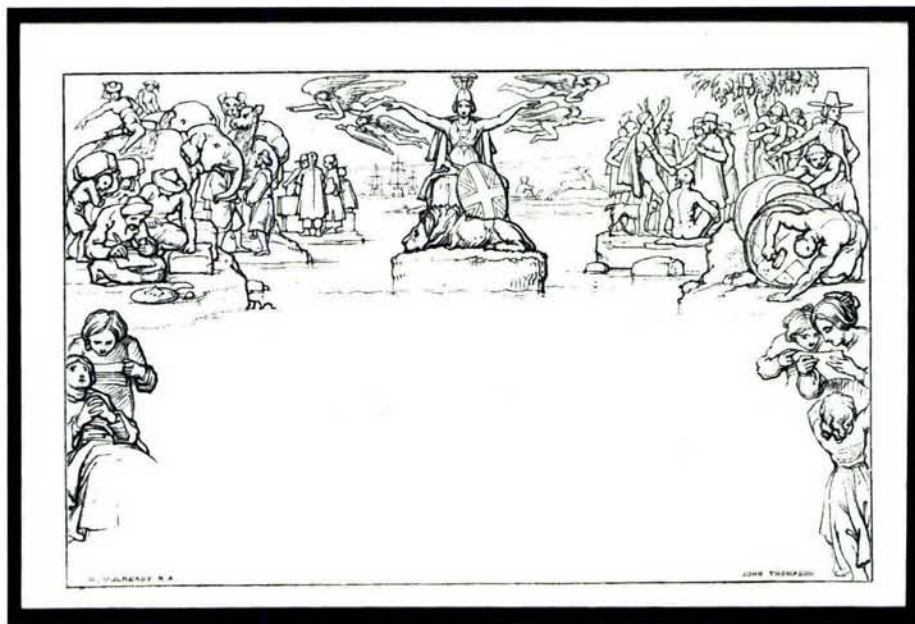
1008

1008° **1840, Mulready Die Proof Without Value Tablet, Black on India.** Almost as issued, similar to previous lot except with strengthened lines of shading, fresh and Very Fine, folded to lettersheet format and accompanied by original wrapper inscribed "Proof of original penny stamped envelope given me by R. Hill", together with **Rowland Hill autograph letter signed** ("Rowland Hill"), which reads: "Sir, I have great pleasure in enclosing a proof impression of the Stamped Cover as you request." A choice and remarkable piece of history associated with Great Britain's first issue, ex Shaida.....  
..... E. 2,500-3,500



1009

- 1009°     **1840, Mulready Die Proof Without Value Tablet, Black on India.** Almost as issued, similar to previous lot except lines considerably stronger, fresh, Very Fine, ex Shaida ..... E. 750-1,000



1010

- 1010°     **1840, Mulready Die Proof Without Value Tablet, Black on India.** Almost as issued, identical to previous lot (strengthened lines), fresh, Very Fine ..... E. 750-1,000

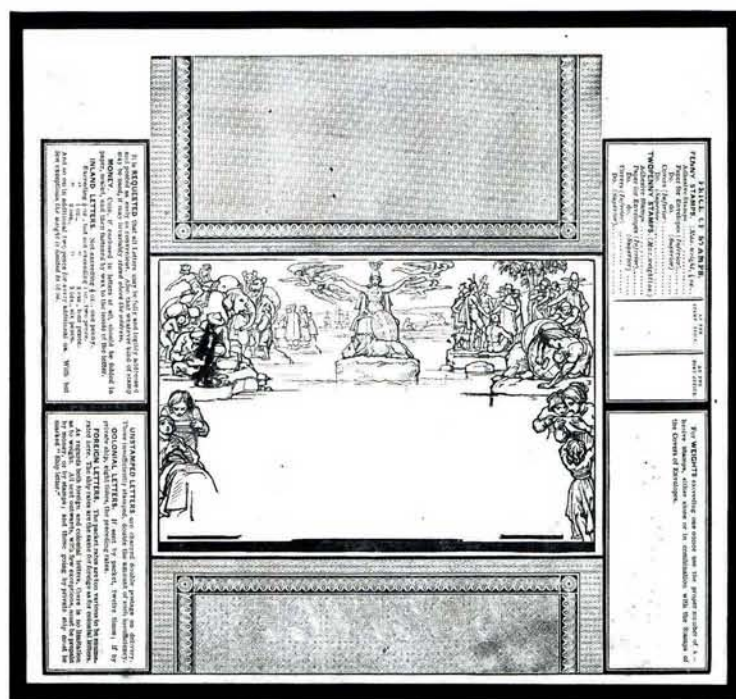




1011

1011°

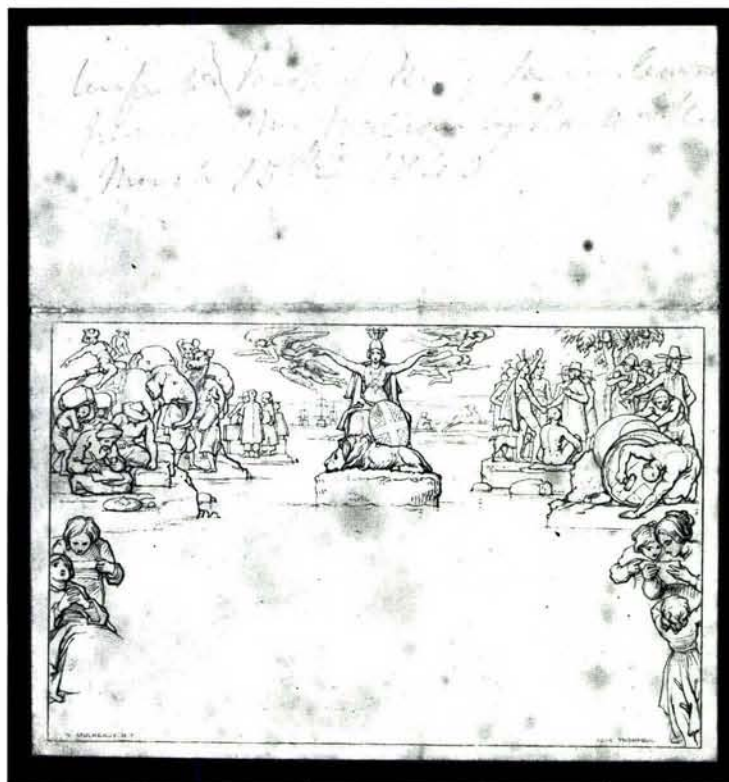
**1840, Mulready Die Proof Without Value Tablet, Black on Green Wove.** Virtually identical to the issued version except for missing value, folded vertically and horizontally. According to information contained in the Yates sale catalogue (Robson Lowe, Feb. 9, 1949), four of these proofs on green paper were found among the effects of John Thompson, the engraver, and were probably pulled from the finished die by Clowes, the printer; two of these are contained in the Royal collection. A great rarity. Ex Yates, Shaida. With 1974 R.P.S. certificate. E. 1,500-2,000



1012

1012°

**1840, Mulready Lettersheet, Unfinished Plate Proof in Black on White Wove.** Produced by John Thompson in March (?) 1840, showing unadopted side panels and engine-turned upper and lower panels—quite similar to Charles Whiting's work—two light vertical folds and tiny edge tear, still Very Fine, extremely rare progressive proof containing design elements that were never adopted in the final Mulready lettersheet, ex Yates, Shaida..... E. 5,000-7,500





## THE MULREADY PRESENTATION EXAMPLES FROM THE ROBERT WALLACE ARCHIVE

1013° **1840, A Pair of Mulready Presentation Examples from the Robert Wallace Archive.** The first item is a progressive die proof without value tablet, in Black on India, almost as issued except with fainter lines, folded to lettersheet format (minor damp staining and splits along folds), with archival note in pencil in top margin:

*"Unfinished proof of Penny Postage Cover presented to Mr. Wallace by Rowland Hill, March 15th 1840".*

Three days later, the printing contract for the Mulreadys was awarded to William Clowes.

The second item is a finished 2p Blue lettersheet (Stereo a91) on Dickinson thread paper, inscribed "Proof" over value tablet, with Wallace archival note in pencil in top panel:

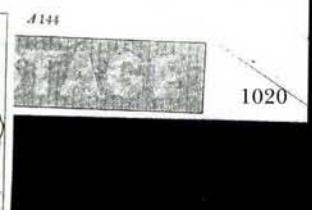
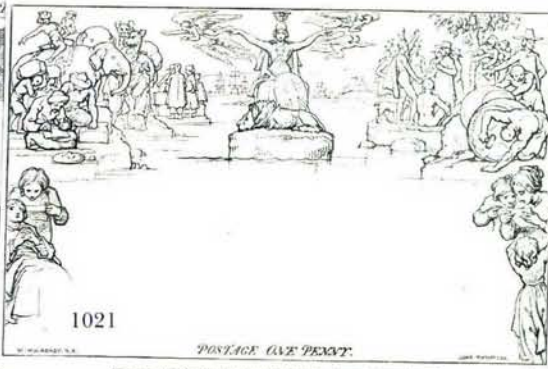
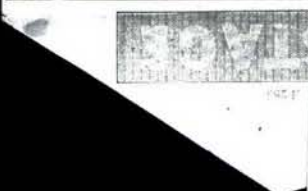
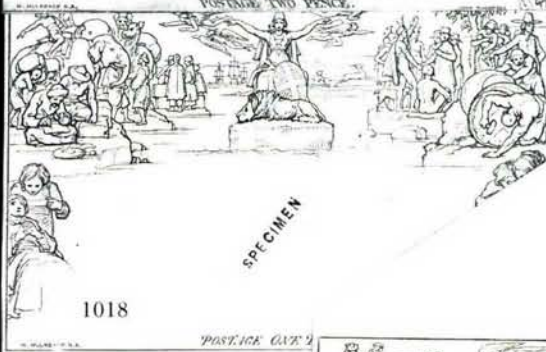
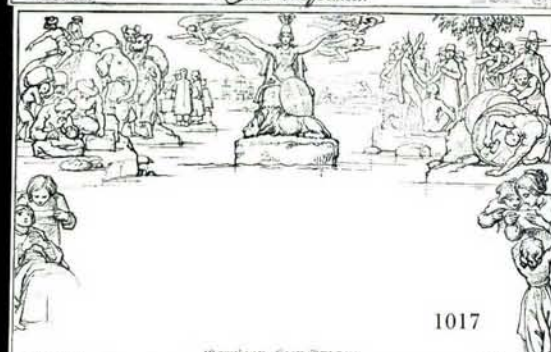
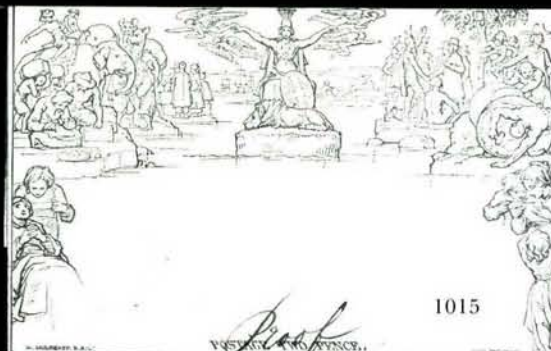
*"Completed Penny Postage Stamp Cover presented to Mr. Wallace by the Right Hon. Francis Thornhill Baring, April 15th, 1840".*

Francis Thornhill Baring was Chancellor of the Exchequer during the postal reform. It was he who suggested that Henry Cole, who was responsible for selecting appropriate designs for the new postage stamps and stationery, visit William Mulready. On April 15th, the presentation date on this 2p lettersheet, Henry Cole wrote to William Mulready, enclosing a 2p lettersheet from stereo a99 (also inscribed "Proof") and stating "My dear Sir, Here are specimens of the real thing"—Mulready's first look at the finished examples of his design.

A UNIQUE AND HISTORIC PAIR OF MULREADYS, PRESENTED TO ONE OF THE LEADING POSTAL REFORMERS OF THE 19TH CENTURY BY THE MEN RESPONSIBLE FOR THE MULREADY'S CREATION.

Robert Wallace was one of the foremost postal reformers of the 1830's and 1840's, and his efforts paved the way for cheap postage and Rowland Hill's reforms. As progress was made in the months before the May release of the Mulreadys, Wallace was kept abreast of the developments, as evidenced by these two examples linking Wallace with Rowland Hill, Francis Baring and the ill-fated Mulready stationery. These are the only examples known to us that are securely dated prior to May 1, 1840—none is contained in the Phillips collection at the National Postal Museum in London.

Ex Shaida (where the pair realized 88,550 Sfr.)..... E. 20,000-30,000





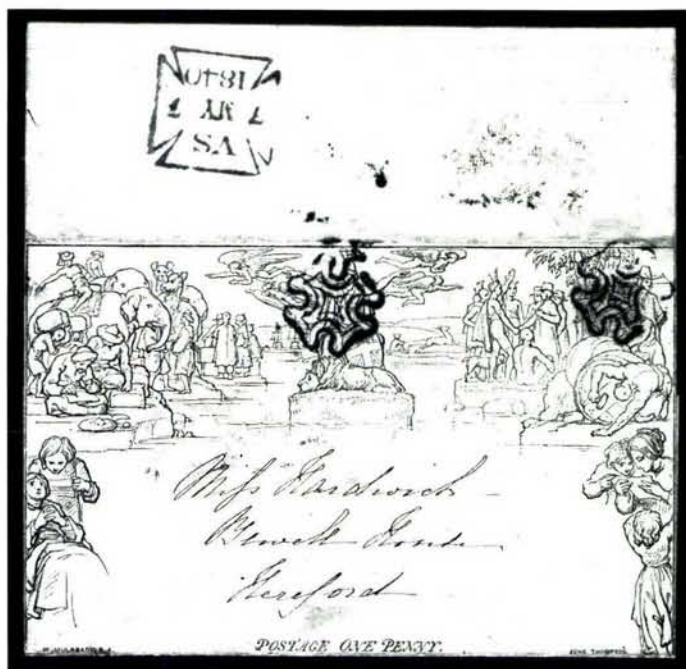
## PROOFS AND SPECIMENS OF THE ISSUED MULREADYS

- 1014°     **1840, 1p Black Mulready Envelope, “Proof” in Manuscript.** Stereo A175, Very Fine, scarce ..... E. 750-1,000
- 1015°     **1840, 2p Blue Mulready Lettersheet, “Proof” in Manuscript.** Stereo a99—the same stereo number as on the example presented by Henry Cole to William Mulready (see lot 1013 for complete history)—unusual printing fold-over at right, minor toning, otherwise Very Fine, with 1994 B.P.A. certificate ..... E. 2,000-3,000
- 1016°     **1840, 2p Blue Mulready Envelope, “Cancelled” in Manuscript.** Stereo a202, Fine, with 1994 B.P.A. certificate ..... E. 1,500-2,000
- 1017°     **1840, 1p Black Mulready Envelope, Black “Specimen” Ty. 2 Overprint.** Stereo A158 (Form 3), side flaps removed, horizontal crease, otherwise Very Fine, only four stereos known with the Specimen overprint, with 1994 B.P.A. certificate, SG £1,500 ..... E. 1,000-1,500
- 1018°     **1840, 1p Black Mulready Envelope, Second Series, Black “Specimen” Ty. 2 Overprint.** Stereo A288 from the unreconstructed Forms 5 and 6, side flaps removed, otherwise Very Fine, only four stereos known with the Specimen overprint, with 1994 B.P.A. certificate, SG £1,500..... E. 1,000-1,500

## UNUSED MULREADYS

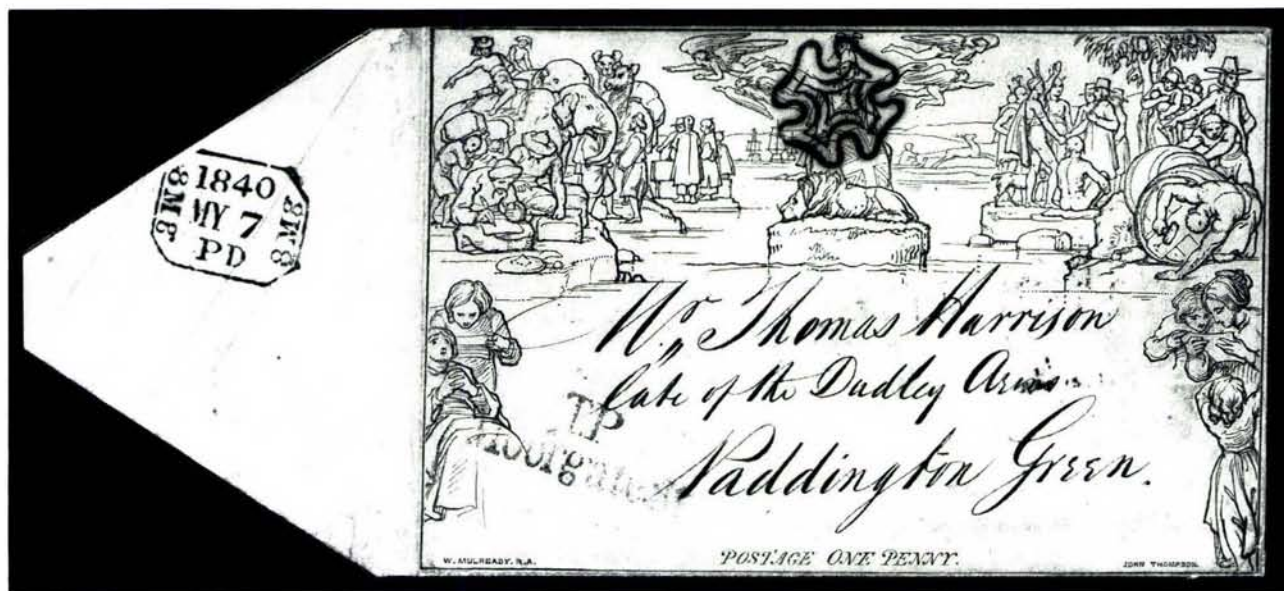
- 1019°     **1840, 1p Black Mulready Envelope (U1).** Stereo A136 (Form 3), unused, Very Fine .....*Not illustrated* 90.00
- 1020°     **1840, 1p Black Mulready Envelope (U1).** Stereo A144 (Form 2), unused, with two-line imprint on flap “WAREING WEBB, LIVERPOOL”, Very Fine..... E. 100-150
- 1021°     **1840, 1p Black Mulready Envelope, Second Series (U1). Stereo A302** from the unreconstructed Forms 5 and 6, unused, side flaps removed, Very Fine, extremely rare—no used examples are known ..... E. 500-750
- 1022°     **1840, 1p Black Mulready Lettersheet (U3).** Stereo A27 (Form 2), unused, Very Fine .....*Not illustrated* 90.00
- 1023°     **1840, 1p Black Mulready Lettersheet (U3).** Stereo A63 (Form 3), unused, Very Fine .....*Not illustrated* 90.00
- 1024°     **1840, 2p Blue Mulready Envelope (U2).** Stereo a195, unused, Very Fine .....*Not illustrated* 145.00
- 1025°     **1840, 2p Blue Mulready Lettersheet (U4).** Stereo a103, unused, Very Fine.....*Not illustrated* 145.00

# MULREADYS USED IN MAY 1840



1026

- 1026° **May 7th.** 1p Black lettersheet (Stereo A1, Form 1) from London to Hereford, clearly cancelled by red Maltese Cross once over Britannia and again—against regulations—at upper right, Vere Street “7 MY 7” ds on backflap, Very Fine, ex Shaída ..... E. 600-800



1027

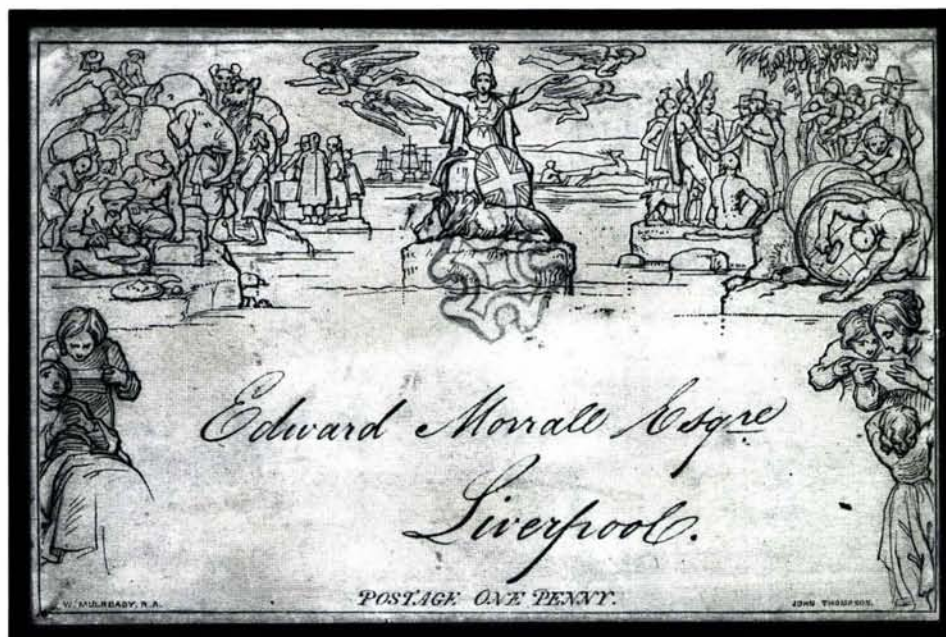
- 1027° **May 7th.** 1p Black envelope (Stereo A154, Form2) used locally in London, cancelled by bold red Maltese Cross, black two-line “T.P./Moorgate St.” hs of the old Twopenny Post, two different red “MY 7” backstamps (one on flap which is folded out for display), couple slight folds, still Very Fine, attractive early May date, ex Shaída ..... E. 600-800





1028

- 1028° **May 8th.** 2p Blue envelope (Stereo a208) from Stafford to London, cancelled by Maltese Cross in unusual mixture of red and black ink, probably the result of non-regulation use of black ink, well-struck Stafford "MY 8" cds in black, red London receiving backstamp, address partially rewritten, one flap missing and others reduced in half, horizontal crease, still a presentable and rare May 8th use of the 2p envelope, ex Shaida, SG £1,750 ..... E. 2,000-3,000



1029

- 1029° **May 12th.** 1p Black lettersheet (Stereo A22, Form 2) from Solihull to Liverpool, clearly cancelled by **salmon-pink** Maltese Cross, backstamped "Solihull MY 12 1840", Very Fine ..... E. 300-400

1030° **May 18th.** 1p Black envelope (Stereo A165, Form 3) from London to Alcester with **1840 1p Gray Black, Plate 1a**, SH, three large margins, clear to ample at top, tied by red Maltese Cross, second strike cancels Britannia, red Vere Street "18 MY 18" backstamp, Very Fine, choice May-dated usage with Penny Black, ex Shaida, with 1994 B.P.A. certificate ..... E. 1,200-1,500

1031° **May 18th.** 1p Black envelope (Stereo A154, Form 2) used locally in London with **contemporary hand coloring**, red Maltese Cross cancel struck boldly twice, two-line "T.P./Highgate" hs of the old Twopenny Post, red "MY 18" backstamp, a bit wrinkled and slightly worn along edges, still Very Fine, hand-colored Mulreadys are exceedingly scarce ..... E. 2,000-2,500

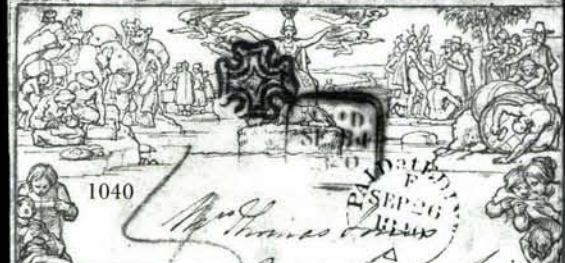
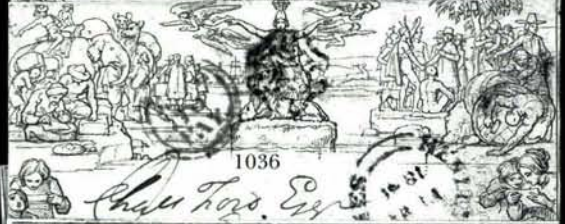
## UNUSUAL CANCELLATIONS ON MULREADYS

1032° **Cancelled by Deep Blue and Red Maltese Cross Cancels.** 1p Black envelope (Stereo A154, Form 2) from Settle to London, cancelled by bold deep-blue Maltese Cross with matching "Settle SP 4 1840" backstamp, red London receiving backstamp and matching Maltese Cross struck on arrival, slight soiling and a few wrinkles, still Very Fine, Mulreadys with colored cancellations other than red are extremely rare, this combination is possibly unique, ex Shaida, with 1994 B.P.A. certificate ..... E. 5,000-7,500









50, New Bond Street.

F. CHAPPELL begs to announce the following new and popular publications, which may be had at all the principal Music Warehouses in town and country.

The Blind Man's bride	By the Hon. Mrs. Norton	2 0
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She who holds my heart in keeping	Do do	2 0
My Gossamer	Do do	2 0
We are the wandering troubadours	Do do	2 6
In early childhood's smiling morn, dedicated and presented (by permission) to H.R.H. Prince Albert	Do do	2 0

1043

Now and complete edition of C.M. von WEBER'S PIANO-FORTE WORKS, edited by I. MACHULSKI. Nos. 1 to 34.

CHAPPELL'S COLLECTION OF ENGLISH NATIONAL AIRS, consisting of Ancient Song, Ballad, and Dance Tunes, interspersed with Airs, and provided by a History of English Minstrelsy; the Airs transcribed for the Piano-Forte by Dr. Crotch, J. A. Wade, and G. A. Macfarren. Complete in 9 neatly bound, price £2.5s.

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CONCISE SYSTEM OF PIANO-FORTE PLAYING, containing necessary Instructions for Beginners, with a comparison of the different Systems of all the celebrated Writers for the Instrument down to the present time, pointing out the peculiar excellencies of each; with new Studies composed expressly for Men-



- 1033° **Too Late.** Bold red script-style straightline hs on 1p Black lettersheet (Stereo A18, Form 2) with **printed advertisement** for Atlas Assurance Co., from London to Campton and redirected to Shefford, cancelled (contrary to regulations) by black Maltese Cross at upper right and two-line "T.P./Portugal St." hs of the old Twopenny Post, faint Bedford cds, red London "21 DE 21" 1842 backstamp, Very Fine, an unusual combination of scarce elements in one Mulready, ex Shaida, with 1994 B.P.A. certificate ..... E. 400-500
- 1034° **Vigo-Lane.** Red straightline hs on 1p Black lettersheet (Stereo A69, Form 3) from London to Oxford, backstamped London "23 NO 23" 1848 in red and Oxford in blue, light vertical folds, otherwise Very Fine, very scarce and unusual method of cancellation seven years after the Mulreadys were withdrawn, ex Shaida, with 1994 B.P.A. certificate ..... E. 400-500
- 1035° **Posted After 7 O'Clock at Night.** Red two-line handstamp in double-line rectangular frame, mostly clear strike on 1p Black lettersheet (Stereo A224, Form 6) with **printed advertisement** for Atlas Assurance Co., from London to Carmarthen, black Maltese Cross cancel, redirected to Pembroke with additional ms. "1" penny charge, backstamped London "23 JA 23" 1843 red cds, black Carmarthen and Pembroke backstamps, Very Fine, ex Shaida ..... E. 400-500
- 1036° **More to Pay.** Red circular handstamp of London and ms. "2" for additional rate on 1p Black lettersheet (Stereo A251, Form 5) with **printed advertisement** for Clerical Medical and General Life Assurance Society, from Nettlebed to London, black Maltese Cross cancel, Henley-on-Thames cds, backstamped black Nettlebed cds and red London "23 FE 23" 1841 receiving cds, Very Fine ..... E. 200-300
- 1037° **More to Pay.** Bold straightline hs and ms. "2" for additional rate on 1p Black lettersheet (Stereo A27, Form 2) from London to Hounslow, bold black Maltese Cross, red London "AP 26" 1842 backstamp, light folds, otherwise Very Fine ..... E. 200-300
- 1038° **More to Pay.** Clearly struck straightline hs and ms. "2" for additional rate on 1p Black lettersheet (Stereo A19, Form 2) used locally in London, black Maltese Cross cancel, part of red cds on back (date unreadable), flaps slightly reduced, few folds, Fine ..... E. 200-300
- 1039° **More to Pay.** Perfectly struck two-line hs and bold ms. "2" for additional rate on 1p Black lettersheet (stereo covered by wax seal) from Edinburgh to London, black Maltese Cross cancel, Edinburgh "MAR S 13 A 1841" backstamp, red receiving backstamp, slight wear, still Very Fine ..... E. 300-400
- 1040° **Paid at Edinb. F Sep. 26, 1840.** Clearly struck orange-red cds and matching Maltese Cross cancel on 2p Blue lettersheet (Stereo a92) **to Ireland**, red pencil "4", Dublin "Paid" in framed ds, Extremely Fine and choice usage ..... E. 500-750
- 1041° **1844-type Numeral Cancellation.** 2p Blue lettersheet (Stereo a200) from Bath to Broadway, backstamped "Bath Oc 11, 1847 B" and cancelled by **eight strikes** of numeral "53" in oval grid, faint Broadway receiving backstamp, small scuff spot, still Very Fine, a remarkable "total obliteration" using the numeral grid, ex Shaida, with 1980 R.P.S. and 1994 B.P.A. certificates, SG £550 ..... E. 1,000-1,500
- 1042° **1844-type Numeral Cancellation.** Bold oily strike of numeral "761" in oval grid on 2p Blue envelope (Stereo a208) from Sunderland to Newcastle with backstamps of both offices dated **May 6, 1850, the tenth anniversary of Mulready issue**, small tear at top, minor soiling, still Fine and unusual, ex Shaida, SG £600 ..... E. 150-200
- 1043° **E. Chappell, Music Publisher.** Printed advertisement for new musical scores on 1p Black lettersheet (stereo under wax seal) from London to Halifax, orange-red Maltese Cross, faint Bond Street straightline hs, London "JU 30" 1840 backstamp, Very Fine ..... E. 200-300

# MULREADY USED ON MAY 15TH TO NEW SOUTH WALES



1044

1044° **Used to Sydney, New South Wales.** 1p Black lettersheet (Stereo A64, Form 3) from Portsmouth to Colonial Office, Sydney, New South Wales, red "Portsmouth MY 15 1840" cds and matching Maltese Cross cancel, red London "Paid" tombstone and "Paid Ship Letter—London—16 MY 16 1840" oval handstamp, red framed "NOT TO BE/FOUND" handstamp, ms. rate markings, backstamped with black "General Post Office—Sydney—AU 30 1840" crown-oval receiving datestamp, flaps slightly reduced, some faults

AN EXTRAORDINARY USE OF THE MULREADY TO THE AUSTRALIAN COLONIES DURING THE FIRST TWO WEEKS OF ISSUE. PROBABLY THE FIRST EXAMPLE TO BE SEEN IN THAT PART OF THE WORLD.

New South Wales introduced the world's first prepaid postal stationery in November 1838. The colonial postmaster, James Raymond, was spurred on by a copy of Rowland Hill's 1837 pamphlet on postal reform and issued embossed stationery for the convenience of local patrons. The Sydney Two-Penny Post letter-sheets never gained popularity, although they remained in use until 1851. The arrival of Great Britain's Mulready, mailed just two weeks after going on sale, was surely a source of fascination for the Sydney postmaster.

Ex Shaida..... E. 10,000-15,000



# MULREADY USED TO POLAND



1045

1045° **Used to Silesia (Poland).** 1p Black envelope (Stereo A162, Form 3) from Edinburgh, Scotland, addressed to "Count Oscar Reichenbach, Oppeln, Silesia" and endorsed "via Hull & Hamburg pp", orange-red "Paid at Edinb. JUN 17 1840" cds, Britannia left uncanceled, bold red "HULL/SHIP LETTER" two-line handstamp on flap (folded out for display), redirected to "Breslau, Prussia" (Poland) with a lengthy sequence of transit datestamps on front and back, extensively rated and re-rated in ms., light folds and toning

A FINE AND EXTREMELY RARE USE OF THE MULREADY TO AN EASTERN EUROPEAN DESTINATION.

Oppeln (Pol. *Opole*) and Breslau (Pol. *Wrocław*) are both major railway centers and river ports located in the southern region of Poland. They became part of Prussia in 1742. We know of no other Mulready addressed to Poland..... E. 7,500-10,000

## MULREADYS WITH ADDITIONAL STAMPS



1046

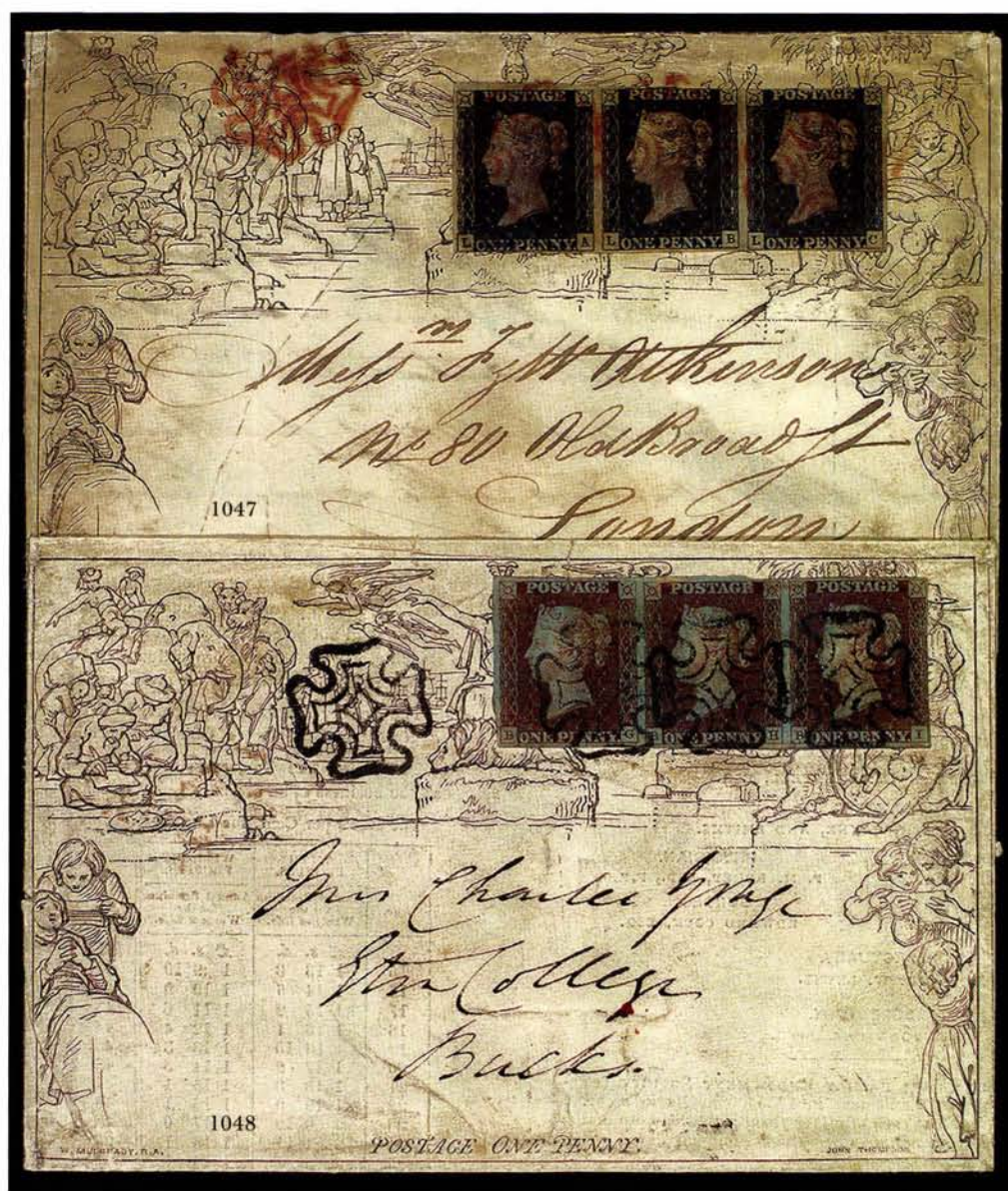
1046° **1840, 1p Black, Plate 1a (1).** RF-RH, horizontal strip of three with full to large margins all around, deep shade, early and unusually fine impression, tied by deep red Maltese Cross cancels on 1p Black lettersheet (Stereo A9, Form 1) from London to Birmingham, backstamped black London "17 JU 17" 1840 datestamp and red receiving cds

A VERY FINE APPEARING MULREADY WITH A SUPERB STRIP OF THE PENNY BLACK MAKING UP THE 4-PENCE RATE.

There is a tear across the corner at upper left and erosion along the folds. These have been sealed and reinforced by archival tape on the inside of the lettersheet. The accompanying 1990 B.P.A. certificate describes this moderate conservation measure as "heavily restored", but there are no paper additions nor any "restoration" in the accepted sense of the word.

A splendid cover. Ex Shaida. With 1990 B.P.A. certificate..... E. 10,000-15,000





- 1047°     **1840, 1p Black (1).** Plate 2, LA-LC, horizontal strip of three, tied by red Maltese Cross cancels on 1p Black lettersheet (Stereo A19, Form 2) from Sheffield to London, red Sheffield "AU 6 1840" cds and London receiving cds on back, the strip is touched slightly in at places, LC affected by file fold, lettersheet slightly soiled, still a Fine and very rare uprated usage, ex Shaida ..... E. 4,000-5,000
- 1048°     **1841, 1p Red Brown (3).** Plate 5, BG-BI, horizontal strip of three tied by black Maltese Cross cancels on 1p Black lettersheet (Stereo A64, Form 3) with **blue printed advertisement** for insurance company, from Dawlish to Windsor with "SP 21 1841" cds on back, red and black transit backstamps, the strip has faint creases and minor faults, accompanying 1994 B.P.A. certificate states "lifted and replaced" but we see no evidence in support of this comment, Very Fine appearance and a very rare use of the 1841 1p multiple on a Mulready, ex Shaida ... E. 4,000-5,000





- 1049°     **1840, 1p Black (1).** Plate 8, FG, large margins, used to forward 1p Black envelope (stereo number under wax seal) originating in Bodmin, addressed to London and redirected within city, Britannia cancelled by red Maltese Cross, "Bodmin DE 29 1840" black cds, the 1p adhesive tied by **experimental black Maltese Cross**, red framed "T.P./Putney S." two-line hs of old Twopenny Post, red London backstamps, minor soiling and small imperfections. Experiments with black ink for the cancellation commenced in August 1840 and the new ink was adopted for general use in 1841—the combination of black and red Maltese Cross cancels is extremely rare. Ex Shaida ..... E. 1,500-2,000
- 1050°     **1840, 1p Black (1).** Plate 5, QE, large margins all around, deep shade, tied by black Maltese Cross on 1p Black envelope (Stereo A153, Form 2) from St. Columb to Bodmin, second strike over Britannia, blue St. Columb "15 FE 1841" backstamp, small hole in flaps from wax seal, Very Fine and choice, with 1994 B.P.A. certificate (unjustifiably stating that the stamp has been lifted and replaced), ex Shaida..... E. 1,500-2,000
- 1051°     **1840, 1p Black (1).** Plate 6, DI, large margins, tied by black Maltese Cross on 1p Black envelope (Stereo A136, Form 1) from Shiffnal to Preston, Lancashire, "MY 20 1841" backstamps, top backflap with minor adherence, Very Fine, ex Shaida, with 1994 B.P.A. certificate ..... E. 1,500-2,000





- 1052° **1840, 1p Black (1).** Plate 9, PJ, clear to ample margins, tied by red Maltese Cross on 1p Black envelope (Stereo A174, Form 4) from Brighton to London, Britannia cancelled by second strike, red Brighton "DE 20 1840" cds and red London receiving cds on back, minor crease in envelope, still Fine and handsome combination, ex Shaida ..... E. 1,000-1,500
- 1053° **1841, 1p Red Brown (3).** NE, three margins, in at L., used as forwarding postage, cancelled by black Maltese Cross, matching strike over Britannia on 1p Black envelope (Stereo A157, Form 3) from Monmouth to Evesham, redirected to Tewkesbury, endorsed "paid 1d", sequence of Nov. 1843 backstamps for each office, creased across top edge, Fine, ex Shaida ..... E. 600-800
- 1054° **1840, 2p Blue (2).** Plate 1, EB, large margins, used as forwarding postage, tied by black Maltese Cross cancel on 2p Blue envelope (Stereo a200) from Scotland to Lady Malcom in Bracknell, redirected to London, sequence of Feb. 1841 backstamps for each office, piece of flap missing and slight wrinkles, still Fine, a very rare 2p plus 2p combination, ex Shaida ..... E. 750-1,000



# PAIR OF TWO-PENCE MULREADY LETTERSHEETS



1055

1055°

**Pair of 2p Blue Lettersheets.** Two lettersheets from Stereos a96 and a105 joined together by sender (Quaker-dated letter crosses join) to pay 4p rate from Marsden to London, each Britannia cancelled by red Maltese Cross, bold "Marsden-Lancashire" dateless town circle on back, "Burnley 12NO 1840" cds on lefthand lettersheet, red backstamps, folds and erosion naturally occurring where lettersheets were wrapped around enclosure mentioned by sender

AN OUTSTANDING EXHIBITION PIECE OF THE MULREADY ISSUE. ONE OF THREE RECORDED MULTIPLES.

Ex Evans, Yates and Shaida ..... E. 7,500-10,000



# PAIR OF TWO-PENCE MULREADY LETTERSHEETS



1056

1056° **Pair of 2p Blue Lettersheets.** Two lettersheets from Stereos a97 and a103 joined together for 4p rate from London to Lynn, Norfolk, each Britannia cancelled by bold numeral "17" in oval grid (1844-type canceller), London "26 JA 26 1847" crown-circle cds and Lynn receiving cds on back

VERY FINE. OF THE THREE RECORDED USED MULREADY PAIRS, ONLY THIS EXAMPLE IS CANCELLED BY THE 1844-TYPE NUMERAL OVAL.

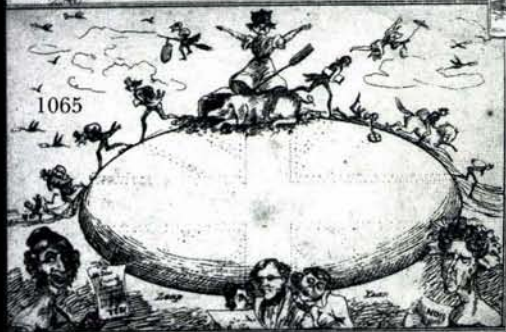
Ex Shaida. .... E. 7,500-10,000



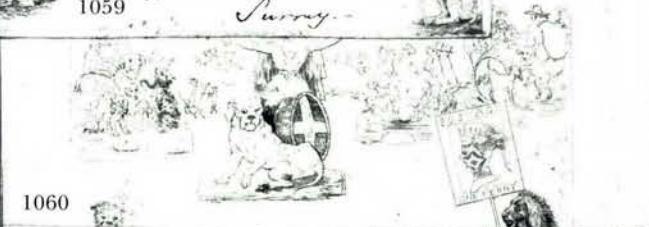
1058



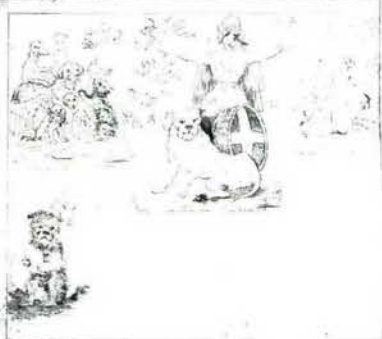
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1065



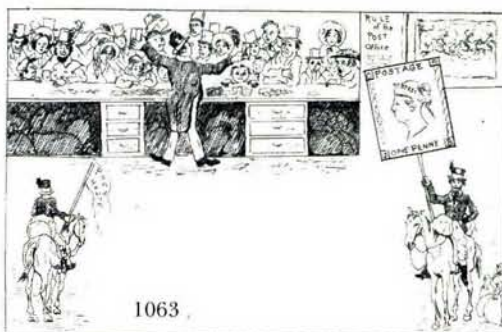
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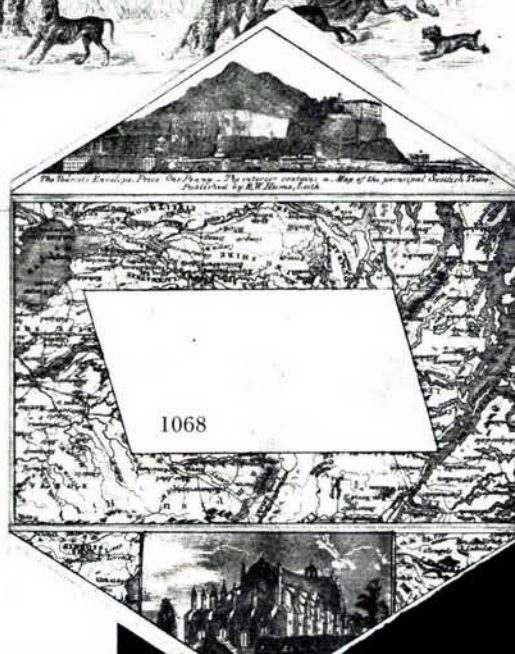
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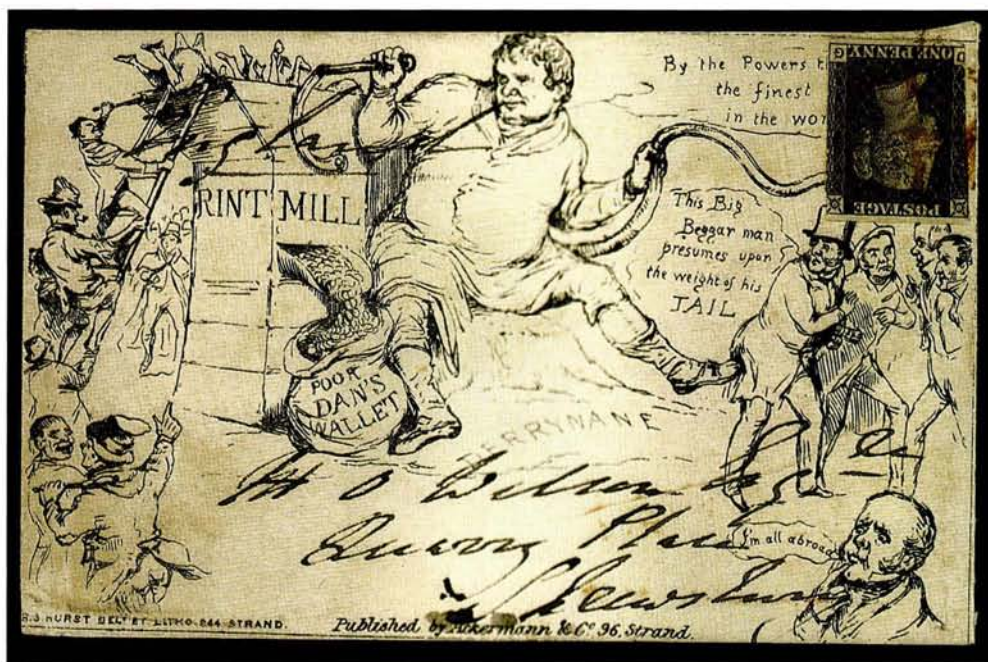


1068



# MULREADY CARICATURES AND MULREADY-INSPIRED PICTORIAL ENVELOPES

Arranged alphabetically by publisher

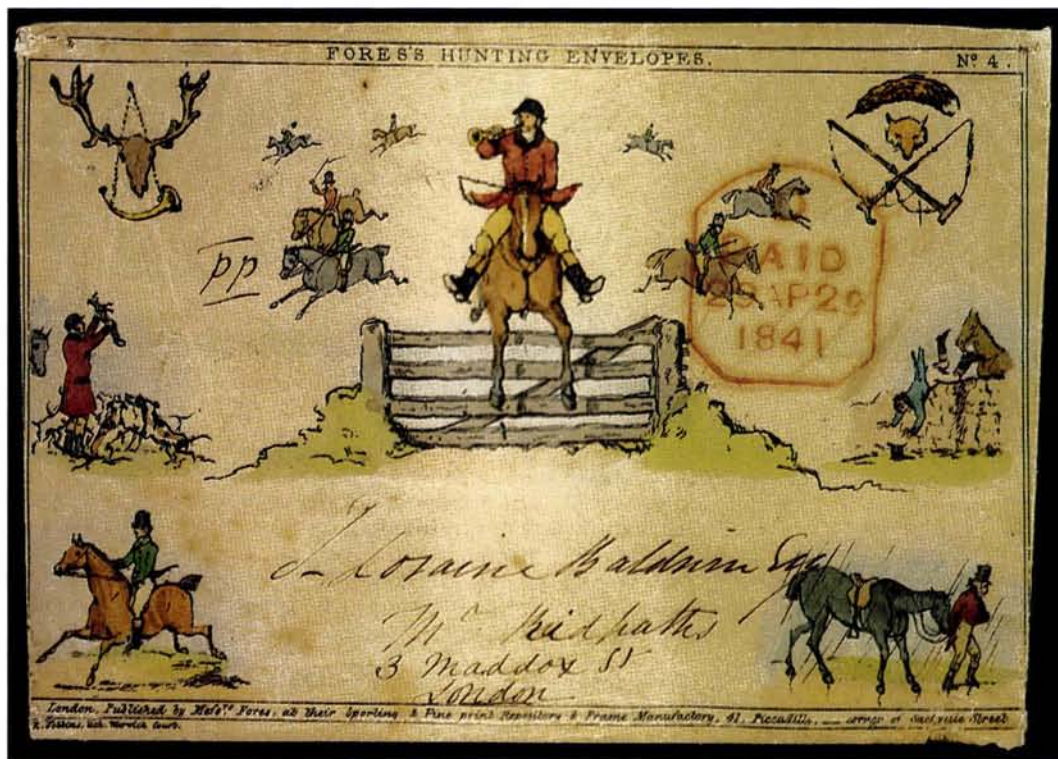


1057

- 1057° **Ackermann & Co. Comic Envelope No. 1, "The Print Mill".** Daniel O'Connell feeding Irish peasants into a print mill, turning them into coins for "Poor Dan's Wallet", while the Foreign Secretary, Lord Palmerston, confesses "I'm all abroad", publisher's imprint at bottom and R. S. Hurst imprint at bottom left; black on white envelope from Templeton, Ireland, to Shrewsbury, Jan. 30, 1841 backstamps, 1840 1p Black (1), Plate 9, DG, margins at top and bottom, in at sides, affixed upside-down (perhaps a deliberate insult to the Crown) and tied by red Maltese Cross, Very Fine, only four examples recorded, this being the earliest .... E. 3,000-4,000
- 1058° **Ackermann & Co. Comic Envelope No. 1, "The Print Mill".** An unused example of this scarce envelope, Very Fine..... E. 300-400
- 1059° **Jacob Bell, "Canine" Caricature.** Hilarious parody of Mulready design with pooches engaged in all sorts of human activities, lion at lower right holds a Penny Black sign; black on white front only, red Maltese Cross struck in proper position, "T.P./88 Oxford St." two-line hs of the old Twopenny Post, to Surrey c. 1841, vertical fold, Fine appearance, the absence of flaps is practically irrelevant considering that this is the only known used example of the Bell "Canine" caricature used in the proper time period (one 1864 usage is known)—its existence is not noted in *British Pictorial Envelopes*..... E. 500-750
- 1060° **Jacob Bell, "Canine" Caricature.** Proof die sunk in black on wove paper, light folds, Very Fine, only a few examples of the "Canine" caricature exist in any form ..... E. 300-400
- 1061° **Jacob Bell, "Canine" Caricature.** Proof die sunk in black on pale salmon wove paper, faint toning, otherwise Fine, only a few examples of the "Canine" caricature exist in any form ..... E. 300-400



- 1062° **Jacob Bell, "The Sheep Stealer".** Similar to the "Bloodhounds" design described in *British Pictorial Envelopes*, the space for a stamp at upper right shows a thief tying a sheep and a sign that reads "Steel Trap Spring Guns Are Set", bloodhounds have chased the thief up a tree, and a gentleman in pursuit on horseback points a pistol at the thief; black proof die sunk on wove paper, trivial wrinkles and adherence on back, still Very Fine, known only as a proof..... E. 300-400
- 1063° **Jacob Bell, "Rules of the Post Office".** Disgruntled post office patrons lined up at the counter, Penny Black depiction at right has initials "JB", the basis of attribution to Jacob Bell; black proof die sunk on wove, Very Fine, only two examples are recorded in *British Pictorial Envelopes* (p. 188-189), of which one is in the Royal Collection ..... E. 300-400



1064

- 1064° **Fores's Hunting Envelopes No. 4.** Hand-colored, used from Folkestone (Apr. 28, 1841 backstamp) to London, red "Paid" datestamp, slight overall toning and edgewear, Fine and one of the few recorded with contemporary hand-coloring (8-10 known) ..... E. 1,500-2,000
- 1065° **R. W. Hume's Comic Envelope No. 1, "Britannia Seated On An Egg".** Unused envelope with all-over design, folded open, slight wear in places, Fine E. 300-400





1066

1066°

**R. W. Hume's Comic Envelope No. 2, "Balloon Letters".** Black on white envelope, State 2 with variety omitting "Stationer" from Hume imprint on back, 1840 1p Black (1), Plate 2, PA, large margins, fine impression, tied by vivid red Maltese Cross from Leith (May 28, 1840 backstamp in blue) to Edinburgh, small erosion spot in cover to the right of stamp has been reinforced and does not show on face  
AN EXTREMELY FINE AND SPECTACULAR CARICATURE ENVELOPE FRANKED WITH THE PENNY BLACK.

This is not among the nine examples recorded in *British Pictorial Envelopes* (p. 96)  
..... E. 10,000-15,000



1067

1067°

**R. W. Hume's Comic Envelope No. 6B, "The Sands of Leith This Day".** All-over design on unused envelope, folded out, faint toning, otherwise Very Fine, only one other example of this envelope is known ..... E. 300-400

1068°

**R. W. Hume's Tourist Envelope No. 1, "50 Miles Round Stirling".** All-over design on both sides of unused envelope, folded out, Very Fine ..... E. 300-400



1069



1070

1069° **R. W. Hume's Tourist Envelope No. 2, "50 Miles Round Ben Nevis".** All-over design on front and back of envelope, folded open for display, 1840 2p Blue (2), Plate 1, ND, ample margins to just in, tied by red Maltese Cross from Leeds (Oct. 26, 1840 backstamp) to Howden, faint staining

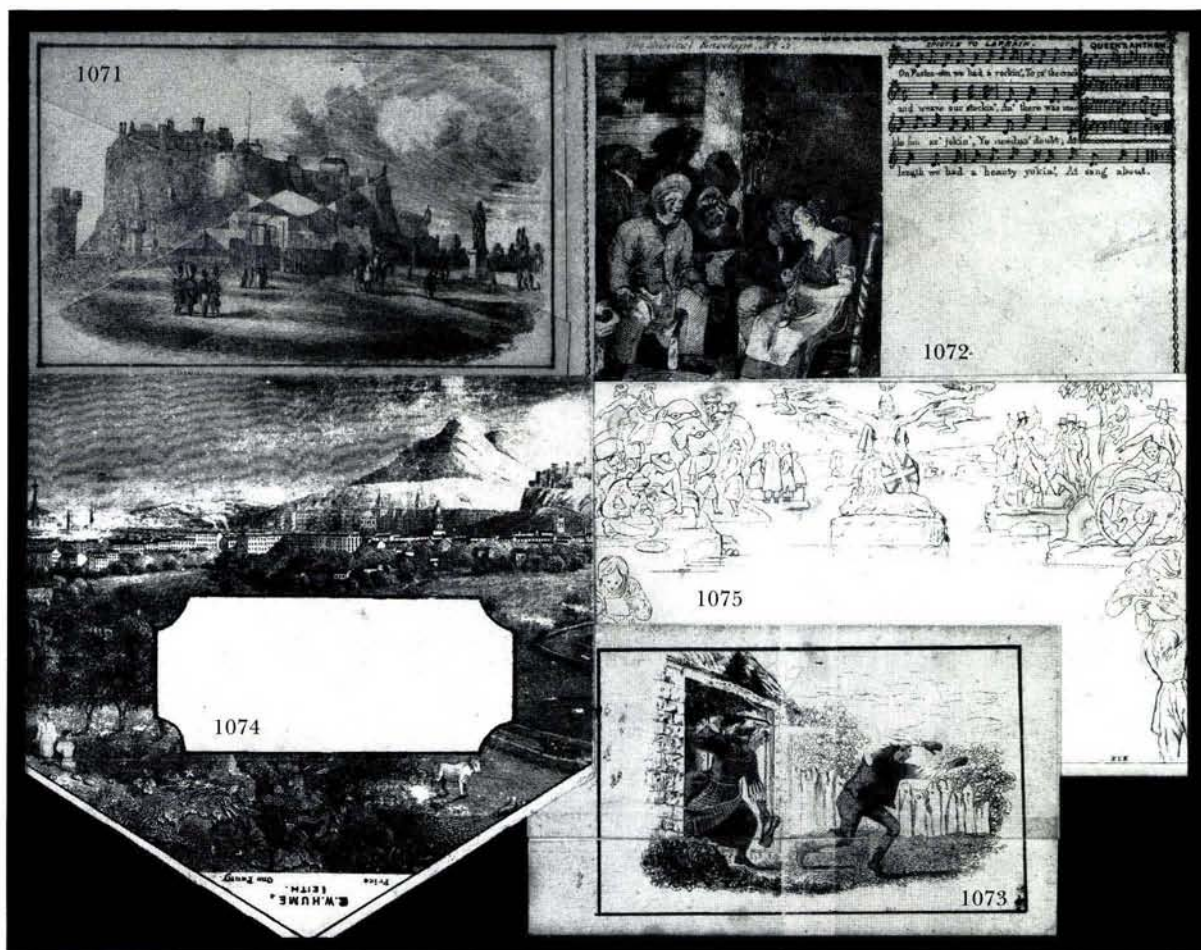
A FINE EXAMPLE OF THE "VIEW FROM THE CASTLE WALKS" ENVELOPE, OF WHICH ONLY THREE USED EXAMPLES ARE RECORDED, THIS BEING THE ONLY TWO-PENNY FRANKING.

This is one of two used examples identified in *British Pictorial Envelopes* (p. 102). A third example is offered in the following lot.

Ex Knox..... E. 5,000-7,500

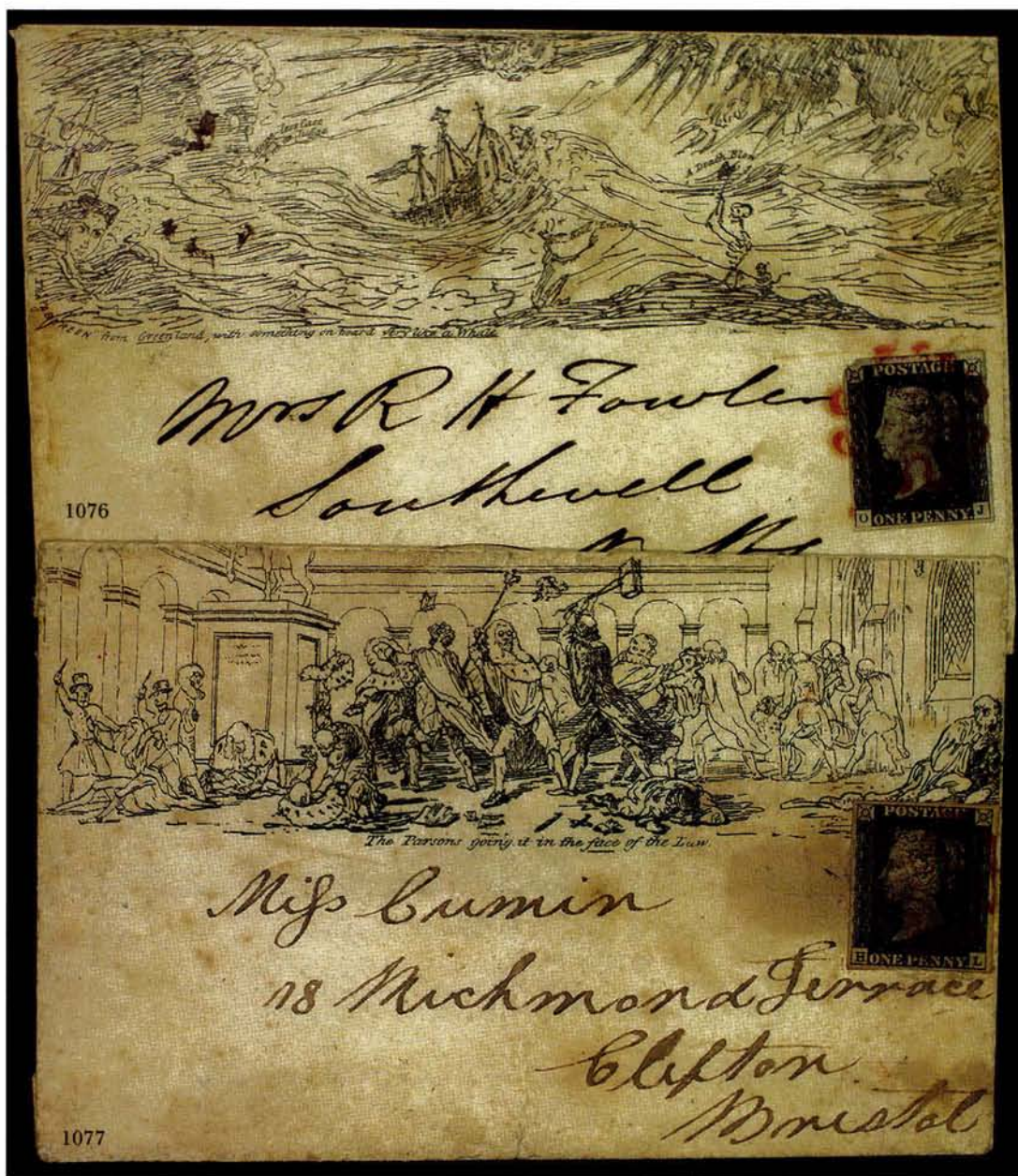
1070° **R. W. Hume's Tourist Envelope No. 2, "50 Miles Around Ben Nevis".** All-over design on front and back of envelope, 1841 1p Red Brown, full margins all around, cancelled by black Maltese Cross from Scotland (Aug. 1, 1841 backstamp) to Bagshot, opened for display, slight wear and erosion at folds, the stamp has been lifted and replaced, otherwise Fine, ex Shaida, with 1976 B.P.A. certificate..... E. 3,000-4,000





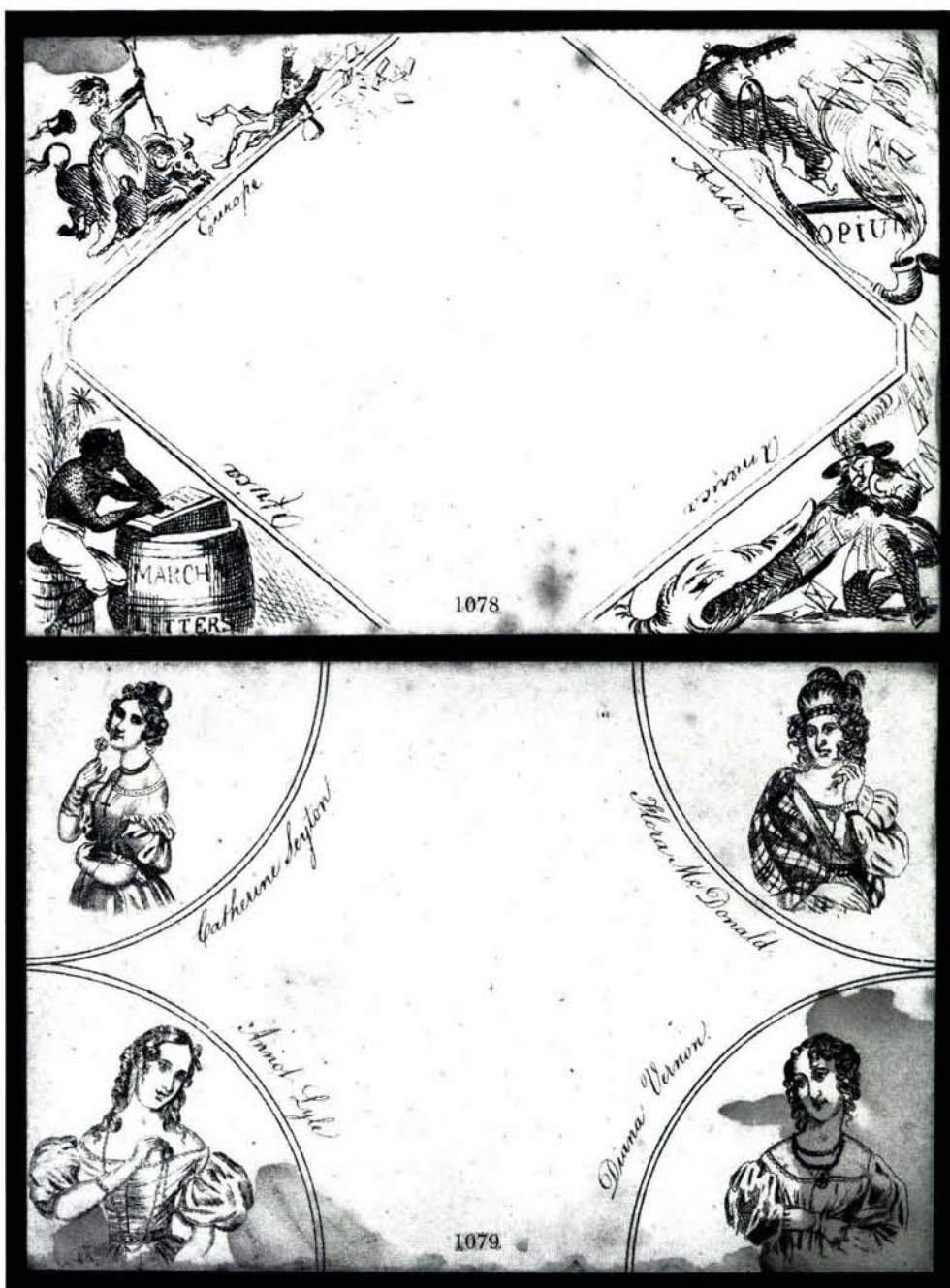
- 1071° **R. W. Hume's Tourist Envelope, "Edinburgh Castle".** Unused envelope with previously unrecorded design: blue address frame on front, view of Edinburgh Castle on back, inside with maps of Edinburgh and Leith, together with vignettes of a steamship and view of Leith harbor; folded open for display, Very Fine ..... E. 300-400
- 1072° **R. W. Hume's Musical Envelope No. 5, "Epistle to Lapraik".** Scene of fireside local singer and score on front, the "Queen's Anthem" fills space where stamp belongs, on back is blue plaid pattern, other side with score to "The Lea-Rig", on unused envelope, Very Fine, extremely rare—identified in *British Pictorial Envelopes* as a variety of No. 3, but we read numeral as "5", ex Shaida ..... E. 300-400
- 1073° **R. W. Hume's Musical Envelope No. 69, "The Lyre".** Humorous illustration of the liar being chased by an angry lady, blue border and imprint on address side of unused lettersheet, inside with illustration, a verse of "Tom Tug" and score for "My Trim-Built Wherry", Very Fine, scarce ..... E. 300-400
- 1074° **R. W. Hume's Pictorial Envelope No. 197, "View of Edinburgh from Costorphin Hall".** All-over design in black on front and back of unused envelope, folded open with view on front, map and illustrations of buildings on back, Very Fine and extremely rare, ex Shaida ..... E. 300-400
- 1075° **The "H.C.K." Mulready Caricature.** Unused envelope with a faithful reproduction of the Mulready design without value, no attempt at parody except for eyeglasses on the animals, initials "H.C.K." at lower right (attributed possibly to George Cruikshank in the Yates sale), faint toned spots, still Very Fine, ex Yates, only two examples are known, ex Yates ..... E. 500-750





- 1076° **A. Lesage's Clerical Envelope No. 1, "The Church Tossed on a Stormy Sea".** All-over design with Type A imprint on flap, folded open, 1840 1p Black (1), Plate 3, OJ, small faults, tied by red Maltese Cross from London (Jun. 29, 1840 backstamp) to Southwell, faint staining and slight wear at folds, still Fine and rare, produced by Ado Lesage, a French immigrant, as a commentary on the conflict between the Church of England and the Court of Session (see Maj. Evans's book, pp. 150-157, for detailed history), with 1961 B.P.A. certificate ..... E. 1,500-2,000
- 1077° **A. Lesage's Clerical Envelope No. 2, "The Parsons Going It in the Face of the Law".** All-over design in black on front and back of envelope, folded open, 1840 1p Black (1), Plate 4, HL, large margins, sealed tear, cancelled by red Maltese Cross from Glasgow (Jun. 30, 1840 backstamp) to Bristol, mended flap tear, faint staining and slight wear, still Fine, fewer than a half-dozen examples of this rare envelope are known used ..... E. 1,500-2,000





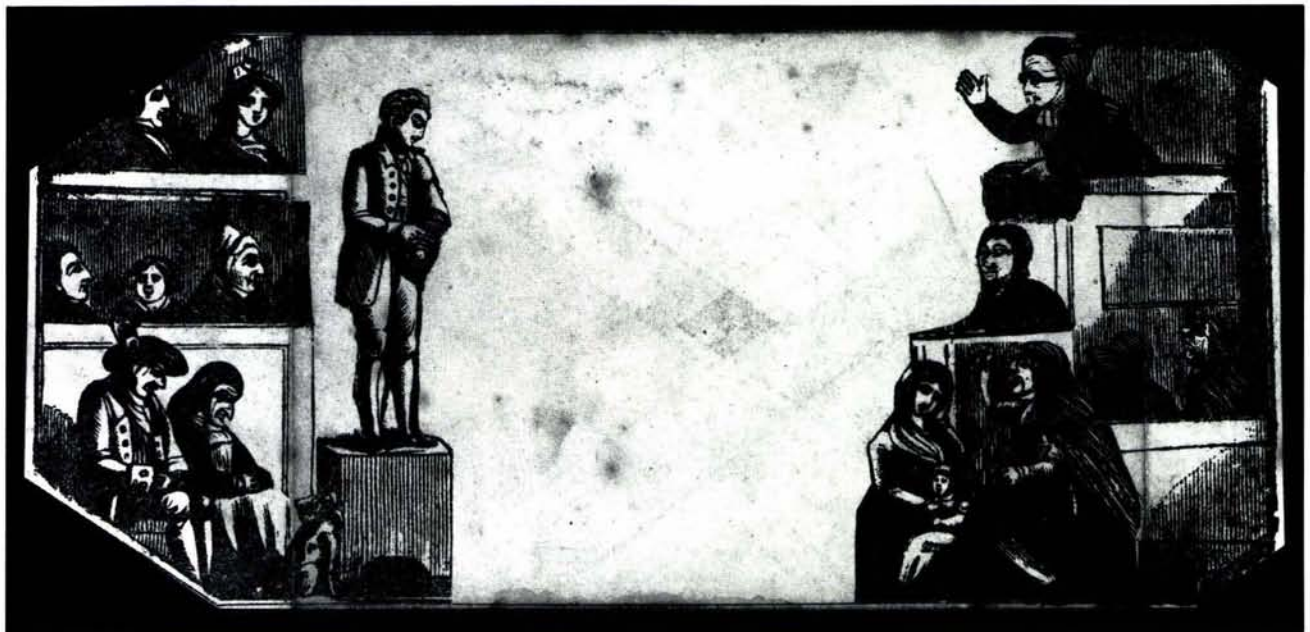
- 1078° **David MacGregor's Four Continents Design.** Type 3, cartoon design on front and back of unused envelope with A. Morris's imprint on lower flap and publisher's imprint on top flap, few stain spots, otherwise Fine, from the exceedingly rare MacGregor series of three, of which about one dozen examples are recorded—of Type 3, two unused envelopes are in the Royal Collection, three are in private hands, and a single used example is known—from the Robert Wallace archive, ex Shaida ..... E. 300-400
- 1079° **R. Martin's "Scottish Belles".** Portraits of Catherine Seyton, Flora McDonald, Annot Lyle, Diana Vernon, Jeanie Deans, "Bride of Lannermoor" and Margeret Ramsay on front and back of unused envelope, imprint on lower flap, stained, but a singular example of this design, which is not recorded in *British Pictorial Envelopes* (four others are listed), from the Robert Wallace archive, ex Shaida ... E. 500-750



1080

1080°

**R. Martin's Envelope No. 1, "The Soldier and Old Lady".** Grotesque caricatures on front and back of unused envelope, folded open, imprint on lower flap, minor staining at bottom, otherwise Fine, only three examples recorded, including one unused envelope in the Royal Collection and a used example in private hands, from the Robert Wallace archive, ex Shaida..... E. 1,500-2,000

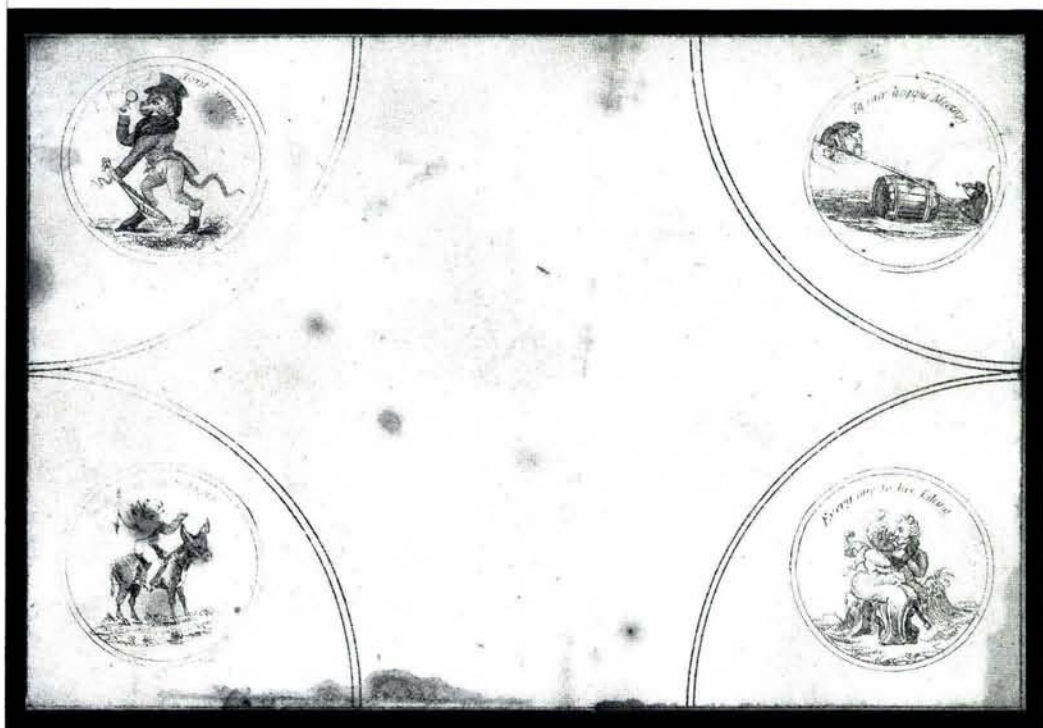


1081

1081°

**R. Martin's Envelope No. 3, "Courtroom Scene".** Somber scene on front and back of unused envelope, folded open, imprint on lower flap, minor staining at bottom, otherwise Fine, a great rarity with perhaps two or three in private hands, from the Robert Wallace archive, ex Shaida..... E. 1,500-2,000

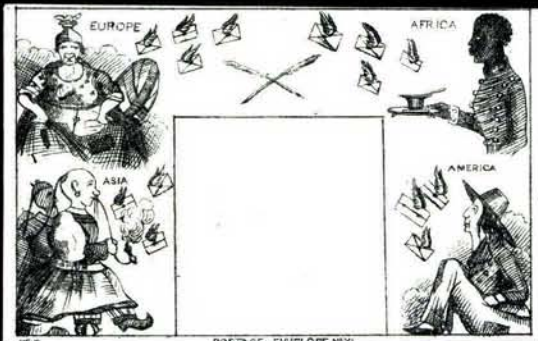
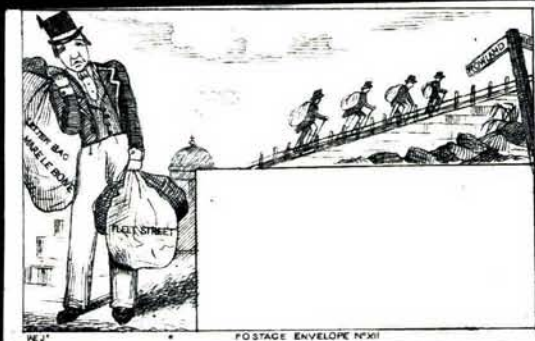
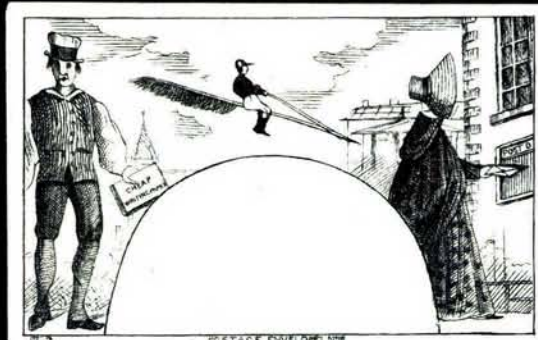
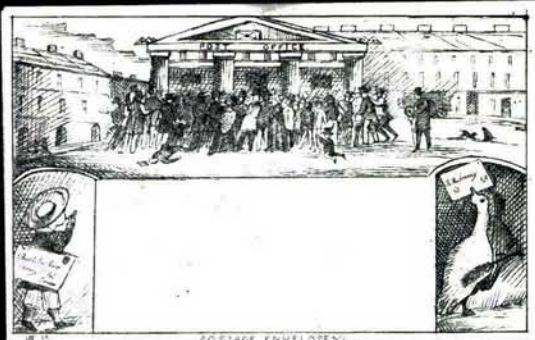
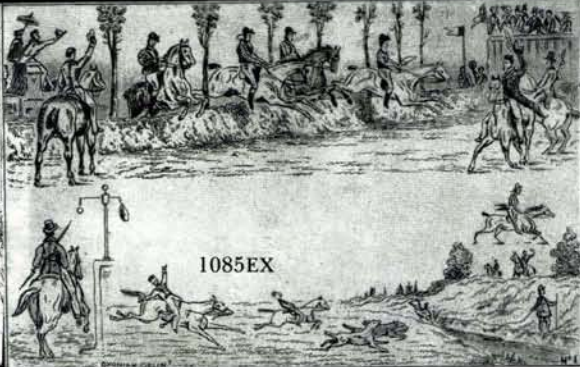




1082

1082°

**R. Martin's Envelope No. 4, "Courting Envelope".** Humorous vignettes in four corners on front and three panels on back, imprint on lower flap of unused envelope, overall toning and few stains, still Fine, extremely rare, possibly the only unused example in private hands, from the Robert Wallace archive, ex Shaida.....  
 ..... E. 750-1,000





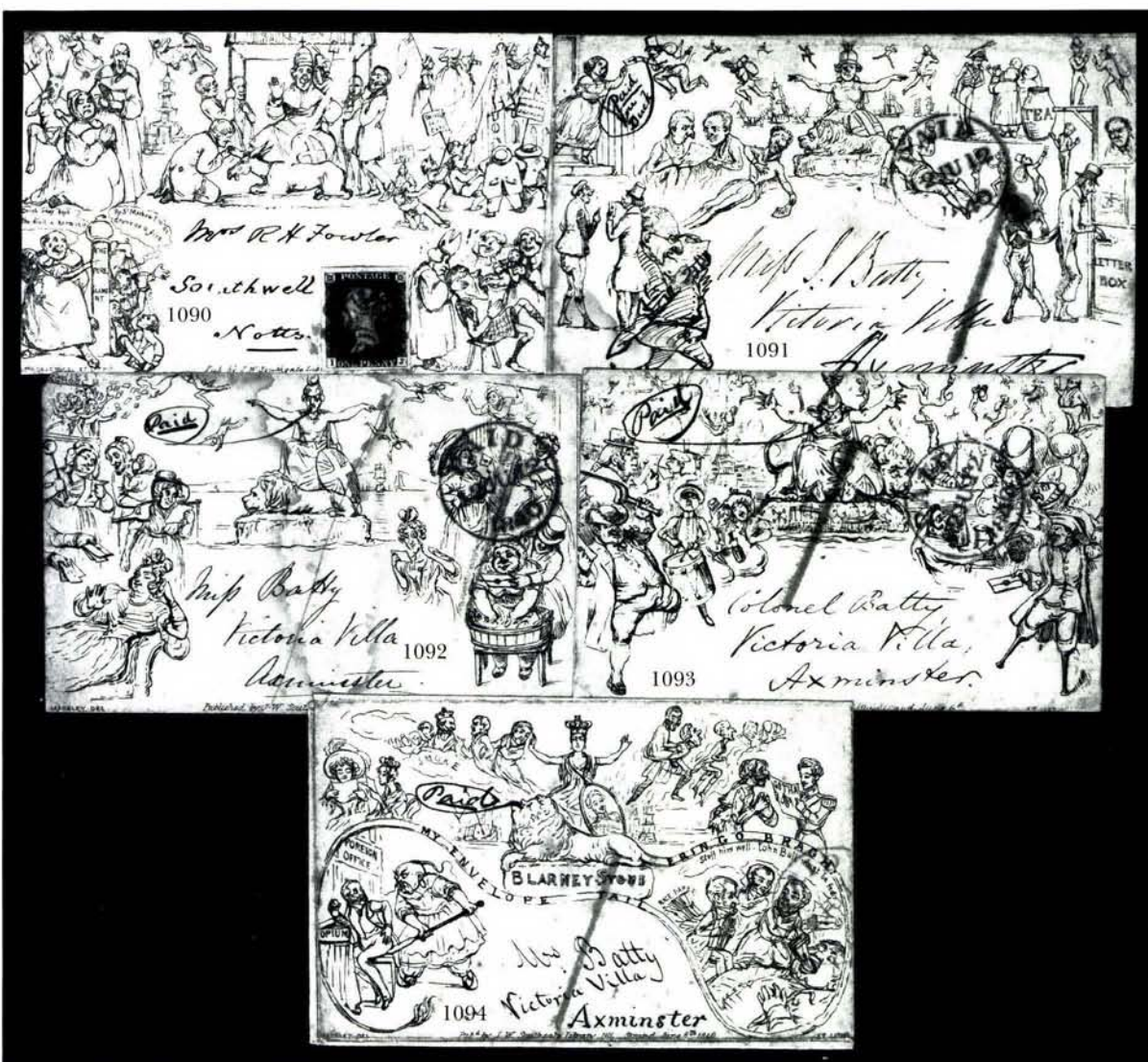


1083

1089

- 1083° **John Menzies Mulready Caricature.** State 1B with imprint in small print, on front and back of envelope, 1840 1p Black (1), Plate 3, GD, ample to large margins, tied by red-brown Maltese Cross from Dumfries (Jul. 13, 1840 backstamp) to Edinburgh, few faint toned spots and horizontal fold, tips of flaps missing from wax seal removal, still Fine, of the seventeen recorded examples in *British Pictorial Envelopes*, only five, including this cover, are franked with Penny Blacks (the eighteenth cover in the following lot is stampless), ex Shaida, with 1977 B.P.A. certificate ..... E. 5,000-7,500
- 1084° **John Menzies Mulready Caricature.** State 1A with imprint in large print, design on front and back of envelope, folded open, red "Paid at Edinb. Sep. 22, 1840" cds and "1" penny rate hs, faint "India Street" two-line handstamp, faint diagonal crease, Very Fine appearance, not listed among the recorded examples in *British Pictorial Envelopes*, ex Shaida ..... E. 750-1,000
- 1085° **Oxford Envelopes No. 1 (Hunting) and 2 (Boating).** Attributed to W. A. Delamotte of Oxford, each unused in lettersheet format and with imprint at bottom "OXONIAN DELINT.", Very Fine, extremely rare—*British Pictorial Envelopes* identifies six known examples ..... E. 750-1,000
- 1086° **Postage Envelope Nos. I to XII.** The series of twelve caricatures, unused, Very Fine, at the time *British Pictorial Envelopes* was published, the authors had never encountered Nos. II thru X of the Postage Envelope series and described the few examples known of Nos. I, XI and XII as extremely rare—the mysterious "WEJr" initials at lower left have still not been linked with a specific publisher..... E. 4,000-5,000
- 1087° **J. W. Southgate's Envelope No. 1, "The Pick-Pocket".** Used in London, red London Paid Jun. 10, 1840 datestamp and black "T.P./Lisson Grove" two-line hs of the old Twopenny Post, Very Fine and choice ..... E. 600-800
- 1088° **J. W. Southgate's Envelope No. 3, "Peg-Leg Sailor".** Used from London to Southampton, red London Paid Aug. 4, 1840 cds, slight edgewear and short tear, otherwise Fine ..... E. 500-750
- 1089° **J. W. Southgate's Envelope No. 5, "Pickwick".** Hand-colored envelope used from Nottingham (Jul. 16, 1840 backstamp) to Seaforth, Liverpool, ms. "P.Pd." and "1" rate, Very Fine and choice, rare contemporary coloring, ex Shaida, with 1994 B.P.A. certificate ..... E. 1,000-1,500





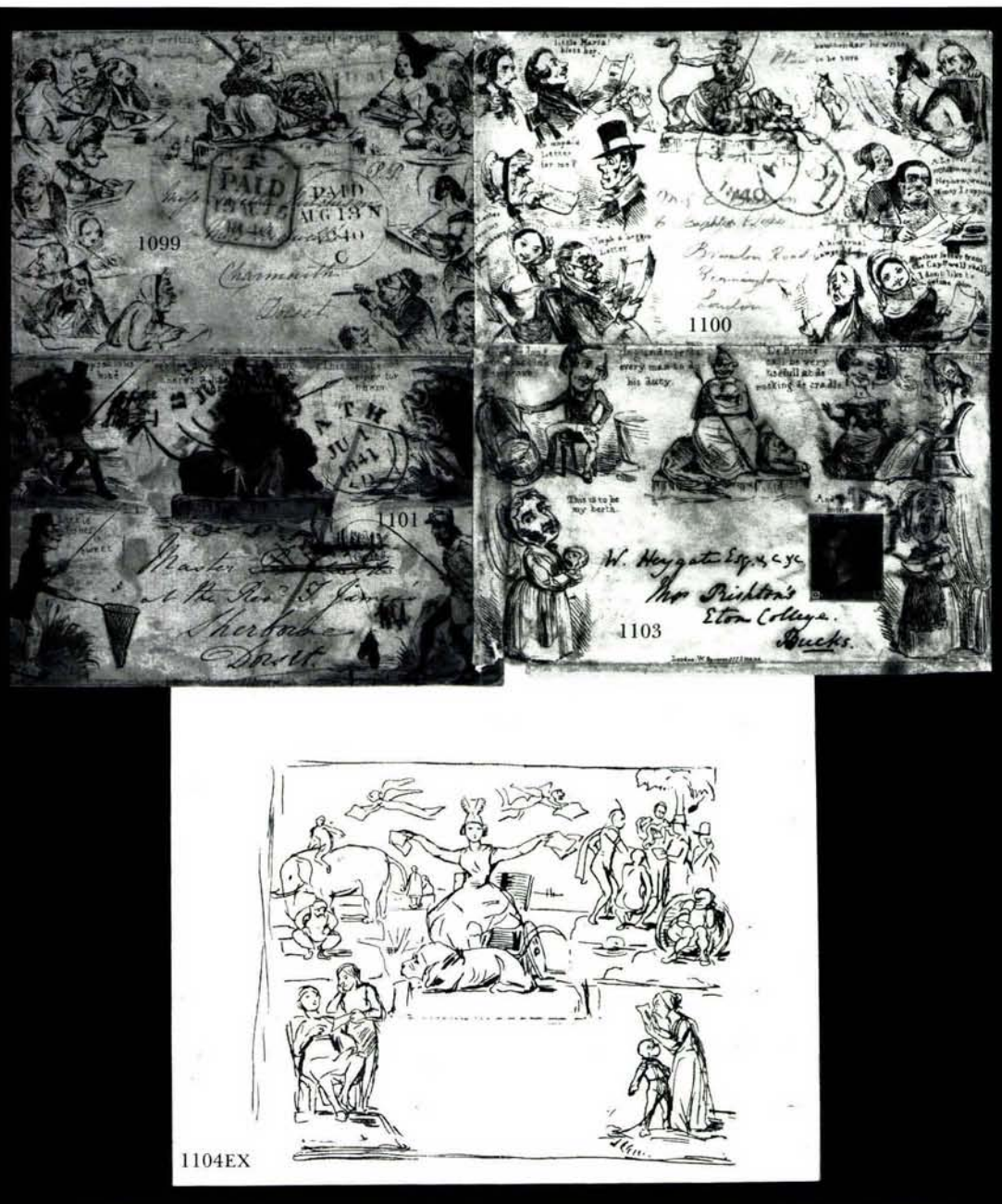
- 1090° **J. W. Southgate's Envelope No. 6, "Papal".** Front only with unusual paper fold, 1840 1p Black (1), IJ, large margins, tied by red Maltese Cross, to Nottinghamshire, stamp lifted, cleaned and replaced, Fine appearance, ex Shaida..... E. 400-500
- 1091° **J. W. Southgate's Envelope No. 1, "The Pick-Pocket".** From the Batty correspondence to Axminster, ms. "Paid You Duck" bubble at upper left and body added to character at lower left, red London Paid Jun. 12, 1840 cds and "1" rate hs, very light wrinkling and toning, still Very Fine ..... E. 600-800
- 1092° **J. W. Southgate's Envelope No. 2, "Ladies' School".** From the Batty correspondence to Axminster, ms. "Paid" bubble at upper left, red London Paid Jun. 12, 1840 cds and "1" rate, faint staining, otherwise Fine ..... E. 500-750
- 1093° **J. W. Southgate's Envelope No. 3, "Peg-Leg Sailor".** From the Batty correspondence to Axminster, ms. "Paid" bubble at upper left, red London Paid Jun. 12, 1840 cds and "1" rate hs, lightly creased, otherwise Very Fine ..... E. 600-800
- 1094° **J. W. Southgate's Envelope No. 4, "Blarney Stone".** From the Batty correspondence to Axminster, ms. "Paid" bubble from lion's mouth, red London Paid Jun. 12, 1840 cds and "1" rate hs, minor crease ending in small tear, otherwise Very Fine ..... E. 600-800





- 1095° **William Spooner's Envelopes Nos. 1, 3 and 6.** Black plate proofs on thin white paper, folded out and mounted on card, No. 1 flaps clipped, otherwise Very Fine, these are the rare original proofs and identified as such in *British Pictorial Envelopes* (p. 53), ex Shaida..... E. 750-1,000
- 1096° **William Spooner's Envelope No. 1.** A front only used to Southwell, 1840 1p Gray Black, Plate 1a (1), EE, margins to slightly in, tied by red Maltese Cross, light creasing and soiling, otherwise Fine appearance—only four used examples listed in *British Pictorial Envelopes*..... E. 300-400
- 1097° **William Spooner's Envelope No. 2.** Somewhat faulty front used from Bristol to Devenport, red Dec. 2, 1840 cds, ms. "1" rate, presentable..... E. 100-150
- 1098° **William Spooner's Envelope No. 3.** Used from Birmingham to Sheffield, July 1840, red ccds and ms. "1" rate, slight soiling and wear, Fine, ex Shaida..... E. 300-400





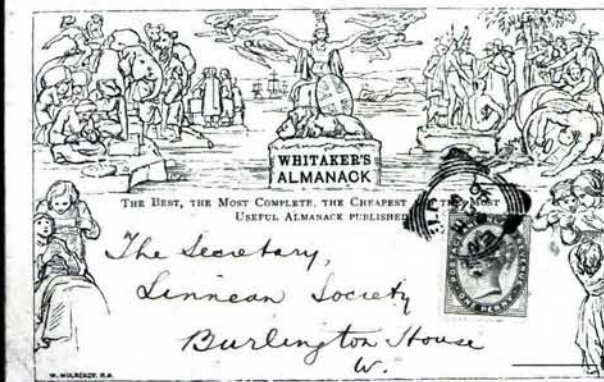
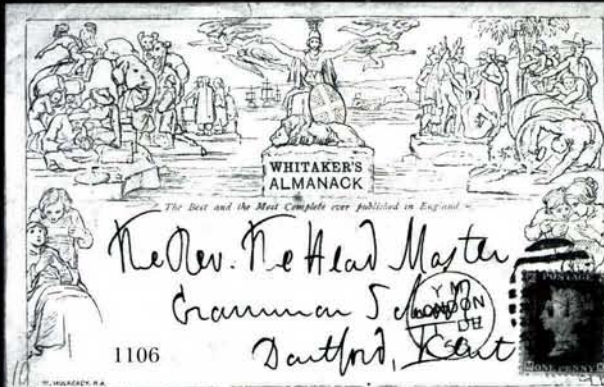
- 1099° **William Spooner's Envelope No. 4.** Used from Aberdeen to Charmouth, red Aug. 13, 1840 cds and "Paid" datestamps, toned and soiled, otherwise Fine, ex Knox, Shaida ..... E. 300-400
- 1100° **William Spooner's Envelope No. 6.** Used from Brighton to Kensington, red Aug. 3, 1840 cds, "PD 1" in oval, address re-inked and mended edge nick at upper left, otherwise Fine..... E. 300-400
- 1101° **William Spooner's Envelope No. 11.** A front only, **hand-colored**, used from Bath to Sherborne, Jun. 1, 1841 cds and ms. "1" rate, several strikes of Maltese Cross along top, stained but presentable and extremely rare, only three examples of No. 11 recorded, this being the only one with contemporary coloring, ex Shaida ..... E. 200-300





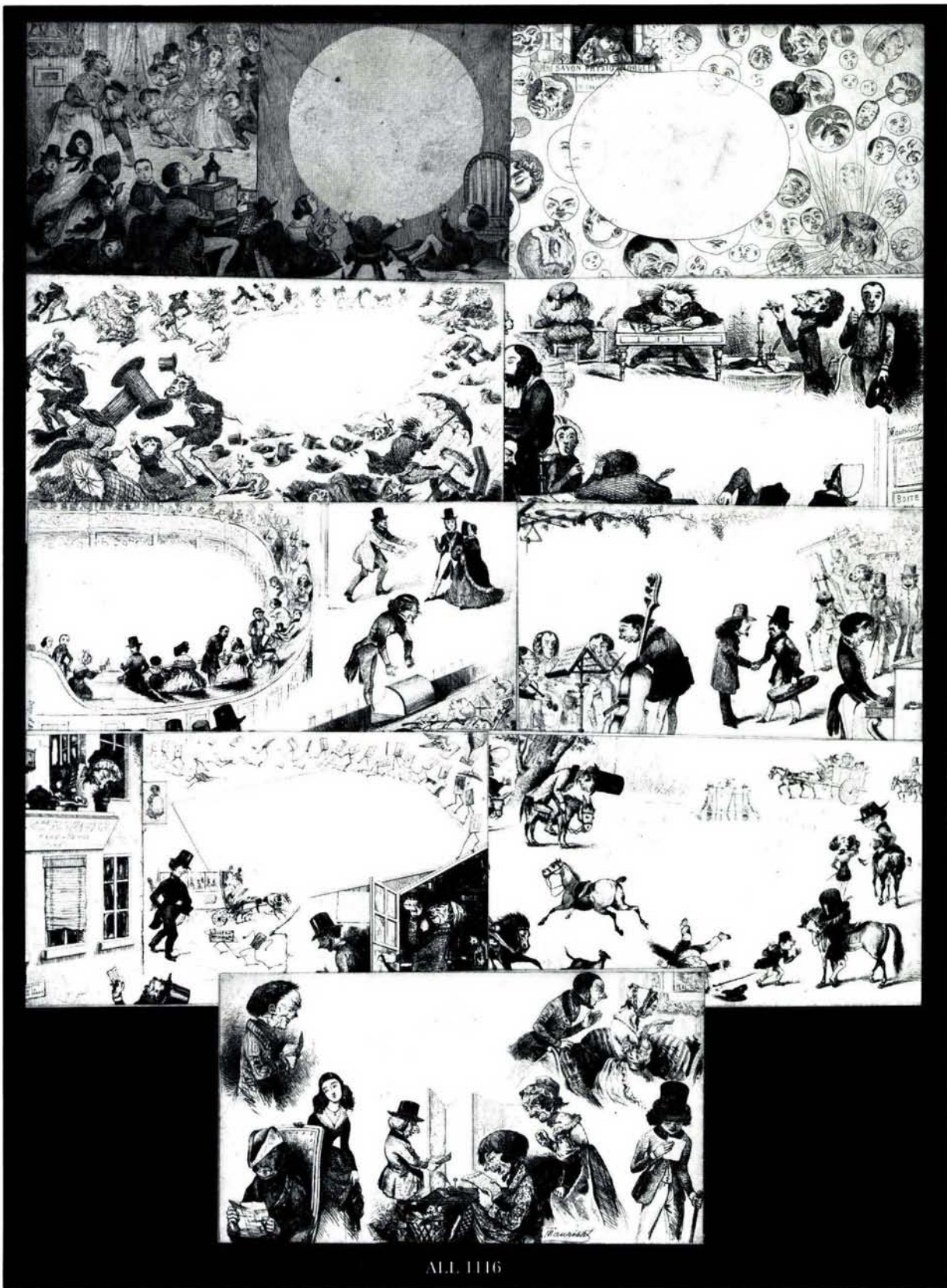
- 1102° **William Spooner's Envelope No. 6.** A clean, fresh example of Spooner's Postal Theme envelope, 1841 1p Red Brown, RC, four full margins, tied by black Maltese Cross from Crieff (Mar. 1, 1841 backstamp) to Basingstoke, backflaps clipped, otherwise Very Fine, not among the seven recorded examples in *British Pictorial Envelopes*, of which only two are franked with stamps, ex Shaida ... E. 2,000-3,000
- 1103° **William Spooner's Envelope No. 8.** Used from Bicester (Nov. 27, 1840 backstamp) to Eton College, 1840 1p Black (1), Plate 7, OB, large margins, tied by red Maltese Cross, faint stains, creasing and small pieces missing from edges, still presentable and, with moderate restoration, potentially of Very Fine appearance, extremely rare—only two other used examples recorded in *British Pictorial Envelopes*, neither of which has a Penny Black ..... E. 500-750
- 1104° **William Makepeace Thackeray's Unpublished Caricature.** Two proofs in Black, one from the original plate, the other from the defaced plate, Very Fine ..... E. 150-200
- 1105° **Thomas White's "New Post Office Envelope".** The small lettersheet with White's imprint at right and "CJG" designer's initials at lower left, a Mulready parody filled with outrageous remarks coming from the characters and captions lampooning elements of the original design; 1840 1p Black (1), Plate 2, MI, large margins except at right where touched, tied by deep-red Maltese Cross, second strike over Britannia (unnecessary considering that this was not a true Mulready), from Bristol (red Jul. 1, 1840 backstamp) to Petherton, minor vertical fold and slight wear, still Very Fine, only four or five used examples of White's Mulready caricature are known, ex Shaida, with 1994 B.P.A. certificate ..... E. 5,000-7,500



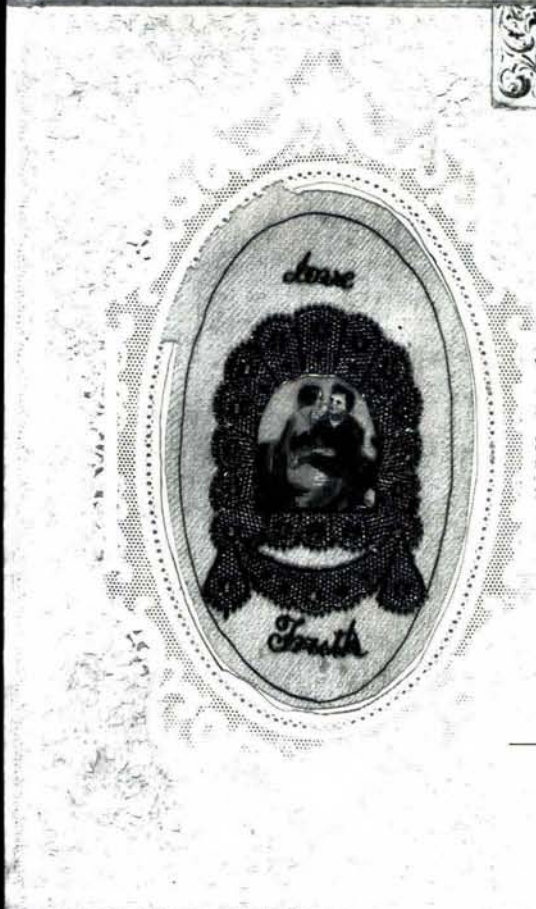


- 1106° **Whitaker's Almanack Publicity Imitation.** 1864 1p Red tied from London to Dartford, Dec. 1, 1868, small tear at top, otherwise Very Fine ..... E. 150-200
- 1107° **Whitaker's Almanack Publicity Imitation.** 1858 2p Blue tied by London Dec. 9, 1868 duplex, used locally, slightly toned, otherwise Fine..... E. 150-200
- 1108° **Whitaker's Almanack Publicity Imitation.** 1864 1p Red tied by London Nov. 1, 1877 duplex, used locally, Very Fine ..... E. 150-200
- 1109° **Whitaker's Almanack Publicity Imitation.** 1864 1p Red tied from London to Wisbech, Oct. 17, 1878, Very Fine..... E. 150-200
- 1110° **Whitaker's Almanack Publicity Imitation.** 1881 1p Lilac tied from Enfield to West London, Oct. 13, 1890, Very Fine, accompanied by another similar front only and two unused examples (one with adress, other with name crossed out). E. 150-200







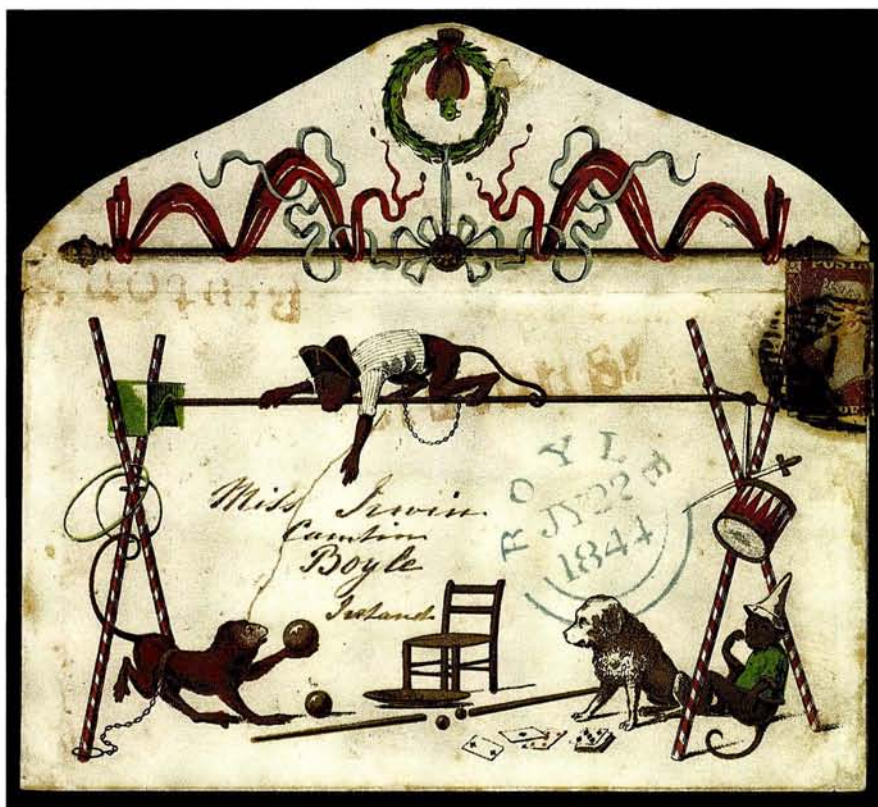


—1115—

to  
Rev.  
Fring.  
Rents.  
for Miss M. A. Mead



# PRINTED DECORATIVE ENVELOPES

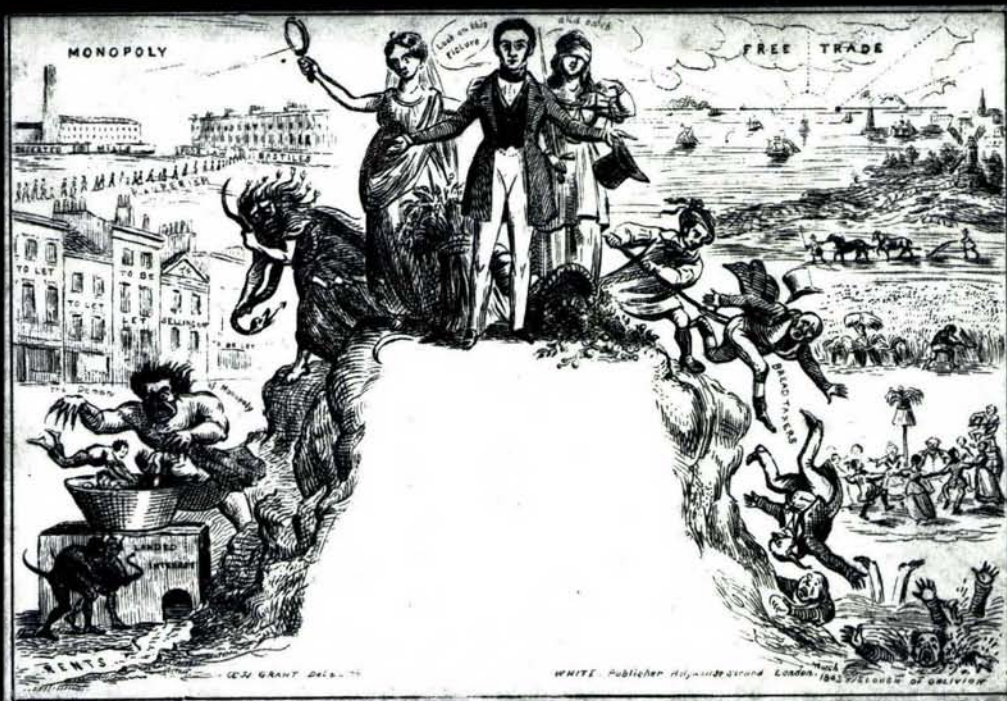


1111

- 1111° **Monkey Business.** Charming multicolor printed design, used from London to Boyle, Ireland, Jul. 20, 1844, red "Bruton St." straightline, blue receiving cds, the 1841 1p Red Brown applied over edge by sender to obscure as little of the envelope design as possible, faint toning, still Very Fine, a very early example of its kind, ex Meroni, featured on the cover of the Phillips Feb. 16, 1989, sale, where it realized £4,460 ..... E. 1,000-1,500
- 1112° **Lady's Envelope.** With gold-leaf floral border, 1841 1p Red Brown, full margins to touched, tied by grid, local Old Brampton 1850 usage, slightly toned, Fine ..... E. 100-150
- 1113° **Lady's Envelope.** With beautiful blue foral design on front and back, 1841 1p Red Brown, average, tied by Maltese Cross, "Knightsbridge" straightline, red London Mar. 14, 1843 backstamp, Very Fine..... E. 200-300
- 1114° **Lady's Envelope.** Floral border on bluish cover, 1841 1p Red Brown, margins to slightly in, tied by grid from Cambridge (Apr. 24, 1848 backstamp) to York, Fine ..... E. 75-100
- 1115° **Valentine Envelope.** 5¼ x 8½ in. embossed envelope, 1841 1p Red Brown, margins all around, tied by clear "810" oval grid, Tring Feb. 14, 1854 backstamp, local usage, accompanied by Valentine enclosure which appears to have originated, few small erosion spots in embossing as often, still Very Fine ..... E. 200-300
- 1116° **French Pictorial Envelopes.** A "set" of fourteen unused envelopes with different designs by Theodore Maurisset, published by d'Aubert & Cie, includes *Premiere Cinema*, *Les Bulles*, *Partie de Plaisir*, *Un couq de vent*, *La Post Aux Lettres*, *Les Fumeurs*, *La Ronde Dansante*, *Le Theatre*, *Le Cabinet Noir*, *L'Auberge' ou Un Cheveux Dans La Soupe*, *La Lettre*, *Les Dictons*, *L'Academie de Musique* and *La Soiree*, first two with minor faint toning, otherwise an Extremely Fine set, these brilliant and skillfully executed envelopes are extremely rare in any form, used or unused, and this group is one of the largest of its kind .....(Photo, p. 45) E. 1,200-1,500



1118



1119



## PROPAGANDA DESIGNS

Arranged by reform movement, corresponding to approximate chronological order



1117

- 1117° **Chartists.** Black on bluish gray lettersheet, published by Dyson of London, with imprint of Davey, the engraver and printer, at bottom; ornately framed text stating the aims of the Peoples' Charter: Universal Suffrage, Vote by Ballot, Annual Parliaments, Payment of Members, Abolition of Property Qualification and Equal Electoral Districts; 1840 1p Black (1), Plate 6, two full margins, slightly in at top and right, just tied by red Maltese Cross, backstamped London **Christmas Day 1840**, addressed to Sheffield, with letter of same date describing the trial of a Mr. Hetherington, who appealed for the rights of free inquiry; minor toning

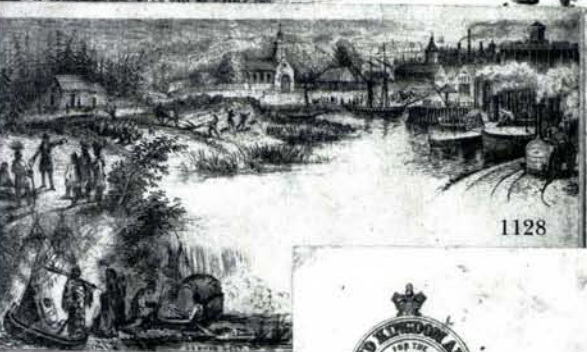
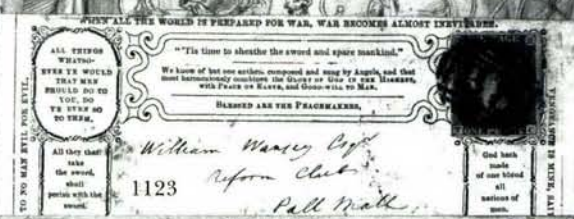
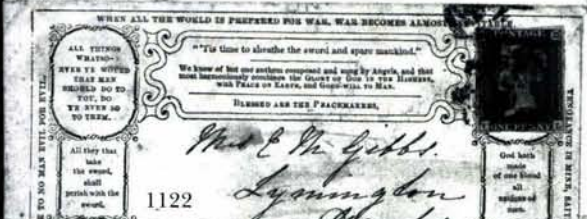
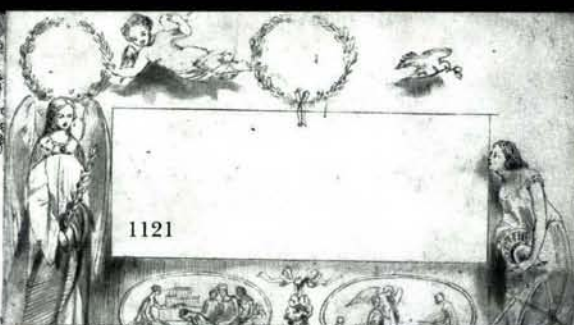
ONE OF THE RAREST AND EARLIEST OF THE REFORM ENVELOPES.

Although the design has "No. 1" at upper left, suggesting a series, no others are known. Two other examples of this Dyson envelope are known to us: a hand-carried lettersheet is illustrated in *British Pictorial Envelopes* (p. 178), and the Yates collection (Robson Lowe Ltd., Feb. 9, 1949) contained a Dec. 7, 1840, lettersheet franked with the Penny Black. .... E. 5,000-7,500

- 1118° **Free Trade and Repeal of the Corn Law.** Black on gray envelope published by John Gadsby of Manchester, with imprint, attractive design with allegorical harvest figures and "Free Trade" globe, 1841 1p Red Brown tied by "498" oval of Manchester (Apr. 24, 1845 backstamp), to Bristol, well-formed "National Anti-Corn Law League" wax seal, minor toning and edgewear at bottom, Fine.... E. 200-300

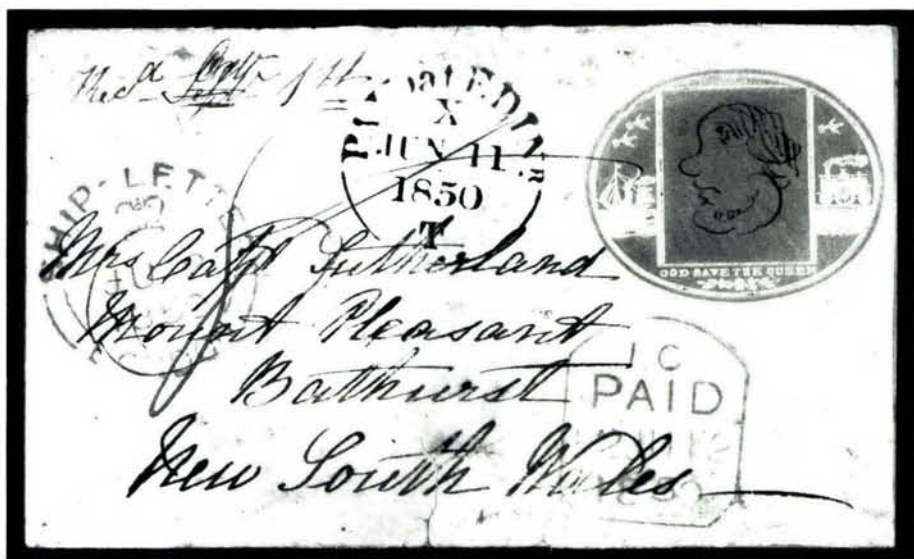
- 1119° **Free Trade and The Evils of Monopoly.** Black on white unused envelope, outstanding cartoon by C. J. Grant (imprint at bottom left) and published in 1843 by Thomas White of London (imprint at bottom right); obviously based on the Mulready, this cartoon pictures the Evils of Monopoly at left, including deserted factories, "Pauperism", empty residential buildings and a rather gruesome allegory of the Monopoly Monster throwing the working class into a grinder, from which the blood of Rents flows; at right the Bread-Tax Collectors are being driven into the "Slough of Oblivion" and various images of happy working-class people appear under the banner "Free Trade"; Very Fine, only two examples, one used and this unused envelope, are known (see *British Pictorial Envelopes*, p. 154) .. E. 750-1,000





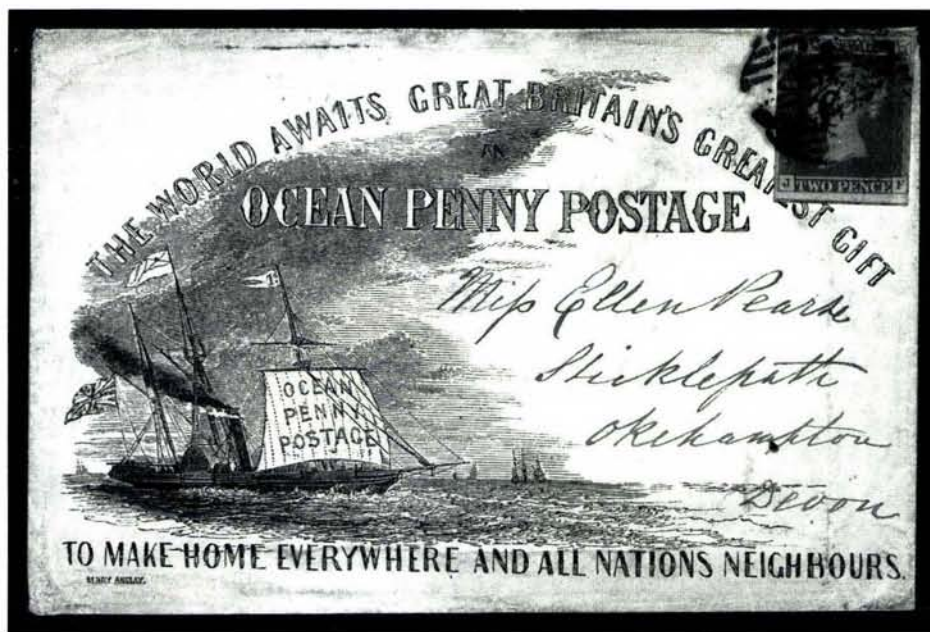


- 1120° **Abolition of Sunday Labor.** Black on white envelope, unknown publisher, depicts "Sunday Occupations" with biblical quotation, 1841 1p Red Brown, clear to large margins, tied by "170" grid, 1849 year date of backstamp shows on three remaining flaps (one removed), addressed in blue to Regents Park, with matching stationery depicting "Sunday as it should not be" and "Sunday as it should be", folded to fit envelope but without writing, Fine and very rare ..... E. 750-1,000
- 1121° **Peace.** Original pen, ink and wash drawing for Peace envelope, flaps at top and bottom, c. 1848, artist unknown and no printed examples of this design are known, ex Yates ..... E. 500-750
- 1122° **Peace.** Black on white envelope, attributed to the Peace Society and publisher Charles Gilpin of London, embossed seal on flap, 1841 1p Red Brown, margins all around, tied by blurry numeral ovals, Huntingdon (Oct. 28, 1852 backstamp) to Lymington, blue receiving cds, faint soiling, Fine, a scarce design that was copied by the American branch of the Peace Society, with 1991 B.P.A. certificate E. 300-400
- 1123° **Peace.** Black on white envelope as last, attributed to the Peace Society and publisher Charles Gilpin of London, embossed seal on flap, 1841 1p Red Brown, clear to large margins, tied by numeral "38" oval, Aylesbury (Oct. 26, 1852 backstamp) to London, light creasing, Fine ..... E. 300-400
- 1124° **Peace and Universal Brotherhood.** Black on blue-gray envelope published by Valentine, State 2 imprints, 1841 1p Red Brown, large margins, tied by numeral grid, Glasgow (Aug. 26, 1850 backstamp) to London, accompanied by a second example to which a 1841 2p Blue is affixed and uncanceled, the former is Extremely Fine..... E. 200-300
- 1125° **Peace and Universal Brotherhood.** Black on off-white envelope published by Valentine, State 1 showing "**Arbritation**" **mis-spelling**, 1841 1p Red Brown, cut into, tied by blurry grid, Dundee (Apr. 2, 1853 backstamp) to Leith, creased at top thru stamp, otherwise Fine..... E. 150-200
- 1126° **Peace and Universal Brotherhood.** Black on off-white envelope published by Valentine, State 2 with corrected spelling of "Arbitration", 1841 1p Red Brown, full margins to slightly in, tied by "4" oval grid, London (Nov. 21, 1853 backstamp) to Wimbourne, minor staining, otherwise Fine..... E. 100-150
- 1127° **Universal Brotherhood.** Black and white design published by Branch 16 of the R.S. and Hetherington of London (imprint at bottom), design and engraved by Peter Hunter (imprint in scrollwork at bottom), 1864 1p Red tied by London Aug. 31, 1875 duplex, to Croydon, slight edge wear, still Very Fine, scarce design ..... E. 400-500
- 1128° **Civilization of America.** Black on grayish blue unused envelope, designed by Onwhyn (imprint at bottom), Valentine, Johnston & Hunter, William Tweedie and William Bremner imprints on backflap, depicts growth of American civilization from Indians at lower left to railroads and steamships at upper right, Very Fine, fewer than five examples of this design are known..... E. 300-400
- 1129° **Temperance.** Black on grayish blue envelope published by Valentine, State 1 with imprints of Valentine, Johnstone & Hunter and Ackermann & Co. at bottom, 1841 1p Red Brown, large margins, tied by "352" grid, Hayle (Jun. 6, 1851 backstamp) to London, fresh and Extremely Fine..... E. 300-400
- 1130° **Temperance.** Purple emblem of "United Kingdom Alliance for the Total Suppression of the Liquor Traffic", 1864 1p Red tied by Manchester Sep. 23, 1865 duplex, to London, Very Fine, scarce ..... E. 200-300



1131

- 1131° **Universal Brotherhood.** Small envelope with unusual salmon-colored embossed oval design depicting symbols of letter communication (pigeons carrying letters, steamship and locomotive) and "GOD SAVE THE QUEEN" legend, space left for stamp, but sender has drawn the profile of a bearded man, to **Bathurst, New South Wales**, red "Paid at Edinb." Jun. 11, 1850 cds, red "London Ship-Letter" crown-circle ds, tombstone "Paid" ds, Sydney and Bathurst receiving backstamps, one flap missing, sealed tear at bottom, otherwise Fine, a remarkable cover, ex Meroni E. 750-1,000



1132

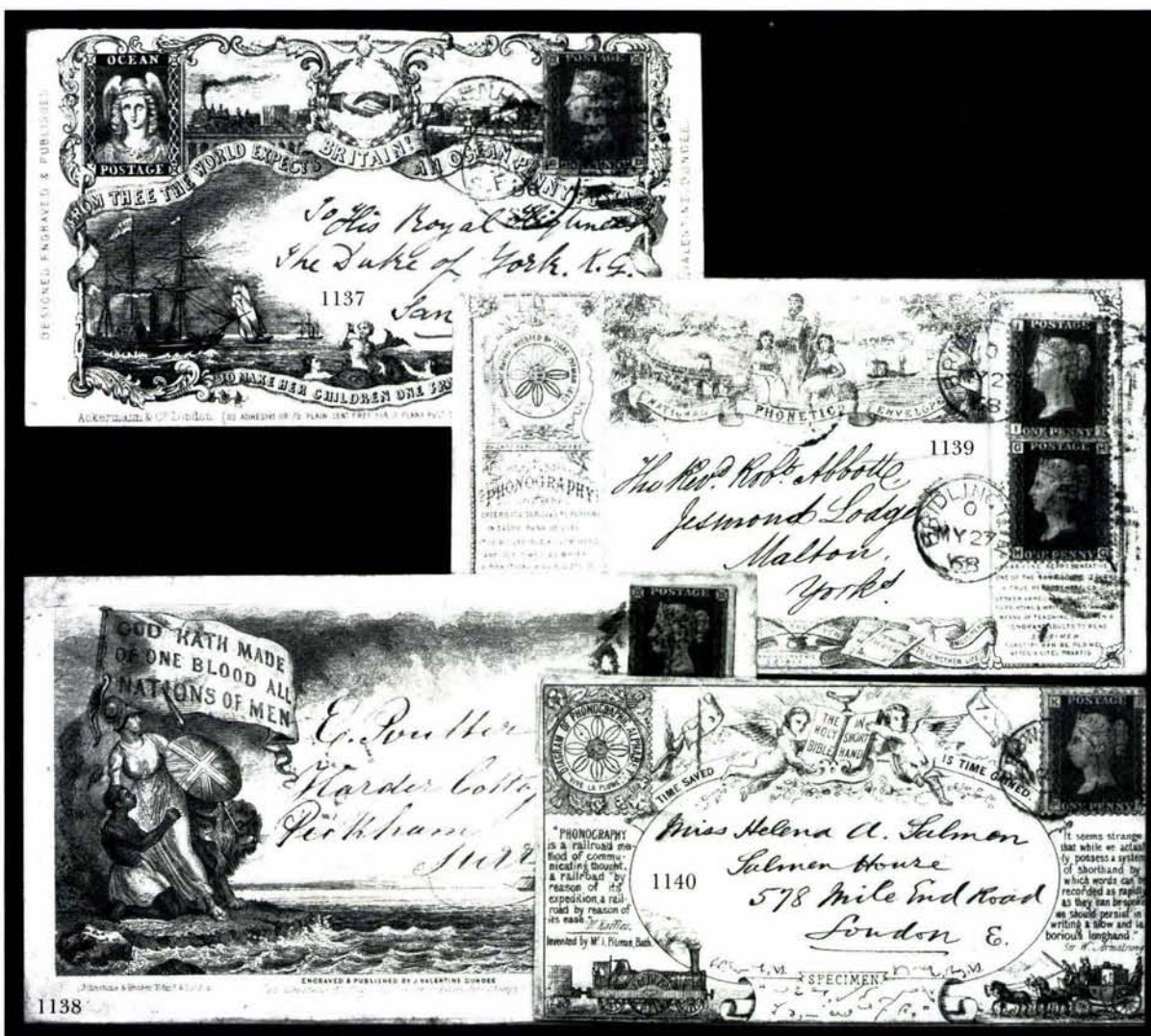
- 1132° **Ocean Penny Postage.** Black on off-white envelope with Henry Anelay's design, published by Charles Gilpin (imprint on backflap), **1841 2p Blue**, large margins to touched at right, tied by oval grid, London to Okehampton (Feb. 3, 1850 receiving backstamp), slight wrinkling at edges, small piece of backflap missing, still Very Fine, reputed to be the only example of the 2p used on an Ocean Penny Postage envelope, with 1988 R.P.S. certificate..... E. 1,000-1,500





- 1133° **Ocean Penny Postage.** Black on white envelope with Analay's design and Gilpin imprint, 1841 1p Red Brown, cut into, tied by oval grid, London (Sep. 10, 1850 backstamp) to Leeds, slight creasing and soiling, otherwise Fine..... E. 150-200
- 1134° **Ocean Penny Postage.** Black on white envelope with Analay's design and Gilpin imprint, 1841 1p Red Brown, large margins, tied by "38" oval grid, Aylesbury (Oct. 2, 1849 backstamp) to London, most of backflap missing, still Very Fine and choice ..... E. 200-300
- 1135° **Ocean Penny Postage.** Black on bluish gray envelope, Bradshaw & Blacklock imprint, 1850 1p Red Brown on Lavender-Tinted Paper (SG Specialized BS32e), Plate 125, MF, huge margins to clear at bottom, small fault at upper left, grid cancel does not tie stamp, Manchester (Nov. 6, 1852 backstamp) to Oldham, slightly soiled, Fine, 1991 B.P.A. certificate identifies stamp as scarce special printing but cannot confirm usage on cover ..... E. 100-150
- 1136° **Ocean Penny Postage.** Black on bluish gray envelope with State 2 imprints of Myer's & Co. on front and Valentine, Ackermann & Co. and Johnstone & Hunter on backflap, 1841 1p Red Brown, full to large margins, tied by "406" oval grid, Woodbridge (Sep. 17, 1852 backstamp) to Beccles, minor toning and wrinkles, Fine ..... E. 200-300

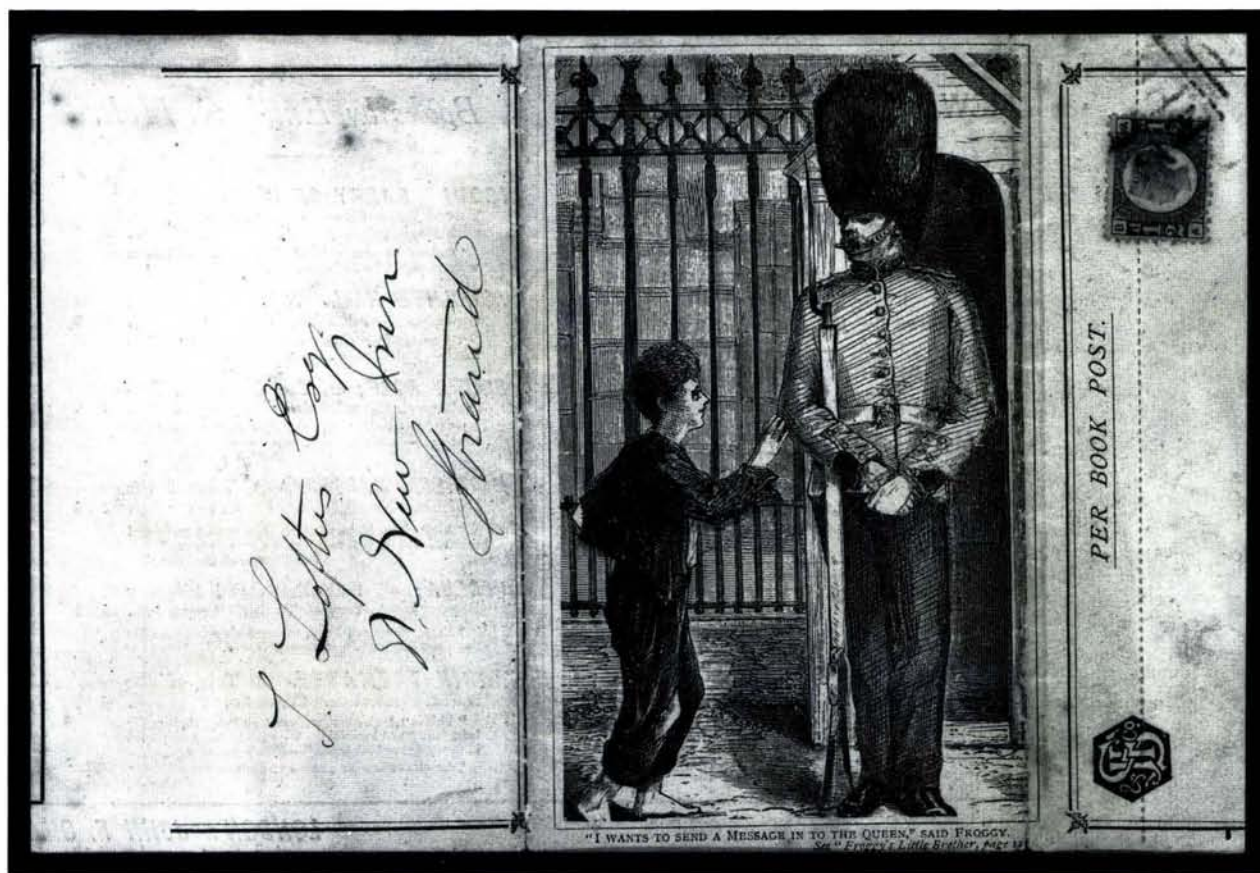




- 1137° **Ocean Penny Postage.** A fascinating example of Valentine's black on gray envelope, State 5a (scarce), addressed "To His Royal Highness, The Duke of York, K. G. Sandringham", later to become King George V, late use of 1841 1p Red Brown, full to large margins, tied by Sydenham duplex dated Dec. 24, 1898, on the eve of the introduction of Imperial Penny Postage, this late usage of the stamp and envelope undoubtedly a form of celebration, Extremely Fine, illustrated in *Cancellations of the 1841 Penny Red* (p. 142)..... E. 200-300
- 1138° **Anti-Slavery.** Black on grayish blue envelope with State 1 imprints of Valentine, Johnstone & Hunter and Ackermann & Co. at bottom, 1841 1p Red Brown, three large margins, touched at L., tied by blurry grid, Chelmsford (Apr. 13, 1853 back-stamp) to Peckham, Very Fine..... E. 200-300
- 1139° **Phonography.** Elaborate "National Phonetic Envelope" black on white design with Steele & Co. imprint on back, two 1864 1p Red (different shades) tied by Bridlington May 27, 1868 duplex, to Malton, Very Fine and choice.... E. 300-400
- 1140° **Phonography.** Black on white design with cherubs holding bible inscribed "The Holy Bible in Short Hand", no imprint, diamond label affixed to backflap, 1864 1p Red tied by Ebbw Vale Mar. 15, 1878 cds, to London, small piece of backflap missing, Very Fine and scarce design..... E. 200-300



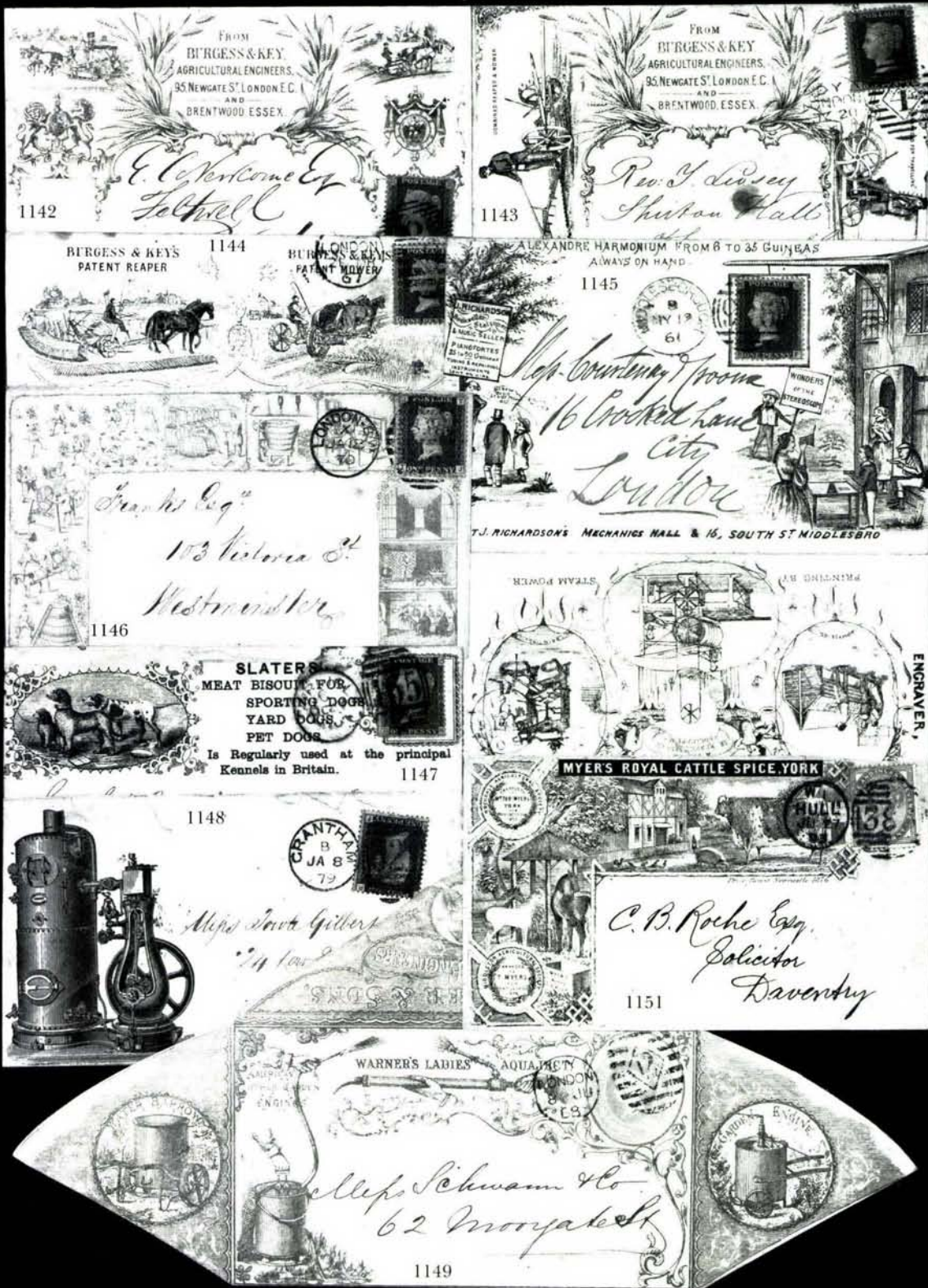
# PRINTED ADVERTISING ENVELOPES



1141

1141°

**John F. Shaw, Publisher.** Complete mailer that opens out into a lengthy list of titles available—a heavy dose of Victorian religious and spiritual publications—including *Froggy's Little Brother*, which provides the charming illustration of Froggy presenting a letter to one of the Queen's Guard, 1870 ½p Rose tied by grid, paying book rate in London, Very Fine and most unusual..... E. 750-1,000





- 1142° **Burgess & Key Agricultural Engineers.** Elaborate illustrated all-over design, 1864 1p Red (corner fault) tied on cover from London to Brandon, Apr. 23, 1860, opened for display, Very Fine..... E. 400-500
- 1143° **Burgess & Key Agricultural Engineers.** Elaborate illustrated all-over design, differs slightly from previous lot, 1864 1p Red tied on cover from London to Thorncastle, Jul. 20, 1861, open for display, small stain spot, still Very Fine..... E. 400-500
- 1144° **Burgess & Key Agricultural Engineers.** Illustrations of reaper and mower, 1864 1p Red tied on cover from London to Reading, Mar. 21, 1867, slight staining, still Very Fine..... E. 300-400
- 1145° **J. Richardson, Bookseller, Stationer & Music Seller.** Amusing illustrations on front including a lady viewing a stereoscope with gawking onlookers, backflaps picture typesetters and printing presses (including a steam-powered press), 1864 1p Red tied on cover from Middlesborough to London, May 12, 1861, opening tears in flap sealed and cover opened for display, Very Fine..... E. 300-400
- 1146° **Viniculture.** Light purple design illustrating the production of wine from vine to table, Farrow & Jackson embossed card on flap, 1864 1p Red tied on cover from London to Westminster, Jan. 18, 1870, Very Fine and unusual subject E. 200-300
- 1147° **Slater Brothers Meat Biscuit for Sporting Dogs.** . . Three different breeds illustrated on front, back with ad for cattle condiment showing horse and cow, 1864 1p Red tied on cover from Carlisle to Cornwall, Oct. 27, 1873, wrinkles and small opening tears, Fine, illustrated in *British Pictorial Envelopes* (p. 305) .... E. 100-150
- 1148° **Hempstead & Co., Steam Engines & Boilers.** Detailed illustration of steam engine, imprint and additional illustration on back, 1864 1p Red tied on cover from Grantham to Nottingham, Jan. 8, 1879, minor opening tears along top, otherwise Fine..... E. 100-150
- 1149° **John Warner & Sons, Hydraulic Engineers.** Magnificent all-over design in brown depicting "Warner's Ladies' Aquajet" and other Victoriana hydro-gadgets, on 1p Pink entire used locally in London, Jun. 8, 1868, opened for display (one side flap joined with hinges), Very Fine..... E. 500-750



1150 Front

1150 Back

- 1150° **Poulton, Photographic Printer and Publisher.** Marvelous humorous image of photographer and his camera and subjects on front, storefront scene on back with happy customers leaving with all kinds of Poulton's products, lithographed in deep red brown, pair of 1881 1p Lilac tied on cover from London to Berlin, July. 20, 1888, Very Fine..... E. 400-500
- 1151° **Myer's Royal Cattle Spice, York.** Attractive lithgraphed farmyard scene with enormous cow labelled "Prize Beast Newcastle 1876", 1881 1p Lilac tied on cover from Hull to Daventry, Jun. 27, 1883, small opening tear at top, otherwise Very Fine, illustrated in *British Pictorial Envelopes* (p. 303)..... E. 150-200



# CIRCUS ENVELOPES



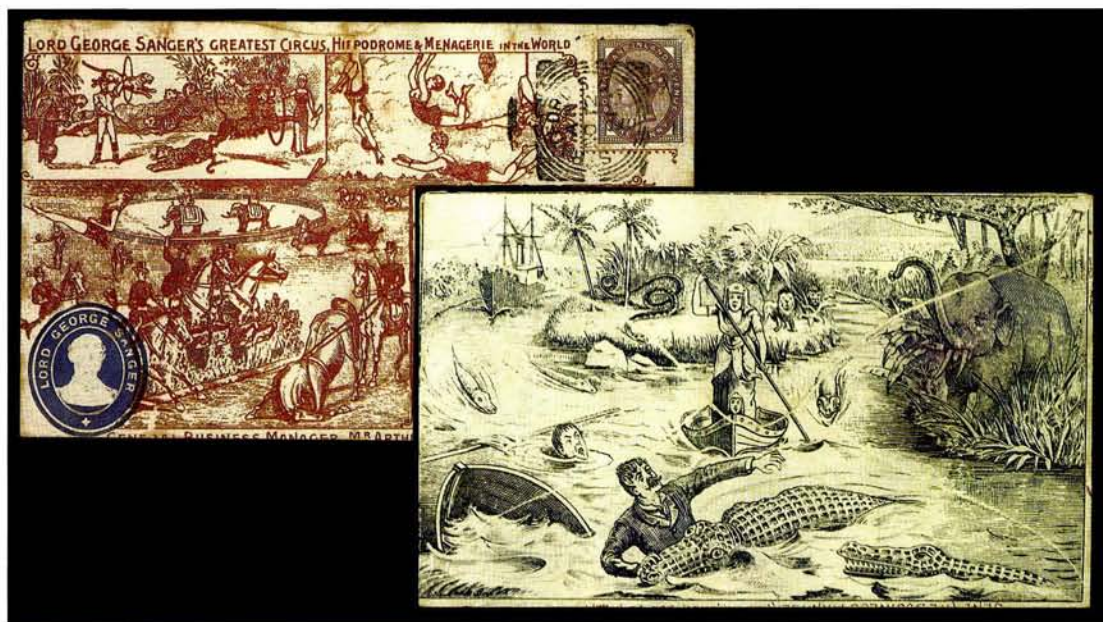
- 1152° **Farini's Zazel.** Astonishing illustration in red showing **Human Cannonball** circus act, tiny captions and imprint "From the Illustrated Sporting and Dramatic News", 1864 1p Red tied on cover from London to Paris, France, Sep. 1, 1879, short-paid markings in red and blue, receiving backstamps, without one backflap, otherwise Fine, extremely rare, ex Knox..... E. 750-1,000
- 1153° **Tom Thumb.** "The Original and Celebrated American General Tom Thumb", blue on white pictorial envelope depicting various images of P. T. Barnum's most famous act, 1856 1p Red tied by Norwich Apr. 4, 1869 duplex, used locally, couple of vertical folds, still Very Fine, rare circus design used both in the United States and Europe as Barnum toured with his famous circus..... E. 750-1,000
- 1154° **Edith Sanford's Great Equestrian Drama.** Bold design in dull violet on front and back of oversize envelope, horse shown on front, equestrian acts and T. W. Lee publisher's imprint on back, 1864 1p Red tied by London Apr. 29, 1869 duplex, local address crossed out, minor soiling, Fine..... E. 300-400





1155

- 1155° **John Sanger & Sons Grand Zoological Hippodrome.** Marvelous circus design, purple on front, green on back, elaborate depictions of elephants, camels, horses and performers, including the Lord Mayor's procession on back, 1881 1p Lilac tied by Barwell Apr. 25, 1886 duplex on cover to London, small piece of flap missing and short tear at bottom, still Fine and spectacular, illustrated in *British Pictorial Envelopes* (p. 319)..... E. 500-750



1156 Front

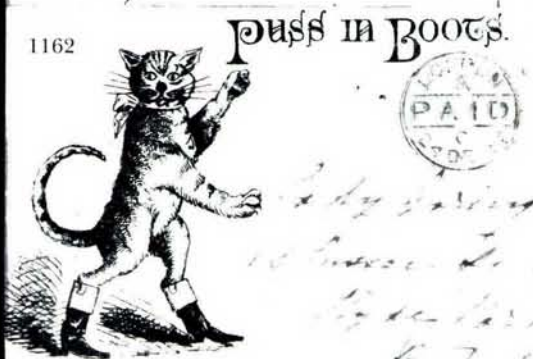
1156 Back

- 1156° **Lord George Sanger's Greatest Circus, Hippodrome & Menagerie in The World.** The most elaborate of the Sanger Circus envelopes—on front in brownish red are depictions of various acts including trained tigers and lions, trapeze artists, performing horses and elephants; at lower left on front is a blue embossed portrait of Lord George Sanger; on back in blue is a dramatic scene of Lord Sanger wrestling crocodiles in a jungle scene with snakes, an elephant, lions, etc.; 1881 1p Lilac tied by Stratford duplex on cover to London, Nov. 12, 1891, vertical fold, small tear at top, light stain on back, still Very Fine, one of the most outstanding examples of Victorian advertising on envelopes..... E. 1,000-1,500





Dear Sir  
We shall be very happy  
to come on the six terms of  
we can arrange about that.  
What do you say to Friday  
morning's evening the 9th of  
January, that is the only





# THEATER AND ENTERTAINMENT ENVELOPES



1157

- 1157° **Mr. Albert Smith's Overland Mail.** Three-panel depiction of cross-Channel steamer between Dover and Boulogne, a train emerging from the Shakespeare Cliff Tunnel between Folkestone and Dover, and a camel and rider crossing the desert between Cairo and Suez en route to India, in black on white envelope from Bromley, Kent, to Old Brompton, faint red two-line Paid handstamp, red "AU 10 1850" ds, Very Fine. The colorful Albert Smith performed before large audiences by telling exaggerated tales of his travels to the Near East while a moving panorama screen appeared in the background—a brief biography is contained in *British Pictorial Envelopes* (pp. 316-317). The Albert Smith three-panel covers are scarce and generally prepaid without stamps. .... E. 750-1,000
- 1158° **Mr. Albert Smith's Overland Mail.** The same three-panel design used as a letter-head, letter from Arthur W. W. Smith, who managed his brother's performances, no postal markings, small edge tears, otherwise Fine..... E. 75-100
- 1159° **Arthur Lloyd's New Song.** "Beautiful Forever", humorous caricatures, text on flap, designed by Alfred Grey (initialled A.G.) and published by H. D. Alcorn & Co. of London (imprint at bottom left), 1864 1p Red tied on cover from London to Chester, Jan. 14, 1869, fresh and Very Fine, scarce design, ex Knox .. E. 400-500
- 1160° **The Scamps of London, Victoria Theater.** Caricature figures and slogans for theater production of *The Scamps*, crest and Victoria Theater seal on flap, 1864 1p Red tied by London Oct. 16, 1868 duplex on cover to South Kensington, opening tear at top, otherwise Fine, illustrated in *British Pictorial Envelopes* (p. 322)..... E. 300-400
- 1161° **Beauty and the Beast.** Black on white envelope (publisher unknown), red London "Paid" cds, used locally, Dec. 30, 1869, faint toned spots, otherwise Fine and scarce ..... E. 400-500
- 1162° **Puss in Boots.** Charming illustration of this pantomime, unknown publisher, red London "Paid" cds, used locally on Christmas Eve Day, Dec. 24, 1868, Very Fine..... E. 300-400
- 1163° **Amy Robsart.** Two characters in Renaissance costume, imprint of M. C. & Co. and engraver T. C. Nunn at bottom, a front only, hand-carried, tear at upper right, lightly soiled, scarce..... E. 75-100
- 1164° **1862 Industrial Exhibition.** Beautiful pale lilac design on white envelope published by Arthur Granger (imprint at bottom), 1856 1p Red tied by London May 10, 1862 duplex, to Birmingham, Very Fine and choice, this is the sole example cited in *British Pictorial Envelopes* (p. 272), ex Yates, Knox..... E. 750-1,000

## HAND-ILLUSTRATED ENVELOPES

### PENNY BLACK USED WITH HAND-DRAWN DESIGN



1165

1165° **The Hanging Party.** Pen-and-ink drawing with gruesome detail showing four figures hanging from addressee's name, **1840 1p Black (1)**, Plate 1b, 1E, margins all around, tied by distinctive "fishtail" black Maltese Cross of Manchester on folded letter from Worsley to London, red Manchester Apr. 28, 1841 backstamp, minor faults due mainly to the erosion of ink in the drawing (backed in places)

AN EXTREMELY EARLY HAND-ILLUSTRATED COVER AND THE ONLY FREE-FORM DESIGN WITH THE PENNY BLACK.

Interesting postscript in letter states "You see I am a patronizer of the fine arts for edifying and amusing Rowland Hill's clerks". Apart from a few pen-and-ink Mulready caricatures or embellishments, this is the only hand-illustrated cover with a Penny Black stamp..... E. 10,000-15,000



# CHRISTMAS AND HOLIDAYS



1166

- 1166°      **“Merry Xmas” and “Happy New Year”.** Small envelope beautifully painted in watercolor, 1864 1p Red tied by grid, London Dec. 24, 1866 Christmas Eve back-stamp, local usage, backflap removed, Very Fine..... E. 750-1,000



1168

*Mr Davis  
1-5 Wyndham  
Oxford*



1167

*For can*



1170



1171



1169

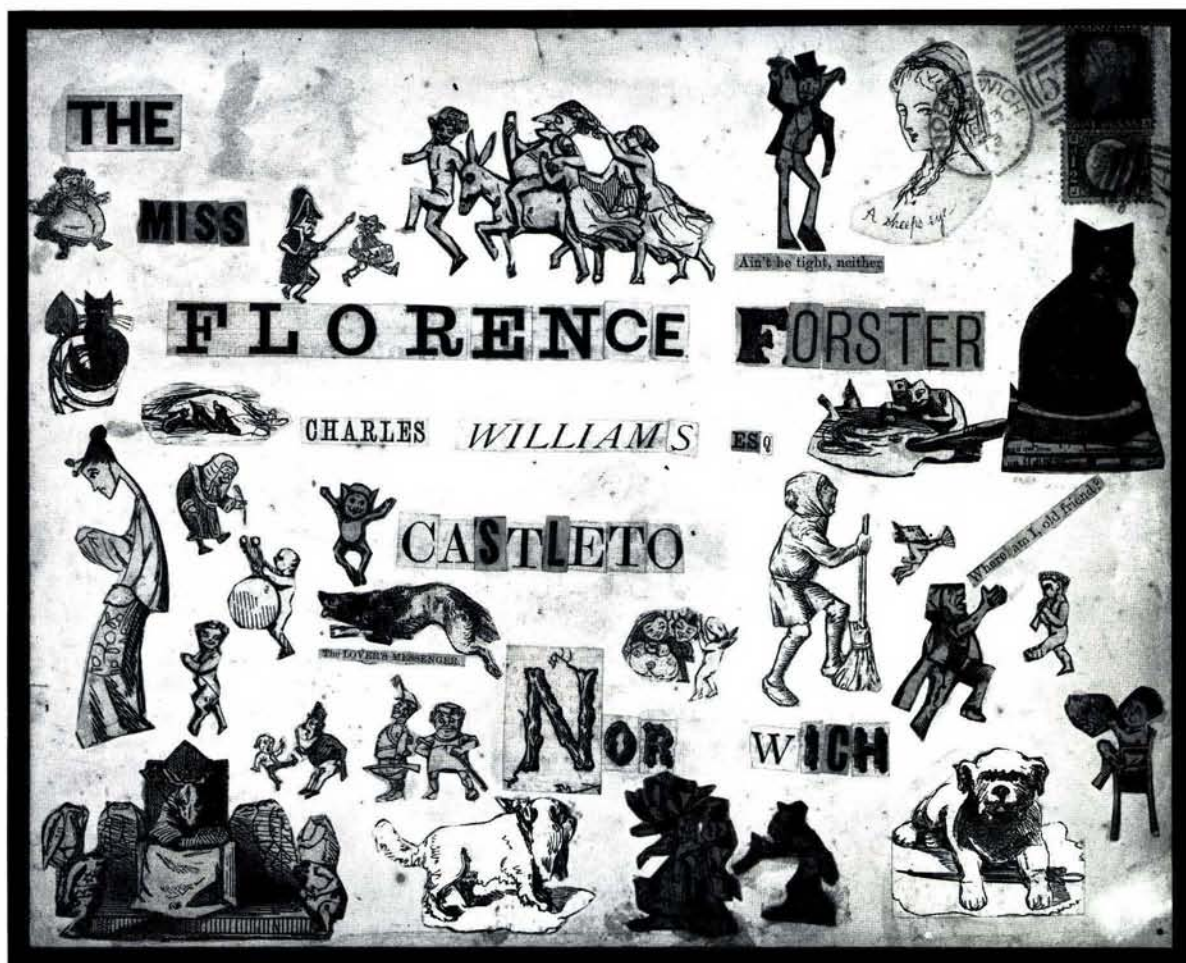
*Bo. LAWSON Esquire  
Kilton Rectory,  
Notts.*



1173



- |       |                                                                                                                                                                                                                                                                                                                                                                                 |            |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| 1167° | <b>Christmas.</b> Pen-and-ink illustration with tree decorating party at top, a loose interpretation of Mulready format, 1864 1p Red tied on cover from Winchester to Kensington, Christmas Eve 1867, Very Fine.....                                                                                                                                                            | E. 300-400 |
| 1168° | <b>Christmas Merriment.</b> Pen-and-ink illustration of two drunken musicians, 1864 1p Red tied by London Dec. 24, 1878 Christmas Eve duplex on local cover, Fine.....                                                                                                                                                                                                          | E. 200-300 |
| 1169° | <b>"A Happy New Year".</b> Pen-and-ink illustration of portly fellow awaiting New Year's feast, 1864 1p Red tied on cover from Woolwich to Ollerton, Jan. 2, 1878, Very Fine.....                                                                                                                                                                                               | E. 200-300 |
| 1170° | <b>Valentine's Day.</b> Oversize envelope with charming pen-and-ink and watercolor illustration of children's toys including soldiers and an elephant addressed to "Miss Oliphant", 1864 1p Red with clipped perfs to fit space, tied by London Feb. 13, 1878 cds, to Windsor, Very Fine, an unusual and appealing illustration.....                                            | E. 600-800 |
| 1171° | <b>Valentine's Day.</b> Pen-and-ink street celebration scene with banner dated " <i>Feb 14, 1865</i> ", another banner with address and a large sign in which the 1864 1p Red stamp is placed, tied by Bolton Feb. 14, 1865 duplex, to London, Very Fine, the date is clearly Valentine's Day, although the romantic significance of a roudy street celebration escapes us..... | E. 200-300 |



1172

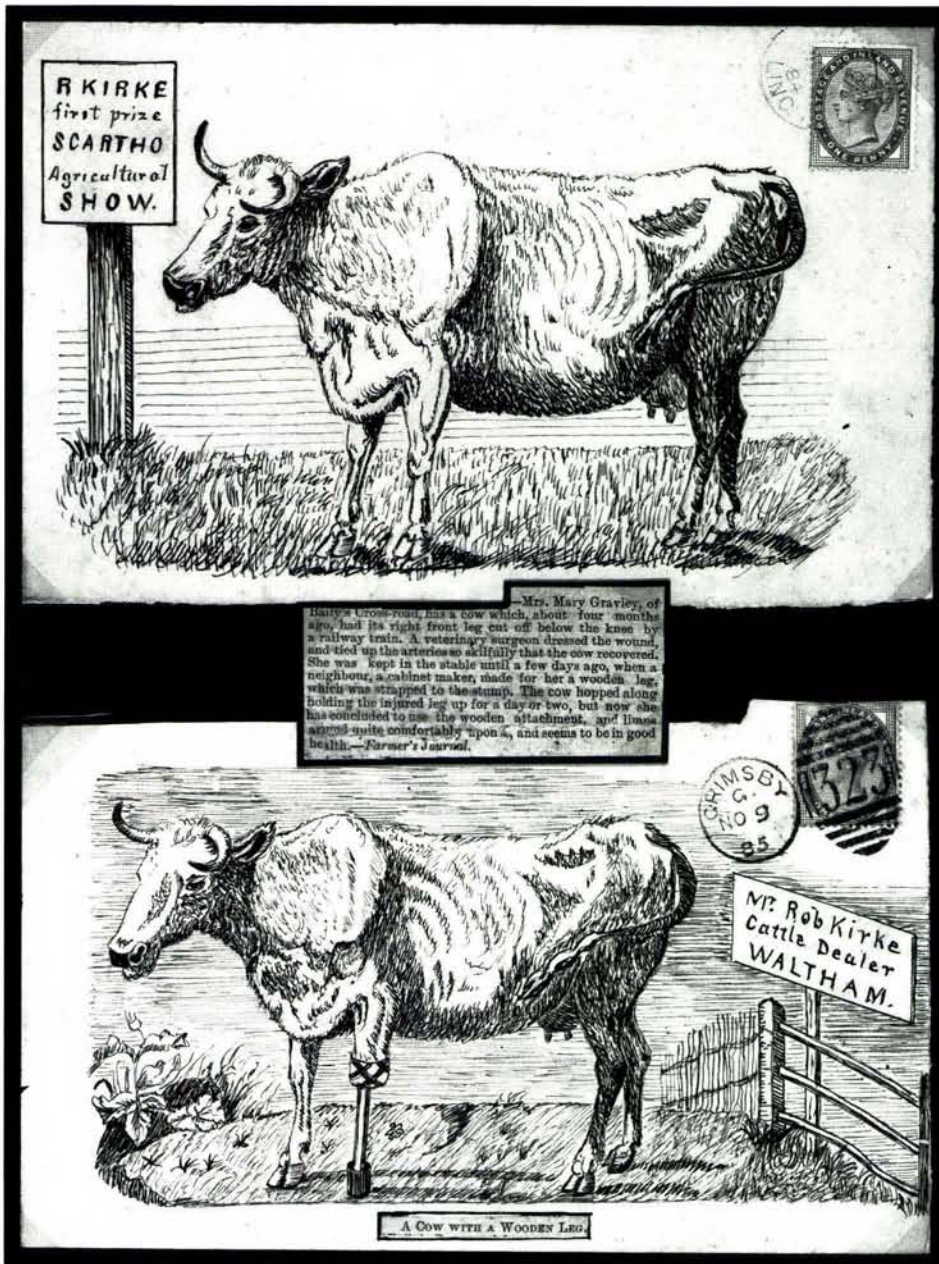
- 1172° **Valentine's Day Cut-and-Paste.** 8 x 10 in. envelope with no less than 43 cut-out printed pictures plus letters and words for the address, pasted on front and back, 1864-70 ½p Rose, 1p Red tied by Northwich Feb. 13, 1873 duplex, local usage (letters "th" of "Northwich" have fallen off), Very Fine, words are inadequate for this bizarre expression of Valentine sentiments..... E. 750-1,000



## UNUSUAL SUBJECTS

1173°

**Alice in Wonderland.** Pen-and-ink illustration inspired by Lewis Carroll's classic, 1864 1p Red tied on cover from Darlington to Bath, Oct. 2, 1878, Very Fine..... E. 200-300



1174

1174°

**"A Cow with a Wooden Leg".** Matched pair of oversize fronts only, the earlier with pen-and-ink illustration of a big heffer and a sign "R. Kirke, first prize, Scartho Agricultural Show", 1p Lilac tied by Waltham 1884 cds; the later front with pen-and-ink illustration by the same artist, apparently of the same cow, except she is now standing on one wooden leg! Addressed to Mr. Rob Kirke, Cattle Dealer, Waltham, 1p Lilac tied by Grimsby 1885 duplex. A newspaper clipping explains the story of the cow, whose front leg was cut off by a railway train, but recovered and learned to walk on a wooden leg made by a local cabinet maker. Moooo..... E. 750-1,000



1176



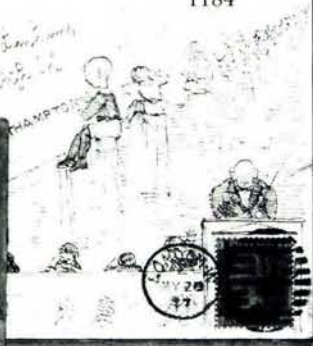
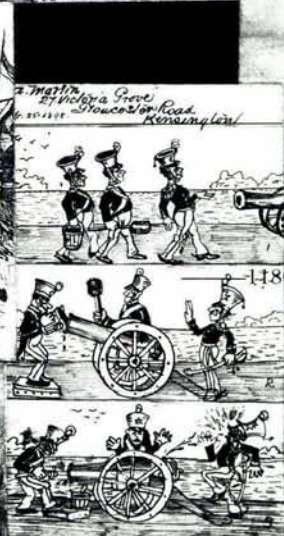
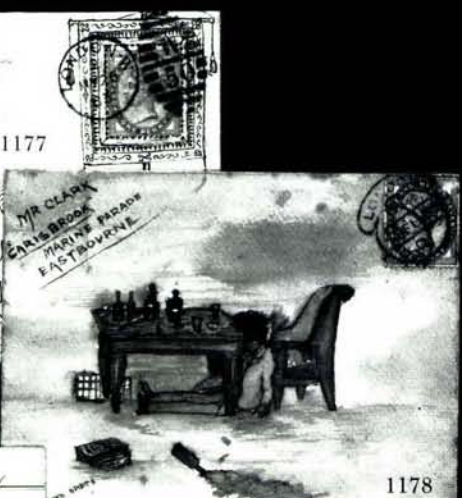
1185



1186

1187







- 1175° **"Grand Duke Nicholas Declaring the Signature of Peace at St. Stefano".** Pen-and-ink commemoration of the end of the Russo-Turkish War, 1864 1p Red tied by London Apr. 1, 1878 duplex, to Romsey, sealed tears at top, otherwise Fine, rare depiction of political event..... E. 150-200
- 1176° **Labor Movement.** Oil and watercolor painting with engineering-related motif, group meetings and initials "SDF" in design, presumably the Social Democratic Federation, a Marxist organization active in labor and trade unions in this period, 1p Lilac tied on cover from London to Kentish Town, Sep. 23, 1897—at this time there were a number of engineering labor disputes, to which this picture undoubtedly relates, Very Fine..... E. 400-500
- 1177° **Irreverence.** Pen-and-ink drawing of a bishop dancing with another gentleman, surrounded by symbols of evil including a witch on broomstick, black cat and flute-playing elfin creature, 1p Lilac tied by London May 26, 1883 duplex to Cheltenham, Very Fine..... E. 100-150
- 1178° **"Departed Spirits".** Watercolor illustration of drunk fool passed out under the table, 1p Lilac tied by London cds to Eastbourne, Feb. 1895, Very Fine..... E. 100-150
- 1179° **Battle Scene.** Pen-and-ink drawing with emblem on backflap "The Festive Dozens", 1864 1p Red tied by Reading Nov. 17, 1870 duplex to York, light bend in stamp, still Very Fine..... E. 100-150
- 1180° **The Regiment Competition.** Four entries from the prize competition for hand-drawn patriotics, pen-and-ink illustrations incl. "Le Sentinel" on back of a postal card, "Firedamp" humorous cartoon on back of card with 1p Lilac, Coat of Arms on cover with 1p Lilac and original entry coupon, and street scene on back of cover with 1p Lilac, Very Fine group..... E. 150-200
- 1181° **An Evening at Home.** Beautifully drawn in pen-and-ink, 1864 1p Red tied from Bristol to Bridgwater, Nov. 4, 1873, Extremely Fine..... E. 200-300
- 1182° **The Host.** Comical fireside scene with caption "*This is really very kind of you to call. Can I offer you anything? A basin of gruel or a glass of cough mixture. Don't say no!*", 1864 1p Red tied from Torquay to Yarmouth, without backflap, Fine..... E. 100-150
- 1183° **Irish Emmigration.** Pen-and-ink illustration of emigrants with bags packed, 1864 1p Red tied from Dublin to Aldershot, Jun. 29, 1864, Very Fine..... E. 150-200
- 1184° **Schoolroom.** Pen-and-ink drawing of children engaged in writing exercises, 1864 1p Red tied from London to Southampton, without backflap, Very Fine..... E. 100-150
- 1185° **Scotsman.** Large envelope with watercolor painting of Scotsman in full garb holding an envelope with address to Eastbourne and 1p Lilac tied by London Apr. 20, 1895 cds, Very Fine..... E. 500-750
- 1186° **The Voyeurs.** Watercolor painting with uncertain meaning, 1p Lilac tied on large envelope from London to Hawkey, Feb. 27, 1895, Very Fine..... E. 400-500
- 1187° **Cows Go Home!** Amusing pen-and-ink, watercolor and wash painting of two ladies in a rowboat chasing away four curious cows, the address is cut from engraved stationery, 1880 1p Red Brown tied from Newport to Ledbury, the artist evidently spilled ink, which shows on back and partly on front, Very Fine..... E. 400-500
- 1188° **The Sermon.** Slightly irreverent watercolor painting of a minister and three church members, one of whom is conspicuously yawning, 1p Lilac tied on cover from Caterham Valley to Brighton, Jan. 20, 1894, Very Fine..... E. 300-400
- 1189° **View of Bridge.** Beautiful watercolor painting of bridge and waterfront village with mountains in background, two 1p Lilac tied on back of cover from London to Wimbledon, Mar. 13, 1883, Very Fine..... E. 200-300





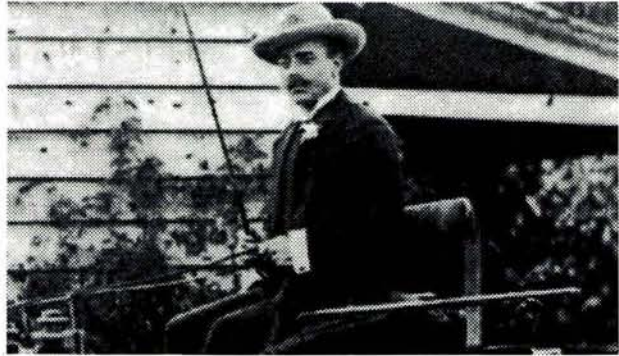


1190

- 1190° **Old Soldier.** Superbly executed pen-and-ink drawing of an old soldier playing the flute, a front only, 1p lilac tied by London Dec. 14, 1882 cds, Very Fine..... E. 300-400
- 1191° **The Marching Band.** Humorous pen-and-ink drawing of two-man band with trumpeter followed by flag-bearer, 1880 1p Brown Red tied on cover from Southampton to Shrewsbury, Aug. 31, 1880, a bit worn at edges, Fine ..... E. 100-150
- 1192° **The Street Vendor.** Watercolor illustration, 1p Lilac tied on local London cover, Feb. 5, 1895, tears in flaps and at upper right, still Fine..... E. 200-300
- 1193° **To the Matron of H. M. General Prison.** Pen-and-ink drawing of two dogs in front of stone building, 1p Lilac tied by Ardrossan cds, Feb. 10, 1890, Very Fine ..... E. 100-150
- 1194° **"The Queen's Head Inn, Tit Bits Office".** Pen-and-ink drawing on both sides of opened-out cover, 1p Lilac tied by Weston-Super-Mare cds, Mar. 3, 1894, Fine..... E. 100-150
- 1195° **House to Let.** Skillfull pen-and-ink illustration of residence with sign on front "*This desirable family to be let, apply to. . .*" (addressee), 1p Lilac trimmed and placed in corner, tied by grid from London to Welshpool, Aug. 14, 1882, Very Fine ..... E. 200-300
- 1196° **Street Scene.** Beautiful pen-and-ink illustration, 1p Lilac tied on local London cover, Very Fine..... E. 150-200
- 1197° **Tranquility.** Brush-and-ink painting, 1p Lilac tied on cover from Britsol to Launceston, May 10, 1884, Very Fine ..... E. 150-200
- 1198° **Rebus.** Somewhat crude pen and watercolor illustration and rebus, 1p Lilac tied on cover from London to Leaden Hall Market, Feb. 11, 1895, Very Fine..... E. 100-150
- 1199° **Calligraphy.** Highly skilled calligraphic address on small cover, 1864 1p Red tied from Darlington to Penrith, Dep. 25, 1873, Very Fine..... E. 75-100
- 1200° **Calligraphy and More.** Elaborate Spencerian script address embellished with quips, 1p Lilac surrounded by red pen-and-ink floral border, Very Fine ..... E. 100-150

## PICTORIAL ENVELOPES BY HUGH ROSE

### The King-Harman Correspondence



*Constance King-Harman and Hugh Rose*

The following lots originate from the famous King-Harman correspondence between Hugh Rose, the artist, and Constance King-Harman or members of her family. They represent the Victorian custom of illustrating envelopes with the greatest degree of ability and imagination.

Captain, and later Lieutenant-Colonel, Hugh Rose (1863-1946) was a member of the Black Watch. He served in the Nile expedition of 1885-86, the Boer War in 1901-02, and in Europe during the first World War. Constance King-Harman (1871-1961) was the daughter of a general and the wife of Sir Charles King-Harman, a British overseas administrator and governor. Captain Rose developed a close relationship with the King-Harman family while he served as aide-de-camp to Charles King-Harman in Mauritius during the early 1890s.

In addition to the obvious excellence of the artwork, the King-Harman correspondence is noteworthy for the geographic origins and destinations. All of the following items are complete envelopes, painted in watercolor. Some have minor flap defects from mounting.





1201

1201° **Oh, Gallant Knight!** Sequential pair from Scotland to St. Lucia, Dec. 27, 1897, and Jan. 11, 1898, Very Fine ..... E. 600-800



1202

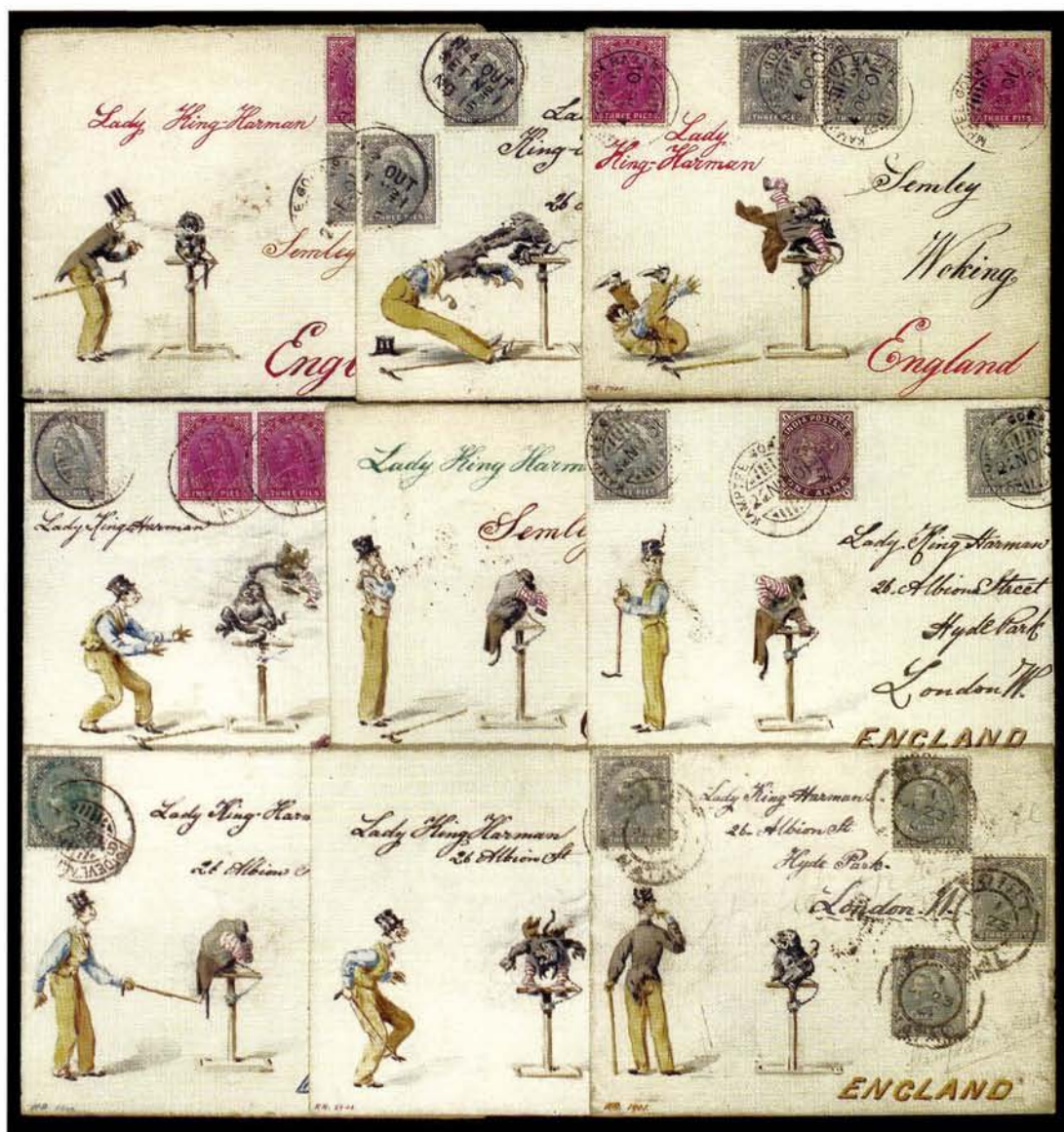
1202° **The Prankster.** Sequential pair from Scotland to Mauritius, Feb. 22 and Mar. 7, 1897, former with small stamp fault, otherwise Very Fine ..... E. 600-800







- 1203° **The Fire Brigade.** Scotland to Mauritius, Mar. 7, 1897, Very Fine ..... E. 500-750
- 1204° **Cow Trouble.** India to St. Lucia, Aug. 10, 1899, Very Fine ..... E. 300-400
- 1205° **Head Banger.** India to St. Lucia, June 1899, Very Fine ..... E. 400-500
- 1206° **Eyes Right!.** Scotland to St. Lucia, Sep. 6, 1898, Very Fine ..... E. 300-400
- 1207° **Sunday Best.** Scotland to St. Lucia, Nov. 29, 1898, envelope damaged at lower left, postage due marking on back ..... E. 150-200
- 1208° **The Hunt.** India to Mauritius, Feb. 21, 1896, Very Fine ..... E. 300-400
- 1209° **Monkey Madness.** Scotland to Gibraltar, May 9, 1897, Very Fine ..... E. 300-400



- 1210° **Monkey Games.** Series of nine envelopes from India to England, September-December 1901, Very Fine ..... E. 1,500-2,000



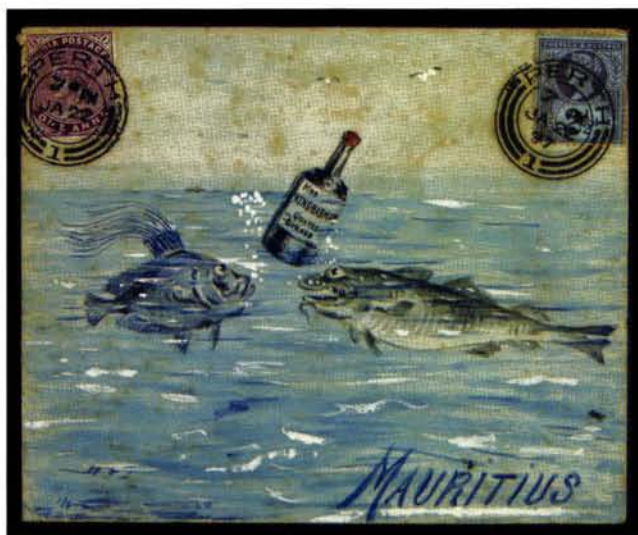




1211°	<b>Christmas Time.</b> Scotland to St. Lucia, Dec. 13, 1897, Very Fine.....	E. 400-500
1212°	<b>Oh My Ears and Whiskers, I'm Late!</b> India to Mauritius, Aug. 17, 1896, Very Fine.....	E. 400-500
1213°	<b>Bickering Blackbirds.</b> Scotland to St. Lucia, Aug. 9, 1898, Very Fine .	E. 200-300
1214°	<b>Seagulls.</b> Scotland to St. Lucia, Jan. 29, 1899, Very Fine .....	E. 400-500
1215°	<b>Pelicans.</b> London to St. Lucia, Oct. 19, 1898, Very Fine .....	E. 200-300
1216°	<b>The Hatchling.</b> India to St. Lucia, Nov. 9, 1899, Very Fine.....	E. 150-200
1217°	<b>Ducks.</b> India to St. Lucia, Feb. 8, 1900, Very Fine.....	E. 200-300
1218°	<b>A Buck and Foe.</b> Scotland to St. Lucia, Feb. 8, 1898, Very Fine.....	E. 200-300
1219°	<b>The Thoroughbred.</b> Scotland to Mauritius, Jan. 7, 1897, Very Fine....	E. 200-300
1220°	<b>The Performing Pony.</b> Scotland to St. Lucia, May 17, 1898, Very Fine .....	E. 200-300
1221°	<b>Python vs. Mongoose.</b> Scotland to Mauritius, Mar. 22, 1897, Very Fine.....	E. 200-300



1222



1225

1222°	<b>Signpost.</b> Scotland to St. Lucia, Feb. 22, 1898, Very Fine.....	E. 400-500
1223°	<b>Deserted Isle.</b> Scotland to St. Lucia, Jan. 25, 1898, Very Fine .....	E. 200-300
1224°	<b>Toadstools.</b> Scotland to St. Lucia, Nov. 30, 1897, Very Fine.....	E. 200-300
1225°	<b>Message in a Bottle.</b> Scotland to India, Jan. 22, 1897, additionally franked with India 1 anna cancelled in Perth, Very Fine.....	E. 400-500







1227

1231

- |       |                                                                                                                              |            |
|-------|------------------------------------------------------------------------------------------------------------------------------|------------|
| 1226° | <b>Free Willy.</b> Scotland to St. Lucia, Nov. 16, 1897, Very Fine .....                                                     | E. 300-400 |
| 1227° | <b>Locomotive and Steamship.</b> India to St. Lucia, Jan. 25, 1900, Very Fine .....                                          | E. 400-500 |
| 1228° | <b>Run Aground.</b> Perth to Banstead, Sep. 5, 1897, Very Fine .....                                                         | E. 300-400 |
| 1229° | <b>Steamship.</b> India to Mauritius, Feb. 17, 1896, Very Fine.....                                                          | E. 300-400 |
| 1230° | <b>The Yacht Race.</b> India to St. Lucia, May 30, 1899, franked with both Indian and G.B. stamps cancelled at Sitapur ..... | E. 200-300 |
| 1231° | <b>The Old Sea Dog.</b> India to St. Lucia, Nov. 30, 1899, Very Fine .....                                                   | E. 400-500 |
| 1232° | <b>Lighthouse in a Stormy Sea.</b> India to St. Lucia, Jul. 6, 1899, Very Fine.....                                          | E. 300-400 |
| 1233° | <b>The Buoy.</b> England to Mauritius, address integrated into buoy, Oct. 19, 1896, Very Fine.....                           | E. 200-300 |
| 1234° | <b>The Calligraphist.</b> Perth to London, Oct. 11, 1897, Very Fine.....                                                     | E. 200-300 |
| 1235° | <b>Silhouette.</b> India to St. Lucia, Sep. 1899, Very Fine .....                                                            | E. 150-200 |
| 1236° | <b>The Fly.</b> Scotland to Gibraltar, May 1, 1897, Very Fine .....                                                          | E. 150-200 |
| 1237° | <b>The Fly (of the Fishing Kind).</b> Scotland to Ireland, Aug. 12, 1897, Very Fine.....                                     | E. 100-150 |



1238



1239



1240



1241



1242



1243



1244



1245



1246

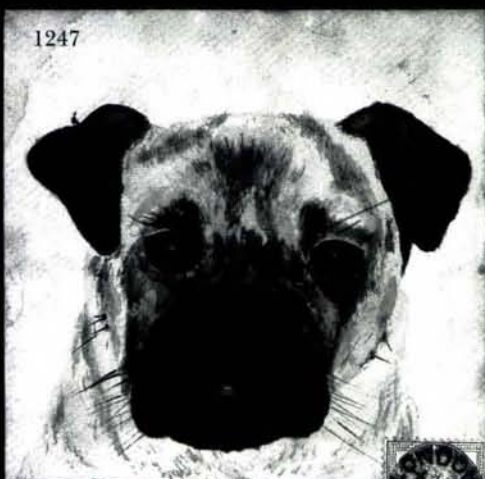


## GEORGE HENRY EDWARDS, ARTIST

The following envelopes are painted by George Henry Edwards (1854-1918), a Victorian watercolorist who exhibited at the Royal Academy and Royal Institute. All are complete envelopes.

- 1238°     **The Train Station.** Pen, ink and watercolor, 1p and ½p (affixed over edge) from London to Weston Super Mare, Jun. 18, 1889, Very Fine ..... E. 500-750
- 1239°     **Hauling Goods.** Pen, ink and watercolor, 1p Lilac from London to Weston Super Mare, Jun. 19, 1893, Very Fine..... E. 500-750
- 1240°     **The Cavalier.** Watercolor, 1p Lilac from London to Bristol, Jun. 18, 1895, Very Fine..... E. 500-750
- 1241°     **Portrait of a Young Lady.** Watercolor, 1p Lilac from London to Bristol, Jun. 3, 1898, Very Fine..... E. 500-750
- 1242°     **Young Lady with Flowers.** Watercolor, 1p Edw. VII faded to blend in with design (so it appears), London to Bristol, Sep. 19, 1905, Very Fine ..... E. 500-750
- 1243°     **Lady with Flowers.** Watercolor, 1p Lilac from London to Bristol, Sep. 19, 1895, Very Fine ..... E. 500-750
- 1244°     **Young Lady.** Watercolor, 1p Lilac from London to Bristol, Jun. 3, 1902, Very Fine ..... E. 400-500
- 1245°     **Lady and Basket of Flowers.** Watercolor, 1p Geo. V local usage in Bristol, Sep. 3, 1913, Very Fine..... E. 500-750
- 1246°     **French Republican.** Wearing tricolor rosette in his hat, city backdrop, watercolor, 1p Edw. VII from Bristol to Portishead, Very Fine ..... E. 500-750

1247



LONDON, N.Y.



MISS L. BEALE  
5, School Road  
TOTTENHAM  
COURT RD  
COUNTING  
HOUSE

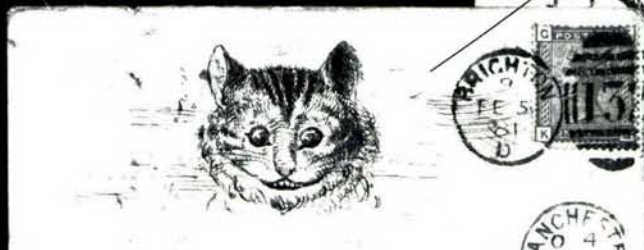


1248



1250EX

Mademoiselle Burnblum.  
Western House.  
The Park.  
Nottingham.



Mademoiselle Burnblum.  
Western House.  
The Park.  
Nottingham.



1249

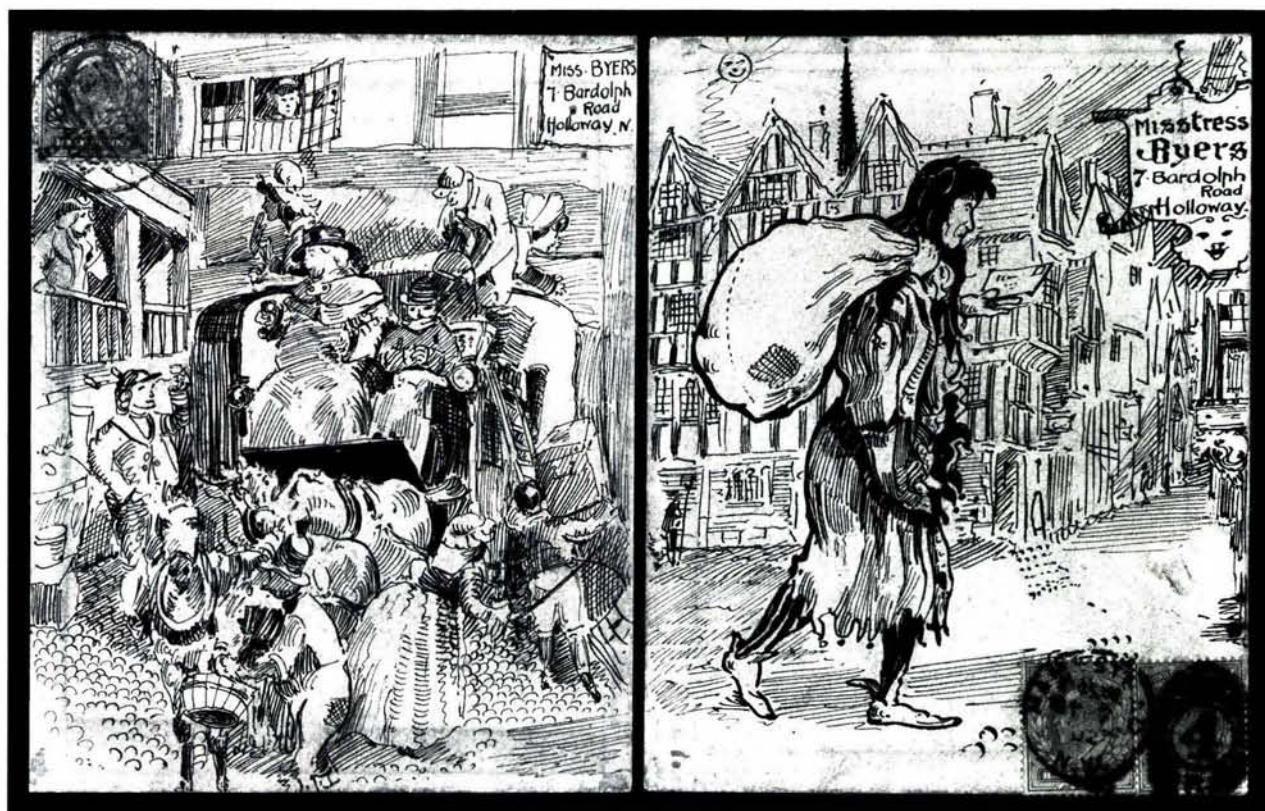


## HAND-ILLUSTRATED ENVELOPES AND FRONTS

Arranged alphabetically by artist's or correspondent's name

### Beale Correspondence

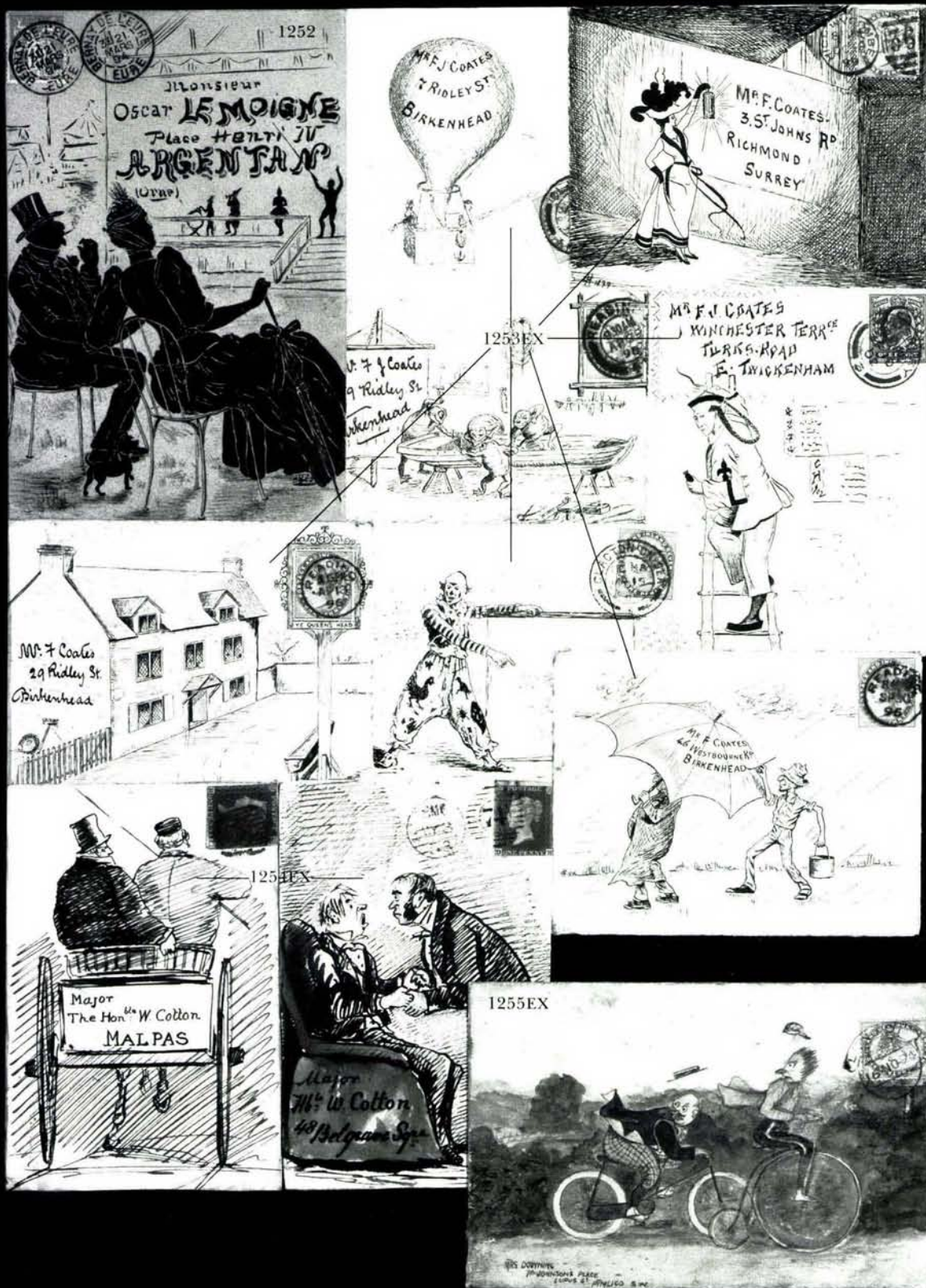
- 1247° **Boxer.** Watercolor, 1p Lilac local London usage, Apr. 3, 1895, Very Fine..... E. 150-200
- 1248° **Victorian Romance.** Pen and watercolor, 1p Lilac local London usage, Feb. 19., 1895, Very Fine..... E. 100-150
- 1249° **Buckley Correspondence, The Garden Party.** Pen and watercolor, 1p Lilac from Berwick to Surrey, Sep. 3, 1900, Very Fine..... E. 150-200
- 1250° **Burnblum Correspondence, Three Different.** Pen-and-watercolor Lady Playing Badminton, 2½p from Hereford to France, Jan. 18, 1882, others with pen-and-ink Cat & Mouse and Lizard & Frog drawings, Brighton to Nottingham, Feb. 1881, Fine trio..... E. 200-300



1251EX

- 1251° **Byers Correspondence, Street Scenes.** Five skillfully executed pen-and-ink drawings on envelopes, May-June 1902, Edw. VII frankings, lightly toned, outstanding quality ..... E. 1,000-1,500





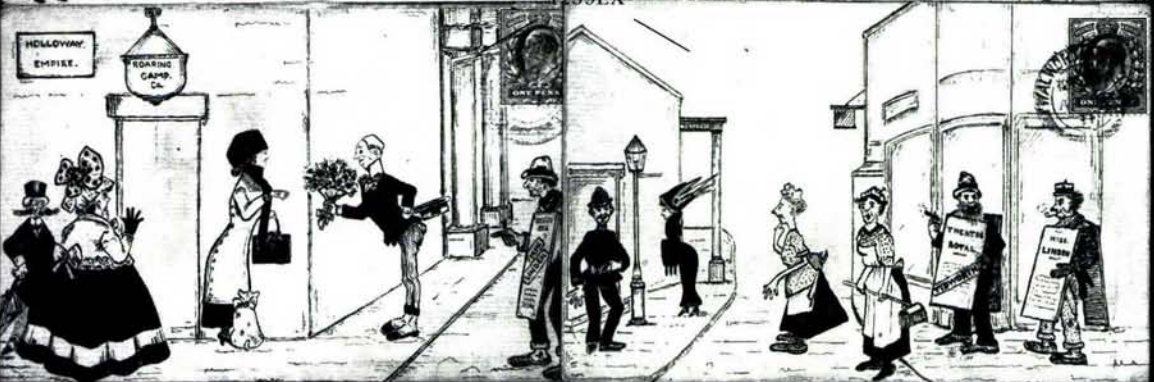


- 1252° **A. Geo. Chapp (Artist), Silhouette Couple at the Show.** Wonderful pen-and-ink illustration on envelope from Bernay de L'Eure to Argentan, France, with French 15c Peace & Commerce, Mar. 21, 1894, Very Fine..... E. 300-400
- 1253° **F. J. Coates Correspondence 1896-1904.** The complete archive of 96 fronts only, each of the same size with clever and skillfully drawn pen-and-ink illustration, all stamped and addressed to F. J. Coates, initialled "CH" but the artist is unknown, on album pages with captions as they appeared in the original scrapbook in which the addressee mounted them, Very Fine clean condition, a marvelous Victorian-era archive..... E. 2,500-3,500
- 1254° **Major W. Cotton Correspondence.** Four fronts only, each with bold pen-and-ink drawing, three of street scenes, fourth of two gentlemen (with watercolor), all franked with 1852 1p Red Brown, unusually early hand-illustrated designs, Very Fine..... E. 1,000-1,500
- 1255° **Downing Correspondence, Caricatures.** Three envelopes with watercolor cartoons, 1p Lilac used Nov. 1894 and Jan. 1895, few minor edge nicks and soiling, Fine..... E. 500-750



1256

- 1256° **The Duchess of Somerset.** Watercolor illustration with 1864 1p Red cut to rhomboid to fit space, from Arthur Ellis to the Duchess of Somerset with original letter commenting on stamps and envelope, Dec. 7, 1867, Very Fine ..... E. 500-750



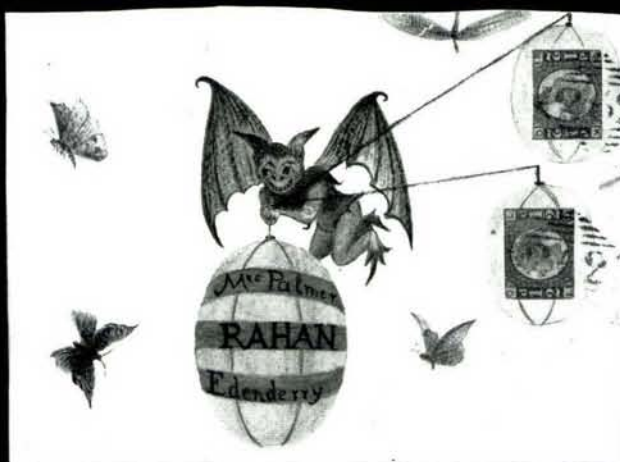




- 1257° **Arthur Fredericks (Artist), G.P.O. Strangling the Artist.** Pen-and-ink cartoon, a protest to the new regulations forbidding drawing on envelopes sent thru the post, with letter enclosure from Fredericks: "Let me know if you receive this as I experiment for the first time. I presume a new regulation of the G.P.O. which I shall have more to say about, after my work is finished. Why I believe you have envelopes of mine as far back as 1870!", pair of ½p on back, May 8, 1899, Very Fine and fascinating... E. 400-500
- 1258° **Leonard Howard Correspondence, An Elocutionist's Work.** Three envelopes with pen-and-ink drawings and verse, each with 1p Lilac, Very Fine, unusual group ..... E. 200-300
- 1259° **Miss Linden Correspondence.** Eight envelopes with pen-and-ink cartoons, all have humorous theatrical theme, each with 1p Edw. VII, 1906-11, Very Fine, exceptional group ..... E. 750-1,000

## Miss N. Martin Correspondence

- 1260° **The Pig Farm.** Front only with pen, ink and watercolor painting, 1864 1p Red from Cardiff to Ireland, small piece out at bottom right, still Fine appearance, the style of this illustration is most unusual..... E. 400-500
- 1261° **The Artist's Courtship.** Pen, ink and watercolor painting on an *unmailed* envelope franked with unused 1864 1p Red, Cupids and heart on flap, a breathtaking work of art that bears no address—one wonders if the artist created it without knowing exactly for whom it was intended, or, perhaps, decided it was too good to waste on a hopeless romance ..... E. 400-500



1262EX

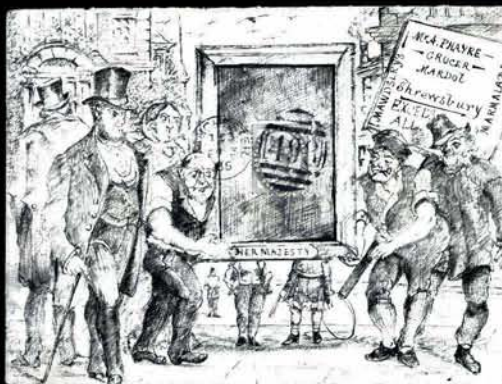


1266EX

1265



- 1262° **Mrs. Palmer Correspondence.** Five fronts only, incl. four pen-and-ink drawings and one watercolor—bizarre creations, to say the least—used 1870-73 in Ireland with 1864 ½p or 1p Red frankings, Very Fine group ..... E. 400-500



1263



1264

## Phayre Correspondence

- 1263° **The Queen's Portrait.** Large pen-and-ink drawing, 1p Lilac from Manchester to Shrewsbury, Feb. 3, 885, Very Fine ..... E. 500-750
- 1264° **"Signor Spangle's Royal Circus".** Large pen-and-ink drawing with red highlights, 1p Lilac from Manchester to Shrewsbury, Aug. 18, 1885, Very Fine ... E. 500-750

## Mrs. Short Correspondence

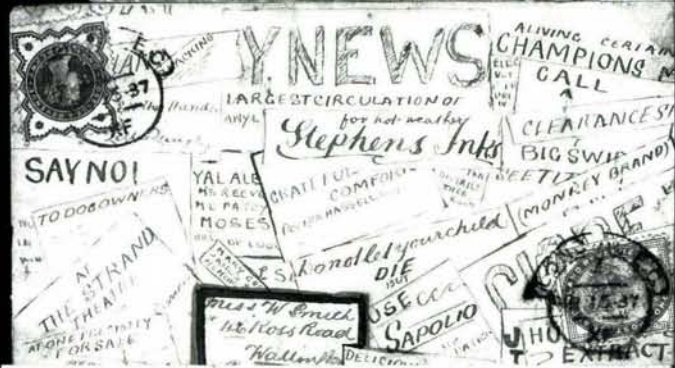
- 1265° **Three Blind Mice.** Pen, ink and watercolor, 1p Lilac from Chelmsford to London, Dec. 18, 1894, Very Fine ..... E. 300-400
- 1266° **Balance of Short Correspondence.** Four envelopes and five fronts only, the envelopes with more skillfull and imaginative pen-and-ink drawings, all with 1p Lilac, 1895-1901, Very Fine group ..... E. 300-400



1268EX



1270EX

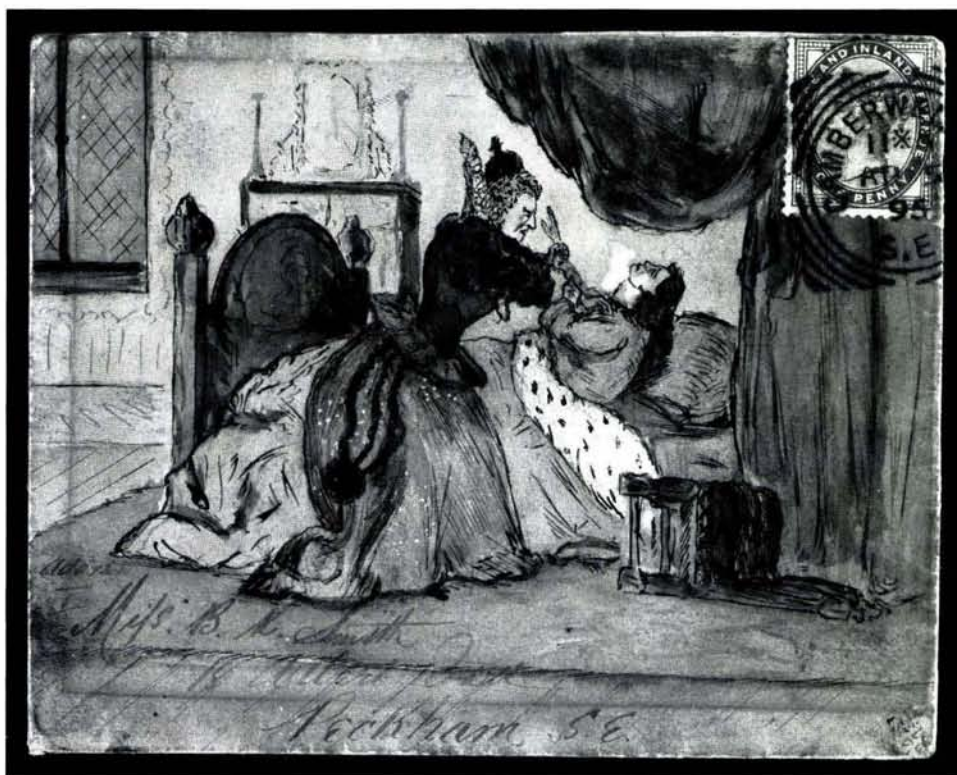


1269



1271



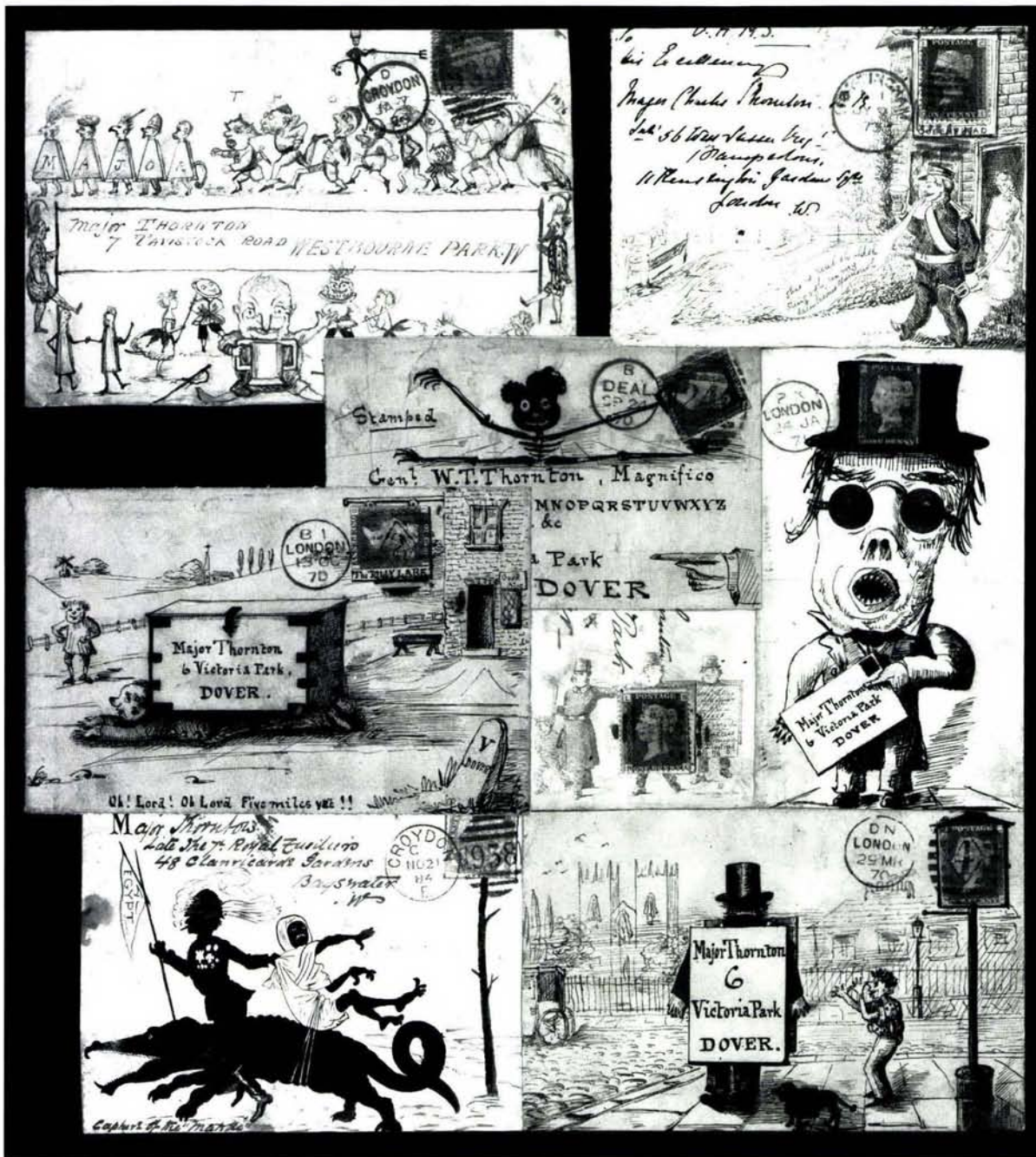


1267

## Mrs. B. K. Smith Correspondence

- 1267° **Queen Elizabeth I and the Countess of Nottingham.** Pen, ink and watercolor on front and back of envelope, the artist's story behind the scene is written on back: "The story goes that the Queen had given Essex a ring to be sent to her in any extreme case. When confined in prison under the charge of treason he sent the ring to Lady Scrope—his cousin, to deliver it to the Queen. The messenger by mistake gave it to Lady Scrope's sister, the Countess of Nottingham, who, at the insistence of her husband, kept it back, thereby stopping all hope of pardon for the unfortunate Earl. Some years after, the Countess on her deathbed confessed this to the Queen and asked for her forgiveness, but she shook the dying woman on her bed and shrieked—'God may forgive you—I never will'." It is this deathbed scene depicted on the envelope. The Earl of Sussex is portrayed on back. 1p Lilac from Camberwell to Puckham, Apr. 5, 1895, Very Fine ..... E. 500-750
- 1268° **History Lessons.** Three envelopes with pen-and-ink drawings (two with watercolor) depicting historical figures or events, such as the execution of the Duke of Buckingham (defective), each with 1p Lilac from London to Peckham, 1895-96, Fine-Very Fine ..... E. 300-400
- 1269° **Sid Smith Correspondence, The Palanquin Accident.** Watercolor on envelope, 1p Lilac local London usage, Nov. 21, 1894, Very Fine ..... E. 200-300
- 1270° **W. A. Smith Correspondence.** Archive of 31 fronts with pen-and-ink drawings, some in watercolor, evidently in the hands of more than one artist—lively imaginations, but disparate skills—½p or 1p frankings, 1886-91, Fine group .. E. 600-800
- 1271° **Daisy Theakstone Correspondence, The Train Ride.** Pen, ink and watercolor on envelope, 1p Geo. V local London usage, Jan. 31, 1912, Very Fine .... E. 200-300



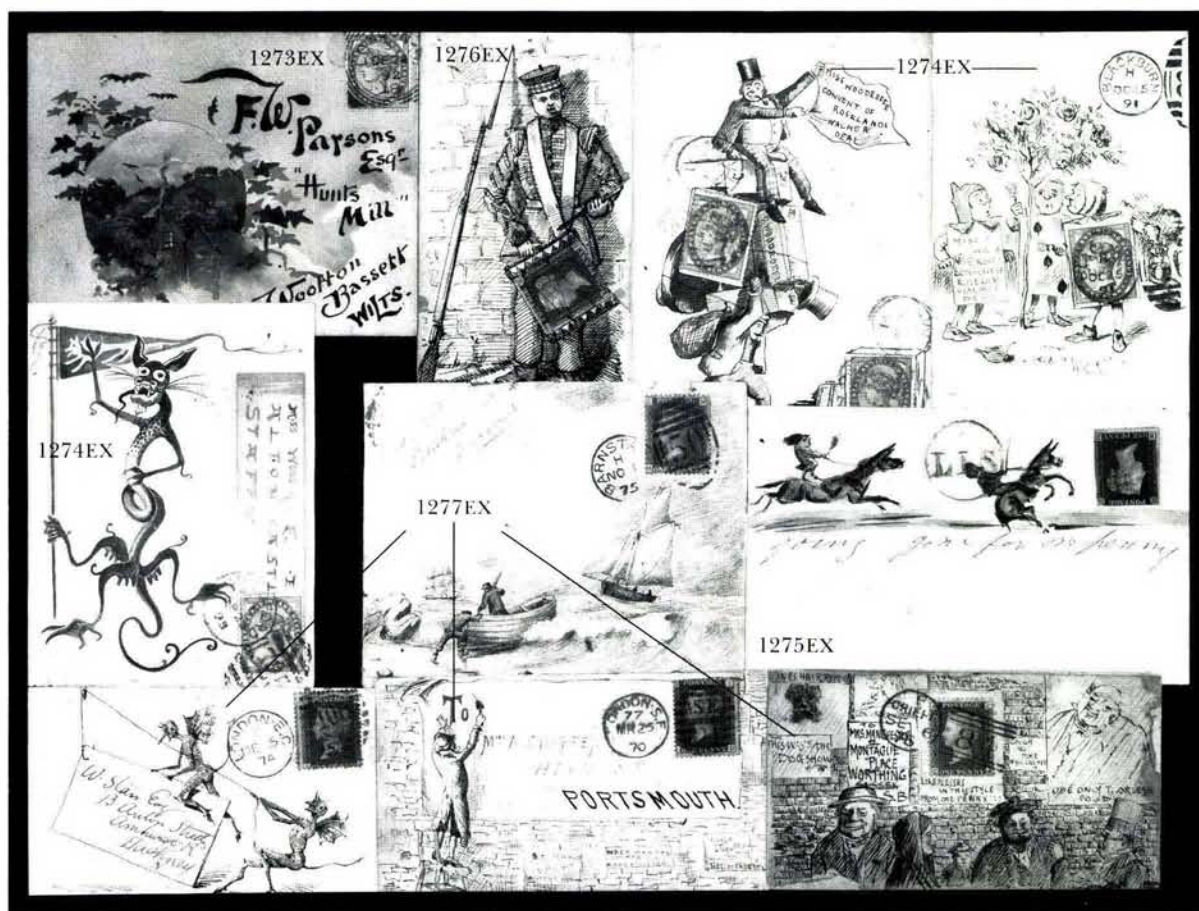


1272 EX

1272°

**The Major Thornton Correspondence—The Hieronymus Bosch of Hand-Illustrated Envelopes.** The archive of 163 fronts (or backs) only, all addressed to Maj. Thornton, Late the 7th Royal Fusiliers, 1864-86, many with 1864 1p Red franking, wide range of subjects and styles including skillfull watercolors, pen-and-ink caricatures and cartoons, cut-and-paste composites from advertisements and newspapers; the artist or artists over the 22-year period used vivid imagination to conjure up depictions of military officers, ethnic slurs (several voodoo and African motifs), grotesque figures, patent medicine, Alice in Wonderland, Santa Claus, street life and beggars, circus performers, political satire, etc., etc.—a provocative assemblage, which, if consisting of full envelopes rather than fronts, would be valued in the tens of thousands of dollars..... E. 10,000-15,000





- 1273° **Frank Waite (Artist), Seasons.** Three watercolor paintings on envelopes, entitled "Spring", "Wintertime" and "On the Thames", each with 1p Lilac from London to Wilts, Very Fine ..... E. 300-400
- 1274° **Woodroffe Correspondence.** Ten fronts only (two unmailed) with pen-and-ink drawings (four have watercolor highlights), whimsical cartoons including two mythical beasts, each with 1p Lilac from London, 1891-93, Very Fine group ..... E. 400-500
- 1275° **L. Lorraine Smith (Artist), The Equestrians.** Two unmailed envelopes with watercolor illustrations, one with 1841 1p Red Brown, other without stamp, both with artist's handstamp, other examples from this artist are known, all with a horseriding theme, Very Fine..... E. 300-400
- 1276° **White Correspondence.** Four unmailed envelopes with pen-and-ink illustrations, two are addressed to Mrs. White in Concilla, all with uncanceled 1864 1p Red (used as part of the design on three of the envelopes), Very Fine group ..... E. 400-500
- 1277° **Balance of the Hand-Illustrated Collection.** Group of 7 envelopes and 21 fronts, most with pen-and-ink illustrations executed between 1865 and 1890, also includes an 1849 envelope with 1841 1p Red Brown and rhyming address, wide range of subjects and styles, minor faults, overall Fine-Very Fine ..... E. 750-1,000

END OF SALE—THANK YOU





# Bid Form

Sale 781  
Thursday, October 17, 1996

# 1

Please provide the following information:

NAME.....  
ADDRESS.....  
CITY/STATE/ZIP.....  
TEL. (DAY)..... FAX.....

PADDLE #

*Do not write in box*

# 2

Have you purchased from us in the past 5 years? ☐ YES (if so, please go to Section 3)  
☐ NO (please provide a trade reference and bank information)

References:

Stamp Firm:..... Telephone.....

Bank:..... Account #.....

# 3

In the space provided below, enter the **lot number** from **Sale 781** and your corresponding bid. Please use **whole dollar amounts** only and enter the **maximum bid** you wish to have us execute on your behalf, according to the bidding increments (on other side of this form). **Your bid will NOT include the 10% buyer's premium.** We will advance the bidding at one increment over the next

highest bid; therefore, you may be awarded the lot at less than your maximum bid. Please do not use "plus" bids or "buy" bids. If you wish to bid on one lot **or** the other, indicate your "or" bid between lot number/bid entries and bracket your choices. If you wish to place a **bidding limit** on the total amount of your bids, please enter your limit in the space marked "Limit Bids".

☐ **LIMIT BIDS:** Check this box if you wish to limit the total amount of your bids (not including the 10% buyer's premium) in this sale. Your bids will be executed until your bidding limit no longer allows for additional bids.

**The total amount you wish to bid is:** \$ .....

Lot	Bid	Lot	Bid	Lot	Bid
	\$		\$		\$

# 4

**AGREEMENT:** By signing this bid form, you agree to pay for purchases resulting from your bids, in accordance with the **Conditions of Sale** printed in the sale catalogue. You also agree to pay the 10% buyer's premium and any shipping costs (see reverse), which will be added to your successful bids, and any sales tax or use tax which may be due

on the total invoiced amount. It is understood that these bids will be executed by Siegel Auction Galleries as a courtesy to absentee bidders, but that no legal responsibility shall lie with the auctioneer or the firm if these bids are not executed. **You are responsible for your written bids, including any errors on your part.**



SIGNED..... TODAY'S DATE.....

# 5

Please submit your bids promptly (telephone bids must be confirmed in writing).

**Mail to: Robert A. Siegel Auction Galleries, Inc.**  
65 E. 55th Street, New York, N.Y. 10022  
Telephone (212) 753-6421

**OR FAX YOUR BIDS: (212) 753-6429**

**Shipping Instructions, Bidding Increments and space for additional bids on other side of form**

**Additional Bids****Sale 781—October 17, 1996**

Lot	Bid	Lot	Bid	Lot	Bid
	\$		\$		\$

**Shipping and Transit Insurance**

We will be pleased to arrange for shipping and transit insurance for purchases in this sale (except those described as "floor sale only"). To expedite billing and delivery of lots to hundreds of buyers per sale, we use standard charges for postage and insurance, based on the invoiced total and mailing requirements (see schedule). The standard charges are sometimes slightly more or less than the actual postage, but we do not include any fees for our labor or packing costs. Therefore, we ask all buyers to remit the prescribed amount for shipping charges.

Transit insurance is provided in all cases, except when the buyer has furnished us with proof that insurance coverage is effective under another policy. Proof, in such cases, will be accepted in the form of a written certificate from the insurance carrier.

You are responsible for insurance charges, which will be added to your invoice. This coverage is provided for our mutual protection against theft or loss in transit.

**Current Postage & Insurance Charges**

Invoice Total	Shipping Method	Charges
Up to \$1,000	Certified Mail or Insured Priority	\$10.00
\$1,000-10,000	Fedex or Express Mail	\$16.00
\$10,000-25,000	Fedex or Express Mail	\$22.00
Over \$25,000	Fedex or Express Mail	\$22.00 plus insurance at \$1 per \$1,000 value over \$25,000
Foreign Destinations (any value)	Registered or Express mail	\$10.00 plus insurance at \$2 per \$1,000 value
Bulk Lots	UPS Preferred	By weight and value (min. \$25.00)

2/95

**Bidding Increments**

The auctioneer may regulate the bidding at his discretion. However, to assist absentee bidders in establishing their maximum bid for each lot, the increments shown at right will be used in most cases. We recommend that written bids conform to these increments (those which do not will be reduced to the next level).

Up to \$140	\$5	\$3,000-7,000	\$250
\$140-300	\$10	\$7,000-20,000	\$500
\$300-700	\$25	\$20,000-30,000	\$1,000
\$700-1,400	\$50	\$30,000-75,000	\$2,500
\$1,400-3,000	\$100	\$75,000 up	\$5,000



## Services for Buyers

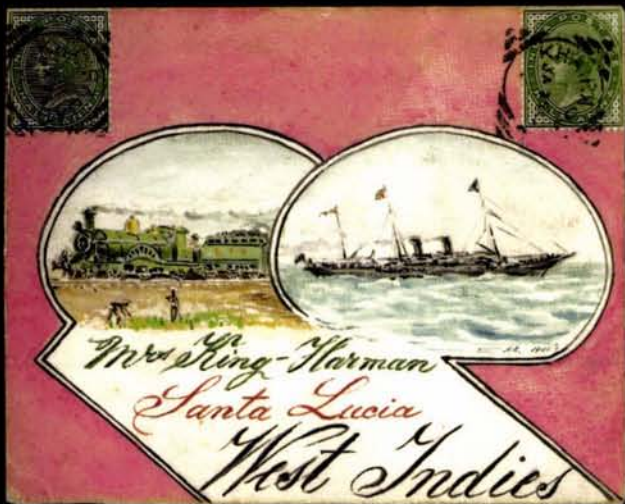
If you wish to participate in this sale, we will be pleased to assist you in many ways. The following services are provided without additional charge (except for any out-of-pocket expenses):

- Most lots may be inspected by registered or overnight mail, and all lots may be viewed by appointment or during the pre-sale exhibition
- Prospective bidders may request up-to-the-minute valuations for any lot in the sale
- We will be pleased to assist out-of-town clients in obtaining hotel reservations nearby our gallery
- Bidders who cannot attend the sale may submit bids by telephone/fax, by mail, or in special cases, we will provide a telephone link to the auction in progress (must be confirmed in advance)
- Any item sold without an expert certificate dated within the past five years may be purchased subject to certification (please see Conditions of Sale)
- Instructions for shipping purchased lots may be given to the gallery immediately after the sale
- Prices realized will be available one day after the final sale day

## Services for Sellers

If you have stamps you wish to sell, we will be pleased to provide the following services and options for auction or outright sale:

- Free verbal appraisal of material brought to our gallery; Written appraisals for estate tax purposes (rates available on request)
- Free on-site consultation for any collection with fair market value of \$100,000 or more
- Auction consignments will be processed within six months of receipt, and proceeds will be paid 42 days from date of sale
- Commission rate of 10% (no other charges for lotting or illustration)
- Immediate interest-free advances up to 50% of the auction valuation
- On certain collections, we will guarantee the seller a minimum net amount, which eliminates the downside risk while still providing the potential for maximum auction realization
- If you wish to sell your stamps for immediate cash, we will be pleased to make an outright offer
- Suitable collections will be considered for single-owner sales and/or our annual Rarities of the World sale





**PRICES REALIZED FOR SALE 781---10/17/96****The Tito Giamporcaro Collection of Mulreadys**

Robert A. Siegel Auction Galleries, Inc.  
60 East 56th Street, 4th Floor, New York, NY 10022  
Tel (212) 753-6421 Fax (212) 753-6429

Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized
1001	1,600	1064	1,600	1109	180	1152	1,350	1196	425	1239	375
1002	800	1065	250	1110	110	1153	2,100	1197	210	1240	475
1003	350	1066	16,000	1111	2,700	1154	325	1198	170	1241	850
1009	475	1067	525	1112	150	1155	1,700	1199	80	1242	900
1011	900	1068	350	1113	280	1156	1,300	1200	450	1243	800
1019	130	1070	5,250	1114	75	1157	850	1201	1,000	1244	375
1020	130	1071	600	1115	190	1159	600	1202	1,000	1245	350
1022	130	1072	475	1116	2,500	1160	425	1203	950	1246	350
1023	130	1073	375	1117	4,000	1161	300	1204	400	1247	150
1024	160	1074	350	1118	270	1162	500	1205	675	1248	85
1025	130	1075	350	1119	525	1163	55	1206	500	1249	240
1026	425	1076	1,700	1120	750	1164	1,050	1207	350	1250	210
1027	525	1078	250	1121	350	1165	21,000	1208	400	1251	1,000
1028	1,600	1079	350	1122	375	1166	2,400	1209	625	1252	210
1029	475	1080	1,400	1123	400	1167	700	1210	1,600	1255	300
1030	1,500	1081	1,200	1124	300	1168	160	1211	625	1256	1,100
1031	1,400	1082	600	1125	150	1169	400	1212	1,150	1257	350
1032	3,000	1083	4,000	1126	180	1170	525	1213	325	1258	425
1033	350	1084	1,100	1127	450	1171	260	1214	500	1259	800
1034	350	1085	525	1128	260	1172	550	1215	350	1261	280
1036	270	1086	3,500	1129	375	1173	550	1216	250	1262	475
1037	350	1087	525	1130	250	1174	500	1217	260	1263	475
1038	140	1088	800	1131	700	1175	115	1218	400	1264	425
1039	450	1089	1,500	1132	750	1176	500	1219	625	1265	300
1040	850	1090	450	1133	325	1177	170	1220	675	1266	220
1041	1,000	1091	425	1134	280	1178	80	1221	475	1267	550
1042	105	1092	350	1135	260	1179	140	1222	1,500	1268	300
1043	230	1093	650	1136	280	1180	350	1223	375	1269	150
1044	9,500	1094	650	1137	575	1181	350	1224	150	1270	425
1045	6,750	1095	525	1138	425	1182	160	1225	1,050	1271	150
1046	7,500	1096	375	1139	625	1183	250	1226	375	1273	350
1049	3,500	1097	70	1140	600	1184	85	1227	1,050	1274	300
1050	1,500	1098	210	1141	650	1185	350	1228	375	1275	210
1051	800	1099	290	1142	500	1186	280	1229	500	1276	300
1052	675	1100	325	1143	375	1187	350	1230	600	1277	800
1054	1,600	1101	350	1144	210	1188	260	1231	600		
1057	2,000	1102	1,150	1145	525	1189	170	1232	650		
1058	375	1103	950	1146	350	1190	400	1233	550		
1059	900	1104	105	1147	170	1191	190	1234	500		
1060	300	1105	4,000	1148	170	1192	150	1235	475		
1061	290	1106	160	1149	500	1193	400	1236	100		
1062	375	1107	150	1150	475	1194	75	1237	400		
1063	325	1108	150	1151	240	1195	575	1238	375		