

Sale 957—Thursday and Friday, June 5-6, 2008

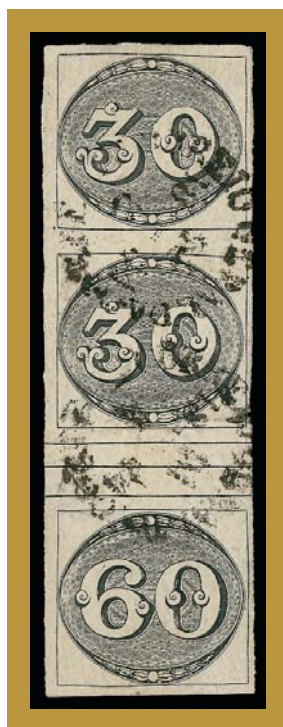
THE ISLANDER COLLECTION

The Rarest and Most Outstanding Stamps of South America

BRAZIL ∞ BUENOS AIRES ∞ CHILE ∞ COLOMBIA ∞ PERU

Live auction to be held at Siegel Auction Galleries,
60 East 56th Street (Park/Madison), 4th Floor, New York City

Lots are sold subject to a 15% buyer's premium and
any applicable sales tax (or customs duty for non-U.S. buyers)



Brazil

Thursday, June 5, 2008, at 1:30 p.m.
Lots 1-42

Pre-Sale Viewing—Monday-Wednesday 10-4 and by appointment

Robert A. Siegel

AUCTION GALLERIES, INC.

60 EAST 56TH STREET, 4TH FLOOR, NEW YORK, N.Y. 10022
Phone (212) 753-6421 • Fax (212) 753-6429 • E-mail: stamps@siegelauctions.com

Catalogues, internet bidding, resources, archives and the Siegel Encyclopedia at
siegelauctions.com



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siegelauctions.com



Scott R. Trepel
President
strepel
siegelauctions.com



John P. Zuckerman
Senior Vice President
jzuckerman
siegelauctions.com



Stephanie Chambers
Accounts
schambers
siegelauctions.com



Starr Tucker-Ortega
Accounts
starrt
siegelauctions.com



Carlene Counihan
Bids and Inquiries
carlene
siegelauctions.com

Scott R. Trepel Principal Auctioneer (licensed by NYC Dept. of Consumer Affairs, #795952)

Nathaniel Estes Catalogue and Digital Production

Information for Bidders

Bidding

The following means are available for placing bids:

1) Attending the Live Auction in Person: All bidders must register for a paddle, and new bidders must provide references at least three business days in advance of the sale.

2) Live Internet Bidding: Instructions for participating as a Live Internet Bidder are provided on the page opposite.

3) Phone Bidding: Bidders can be connected to the sale by phone and bid through a member of staff. Requests for phone bidding are subject to approval (please contact our office at least 24 hours before the sale). A signed Bid Form is required.

4) Absentee Bids. All bids received in advance of the sale, either by mail, fax, phone, e-mail or internet, are Absentee Bids, which instruct the auctioneer to bid up to a specific amount on one or more lots in the sale. Absentee Bids sent by phone, fax or e-mail should arrive at least one hour prior to the start of the sale session. Bids entered through Live Internet Bidding will be visible to the auctioneer during the sale. Written bids should be entered legibly on the Bid Form in the sale catalogue. E-mail and internet bids should be carefully typed and double-checked. All new bidders must provide references. We recommend calling or e-mailing to confirm that Absentee Bids sent by mail, fax or e-mail have been received and entered.

Pre-Sale Viewing

Subject to availability, certain lots (except group lots) can be sent to known clients for examination. Requests must be made no later than 7 days prior to the sale. Lots must be returned on the day received. Postage/insurance costs will be invoiced.

In addition to regular viewing, clients may view lots by appointment. Our staff will be pleased to answer questions or provide additional information about lots.

Expert Certification

Individual items offered without a current certificate (PF dated within the past five years of sale; PSE dated January 2004 or later) may be purchased subject to independent certification of genuineness and our description. **Please refer to the Conditions of Sale and Grading Terms for policies governing certification.**

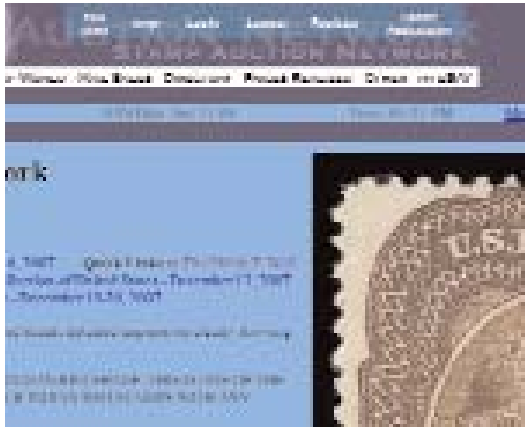
Shipping and Delivery

Procedures and charges for shipping lots are printed on the back of the Bid Form. **Bidders are responsible for all prescribed shipping charges and any applicable sales tax or customs duties.**

Price Realized

Prices realized are sent with each invoice. Bidders with e-mail will receive a Bid Results report after the sale. Session results are posted immediately to siegelauctions.com

Live Internet Bidding at Siegel Auctions



Bidding from your computer lets you be part of the live auction from anywhere in the world!

There's no substitute for following the auction in real time. Live Internet Bidding lets you bid and buy as though you were right there in the saleroom.

And it's easy. Just start by following the simple steps to become a registered Live Internet Bidder. Once you've been approved for bidding, you can listen to the auction and place bids with the click of a mouse.

This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.

1 Registering with Stamp Auction Network and Siegel Auction Galleries

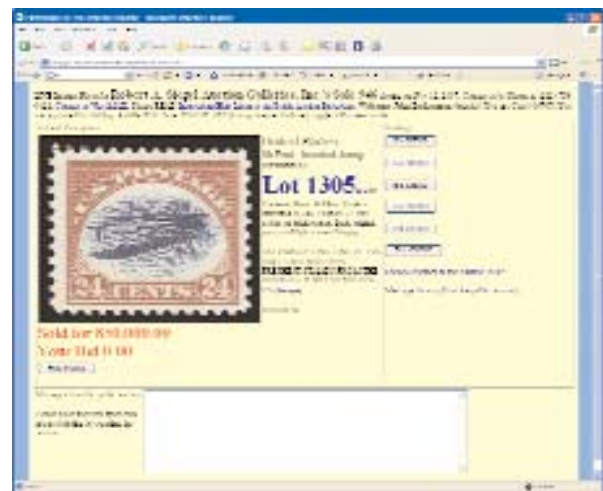
Live Internet Bidding is managed by Stamp Auction Network (SAN). To bid, you must be registered and approved by *both* SAN and Siegel. To decide what you need to do, choose the description below that best fits you.

I've already registered with SAN and have been approved by Siegel for internet bidding. You're ready for Step 2.

I've never registered with SAN, but I'm a Siegel client. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form, indicating you are a Siegel client. Once registered at SAN, you're ready for Step 2.

I've never registered with SAN, and this is the first time I've bid with Siegel. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form **with your trade references** (please, no family members or credit card companies as references). Once registered at SAN and approved by Siegel for bidding, you're ready for Step 2.

I've bid through SAN before, but this is the first time I've bid in a Siegel sale. Then you just need to be approved by Siegel. Go to stampauctionnetwork.com/siegel and click on "Update Registration" at the top. Your SAN account information will be sent to us for approval (you might be asked for other trade references). Once approved by Siegel for bidding, you can move to Step 2.



2 Using your browser for Live Internet Bidding and understanding the way it works.

Live Internet Bidding works by providing an audio feed of the auction (for anyone using Internet Explorer) and by allowing registered bidders to observe and place bids. The bidding interface shows a photo and description of the lot, the current bid (and your bidding status), and options for placing competitive bids. To join the auction, go to stampauctionnetwork.com/siegel. You can also log on at siegelauctions.com

The visual interface will work with any browser on both PC and Mac operating systems. However, the audio feed only works with Internet Explorer on a PC with ActiveX software installed. If ActiveX is not on your computer, you will have the option to install it.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

"System down" or "lost connection" events do occasionally happen. If you have any problems with Live Internet Bidding, please call 212-753-6421 for immediate assistance.



3 Using Live Internet Bidding to bid, track results and communicate with the auctioneer.

When you're logged on as a Live Internet Bidder, the screen will display buttons with bid increments. After you click on a bid amount, the auctioneer is immediately notified of your bid. Retracting a bid is usually not acceptable, so please bid carefully.

If you bid, then decide to stop, please use the "Pass" button, which appears once you've started bidding. This tells the auctioneer not to wait for another bid from you.

You can send messages to the auctioneer (for example, a request for extension). You can also track prior realizations from the bidding screen.

Conditions of Sale (please read carefully before bidding)

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 bidding on any lot, whether directly or by or through an agent, in person, or by telephone, facsimile or any other means, the bidder acknowledges and agrees to all of the following 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 15% of the final bid ("buyer's premium"), together with any sales tax, use tax or customs duties 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 the failure to execute such bids or for any errors in the execution of such bids.

4. **Lots with numbers followed by the symbol ° are offered subject to a confidential minimum bid ("reserve"), below which the lot will not be sold. The absence of the symbol ° means that the lot is offered without a reserve. If there is no reserve, the auctioneer has sole discretion to establish a minimum opening bid and may refuse an offer of less than half of the published estimate. Any lot that does not reach its reserve or opening bid requested by the auctioneer will be announced as "passed" and excluded from the prices realized lists after the sale. The Galleries may have a direct or indirect ownership interest in any or all lots in the sale resulting from an advance of monies or goods-in-trade or a guarantee of minimum net proceeds made by the Galleries to the seller.**

5. Subject to the exclusions listed in 5(A), the Galleries will accept the return of lots which have been misidentified or which have obvious faults that were present when the lot was in the Galleries' custody, but not so noted in the lot description. **All disputed lots must be received by the Galleries intact with the original packing material within 5 days of delivery to the buyer but no later than 30 days from the sale date. (5A) EXCLUSIONS:** The following lots may not be returned for any reason: lots containing 10 or more items; lots from buyers who 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," "defects" or a specific fault may not be returned because of any secondary fault. Photographed lots may not be returned because of centering, margins, short/nibbed perforations or other factors shown in the illustrations. Lots may not be returned for any of the following reasons: the color of the item does not match the color reproduction in the sale catalogue or website listing; the description contains inaccurate information about the quantity known or reported; or a certification service grades a stamp lower than the grade stated in the description.

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 3 days from the date of sale. **The Galleries retains the right to demand a cash deposit from anyone prior to bidder registration and/or 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. **Credit cards are not accepted as payment.**

7. If the purchase price has not been paid within the time limit specified above, nor lots taken up within 7 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 30 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. A fee of \$250.00 per check will be charged for each check returned for insufficient funds.

8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation within 5 years of the sale date or by Professional Stamp Experts since January 2004 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.** Buyers who wish to obtain a certificate for any item that does not have a P.F. or P.S.E. certificate (dated as above) 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 and the certification fee up to \$600.00 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 prescribed shipping costs. Buyers outside the U.S. are responsible for all customs duties.

12. **The bidder consents that any action or proceeding against it may be commenced and maintained in any court within the State of New York or in the United States District Court for the Southern District of New York, that the courts of the State of New York and United States District Court for the Southern District of New York shall have jurisdiction with respect to the subject matter hereof and the person of the bidder. The bidder agrees not to assert any defense to any action or proceeding initiated by Galleries based upon improper venue or inconvenient forum. The bidder agrees that any action brought by the bidder shall be commenced and maintained only in a Federal Court in the United States District Court for the Southern District of New York or the State Court in the county in which Galleries has its principal place of business in New York. These Terms and Conditions shall be governed by and construed in accordance with the substantive laws of the State of New York.**

SCOTT R. TREPEL, Principal Auctioneer

Auctioneer's License No. 795952
N.Y.C. Department of Consumer Affairs
80 Lafayette Street, New York, N.Y. 10013
Telephone (212) 577-0111

Revised 1/2008 15%

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Grades, Abbreviations and Values Used in Descriptions

Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population ReportSM is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

Extremely Fine Gem (90-100): The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.

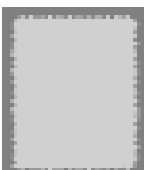
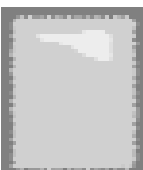
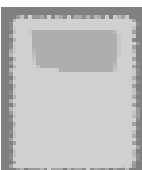
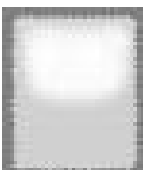
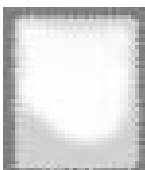
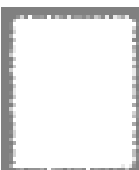
Extremely Fine (80-90): Exceptionally large/wide margins or near perfect centering.

Very Fine (70-85): Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.

Fine (60-70): Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.

Very Good (below 60): Attractive appearance, but margins or perforations cut into the design.

Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 Mint Never Hinged <i>Free from any disturbance</i>	 Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	 Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	 Part o.g. <i>Approximately half or more of the gum intact</i>	 Small part o.g. <i>Approximately less than half of the gum intact</i>	 No gum <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		Disturbed Original Gum: Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some		
1935 TO DATE	Scott Value for “Unused”					

Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz*, *American Air Mail Catalogue* (AAMC), *Michel*, *Zumstein*, *Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

Symbols and Abbreviations (see chart above for gum symbols)

⊞	Block	E	Essay	pmk.	Postmark	No.	Scott Catalogue Number
⊞	Cover	P	Proof	cds	Circular Datestamp	hs	Handstamp
FC	Fancy Cancel	TC	Trial Color Proof	var.	Variety	ms.	Manuscript

Brazil

Brazil holds the distinction of being the second country to issue stamps for nationwide use after Great Britain. Although the 1842 City Despatch Post stamps issued in New York City and the 1843 Zurich Cantonal stamps preceded Brazil's 1843 Bull's Eye issue, those stamps were never distributed through national post offices for general use. Therefore, Brazil holds a valid claim of being the first country in the Americas and the second country in the world to issue stamps for use by all of its citizens.

From the philatelist's perspective, Brazil offers a relatively large quantity of material, including single stamps, multiples and covers. In this respect, Brazil differs from its neighboring countries. There are today two major collections of Bull's Eye issues competing in international exhibitions, a circumstance which would be quite impossible in many other areas of South American philately.

The highlight of the Islander collection is, of course, the famous "Pack Strip," which is described in detail in this sale catalogue (pages 13-19). This remarkable item is ranked among the Top Ten items in worldwide philately, and within Brazil it is number one among the three most important items. The three most valuable Aristocrats of Brazil are the Pack Strip, the Complete Bull's Eye Set Cover, and the complete sheet of sixty of the 60-reis Bull's Eye from the large plate.

In October 2007 the Geneva-based auction firm of David Feldman S.A. sold the Complete Set cover, the highlight of the Meyer collection, for the record price of €824,000 (US \$1,162,000). The 60-reis sheet is now a significant cornerstone of Luis Alemany's Grand Prix exhibit collection. And, of course, the Pack Strip will be offered on June 5 as the highlight of the Islander collection.

It is a peculiar circumstance that no collector at any time in history has owned more than one of these three top items of Brazil. However, the sale of the Complete Set cover and offering of the Pack Strip make that an achievable goal.



The Complete Set cover, bearing all three values of the Bull's Eye issue, sold by David Feldman S.A. in October 2007 for €824,000 (US \$1,162,000)
Photo courtesy of David Feldman

FIRST SESSION (LOTS 1-42)
THURSDAY, JUNE 5, 2008, AT 1:30 P.M.

THE ISLANDER COLLECTION OF BRAZIL

1843 BULL'S EYE ISSUE

FIRST DAY OF ISSUE

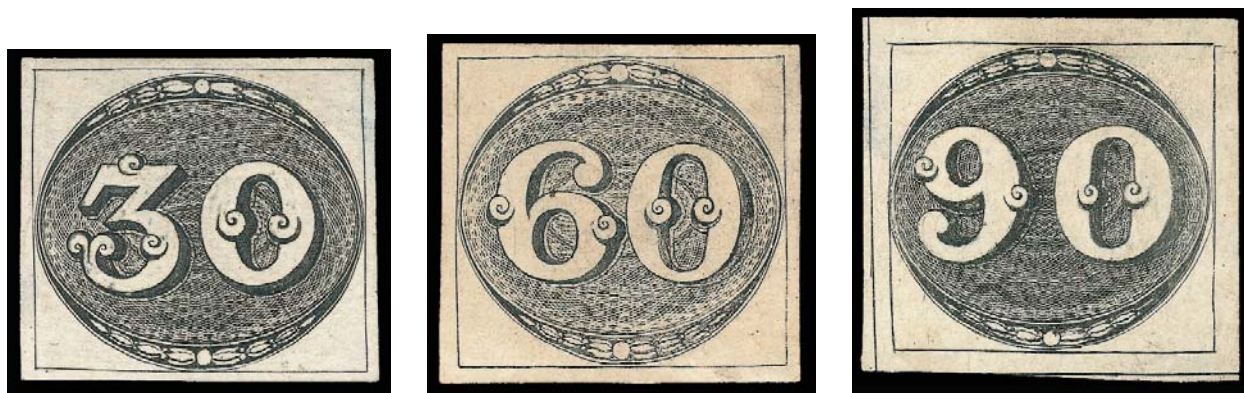


1

- 1° **1843, 60r Deep Black, Early Impression (2).** 1st Composite Plate, State A, Position 1, **the first stamp in the 60r pane cancelled by full clear strike of “Correio Geral da Corte 1/8/1843” first day of issue datestamp**, large margins including outer frameline at top, few tiny toned spots, negligible corner crease at bottom left

EXTREMELY FINE. ONE OF APPROXIMATELY A HALF-DOZEN KNOWN BRAZIL BULL'S EYE STAMPS WITH THE FIRST DAY OF ISSUE DATESTAMP. IN THE ABSENCE OF A FIRST DAY COVER, THIS STAMP REPRESENTS THE ONLY MEANS TO DISPLAY THE FIRST DAY OF ISSUE OF THE FIRST STAMPS ISSUED FOR NATIONAL USE IN THE AMERICAS.

The August 1, 1843, issue date has been well-established since 1948, when Hugo Fraccaroli published his article, “Date of Issue of First Brazilian Stamps” in the *London Philatelist* (March 1948). E. 7,500-10,000



2

- 2°(★) **1843, 30r, 60r, 90r Bull's Eyes (1-3).** Unused (no gum), full to large margins, 30r and 90c thin spots, 60r slightly toned, otherwise a Very Fine complete set of Brazil 1843 Bull's Eyes, Meyer €11,500 E. 1,000-1,500



3EX

- 3°(★) **1843, 60r, 90c Bull's Eyes (2, 3).** Two of each, all unused (no gum), each value represented by Early and Intermediate Impressions, ample to large margins, both 90r stamps have slight bend or crease, otherwise Very Fine-Extremely Fine, Meyer €12,200..... E. 1,500-2,000



4EX

- 4° **1843, 30r, 60r, 90r Bull's Eyes (1-3).** Study collection of 17 used singles, variety of plates and states, includes seven 30r (all but one with outer framelines), six 60r (one corner position with outer framelines), four 90r, a few better cancels incl. one 60r and one 90r with "S.MATHEUZ" straightline and a 90r with "Correio Geral da Corte 2/8" datestamp on **second day of use**, minor faults, all of exhibition quality and Very Fine-Extremely Fine appearance, a scarce group with Scott Retail value of \$10,000.00 without premium for cancels, Meyer €11,950 (Photo Ex) E. 2,000-3,000

30-REIS

- 5°★ **1843, 30r Deep Black, Early Impression (1).** 1st Composite Plate, State A, Position 6, huge margins with top right corner sheet margins showing outer framelines, **original gum**, detailed impression with every line of lathework showing clearly, bright fresh paper

EXTREMELY FINE GEM. CERTAINLY ONE OF THE FINEST ORIGINAL-GUM EXAMPLES OF THE BRAZIL 30-REIS BULL'S EYE AND ESPECIALLY DESIRABLE FROM THIS EARLY STATE OF THE FIRST COMPOSITE PLATE.

Ex Kuyas. Meyer €5,400 E. 1,500-2,000



5

- 6°★ **1843, 30r Deep Black, Early Impression (1). Original gum**, h.r., large even margins, beautiful sharp impression on fresh paper, light horizontal bend

EXTREMELY FINE. A MAGNIFICENT ORIGINAL-GUM EXAMPLE OF THE 1843 30-REIS BULL'S EYE.

Ex Dale-Lichtenstein and Lima. Meyer €5,400
..... E. 1,000-1,500



6

- 7°★ **1843, 30r Deep Black, Early Impression (1). Original gum**, paper h.r., full to large margins, gorgeous deep shade and early impression, crisp and fresh paper

EXTREMELY FINE. A LOVELY ORIGINAL-GUM EXAMPLE OF THE BRAZIL 30-REIS BULL'S EYE FROM AN EARLY IMPRESSION.

Ex Newbury. Meyer €5,400 E. 1,000-1,500

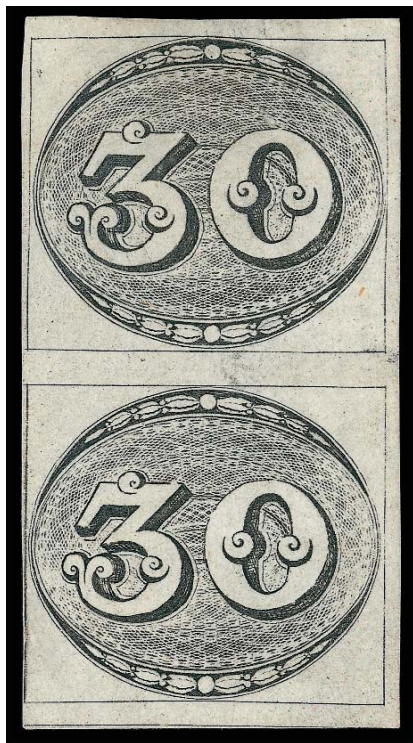


7



8

- 8°(★) **1843, 30r Deep Black, Early Impression (1).** Unused (no gum), large margins, intense shade and exceptionally sharp impression, Extremely Fine, ex Newbury, signed A. Diena, Meyer €5,400
..... E. 500-750



9

9°(★) **1843, 30r Black, Late Impression (1).** Vertical pair, unused (no gum), large margins to just touched at left, small fault at lower left

FINE APPEARANCE AND EXCEEDINGLY RARE. THE 30-REIS VALUE IS FAR RARER IN UNUSED MULTIPLES THAN ITS 60 AND 90-REIS BULL'S EYE COUNTERPARTS.

Illustrated as Positions 10/16 in Napier's "Suggested 3rd Plate Top Pane" (plate 9). Meyer €12,000.....
..... E. 4,000-5,000

10°

1843, 30r Black, Intermediate Impression (1). 2nd Composite Plate, State D, Positions 7/13, vertical pair with huge margins showing outer framelines at left and bottom and **interpanneau dividing line at bottom**, tied by two strikes of "Correio Geral da Corte 22/11/1843" circular datestamp on piece, light bend in bottom stamp, small corner crease in bottom margin

EXTREMELY FINE APPEARANCE. A RARE EXAMPLE OF THE 30-REIS SEMI-XIPHOPAGOS, WHICH SHOWS THE INTERPANEAU DIVIDING LINE AT BOTTOM.

Bull's Eye stamps from the composite plates that show the diving line between panes are called *Semi-Xiphopagus*. Such stamps are especially desirable because they can be immediately recognized as examples from the composite plates without the need for plating (the two known *Xiphopagus* multiples are, of course, the se-tenant pair and strip of three). The 60r *Semi-Xiphopagus* stamps come from the top or bottom of the middle pane (twelve positions). The 30r and 90r are rarer, because they can only come from one row (30r bottom, 90r top, six stamps positions each). As a measure of rarity, the Meyer collection sold through Feldman in October 2007, which was said to contain a "record holding" of *Semi-Xiphopagus* stamps, had just one single 30r unused and a 30r pair with a trace of the interpanneau line.

Ex Santos. Signed A. Diena. Meyer €6,500.....
..... E. 1,500-2,000

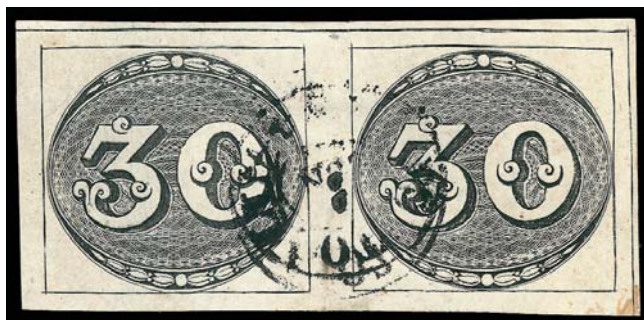


10

- 11° **1843, 30r Black, Late Impression**
(1). Horizontal pair, large margins, lightly struck "Correio Geral da Corte 7/2/1845" circular datestamp, faint wrinkles show only when drying, still Very Fine, ex Lima, Meyer €1,900 E. 750-1,000



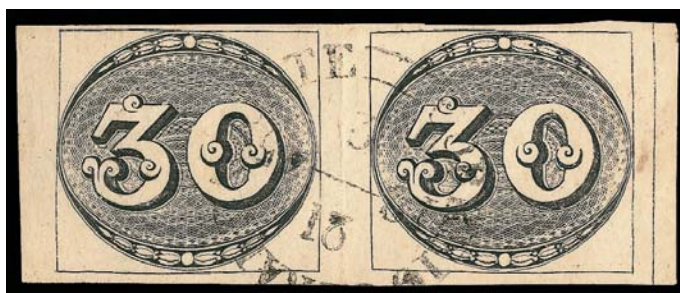
11



12

- 12° **1843, 30r Black, Intermediate Impression**
(1). 1st Composite Plate, State D, Positions 5-6, horizontal pair, huge margins all around with complete outer lines at top and right, small double-circle datestamp, small thins and faint ink spots, Extremely Fine appearance, ex Lima, Meyer €1,900.... E. 500-750

- 13° **1843, 30r Black, Intermediate Impression**
(1). Large Plate, State B, Positions 17-18, horizontal pair with ample to large margins and outer frameline at right, lightly struck "Correio Geral da Corte 21/2/1845" circular datestamp, vertical crease between stamps, otherwise Fine-Very Fine, ex Lima, Meyer €1,900 E. 400-500



13



14

- 14° **1843, 30r Black, Intermediate Impression**
(1). Horizontal pair, ample to large margins, "Correio Geral da Corte 13/6/1844" circular datestamp, vertical crease between stamps and thinned at right, otherwise Fine-Very Fine, Meyer €1,900..... E. 400-500



15

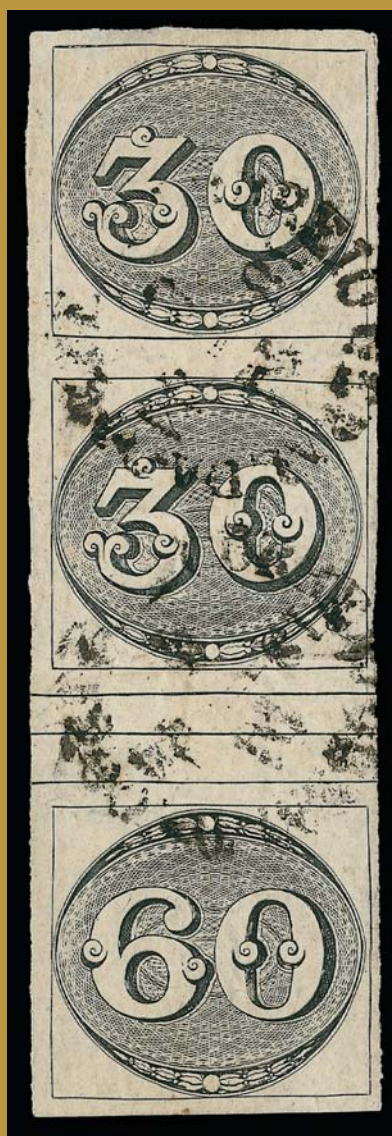
- 15° **1843, 30r, 60r Bull's Eyes (1, 2).** Vertical pair of 30r, Positions 37/43, Large Plate, State B, ample to large margins, used with 60r, large margins, tied by three strikes of faint purplish brown "MARIANNA" straightline town handstamp on piece of brown cover, minor toning on piece only, stamps are Very Fine, scarce combination, ex Santos, Meyer €1,900 for 30r pair E. 750-1,000



16

- 16°田 **1843, 30r Black, Intermediate Impression (1).** Large Plate, State B, Positions 15-16/21-22, block of four on very thick yellowish paper, two clear strikes of "Correio Geral da Corte 17/2/1845" circular datestamp, ample to large margins, minor faults and light staining
A RARE BLOCK OF THE 30-REIS BULL'S EYE FROM THE LARGE PLATE.
Meyer €10,500 E. 4,000-5,000

The “Pack Strip”



Lot 17

History of The “Pack Strip”

The 30r and 60r se-tenant strip of three presented here is known to all of philately as the “Pack Strip,” in deference to one of its earliest owners, Charles Lathrop Pack. The Pack Strip is also known to specialists in Latin American stamps as the “Xiphopagus Triplet” (*xiphopagus* is a medical term for symmetrical conjoined twins).

Since its discovery in 1897, the Pack Strip has withstood the test of time, and today it is still ranked as one of the world’s Top Ten most desirable philatelic rarities. It has been featured in award-winning collector exhibits and in the Aristocrats of Philately displays at major international philatelic events. The strip was one of the most highly-valued rarities in the 1954 *Life* magazine feature spread, “The World’s Rarest Stamps.”

It seems appropriate, on this rare occasion when the Pack Strip will be offered to the philatelic market, to examine the Pack Strip’s significance and to trace the path of ownership from its discovery in 1897 up to the present time. To appreciate the importance of the Pack Strip, one should start with a basic understanding of Brazil’s 1843 Bull’s Eye issue and the printing methods used to create the stamps.

PRODUCTION OF THE BULL’S EYE ISSUE

The first stamps of Brazil were authorized by government decree on November 29, 1842, under the reign of Emperor Dom Pedro II, who was then just a teenager. Postage rates were established for land and sea routes: 60 reis for a letter carried by land weighing up to 4 *oitavas* (an old measure of weight, roughly equal to one half-ounce), and double the land rate for mail carried by ship. The land rate increased at 30-reis increments for each additional 2 *oitavas* (quarter-ounce), and the sea rate increased at 60-reis increments. Reduced rates for Court of Law mail and printed matter were also authorized.

Therefore, the three stamp denominations required by the 1842 postal reform were 30, 60 and 90 reis. Government officials ordered production of the stamp plates on February 23, 1843, and, just two months later, on April 29, the first plate was finished and presented along with proof impressions to the President of the Treasury by the Comptroller of the Mint.

The remarkable Bull’s Eye stamps, named for their large oval shape, were designed without the country’s name or a portrait of the Monarch. The Comptroller, in a letter to the President of the Treasury, expressed his rationale for deciding against imitating Great Britain’s use of a royal portrait. He claimed that it was disrespectful to place the Monarch’s portrait on “things, which by their character, invariably become waste,” and he expressed concern that forgery would be easier with stamps bearing a well-known portrait. In place of a portrait, each of the Bull’s Eye stamps presents a large numeral surrounded by spiraling lathework, an anti-counterfeiting measure patented by Perkins, Bacon & Company of England. The engraving was executed in Brazil by the Mint on a machine seized by Brazilian Customs in 1841; however, for many years the designs incorporating the Perkins method had fooled philatelists into thinking the issue had been printed in England.

The stamps’ issue date was officially declared to be August 1, 1843, and surviving off-cover stamps with postmarks of that date are evidence that they were released on time. The only stamps issued earlier by a nation’s post office for use throughout the country were Great Britain’s May 1840 Penny Black and Two-Pence Blue. The 1842 United States City Despatch Post stamps and the 1843 Swiss Cantonal stamps pre-date Brazil’s first issue, but those stamps were neither distributed nor used throughout the entire country, as were Brazil’s.

THE BULL'S EYE PLATES

The nameless and faceless Bull's Eye stamps immediately gained popularity with nineteenth-century philatelists. Some clues about the unusual configuration of the Bull's Eye plates were provided by multiples that reached collectors. The Xiphopagus Pair was first reported in October 1890, when it was owned by Isidro Moscoso of Bahia, and the first report of the Pack Strip (Xiphopagus Triplet) followed in October 1897, while it was in the possession of a collector in Rio de Janeiro named Carl Johan Lindgren. These se-tenant multiples proved that at least one of the Bull's Eye plates comprised more than one denomination. However, an accurate understanding of the number and composition of Bull's Eye plates was not achieved until the 1920's, when Lieutenant-Colonel G. S. F. Napier published his exhaustive study of the Bull's Eyes (*The Stamps of the First Issue of Brazil*). The Napier plate reconstructions were subsequently shown to contain errors, but they still stand as the basis for continuing studies.

Napier demonstrated that the Bull's Eye stamps were printed from several plates in a variety of configurations and states, as follows:

1st Composite Plate (30/60/90r); 54 subjects arranged in three panes of 18 (6 x 3); top pane 30r, middle pane 60r and bottom pane 90r; each pane surrounded by one continuous outer frame; the panes separated by a horizontal gutter and interpanneau dividing line; four different states (A, B, C, D), distinguished from each other by retouching and recutting.

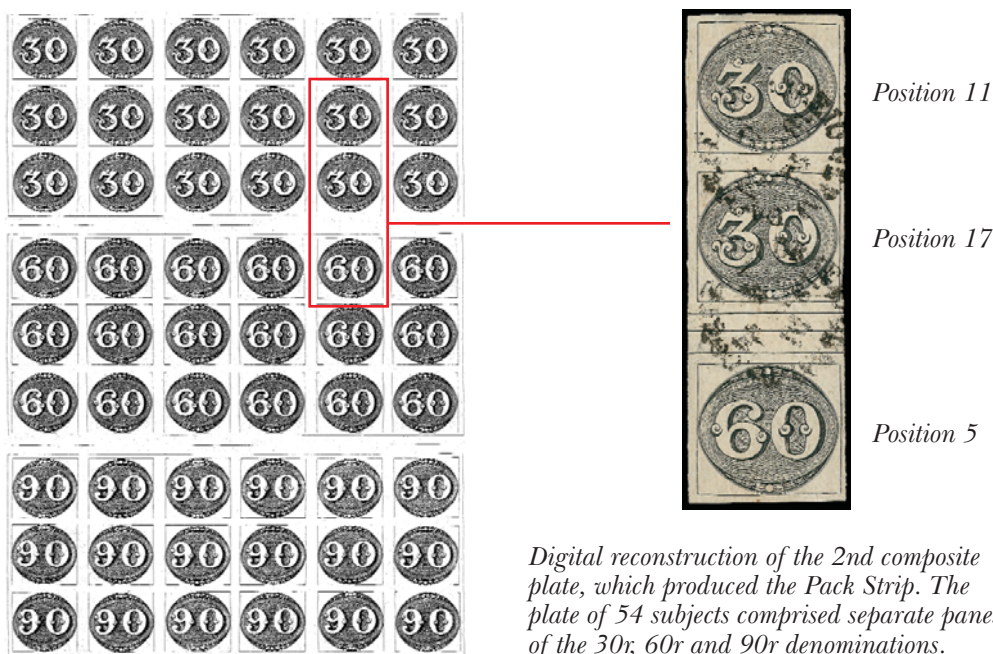
2nd Composite Plate (30/60/90r); as above, also in four states (A, B, C, D).

30r Large Plate; 60 subjects arranged in one pane (6 x 10); the pane surrounded by one continuous outer frame; two different states (A, B), distinguished from each other by retouching.

60r 1st Large Plate; 60 subjects arranged in one pane (6 x 10); the pane surrounded by one continuous outer frame; two different states (A, B), distinguished from each other by retouching.

60r 2nd Large Plate; 60 subjects arranged in one pane (6 x 10); the pane surrounded by one continuous outer frame; two different states (A, B), distinguished from each other by retouching.

30r Small Plate; 54 subjects arranged in three panes of 18 (6 x 3); each pane surrounded by one continuous outer frame; the panes separated by a horizontal gutter; this configuration is confirmed by a rejoined block of four 30r with horizontal gutter.



SIGNIFICANCE OF THE PACK STRIP

In the context of the Bull's Eye stamps' issue and production, it is obvious why the Pack Strip rose to such prominence in the field of philatelic artifacts. It represents what is arguably the earliest postage stamp issue in the world after Great Britain's Penny Black and Two-Pence Blue. It combines two different denominations in one multiple from one sheet (this unusual se-tenant plate format would be used in the United States two years later, when the St. Louis and Providence postmasters printed their provisional stamps). Finally, because the sheets were usually divided into panes for sale at Brazil's post offices, se-tenant multiples are exceedingly rare. In fact, only the Pack Strip and the Xiphopagus Pair have survived, and the strip is distinguished by its larger size and far superior condition (as reported, the pair has been "restored" at the upper right).

The ownership history of the Pack Strip was meticulously compiled in an article by Paulo Comelli, a well-respected authority on the stamps and postal history of South America ("The History of the Xiphopagus Triplet (The Pack Strip)", *London Philatelist*, November 2002, 111:331-337). The summary that follows is based on Mr. Comelli's article.

October 1897—Reported for the first time in the *Jornal Philatelico* ("An Unknown Error from Brazil" by Thadeu Rangel Pestana). Described as the property of Carl Johan Lindgren (1846-1916), "a Brazilian of Swedish origin, who lived in Bahia but now is living in Rio de Janeiro."

July-September 1900—The *Philatelista Paulistano* magazine reported "Mr. Felizardo Teixeira de Figueiredo told us he accomplished the sale of an interesting and rare triplet of stamps of 1843. There are two 30rs and one 60rs, printed together on the same sheet and cancelled by the post office. Such a beautiful rarity was sold at the price of 2,000,000 reis." According to Mr. Comelli, this amount was equivalent to US \$300 at the then-current exchange rate, and the buyer was José de Mesquita Martins (1874-1916), the son of the Baron of Itacurussa.

circa 1906-1907—According to Mr. Comelli, the facts indicate that José de Mesquita Martins donated his valuable stamp collection to the friars of Castelo, who in turn sold it for a fraction of its true value. The likely buyer was Theo Lemaire, a prominent French dealer who exhibited the triplet in Paris, France, in 1907 and again at the Buenos Aires Stamp Exhibition held in 1911.



Charles Lathrop Pack

1916—Theo Lemaire sold the triplet to Charles Lathrop Pack, with whom it remained for 28 years. During Pack's ownership, it was widely exhibited and became famous as the "Pack Strip."

December 1944—After Pack's death, his stamp collection was dispersed in a series of auctions held by Harmer, Rooke & Co. On December 8, 1944, the Pack Strip was sold as lot 824 for \$6,250 to the New York stamp dealer, Y. Souren.

May 1954—*Life* magazine presented "The World's Rarest Stamps" (cover story) and featured the Pack Strip with a value of \$15,000.

March 1955—A news article reported the sale of the Pack Strip for \$15,000 by Robert Lyman, a New York dealer. Mr. Lyman later confirmed that he bought the Pack Strip from Souren and sold it to Manolo Galvez, a dealer in Madrid, Spain, who in turn sold it to an Italian collector named Contini.

circa 1956-1958—The Pack Strip was sold to Dr. J. A. Almeida Dias. It was exhibited as part of the Dias collection of Brazil at Sicilia 1959, Barcelona 1960 and London 1960.

March 1963—The Dias collection was offered at auction by Harmer, Rooke & Co., and the Pack Strip was knocked down for £8,250 to William Lea.

February 1969—Stanley Gibbons included the Pack Strip in one of the sales of the Lars Amundsen collection, but it was probably never owned by Amundsen. Robert Lyman bought the strip for £8,700 and sold it to Dr. Norman S. Hubbard.



May 1954 Life magazine cover story featuring the "World's Rarest Stamps."
The Pack Strip is pictured at lower right with a value of \$15,000

May 1976—Exhibited in the Aristocrats of Philately display at Interphil 1976.

May 1986—The Pack Strip was sold for \$250,000 plus 10% premium in the Siegel sale of the "Gordon N. John" collection of Brazil. The buyer was an agent for Angelo Lima, whose exhibit of "Brazil Empire 1843-1866" won the International Grand Prix at Philalexfrance 1989 and the Grand Prix d'Honneur at Philanippon 1991.

November 1993—The Lima collection was dispersed through private transactions and at an auction held by David Feldman S.A. in Geneva, Switzerland. The Pack Strip was knocked down for 1,000,000 Swiss francs. It was subsequently acquired by Islander.

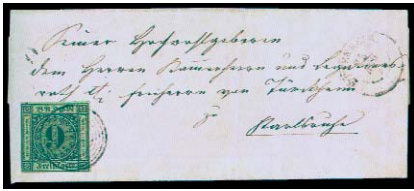
November 1996—Exhibited in the Aristocrats of Philately display at Anphillex 1996.

THE WORLD'S TOP TEN PHILATELIC RARITIES

The Pack Strip has always been described as one of the Top Ten philatelic rarities. In an effort to substantiate this claim, we assembled a list of the ten from a survey of various exhibitions and sources. The choices are based on the significance of the stamps, with preference given to major countries' classics. A country may only be represented once. Large multiples of relatively common stamps and postal history rarities, although of great importance to specialists, have not been considered in this selection.

On the following page, the Top Ten items are listed alphabetically. The last public auction realization or private sale, if known, is reported. Most of this information has been quoted from *Encyclopedia of Rare and Famous Stamps*, by L. N. Williams (published by David Feldman S.A. and used with permission) and the *Bolaffi International* catalogue. Auction prices include the buyer's premium if applicable to the sale.

THE WORLD'S TOP TEN PHILATELIC RARITIES



Baden, 6kr Error of Color (on cover)
Heinrich Kohler, John R. Boker Jr. collection, 3/16/1985, DM 2,645,000 (US \$1,768,130)
Photo courtesy of David Feldman



Brazil, Pack Strip

David Feldman, Angelo Lima collection, 11/4/1993, CHF 1,150,000 (US \$766,670)



British Guiana, One-Cent Magenta
Siegel Auction Galleries, Rarities of the World sale, 4/5/1980, US \$935,000



France, 1fr Vermilion Tête-Bêche
Spink, "Lafayette" sale, 11/17/2003
€924,000 (US \$1,104,000)
Photo courtesy of David Feldman



Hawaii, 2c and 5c Missionary Cover
Siegel Auction Galleries, Honolulu Advertiser collection, 11/7/1995, US \$2,090,000



Mauritius, 1p & 2p "Post Office" Cover
David Feldman, "Mauritius" sale, 11/3/1993, CHF 6,123,750 (US \$5,000,000)
Photo courtesy of David Feldman



Romania, 27pa Tête-Bêche pair
Unique, ex Ferrary, Hind, last seen in the King Carol collection on exhibition in London 1950



Spain, 2r Blue Error in Pair with 6r
Last sold publicly in 1935, believed to be in the possession of the Galvez family
Photo courtesy of David Feldman



Sweden, "Treskillling Yellow" Color Error
David Feldman, 11/8/1996, CHF 2,875,000 (US \$2,300,000)
Photo courtesy of David Feldman



United States, Alexandria "Blue Boy" Provisional (on cover)
David Feldman, private sale, 5/8/1981, US \$1,000,000
Photo courtesy of David Feldman

THE “PACK STRIP”



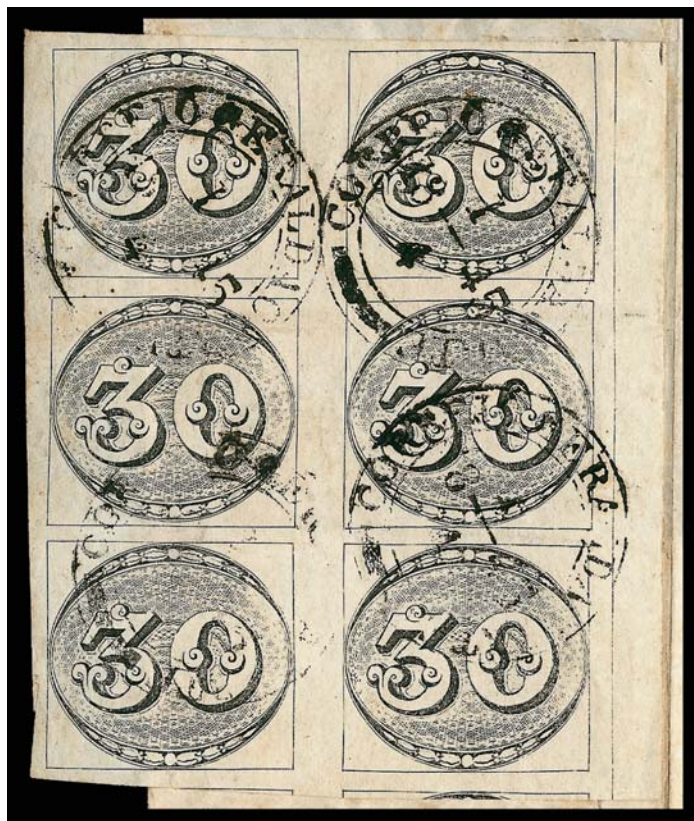
17

- 17° **1843, 30r/30r/60r Black, Se-Tenant Strip of Three (1d).** 2nd Composite Plate, State D, 30r Positions 11/17, 60c Position 5, vertical strip of three from the 30r and 60r panes, the *Xiphopagus Triplet* with interpanneau dividing line between 30r and 60r values, full to large margins, cancelled by two strikes of “Correio Geral da Corte” circular datestamp (1844 yeardate is readable), top stamp has tiny thin, very slight wrinkles or creases

THE CELEBRATED AND UNIQUE “PACK STRIP”—ALSO KNOWN AS THE XIPHOPAGUS TRIPLET—WIDELY ESTEEMED AS ONE OF THE TOP TEN PHILATELIC RARITIES IN THE WORLD.

Ex Lindgren, Martins, Lemaire, Pack, Souren, Contini, Dias and Lima. Exhibited in Interphil 1976 and Anphil 1996 Aristocrats of Philately displays. Illustrated in *Life* magazine’s “World’s Rarest Stamps” feature story and color spread (July 1954) and in *Encyclopedia of Rare and Famous Stamps*, L. N. Williams. E. 1,000,000-1,500,000





18 detail of block

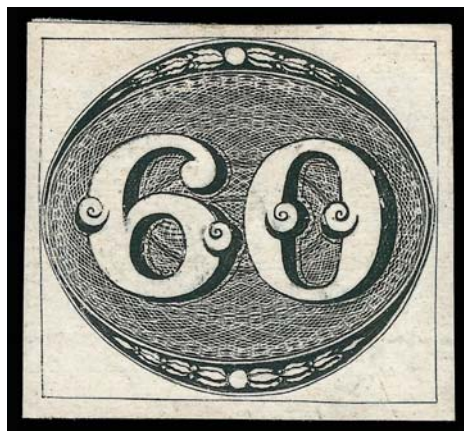
18° ☒ **1843, 30r Black, Late Impression (3).** Large Plate, State A, Positions 23-24/29-30/35-36, block of six, large to huge margins including sheet margin and outer frameline at right, tied by one of four strikes of "Correio Geral da Corte 1/4/1845" circular datestamp on folded cover to Rio Pardo, the block is affixed over the backflap and has been carefully opened so as to preserve the block in perfect condition

EXTREMELY FINE. THIS IS THE ONLY BLOCK OF ANY BULL'S EYE ISSUE KNOWN ON COVER. THIS SPECTACULAR ITEM, DISCOVERED ONLY IN THE PAST 30 YEARS, IS REGARDED AS ONE OF THE TOP FIVE PHILATELIC ITEMS OF BRAZIL AND ONE OF THE WORLD'S GREATEST CLASSIC IMPERFORATE COVERS.

This extraordinary cover was discovered sometime in the 1970's and sold to Reinaldo Bruno Pracchia, who featured it in his award-winning exhibit, which garnered the Grand Prix d'Honneur at London 1980. It was acquired by Angelo Lima and again became one of the cornerstones of his Grand Prix exhibit (International Grand Prix at Philexfrance 1989 and Grand Prix d'Honneur at Philanippon 1991). Islander acquired the cover at the November 1993 sale of the Lima collection, held by David Feldman S.A. E. 150,000-200,000

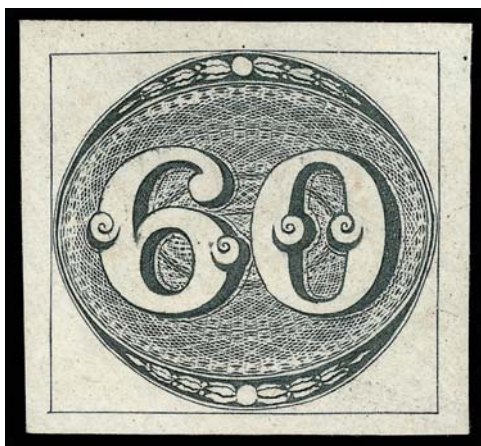
60-REIS

19



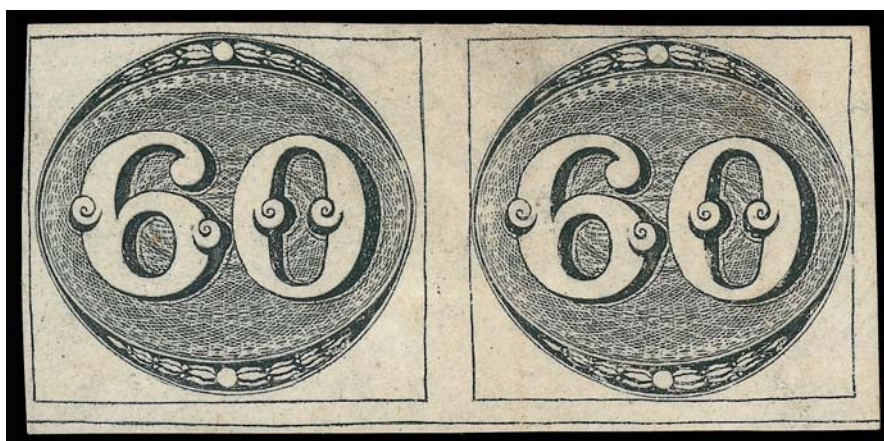
- 19° ★ **1843, 60r Black, Early Impression (2). Original gum, h.r., full even margins, deep shade and sharp impression with lathework lines showing clearly, Very Fine and choice original-gum example of the 60r Bull's Eye, Meyer €1,500 E. 400-500**

20

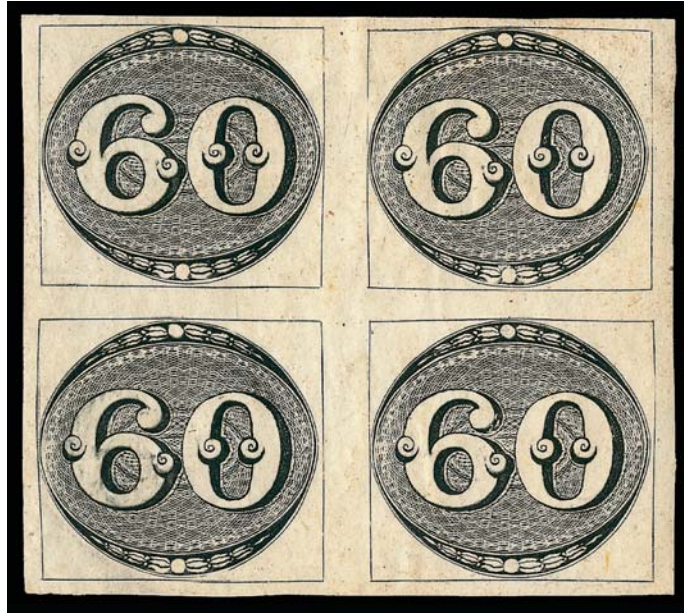


- 20° (★) **1843, 60r Black, Intermediate Impression (2). Unused (no gum), large margins all around, strong relief impression on back, fresh and Extremely Fine, a superb unused example, Meyer €1,500 E. 300-400**

21



- 21° (★) **1843, 60r Black, Intermediate Impression (2). 1st Composite Plate, State C, Positions 15-16, horizontal pair, unused (no gum), ample to large margins showing outer frameline at bottom, small repair in top margin, slight crease at right, Very Fine appearance, a scarce multiple from the 1st Composite Plate, illustrated in Napier book (plate 18), ex Lima, Meyer €3,000 E. 500-750**

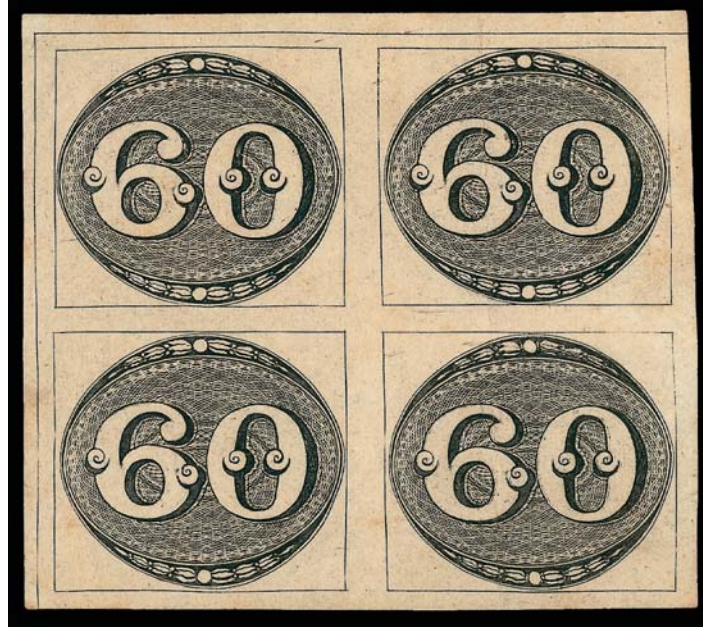


22

22° ★田 **1843, 60r Black, Intermediate Impression (2).** Block of four, **original gum**, lower left stamp matches Napier 1st Large Plate, State B, Position 57, but others in block do not correspond to Napier's plating, large margins, sharp impression with lines of lathework nearly complete, natural gum wrinkle

EXTREMELY FINE. AN EXCEEDINGLY RARE BLOCK OF THE 60-REIS WITH ORIGINAL GUM. ALMOST ALL BULL'S EYE MULTIPLES ARE WITHOUT GUM. A SUPERB MULTIPLE FOR THE CONNOISSEUR.

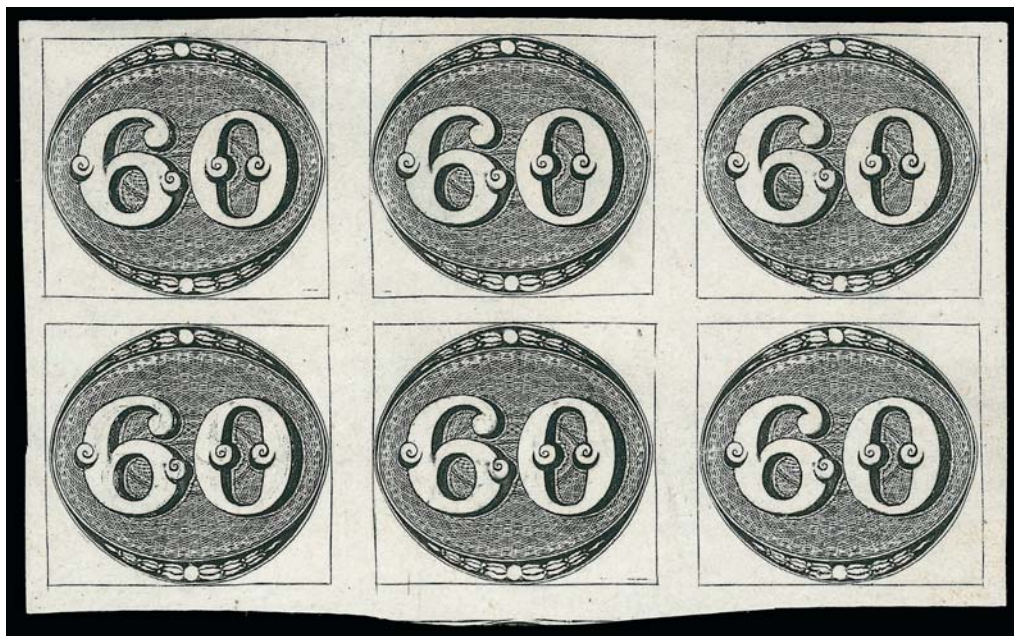
Ex Lima. Meyer €11,000 (without premium for original gum)..... E. 10,000-15,000



23

23° (★) 田 **1843, 60r Black, Early Impression (2).** 1st Composite Plate, State B, Positions 1-2/7-8, block of four, unused (no gum), huge margins all around showing complete outer frame-lines at top and left, faint vertical crease in right pair and horizontal crease in bottom pair EXTREMELY FINE APPEARANCE. A RARE UNUSED MULTIPLE OF THE 60-REIS FROM THE 1ST COMPOSITE PLATE.

Ex Burrus. Meyer €11,000 E. 3,000-4,000

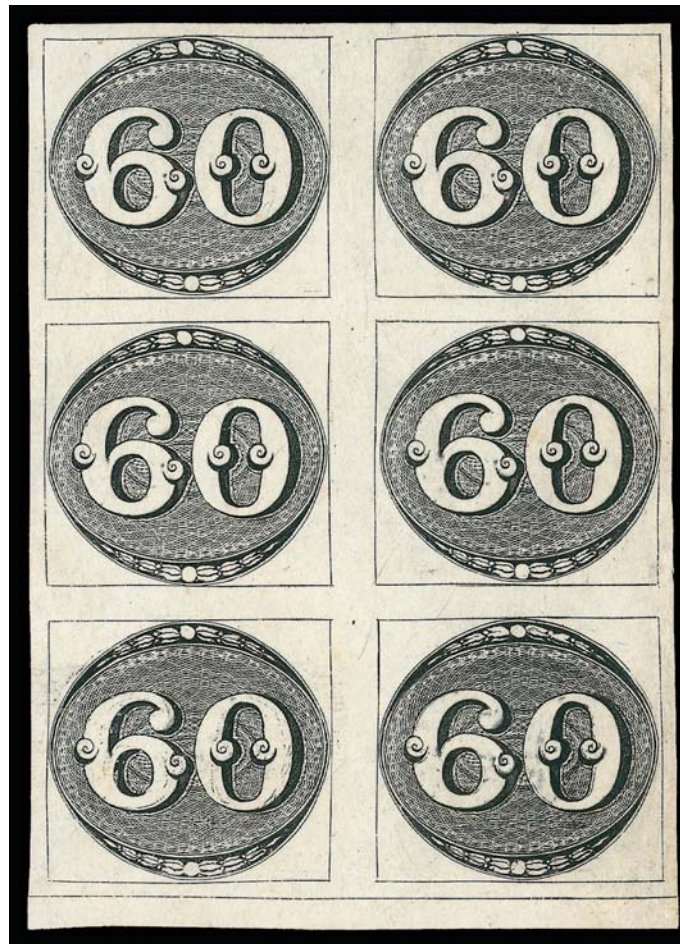


24

24°(★)田 1843, 60r Black, Intermediate Impression (2). 1st Large Plate, State B, Positions 44-46/50-52, Position 50 **major re-entry in numerals**, block of six, unused (no gum), large margins all around, sharp impression showing nearly all lines of lathework, bright fresh paper, negligible pinhole in lower left stamp (Position 50)

EXTREMELY FINE. A MAGNIFICENT UNUSED BLOCK OF THE BRAZIL 60-REIS BULL'S EYE. ALTHOUGH LARGER BLOCKS AND A COMPLETE SHEET OF 60 EXIST, THIS SUPERB BLOCK OF SIX IS CERTAINLY ONE OF THE MOST OUTSTANDING IN TERMS OF QUALITY. A WONDERFUL EXHIBITION ITEM.

Ex Kuyas and Lima. Meyer €14,000 for an unused block of four and pair.....
 E. 10,000-15,000

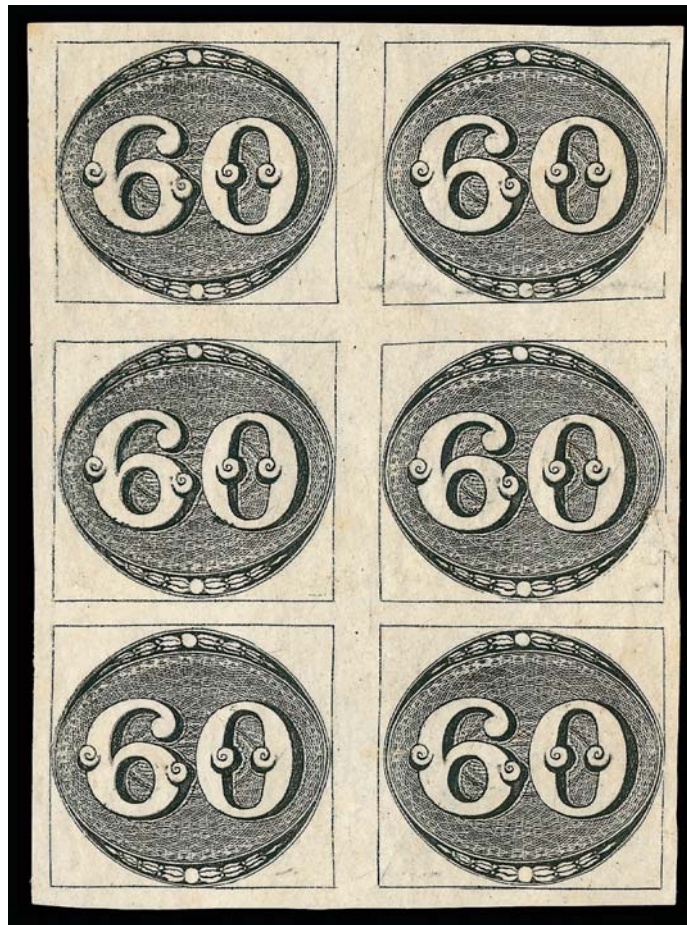


25

25°(★)田 1843, 60r Black, Intermediate Impression (2). 1st Large Plate, State B, Positions 47-48/53-54/59-60, block of six, unused (no gum), large margins all around including outer frameline at bottom, sharp impression showing nearly all lines of lathework, bright fresh paper, expertly repaired worm hole in lower left stamp and small sealed tear at upper right

EXTREMELY FINE APPEARANCE. A SPECTACULAR UNUSED BLOCK OF THE BRAZIL 60-REIS BULL'S EYE.

Ex de Souza. Meyer €14,000 for an unused block of four and pair E. 5,000-7,500

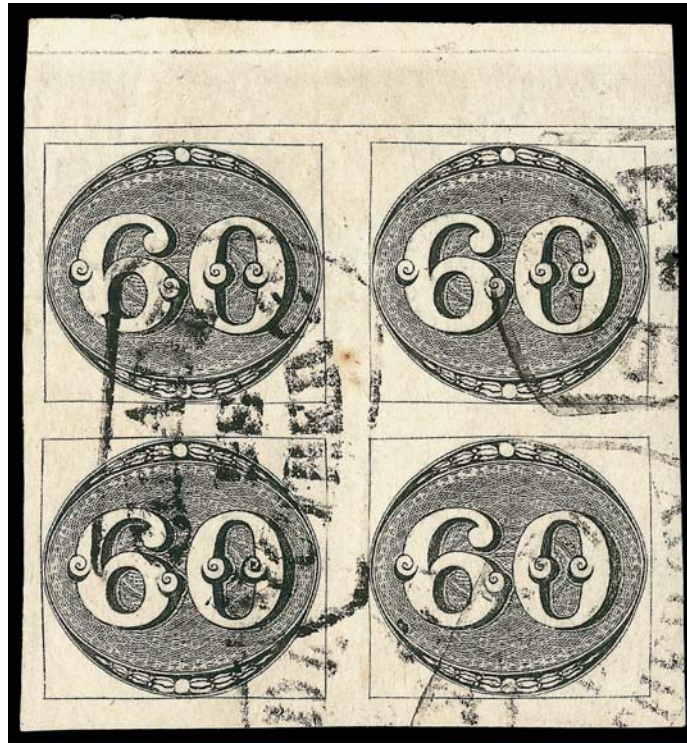


26

26°(★)田 1843, 60r Black, Intermediate Impression (2). 1st Large Plate, State B, Positions 41-42/47-48/53-54, block of six, unused (no gum), large margins all around, horizontal crease in top pair, scuffs in Positions 42 and 48 do not impinge on oval design

AN IMPRESSIVE UNUSED BLOCK OF THE BRAZIL 60-REIS BULL'S EYE.

Meyer €14,000 for an unused block of four and pair..... E. 5,000-7,500



27

27°田 **1843, 60r Black, Intermediate Impression (2).** 1st Large Plate, State B, Positions 4-5/10-11, block of four, huge margins including sheet margin and full outer frameline at top, cancelled by framed "CIDADE DE NICTHEROY" handstamp, minute toned spot

EXTREMELY FINE. A MAGNIFICENT USED SHEET-MARGIN BLOCK OF THE 60-REIS BULL'S EYE WITH THE SCARCE "CIDADE DE NICTHEROY" CANCELLATION. ALTHOUGH LARGER BLOCKS EXIST, FEW CAN COMPARE TO THE QUALITY OF THIS BLOCK OF FOUR.

Signed A. Diena. Meyer €7,700 E. 5,000-7,500



28

28°田 **1843, 60r Black, Intermediate Impression (2).** 1st Composite Plate, State B, Positions 3-5/9-11/15-17, block of nine (the left half of the pane), huge margins including outer framelines at top and bottom and **interpanneau dividing line below two righthand stamps at bottom**, cancelled by framed "CIDADE DE NICTHEROY" handstamp, pressed creases, some other faults and small repairs

AN IMPORTANT BULL'S EYE MULTIPLE CONTAINING TWO *SEMI-XIPHOPAGUS* EXAMPLES OF THE 60-REIS FROM THE COMPOSITE PLATE.

Bull's Eye stamps from the composite plates that show the diving line between panes are called *Semi-Xiphopagus*. Such stamps are especially desirable because they can be immediately recognized as examples from the composite plates without the need for plating (the two known *Xiphopagus* multiples are, of course, the se-tenant pair and strip of three). The 60r *Semi-Xiphopagus* stamps come from the top or bottom of the middle pane (twelve positions). As a measure of this block's rarity, the Meyer collection sold through Feldman in October 2007, which was said to contain a "record holding" of *Semi-Xiphopagus* stamps, had three small multiples and five singles of the 60r *Semi-Xiphopagus*.

Ex de Souza and Lima. Meyer prices a used block of four at €7,700 and a single used 60r *Semi-Xiphopagus* at €3,500 E. 2,000-3,000

29



29° ☒ **1843, 60r Deep Black, Early Impression (2).** Large margins, intense jet-black shade and proof-like impression with every delicate line of the lathework present, tied by clear strike of scarce "S.JOAO DEL REI" straightline town handstamp on greenish folded letter datelined Feb. 9, 1844, to Rio de Janeiro, file fold clear of stamp

EXTREMELY FINE. A MAGNIFICENT EXAMPLE OF THE 60-REIS BULL'S EYE TIED BY A STRAIGHTLINE TOWN MARKING ON THE ADDRESS SIDE OF THE COVER.

The Bull's Eye stamps were often affixed to the backs of covers. Examples tied on the face of the cover are much more desirable and scarce. E. 4,000-5,000

30



30° ☒ **1843, 60r Black, Intermediate Impression (2).** Horizontal pair, large margins with outer frameline at left, cancelled by scarce brownish "GRAMPARA" framed handstamp with manuscript "15 de Debr. 1843" date on the pair (as usual for this town), not tied but evidently used on folded cover to Maranhao, endorsed "p. Pernambucana", docketed with same Dec. 15, 1844 origin date (effectively tying the pair and cover together), file folds clear of stamps, repaired at top right, otherwise Fine, scarce use of the 60r Bull's Eye on a ship letter from Grampara E. 2,000-3,000

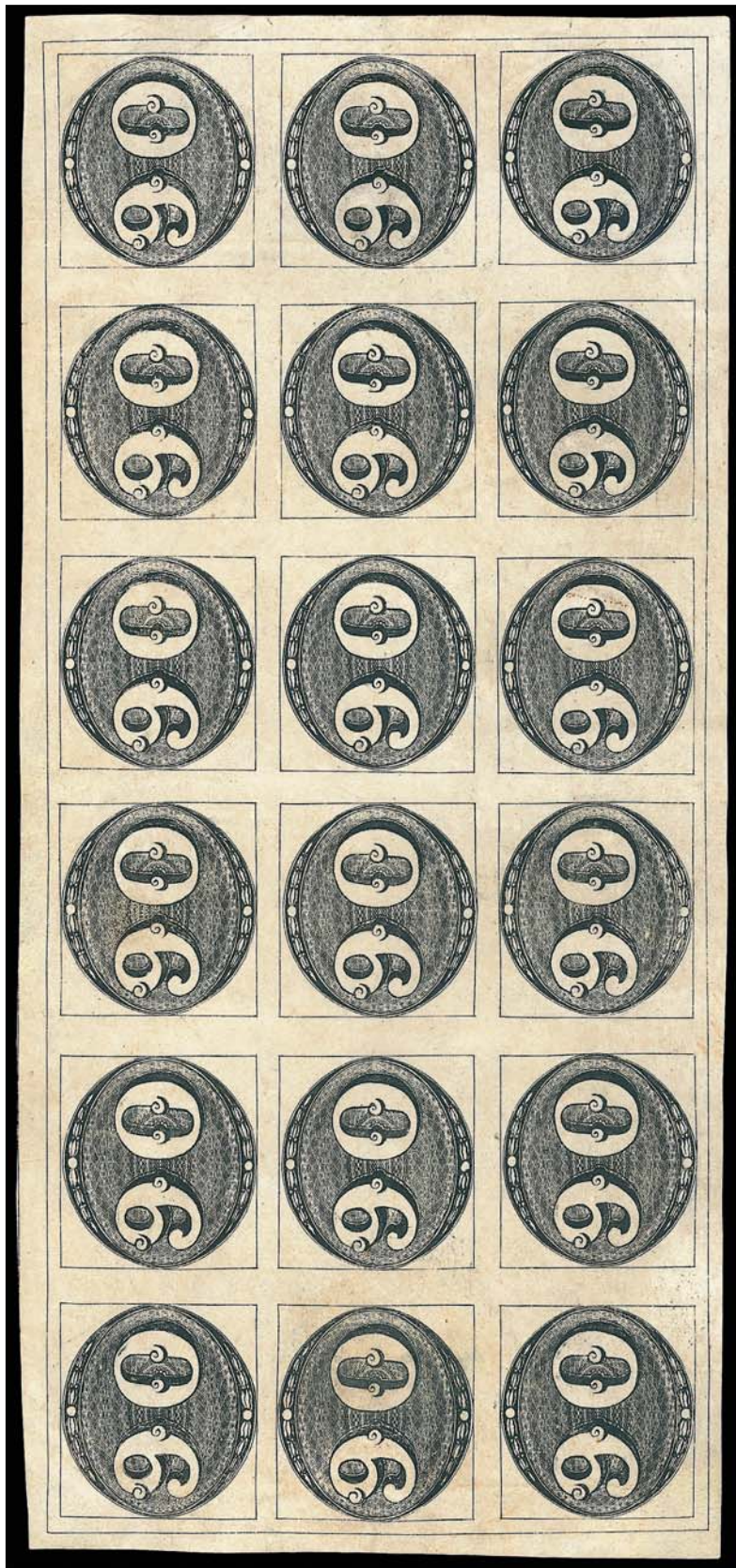


31

31° ☒ **1843, 60r Deep Black, Early Impression (2).** Two horizontal pairs affixed in slightly overlapping positions and aligned as a strip, **uncancelled** on back flap of greenish folded letter to Santos (Sau Paulo), endorsed "*p. Paranapitanga*"

VERY FINE. AN EXTREMELY RARE BULL'S EYE FRANKING FOR 240-REIS SHIP POSTAGE.

The postage on letters travelling by ship was rated at 120-reis up to one-half ounce plus an additional 60-reis for each quarter-ounce increment. This letter must have weighed between $\frac{3}{4}$ and 1 ounce. Although contrary to regulations, stamps on ship letters are sometimes found uncancelled. E. 4,000-5,000



32

90-REIS

32°(★)田 **1843, 90r Black, Intermediate Impression (3). Complete unused pane of 18,** 1st Composite Plate, State A, sharp impression (early Intermediate), large margins all around with full outer framelines, faint ms. "206" in bottom margin, tears in corners and other interior faults have been expertly improved

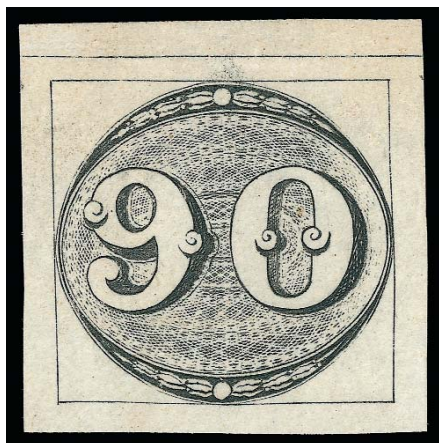
VERY FINE APPEARANCE. THIS INTACT PANE OF EIGHTEEN IS THE LARGEST UNUSED MULTIPLE OF THE 90-REIS BULL'S EYE ISSUE. NO OTHER UNUSED 90-REIS PANE IS RECORDED. ONE OF THE GREAT RARITIES OF BRAZIL AND OF WORLDWIDE CLASSIC PHILATELY.

The largest recorded unused blocks of the three Bull's Eye values are as follows: **30r**, three blocks of four (one heavily creased and rebacked), none larger; **60r**, a complete sheet of 60 from the Large Plate, followed by a block of 20 (Large Plate) and smaller blocks from the Composite Plates (there is no known complete unused pane of 18 of the 60r from the Composite Plate); and **90r**, the unused pane of 18 offered here, followed by a block of 12 (these are the only recorded unused blocks of the 90r).

Photos of this pane in its original condition may be found in American Philatelic Society's 1943 Centenary Handbook (page 45) and the 1966 Harmer, Rooke & Co. catalogue of the de Souza collection (lot 591). They show the tears in the corners and interior scrapes, which have been sealed and touched up in places to great effect, but there are no paper additions.

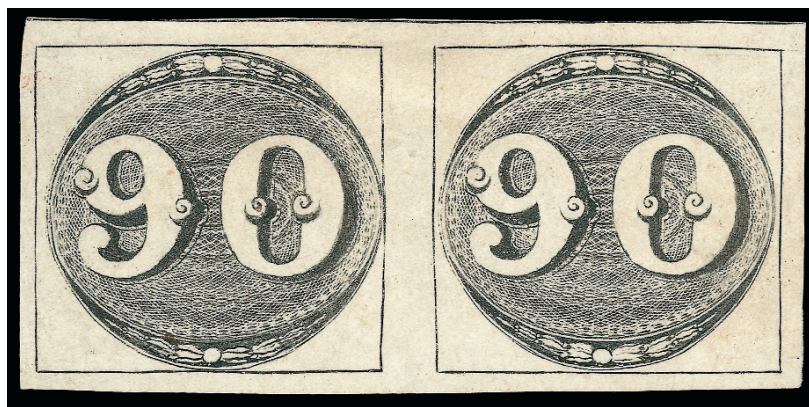
Ex Dr. Hermes (according to A.P.S. 1943 Centenary Handbook, page 45), Mario de Souza (a key element of his Efimayo 1960 Grand Prix award-winning exhibit) and Angelo Lima (a key element of his exhibit, which won the International Grand Prix at Philexfrance 1989 and Grand Prix d'Honneur at Philanippon 1991). The pane was acquired by Islander in a private transaction when the Lima collection was dispersed through David Feldman S.A. in November 1993.

No catalogue can possibly measure the value of this unique item, but for the record the Meyer *Brazilian Empire Stamp Catalogue* prices an unused 90r block of four at €46,000 and an unused pair at €9,800, for a total of €167,400. E. 100,000-150,000



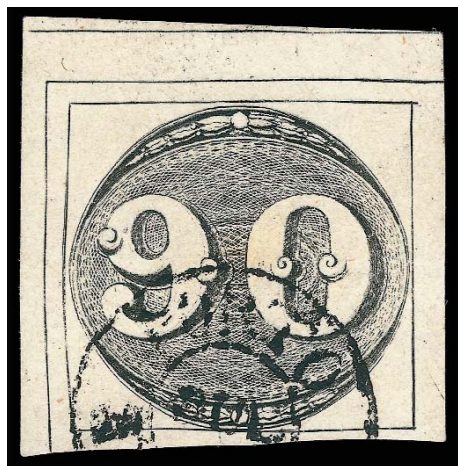
33

- 33°(★) **1843, 90r Black, Late Impression (3).** 1st Composite Plate, State A, Position 5, unused (no gum), huge margins with outer frameline at top, shows considerable wear in lathework at right, Extremely Fine, outstanding unused condition, Meyer €4,600 E. 750-1,000



34

- 34°(★) **1843, 90c Black, Intermediate Impression (3).** 2nd Composite Plate, State D, Positions 3-4, horizontal pair with large margins and outer frameline at top, unused (no gum), small thin in right stamp, Extremely Fine appearance, a rare unused multiple, illustrated in Napier book (plate 39), Meyer €9,800 E. 1,000-1,500



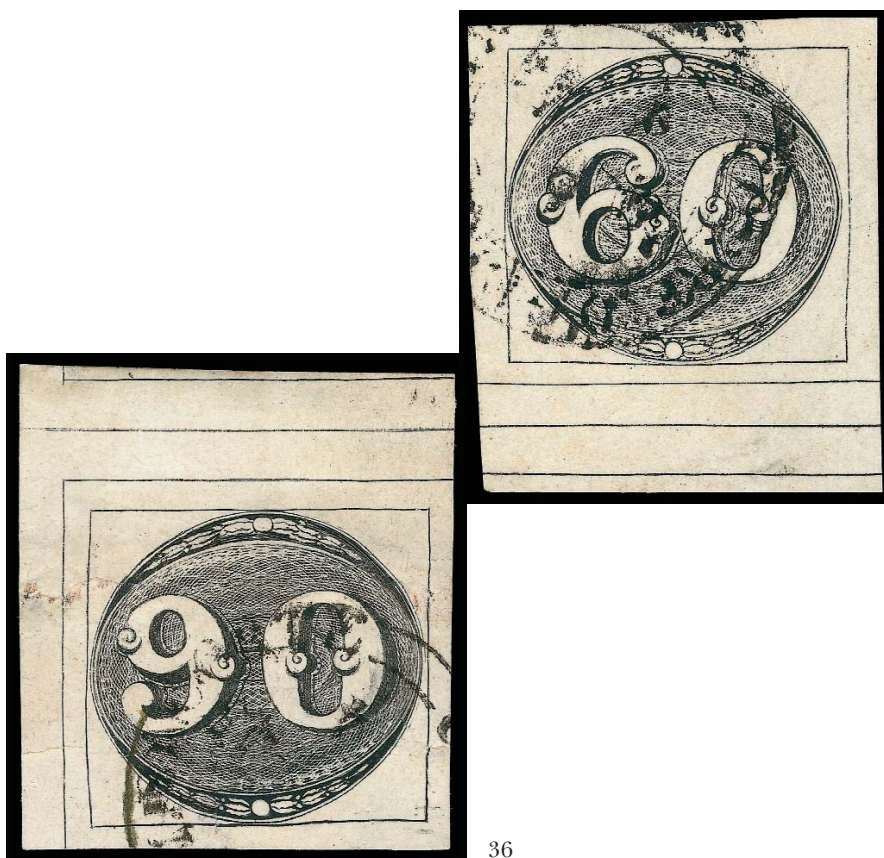
35

- 35°(★) **1843, 90r Black, Late Impression (3).** 1st Composite Plate, State C, Position 1, huge margins showing outer framelines and **interpanneau dividing line at top**, small double-circle town datestamp, faint diagonal crease (invisible except in fluid)

EXTREMELY FINE APPEARANCE. A RARE AND DESIRABLE EXAMPLE OF THE 90-REIS SEMI-XIPHOPAGUS.

Bull's Eye stamps from the composite plates that show the dividing line between panes are called *Semi-Xiphopagus*. Such stamps are especially desirable because they can be immediately recognized as examples from the composite plates without the need for plating (the two known *Xiphopagus* multiples are, of course, the se-tenant pair and strip of three). The 60r *Semi-Xiphopagus* stamps come from the top or bottom of the middle pane (twelve positions). The 30r and 90r are rarer, because they can only come from one row (30r bottom, 90r top, six stamps positions each). As a measure of rarity, the Meyer collection sold through Feldman in October 2007, which was said to contain a "record holding" of *Semi-Xiphopagus* stamps, had just one used single of the 90r.

Meyer €4,000 E. 1,000-1,500

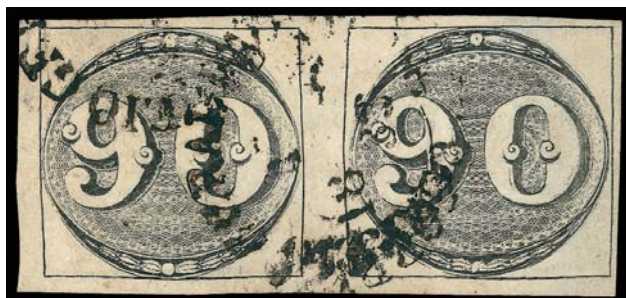


36

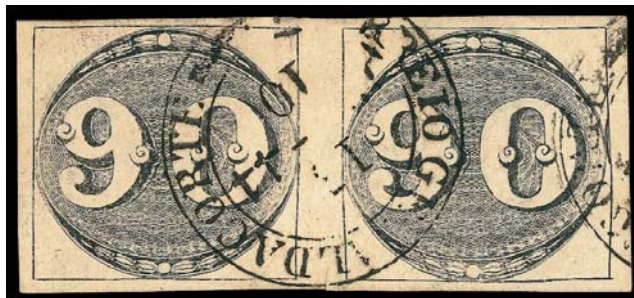
- 36° **1843, 60r, 90c Bull's Eyes, Intermediate Impressions (2, 3).** Each stamp from a composite plate with **interpanneau dividing line and outer frameline from adjoining pane in margin**, 60r has huge margins showing dividing line and outer frameline of 90r pane at bottom, 90r from Position 1 at top left corner of pane with huge margins showing dividing line and outer frameline of 60r pane at top, each cancelled by "Correio Geral da Corte" datestamp, 60r Extremely Fine, 90r torn in half and repaired

THESE ARE EXTREMELY RARE EXAMPLES OF THE 60-REIS AND 90-REIS *SEMI-XIPHOPAGUS* STAMPS WITH PARTS OF THE ADJOINING PANES IN ADDITION TO THE DIVIDING LINES. THIS IS THE CLOSEST PHILATELISTS CAN COME TO A 60R/90R SE-TENANT MULTIPLE, OF WHICH NO EXAMPLE IS KNOWN.

Meyer €7,500 for ordinary *Semi-Xiphapagus* stamps..... E. 5,000-7,500

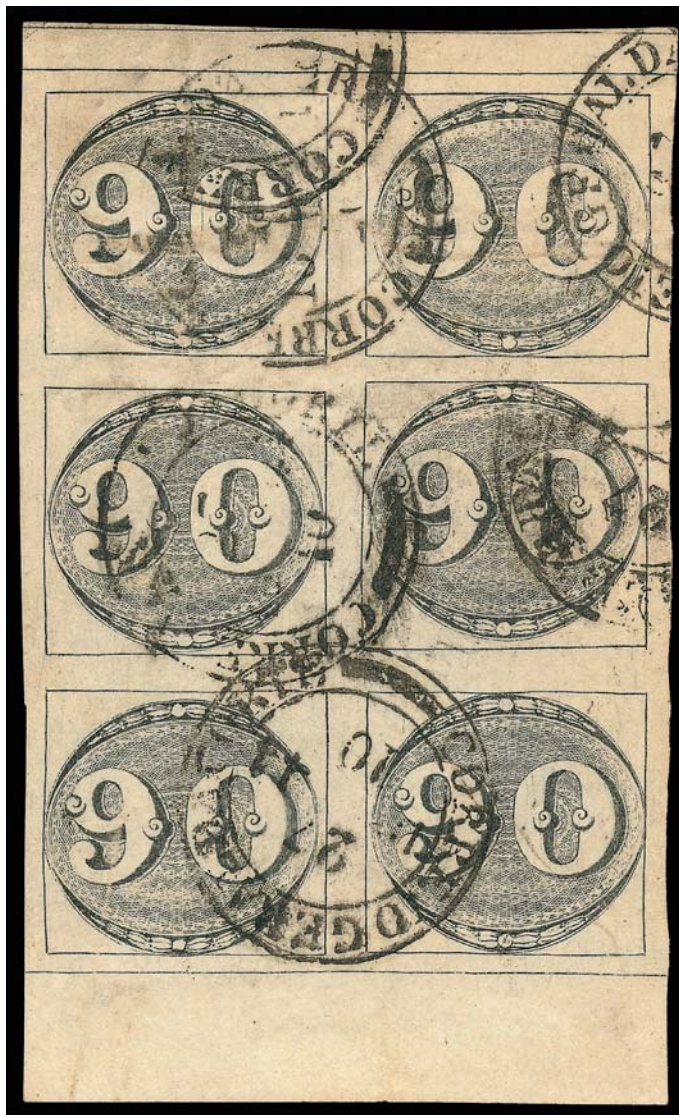


37



38

- 37° **1843, 90r Black, Late Impression (3).** Horizontal pair, full to large margins, cancelled by "Correio Geral da Corte" circular datestamp, Very Fine, ex Lima, Meyer €4,200 E. 750-1,000
- 38° **1843, 90r Black, Late Impression (3).** Horizontal pair, full margins, bold "Correio Geral da Corte 13/10/1844" circular datestamp, thin and small faults, Very Fine appearance, Meyer €4,200..... E. 500-750



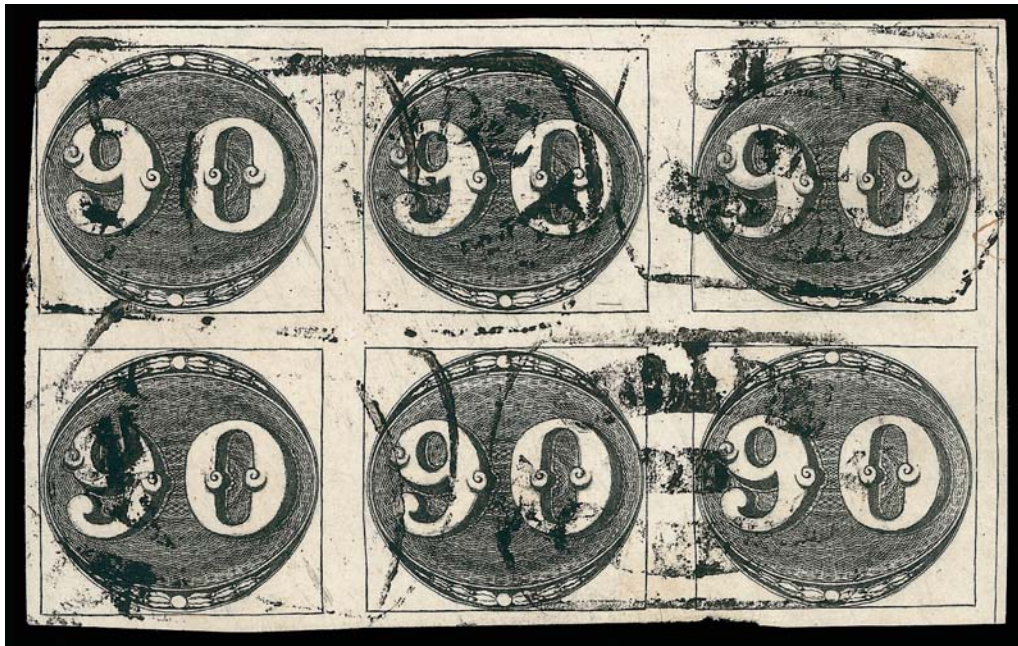
39

39°田 **1843, 90r Black, Late Impression (3).** 2nd Composite Plate, State C, Positions 2-3/8-9/14-15, block of six with huge margins all around including bottom sheet margin and **inter-panneau dividing line at top**, multiple strikes of "Correio Geral da Corte 27/10/1844" circular datestamp, minor wrinkles and a few small thin spots

EXTREMELY FINE APPEARANCE. AN EXTREMELY RARE 90-REIS BULL'S EYE USED MULTIPLE CONTAINING TWO *SEMI-XIPHOPAGUS* STAMPS AT TOP.

Bull's Eye stamps from the composite plates that show the diving line between panes are called *Semi-Xiphopagus*. Such stamps are especially desirable because they can be immediately recognized as examples from the composite plates without the need for plating (the two known *Xiphopagus* multiples are, of course, the se-tenant pair and strip of three). The 60r *Semi-Xiphopagus* stamps come from the top or bottom of the middle pane (twelve positions). The 30r and 90r are rarer, because they can only come from one row (30r bottom, 90r top, six stamps positions each). As a measure of rarity, the Meyer collection sold through Feldman in October 2007, which was said to contain a "record holding" of *Semi-Xiphopagus* stamps, had just one single 90r.

Ex Pack and Lima (as part of a reconstructed block of twelve). Meyer €22,000 as a used block of four and two *Semi-Xiphopagus* singles. E. 7,500-10,000



40

40°田 **1843, 90r Deep Black, Intermediate Impression (3).** 2nd Composite Plate, Stated C, Positions 4-6/10-12, block of six from the upper right corner of the pane, mostly large margins including outer framelines at top and right, just barely into upper left stamp's frameline, multiple strikes of scarce framed "CIDADE DE NICTHEROY" handstamp, lovely deep shade and sharp impression (very early Intermediate), bottom right stamp has minute pinhole which is probably a natural paper flaw

VERY FINE. A BEAUTIFUL USED BLOCK OF THE 90-REIS BULL'S EYE IN A STRIKING DEEP SHADE.

Meyer €18,200 as a used block of four and pair E. 7,500-10,000



41

41°田 **1843, 90r Black, Late Impression (3).** 2nd Composite Plate, State C, Positions 9-12/15-18, block of eight from the bottom right corner of the pane with huge margins including sheet margins and outer framelines at lower right, four strikes of "Correio Geral da Corte 27/10/1844" circular datestamp, part of manuscript in sheet margin, some wrinkles and slight internal creasing pressed out, a few soiled spots visible after light cleaning

VERY FINE. AN OUTSTANDING LARGE USED BLOCK OF THE 90-REIS BULL'S EYE ISSUE. USED MULTIPLES ARE RARELY FOUND IN THIS CHOICE CONDITION.

Although a number of used blocks of the 90r Bull's Eye have survived, including a cancelled pane of 18, the condition of the large multiples is frequently unsatisfactory. This block, with only minor flaws, is certainly one of the most desirable in terms of quality.

Ex Lima. Meyer €28,000 as two used blocks of four E. 15,000-20,000



42

42° ☒ **1843, 90r Black, Late Impression (3).** Horizontal pair, full to large margins, well-tied by two bold strikes of “Correio de Alcantara” dateless circle in brown ink on greenish folded cover, reinforced along vertical file fold (clear of stamps), minor edge wear, the pair has been lifted and hinged in place, a few tiny imperfections only visible on back of pair

VERY FINE. AN EXTREMELY RARE USE OF THE 90-REIS BULL'S EYE TO PAY THE 180-REIS SHIP RATE FROM MARANHÃO PROVINCE. ONE OF TWO REPORTED BULL'S EYE COVERS WITH THE ALCANTARA DATESTAMP.

Ex Koester and Lima E. 10,000-15,000

END OF THE ISLANDER COLLECTION OF BRAZIL

Sale 957—Thursday and Friday, June 5-6, 2008

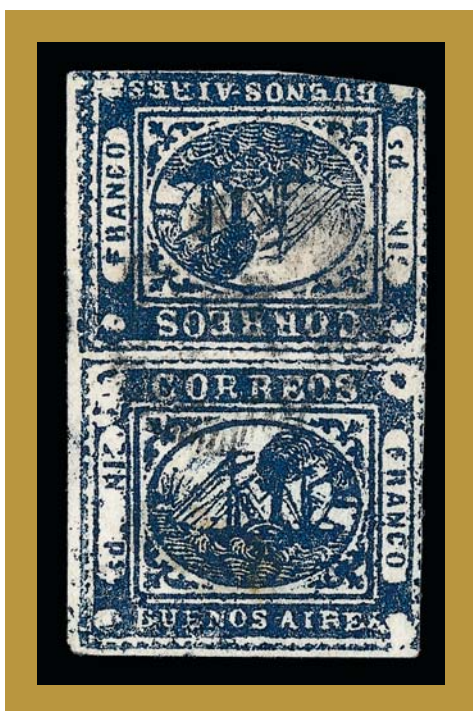
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Pre-Sale Viewing—Monday-Wednesday 10-4 and by appointment

Robert A. Siegel

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siegelauctions.com



Scott R. Trepel
President
strepel
@siegelauctions.com



John P. Zuckerman
Senior Vice President
jzuckerman
@siegelauctions.com



Stephanie Chambers
Accounts
schambers
@siegelauctions.com



Starr Tucker-Ortega
Accounts
starrt
@siegelauctions.com



Carlene Counihan
Bids and Inquiries
carlene
@siegelauctions.com

Scott R. Trepel Principal Auctioneer (licensed by NYC Dept. of Consumer Affairs, #795952)

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Information for Bidders

Bidding

The following means are available for placing bids:

1) Attending the Live Auction in Person: All bidders must register for a paddle, and new bidders must provide references at least three business days in advance of the sale.

2) Live Internet Bidding: Instructions for participating as a Live Internet Bidder are provided on the page opposite.

3) Phone Bidding: Bidders can be connected to the sale by phone and bid through a member of staff. Requests for phone bidding are subject to approval (please contact our office at least 24 hours before the sale). A signed Bid Form is required.

4) Absentee Bids. All bids received in advance of the sale, either by mail, fax, phone, e-mail or internet, are Absentee Bids, which instruct the auctioneer to bid up to a specific amount on one or more lots in the sale. Absentee Bids sent by phone, fax or e-mail should arrive at least one hour prior to the start of the sale session. Bids entered through Live Internet Bidding will be visible to the auctioneer during the sale. Written bids should be entered legibly on the Bid Form in the sale catalogue. E-mail and internet bids should be carefully typed and double-checked. All new bidders must provide references. We recommend calling or e-mailing to confirm that Absentee Bids sent by mail, fax or e-mail have been received and entered.

Pre-Sale Viewing

Subject to availability, certain lots (except group lots) can be sent to known clients for examination. Requests must be made no later than 7 days prior to the sale. Lots must be returned on the day received. Postage/insurance costs will be invoiced.

In addition to regular viewing, clients may view lots by appointment. Our staff will be pleased to answer questions or provide additional information about lots.

Expert Certification

Individual items offered without a current certificate (PF dated within the past five years of sale; PSE dated January 2004 or later) may be purchased subject to independent certification of genuineness and our description. **Please refer to the Conditions of Sale and Grading Terms for policies governing certification.**

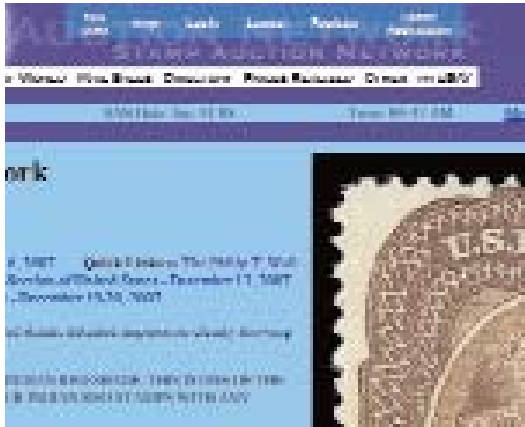
Shipping and Delivery

Procedures and charges for shipping lots are printed on the back of the Bid Form. **Bidders are responsible for all prescribed shipping charges and any applicable sales tax or customs duties.**

Price Realized

Prices realized are sent with each invoice. Bidders with e-mail will receive a Bid Results report after the sale. Session results are posted immediately to **siegelauctions.com**

Live Internet Bidding at Siegel Auctions



Bidding from your computer lets you be part of the live auction from anywhere in the world!

There's no substitute for following the auction in real time. Live Internet Bidding lets you bid and buy as though you were right there in the saleroom.

And it's easy. Just start by following the simple steps to become a registered Live Internet Bidder. Once you've been approved for bidding, you can listen to the auction and place bids with the click of a mouse.

This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.

1 Registering with Stamp Auction Network and Siegel Auction Galleries

Live Internet Bidding is managed by Stamp Auction Network (SAN). To bid, you must be registered and approved by *both* SAN and Siegel. To decide what you need to do, choose the description below that best fits you.

I've already registered with SAN and have been approved by Siegel for internet bidding. You're ready for Step 2.

I've never registered with SAN, but I'm a Siegel client. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form, indicating you are a Siegel client. Once registered at SAN, you're ready for Step 2.

I've never registered with SAN, and this is the first time I've bid with Siegel. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form **with your trade references** (please, no family members or credit card companies as references). Once registered at SAN and approved by Siegel for bidding, you can move to Step 2.

I've bid through SAN before, but this is the first time I've bid in a Siegel sale. Then you just need to be approved by Siegel. Go to stampauctionnetwork.com/siegel and click on "Update Registration" at the top. Your SAN account information will be sent to us for approval (you might be asked for other trade references). Once approved by Siegel for bidding, you can move to Step 2.



2 Using your browser for Live Internet Bidding and understanding the way it works.

Live Internet Bidding works by providing an audio feed of the auction (for anyone using Internet Explorer) and by allowing registered bidders to observe and place bids. The bidding interface shows a photo and description of the lot, the current bid (and your bidding status), and options for placing competitive bids. To join the auction, go to stampauctionnetwork.com/siegel. You can also log on at siegelauctions.com

The visual interface will work with any browser on both PC and Mac operating systems. However, the audio feed only works with Internet Explorer on a PC with ActiveX software installed. If ActiveX is not on your computer, you will have the option to install it.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

"System down" or "lost connection" events do occasionally happen. If you have any problems with Live Internet Bidding, please call 212-753-6421 for immediate assistance.



3 Using Live Internet Bidding to bid, track results and communicate with the auctioneer.

When you're logged on as a Live Internet Bidder, the screen will display buttons with bid increments. After you click on a bid amount, the auctioneer is immediately notified of your bid. Retracting a bid is usually not acceptable, so please bid carefully.

If you bid, then decide to stop, please use the "Pass" button, which appears once you've started bidding. This tells the auctioneer not to wait for another bid from you.

You can send messages to the auctioneer (for example, a request for extension). You can also track prior realizations from the bidding screen.

Conditions of Sale (please read carefully before bidding)

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 bidding on any lot, whether directly or by or through an agent, in person, or by telephone, facsimile or any other means, the bidder acknowledges and agrees to all of the following 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 15% of the final bid ("buyer's premium"), together with any sales tax, use tax or customs duties 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 the failure to execute such bids or for any errors in the execution of such bids.

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7. If the purchase price has not been paid within the time limit specified above, nor lots taken up within 7 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 30 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. A fee of \$250.00 per check will be charged for each check returned for insufficient funds.

8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation within 5 years of the sale date or by Professional Stamp Experts since January 2004 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.** Buyers who wish to obtain a certificate for any item that does not have a P.F. or P.S.E. certificate (dated as above) 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 and the certification fee up to \$600.00 unless otherwise agreed.

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Grades, Abbreviations and Values Used in Descriptions

Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population ReportSM is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

Extremely Fine Gem (90-100): The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.



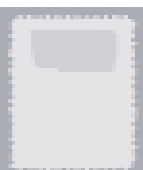
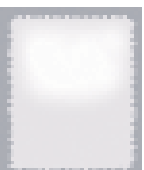
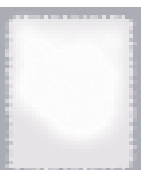

Extremely Fine (80-90): Exceptionally large/wide margins or near perfect centering.

Very Fine (70-85): Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.

Fine (60-70): Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.

Very Good (below 60): Attractive appearance, but margins or perforations cut into the design.

Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 Mint Never Hinged <i>Free from any disturbance</i>	 Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	 Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	 Part o.g. <i>Approximately half or more of the gum intact</i>	 Small part o.g. <i>Approximately less than half of the gum intact</i>	 No gum <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		Disturbed Original Gum: Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some		
1935 TO DATE	Scott Value for “Unused”					

Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz*, *American Air Mail Catalogue* (AAMC), *Michel*, *Zumstein*, *Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

Symbols and Abbreviations (see chart above for gum symbols)

⊞	Block	E	Essay	pmk.	Postmark	No.	Scott Catalogue Number
⊞	Cover	P	Proof	cds	Circular Datestamp	hs	Handstamp
FC	Fancy Cancel	TC	Trial Color Proof	var.	Variety	ms.	Manuscript

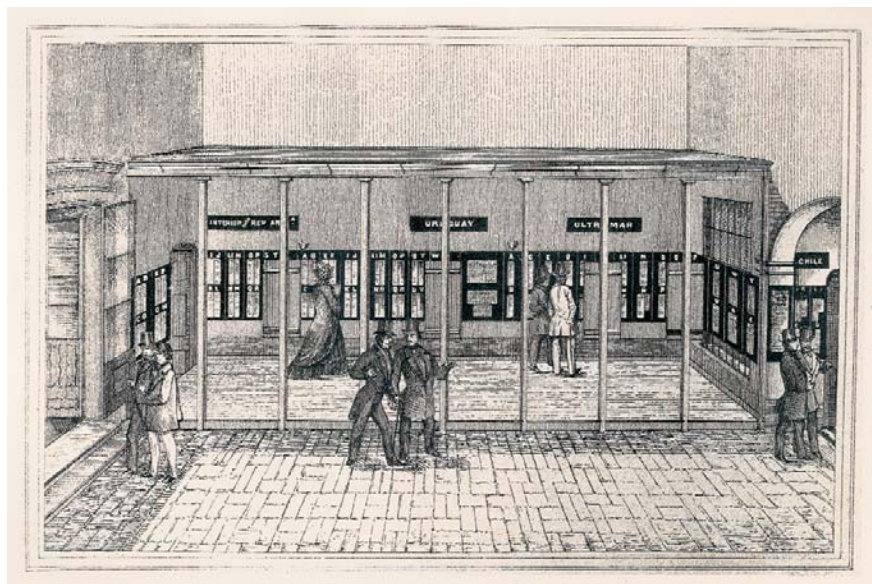
Buenos Aires

The postage stamps of Buenos Aires are listed erroneously in the stamp catalogues as provincial issues, like Corrientes, which they are not. Corrientes was one province in the Argentine Confederation, which used its own stamps in its local postal system and the confederation stamps in the completely separate national postal system.

On the other hand, Buenos Aires was an independent country in 1858, not part of Argentina. If there had been a United Nations in 1858, Buenos Aires would have been a separate member which issued its own stamps. The early stamp catalogues recognized this distinction and listed the stamps under Buenos Aires in the B's, not under Argentina. After winning the persistent civil war, Buenos Aires joined the provinces of the Argentine Confederation in the Republic of Argentina and issued the *Escuditos* stamps.

The *Barquitos* stamps of Buenos Aires, named after the image of a steamship ("Little Ship"), are one of the rarest regularly-issued series in classic imperforate philately, immediately after the "Post Office" Mauritius, Hawaiian Missionaries and British Guiana Cotton Reels. In fact, in the first Scott postage stamp catalogue, the *Barquitos* have the highest listed prices.

Multiples and covers of the *Barquitos* are so rare that it is barely possible to form one major collection of Buenos Aires. Single stamps are the overwhelming majority of the existing *Barquitos*. These stamps were collected primarily by the great general classic imperforate collectors, particularly Alfred H. Caspary and Alfred F. Lichtenstein. When these collections were sold at auction in the 1958 Caspary and 1970 Dale-Lichtenstein sales, the *Barquitos* were acquired by Joseph Schatzkes, who was forming the major collection of Argentina at the time, and by John R. Boker Jr., who recognized the extreme philatelic importance of the *Barquitos*. When Stanley Gibbons broke up the Schatzkes collection, Boker added the primary items to his collection, which was sold at auction in 1979 by the German firm of Mohrmann. The most important material passed either directly or indirectly into the Islander collection, where it has resided up to this moment.



The post office in Buenos Aires (reproduced from the Peplow book)

SECOND SESSION (LOTS 43-106)
THURSDAY, JUNE 5, 2008, AT 2:30 P.M.

THE ISLANDER COLLECTION OF BUENOS AIRES

1858 (APRIL) *BARQUITOS* ISSUE

2-PESO ("DOS PS")



43

- 43°(★) **1858, 2p ("Dos Ps") Blue (2).** Horizontal pair, unused (no gum), margins clear on three sides and barely in at right, rich color, sealed tear in left stamp and reinforced crease in right, neither affecting beautiful appearance

VERY FINE APPEARANCE. ONE OF TWO RECORDED UNUSED PAIRS OF THE 2-PESO BLUE, WHICH ARE THE ONLY UNUSED MULTIPLES KNOWN.

Ex Sanchez. Signed A. Diena..... E. 2,000-3,000



44

- 44°(★) **1858, 2p ("Dos Ps") Blue (2).** Horizontal pair, unused (no gum), margins clear to in at bottom, small faults, still Fine appearance and exhibit-worthy, this is the other of the two recorded unused pairs, which are the only unused multiples of the 2p Blue, ex Sanchez

..... E. 750-1,000

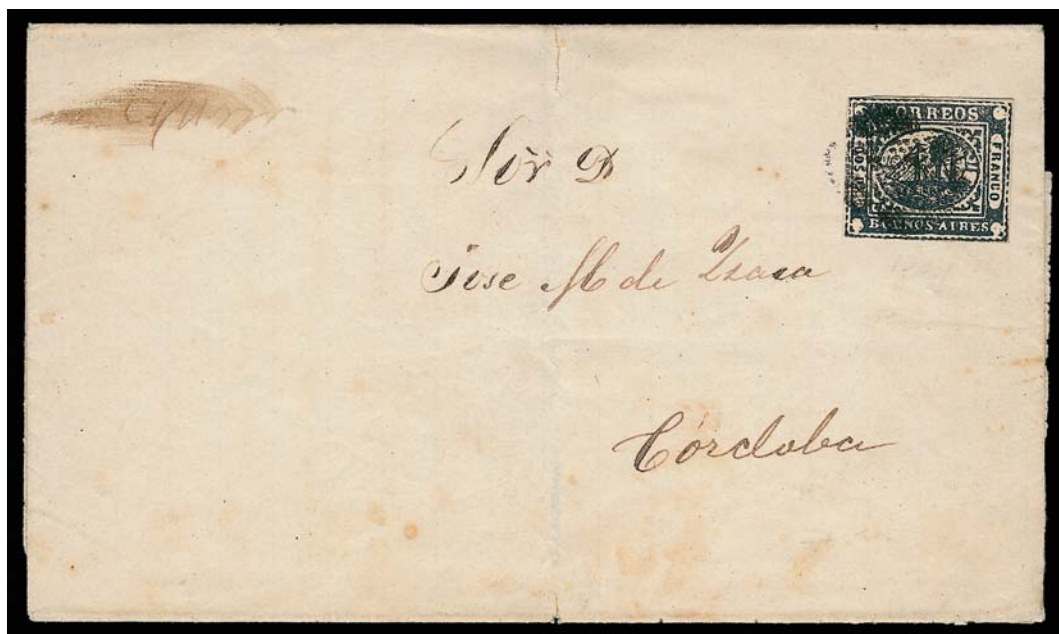


45

45° ☒ **1858, 2p ("Dos Ps") Blue (2).** Full to large margins all around, bright shade, uncanceled on folded cover to street address in Buenos Aires, backflap has a perfect bold strike of "Nuevas Mensagerias Nacionales de Jose Merlino" (Jose Merlino's New National Messenger Service) ornately framed oval handstamp with detailed illustration of four-horse stagecoach and passengers, opens up for display, receipt docketing dated April 16, 1859, file folds, slight wear and toning

VERY FINE. A MAGNIFICENT *BARQUITOS* COVER WITH THE JOSE MERLINO STAGECOACH MARKING.

Ex Dale-Lichtenstein E. 2,000-3,000



46

- 46° ☒ **1858, 2p ("Dos Ps") Indigo (2a).** Margins clear except just barely touched at top left, intense shade and impression, tied by *ponchito* cancel on folded cover to Cordoba, scattered toned spots and slight wear along folds, Very Fine, scarce shade on cover E. 1,000-1,500



47

- 47° ☒ **1858, 2p ("Dos Ps") Blue (2).** Large margins at top and right, frameline complete at bottom and slightly in at left, tied by blue *ponchito* cancel, matching "Correos de Buenos Aires 2 Jun 58" circular datestamp on folded cover **to Paysandu, Uruguay**, red "Admon. de Correos * Montevideo * 30 Juino 58" red oval transit datestamp, sender's routing "*Por Vapor Corza*", file folds clear of stamp, some stained spots and splits along folds, still Fine, colorful and scarce use of the *Barquitos* issue to Uruguay, ex Sanchez E. 1,500-2,000



48

48° ☒ **1858, 2p ("Dos Ps") Blue, Diagonal Half Used as 1p (2b).** Upper left diagonal half tied all around by "Correos de Buenos Aires 26 Abr 59" circular datestamp on folded cover to Gualeguaych, the bisect pays the reduced one-peso domestic rate in effect in 1859

VERY FINE. THIS IS BY FAR THE FINER OF THE TWO KNOWN EXAMPLES OF THE 2-PESO BLUE BISECT ON COVER.

Ex Gargantini, Kneitschel and Boker E. 15,000-20,000

3-PESO ("TRES PS")



49

49°✉ **1858, 3p ("Tres Ps") Green (3).** Cancelled by perfect bold blue *ponchito* cancel, matching "Correos de Buenos Aires 11 May 58" circular datestamp on blue folded cover to Rosario, sender's routing "*pr Vapor 1er Argentino*" and red "Fragueiro e Hijo, Buenos-Ayres" double-oval handstamp, neat receipt docketing on flap

EXTREMELY FINE IN ALL RESPECTS. A SUPERB FOUR-MARGIN EXAMPLE OF THE 3-PESO *BARQUITOS* ISSUE ON AN IMMACULATE AND COLORFUL COVER WITH RED AND BLUE MARKINGS.

After surveying numerous auction catalogues, in which fewer than a fifteen 3p covers could be found, we are confident that this is the finest of all. The Caspary collection had two choice 3p stamps on covers, but with black cancels. One similar cover with a four-margin stamp and blue cancels was located in the Gargantini collection (Corinphila Sale 46, Nov. 16-21, 1959), but that cover does not have the red oval handstamp, which adds significantly to the visual appeal of the cover offered here.

Ex Consul Weinberger E. 5,000-7,500



50

- 50° ☒ **1858, 3p ("Tres Ps") Green (3).** Large margins to clear of frameline at left, bright shade, tied by blurry blue *ponchito* cancel, matching "**Renta de Correos San-Nicolas**" double-oval handstamp on folded cover to Dr. Nicolas, minor splits and wear along folds
 VERY FINE. AN EXTREMELY RARE USE OF THE 3-PESO *BARQUITOS* ISSUE FROM SAN NICOLAS.
 Signed Bloch and Calves. Pencil notation indicates this was acquired from Theo del Pont in June 1914..... E. 3,000-4,000

4-PESO ("CUATO PS")



51

51°(★) **1858, 4p ("Cuato Ps") Vermilion (4).** Unused with small part gum which may be original, intense shade and impression, clear to ample margins with framelines on three sides, slightly in at top, scissors-cut at bottom right just touches frameline but could be trimmed off to leave a sound stamp

FINE. AN EXCEEDINGLY RARE UNUSED 4-PESO VERMILION. ONLY A HANDFUL OF THE UNUSED EXAMPLES OF THIS *BARQUITOS* ISSUE ARE SOUND.

As a measure of rarity, the Caspary collection included seven unused examples of the 4p Vermilion, all but one of which had faults. E. 2,000-3,000



52

52° **1858, 4p ("Cuato Ps") Vermilion (4).** Position 14, framelines surrounded by white margin on all sides, three large margins and ample at bottom, neat *ponchito* cancel, gorgeous intense shade and impression, tiny scissors-cut at lower left just into frameline only, of no significance in this superb used stamp

EXTREMELY FINE. ONE OF THE FEW FOUR-MARGIN AND SOUND USED EXAMPLES OF THE 4-PESO *BARQUITOS* ISSUE. A GEM FOR THE CONNOISSEUR.

Signed Kneitschel. Ex Sanchez. E. 2,000-3,000



53

53°✉ **1858, 3p ("Tres Ps") Green, 4p ("Cuato Ps") Vermilion (3, 4).** 3p with huge margins all around showing portions of surrounding stamps, rich color, 4p usual small margins to slightly in, deep shade, both well-tied by three strikes of *ponchito* cancel, bold "Correos de Buenos Aires 31 Ago 58" circular datestamp on folded letter to Rosario, light file folds well clear of stamps

VERY FINE. THIS IS THE ONLY RECORDED COVER BEARING A COMBINATION OF THE 3-PESO AND 4-PESO HIGH VALUES. THE ONLY OTHER COVER BEARING MORE THAN ONE DENOMINATION OF THE FIRST ISSUE IS THE EX-CASPARY 2-PESO AND 4-PESO COVER. THIS IS UNDOUBTEDLY THE MOST OUTSTANDING COVER OF BUENOS AIRES, AND, IN A RANKING OF ALL ITEMS, IT IS SECOND ONLY TO THE "IN PESO" TÊTE-BÊCHE PAIR.

On this cover the 3p and 4p *Barquitos* stamps prepay 7 pesos postage. The 5-peso "heavy" rate was required on a letter weighing between 12 and 16 adarmes (16 adarmes is the equivalent of one ounce). One peso was required for each additional 4 adarmes. Therefore, this folded letter weighed between 20 and 24 adarmes (1¼ to 1½ ounce), requiring 7 pesos prepayment.

This is without question the most important of only four covers we record with a *Barquitos* combination, which are: 1) 2p and 4p to Corrientes, ex Caspary; 2) 3p and 4p to Rosario, the cover offered here; 3) 1p Brown and 4r Brown to Uruguay, offered in this sale as lot 73; and 4) 1p Blue and 4r Brown to Buenos Aires, offered in this sale (lot 74). These *Barquitos* combination frankings are among the highlights of the entire Islander collection.

Illustrated in the Kneitschel book (page 118). Ex Gargantini, Kneitschel, Amundsen and Boker..... E. 75,000-100,000



54

54° ☒ **1858, 4p ("Cuato Ps") Vermilion (4).** Three large margins, slightly in along half of right frameline, gorgeous deep shade, tied by perfectly struck *ponchito* cancel on folded letter to Rosario, datelined Buenos Aires, Oct. 18, 1858, small stain spot at right

VERY FINE. ONE OF THE FINEST OF THE VERY FEW COVERS KNOWN WITH THE 4-PESO VERMILION *BARQUITOS* ISSUE.

The 4-peso rate was required on a letter weighing between 8 and 12 adarmes ($\frac{1}{2}$ to $\frac{3}{4}$ ounce). Examples of the 4p Vermilion *Barquitos* on cover are exceedingly rare. Only a half-dozen 4p covers are known. As a measure of rarity, only cut-down portions of covers were offered in the sales of the Dale-Lichtenstein and Alemany collections.

Ex Consul Weinberger E. 15,000-20,000



55

55° ☒ **1858, 4p ("Cuato Ps") Vermilion, Diagonal Half Used as 2p (4a).** Upper left diagonal half with huge left sheet margin and full margin at top showing patterned frameline, uncanceled, originating on blue folded letter to Buenos Aires, datelined Dolores, Nov. 5, 1858, sender's endorsement "*Franco*" indicating prepaid, some skillfully lightened stains and minor cosmetic reinforcement around edges

EXTREMELY FINE. THIS IS THE ONLY RECORDED EXAMPLE OF THE 4-PESO BISECT ON COVER. ONE OF THE MOST OUTSTANDING *BARQUITOS* ISSUE COVERS KNOWN.

Ex Jewell and "Mercedes" (Neuberger). With 1966 Kneitschel photo certificate
 E. 15,000-20,000

4-PESO CHESTNUT BROWN ERROR OF COLOR



56

- 56°(★) **1858, 4p (“Cuato Ps”) Chestnut Brown, Error of Color (4 unlisted variety).** Position 15, unused with traces of gum which may be original, ample to large margins except touched at bottom left, rich unadulterated color in the distinct Chestnut Brown shade

VERY FINE. ONE OF THREE RECORDED EXAMPLES OF THE 4-PESO CHESTNUT BROWN COLOR ERROR. A MAJOR RARITY OF SOUTH AMERICAN PHILATELY.

There are two unused and one used examples of the “Cuato Ps” (4-pesos) *Barquitos* in Chestnut Brown, a color that clearly differs from any of the normal Red/Vermilion shades of the April 1858 Issue. The color is also totally dissimilar to the Brown shades of the later printings of the “In Ps” (One-peso) and “Cuato rs” (4-reales) stamps from the modified plates. Furthermore, the plate positions of the three recorded 4p Chestnut Brown errors do not correspond with the “Ps” positions on the “Cuato rs” plate (5, 28, 33, 41), so we can be certain that the distinctive Chestnut Brown ink was used in conjunction with the 4-peso plate before it was modified. It probably resulted from an error in mixing inks between printing different denominations (the color is closer to some of the 5p shades than any others).

Until the discovery of the used 4p Chestnut Brown, usage of the color error could not be verified. The used stamp offered in the following lot is evidence that the errors reached the post office. Due to its extreme rarity, the 4p Chestnut Brown color error has remained in relative obscurity, compared with color errors of other countries. We are confident that this sale will draw deserved attention to these important classic error stamps.

With copy of 1985 Solari-Mautalen photo certificate for the unused and used copies offered in this sale. E. 20,000-30,000



57

- 57° **1858, 4p (“Cuato Ps”) Chestnut Brown, Error of Color (4 unlisted variety).** Position 18, sharply-struck *ponchito* cancel, margins mostly clear of or just touching framelines, rich unadulterated color in the distinct Chestnut Brown shade, couple creases across corners at left

VERY FINE APPEARANCE. THE ONLY USED STAMP AMONG THE THREE RECORDED EXAMPLES OF THE 4-PESO CHESTNUT BROWN COLOR ERROR, PROVIDING EVIDENCE THAT THIS MAJOR RARITY OF SOUTH AMERICAN PHILATELY WAS ISSUED THROUGH THE POST OFFICE.

Until the discovery of this used 4p Chestnut Brown color error, status of the two unused examples was unclear. The used stamp offered here is evidence that the errors reached the post office. Due to its extreme rarity, the 4p Chestnut Brown color error has remained in relative obscurity, compared with color errors of other countries. We are confident that this sale will draw deserved attention to these important classic error stamps.

With 1985 Solari-Mautalen photo certificate for the unused and used copies offered in this sale. E. 20,000-30,000

5-PESO ("CINCO PS")



58

58° ★ **1858, 5p ("Cinco Ps") ("Cinco Ps") Orange (5).** Positions 41 and 42, originally a horizontal pair (rejoined with hinge), left stamp unused (no gum), right stamp with large part original gum, huge sheet margins at left and bottom, others sides mostly clear of framelines, beautiful bright rich color, exceptionally fresh and entirely sound

EXTREMELY FINE. THIS REJOINED PAIR OF RARE UNUSED 5-PESO STAMPS IS THE CLOSEST PHILATELISTS CAN COME TO A MULTIPLE OF THE THREE HIGH VALUES OF THE FIRST *BARQUITOS* ISSUE. THE TWO STAMPS ARE ALSO AMONG THE FINEST UNUSED EXAMPLES OF THE 5-PESO EXTANT.

There are no intact multiples of the 3, 4 or 5-peso Barquitos stamps. Therefore, this rejoined pair of the 5-peso is the nearest example of a multiple.

Ex Dale-Lichtenstein, Boker and Sanchez. Pencil note on back of left stamp indicates it came from the collection of Dr. Chiesa, one of the earliest collectors of Buenos Aires stamps..... E. 20,000-30,000



59

59°(★) **1858, 5p (“Cinco Ps”) Olive Yellow (5b).** Position 9, unused (no gum), framelines all around, wonderful deep rich color and distinctive Olive Yellow shade, tiny pinhole at upper left is probably nothing more than a natural paper flaw and mentioned only for accuracy

VERY FINE. AN EXCEEDINGLY RARE UNUSED EXAMPLE OF THE 5-PESO *BARQUITOS* ISSUE IN THE DISTINCTIVE OLIVE YELLOW SHADE.

Ex Dale-Lichtenstein and Boker E. 4,000-5,000



60

60° **1858, 5p (“Cinco Ps”) Ocher (5a).** Huge margins at top and left showing parts of adjoining stamps, mostly large at right and bottom except where touched at corner, wonderful deep rich color, tied by *ponchito* cancel on large piece with two strikes of “Correos de Buenos Aires” circular datestamps (Sep. 24 and 25, 1858 dates) and part of Cordoba address, fold in piece

EXTREMELY FINE. AN EXCEPTIONALLY CHOICE LARGE-MARGINED EXAMPLE OF THE 5-PESO *BARQUITOS* ISSUE.

There are only three recorded 5p covers (one cancelled in manuscript). Therefore, this large piece with the Buenos Aires datestamps and part address assumes greater importance. In addition, the stamp is a superb example of the 5-peso.

Ex Consul Weinberger E. 2,000-3,000



61

61° **1858, 5p (“Cinco Ps”) Orange (5).** Margins clear of or just touching framelines on all sides, blue *ponchito* cancel, Very Fine, scarce in sound condition, three dealer/expert backstamps E. 750-1,000



62

62° **1858, 5p (“Cinco Ps”) Orange (5).** Three ample margins, slightly in at bottom, cancelled by blue “Band of Flowers” courier handstamp, tiny scissors cut at bottom right corner, otherwise Very Fine, scarce cancel, ex Caspary (where described as the Ocher shade) E. 500-750



63

63° ☒ **1858, 5p ("Cinco Ps") ("Cinco Ps") Ocher (5a).** Light shade, margins well clear of frame-lines at sides, just slightly into top frameline and a bit cut in at bottom, tied by blurry *ponchito* cancel, "Correos de Buenos Aires 10 Ago 58" circular datestamp on blue folded letter to Parana, file fold well clear of stamp

VERY FINE. ONE OF THREE RECORDED COVERS BEARING THE 5-PESO *BARQUITOS* ISSUE (ONE OF WHICH IS CANCELLED IN MANUSCRIPT). AN IMPORTANT POSTAL HISTORY ARTIFACT OF BUENOS AIRES.

The 5-peso "heavy" rate was required on a letter weighing between 12 and 16 adarmes ($\frac{3}{4}$ to 1 ounce).

Ex Sanchez and Galvalisi E. 15,000-20,000



64

64° ☒ **1858, 5p ("Cinco Ps") Olive Yellow (5b).** Framelines complete on three sides and mostly complete at top, a deep rich shade and unusual heavily-inked impression creating an impasto effect, tied by perfectly struck *ponchito* cancel on large part of folded cover (portions of interior and addressee's name cut away)

VERY FINE STAMP ON A REASONABLY COMPLETE COVER. ONLY THREE EXAMPLES OF THE 5-PESO *BARQUITOS* ISSUE ARE KNOWN ON COVER.

Signed Bloch. Ex Grunbaum..... E. 5,000-7,500

1858 (OCTOBER) *BARQUITOS* ISSUE
4-REALES

- 65°(★) 1858, 4r ("Cuato rs") Brown (6). Unused (no gum), full margins all around, thinned at top, Extremely Fine appearance E. 100-150



65



66

- 66°(★) 1858, 4r ("Cuato rs") Brown (6). Positions 22/30, vertical pair, unused (no gum), large margins almost all around except at lower right where just touched, Extremely Fine for this issue, an exceedingly rare unused multiple which is missing from most major offerings of Buenos Aires, ex Caspary (his only unused multiple of the 4-reales) and Boker E. 750-1,000



67

- 67° 1858, 4r ("Cuato rs") Brown, "Ps" instead of "rs" (6 var). Positions 5-6, horizontal pair, left stamp shows untouched "Ps" variety, beautiful rich color and clear impression, unobscured by blue *ponchito* cancel, matching "Renta de Correos San-Nicolas" double-oval handstamp on piece, large margins to slightly in along frameline, Very Fine, Position 5 is one of the two best examples of the "Ps" variety (this and Position 41 were apparently untouched during the plate modification), a very scarce and under-appreciated variety due to its omission from the Scott Catalogue..... E. 1,500-2,000



68

- 68° **1858, 4r ("Cuato rs") Brown, "Ps" instead of "rs" (6 var).** Positions 33-34, horizontal pair, left stamp shows "Ps" variety due to insufficient erasure of letter, clear impression and unobscured by *ponchito* cancel, large margins to slightly in, tiny thin speck, Very Fine appearance, a very scarce and under-appreciated variety due to its omission from the Scott Catalogue..... E. 1,000-1,500

- 69° **1858, 4r ("Cuato rs") Gray Brown, "Ps" instead of "rs" (6a var).** Positions 5/13/21, vertical strip of three, top stamp shows untouched "Ps" variety, uncanceled on piece, large margins to slightly in at top left, hole in bottom stamp and some discoloration, still an exhibitable example of this rare variety, Position 5 is one of the two best examples of the "Ps" variety (this and Position 41 were apparently untouched during the plate modification), under-appreciated variety due to its omission from the Scott Catalogue — this is also a very rare uncanceled multiple..... E. 500-750

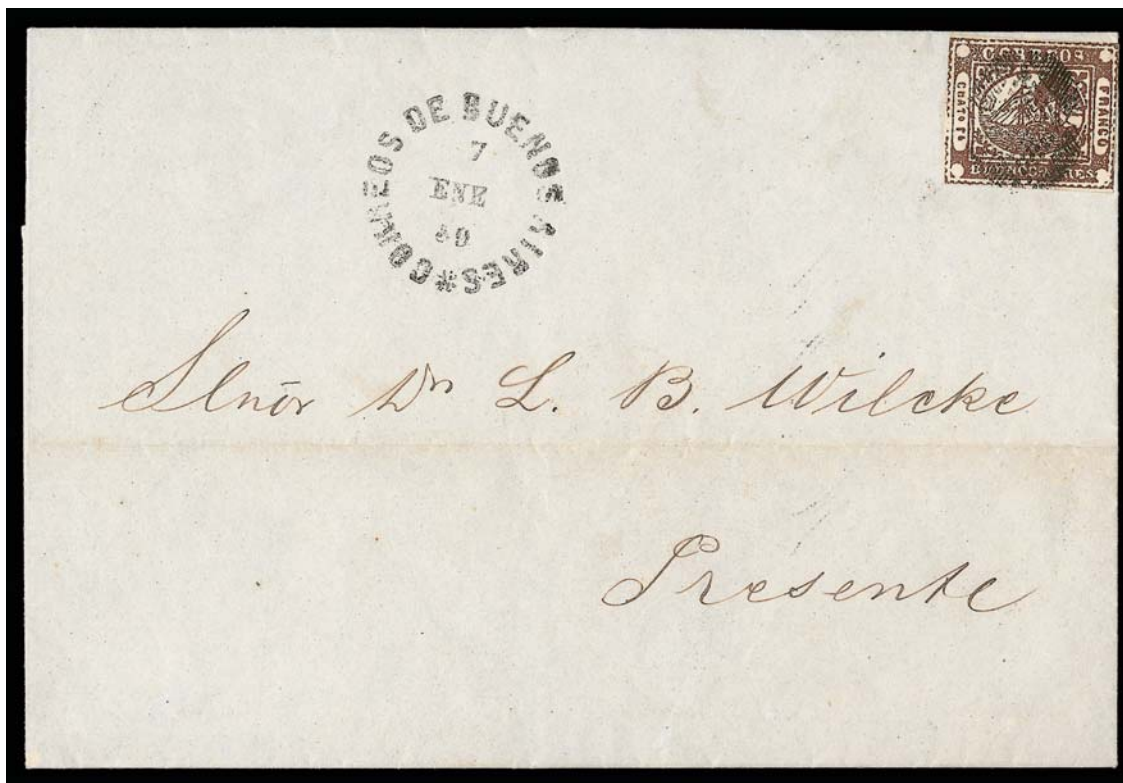


69



70

- 70° **1858, 4r ("Cuato rs") Brown (6).** Vertical strip of three lightly cancelled by *ponchito* on small piece, framelines mostly complete, faint toning in margins, still Very Fine, this is the largest-size multiple of the 4r Brown E. 1,000-1,500



71

71°✉ **1858, 4r ("Cuatro rs") Brown (6).** Large margins to just barely touched, rich Chocolate Brown shade, tied by *ponchito* cancel, "Correos de Buenos Aires 7 Ene 59" circular dates-tamp on folded printed notice to local addressee within Buenos Aires, light file fold well clear of stamp

VERY FINE. AN EXTREMELY RARE AND POSSIBLY UNIQUE USE OF THE 4-REALES BROWN ON A LOCALLY-ADDRESSED COVER.

The Peplow book (page 30) quotes the October 2, 1858, postal decree with the rate for a letter delivered within the city at 2 reales up to one ounce and 2 reales for each additional half-ounce. We question whether this 2-reales rate was really intended, because a) no 2-reales stamp was issued, b) not one example of the 4-reales stamp bisected for a 2-reales local rate exists, c) the customary rate for a local letter was half the regular rate, which would be 4 reales, and d) the October 15, 1859, decree set the local rate at 4 reales per 4 adarmes (quarter-ounce) plus 2 reales for each additional 4 adarmes. We suspect that the correct rate for a local letter was 4 reales, as exemplified by this cover.

Ex Consul Weinberger E. 2,000-3,000



72

72° ☒ **1858, 4r ("Cuatro rs") Brown (6).** Positions 17-19, horizontal strip of three, large margins almost all around, just barely in at bottom left of lefthand stamp, deep rich color, tied by two neat strikes of "Correos de Buenos Aires 26 Abr 59" circular datestamp on double-rate folded cover to Rosario, light file fold clear of strip

EXTREMELY FINE. AN OUTSTANDING *BARQUITOS* ISSUE COVER. THE LARGEST RECORDED MULTIPLES OF THE 4-REALES BROWN ARE STRIPS OF THREE, OF WHICH VERY FEW ARE KNOWN. THIS IS THE ONLY STRIP KNOWN ON COVER.

Ex Schatzkes and Alemany E. 4,000-5,000



73

73° ✉ **1858, 4r ("Cuato rs") Brown, 1p ("In Ps") Light Brown (1, 6).** The two October 1858 issues used together, 4r with two huge margins showing parts of adjoining stamps, framelines mostly complete in other sides, 1p with small margins but framelines mostly complete, crisp shades and impressions, tied by *ponchito* cancel struck twice, "Correos de Buenos Aires 11 Dec 58" circular datestamp on folded cover **to Paysandu, Uruguay**, sender's endorsement "*Por Vpor Corza*", small sealed tear at top edge, minor toned spots, a few of which touch stamps and effectively provide a further "tie" to the cover

VERY FINE. ONE OF FOUR RECORDED COVERS BEARING MORE THAN ONE DENOMINATION OF THE *BARQUITOS* ISSUE (THREE OF WHICH ARE IN THIS COLLECTION). A MAJOR POSTAL HISTORY RARITY OF BUENOS AIRES AND SOUTH AMERICA IN GENERAL.

The 1p and 4r stamps on this cover pay the rate for a letter weighing 1 to 1½ ounces (4 reales for the additional rate). This is one of four covers we record with a *Barquitos* combination: 1) 2p and 4p to Corrientes, ex Caspary; 2) 3p and 4p to Rosario, offered in this sale (lot 53); 3) 1p Brown and 4r Brown to Uruguay, the cover offered here; and 4) 1p Blue and 4r Brown to Buenos Aires, offered in this sale (lot 74). These *Barquitos* combination frankings are among the highlights of the entire *Islander* collection.

Ex Dale-Lichtenstein. Buhler handstamps on interior behind stamps. Stanley Gibbons handstamp at bottom of address panel. E. 10,000-15,000



74

74° ☒ **1858, 4r ("Cuato rs") Brown, 1p ("In Ps") Blue (1, 6).** The October 1858 (4r) and January 1859 (1p) issues used together, 4r large margins almost all around, just barely touched at right, 1p with three large margins and slightly in at top, rich colors, tied by blue *ponchito* cancel, matching faint strike of "Renta de Correos San-Nicolas" double-oval handstamp on blue folded letter to Buenos Aires, datelined San Nicolas, Feb. 26, 1859, sender's endorsement "*Pr Argentino*", lightly toned file fold

VERY FINE. ONE OF FOUR RECORDED COVERS BEARING MORE THAN ONE DENOMINATION OF THE *BARQUITOS* ISSUE (THREE OF WHICH ARE IN THIS COLLECTION). A MAJOR POSTAL HISTORY RARITY OF BUENOS AIRES AND SOUTH AMERICA IN GENERAL.

The 1p and 4r stamps on this cover pay the rate for a letter weighing 1 to 1½ ounces (4 reales for the additional rate). The 1p Blue is used during the second month of issue. This is one of four covers we record with a *Barquitos* combination: 1) 2p and 4p to Corrientes, ex Caspary; 2) 3p and 4p to Rosario, offered in this sale (lot 53); 3) 1p Brown and 4r Brown to Uruguay, offered in this sale (lot 73); and 4) 1p Blue and 4r Brown to Buenos Aires, the cover offered here. These *Barquitos* combination frankings are among the highlights of the entire Islander collection.

Ex Dale-Lichtenstein and Schatzkes E. 10,000-15,000

1858 (OCTOBER) ONE-PESO ("IN PS") BROWN

Although listed in the Scott Catalogue as No. 1, we have placed this issue in correct chronology here.



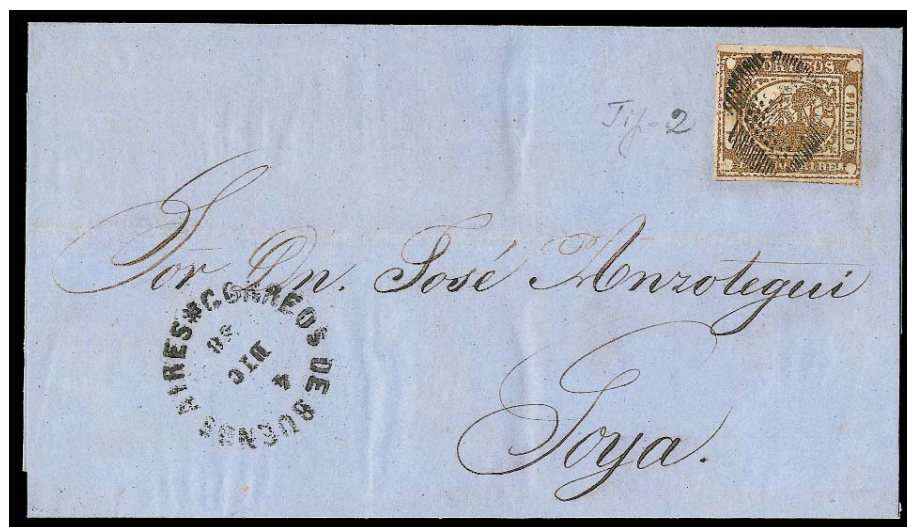
75

75° 1858, 1p ("In Ps") Light Brown (1). Huge margins at top and right showing parts of adjoining stamps, other sides full to clear, tied by lightly-struck *ponchito* cancel, "Correos de Buenos Aires 13 Dec 58" circular datestamp on blue folded cover to Goya, "Administration General, Correos del Parana" oval handstamp

EXTREMELY FINE. THE ONE-PESO "IN PS" BROWN IS MUCH RARER ON COVER THAN GENERALLY APPRECIATED. THIS SUPERB FOUR-MARGIN STAMP ON A NEAT FOLDED COVER IS CERTAINLY ONE OF THE FINEST.

The Alemany collection contained two 1p "In Ps" Brown covers (both to foreign countries), but a survey of other important Buenos Aires collections revealed the great rarity of covers with this stamp. Peplow also observed its rarity, stating "Whatever may be the reason there is no doubt that the 1 peso brown ranks in rarity next after the 3 pesos" (page 33).

Ex Dale-Lichtenstein E. 2,000-3,000



76

76° 1858, 1p ("In Ps") Light Brown (1). Large to huge margins on three sides including part of top sheet margin, barely in along right frameline, cancelled by sharply-struck *ponchito* cancel, "Correos de Buenos Aires 4 Dec 58" circular datestamp on blue folded cover to Goya, pressed-out file fold

VERY FINE. AN ATTRACTIVE AND VERY RARE COVER BEARING THE ONE-PESO "IN PS" BROWN.

As noted in the preceding lot, the One-peso "In Ps" Brown is much rarer than generally appreciated. This cover comes from the same correspondence as the previous. E. 1,500-2,000

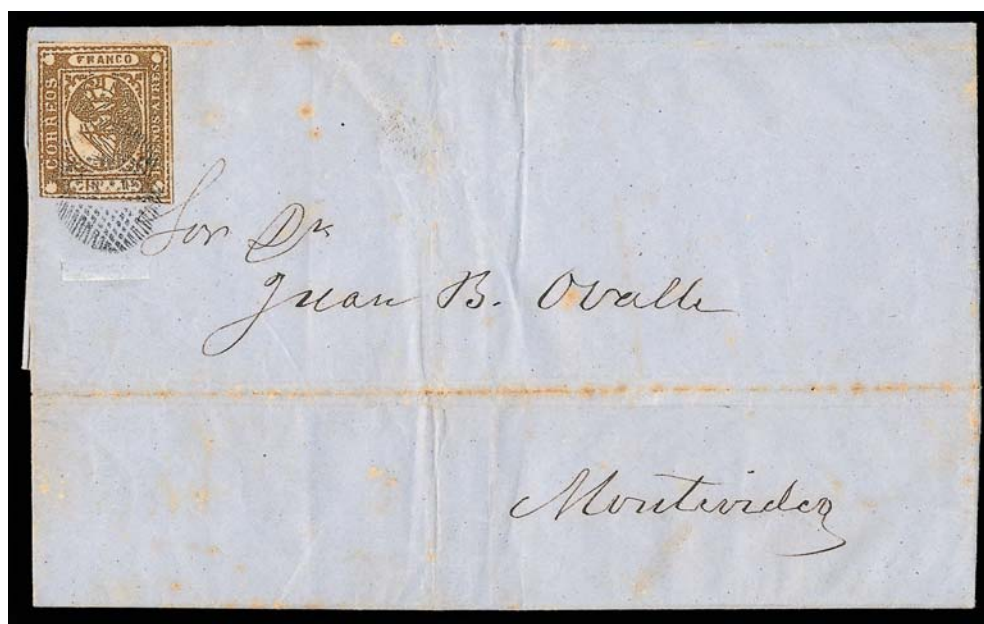


77

- 77° ☒ **1858, 1p ("In Ps") Light Brown (1).** Ample margins to just barely in at upper left, tied by perfectly struck *ponchito* cancel, "Correos de Buenos Aires 4 Jul 59" circular datestamp on folded cover to **Asunci n, Paraguay**, minor stain spots touch stamp

VERY FINE. EXTREMELY RARE USE OF THE ONE-PESO "IN PS" BROWN ON COVER TO A FOREIGN DESTINATION.

The Alemany collection contained two 1p "In Ps" Brown covers to Europe (the only known examples). This cover is reported to be the only 1p Brown known to Paraguay.
..... E. 3,000-4,000



78

- 78° ☒ **1858, 1p ("In Ps") Light Brown (1).** Two large margins, touched at top and just barely in at upper left, tied by clearly struck *ponchito* cancel (without datestamp) on blue folded letter to **Montevideo, Uruguay**, datelined Buenos Aires, Dec. 8, 1858, some minor toning affects stamp and file fold

VERY FINE. EXTREMELY RARE USE OF THE ONE-PESO "IN PS" BROWN ON COVER TO A FOREIGN DESTINATION.

The Alemany collection contained two 1p "In Ps" Brown covers to Europe (the only known examples). This cover is reported to be the only 1p Brown known to Uruguay.
..... E. 3,000-4,000



79

79° **1858, 1p ("In Ps") Light Brown (1).** Horizontal pair, gorgeous bright color, full to large margins (clear at left), tied by two light strikes of blue *ponchito* cancel, matching "Renta de Correos San-Nicolas" double-oval handstamp on blue piece

EXTREMELY FINE PAIR. THIS PAIR ON PIECE AND THE PAIR ON COVER IN THIS COLLECTION (LOT 81) ARE THE ONLY RECORDED CANCELLED MULTIPLES OF THE ONE-PESO "IN PS" BROWN.

Ex "Mercedes" (Neuberger)..... E. 2,000-3,000



80

80° ☒ **1858, 1p ("In Ps") Light Brown (1).** Horizontal pair, margins mostly clear except at bottom left where slightly in, used with single, ample to clear margins, all stamps uncanceled, "Correos de Buenos Aires 9 Feb 60" circular datestamp on blue folded cover to Corrientes, sender's routing "Via del Parana", upon close examination there is a pressed out horizontal filing crease thru the bottom of the pair but hardly effecting it, tiny mended hole next to pair, one side panel of cover removed

VERY FINE APPEARANCE. THE PAIR ON THIS COVER IS THE ONLY RECORDED UNCANCELED MULTIPLE OF THE ONE-PESO "IN PS" BROWN.

Ex "Mercedes" (Neuberger)..... E. 3,000-4,000



81

81° 1858, 1p ("In Ps") Light Brown (1). Positions 39/47, vertical pair, large margins to clear at upper left, bright color, tied by two light strikes of blue *ponchito* cancel, matching "Renta de Correos San-Nicolas" double-oval handstamp on blue folded letter to Buenos Aires, datelined San Nicolas Nov. 12, 1858, sender's endorsement "1er Argentino", slight wear along file fold well clear of stamps and markings

EXTREMELY FINE. THE PAIR ON THIS COVER AND THE PAIR ON PIECE IN THIS COLLECTION ARE THE ONLY RECORDED CANCELLED MULTIPLES OF THE ONE-PESO "IN PS" BROWN. THIS IS ONE OF THE MOST OUTSTANDING *BARQUITOS* ISSUE COVERS EXTANT.

As previously noted, the One-peso "In Ps" Brown is a rare stamp on cover. Multiples on or off cover are exceedingly rare, and, to the best of our knowledge, all three are contained in the Islander collection. They are the pair on piece (lot 79), this pair on cover, and the uncanceled pair on the cover in lot 80 (the only reported "unused" multiple).

Ex Dale-Lichtenstein and Boker (where this cover realized DM 12,000 in 1979).....
..... E. 15,000-20,000

The “In Peso” Tête-Bêche Pair



Lot 82

History of The “In Peso” Tête-Bêche Pair

The “In Peso” tête-bêche pair is one of the most elusive and fascinating of all classic philatelic rarities. Indeed, it has been chosen as an Aristocrat of Philately on two occasions (Ameripex in 1986 and Anphilex in 1996), and it was a major highlight of the collections formed by Alfred H. Caspary, Lars Amundsen, Joseph Schatzkes, John R. Boker Jr. and Gabriel Sanchez.

The pair offered in this sale was once one of two extant, but is now generally accepted to be the sole surviving example. Its counterpart, the Ferrary-Lichtenstein horizontal tête-bêche pair, disappeared after its last appearance in 1940 and is presumed lost to philately.

To begin presenting the famous “In Peso” tête-bêche pair, we wish to reiterate a point made in the introduction to this sale catalogue. The *Barquitos* stamps were the first issues of the sovereign state of Buenos Aires. These stamps should not be considered a provincial issue of Argentina, because they were authorized and released in 1858 and 1859 when Buenos Aires was completely independent from the other provinces of Argentina. In this regard, the Scott Catalogue distorts the true nature of the *Barquitos* stamps by placing them in the Provincial Issues section that follows Argentina, along with the stamps of Cordoba and Corrientes.

PRODUCTION OF THE FIRST *BARQUITOS* STAMPS

The *Barquitos* stamps were printed from metal plates created from stereotypes. The plates consisted of a thick piece of wood, on which 48 separate stereotyped clichés were mounted by hammering four small brass nails into the corners of each cliché. The small white holes in the printed design are the places where the nails were driven below the surface of the metal. To create the different denominations, the engraver produced one master die in metal with solid value tablets. Four separate matrices were made from the master die, and each was modified by cutting into the surface the 2, 3, 4 and 5-peso denominations: “Dos Ps”, “Tres Ps”, “Cuato Ps” [sic] and “Cinco Ps.” From these matrices, the 48 clichés for each denominated plate were stereotyped in the usual method. The process of making the clichés and hammering nails into each one introduced unique flaws that philatelists have used to identify the different subjects on the plate.

The first *Barquitos* stamps were issued in April 1858, comprising the 2, 3, 4 and 5-peso values in blue, green, red and orange, respectively. The lowest denomination corresponds to the basic single-letter rate of two pesos, which was authorized by the decree of April 9, 1858, and the other values were issued to prepay incrementally higher rates due to weight or special services, such as registration. In October 1858, the basic letter rate was lowered to one peso up to one ounce and four reales (one-half peso) for each additional half-ounce (weights were also expressed in *adarmes*; four *adarmes* being equal to approximately a quarter ounce).

THE OCTOBER 1858 AND JANUARY 1859 ISSUES

Two new stamps were required for the October 1858 rates. Rather than produce new stereotypes and plates, which would require more time than was available, the Mint decided to modify two of the existing plates. The 4-peso “Cuato Ps” design was altered by cutting away the bottom of the oval of “P” to make it appear as “r” for “real.” This was done to each of the 48 clichés on the plate (actually, two escaped alteration completely, and two others were not fully altered, so that these stamps read “Ps”). The new One-peso denomination was created by taking the 5-peso “Cinco Ps” plate and cutting away the “C” and “co” to create the “In Ps” value. Again, all 48 clichés were altered in this manner.

The new “Cuato rs” (4-reales) and “In Ps” (One-peso) stamps were both issued in brown. Although the shades of the two stamps differed slightly, they were similar



The 4-peso ("Cuato Ps", left) was first changed in October 1858 to a 4-reales value by cutting away the lower part of the oval of "P" of "Ps" to make it read "rs" ("Cuato rs", center). In January 1859 it was altered again by removing "Cua" and "o" of "Cuato rs" to make it read "T rs" or "To rs", a rough approximation of "1 ps" ("T rs", right). Each of the 48 clichés was altered in the manner.

The 5-peso ("Cinco Ps", left) was changed in October 1858 to a One-peso value by cutting away "C" and "co" of "Cinco Ps" to make it read "In Ps" (right). Each of the 48 clichés was altered in the manner. The "In Ps" stamps were first printed in brown, then changed to blue to avoid confusion with the 4-reales stamps.



enough to cause confusion. The color of the "In Ps" was changed to blue on January 1, 1859. Around the same time, the "Cuato rs" plate was modified again for the purpose of printing more One-peso stamps. The new value was created by cutting away the "Cua" and "o" to leave "T rs." The old adage, "good enough for government work," seems to have applied to the product, a very rough approximation of "1 ps," but officials probably felt that the color of the blue stamp would prevent any confusion.

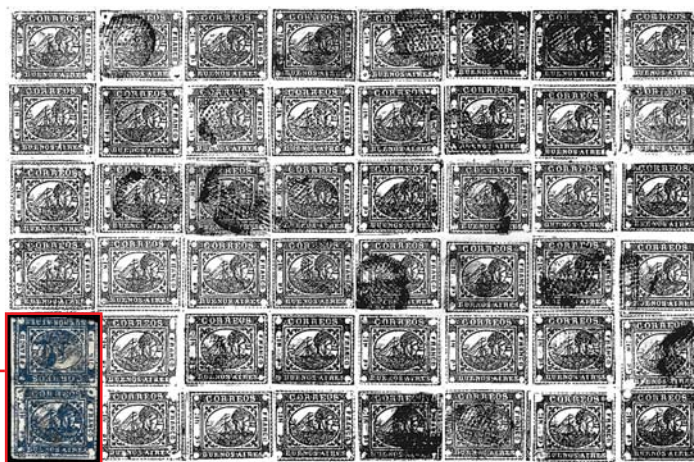
THE INVERTED CLICHÉ AND TÊTE-BÊCHE MULTIPLES

The "In Ps" plate started to show signs of wear, and clichés were removed and reaffixed to the wood base. During this process, one of the clichés was reaffixed upside-down relative to the others on the plate. This inverted cliché is the cause of the One-peso *Barquitos* tête-bêche error, which differs entirely from tête-bêche printing varieties caused by a work-and-turn printing method, in which two impressions are made on the same sheet of paper, one upside down relative to the other. Cliché errors are true mistakes, while tête-bêche printing varieties are the products of method.

The cliché in Position 33 on the plate of 48 was inverted during at least one printing. The positions of the tête-bêche pair offered in this sale are shown.

Position
33

Position
41





The horizontal pair which first appeared in the 1923 Ferrary sale was acquired by Alfred F. Lichtenstein. It was last seen when exhibited by Lichtenstein in 1940 and has never appeared again, even after the complete dispersal of the Dale-Lichtenstein collections. It is presumed lost to philately.

According to the Peplow book on the *Barquitos* issues, the first clue that an inverted cliché existed on the “In Ps” plate was the report of a single stamp with part of the adjoining stamp rotated 180 degrees. The horizontal tête-bêche pair appeared in the Ferrary sale held on June 13, 1923. It was lot 146 and realized FFr 37,600 (including the 17.5% surcharge), an extraordinary sum for the time. On the day of sale, the exchange rate was 6.34 cents per franc, so the pair realized approximately US \$2,400.

A comparison of the horizontal tête-bêche pair’s realization in the Ferrary sale with the prices for well-known United States rarities in the same sale shows how highly-regarded the “In Peso” tête-bêche pair was at the time. An extremely fine used 1c Type I (Scott 5), which would bring \$300,000 today, sold for FFr 3,290 (US \$208), and a 15c 1869 Invert (Scott 119b), the same unused copy that realized \$757,100 in a recent auction, fetched FFr 21,737 (\$1,378).

Around the time Ferrary’s pair reached the market and was acquired by Alfred F. Lichtenstein, another example of the “In Pesos” tête-bêche was discovered in Germany and sold to another great American collector, Alfred H. Caspary. The Caspary pair proved that Position 33 in the plate of 48 was upside down relative to all of the others. Position 33 is the first stamp in the fifth horizontal row. The stamp below is the bottom left corner position on the printed sheet (Position 41). There were two states of the “In Peso” plate, and both tête-bêche pairs came from the second state.

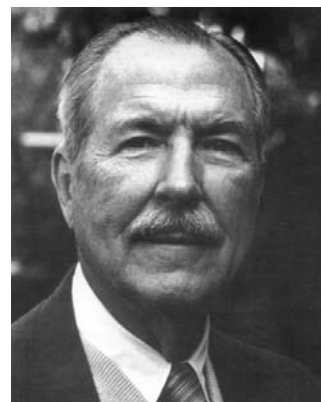


Alfred H. Caspary

again, nor was it offered in the series of Dale-Lichtenstein public auctions held by the H. R. Harmer firm. After the last of the Dale-Lichtenstein collection was sold, any hope for the pair’s survival was lost.

After Caspary’s death, H. R. Harmer sold his South American collection in June 1958. Following Caspary the “In Peso” vertical tête-bêche pair was owned in succession by Lars Amundsen, Joseph Schatzkes, John R. Boker Jr., and Gabriel Sanchez. It entered the Islander collection at the October 28, 1982, Corinphila auction of the Sanchez collection (lot 8148), realizing CHF 181,500 (approximately US \$89,000).

With the Ferrary-Lichtenstein pair lost to philately, the ex-Caspary pair survives as the unique example of this extraordinary error.



John R. Boker Jr.

1859 (JANUARY) ONE-PESO ("IN PS") BLUE
THE ONLY SURVIVING TÊTE-BÊCHE PAIR



82

82° **1859, 1p ("In Ps") Deep Blue, Tête-Bêche (7d).** Positions 33/41 from the lower left corner of the sheet, top stamp the inverted cliché in second setting, minor faults but lightly cancelled with black *ponchito* leaving ship design clearly visible
THE ONLY SURVIVING TÊTE-BÊCHE PAIR OF THE *BARQUITOS* ISSUE. ONE OF THE WORLD'S GREAT PHILATELIC RARITIES.

Ex Alfred H. Caspary, Lars Amundsen, Joseph Schatzkes, John R. Boker Jr., and Gabriel Sanchez. Exhibited in Aristocrats of Philately displays at Ameripex in 1986 and Anphillex in 1996. Illustrated in *Encyclopedia of Rare and Famous Stamps* by L. N. Williams.
..... E. 400,000-500,000



83

- 83° ★ **1859, 1p ("In Ps") Blue (7).** Original gum, large margins including huge left sheet margin showing patterned frameline, crease in margin, small thins (or possibly gum soaks), still Very Fine appearance and scarce, ex Amundsen and Boker E. 400-500

- 84° (★) **1859, 1p ("In Ps") Blue (7).** Position 48, unused (no gum), huge bottom right corner sheet margins, large at top to slightly along left frame-line, rich color and sharp impression, faint corner crease and small scissors-cut at lower left, otherwise Very Fine E. 300-400



84



85

- 85° (★) **1859, 1p ("In Ps") Blue, "CIN" Variety (7 var).** Position 15, unused (no gum), clear to large margins, diagonal crease and small thin specks, otherwise Fine, the Schatzkes collection (Stanley Gibbons Oct. 5, 1973 sale, lot 27) had another example of Position 15 with the "CIN" variety, but this position also exists with normal "In".... E. 500-750

- 86° (★) **1859, 1p ("In Ps") Blue, Double Impression (7c).** Unused (no gum), strong second impression, frame-lines mostly clear except in at bottom, corner crease, Fine appearance..... E. 400-500



86



87 front and back

87°(★) **1859, 1p ("In Ps") Blue, Printed on Both Sides (7b).** Position 39 and an inverted impression of another position on back, unused (no gum), large margins to slightly in along top and left frameline only, faint trace of toning

VERY FINE. THE ONLY RECORDED EXAMPLE OF ANY *BARQUITOS* ISSUE PRINTED ON BOTH SIDES. A MAJOR SOUTH AMERICAN RARITY WITH AN IMPRESSIVE ROSTER OF PAST OWNERS.

Ex Ferrary, Dale-Lichtenstein and Boker E. 7,500-10,000



88



89



90

88°(★) **1859, 1p ("In Ps") Blue (7).** Positions 34/42, vertical pair, unused (no gum), framelines clear all around, beautiful color and impression showing the extensive plate defects from nails in corners of bottom stamp, faint horizontal crease and minute pinhole, Extremely Fine appearance, a rare multiple, ex Dale-Lichtenstein and Boker..... E. 1,000-1,500

89°(★) **1859, 1p ("In Ps") Indigo (7a).** Positions 3/11, vertical pair, unused (no gum), three large margins, just in along frameline at bottom, dark shade and fine impression, faint stains and tiny crease in bottom stamp, otherwise Very Fine, scarce, ex Caspary and Boker..... E. 1,000-1,500

90°(★) **1859, 1p ("In Ps") Indigo (7a).** Positions 36/44, vertical pair, unused (no gum), huge left margin and large bottom margin, slightly in at right at top, dark shade and fine impression, small tear at right, otherwise Fine, scarce, signed Kneitschel..... E. 750-1,000



91

91° ☒ **1859, 1p ("In Ps") Blue (7).** Large margins except in one place at upper right, bright shade, uncanceled but tied by light blue ink smears on folded letter to street address in Buenos Aires, backflap has a clear strike of blue "**Nuevas Mensagerias Nacionales de Jose Merlino**" (Jose Merlino's New National Messenger Service) ornately framed oval handstamp with detailed illustration of four-horse stagecoach and passengers, opens up for display, letter dated Jan. 12, 1859, which makes this a very early use of the "In Ps" Blue, file folds

VERY FINE. A SCARCE AND ATTRACTIVE *BARQUITOS* ISSUE COVER WITH THE JOSE MERLINO STAGECOACH MARKING.

According to Peplow, the color of the One-peso was changed from Brown to Blue on January 1, 1859.

Ex Jewell E. 1,500-2,000



92

- 92° ☒ **1859, 1p ("In Ps") Blue (7).** Large margins to just touched, small spot of wear at upper right corner, tied by blue *ponchito* cancel, matching "Admon. de Correos de Mercedes" double-oval handstamp on blue folded cover **to Bayonne, France**, faint but readable "Correos de Buenos Aires 29 Ago 59" circular datestamp, red London transit backstamp (Nov. 5), "GB/1F60C" framed accountancy handstamp, Calais transit datestamp on front and other French transits on back, ms. French due marking in decimes, minor edgewear and toned spots

VERY FINE. A RARE USE OF THE ONE-PESO "IN PS" BLUE *BARQUITOS* ISSUE ON A COVER TO EUROPE.

The One-peso stamp paid internal postage in Buenos Aires, and the entire rate to France was collected from the addressee. E. 4,000-5,000



93

- 93° ☒ **1859, 1p ("In Ps") Blue (7).** Ample margins to just touched, beautiful crisp shade and impression, tied by blue "Estafeta Central" oval grid cancel on blue folded cover to Goya, receipt docketing with Nov. 12, 1859 origin date, Very Fine, ex Schatzkes..... E. 1,000-1,500

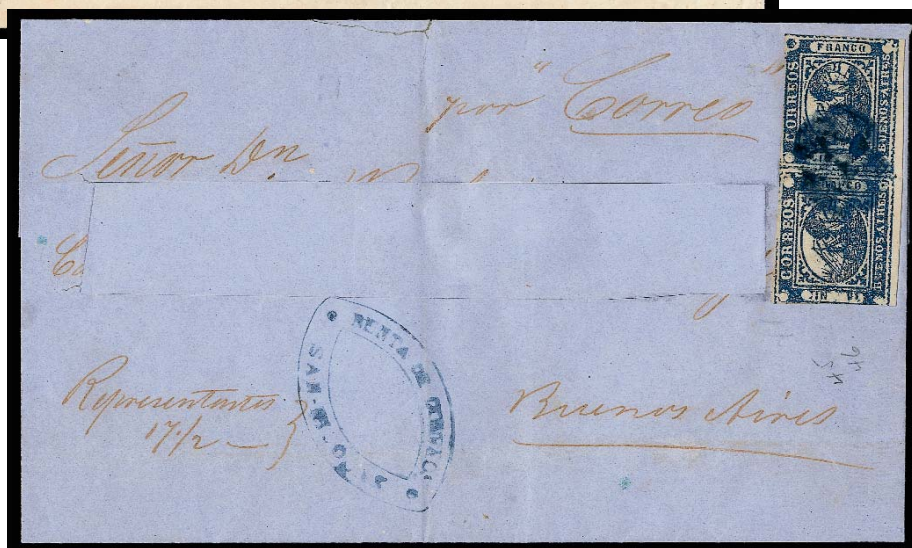
94



95



96



- 94° ☒ **1859, 1p ("In Ps") Indigo (7a).** Large margins to just touched, tiny tears at bottom, tied by *ponchito* cancel on blue folded cover **to Paysandu, Uruguay**, Very Fine appearance, scarce use to another country E. 1,000-1,500
- 95° ☒ **1859, 1p ("In Ps") Blue (7).** Severely defective cliché with all four corners showing damage from nails, scissors cut at upper right, tied by *ponchito* cancel and "Correos de Buenos Aires 24 Mar 59" circular datestamp on folded cover **to Montevideo, Uruguay**, hole at left, otherwise Fine, scarce use to Uruguay E. 750-1,000
- 96° ☒ **1859, 1p ("In Ps") Blue (7).** Horizontal pair, large bottom sheet margin, other sides slightly in, scissors-cut between stamps, cancelled by blue *ponchito* with matching "Renta de Correos, San-Nicolas" double-oval handstamp on blue folded cover to Buenos Aires, sender's routing "*por 'Correo'*", addressee's name cut out and patched, otherwise Fine, pairs of the One-peso are scarce on cover E. 750-1,000



97

97° ☒ **1859, 1p ("In Ps") Blue (7).** Horizontal strip of four, large margins to slightly in and irregularly separated at lower left, one stamp has pre-use vertical crease, tied by two strikes of "Correos de Buenos Aires 16 Set 59" circular datestamp on blue folded cover to Rosario

A FINE STRIP ON AN IMMACULATE COVER. THIS IS THE LARGEST USED MULTIPLE OF THE ENTIRE *BARQUITOS* ISSUE. ONE OF THE MOST OUTSTANDING OF ALL BUENOS AIRES COVERS.

Ex Schatzkes and Boker E. 10,000-15,000

1859 (JANUARY) ONE-PESO ("TO RS") BLUE



98

- 98°(★) **1859, 1p ("To rs") Blue (8).** Horizontal pair, unused (no gum), three large margins, barely in along right frameline, dark shade, small thin in left stamp, otherwise Very Fine, a scarce unused multiple of the "To" Peso, ex Caspary and Boker E. 750-1,000

- 99°(★) **1859, 1p ("To rs") Indigo (8).** Vertical pair, unused (no gum), large margins except touched or slightly in at top and bottom, beautiful dark shade, tiny flaws in top margin, otherwise Very Fine, scarce unused multiple E. 750-1,000



99



100

- 100°(★) **1859, 1p ("To rs") Blue (8).** Vertical pair, unused (no gum), large margins to slightly in, horizontal crease and small faults, still Fine appearance and a very scarce unused multiple E. 500-750

- 101° **1859, 1p ("To rs") Blue (8).** Vertical pair, three clear to large margins, touched at top but frameline complete, *ponchito* cancel, dark shade, Very Fine, a choice and scarce used multiple of the "To" Peso E. 400-500



101



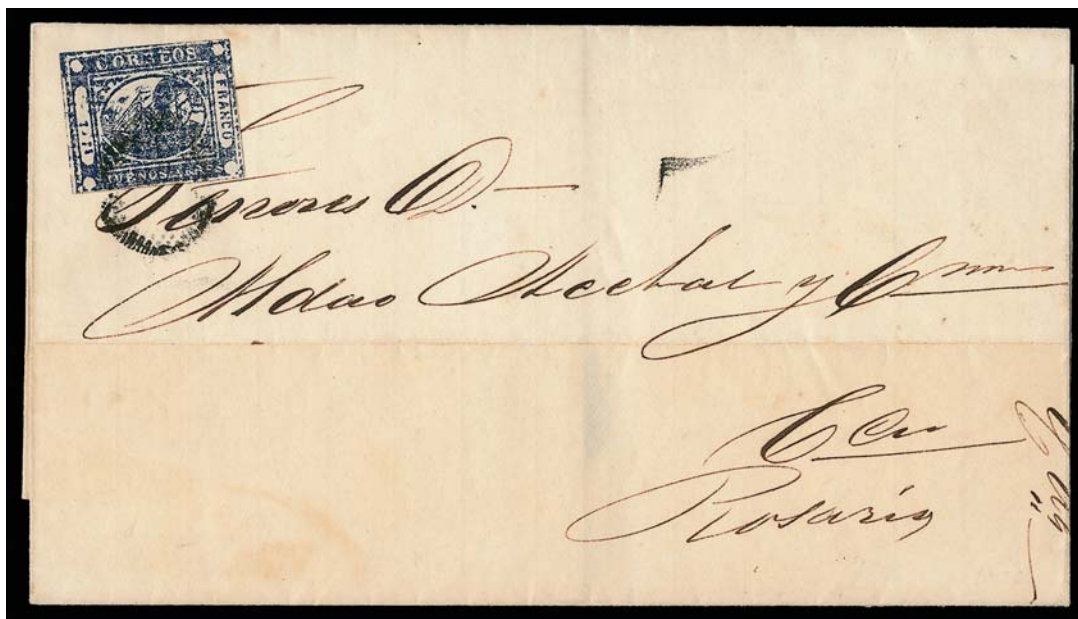
102

- 102° **1859, 1p ("To rs") Blue (8).** "Cuato rs" variety with letters partly printed, cut in, faults, rare E. 200-300



103

- 103° **1859, 1p ("To rs") Blue (8).** Vertical strip of three, ample margins to slightly in at right, *ponchito* cancels, Fine-Very Fine, the largest recorded cancelled multiple is this strip of three E. 750-1,000



104

- 104° ☒ **1859, 1p ("To rs") Blue (8).** Ample margins to slightly in, tied by *ponchito* cancel on folded cover to Rosario, docketed with Aug. 17, 1859 origin date, Very Fine, ex Schatzkes and Alemany..... E. 750-1,000



105

- 105° ☒ **1859, 1p ("To rs") Blue (8).** Huge top and bottom margins showing parts of adjoining stamps, large to clear at sides, dark shade, tied by blue "Estafeta Central" oval grid on undated folded letter to Montevideo, Uruguay, sender's routing "p Changados", slight bleed-thru of writing, Extremely Fine stamp and a very scarce use to Uruguay, ex Amundsen..... E. 1,000-1,500



106 and detail of strip

106°✉ **1859, 1p ("To rs") Blue (8).** Horizontal strip of four, lefthand stamp shows "**Cuato rs**" variety with uncleared letters, large margins to clear at bottom, beautiful dark shade, **uncancelled** on blue folded cover from Buenos Aires to Rosario, receipt docketing with Sep. 3, 1859 origin date, horizontal file fold

EXTREMELY FINE. A UNIQUE COVER BEARING AN UNCANCELLED STRIP OF FOUR OF THE "TO" PESO *BARQUITOS* ISSUE. THIS IS THE LARGEST MULTIPLE OF THIS STAMP AND THE LARGEST UNCANCELLED MULTIPLE OF THE ENTIRE *BARQUITOS* ISSUE.

Ex Gargantini and Boker (where it realized DM 13,000 in 1979) E. 15,000-20,000

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 Phone (212) 753-6421 • Fax (212) 753-6429 • E-mail: stamps@siegelauctions.com
siegelauctions.com



Scott R. Trepel
 President
 strepel
 @siegelauctions.com



John P. Zuckerman
 Senior Vice President
 jzuckerman
 @siegelauctions.com



Stephanie Chambers
 Accounts
 schambers
 @siegelauctions.com



Starr Tucker-Ortega
 Accounts
 startt
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Carlene Counihan
 Bids and Inquiries
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I've never registered with SAN, and this is the first time I've bid with Siegel. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form **with your trade references** (please, no family members or credit card companies as references). Once registered at SAN and approved by Siegel for bidding, you're ready for Step 2.

I've bid through SAN before, but this is the first time I've bid in a Siegel sale. Then you just need to be approved by Siegel. Go to stampauctionnetwork.com/siegel and click on "Update Registration" at the top. Your SAN account information will be sent to us for approval (you might be asked for other trade references). Once approved by Siegel for bidding, you can move to Step 2.



2 Using your browser for Live Internet Bidding and understanding the way it works.

Live Internet Bidding works by providing an audio feed of the auction (for anyone using Internet Explorer) and by allowing registered bidders to observe and place bids. The bidding interface shows a photo and description of the lot, the current bid (and your bidding status), and options for placing competitive bids. To join the auction, go to stampauctionnetwork.com/siegel. You can also log on at siegelauctions.com

The visual interface will work with any browser on both PC and Mac operating systems. However, the audio feed only works with Internet Explorer on a PC with ActiveX software installed. If ActiveX is not on your computer, you will have the option to install it.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

"System down" or "lost connection" events do occasionally happen. If you have any problems with Live Internet Bidding, please call 212-753-6421 for immediate assistance.



3 Using Live Internet Bidding to bid, track results and communicate with the auctioneer.

When you're logged on as a Live Internet Bidder, the screen will display buttons with bid increments. After you click on a bid amount, the auctioneer is immediately notified of your bid. Retracting a bid is usually not acceptable, so please bid carefully.

If you bid, then decide to stop, please use the "Pass" button, which appears once you've started bidding. This tells the auctioneer not to wait for another bid from you.

You can send messages to the auctioneer (for example, a request for extension). You can also track prior realizations from the bidding screen.

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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 bidding on any lot, whether directly or by or through an agent, in person, or by telephone, facsimile or any other means, the bidder acknowledges and agrees to all of the following 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 15% of the final bid ("buyer's premium"), together with any sales tax, use tax or customs duties 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 the failure to execute such bids or for any errors in the execution of such bids.

4. **Lots with numbers followed by the symbol ° are offered subject to a confidential minimum bid ("reserve"), below which the lot will not be sold. The absence of the symbol ° means that the lot is offered without a reserve. If there is no reserve, the auctioneer has sole discretion to establish a minimum opening bid and may refuse an offer of less than half of the published estimate. Any lot that does not reach its reserve or opening bid requested by the auctioneer will be announced as "passed" and excluded from the prices realized lists after the sale. The Galleries may have a direct or indirect ownership interest in any or all lots in the sale resulting from an advance of monies or goods-in-trade or a guarantee of minimum net proceeds made by the Galleries to the seller.**

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8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation within 5 years of the sale date or by Professional Stamp Experts since January 2004 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.** Buyers who wish to obtain a certificate for any item that does not have a P.F. or P.S.E. certificate (dated as above) 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 and the certification fee up to \$600.00 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 prescribed shipping costs. Buyers outside the U.S. are responsible for all customs duties.

12. **The bidder consents that any action or proceeding against it may be commenced and maintained in any court within the State of New York or in the United States District Court for the Southern District of New York, that the courts of the State of New York and United States District Court for the Southern District of New York shall have jurisdiction with respect to the subject matter hereof and the person of the bidder. The bidder agrees not to assert any defense to any action or proceeding initiated by Galleries based upon improper venue or inconvenient forum. The bidder agrees that any action brought by the bidder shall be commenced and maintained only in a Federal Court in the United States District Court for the Southern District of New York or the State Court in the county in which Galleries has its principal place of business in New York. These Terms and Conditions shall be governed by and construed in accordance with the substantive laws of the State of New York.**

SCOTT R. TREPEL, Principal Auctioneer

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Telephone (212) 577-0111

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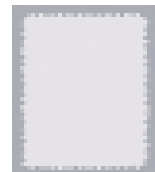

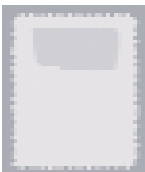
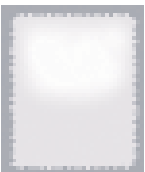
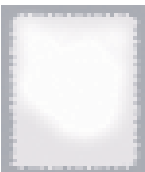
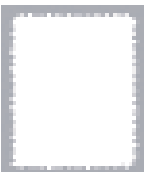
Grades, Abbreviations and Values Used in Descriptions

Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population ReportSM is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

Extremely Fine Gem (90-100): The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.
Extremely Fine (80-90): Exceptionally large/wide margins or near perfect centering.
Very Fine (70-85): Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.
Fine (60-70): Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.
Very Good (below 60): Attractive appearance, but margins or perforations cut into the design.

Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 Mint Never Hinged <i>Free from any disturbance</i>	 Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	 Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	 Part o.g. <i>Approximately half or more of the gum intact</i>	 Small part o.g. <i>Approximately less than half of the gum intact</i>	 No gum <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		Disturbed Original Gum: Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some		
1935 TO DATE	Scott Value for “Unused”					

Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz, American Air Mail Catalogue* (AAMC), *Michel, Zumstein, Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

Symbols and Abbreviations (see chart above for gum symbols)

⊞	Block	E	Essay	pmk.	Postmark	No.	Scott Catalogue Number
⊞	Cover	P	Proof	cds	Circular Datestamp	hs	Handstamp
FC	Fancy Cancel	TC	Trial Color Proof	var.	Variety	ms.	Manuscript

Chile

Chile has the distinction of being the major Perkins Bacon country in South America. Its first issue of postage stamps in 1853, its second London issue in 1855, and its third London issue in 1862 were all engraved and printed by the renowned British firm. Interspersed among these were the local Desmadryl and Gillet printings in 1854 and the Santiago Post Office printings after 1856.

The locally-produced stamps of 1854, particularly the Burnt Sienna stamps and the Lithograph stamps printed by Gillet, have always been considered the most important stamps of Chile. The Lithograph stamps are one of the great classic imperforate issues in the world, because of the wonderful transfer varieties which form the most remarkable group of lithographic varieties known to philately. These varieties resulted from folds in the transfer papers used to produce the lithographic stones. They have been studied for over a century since the astonishing discovery, almost fifty years after their production, that some Chilean imperforates had been produced by lithography. From the incredible “big squeezes,” where almost the entire denomination is missing from the bottom of the stamp, to squeezed corners and letters, there is a range of the lithographic varieties unrivaled in classic philately.

As early as 1923, a listing of the known lithographic varieties was published by Fred D. Walters of England. The great Chile collector, Joaquin Galvez, formed the largest collection of Chile up to the time of its dispersal by Corinphila in 1979. Galvez specialized in the Lithographs to the degree that he boasted having more than 400 copies, including the two recorded blocks of six.

The second major collection of Chile after World War II, aside from the general classic imperforate collections which contained substantial holdings of mostly single copies of the imperforates, was the Jean Dupont collection formed by the important Belgium collector, who was best known for his major collection of Spain. His Chile collection was auctioned by Willy Balasse in London in 1981.

The major items from the Galvez and Dupont collections were acquired by Gerhard Blank and Islander. The Blank collection was sold at auction by Christie's Robson Lowe in 1991.

The third important collection of Chile after World War II was the Helen Novy collection formed by her with the assistance of her father, B. D. Forster, a prominent collector in the United States. This collection included the greatest piece in Chile, the famous cover bearing a block of fourteen of the Lithograph. The Novy collection was purchased intact by Islander in 1967 and became the foundation of his collection of Chile classics.

In 1994 Islander decided to concentrate exclusively on the Lithographs, and the rest of his Chile collection was auctioned by Corinphila. This became the basis of the Joseph Hackmey Large Gold collection of Chile. However, the Lithographs never became available. Indeed, the Lithograph block of fourteen on cover, considered one of the greatest covers of classic imperforate philately, had been found in a Paris flea market after World War II, was acquired by Helen Novy shortly after its discovery, and has been in the Islander collection for forty years since his purchase of the Novy collection. It has never been on the open market.

CHILE

THIRD SESSION (LOTS 107-164)
THURSDAY, JUNE 5, 2008, AT 3:30 P.M.

THE ISLANDER COLLECTION OF CHILE

1854 LITHOGRAPHS (PRINTED BY H. GILLET)



107

107°(★) **1854, 5c Red Brown, Lithograph (7a).** Part original gum, three large margins and full at bottom, rich color and exceptionally fresh

VERY FINE. THE 5-CENTAVOS LITHOGRAPH IS EXCEEDINGLY RARE IN ORIGINAL-GUM CONDITION.

This is certainly one of the finest examples of the 1854 5c Lithograph with original gum.....
..... E. 1,500-2,000



108

108°(★) **1854, 5c Deep Red Brown, Lithograph (7b).** Unused (no gum), large margins, intense shade and impression on bright fresh paper

EXTREMELY FINE GEM. ONE OF THE FINEST UNUSED EXAMPLES OF THE 5-CENTAVOS LITHOGRAPH WE HAVE EVER ENCOUNTERED, POSSESSING AN EXTRAORDINARY DEPTH OF COLOR AND IMPRESSION FOR A LITHOGRAPHED ISSUE.

Looking at this stamp, it is easy to understand how Gillet was able to use lithography without anyone noticing. The government objected to the use of lithography and never authorized it, but the stamps were so expertly printed, apparently no one noticed until nearly fifty years later when stamp collectors identified the lithographed stamps..... E. 3,000-4,000



109

- 109° (★) **1854, 5c Chocolate Brown, Lithograph (7d).** Unused (no gum), ample margins to clear at bottom right, intense color in the true Chocolate Brown shade (arguably Deep Chocolate Brown), proof-like impression which gives every appearance of a recess-printed stamp
 VERY FINE. THE ONLY RECORDED UNUSED EXAMPLE OF THE 5-CENTAVOS LITHOGRAPH IN THE CHOCOLATE BROWN SHADE. A TRULY SPECTACULAR EXAMPLE OF THIS RARE "COLON" ISSUE.

Signed A. Diena. Ex Galvez E. 7,500-10,000



110

- 110° (★) **1854, 5c Orange Brown, Lithograph (7c).** Horizontal pair, unused (no gum), beautiful bright Rose Brown shade, margins mostly clear to large except at right where cut in
 THIS PAIR IS THE ONLY RECORDED UNUSED MULTIPLE OF THE 5-CENTAVOS LITHOGRAPH. AN IMPORTANT RARITY FOR THE COLLECTOR OF CLASSIC CHILE.

A careful review of major auction sales containing Chile confirmed what Islander observed over forty years of collecting; that the only unused multiple of the Lithograph issue is the pair offered here.

Ex Welckeck, Dupont and Blank..... E. 5,000-7,500

CHILE

- 111°(★) **1854, 5c Brown, Lithograph (7).** Unused (no gum), large margins almost entirely around, well clear at lower right, proof-like impression in a beautiful deep shade, tiny scissors-cut in bottom margin at left (far from design)

VERY FINE. A CHOICE AND RARE UNUSED EXAMPLE OF THE 5-CENTAVOS LITHOGRAPHED ISSUE.

Ex Welczeck and Galvez E. 1,500-2,000



111



112

- 112°(★) **1854, 5c Orange Brown, Lithograph (7c).** Unused (no gum), full to large margins, gorgeous bright shade and remarkably fresh

VERY FINE. THE 5-CENTAVOS LITHOGRAPH IS A RARE STAMP IN UNUSED CONDITION AND ESPECIALLY DESIRABLE IN THIS SUPERB QUALITY.

Ex Welczeck E. 1,500-2,000

- 113°(★) **1854, 5c Orange Brown, Lithograph (7c).** Unused (no gum), full margins all around, distinctive pastel shade (Rose Brown)

VERY FINE. A RARE UNUSED 5-CENTAVOS LITHOGRAPH IN A PLEASING ROSE BROWN SHADE.

Ex Galvez E. 1,500-2,000



113

CHILE



114



115

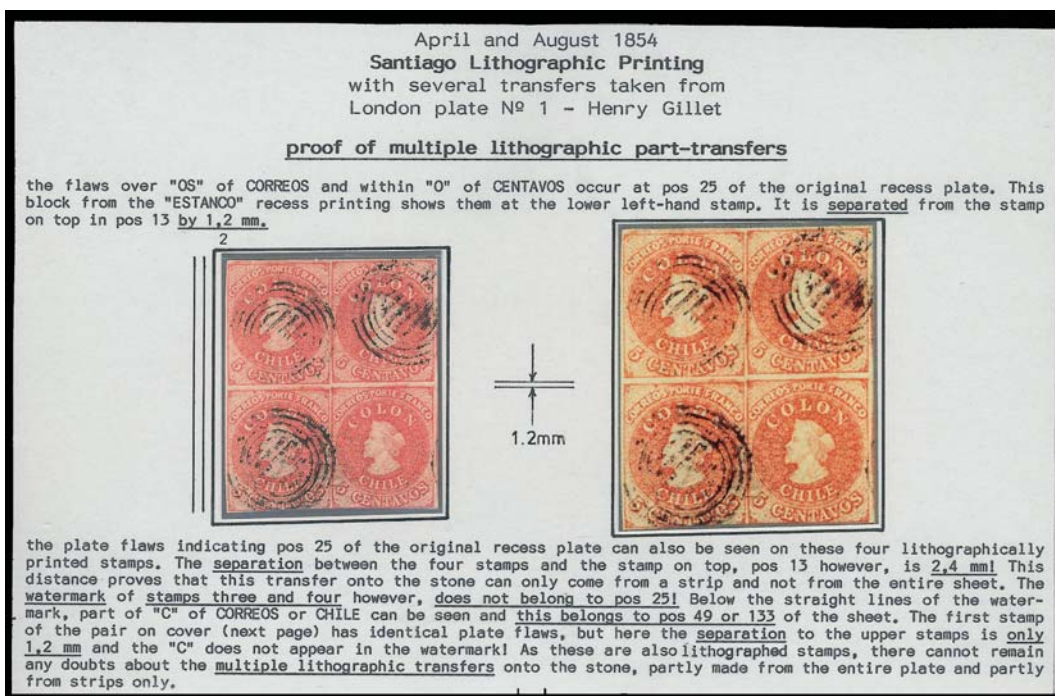


116



117EX

- 114° (★) **1854, 5c Red Brown, Lithograph (7a).** Unused (no gum), ample margins all around, small thin at top left, Very Fine appearance, scarce E. 400-500
- 115° (★) **1854, 5c Red Brown, Lithograph (7a).** Unused (no gum), ample margins to clear at left, faint diagonal crease, Fine appearance, very scarce E. 400-500
- 116° **1854, 5c Rose, Lithograph (7b shade variety).** Large to huge margins all around, distinctive bright Rose shade which is not listed in Scott but recognized by specialists, neat four-ring cancel, faint crease, Extremely Fine appearance, reported to be the only example of the 5c Lithograph in this Rose color E. 500-750
- 117° **1854, 5c Lithograph, Shade Study (7 var).** 41 stamps (five pairs), some classified by shades including Pale Brown (two singles and two pairs, one on a front only), Red Brown (nine), Deep Brown (four) and "Rose Brown" (nine singles and two pairs), also six singles and one pair with white flaws or extra frameline transfer varieties, some minor faults, generally Fine-Very Fine, it would be difficult to assemble such a high-quality representative group of these scarce Lithograph stamps.....(Photo Ex) E. 3,000-4,000



118EX

- 118° **1854, 5c Pale Brown, Lithograph, Study Group (7).** Four singles mounted on an exhibit page from the Gerhard Blank collection with block of four 5c "Estanco" recess printing, annotated to explain how the flaw in Position 25 on the engraved plate was captured in the transfer to the lithographic stone, and also that differences in the singles prove that multiple lithographic transfers were made on one of the stones (some in strips), a fascinating study, ex Blank and illustrated in his book (plate 31).....(Photo Ex) E. 750-1,000

The 1854 Lithograph Block on Cover



Lot 119

History of The 1854 Lithograph Block on Cover

The most famous item in Chilean philately is the cover bearing the block of fourteen 5-centavos Lithograph stamps. Indeed, this item is so remarkable and rare that it has been shown in the Aristocrats of Philately displays on three separate occasions (Anphilex 1971, Interphil 1976 and Ameripex 1986) and has been described by Gerhard Blank, the preeminent expert on Chile, as “the most outstanding ‘Colon’ cover of them all.”

Unlike other famous and valuable stamps, the Lithograph cover has not earned its acclaim by trading in the marketplace at record prices. In fact, it has *never* been offered at public auction, nor has it changed owners during the past forty years. The Lithograph cover’s prominence on the stage of worldwide philately has been earned exclusively on its philatelic merits, which are extraordinary. To appreciate the cover’s special qualities, it is best to begin with the remarkable story of the Lithograph issue.

THE LITHOGRAPHS PRINTED BY GILLET

Chile’s postal reform law authorizing the first postage stamps went into effect on July 1, 1853, and the first issue was engraved and printed by the British firm of Perkins, Bacon & Company. Stamps were not actually distributed through post offices, but were sold by *estancos*, local agents who were in charge of government monopolies on products such as salt, tobacco and playing cards (Blank, p. 10).

The demand for stamps was greater than expected, and supplies from Perkins Bacon were running low by the end of 1853. The government, unable to arrange its own printing operation in time, turned to two local printers, N. Desmadryl and H. Gillet of Santiago. Desmadryl was a renowned engraver and printer, and his prints from the steel plates furnished by Perkins Bacon were so skillfully executed, the impressions are arguably superior to the London prints. However, because Desmadryl was too busy with his regular business to meet the government’s demands for more stamps, the next order was given to Gillet, whose skills and experience were in lithography, not recess-printing.

Gillet tried to print from the engraved plates, but his inks and technique were ill-suited for the task. Consequently, Gillet’s recess-printed stamps were of poor quality, but the watermarked paper provided by the government was so carefully controlled, Gillet eventually had to turn over the unsatisfactory recess-printed stamps. Faced with his own failure to produce quality impressions from engraved plates, Gillet decided to switch to lithography, a printing method that was generally not favored by the government, and certainly was never authorized.

Using transfer paper, Gillet made a lithographic stone plate of 240 subjects, the number required to fill up the sheet of tightly-controlled watermarked security paper. Based on research by Gerhard Blank, we know that at least two stones were made; one from a single transfer of 240 subjects, which resulted in numerous transfer flaws, and another built up from multiple transfers, which allowed for greater control in transferring the designs. The rarity of examples of the transfer flaws indicates that the stone made from the single 240-subject transfer was not used to print many sheets.

Gillet’s Lithographs were so finely printed that they were considered to be engraved for almost fifty years. In 1898 the first report of the Lithographs was published by John N. Luff. The “squeeze” varieties were brought to Perkins Bacon in England for analysis, and it was confirmed that such flaws could only occur in stamps printed by lithography. Thus, Gillet’s “switch” finally came to light, and a major new classic imperforate issue was born.

Experts have determined that only 500 sheets of Lithograph stamps were printed. Multiples in strip form are rare, and only three blocks are known. All three are presented in this sale, including the block of fourteen on cover.

CHILE

THE 1854 LITHOGRAPH BLOCK ON COVER



119

119°⊠ **1854, 5c Red Brown, Lithograph (7a).** Horizontal block of fourteen, large even margins on three sides, touched to slightly in at left, beautiful rich color and proof-like impression, tied by multiple strikes of four-ring cancel, red "Santiago 10 Agto 54" circular datestamp on blue folded cover to Valparaiso, from the Jagerschmidt & Jullian correspondence, slight toning along horizontal fold well clear of block, which is perfect

EXTREMELY FINE. THE LARGEST AND FINEST OF THE THREE RECORDED 5-CENTAVOS LITHOGRAPH BLOCKS AND THE ONLY ONE KNOWN ON COVER. THIS ASTOUNDING COVER IS APTLY DESCRIBED BY GERHARD BLANK AS "THE MOST OUTSTANDING 'COLON' COVER OF THEM ALL" IN HIS DEFINITIVE BOOK ON THE 1853-1867 ISSUES OF CHILE. OFFERED AT PUBLIC AUCTION FOR THE FIRST TIME SINCE ITS DISCOVERY IN A PARIS FLEA MARKET SHORTLY AFTER WORLD WAR II.

The 1854 Lithograph stamps are extremely rare in multiples. Only one unused pair is recorded, and strips of three or larger are rare on or off cover. As for blocks, there are just three: 1) the block of fourteen on the cover to Valparaiso offered here; 2) block of six, ex Caspary and Galvez, offered in this sale as lot 120; and 3) block of six, ex Walters and Galvez, offered in this sale as lot 121.

This remarkable cover, bearing a block of fourteen in perfect condition and well-tied by the four-ring cancellation, was completely unknown to philatelists until shortly after World War II when it was discovered in a flea market in Paris. It was acquired by John F. Rider and then sold to Helen Novy, a collector and the daughter of another famous collector, B. D. Forster, whose pencil signature is on the back of this cover. Islander acquired it in 1967 as part of the entire Novy collection of Chile.

Exhibited in the Aristocrats of Philately displays at Anphilex 1971, Interphil 1976 and Ameripex 1986. Illustrated in Gerhard Blank's *Chile: First Issues of Postage Stamps 1853-1867*, where described as "The most outstanding 'Colon' cover of them all." ... E. 400,000-500,000



120

120°田 **1854, 5c Orange Brown, Lithograph (7c).** Vertical block of six from the top left corner of the sheet, large margins except at upper right where slightly irregular, cancelled by light strikes of four-ring target, bright color and very fresh

FINE-VERY FINE. THE FINER OF TWO RECORDED BLOCKS OF SIX. ONLY THREE BLOCKS ARE KNOWN ON OR OFF COVER, ALL OF WHICH ARE IN THE ISLANDER COLLECTION. AN IMPORTANT RARITY OF CHILE AND SOUTH AMERICA IN GENERAL.

The 1854 Lithograph stamps are extremely rare in multiples. Only one unused pair is recorded, and strips of three or larger are rare on or off cover. As for blocks, there are just three: 1) the block of fourteen on the cover to Valparaiso offered in this sale as lot 119; 2) the block of six offered here, ex Caspary and Galvez; and 3) block of six, ex Walters and Galvez, offered in this sale as lot 121.

Ex Caspary and Galvez (where it realized 12,000 Swiss francs in 1979)
 E. 15,000-20,000



121

121[°]田 **1854, 5c Red Brown, Lithograph (7a).** Vertical block of six, large margins to slightly in at sides, deep rich color, four-ring cancels, knife cut at right and small tear at left

FINE APPEARANCE. ONE OF THREE RECORDED BLOCKS OF THE 5-CENTAVOS LITHOGRAPH (ALL IN THE ISLANDER COLLECTION). AN IMPORTANT EXHIBITION ITEM.

The 1854 Lithograph stamps are extremely rare in multiples. Only one unused pair is recorded, and strips of three or larger are rare on or off cover. As for blocks, there are just three: 1) the block of fourteen on the cover to Valparaiso offered in this sale as lot 119; 2) block of six offered in this sale as lot 120, ex Caspary and Galvez; and 3) the block of six offered here, ex Walters and Galvez.

Ex Walters and Galvez E. 5,000-7,500



122

- 122° **1854, 5c Pale Brown, Lithograph (7).** Horizontal strip of four, large margins to just touched, neat strikes of four-ring cancel, lovely shade and fine impression
FINE-VERY FINE. A RARE MULTIPLE OF THE 5-CENTAVOS LITHOGRAPH AND ESPECIALLY DESIRABLE IN SOUND CONDITION.
Ex Caspary and Galvez (as a strip of five) E. 3,000-4,000



123

- 123° **1854, 5c Pale Brown, Lithograph (7).** Horizontal strip of four, large margins to just touched, light strikes of four-ring cancel, attractive shade, very faint wrinkles
FINE-VERY FINE. ONE OF THE CHOICEST STRIPS OF THE 5-CENTAVOS LITHOGRAPH EXTANT.
Strips of four or larger are rare. Blank reports that a strip of six is the second largest multiple..... E. 3,000-4,000



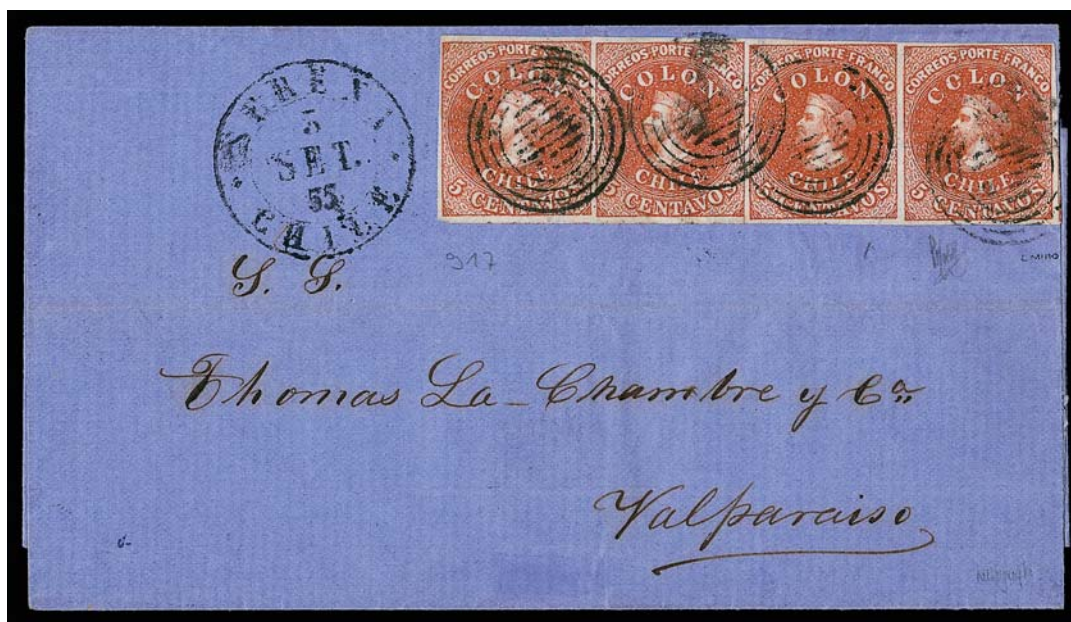
124

124° ☒ **1854, 5c Orange Brown, Lithograph (7c).** Horizontal strip of four and two pairs (one pair in a different shade) tied by four-ring cancel, red "Santiago 14 Nbre 54" circular datestamp on blue folded letter to Valparaiso, from the Jagerschmidt & Jullian correspondence, lightly toned file folds clear of stamps

VERY FINE. A SPECTACULAR AND VERY RARE MULTIPLE FRANKING OF THE 5-CENTAVOS LITHOGRAPH. ONE OF THE GREAT COVERS OF CLASSIC CHILE.

The Jagerschmidt & Jullian correspondence was the source of the famous cover with the block of fourteen offered in this sale. Blank reports that a strip of six is the second largest multiple of the 5c Lithograph.

Ex Lee E. 15,000-20,000



125

125°✉ **1854, 5c Red Brown, Lithograph (7a).** Horizontal strip of four, large margins all around, intense shade and proof-like impression, tied by four strikes of four-ring cancel, "Serena Chile 3 Set. 55" double-circle datestamp on deep blue folded cover to Valparaiso

EXTREMELY FINE GEM STRIP OF FOUR IN A WONDERFUL DEEP SHADE, USED ON A STRIKINGLY COLORFUL COVER. WITHOUT QUESTION THIS IS ONE OF THE MOST BEAUTIFUL 5-CENTAVOS LITHOGRAPH COVERS EXTANT.

Ex Burrus and Galvez (where it realized 14,000 Swiss francs in 1979) E. 7,500-10,000



126

126°✉ **1854, 5c Orange Brown, Lithograph (7c).** Horizontal strip of four, huge margins on three sides, barely in at right, bright Rose Brown shade and clear impression, cancelled by light strikes of four-ring cancel (not tied), red "Santiago 11 Obre 54" circular dates-tamp on blue folded letter to Valparaiso, from the Jagerschmidt & Jullian correspondence (the source of the famous block of fourteen on cover offered in lot 119), lightly toned file fold far from stamps

EXTREMELY FINE. A MAGNIFICENT COVER BEARING A RARE MULTIPLE OF THE 5-CENTAVOS LITHOGRAPH.

Ex Galvez E. 5,000-7,500



127

- 127° 1854, 5c Red Brown, Lithograph (7a). Horizontal pair, large margins to well clear at top, bright Rose Brown shade and fine impression, tied by "CHANARCILLO" straightline handstamp on greenish folded letter to Valparaiso, from the Jagerschmidt & Jullian correspondence, receipt docketing with Nov. 7, 1854 origin date, Extremely Fine, a scarce pair of the 5c Lithograph and rare use of Chanarcillo stampless-period straightline as a cancel on this issue, ex Dupont..... E. 2,000-3,000



128

- 128° 1854, 5c Chocolate Brown, Lithograph (7d). Large margins to barely touched at left, magnificent deep rich color, used with 1854 5c Burnt Sienna, Gillet Print (4), ample margins to slightly in at upper right, each stamp tied by four-ring cancel, "Copiapo 8 Abril 55" circular datestamp on blue folded cover to Valparaiso, sender's routing "p Vapor Peytona" (carried by ship, thus additional 5c rate)

EXTREMELY FINE. AN INCALCULABLY RARE COMBINATION OF THE ENGRAVED AND LITHOGRAPHED ISSUES ON THE SAME COVER.

In 1854 the 5c stamps were printed by Gillet in Santiago from the engraved plates and from lithographic stones. However, the two different printings are rarely seen used together. On this cover, the Lithograph was probably applied first, then at a later point (at the post office?) the engraved stamp was applied for the ship rate. E. 10,000-15,000



129



130



131

- 129° 1854, 5c Deep Yellowish Brown, Lithograph (7a shade variety). Large to huge margins, extraordinary deep shade and heavily-inked impression, tied by light strike of four-ring cancel, red "Santiago 15 Mayo 55" circular datestamp on blue cover to Valparaiso, lightly toned file fold, Extremely Fine, a very scarce shade and attractive cover E. 1,000-1,500
- 130° 1854, 5c Red Brown, Lithograph (7a). Large margins to clear at top right, rich color, tied by four-ring cancel, red "Santiago 14 Sbre 54" circular datestamp on greenish folded letter to Valparaiso, Very Fine, a choice stamp and cover, ex Caspary, signed Holcombe E. 750-1,000
- 131° 1854, 5c Orange Brown, Lithograph (7c). Large margins to clear at upper right, bright shade, tied by lightly struck four-ring cancel, faint "Copiapo 6 Dbre 54" circular datestamp on blue folded cover to Valparaiso, Very Fine E. 400-500

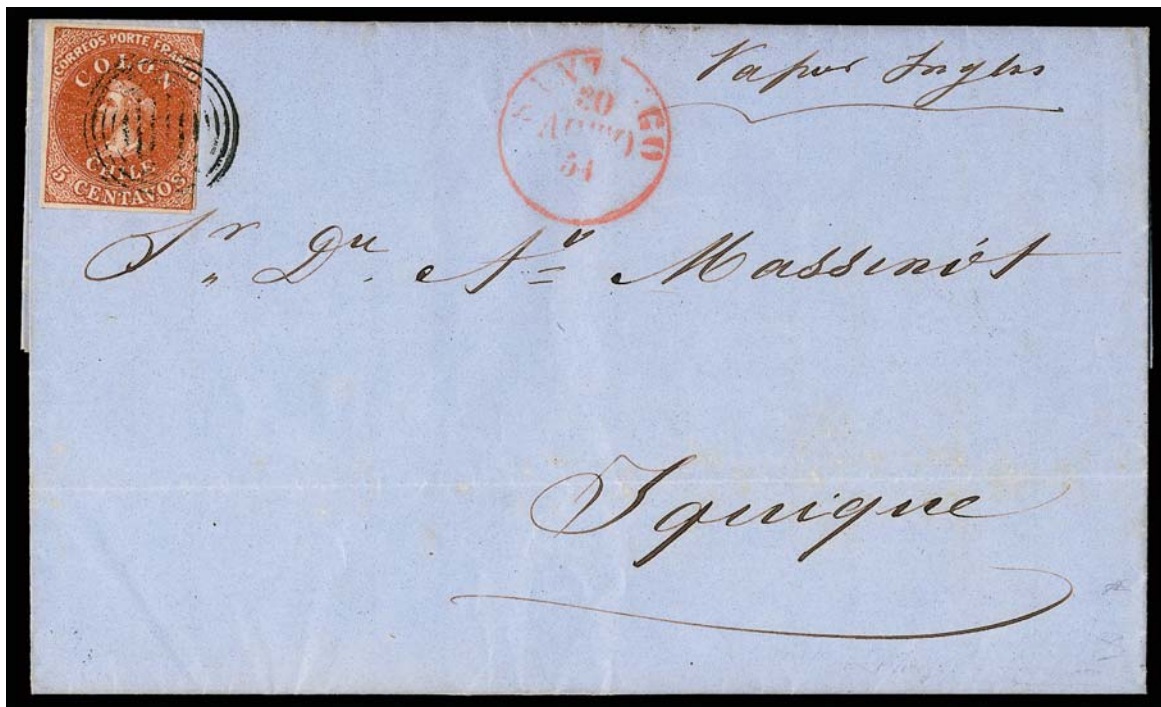


132

- 132° ☒ **1854, 5c Red Brown, Lithograph (7a).** Large margins to clear at bottom right, beautiful shade and impression, tied by four-ring cancel, red "Santiago 14 Nbre 54" circular datestamp on small cover **to Bordeaux, France**, sender's routing "*Par panama et l'angleterre*", red two-line "PANAMA/TRANSIT" handstamp, red London transit backstamp (Jan. 1, 1855), Calais transit datestamp and Bordeaux receiving backstamp, "21" decimes due handstamp, minor edgewear and toned spots

VERY FINE. AN EXTREMELY RARE USE OF THE 5-CENTAVOS LITHOGRAPH ON COVER TO A EUROPEAN DESTINATION.

The 5c Lithograph paid the internal rate, and all other transit postage was collected from the addressee in France. Islander acquired this cover in a 1962 auction and has seen just one other cover to Europe with the Lithograph issue. E. 7,500-10,000



133

- 133° ☒ **1854, 5c Red Brown, Lithograph (7a).** Large margins to clear at right, gorgeous deep rich color, tied by four-ring cancel, red "Santiago 20 Agto 54" circular datestamp on blue folded letter **to Iquique, Peru**, sender's routing "*Vapor Ingles*", stamp has knife cut in lower right margin, still Very Fine, choice and scarce use to another country..... E. 750-1,000



134

- 134° ☒ **1854, 5c Red Brown, Lithograph (7a).** Bright Rose Brown shade, full to large margins, tied by four-ring cancel, red "Valparaiso 29 Obre" circular datestamp on folded cover **to Lima, Peru**, 1859 receipt docketing, Very Fine, late use of the Lithograph and scarce use to another country E. 750-1,000

LITHOGRAPHIC TRANSFER FLAWS

The 1854 Lithographs were printed from two stones; one made from a single 240-subject transfer, and the other from multiple transfers. The large 240-subject transfer, using ultra-thin lithographic transfer paper, must have been difficult to execute, and the result was a large number of folds which produced a range of “squeezes” in the printed impressions. The presence of the transfer flaws is what led to the proper identification of the Lithographs almost fifty years after they were issued. These are among the most striking printing varieties in classic philately, and all of them are rare.



135

135°✉ **1854, 5c Red Brown, Lithograph, “Big Squeeze” Transfer Flaw (7 var).** Galvez Type 1 (Blank 5/Vt 1/2), large margins to barely in at top, tied by lightly-struck four-ring cancel, red “Valparaiso 11 Nbre 54” circular datestamp on blue folded cover to Santiago, file folds and small tape stains clear of stamp

VERY FINE. THE ONLY RECORDED EXAMPLE OF THE “BIG SQUEEZE” LITHOGRAPHIC TRANSFER FLAW USED ON COVER. ONE OF THE GREATEST ITEMS OF CHILEAN PHILATELY AND ONE OF THE MOST STRIKING PLATE VARIETIES AMONG ALL CLASSIC ISSUES.

Ex Galvez. Illustrated in Blank book (plate 21) E. 40,000-50,000



135 detail of stamp



136

- 136° **1854, 5c Red Brown, Lithograph, "Big Squeeze" Transfer Flaw (7 var).** Galvez Type 3 (Blank 5/Vt 1/3), large margins all around, lightly-struck four-ring cancel well away from the key part of the impression at bottom

EXTREMELY FINE GEM EXAMPLE OF THIS REMARKABLE LITHOGRAPHIC TRANSFER FLAW, IN WHICH ALMOST ALL OF THE WORD "CENTAVOS" IS MISSING AND THE STAMP IS NEARLY SQUARE. UNDOUBTEDLY ONE OF THE FINEST OF THE FEW IN EXISTENCE. A SUPERB STAMP FOR THE CONNOISSEUR.

Ex Walters, Caspary and Galvez. Illustrated in Blank book (plate 21). E. 20,000-30,000



137

- 137° **1854, 5c Red Brown, Lithograph, "Big Squeeze" Transfer Flaw (7 var).** Galvez Type 1 (Blank 5/Vt 1/2), full to large margins, four-ring cancel well away from the key part of the impression at bottom, tiny corner crease at bottom right

EXTREMELY FINE EXAMPLE OF THIS REMARKABLE LITHOGRAPHIC TRANSFER FLAW, IN WHICH ALMOST ALL OF THE WORD "CENTAVOS" IS MISSING AND THE STAMP IS NEARLY SQUARE.

Ex Galvez E. 15,000-20,000



138

138° **1854, 5c Red Brown, Lithograph, “Big Squeeze” Transfer Flaw (7 var).** Galvez Type 2 (Blank 5/Vt 1/1), three full to large margins, touched at right, four-ring cancel does not obscure transfer flaw at bottom

VERY FINE. A CHOICE SOUND EXAMPLE OF THIS RARE AND STRIKING LITHOGRAPHIC TRANSFER FLAW, IN WHICH ALMOST ALL OF THE WORD “CENTAVOS” IS MISSING AND THE STAMP IS NEARLY SQUARE.

Ex Galvez E. 10,000-15,000



139

139° **1854, 5c Red Brown, Lithograph, “Big Squeeze” Transfer Flaw (7 var).** Galvez Type 2 (Blank 5/Vt 1/1), three clear to large margins, in at left, four-ring cancel

A FINE EXAMPLE OF THE “BIG SQUEEZE” LITHOGRAPHIC TRANSFER FLAW, IN WHICH ALMOST ALL OF THE WORD “CENTAVOS” IS MISSING.

A remarkable variety E. 5,000-7,500

- 140° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/2, “Chile” and “C” of “Centavos” **squeezed**, large margins all around, rich color, four-ring cancel, Extremely Fine, ex Caspary E. 1,000-1,500



140



141

- 141° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/2, “Chile” and “C” of “Centavos” **squeezed**, full to large margins all around, rich color, light four-ring cancel, Extremely Fine, ex Caspary..... E. 1,000-1,500

- 142° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/3, “5” and “Chile” **squeezed**, ample to large margins, four-ring cancel, Very Fine E. 1,000-1,500



142



143

- 143° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/5, “Ch” of “Chile and “ta” of “Centavos” **squeezed**, ample to large margins, four-ring cancel, Extremely Fine, ex Walters and Caspary, illustrated in Blank book (plate 22)..... E. 1,000-1,500



144

- 144° ☒ **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/6, “Chi” of “Chile” squeezed, large margins to clear at left, tied by four-ring cancel, red “San Felipe 14 Agot 55” circular datestamp on greenish folded letter to Valparaiso, file fold clear of stamp, neatly docketed

VERY FINE. EXAMPLES OF THE LITHOGRAPHIC TRANSFER FLAWS ARE EXTREMELY RARE ON COVER. AN IMPORTANT ITEM FOR THE SPECIALIST.

Ex Galvez E. 3,000-4,000



145



146



147

- 145° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 2/8, “Chile” and “o” of “Centavos” squeezed, ample margins to slightly in at right, rich color, four-ring cancel, Fine E. 500-750
- 146° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/2, “os” of “Centavos” squeezed, ample to large margins, four-ring cancel, Very Fine E. 1,000-1,500
- 147° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/2, “5” and “Centavos” squeezed, ample margins to slightly in at right, four-ring cancel, couple scissors-cuts and corner crease, otherwise Fine E. 500-750



148

- 148°(★) **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/3, “vos” of “Centavos” **squeezed**, unused (no gum), large margins at top and bottom, close but clear margins at sides, trivial thin spot, horizontal crease

FINE APPEARANCE. AN EXCEEDINGLY RARE UNUSED EXAMPLE OF THE 5-CENTAVOS LITHOGRAPH WITH TRANSFER FLAW.

An unused example of the 5c Lithograph with another type of transfer flaw (Blank 5/Vt 5/16) was recently sold by David Feldman S.A. for €20,000 (*four times* the printed estimate). It was described as the only known unused example of that particular transfer flaw. The stamp offered here is probably the only unused example of 5/Vt 3/3 extant, and unused Lithographs with any of the transfer flaws are great rarities.

Ex Galvez..... E. 3,000-4,000



149



150



151

- 149° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/3, “vos” of “Centavos” **squeezed**, ample to large margins including part of adjoining stamp below which shows another transfer flaw (Blank 5/Vt 5/16), rich color, four-ring cancel, Extremely Fine, ex Blank and illustrated in his book (plate 23)..... E. 1,000-1,500
- 150° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/3, “vos” of “Centavos” **squeezed**, ample to large margins, four-ring cancel, Very Fine, illustrated in Blank book (plate 23) E. 1,000-1,500
- 151° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/3, “vos” of “Centavos” **squeezed**, large margins to clear, rich color, four-ring cancel, small thin and tiny tear in the same place at upper left, really very trivial, still Very Fine E. 500-750



152



153

- 152° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/9-10, horizontal pair, left stamp "Ce" of "Centavos" squeezed, right stamp "Chi" of "Chile" and "o" of "Centavos" squeezed, full to large margins all around, rich color, four-ring cancel, vertical crease along frameline of left stamp, otherwise Very Fine, ex Blank and illustrated in his book (plate 23) E. 1,000-1,500
- 153° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/11, "os" of "Centavos" squeezed, left stamp in horizontal pair, right stamp also shows a slight squeeze above "Porte", large margins all around, four-ring cancels, rich color, Extremely Fine Gem, a superb example of this scarce transfer flaw E. 1,000-1,500



154

- 154° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 3/16, "Centa" squeezed, large margins to clear, four-ring cancel clear of bottom, slight crease in margin only at upper right (clear of design), Very Fine . E. 1,000-1,500



155



156

- 155° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 5/2, "reos" of "Correos" and "F" of "Franco" squeezed, full even margins, four-ring cancel, Very Fine, illustrated in Blank book (plate 25) E. 1,000-1,500
- 156° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 5/15-16, two singles, left stamp "c" of "Franco" squeezed and right stamp "Correos Porte" squeezed, large margins, four-ring cancels, Very Fine, illustrated in Blank book (plate 25) E. 1,000-1,500



157

- 157° ☒ **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 6/5, **bottom right corner squeezed**, large margins to clear at top, tied by four-ring cancel, red "Valparaíso 2 Dbre 54" circular datestamp on folded cover to Santiago, file fold clear of stamp, neatly docketed

VERY FINE. EXAMPLES OF THE LITHOGRAPHIC TRANSFER FLAWS ARE EXTREMELY RARE ON COVER. AN IMPORTANT ITEM FOR THE SPECIALIST.

Illustrated in Blank book (plate 26) E. 3,000-4,000



158



159



160

- 158° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 6/6, "r" of "Franco" and upper right corner squeezed, large margins to touched, lightly cancelled, Fine, a subtle but scarce transfer flaw..... E. 300-400
- 159° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 6/14, **bottom right corner squeezed**, full margins all around, rich color, four-ring cancel, Very Fine, ex Walters E. 750-1,000
- 160° **1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var).** Blank 5/Vt 8/18, **top of design missing**, large margins, light four-ring cancel, Extremely Fine..... E. 1,000-1,500



161



162



163

- 161° 1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var). Blank 5/Vt 8/18, **top of design missing**, ample margins, four-ring cancel, Very Fine, similar to the previous but not exactly the same..... E. 750-1,000
- 162° 1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var). Blank 5/Vt 8/18, **top of design missing**, close but clear margins, four-ring cancel, Fine, scarce variety E. 750-1,000
- 163° 1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var). Part of **extra frameline at bottom left**, large margins, four-ring cancel, Extremely Fine..... E. 400-500



164

- 164° 1854, 5c Red Brown, Lithograph, Transfer Flaw (7 var). Part of **extra frameline at bottom left**, large even margins, tied by four-ring cancel, red "Santiago 12 Nbre 54" circular datestamp on greenish folded cover to Valparaiso, Extremely Fine..... E. 750-1,000

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Colombia

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Lots 165-204

Pre-Sale Viewing—Monday-Wednesday 10-4 and by appointment

Robert A. Siegel

AUCTION GALLERIES, INC.

60 EAST 56TH STREET, 4TH FLOOR, NEW YORK, N.Y. 10022
Phone (212) 753-6421 • Fax (212) 753-6429 • E-mail: stamps@siegelauctions.com

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Robert A. Siegel

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siegelauctions.com



Scott R. Trepel
President
strepel
[@siegelauctions.com](http://siegelauctions.com)



John P. Zuckerman
Senior Vice President
jzuckerman
[@siegelauctions.com](http://siegelauctions.com)



Stephanie Chambers
Accounts
schambers
[@siegelauctions.com](http://siegelauctions.com)



Starr Tucker-Ortega
Accounts
starrt
[@siegelauctions.com](http://siegelauctions.com)



Carlene Counihan
Bids and Inquiries
carlene
[@siegelauctions.com](http://siegelauctions.com)

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The following means are available for placing bids:

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2) Live Internet Bidding: Instructions for participating as a Live Internet Bidder are provided on the page opposite.

3) Phone Bidding: Bidders can be connected to the sale by phone and bid through a member of staff. Requests for phone bidding are subject to approval (please contact our office at least 24 hours before the sale). A signed Bid Form is required.

4) Absentee Bids. All bids received in advance of the sale, either by mail, fax, phone, e-mail or internet, are Absentee Bids, which instruct the auctioneer to bid up to a specific amount on one or more lots in the sale. Absentee Bids sent by phone, fax or e-mail should arrive at least one hour prior to the start of the sale session. Bids entered through Live Internet Bidding will be visible to the auctioneer during the sale. Written bids should be entered legibly on the Bid Form in the sale catalogue. E-mail and internet bids should be carefully typed and double-checked. All new bidders must provide references. We recommend calling or e-mailing to confirm that Absentee Bids sent by mail, fax or e-mail have been received and entered.

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This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.

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I've never registered with SAN, and this is the first time I've bid with Siegel. Go to stampauctionnetwork.com/siegel and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form **with your trade references** (please, no family members or credit card companies as references). Once registered at SAN and approved by Siegel for bidding, you can move to Step 2.

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2 Using your browser for Live Internet Bidding and understanding the way it works.

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The visual interface will work with any browser on both PC and Mac operating systems. However, the audio feed only works with Internet Explorer on a PC with ActiveX software installed. If ActiveX is not on your computer, you will have the option to install it.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

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If you bid, then decide to stop, please use the "Pass" button, which appears once you've started bidding. This tells the auctioneer not to wait for another bid from you.

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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 the failure to execute such bids or for any errors in the execution of such bids.

4. **Lots with numbers followed by the symbol ° are offered subject to a confidential minimum bid ("reserve"), below which the lot will not be sold. The absence of the symbol ° means that the lot is offered without a reserve. If there is no reserve, the auctioneer has sole discretion to establish a minimum opening bid and may refuse an offer of less than half of the published estimate. Any lot that does not reach its reserve or opening bid requested by the auctioneer will be announced as "passed" and excluded from the prices realized lists after the sale. The Galleries may have a direct or indirect ownership interest in any or all lots in the sale resulting from an advance of monies or goods-in-trade or a guarantee of minimum net proceeds made by the Galleries to the seller.**

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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. **Credit cards are not accepted as payment.**

7. If the purchase price has not been paid within the time limit specified above, nor lots taken up within 7 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 30 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. A fee of \$250.00 per check will be charged for each check returned for insufficient funds.

8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation within 5 years of the sale date or by Professional Stamp Experts since January 2004 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.** Buyers who wish to obtain a certificate for any item that does not have a P.F. or P.S.E. certificate (dated as above) 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 and the certification fee up to \$600.00 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 prescribed shipping costs. Buyers outside the U.S. are responsible for all customs duties.

12. **The bidder consents that any action or proceeding against it may be commenced and maintained in any court within the State of New York or in the United States District Court for the Southern District of New York, that the courts of the State of New York and United States District Court for the Southern District of New York shall have jurisdiction with respect to the subject matter hereof and the person of the bidder. The bidder agrees not to assert any defense to any action or proceeding initiated by Galleries based upon improper venue or inconvenient forum. The bidder agrees that any action brought by the bidder shall be commenced and maintained only in a Federal Court in the United States District Court for the Southern District of New York or the State Court in the county in which Galleries has its principal place of business in New York. These Terms and Conditions shall be governed by and construed in accordance with the substantive laws of the State of New York.**

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Grades, Abbreviations and Values Used in Descriptions

Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population ReportSM is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

Extremely Fine Gem (90-100): The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.

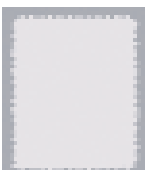

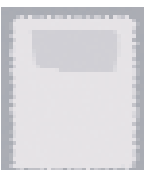
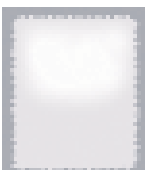
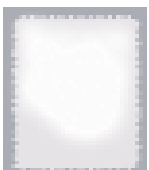
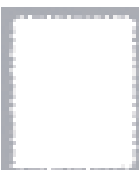
Extremely Fine (80-90): Exceptionally large/wide margins or near perfect centering.

Very Fine (70-85): Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.

Fine (60-70): Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.

Very Good (below 60): Attractive appearance, but margins or perforations cut into the design.

Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 Mint Never Hinged <i>Free from any disturbance</i>	 Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	 Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	 Part o.g. <i>Approximately half or more of the gum intact</i>	 Small part o.g. <i>Approximately less than half of the gum intact</i>	 No gum <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		Disturbed Original Gum: Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some		
1935 TO DATE	Scott Value for “Unused”					

Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz*, *American Air Mail Catalogue* (AAMC), *Michel*, *Zumstein*, *Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

Symbols and Abbreviations (see chart above for gum symbols)

⊞	Block	E	Essay	pmk.	Postmark	No.	Scott Catalogue Number
⊞	Cover	P	Proof	cds	Circular Datestamp	hs	Handstamp
FC	Fancy Cancel	TC	Trial Color Proof	var.	Variety	ms.	Manuscript

Colombia

Colombia is an excellent example of a classic imperforate country where there can be at most two major collections at any moment in time. Indeed, if postal history is considered important, there can barely be one major collection, because of the scarcity of early covers bearing Colombian stamps. Until well after World War II, the major Colombia collections had very few covers, but instead concentrated on multiples, the rare tête-bêche and se-tenant errors, and cancellations on individual stamps.

Prior to World War II, Thomas William Hall, although better known for his Peru collection, had a substantial holding of Colombia, which formed the basis of the Saul Newbury collection. The Newbury collection was by far the finest Colombia collection up to the time of its sale in 1955 to a South American stamp dealer named Rachitoff, who sold it to the Luder family of Corinphila. Corinphila offered most of the Newbury collection at auction in 1956. They also sold parts of the Newbury collection to Jacobo Neuberger, which formed the basis of his Colombia collection.

The other major holding of Colombia in the 1940's and 1950's was the Federico Larsen collection, which was formed in Colombia and sold at auction by Corinphila in 1960. The Newbury and Larsen collections became the basis of all subsequent collections, including the most important, the "Gordon N. John" collection and the Hugo Goeggel collection. Aside from covers, which were not prevalent in the Newbury and Larsen collections, remarkably little has surfaced in the past fifty years. Most of the major Islander pieces can be traced back to these two collections, while the covers were acquired one at a time over thirty years. No other collection of 1859 First Issue covers has ever come close to the Islander collection.

The most comprehensive and accurate reference to the stamps and covers of Colombia is Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue*, published by the Colombian Philatelic Research Society. We have referred to the Bortfeldt handbook throughout this sale catalogue. Page numbers refer to the hardbound edition.

FOURTH SESSION (LOTS 165-204)

FRIDAY, JUNE 6, 2008, AT 1:30 P.M.

THE ISLANDER COLLECTION OF COLOMBIA

1859 FIRST ISSUE



165



166



167

- 165° TC **1859, 2½c Brown, Trial Color Plate Proof (1TC).** Large margins, rich color, Extremely Fine, scarce proof E. 200-300
- 166° TC **1859, 10c Green, Trial Color Plate Proof (4TC).** Large margins, small spot at bottom, couple tiny imperfections, otherwise Very Fine, scarce E. 200-300
- 167° TC **1859, 10c Light Blue, Trial Color Plate Proof (4TC).** Ample margins, faint stain, couple tiny imperfections, otherwise Very Fine, scarce..... E. 150-200



168EX

- 168° **1859, 2½c-1p First Issue Study Collection (1-7).** Small stockbook, some loose cards and auction lot sheets containing more than **400 stamps**, some in multiples, every denomination and shade represented including some very scarce examples, approximately 100 mixed denominations are arranged by cancellation, including some beautiful strikes and colored markings, the other 300 or so stamps are arranged by denomination and shades, including the following approximate quantities (unused/used): 2½c (32/16), 5c Stone A Violet shades (16/22) and Stone B Blue shades (19/8), 10c (25/13, including scarce Chocolate shades), 20c (60/32) and 1p (52/8, including five on bluish paper), a few of the highlights are shown above, including scarce unused single and used strip of three of the 5c Reddish Violet Stone A, 5c & 10c early shades tied on piece, 10c Chocolate pair, 20c Stone A block, 1p single on bluish paper, and 1p blocks (one on unusual grayish paper), some degree of small faults to be expected, but overall this is far above the typical Colombia First Issue condition with many superb stamps throughout, a rare opportunity to acquire Islander's working study collection, representing 40 years of selection from important sales.....(Photo Ex) E. 7,500-10,000

2½-CENTAVOS



169° ★ **1859, 2½c Olive Green (1b).** Positions 51-55, horizontal strip of five with full corner sheet margins, original gum, large margins all around, rich color, usual gum creasing, negligible small thin between two stamps at left

EXTREMELY FINE. A VERY RARE ORIGINAL-GUM MULTIPLE OF THE 1859 2½-CENTAVOS OLIVE GREEN.

Illustrated as part of plate reconstruction in Bortfeldt handbook (page 19). Ex Boker
 E. 1,500-2,000



170

170°(★)田 1859, 2½c Yellow Green (1a). Positions 7-11 thru 51-55, block of 25 from the right side of the sheet, large margins including sheet margins, unused (no gum), bright shade, faint creases, small tear in right sheet margin, couple thin spots

VERY FINE APPEARANCE. THIS IS THE LARGEST RECORDED MULTIPLE OF THE 1859 2½-CENTAVOS, OF WHICH VERY FEW UNUSED BLOCKS ARE KNOWN. A SPECTACULAR EXHIBITION ITEM AND IMPORTANT ARTIFACT OF CLASSIC COLOMBIAN PHILATELY.

The Bortfeldt handbook (page 18) mentions the existence of unused blocks "up to 25 stamps," referring to this block, which is the only one known of its size.

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



171

- 171°田 **1859, 2½c Olive Green (1b).** Block of four, large margins, cancelled by "HONDA/FRANCA" oval, beautiful color and impression, corner crease and a few very slight thin spots, Extremely Fine appearance, the Bortfeldt handbook (page 18) mentions used blocks of six (one known) and four (two known), but this block cancelled by the Honda oval is not noted E. 1,000-1,500



172

- 172° **1859, 2½c Green (1).** Horizontal strip of six, large margins almost all around but touched at bottom where misaligned transfers are shifted downward, beautiful bright color, cancelled by two clear strikes of Medellin Nov. 10, 1859 framed receiving date-stamp in blue, corner crease and small sealed tear at top, still Very Fine, a rare multiple, the Bortfeldt handbook (page 18) shows a strip of six and block of six as the two largest used multiples, this strip of equal size is not mentioned, ex Burrus E. 1,000-1,500

5-CENTAVOS



173

173° ★田 **1859, 5c Blue Violet (3c).** Vertical block of ten from **Stone A (First Stone)**, original gum, sheet margins at top and bottom, large to clear at sides, distinctive shade — not a Reddish Violet but clearly the Blue Violet associated with the Stone A printings — slight lightning-shaped creasing attributable to gum, two bottom stamps have small thins

VERY FINE. THIS IS THE ONLY RECORDED UNUSED MULTIPLE FROM STONE A, WHICH IS SIGNIFICANT BECAUSE THIS WAS THE FIRST STONE USED TO PRINT THE 5-CENTAVOS FIRST ISSUE AND UNUSED EXAMPLES FROM STONE A ARE RARE IN ANY FORM. THIS REMARKABLE BLOCK WAS VIRTUALLY UNKNOWN TO SPECIALISTS UNTIL IT EMERGED IN EUROPE IN 1980. ONE OF THE GREAT ITEMS OF COLOMBIA AND OF SOUTH AMERICAN PHILATELY IN GENERAL.

The Bortfeldt handbook (page 27) illustrates the Stone A used block of ten offered in the following lot (same positions) and alludes to the block offered here: "It is said, but not confirmed, that a similar strip [block] exists in mint condition."..... E. 20,000-30,000



174

174°田 **1859, 5c Violet (3).** Vertical block of ten from **Stone A (First Stone)**, top sheet margin and large margins all around, distinctive Reddish Violet shade associated exclusively with Stone A printings, neat “Choconta” manuscript cancel, a couple tiny imperfections

VERY FINE. THIS USED BLOCK OF TEN AND THE ORIGINAL-GUM BLOCK OF TEN OFFERED IN THE PREVIOUS LOT ARE THE TWO LARGEST RECORDED MULTIPLES FROM STONE A, THE FIRST STONE USED TO PRINT THE 5-CENTAVOS 1859 ISSUE. ONE OF THE RAREST AND MOST OUTSTANDING MULTIPLES OF CLASSIC COLOMBIAN PHILATELY.

The Bortfeldt handbook (page 27) illustrates this used block of ten from Stone A and alludes to the original-gum block offered in the previous lot (same positions). Regarding this block, Bortfeldt states: “From the first stone, the largest multiple known is this vertical strip [block] of $2 \times 5 = 10$ stamps, in used condition (cancelled CHOCONTA).” The only other recorded used blocks from Stone A are two blocks of four with the same “Choconta” cancellation.

Ex Caspary and Wickersham..... E. 10,000-15,000



175

175°★田 **1859, 5c Blue (2).** Positions 3-4/14-15/23-26/34-37/45-48, block of 16 from the left side of **Stone B**, original gum, sheet margins on three sides, slightly in at right, usual gum creasing, thin spot breaks paper in one stamp at right, a few other tiny imperfections

VERY FINE. THIS IS THE LARGEST RECORDED BLOCK OF THE 5-CENTAVOS FIRST ISSUE IN THE BLUE SHADE. ONE LARGER BLOCK FROM STONE B IS KNOWN IN THE VIOLET BLUE SHADE.

When this block was part of the Larsen collection, the block of four at upper left, containing the inverted transfer Position 13, was still attached. It was cut out to be sold separately. The remaining block of sixteen is still the largest multiple in Blue, and, relative to all 5c multiples, it is second only to the block of 40 with the hole-punched Position 38 "50" error, which is the Blue Violet shade.

Ex Larsen (as a block of 20) and Londoño (in its present form)..... E. 3,000-4,000



176

176° ★ 田 **1859, 5c Blue (2).** Stone B, Positions 18-22/29-33, horizontal block of ten, original gum, large margins including part of right sheet margin, beautiful fresh color and paper, couple small faint thin specks, usual gum creasing

EXTREMELY FINE. A HANDSOME AND SCARCE ORIGINAL-GUM BLOCK OF THE 5-CENTAVOS 1859 FIRST ISSUE FROM STONE B.

Ex Londoño E. 2,000-3,000

5-CENTAVOS TÊTE-BÊCHE ERROR



177

177° ★ **1859, 5c Blue Violet, Tête-Bêche Pair (3a).** Stone B, Positions 42-43, horizontal pair, original gum, large margins to clear, couple vertical gum creases and two tiny thin specks in margin

VERY FINE APPEARANCE. A CHOICE EXAMPLE OF THE 5-CENTAVOS TÊTE-BÊCHE ERROR.

The shade of this tête-bêche pair is distinctly more violet than the typical Blue. There is no tête-bêche multiple in the Reddish Violet shade, which only comes from Stone A (the inverted transfers were on Stone B).

Ex Caspary E. 5,000-7,500

“50” CENTAVOS TRANSFER ERROR



178

178° **1859, 5c Blue, “50” centavos instead of “5” Transfer Error (2b).** Stone B, Position 38, ample to large margins all around, lightly struck “(BU)GA/(FRANCA)” oval cancel leaving “50” error denominations completely visible, excellent color and entirely sound

EXTREMELY FINE. THIS IS THE FINEST OF THE FIVE RECORDED EXAMPLES OF THE “50” CENTAVOS TRANSFER ERROR. ONE OF THE GREAT RARITIES OF SOUTH AMERICAN PHILATELY.

On Stone B of the 5-centavos a transfer of the 20-centavos was erroneously placed in Position 38. The “2” of the “20” was corrected to a “5,” but the “0” was not removed, producing a “50” centavos denomination. After postal officials became aware of the error, they defaced the “50” centavos stamp by punching out the center of Position 38 in the remaining printed sheets. This explains the rarity of this error.

The Bortfeldt handbook illustrates all five known examples of the rare “50” centavos transfer error. The stamp offered here is believed to be the only sound four-margin example known.

Ex Thomas William Hall, Newbury and Neuberger. E. 15,000-20,000

“50” CENTAVOS TRANSFER ERROR



179

179°

1859, 5c Gray Blue, “50” centavos instead of “5” Transfer Error (2b). Stone B, Position 38, large margins to clear at right, cancelled by “(BOG)OTA” oval leaving “50” error denominations completely visible, pastel shade, slight crease at upper left, small thins and couple other tiny imperfections

VERY FINE APPEARANCE. ONLY FIVE EXAMPLES OF THE “50” CENTAVOS TRANSFER ERROR ARE RECORDED. ONE OF THE GREAT RARITIES OF SOUTH AMERICAN PHILATELY.

On Stone B of the 5-centavos a transfer of the 20-centavos was erroneously placed in Position 38. The “2” of the “20” was corrected to a “5,” but the “0” was not removed, producing a “50” centavos denomination. After postal officials became aware of the error, they defaced the “50” centavos stamp by punching out the center of Position 38 in the remaining printed sheets. This explains the rarity of this error.

The Bortfeldt handbook illustrates all five known examples of the rare “50” centavos transfer error. This is the only example in the distinctive Gray Blue shade, which is more violet than the typical Blue. No example is known in the Reddish Violet, which only comes from Stone A (the “50” transfer error was on Stone B).

Ex Newbury and Meyer E. 7,500-10,000



180

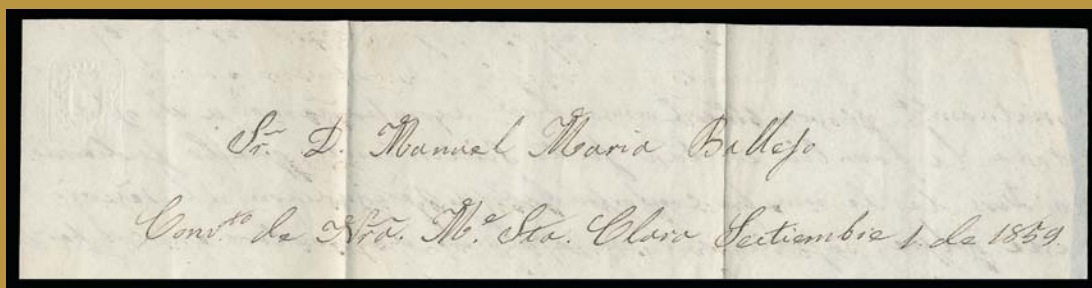
180° ☒ **1859, 5c Blue Violet, 10c Red Brown, 20c Blue (3c, 4, 6).** Three different values of the First Issue, each with full to large margins, bright fresh colors, tied by two perfect bold strikes of "BOGOTÁ" oval handstamp on blue folded cover to Ambalema, "Mauricio Rizo, Bogota" double-oval sender's handstamp, receipt docketing "1859, Mauricio Rizo, Diciembre 19", file fold far from stamps

EXTREMELY FINE. ONE OF TWO RECORDED COLOMBIA FIRST ISSUE COVERS BEARING THREE DIFFERENT DENOMINATIONS. THE QUINTESSENTIAL COMBINATION OF QUALITY, RARITY AND PHILATELIC IMPORTANCE.

This cover is illustrated in Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue 1859-1860* (page 11).

Ex Jewell and Wickersham. E. 100,000-150,000

The First Issue First Day Cover



Lot 181

History of The First Issue First Day Cover

The cover offered here is certainly an Aristocrat of South American Philately, but its significance was not widely appreciated for over a century. This is not surprising, in view of the fact that the issue of 1860 was believed to be the first issue of 1859 and was listed in the stamp catalogues as the issue of 1859.

In an important article in the *Collectors Club Philatelist* in November 1951, Federico Larsen pointed out the blunder, but it was not until around 1960 that the sequence was corrected in the catalogues and the true first issue was established. Additional research by Leo Temprano, based on documents in the government archives, confirmed the issue of 1859 and the first day of issue as September 1, 1859. The folded letter offered here is clearly dated September 1, 1859. The 5-centavos and 10-centavos stamps are tied by the “Bogota Franca” oval in blue.

PRODUCTION OF THE FIRST ISSUE

The Colombian postal reform law was passed by Congress on April 27, 1859, and it authorized a “system of stamps” for postage. On July 23 the Secretary of the Treasury issued a decree that specifically defined the first issue of postage stamps. On the next day, July 24, the printing order was given to the Martinez Brothers, and just three days later, on July 27, the new stamps were printed and ready for distribution, to be placed on sale on September 1, 1859, as evidenced by the form shown below (reproduced from the Bortfeldt handbook, page 1).

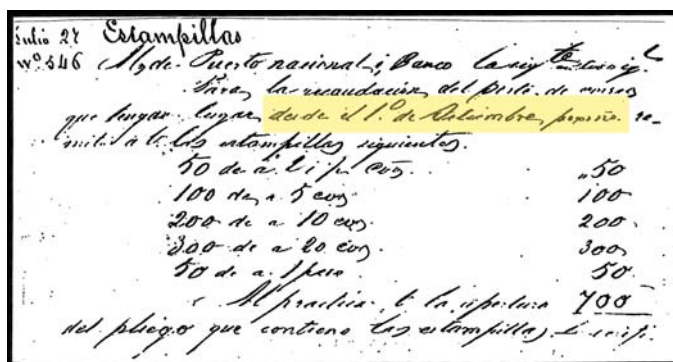
The First Issue, comprising five denominations—2½, 5, 10, 20-centavos and One-peso—was printed by lithography from stones of 55 or 100 subjects. Multiple orders were filled by the Martinez Brothers, and more than one stone was made for all values except the 2½-centavos and One-peso. Differentiating between the stones has been and continues to be one of the fascinating challenges for students of Colombia’s First Issue.

The First Issue First Day Cover bears the 5-centavos, printed from Stone A in a beautiful Reddish Violet, and a 10-centavos in an equally rich shade of Red Brown, also printed from Stone A. These stamps were part of the first sheets supplied by the Martinez Brothers.

CLASSIC FIRST ISSUE FIRST DAY COVERS OF THE WORLD

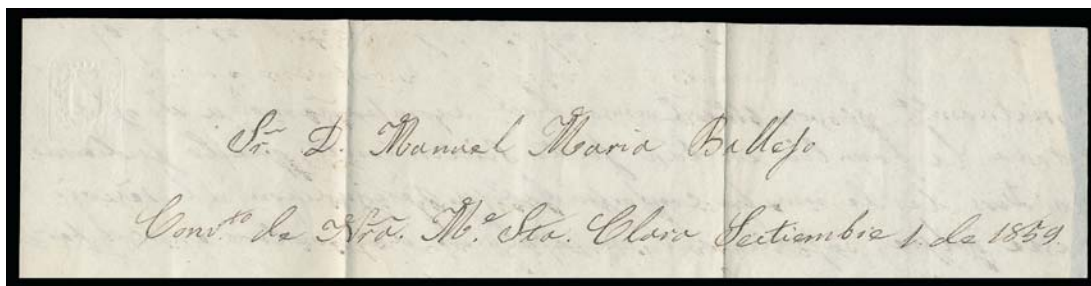
Covers bearing a classic imperforate First Issue postage stamp used on the first day of issue are limited to only a few countries. In Europe there is Great Britain and several other countries. In the Americas, including Canada and the Maritime Provinces, the United States and all of Latin America, there is only one country represented by a cover, and that is Colombia. A few examples of Brazil’s Bull’s Eye stamps are known postmarked on August 1,

1843, the first day of issue, but no country in the Americas other than Colombia has a First Issue First Day Cover to show. This fact is all the more remarkable when one considers the rarity of Colombian First Issue covers, compared with the ubiquitous First Issue covers of many other countries; for example, the United States 1847 Issue.



Notice of despatch dated July 27, 1859, for the first stamps to be issued on September 1, 1859.

THE FIRST ISSUE FIRST DAY COVER



181 with detail of dateline

181° ✉ **1859, 5c Violet, 10c Red Brown (3, 4).** Each stamp has large margins all around, beautiful early shades, both stamps tied by blue "BOGOTA/FRANCA" oval handstamp on folded letter to Rio Negro, datelined "Sr. D. Manuel Maria Ballejo, Convto. de Nra. Me. Sta. Clara Setiembre 1 de 1859" on **September 1, 1859, the official first day of issue**

EXTREMELY FINE. THIS IS THE ONLY RECORDED COVER WITH CLASSIC COLOMBIAN STAMPS USED ON THE FIRST DAY OF ISSUE. MORE IMPORTANTLY, IT IS THE ONLY FIRST DAY COVER OF ANY AMERICAN FIRST ISSUE, INCLUDING THE UNITED STATES AND CANADA.

This cover is illustrated in Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue 1859-1860* (page 4), where it is described as "Cover dated 1 September 1859 - The ONLY known cover from the FIRST DAY." The handstamped postmarks on early Colombia covers usually did not have a date (except for the Medellin receiving mark).

Ex Larsen E. 200,000-300,000



182

182°✉ **1859, 5c Violet, 10c Red Brown (3, 4).** Both stamps in early shades, large margins, tied by single clear strike of "BARRANQUILLA/FRANCA" oval handstamp on blue folded letter to Mompos, datelined **September 24, 1859, the first month of issue**, file fold, few trivial erosion speck in address, faint age toning, none of which affects stamps

EXTREMELY FINE. A MAGNIFICENT COVER BEARING TWO VALUES OF THE 1859 ISSUE IN SUPERB CONDITION. FIRST ISSUE COMBINATION COVERS ARE OF THE GREATEST RARITY, ESPECIALLY USED DURING THE FIRST MONTH OF ISSUE.

The Bortfeldt handbook states (page 3): "In comparison to other countries, stamps on cover, on piece or with identifiable date used during the first month, September 1859, are extremely rare. Only a few items are recorded today, which are more expensive than similar items with dates of the following months." This cover is illustrated in the Bortfeldt handbook on page 6. E. 10,000-15,000



183

183° ✉ **1859, 5c Blue Violet (3c).** Stone A (First Stone), huge margins to clear at left, ms. "X" cancel, used on folded cover **to Maracaibo, Venezuela**, receipt docketing indicates this originated at Cucuta on **September 7, 1859, the first week of issue**, small erosion spots in address, small hole in address panel has been sealed with archival tape

FINE. AN EXCEEDINGLY RARE USE OF THE 5-CENTAVOS FIRST ISSUE FROM STONE A ON A COVER TO VENEZUELA, MAILED DURING THE FIRST WEEK OF ISSUE.

The Bortfeldt handbook states (page 3): "In comparison to other countries, stamps on cover, on piece or with identifiable date used during the first month, September 1859, are extremely rare. Only a few items are recorded today, which are more expensive than similar items with dates of the following months." E. 2,000-3,000

10-CENTAVOS



184

184° ★ 田 **1859, 10c Orange Yellow (4c).** Stone A, Positions 7-11 thru 50-55, block of 29 from the right side with enormous sheet margins, original gum, large margin at left, bright color, slight natural gum creasing, sharp vertical crease at center, some translucencies caused by gum

VERY FINE APPEARANCE. THIS IS THE SECOND LARGEST RECORDED MULTIPLE OF THE 10-CENTAVOS 1859 FIRST ISSUE FROM STONE A, SHOWING THE CORRECTLY-ALIGNED TRANSFER AT UPPER RIGHT.

Ex Newbury E. 10,000-15,000



185

185°(★)田 **1859, 10c Orange Yellow (4c)**. Stone A, Positions 8-11, 19-22, 30-33, block of twelve from top right corner with sheet margins and large margins all around, unused (no gum), beautiful golden shade, negligible slight creasing

EXTREMELY FINE. A MAGNIFICENT UNUSED BLOCK OF THE 10-CENTAVOS 1859 FIRST ISSUE, SHOWING THE CORRECTLY-ALIGNED TRANSFER AT UPPER RIGHT.

Illustrated in the Bortfeldt handbook on page 32. Ex Londoño..... E. 3,000-4,000



186

186°(★)田 1859, 10c Brown Orange (4d). Stone B, Positions 9-11/20-22/31-33, block of nine from the upper right corner showing **tilted transfer in Position 11**, unused (no gum), large margins including corner sheet margins, usual worn impression, horizontal crease in bottom row, diagonal crease in top right margin, few toned spots

VERY FINE. THE LARGEST RECORDED MULTIPLE FROM THE 10-CENTAVOS STONE B, SHOWING THE STRIKING TILTED TRANSFER VARIETY. ONE OF THE MOST OUTSTANDING BLOCKS OF THE ENTIRE COLOMBIAN FIRST ISSUE.

Illustrated in the Bortfeldt handbook on page 34 where described as "probably the largest unit known of this stone." Ex Newbury and Wickersham. E. 15,000-20,000

5-CENTAVOS AND 20-CENTAVOS SE-TENANT ERROR



187

187° ★田 1859, 5c and 20c Blue, Se-Tenant (6b). Stone A, Positions 24-26/35-37/46-48, block of nine containing 5c transfer error (Position 35) on plate of 20c, forming a se-tenant multiple with adjoining stamps, Position 25 is the retouched transfer, original gum, large margins, beautiful rich color and fresh paper, couple usual slight gum creases

EXTREMELY FINE. A SPECTACULAR BLOCK FROM THE 20-CENTAVOS LITHOGRAPHIC STONE, CONTAINING THE 5-CENTAVOS TRANSFER ERROR. THIS IS THE SMALLER OF ONLY TWO SE-TENANT BLOCKS KNOWN. ONE OF THE FAMOUS ARISTOCRATS OF SOUTH AMERICAN PHILATELY.

Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue 1859-1860* states (page 41), "Only 4 pieces known, all in mint condition."

Ex Thomas William Hall, Crocker, Newbury and Neuberger. E. 100,000-150,000

20-CENTAVOS TÊTE-BÊCHE ERROR



188

188° ★田 **1859, 20c Blue, Tête-Bêche (6c).** Stone A, Positions 1-4, 12-15, block of eight with top left corner sheet margins, containing **the inverted transfer, Position 13, forming a tête-bêche multiple with adjoining stamps**, original gum, large margins all around, bright fresh color and paper, couple typical slight gum creases

EXTREMELY FINE. ONE OF FIVE RECORDED TÊTE-BÊCHE MULTIPLES OF THE 20-CENTAVOS AND THE SMALLER OF TWO BLOCKS CONTAINING THE INVERTED TRANSFER. TRULY ONE OF THE ARISTOCRATS OF SOUTH AMERICAN PHILATELY.

Illustrated on page 39 of Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue 1859-1860*, which states, "It is said that only about 4 examples are known in mint and only one in used condition" (page 41).

Ex Crocker, Newbury, Neuberger and Londoño. E. 75,000-100,000



189

189° ★田 **1859, 20c Blue (6).** Complete sheet from Stone B, original gum, sheet margins all around, bright "Sky Blue" shade, some typical creasing caused by gum and folds

VERY FINE. ONE OF FOUR KNOWN COMPLETE SHEETS OF THE 20-CENTAVOS 1859 FIRST ISSUE FROM STONE B. THESE ARE THE ONLY COMPLETE SHEETS OF THE ENTIRE FIRST ISSUE. A SPECTACULAR EXHIBITION ITEM.

Illustrated in Bortfeldt handbook (page 40). Ex Wickersham and Londoño.....
 E. 10,000-15,000



190

190°★田 **1859, 20c Blue (6).** Complete sheet from Stone B, original gum, sheet margins all around, intense shade, some typical creasing caused by gum and folds

VERY FINE. THIS IS ANOTHER OF THE FOUR KNOWN COMPLETE SHEETS OF THE 20-CENTAVOS 1859 FIRST ISSUE FROM STONE B. THESE ARE THE ONLY COMPLETE SHEETS OF THE ENTIRE FIRST ISSUE. AN IMPORTANT CLASSIC COLOMBIAN RARITY.

Ex Newbury E. 10,000-15,000



191

191°★田 **1859, 20c Gray Blue (6a).** Stone B, Positions 1-4 thru 45-48, left sheet margin block of 20, original gum, distinctive Gray Blue shade, some creases and thins around perimeter
 VERY FINE APPEARANCE. A RARE UNUSED MULTIPLE OF THE 20-CENTAVOS IN THE
 SCARCER GRAY BLUE SHADE.

Ex Wickersham and Londoño E. 3,000-4,000



192

192° ★田 **1859, 20c Blue (6).** Stone B, Positions 1-4/12-15, top left corner sheet margin block, large margins all around, original gum, bright and fresh, Extremely Fine, this block comes from the same positions on Stone B as the tête-bêche block of eight from Stone A offered in lot 188, the two would make an ideal exhibition page, showing the inverted transfer on Stone A and the normal upright transfer on Stone B E. 1,500-2,000



193

- 193° **1859, 20c Violet (6 var).** A remarkable shade, which is unlike any other 20c shade seen by Islander, closely matching some of the early printings of the 5c in reddish or purplish Violet, large margins, numeral "4" cancel struck twice, Extremely Fine, an intriguing stamp, causing Islander to wonder if this is actually an as-yet unrecorded 20-centavos entry on the 5-centavos stone, in which case this would be a single example of a transfer error (or 20c "color error," printed in Violet)..... E. 750-1,000



194

- 194° **1859, 20c Blue (6).** Stone A, ample to large margins including bottom sheet margin, beautiful deep shade, tied by blue "MEDELLIN/FRANCA" oval handstamp on upper half of folded cover with addressee's name, gum soaks at edge of sheet margin, Extremely Fine, ex Newbury and Neuberger E. 1,000-1,500



195 and detail of stamps

195 ☒ **1859, 20c Blue (6).** Four singles, mostly full to large margins except lefthand stamp touched, end stamp at right has slight vertical crease, varying impressions in a deep shade, tied by two perfect strikes of "BOGOTA" framed handstamp on blue legal-size **registered cover** to Cartagena, red registration markings including "Certificacion a Bogota/Salio en 28 de Fbro. 1860" two-line script handstamp with date in manuscript, matching "Confederacion Granadina, Bogota, Admon. Geral de Correos Nacionales" oval handstamp with coat of arms, multiple strikes of "0" handstamp, manuscript "80 cs" rate at upper right, red wax seals, neat receipt docketing at lower left, vertical fold at left

EXTREMELY FINE. THIS IS THE ONLY REGISTERED COVER EXTANT BEARING THE COLOMBIAN FIRST ISSUE, AND, IN FACT, IT IS THE ONLY REGISTERED COVER BEFORE 1863. IT IS ALSO THE LARGEST NUMBER OF FIRST ISSUE 20-CENTAVOS STAMPS KNOWN ON COVER AND THE HIGHEST FRANKING OF THE FIRST ISSUE. TRULY ONE OF THE MOST SPECTACULAR COLOMBIAN COVERS IN EXISTENCE, AND AN IMPORTANT ITEM FROM BOTH THE POSTAL HISTORY AND PHILATELIC PERSPECTIVES.

This remarkable artifact of Colombian postal history is illustrated on page 13 of Dieter Bortfeldt's *Colombia Philatelic Handbook and Catalogue 1859-1860*. It surfaced in the 1982 Corinthia sale of the Neuberger collection and has no prior recorded history. The only other cover known to us which bears more than one 20-centavos is the cover to Hamburg illustrated on page 5 of the Bortfeldt handbook. E. 75,000-100,000



196

196° ☒ **1859, 5c Slate, 20c Blue (3e, 6).** 5c Stone A, large margins to touched at top, 20c large to huge margins, both stamps tied by "CALI" oval handstamp on blue quadrille-paper folded letter to Lanman & Kemp in **New York City**, datelined April 11, 1860, sender's routing "Via Cartagena", red "Forwarded by C. J. Fox, Aspinwall N.G." oval handstamp, evidently carried outside the mails into New York City, because there are no required ship-letter due markings, June 13 receipt docketing, two file folds, one passing thru left side of 5c stamp (pressed out and not very noticeable)

VERY FINE. COVERS WITH TWO DIFFERENT COLOMBIAN FIRST ISSUE STAMPS ARE EXCEEDINGLY RARE, AND CLASSIC COLOMBIAN COVERS TO FOREIGN DESTINATIONS ARE ALSO GREAT RARITIES. FEWER THAN A HALF-DOZEN FIRST ISSUE COVERS TO THE UNITED STATES ARE KNOWN.

Ex Gebauer. Signed Holcombe..... E. 15,000-20,000



197

197°✉ **1859, 5c Violet, 20c Gray Blue (3, 6a).** 5c from Stone A in a deep Reddish Violet shade, slightly cut in, 20c early shade and impression, large margins, each cancelled by matching "6" blue numeral handstamp (20c tied) on folded cover **to London, England**, sender's routing "*p Vapor Via Cartagena*", ms. "1/-" one-shilling due marking, "Carthagen a Oc 26 1859" British P.O. transit backstamp, red London receiving datestamp (Nov. 24), the addressee's name has been cut out of the cover (patched with archival tape), could and should be restored

AN IMPORTANT COVER BEARING TWO DIFFERENT COLOMBIAN FIRST ISSUES FROM EARLY PRINTINGS AND ADDRESSED TO ENGLAND. CLASSIC COLOMBIAN COVERS TO FOREIGN COUNTRIES ARE EXTREMELY RARE. THIS IS THE ONLY KNOWN FIRST ISSUE COVER TO ENGLAND.

Ex Gebauer. Signed Holcombe. E. 7,500-10,000



198

198° ☒ **1859, 20c Blue (6).** Stone A, three large margins, barely in at right, cancelled by bold blue "0" numeral handstamp (tied by impression thru paper) on blue folded cover to Honda, receipt docketing "*Santamarta Mayo 26 de 1860*", small gum soak in stamp

VERY FINE. A CHOICE AND RARE EXAMPLE OF THE 20-CENTAVOS 1859 FIRST ISSUE USED ON COVER.

This and the following lot make an attractive pair of covers showing the 20-centavos from Stone A and Stone B. E. 3,000-4,000



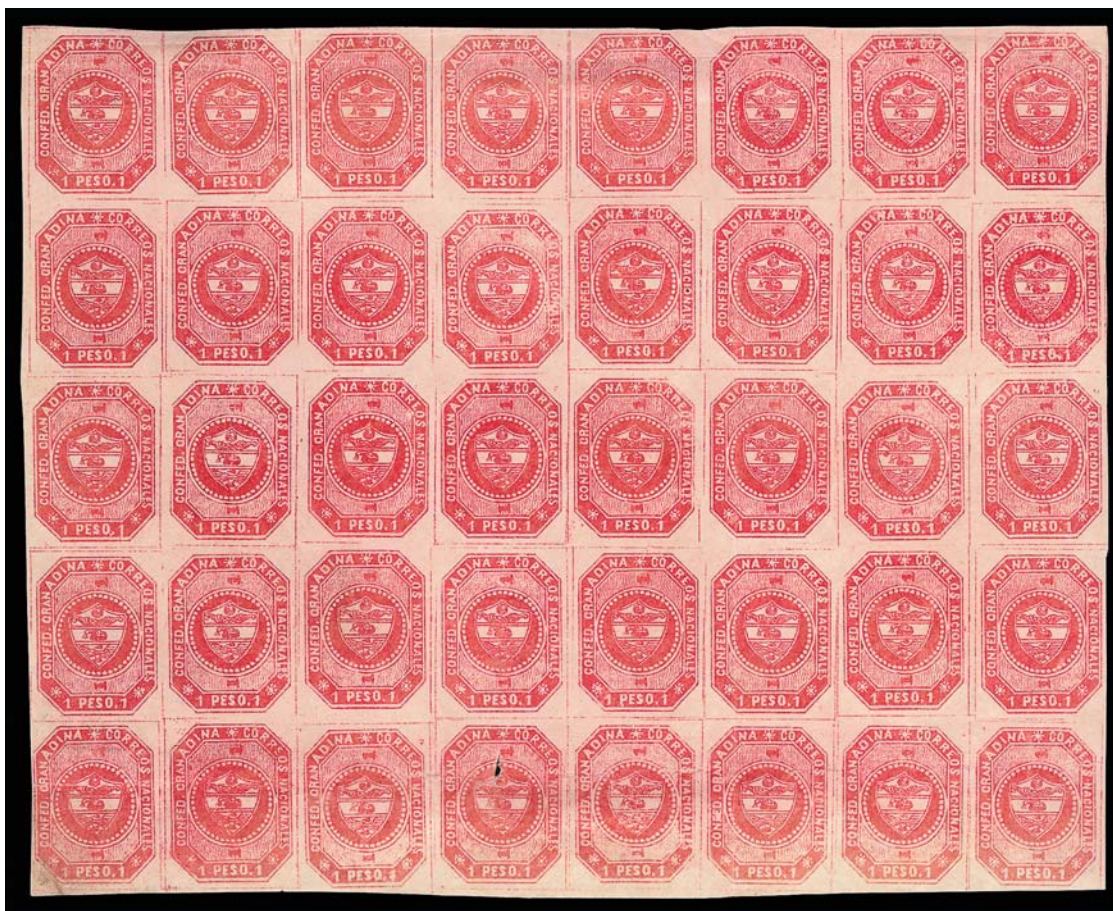
199

199° ☒ **1859, 20c Gray Blue (6a).** Stone B, large margins including huge bottom sheet margin, cancelled by blue "0" numeral handstamp on blue folded letter to Barranquilla, datelined "Honda 14 de Oct. de 1859", file fold thru stamp has been pressed out, leaving only a slight trace

VERY FINE APPEARANCE. A HANDSOME AND RARE COVER BEARING THE 20-CENTAVOS FIRST ISSUE.

This and the previous lot make an attractive pair of covers showing the 20-centavos from Stone A and Stone B. E. 2,000-3,000

ONE-PESO



200

200°(★)田 1859, 1p Carmine (7). Positions 51-58 thru 91-98, block of 40, unused (no gum), large margins all around, rich color, bright and fresh, top and bottom rows creased, small hole in one stamp at bottom

VERY FINE. A SPECTACULAR AND IMPORTANT LARGE BLOCK OF THE ONE-PESO 1859 FIRST ISSUE.

Only one larger block is reported. Ex Newbury and Wickersham..... E. 10,000-15,000



201

201°★田 **1859, 1p Carmine (7).** Positions 6-10/16-20/26-30, block of 15 with top right corner sheet margins, original gum, large margins all around, beautiful deep rich color on bright fresh paper, usual slight creasing caused by gum, a few faint toned spots on gum

EXTREMELY FINE. ONE OF THE FINEST LARGE BLOCKS OF THE 1859 ONE-PESO FIRST ISSUE IN EXISTENCE.

Ex Newbury (accompanied by his album page) and Londoño..... E. 5,000-7,500



202

202° **1859, 1p Carmine (7).** Horizontal strip of three, large margins to just barely in at bottom left, cancelled by "BOGOTA" framed oval, rich color, slight diagonal bend or crease

VERY FINE APPEARANCE. THIS IS THE ONLY USED MULTIPLE OF THE ONE-PESO 1859 FIRST ISSUE LARGER THAN A PAIR.

Ex Newbury E. 2,000-3,000



203

203° **1859, 1p Carmine (7).** Huge even margins, used with 1860 10c Yellow Buff (11), ample to large margins, tied by "BOGOTA" framed oval on piece, Extremely Fine, the 1p is much scarcer in used condition, and the only cover known is offered in the following lot, thus the few known pieces such as this are highly collectable..... E. 750-1,000





204 detail of stamps

204°☒ **1859, 1p Carmine (7).** Three singles used with **1859 2½c Green and 5c Blue (1, 2)**, tied on arrival by bold strikes of “BUCARAMANGA/FRANCA” double-oval handstamp on large folded judicial wrapper from Pamplona to Bucaramanga court house, “PAMPLONA” oval handstamp struck several times, ms “3p7.5c” rate, the stamps are severely discolored and the wrapper is eroded from the writing ink and damp storage

IN THE ABSENCE OF ANY OTHER COVERS BEARING THE ONE-PESO 1859 FIRST ISSUE, THIS ARTIFACT ASSUMES A ROLE OF GREAT IMPORTANCE IN COLOMBIAN PHILATELY AND POSTAL HISTORY. ONE MIGHT SAY ITS CONDITION ADDS CHARACTER.

Discovered only a few years ago, this remarkable judicial wrapper is the only known example of the One-peso on cover (and one of two covers bearing the 2½-centavos). It is in the same condition as found, but it deserves the attention of a skilled restorer, who can prevent further erosion and possibly bring the stamps' colors back to life.

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

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AUCTION GALLERIES, INC.

60 EAST 56TH STREET, 4TH FLOOR, NEW YORK, N.Y. 10022
Phone (212) 753-6421 • Fax (212) 753-6429 • E-mail: stamps@siegelauctions.com

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siegelauctions.com



Scott R. Trepel
President
strepel
@siegelauctions.com



John P. Zuckerman
Senior Vice President
jzuckerman
@siegelauctions.com



Stephanie Chambers
Accounts
schambers
@siegelauctions.com



Starr Tucker-Ortega
Accounts
starrt
@siegelauctions.com



Carlene Counihan
Bids and Inquiries
carlene
@siegelauctions.com

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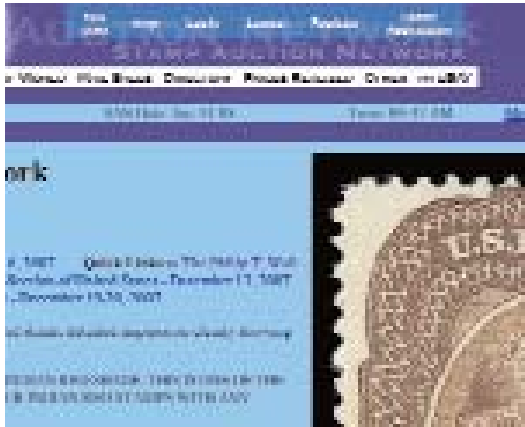
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This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.

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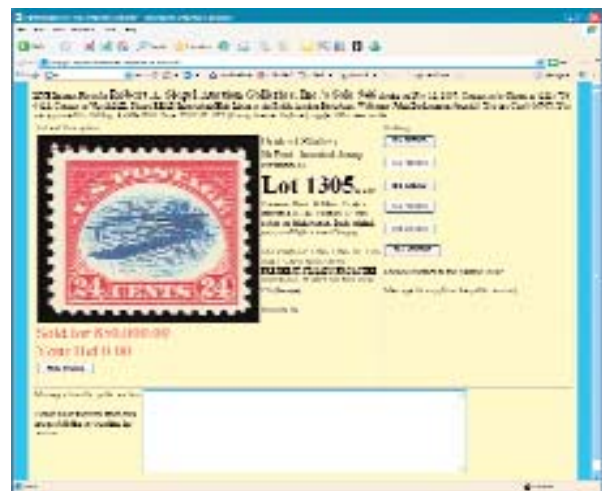
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2 Using your browser for Live Internet Bidding and understanding the way it works.

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The visual interface will work with any browser on both PC and Mac operating systems. However, the audio feed only works with Internet Explorer on a PC with ActiveX software installed. If ActiveX is not on your computer, you will have the option to install it.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

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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.

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12. **The bidder consents that any action or proceeding against it may be commenced and maintained in any court within the State of New York or in the United States District Court for the Southern District of New York, that the courts of the State of New York and United States District Court for the Southern District of New York shall have jurisdiction with respect to the subject matter hereof and the person of the bidder. The bidder agrees not to assert any defense to any action or proceeding initiated by Galleries based upon improper venue or inconvenient forum. The bidder agrees that any action brought by the bidder shall be commenced and maintained only in a Federal Court in the United States District Court for the Southern District of New York or the State Court in the county in which Galleries has its principal place of business in New York. These Terms and Conditions shall be governed by and construed in accordance with the substantive laws of the State of New York.**

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Grades, Abbreviations and Values Used in Descriptions

Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population ReportSM is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

Extremely Fine Gem (90-100): The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.





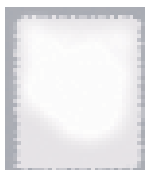
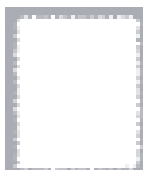
Extremely Fine (80-90): Exceptionally large/wide margins or near perfect centering.

Very Fine (70-85): Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.

Fine (60-70): Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.

Very Good (below 60): Attractive appearance, but margins or perforations cut into the design.

Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 Mint Never Hinged <i>Free from any disturbance</i>	 Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	 Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	 Part o.g. <i>Approximately half or more of the gum intact</i>	 Small part o.g. <i>Approximately less than half of the gum intact</i>	 No gum <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		Disturbed Original Gum: Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some gum disturbance due to humidity, and such condition is not considered a negative factor in pricing.		
1935 TO DATE	Scott Value for “Unused”					

Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz*, *American Air Mail Catalogue* (AAMC), *Michel*, *Zumstein*, *Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

Symbols and Abbreviations (see chart above for gum symbols)

⊞	Block	E	Essay	pmk.	Postmark	No.	Scott Catalogue Number
⊞	Cover	P	Proof	cds	Circular Datestamp	hs	Handstamp
FC	Fancy Cancel	TC	Trial Color Proof	var.	Variety	ms.	Manuscript

Peru

Prior to World War II, the preeminent collection of Peru was formed by Thomas William Hall, who was president of The Royal Philatelic Society of London from 1923 to 1929 and the recognized authority on a number of lithographed issues of South American countries.

After World War II, that distinction passed to Dr. A. J. E. Magonette of Belgium, whose collection was sold in 1957 by the Swiss firm of Corinphila. At that time Dr. Joseph Schatzkes seriously collected Peru, and Paul Morgoulis, a major European dealer, purchased most of the Magonette collection at the auction. These purchases became the foundation of the Schatzkes collection, which was the finest holding of Peru throughout the 1960's and won international Gold medals in the days when judging standards were more rigorous.

In 1971 Paul Morgoulis and Robert Lyman broke up the Schatzkes collection into individual items and remainder lots for private sale. Islander had first pick from the entire Schatzkes Peru collection and purchased most of the major pieces of the early issues. This became the foundation of the Islander collection of Peru.

The rest of the Schatzkes collection was offered to a second party, then a third party, and this part of the Schatzkes collection became the basis of the Peru collections formed from 1971 up to the present. However, none of the collectors active during the past four decades has had an opportunity to acquire the major pieces of Peru, which have been in the Islander collection since 1971.

With the exception of occasional covers or pieces from the Consul Weinberger collection, which have been discovered in various safe deposit boxes, hidden away since before World War II, there has been very little fresh classic imperforate Peru material to work with. The majority of the Islander lots have not been on the open market since Schatzkes obtained them in 1957.

FIFTH SESSION (LOTS 205-288)
FRIDAY, JUNE 6, 2008, AT 2:30 P.M.

THE ISLANDER COLLECTION OF PERU

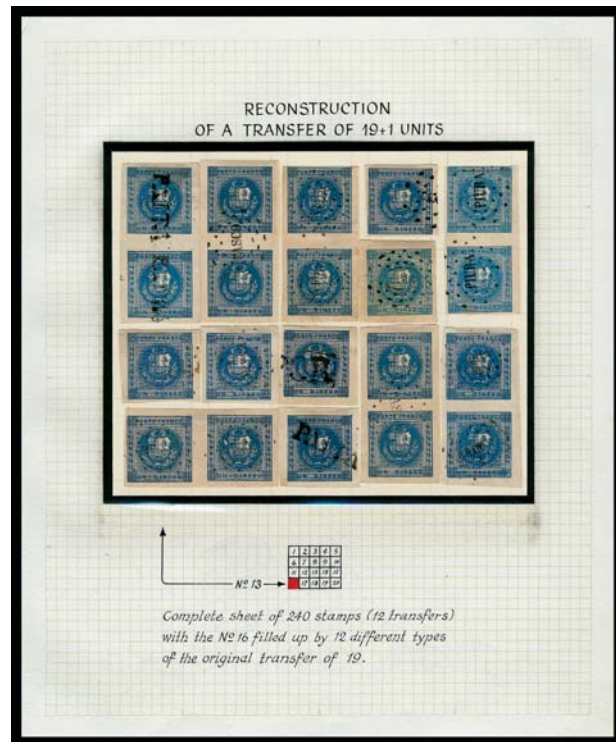
1858 ISSUE
ONE-DINERO



205EX

- 205° (★) **1858, 1d Blue, Reconstruction of the Bloc Report (3, shades).** Sixteen singles and two pairs, **all unused**, three have original gum, others no gum, full to large margins, a few with usual minor thins, Very Fine-Extremely Fine or similar appearance, the One-dinero *bloc report* comprises 19 different transfer types (there was no separate transfer for Position 16), this reconstruction includes all but Position 10, unused One-dinero stamps are very scarce, this most remarkable unused reconstruction would be virtually impossible to duplicate and can be completed with the addition of one type (Position 10) E. 1,500-2,000

- 206° **1858, 1d Blue, Study Collection (3, shades).** 65 stamps selected for lithographic transfer varieties (flaws, substituted transfers, etc.), includes one *bloc report* reconstruction from the Rider collection (all used, on his original page with diagrams, lot 58 in the 1978 Robson Lowe sale), includes many pairs and larger multiples (strips of four and six, blocks of five and six, including lot 63 from the 1978 Robson Lowe sale of the Rider collection), some on cover including a large judicial wrapper with fourteen stamps (faults, but Islander paid more than \$2,000 for this large-franking item), usual minor faults, but overall Fine, many Very Fine or better, a valuable holding
.....(Photo Ex) E. 3,000-4,000



206EX



207

- 207°★ **1858, 1d Light Blue (3).** Types 2-3, horizontal pair, original gum, large margins all around, beautiful bright shade and very fresh, Extremely Fine, no unused multiples of the One-dinero larger than a pair are known, this is believed to be the finest with original gum E. 1,000-1,500



208

- 208°★ **1858, 1d Blue (3).** Types 20-15 (Type 15 in Position 16), horizontal pair, original gum, full to large margins all around, deep shade and very fresh, small thin, Very Fine appearance, no unused multiples of the One-dinero larger than a pair are known. E. 500-750



- 209°(★) **1858, 1d Blue (3).** Three unused vertical pairs (no gum), Types 12/17, 14/19 and 15/20, one has large margins all around, others large to touched, small faults, Fine-Very Fine appearance, no unused multiples of the One-dinero larger than a pair are known(Photo Ex) E. 1,000-1,500

209EX



210

210°田 **1858, 1d Deep Blue (3).** Block of 21, Types as follows: First Row 17-18-19-20-10-17-18, Second Row 2-3-4-5-1-2-3, Third Row 7-8-9-10-6-7-8 (Type 10 in Position 16), large margins, deep shade, cancelled by seven neat strikes of "TRUJILLO" straightline hand-stamp, small tears, three vertical creases mainly between stamps, usual thins and small hole in one stamp, these imperfections are typical of a large used block of this classic issue and none really affects its overall superb appearance

EXTREMELY FINE APPEARANCE. THIS IS THE LARGEST RECORDED MULTIPLE OF THE ENTIRE PERU 1858 ISSUE. IT WAS THE FRONTISPIECE OF THE COLONEL JOHN F. RIDER COLLECTION SOLD BY ROBSON LOWE IN 1978 AND IS CONSIDERED TO BE ONE OF THE MOST IMPORTANT ITEMS OF PERUVIAN PHILATELY.

The 1858 One-dinero lithographic stone was made from multiple transfers of the 20-unit *bloc report*. The *bloc report* contained 19 different transfers. Position 16 was either blank on the original *bloc report* or the transfers on the printing stone were erased and replaced with different types from the *bloc report*. In this block we have parts of four different transfers of the *bloc report*. Type 10 was used to fill in Position 16 (top row, fifth stamp from left).

Ex Magonette, Rider and Bustamante..... E. 20,000-30,000



211

211°田 **1858, 1d Blue (3).** Horizontal block of ten, Types 6-10/11-15, margins close but clear almost all around, tied by "TRUJ" dotted oval and additional "TRUJILLO" straightline on piece of judicial wrapper to Otusco, very faint toning

VERY FINE. AN EXTREMELY RARE USED BLOCK OF TEN OF THE ONE-DINERO 1858 ISSUE. THIS IS THE LARGEST RECORDED MULTIPLE OF THE ONE-DINERO ON JUDICIAL PIECE.

Ex Schatzkes E. 5,000-7,500



212

212°田 **1858, 1d Deep Blue (3).** Block of nine, Types 11-12-13/6-17-18/1-2-3 (Type 6 in Position 16), large margins, deep shade, four strikes of "TRUJILLO" straightline, couple creases and small faults

VERY FINE APPEARANCE. ONE OF THE LARGER BLOCKS KNOWN OF THE ONE-DINERO 1858 ISSUE.

Ex Magonette, Rider and Bustamante E. 4,000-5,000



213

- 213°田 **1858, 1d Blue (3).** Block of four, Types 7-8/12-13, huge margins all around, two clear strikes of red “OTUSCO” straightline, shallow thins, Extremely Fine appearance, a beautiful and very scarce block E. 500-750



214

- 214° **1858, 1d Deep Blue (3).** Horizontal strip of eight, Types 11-12-13-14-15-11-12-13, large margins, three clear strikes of “TRUJILLO” straightline, a few sealed tears, creases and other minor flaws
 VERY FINE APPEARANCE. THIS IS THE LARGEST RECORDED STRIP OF THE ONE-DINERO 1858 ISSUE. AN IMPORTANT PIECE OF CLASSIC PERU.
 Ex Magonette, Rider and Bustamante E. 2,000-3,000



215

215°✉ **1858, 1d Blue (3).** Full to large margins, cancelled by "CALLAO" dotted oval (ties by impression thru paper), blue "Callao Mar. 12, 1858" circular datestamp on greenish folded letter to Lima dated March 11, 1858, sender's notation "*Urgente*", sent on the morning train to Lima (manuscript "7½" denotes 7:30 a.m. train departure)

EXTREMELY FINE. THIS IS THE EARLIEST RECORDED USE OF PERU'S 1858 ISSUE. THE LETTER IS DATED JUST ONE DAY AFTER THE MARCH 10, 1858, ISSUE DATE, AND THE CALLAO DATESTAMP WAS APPLIED ON THE FOLLOWING DAY.

The short-distance rate of one-dinero applied to this letter from Callao to Lima. Dated on March 11 and postmarked on March 12, this cover is the earliest known use of the First Issue and very close to the March 10, 1858, first day of issue..... E. 5,000-7,500

SUBSTITUTED TRANSFERS



216

- 216° 1858, 1d Light Blue (3). Horizontal pair, Types 11-17 (Type 11 in Position 16), huge margins, cancelled by "PAITA" dotted oval on blue folded cover to Lima, sender's oval handstamp, originated in Piura and docketed Jun. 5, 1858, Extremely Fine E. 400-500



217

- 217° 1858, 1d Deep Blue (3). Horizontal pair, Types 3-17 (Type 3 in Position 16), full to large margins, tied by lightly struck Tacna circular datestamp on blue folded cover to Lima, docketed with Feb. 20, 1859 origin date, Extremely Fine, a beautiful cover, ex Schatzkes E. 300-400



218

- 218° 1858, 1d Light Blue (3). Horizontal pair, Types 7-17 (Type 7 in Position 16), and single, large margins, cancelled by "CALLAO" dotted oval, "Callao Abr 29 58" circular datestamp on blue folded cover to Lima, Extremely Fine, signed Holcombe..... E. 400-500



219

- 219° 1858, 1d Light Blue (3). Horizontal pair, Types 1-1, substituted Type 1 transfer for Position 2 or 5, large to huge margins, bright shade, cancelled by "1/CALLAO/2" dotted oval on Jun. 13, 1858 greenish folded cover to Yslay, Extremely Fine, very rare example of substituted transfer not involving Position 16, in this case Position 2 or 5 was apparently worn or defective and was replaced with a Type 1 transfer..... E. 500-750



220



221



222

- 220° ⊠ **1858, 1d Blue (3).** Enormous margins all around, cancelled by circle of rays on blue folded cover from Arica to Lima, docketed with Sep. 18, 1860 origin date, Extremely Fine, a striking stamp and cover E. 300-400
- 221° ⊠ **1858, 1d Blue (3).** Vertical pair, Types 10/15, large margins, cancelled by blue "TARMA" dotted oval on blue folded cover to Lima, docketed with Jul. 12, 1858 origin date, lightly toned file fold, Extremely Fine, ex Rider E. 200-300
- 222° ⊠ **1858, 1d Blue (3).** Horizontal pair, Types 8-9, huge margins, cancelled by blurry red "YSLAI" dotted oval on blue folded cover to Lima, docketed with Sep. 6, 1859 origin date, Extremely Fine E. 300-400



223



224



225

- 223° ☒ **1858, 1d Blue (3).** Vertical pair, Types 7/12, large margins, beautiful color, cancelled by two strikes of "PAITO" straightline on blue folded cover to Lima, docketed with Nov. 5, 1858 origin date, Extremely Fine, signed Holcombe..... E. 300-400
- 224° ☒ **1858, 1d Deep Blue (3).** Horizontal pair, Types 7-8, huge margins, intense color, cancelled by two strikes of "PAITO" straightline on blue folded cover to Lima, docketed with May 19, 1858 origin date, Extremely Fine E. 300-400
- 225° ☒ **1858, 1d Light Blue (3).** Horizontal pair, Types 8-9, large margins, cancelled by "YCA" dotted oval on blue folded cover to Lima, docketed with Dec. 22, 1859 origin date, Extremely Fine E. 200-300



226



227



228

- 226° ☒ **1858, 1d Blue (3).** Horizontal pair, Types 15-11, large margins to clear at right, cancelled by "PUNO" oval and negative stars on folded cover to Arequipa, docketed with Mar. 12, 1859 origin date, Very Fine E. 200-300
- 227° ☒ **1858, 1d Blue (3).** Horizontal pair, Types 8-9, huge margins, bright color, cancelled by clear strike of blue "C.ISLAS" Chinca Island dotted oval on blue folded cover to Lima, docketed with Jul. 24, 1858 origin date, slight creasing in pair, otherwise Extremely Fine, scarce E. 300-400
- 228° ☒ **1858, 1d Blue (3).** Horizontal pair and two singles, mostly large margins, ample at top, tied by "PIURA" straightline on blue folded cover to Lima, docketed with Dec. 20, 1858 origin date, one stamp has tiny shallow scrape at top, otherwise Very Fine, scarce franking E. 500-750



 2 3

S. L. Layano Pichoni

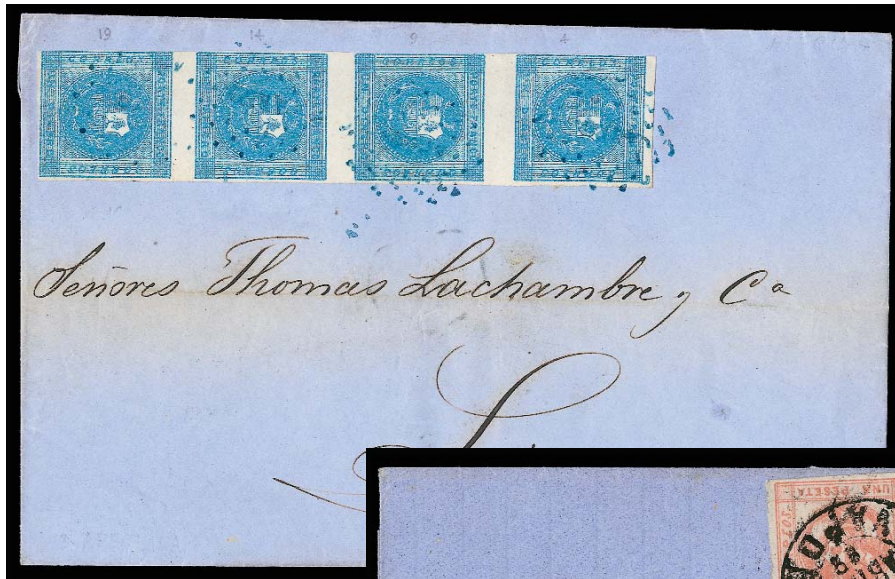
Lima.



 4


 L. L. L. L.
 A V. nro Presidente de la Alta.
 Corte Superior de Justicia
 Jefe de la Inst. de
 la Provincia de Maynas.
 Trujillo.

JUNE 6, 2008






232



233



234

- 232°  **1858, 1d Blue (3).** Vertical strip of four, Types 4/9/14/19, tied by blue "AREQ" Arequipa dotted oval on blue folded cover to Lima, docketed with Oct. 11, 1858 origin date, lightly age toned, Very Fine, covers franked with strips of four or larger are scarce, ex Rider E. 750-1,000
- 233°  **1858, 1d Deep Blue (3).** Vertical pair, Types 12/17, huge margins to slightly in at bottom (small faults at bottom), used with **1858 1p Red (8)**, full to large margins, tied by "Arica Vapor Abril 59" double-circle datestamp on blue folded cover to Arequipa, Very Fine, scarce mixed-issue franking, ex Rider and Bustamante..... E. 1,000-1,500
- 234°  **1858, 1d Deep Blue (3).** Four singles, large margins to slightly in, deep shade, tied by "CALLAO" dotted oval on blue cover to **Valparaiso, Chile**, red "45" due handstamp for Chilean postage, docketed with Apr. 12, 1858 origin date, file fold, Very Fine, scarce use of Peru 1858 Issue to Chile..... E. 500-750



235



236



237

- 235° ✉ **1858, 1d Blue (3).** Huge margins all around, tied by "Admon. Pral de Correos de Tacna 06 Enero 59" circular datestamp on blue folded letter **to Paris, France**, "Arica JA 6 1858" British P.O. datestamp also ties stamp, scarce "GB/2F87 $\frac{1}{10}$ C" accountancy handstamp, Calais transit and "12" decimes due handstamp, London and Paris backstamps, Extremely Fine, scarce use of Peru 1858 Issue to a European destination. E. 750-1,000
- 236° ✉ **1858, 1d Deep Blue (3).** Horizontal pair, Types 7-8, large margins all around, tied by "1/LIMA/2" dotted oval on blue cover **to Genoa, Italy**, receiving backstamp (Nov. 23, 1858), manuscript due rates, pair has slight crease and toned spots, otherwise Very Fine, scarce use of Peru 1858 Issue to Italy E. 750-1,000
- 237° ✉ **1858, 1d Deep Blue (3).** Full margins all around, tied by "1/LIMA/2" dotted oval on blue cover **to Genoa, Italy**, Torino transit and Genoa receiving datestamp on back (Feb. 4, 1860), manuscript due rates, Very Fine, scarce use of Peru 1858 Issue to Italy E. 500-750

ONE-PESETA



238

238°★ **1858, 1p Rose Red (4).** Horizontal pair, Types 2-8, **original gum**, large margins, beautiful rich color and fine impression, bright fresh paper

EXTREMELY FINE. THIS SUPERB PAIR IS ONE OF TWO RECORDED UNUSED MULTIPLES OF THE ONE-PESETA 1858 ISSUE, BOTH OF WHICH ARE PAIRS WITH ORIGINAL GUM (THE OTHER IS OFFERED IN THE FOLLOWING LOT). THIS PAIR'S GREAT RARITY AND MAGNIFICENT CONDITION QUALIFY IT AS ONE OF THE FINEST PIECES OF CLASSIC PERUVIAN PHILATELY.

Ex Schatzkes E. 5,000-7,500



239

239°★ **1858, 1p Rose Red (4).** Horizontal pair, Types 6-9, **original gum**, large margins to ample at right, beautiful rich color and fine impression, bright fresh paper

VERY FINE TO EXTREMELY FINE. THIS PAIR IS ONE OF TWO RECORDED UNUSED MULTIPLES OF THE ONE-PESETA 1858 ISSUE, BOTH OF WHICH ARE PAIRS WITH ORIGINAL GUM (THE OTHER IS OFFERED IN THE PREVIOUS LOT). A WONDERFUL PIECE FOR THE CONNOISSEUR.

Ex Schatzkes and Bustamante..... E. 4,000-5,000



240

- 240° **1858, 1p Rose Red, Reconstruction of the *Bloc Report* (4).** Ten used singles hinged to part of exhibit page from the Bustamante collection, arranged and identified by *bloc report* type, few minor flaws, still Very Fine, a scarce group which would be difficult to duplicate, ex Bustamante E. 500-750



241EX

- 241° ☒ **1858, 1p Rose Red (4).** Four used strips, including vertical strip of five cancelled by red dotted oval, horizontal strips of three, four and five, each cancelled by blue "CHICLAYO" framed straightline, large margins to clear or touching, minor faults, otherwise Fine-Very Fine, horizontal strips of the One-peseta are very scarce, suggesting that this value was cut into vertical strips before sale (Photo Ex) E. 1,500-2,000



242

242°田 **1858, 1p Rose Red (4).** Vertical block of ten, Types 10-1/5-2/10-1/5-2/10-1, cancelled by multiple strikes of "PIURA" straightline, large margins, bright color, negligible small tear at bottom, couple short creases and minor imperfections

VERY FINE APPEARANCE. ONE OF THE LARGEST KNOWN MULTIPLES OF THE 1858 ONE-PESETA AND REMARKABLY CHOICE CONDITION FOR A USED BLOCK OF THIS SIZE.

This block was originally used on the cover offered in lot 245. It was affixed to the left side of the cover bearing the block of sixteen, which is now folded over to reduce the width for an exhibit page. This is the largest recorded vertical block of the One-peseta. Only four blocks are known, all in this collection.

Ex Colareta..... E. 4,000-5,000



243

243°田 **1858, 1p Rose Red (4).** Block of four, Types 6-9/7-3, huge margins, cancelled by two bold strikes of "PIURA" straight-line, small tear in bottom left margin, small thin and tiny pinhole

EXTREMELY FINE APPEARANCE. A VERY SCARCE BLOCK OF THE 1858 ONE-PESETA. NO UNUSED BLOCKS ARE KNOWN, AND THIS IS ONE OF THE FINEST OF FOUR KNOWN BLOCKS.

Ex Schatzkes E. 2,000-3,000

244°田 **1858, 1p Rose Red (4).** Block of four, Types 10-1/5-2, ample to clear margins, cancelled by blue "CHICL" Chiclayo dotted oval, diagonal crease and thinnings

VERY FINE APPEARANCE. ONE OF ONLY FOUR RECORDED USED BLOCKS OF THE 1858 ONE-PESETA. NO UNUSED BLOCKS ARE KNOWN.

Ex Schatzkes E. 1,500-2,000



244

245°⊠ **1858, 1p Rose Red (4).** Horizontal block of sixteen intersecting four transfers of the *bloc report*, Types 6-8-9-5-2-8-6-9/4-7-3-10-1-4-7-3, plus two vertical pairs (Types 5/10 and 2/1), cancelled by multiple strikes of "PIURA" straightline and used on large part of judicial wrapper to Trujillo, docketed with Nov. 5, 1858 date, stamps lifted and hinged in place, pressed crease and some faults which are to be expected in a large multiple use of this kind

THIS IS THE LARGEST OF THE FOUR RECORDED BLOCKS OF THE 1858 ONE-PESETA AND THE SECOND LARGEST MULTIPLE OF THE ENTIRE 1858 ISSUE. ONE OF THE MOST SPECTACULAR COVERS IN PERUVIAN AND SOUTH AMERICAN PHILATELY.

The block of ten offered in lot 242 was originally used on this cover. It has been removed, and the cover has been refolded at left to reduce the size to the width of an exhibit page. The block of ten could be replaced on the cover if so desired.

Ex Colareta.....(Photo opposite) E. 20,000-30,000



246° **1858, 1p Rose Red (4).** Horizontal strip of nine, Types 10-1-4-7-3-10-1-4-7, large margins to slightly in, cancelled by four clear strikes of "CAXAMARCA" straightline, used on large part of judicial wrapper with part of address and docketing with Oct. 28, 1858 date, couple of stamps creased, tear in end stamp at right

VERY FINE FOR SUCH A LARGE MULTIPLE AND EXTREMELY RARE FRANKING. THIS IS THE LARGEST STRIP OF THE 1858 ONE-PESETA, SHOWING ALMOST TWO FULL REPETITIONS OF THE TOP ROW OF THE *BLOC REPORT*. HORIZONTAL STRIPS OF THE ONE-PESETA ARE MUCH SCARCER THAN VERTICAL STRIPS.

The greater rarity of horizontal strips suggests that the One-peseta was cut into vertical strips before sale.

Ex Consul Weinberger.....(Photo opposite) E. 5,000-7,500



247

247° **1858, 1p Rose Red (4).** A total of seven vertical multiples, including three strips of four (Types 9/3/9/3, 6/7/6/7 and 8/4/8/4), strip of three (Types 3/9/3) and three pairs (Types 2/1 on front and 8/4 folded over on back), cancelled by multiple strikes of "CAXAMARCA" straightline on large part of judicial wrapper, mostly large margins, minor creases and small faults as is to be expected in a large multiple franking of this kind

VERY FINE APPEARANCE. A REMARKABLE HIGH-VALUE FRANKING OF THE ONE-PESETA 1858 ISSUE.

Ex Schatzkes E. 3,000-4,000



248

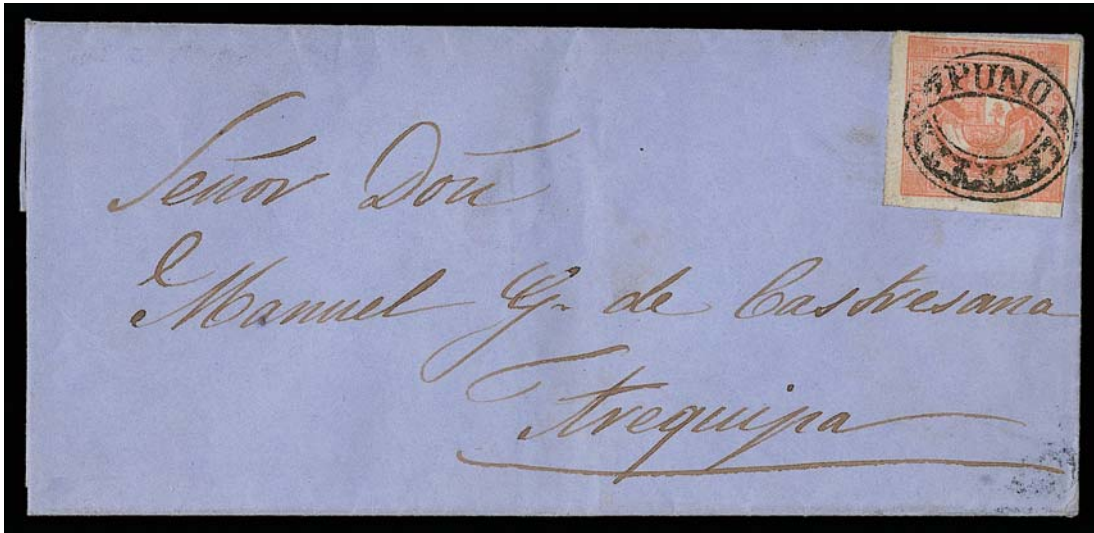


249



250

- 248° ☒ **1858, 1p Rose Red (4).** Type 9, large to huge margins, beautiful bright shade, tied by clear strike of red "YCA" dotted oval on blue folded cover to Lima, docketed with Mar. 10, 1859 origin date, Extremely Fine, a lovely cover..... E. 400-500
- 249° ☒ **1858, 1p Rose Red (4).** Type 6, large to huge margins, deep shade, cancelled by clear strike of blue "CALLAO" dotted oval on folded cover to Arequipa, docketed with Sep. 13, 1858 origin date, Extremely Fine, a superb stamp and cover E. 300-400
- 250° ☒ **1858, 1p Rose Red (4).** Type 10, large margins, rich color, cancelled by "TRUJ" dotted oval on blue folded cover to Lima, docketed with Apr. 10, 1859 origin date, Extremely Fine E. 300-400



251

- 251° 1858, 1p Rose Red (4). Type 5, large margins to clear at lower right, tied by clear strike of "PUNO" oval and negative stars cancel on blue folded cover to Arequipa, docketed with Apr. 12, 1859 origin date, Very Fine, choice strike of this scarce cancel E. 400-500



252

- 252° 1858, 1p Rose Red (4). Vertical pair, Types 10/5, huge margins to clear at top left, beautiful bright shade, cancelled by clear strike of blue "AREQ" Arequipa dotted oval on blue folded cover to Lima, docketed with Jan. 6, 1859 origin date, Extremely Fine, scarce use of pair and very attractive E. 500-750



253

253° ☒ **1858, 1d Blue, 1p Rose Red (3, 4).** 1d horizontal pair (Types 6-7) and 1p single (Type 5), large margins, beautiful rich colors, tied by "YQUIQ" Yquique dotted oval on blue folded cover to Lima, docketed with Oct. 8, 1858 origin date, faintly age toned along file fold

EXTREMELY FINE. A SUPERB AND RARE COMBINATION OF THE ONE-DINERO AND ONE-PESETA 1858 ISSUE ON COVER.

Ex Schatzkes E. 2,000-3,000



254

254° **1858, 1p Rose Red, Diagonal Half Used as 1d (4, unlisted bisect).** Bottom left diagonal half (with "One Peseta" value showing) well-tied by "LIMA" dotted oval on front only to Callao, "Lima Jul. 28 58" circular datestamp

THIS FRONT IS THE ONLY KNOWN EXAMPLE OF THE 1858 ONE-PESETA BISECTED FOR THE ONE-DINERO SHORT-DISTANCE RATE BETWEEN LIMA AND CALLAO.

Ex Magonette and Schatzkes E. 2,000-3,000

The Medio Peso Rose Red Error



Lot 255



Lot 256

History of The Medio Peso Rose Red Error

The best-known and most valuable of Peru's early issues is the Medio Peso Error. The seventeen lots of the Medio Peso Error in the Islander collection constitute the most significant offering of these rarities ever made at auction or by private sale. The important Medio Peso Error pieces which were part of the Joseph Schatzkes collection were acquired by Islander in 1971 when the Schatzkes collection was offered privately. However, even the great Schatzkes collection lacked a few of the important pieces offered in this sale, such as the "Small Weinberger Block" (lot 256), which was missing from the philatelic scene for decades, until portions of the Consul Weinberger collection emerged from safe deposit boxes and were sold at auction.

THE CAUSE OF THE MEDIO PESO ERROR

The Medio Peso Error is usually described as a "color error," but actually resulted from the erroneous transfer of Medio Peso designs on the lithographic stone for the One-peseta. The printer consistently used yellow ink for the Medio Peso and red ink for the One-peseta. However, since the stone of the One-peseta included at least five Medio Peso transfers, the resulting Medio Peso stamps were printed in red, not yellow.

According to specialists, the first reports of the error appeared in June 1858, and post offices were instructed to treat the Medio Peso stamps printed in red as the normal One-peseta. The decree of June 18, 1858, declared the Medio Peso value unnecessary, and the government stopped distributing the sheets printed in yellow. This might have been part of an effort to control the situation involving the errors.

A similar error occurred in Colombia, but blue was used for both the 5-centavos and 20-centavos, so the 5-centavos stamps printed from the transfer error on the 20-centavos stone are only obvious from se-tenant multiples. Sixty years later in the United States, the same mistake was made by the platemaker entering engraved subjects on one of the 2-cent plates of the Washington-Franklin series, which resulted in the 5-cent error printed in red instead of blue.

THE ONE-PESETA LITHOGRAPHIC STONE

The exact composition of the One-peseta stone is not known, and it is possible more than one printing stone was used. However, by studying examples of the Medio Peso Error, specialists have deduced that at least one of the 10-subject *bloc reports* erroneously included a row of five of the Medio Peso denomination (see diagram on page 34). Some specialists believe that the *bloc report* containing the Medio Peso errors was transferred to either row 8, 10, 12 or 14 on a stone of 160 subjects. Without knowing the stamps' exact location in a printed sheet, examples of the Medio Peso Error are identified by the transfer types (Types A, B, C, D and E).

The normal One-peseta *bloc report* consisted of two horizontal rows of five, all of the same denomination, which philatelists have classified as ten different numbered types, based on tiny distinguishing marks in each transfer. The correct arrangement of the types in the *bloc report* became known after the type numbers were assigned, which accounts for the non-sequential order of the *bloc report* (top row 10-1-4-7-3, bottom row 5-2-8-6-9).

The se-tenant Medio Peso Error block offered in lot 256, known as the "Small Weinberger Block," reveals something interesting about the *bloc report* that produced it. The two errors, identified as Types C and D, are the third and fourth positions in the bottom row of the 10-unit *bloc report*. Normally, the stamps above these two positions in the *bloc report* would be Types 4 and 7. However, the Types are 8 and 6, which indicates that Types 5-2-8-6-9 were in the top row of the error *bloc report* rather than their normal position at the bottom. This means that not only were the five Medio Peso denominations transferred to the stone, but the entire *bloc report* of ten was uniquely configured with the bottom row positioned at the top and the error transfers at the bottom.

The best reference to the Medio Peso error is the Percy Bargholtz handbook, *PERU: The 1858 Medio Peso Error of Colour, An Inventory*, published by Brian Moorhouse in March 2001. The ownership history and census numbers used in this sale catalogue come from the Bargholtz handbook.

THE MEDIO PESO ERROR COMBINATION COVER



255

255° ✉ **1858, Medio Peso Rose Red Error (5).** Type E, large margins to ample at bottom left, used with **horizontal pair of 1858 1d Blue (3)**, Types 6-7, large margins, all tied by "YCA" dotted oval cancel on blue folded cover to S. S. Tomas LaChambre y Ca. in Lima, docketed with September 5, 1858 origin date, lightly cleaned and pressed

EXTREMELY FINE. THIS SPECTACULAR COVER BEARS THE ONLY RECORDED TWO-COLOR FRANKING WITH THE MEDIO PESO ERROR. IT IS THE MOST IMPORTANT COVER OF PERUVIAN PHILATELY AND ONE OF THE ARISTOCRATS OF SOUTH AMERICAN PHILATELY.

According to the Percy Bargholtz booklet on the Medio Peso Error, the first report of the error occurred in June 1858, about three months after the March 10, 1858, issue date of the first official government postage stamps. Bargholtz cites the generally-accepted statement that postmasters were instructed to treat the Medio Peso error as a One-peseta stamp, but he also notes that a few covers appear to have required the half-peso denomination and were accepted as such.

The cover offered here was posted in September 1858, months after the errors were discovered. It is probably franked for the double rate of two pesetas with the Medio Peso Error counted as a One-peseta stamp. The Bargholtz census of Medio Peso Error covers lists all of the covers which were known to him in 2001. Only this cover bears the Medio Peso Error in combination with a stamp other than the One-peseta Rose Red.

Bargholtz Census Da1. Ex Magonette and Schatzkes. E. 75,000-100,000

THE “SMALL WEINBERGER BLOCK”



256

10	1	4	7	3	Normal
5	2	8	6	9	
5	2	8	6	9	Error
A	B	C	D	E	

Diagram of the Small Weinberger Block's location on the two adjoining *bloc reports*.

256°田 **1858, Medio Peso Rose Red Error (5).** Vertical block of six containing **two Medio Peso errors se-tenant with four of the normal One-peseta**, the bottom four stamps come from the error *bloc report* with One-peseta Types 8-6 above the two Medio Peso Types C-D, the top pair comes from another *bloc report* with One-peseta Types 8-6 repeated—an unusual configuration, which is explained more thoroughly on page 32 and below—large margins to ample at bottom, two strikes of “TRUJILLO” straightline, pressed-out horizontal crease between stamps at bottom, three tiny pinholes, truly insignificant flaws and otherwise in excellent condition

VERY FINE APPEARANCE. BY FAR THE FINER OF TWO RECORDED SURVIVING BLOCKS CONTAINING THE MEDIO PESO ERROR (THE OTHER IS OFFERED IN THE FOLLOWING LOT). THIS EXTRAORDINARY MULTIPLE IS WIDELY REGARDED AS THE MOST IMPORTANT OFF-COVER PIECE OF PERUVIAN PHILATELY, AND IT IS CERTAINLY ONE OF THE ARISTOCRATS OF SOUTH AMERICAN PHILATELY.

The make-up of the lithographic stone which produced the 1858 One-peseta is not known with certainty. However, by studying examples of the Medio Peso Error, specialists have deduced that at least one of the 10-subject *bloc reports* erroneously included a row of five of the Medio Peso denomination. The normal One-peseta *bloc report* consisted of two horizontal rows of five, all of the same denomination, which philatelists have classified as ten different numbered types, based on tiny distinguishing marks in each transfer. The correct arrangement of the types in the *bloc report* became known after the type numbers were assigned, which accounts for the non-sequential order of the *bloc report* (top row 10-1-4-7-3, bottom row 5-2-8-6-9).

Apart from the obvious philatelic importance of this se-tenant Medio Peso Error block, it also tells us something about the *bloc report* that produced it. The two errors, which are called Types C and D, are the third and fourth positions in the bottom row of the 10-unit *bloc report*. Normally, the stamps above these two positions in the *bloc report* would be Types 4 and 7. However, the Types are 8 and 6, which indicates that Types 5-2-8-6-9 were in the top row of the error *bloc report* rather than their normal position at the bottom. This means that not only were the five Medio Peso denominations transferred to the stone, but the entire *bloc report* of ten was uniquely configured with the bottom row positioned at the top and the error transfers at the bottom.

continued

Lot 256 continued

For many years, no one knew the whereabouts of the remarkable block of six offered here, which is known as the "Small Weinberger Block." We quote directly from the Bargholtz handbook on the Medio Peso error: "The earliest mention found of this block was in a 1930 publication *Etudes Philateliques* by Didier Darteyre, who illustrated it together with the Ferrari block and stated that the new block had recently been offered for sale by the German auction firm H. Kohler. Subsequently, in 1931, Hall mentioned that the block belonged to one of Mr. Kohler's customers, Mr. Alfred Weinberger from Czechoslovakia. An illustration of the block was also included in Hall's article mentioned above. After this, the block disappeared and was not seen or heard of again until 1997, when it was offered as lot 245 in the Harmers of London auction on 24 July together with some other material from the Consul Weinberger estate."

The "Large Weinberger Block," which included two Medio Peso Errors se-tenant with sixteen One-Peseta in a tall vertical block, no longer exists. It was also mentioned in the 1931 article by Hall, but sometime between then and 1959, it was cut down into two se-tenant strips of three (Types A/10/5 in one strip and B/1/2 in the other, both of which are now in the Jaretsky collection of Peru). The only other block containing the Medio Peso Error is the ex-Ferrary block offered in the following lot. Although a rare artifact, the Ferrary block's condition cannot compare to the "Small Weinberger Block" offered here.

Bargholtz Census A2. Ex Consul Weinberger. Offered publicly in this sale for only the third time in approximately 80 years. E. 75,000-100,000

THE FERRARY BLOCK

5	2	8	6	9	Error
A	B	C	D	E	
10	1	4	7	3	Normal
5	2	8	6	9	

Diagram of the Ferrary block's location on the two adjoining *bloc reports*.



257

257°田 **1858, Medio Peso Rose Red Error (5).** Vertical block of six containing **two Medio Peso errors se-tenant with four of the normal One-peseta**, the top two Medio Peso Types A-B come from the error *bloc report*, the bottom block of four One-peseta Types 10-1/5-2 comes from another *bloc report*, cancelled by four strikes of "PIURA" straightline, faults include piece missing from one Medio Peso and partial rebacking

ONE OF TWO SURVIVING SE-TENANT BLOCKS CONTAINING THE MEDIO PESO ERROR. AN IMPORTANT PHILATELIC ARTIFACT AND EXHIBIT-WORTHY DESPITE FAULTS.

Bargholtz Census A1. Ex Ferrary, Hall, Nosiglia and Schatzkes. E. 7,500-10,000

MEDIO PESO ERROR PAIRS



258

258° **1858, Medio Peso Rose Red Error (5).** Horizontal pair, Types B-C, large top margin, other sides touched to slightly in, cancelled by red "ANDAHUAYLAS" framed straightline, small manuscript cancel on left stamp, sealed tear at top in margin between stamps
FINE APPEARANCE. THIS IS THE ONLY KNOWN MULTIPLE OF THE MEDIO PESO ERROR OTHER THAN THE TWO BLOCKS IN THIS SALE.

According to the Bargholtz handbook, this pair was owned by J. M. Prentice when it was illustrated in the *Catalogue of the Postage Stamps of Peru*, published in 1933 and serialized in the journal *El Peru Filatelico*. It was illustrated in 1951 in *Filatelía Peruana* (No. 9) and reported to be in the collection of M. G. Vigil. Islander acquired the pair privately from the Dr. Joseph Schatzkes collection of Peru.

Bargholtz Census A3 ("Only one pair of two Medio Peso errors is known.") Ex Prentice, Vigil and Schatzkes..... E. 10,000-15,000



259

259° **1858, Medio Peso Rose Red Error (5).** Vertical se-tenant pair, Medio Peso Type B at top, One-peseta Type 1 at bottom, from two separate *bloc report* transfers, large margins all around, bright shade, cancelled by light strikes of "Admon. Pral de Correos de Tacna 08 Junio 58" circular datestamp, faint toned spots

EXTREMELY FINE. A SUPERB SE-TENANT PAIR OF THE MEDIO PESO ERROR AND ONE-PESETA. ONLY FIVE SE-TENANT PAIRS ARE RECORDED IN THE BARGHOLTZ CENSUS (EXCLUDING THE LARGER MULTIPLES AND COVERS), AND TWO OF THESE ARE IN THE TAPLING COLLECTION. THIS IS PROBABLY THE FINEST OFF-COVER PAIR EXTANT.

Bargholtz Census Cb2. Ex Ferrary, Vigil, Schatzkes and Gonzales Garcia..... E. 15,000-20,000



260

260° ☒ **1858, Medio Peso Rose Red Error (5).** Vertical se-tenant pair, Medio Peso Type A at bottom, One-peseta Type 5 at top, from the same *bloc report* transfer which has the One-peseta types normally found in the bottom row in the top row, large margins to clear at upper left, bright shade, tied by light strikes of "Admon. Pral de Correos de Tacna 18 Junio 58" circular datestamp on folded letter to Sor. Don Juan de la Cruz Torres in **Cochabamba, Bolivia**, in perfect condition

EXTREMELY FINE. ONE OF FOUR RECORDED COVERS IN THE BARGHOLTZ CENSUS BEARING THE MEDIO PESO ERROR IN A SE-TENANT MULTIPLE WITH THE ONE-PESETA. THIS IS THE ONLY ONE OF THE FOUR ADDRESSED TO A FOREIGN COUNTRY, AND ONLY THREE OTHER MEDIO PESO ERROR COVERS TO A FOREIGN DESTINATION ARE RECORDED (ALL TO BOLIVIA WITH SINGLES). ONE OF THE MOST OUTSTANDING COVERS OF CLASSIC PERUVIAN PHILATELY.

The se-tenant Medio Peso Error pair on this cover shows the unusual configuration of the *bloc report* that produced it. The error, Type A, is the first position in the bottom row of the 10-unit *bloc report*. Normally, the stamp above this position in the *bloc report* would be Type 10. However, the One-peseta is Type 5, which indicates that Types 5-2-8-6-9 were in the top row of the error *bloc report* rather than their normal position at the bottom. This means that not only were the five Medio Peso denominations transferred to the stone, but the entire *bloc report* of ten was uniquely configured with the bottom row positioned at the top and the error transfers at the bottom (see diagram on page 34).

Bargholtz Census Ca2. Ex Schatzkes. E. 50,000-75,000

MEDIO PESO ERROR SINGLES AND COVERS



261

- 261°(★) **1858, Medio Peso Rose Red Error (5).** Unused (no gum), Type D, large even margins, rich color, two tiny thin specks and faint horizontal crease, these are truly negligible flaws considering the enormous rarity of this unused Medio Peso Error

EXTREMELY FINE APPEARANCE. THIS IS THE ONLY UNUSED EXAMPLE OF THE MEDIO PESO ERROR KNOWN TO US. ONE OF THE GREATEST RARITIES OF SOUTH AMERICA.

Ex Ferrary and Schatzkes E. 5,000-7,500



262

- 262° **1858, Medio Peso Rose Red Error (5).** Type C, huge margins all around, remarkably vibrant shade, cancelled by "Callao May 22 58" circular datestamp

EXTREMELY FINE GEM. ONE OF THE FINEST EXAMPLES OF THE MEDIO PESO ERROR IN EXISTENCE.

Ex Schatzkes. Signed Holcombe..... E. 2,000-3,000

- 263° **1858, Medio Peso Rose Red Error (5).** Type D, full to large margins all around, pastel shade, cancelled by "HUARS" dotted oval, Very Fine and choice, signed Holcombe.. E. 1,500-2,000



263



264

- 264° **1858, Medio Peso Rose Red Error (5).** Type A, full to large margins all around, excellent color and impression, cancelled by "HUARS" dotted oval, Very Fine and choice E. 1,500-2,000

- 265° **1858, Medio Peso Rose Red Error (5).** Type C, full to large margins all around, bright color, cancelled by "HUANC" dotted oval, Very Fine and choice..... E. 1,500-2,000



265



266

266°

1858, Medio Peso Rose Red Error (5). Type B, small but mostly clear margins, unusually bright color and sharp impression, tied by perfect strike of blue "Arica 20 Mayo 58" circular datestamp on piece, Fine and very attractive, ex Bustamante..... E. 1,000-1,500

267°

1858, Medio Peso Rose Red Error (5). Type C, small even margins all around, unusually deep shade and fine impression, cancelled by "1/LIMA/2" dotted oval, Fine E. 1,000-1,500



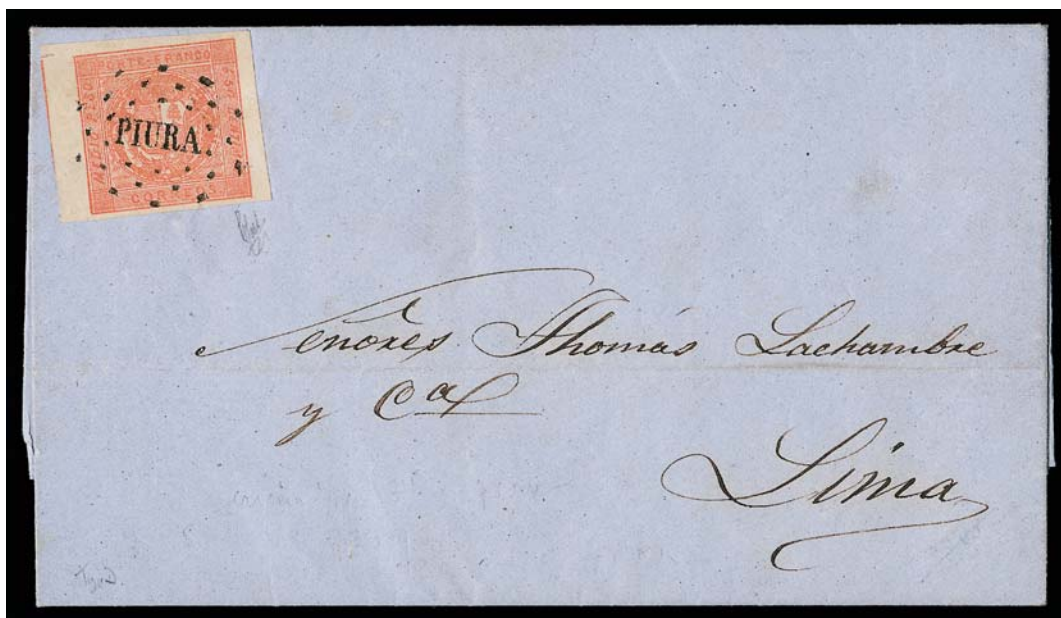
267



268

268°

1858, Medio Peso Rose Red Error (5). Type B, small but clear margins all around, fine impression, lightly cancelled by "YCA" dotted oval, Fine, signed Calves and Holcombe..... E. 750-1,000



269

269° ☒ **1858, Medio Peso Rose Red Error (5).** Type D, large to huge margins, beautiful bright color, cancelled by perfect strike of "PIURA" dotted oval on blue Jan. 20, 1859 folded letter to LaChambre & Co. in Lima

EXTREMELY FINE STAMP AND COVER. A SUPERB EXAMPLE OF THE MEDIO PESO ERROR AND ONE OF ONLY A DOZEN SINGLES ON COVER RECORDED BY BARGHOLTZ.

Bargholtz Census Db7. Ex Magonette and Schatzkes E. 10,000-15,000



270

270° ☒ **1858, Medio Peso Rose Red Error (5).** Type C, huge margins to full at bottom, rich color, tied by light strike of "LIMA" dotted oval on blue Jul. 13, 1858 folded letter to Jose Maria Peña in Arequipa, tiny bleached specks on cover

EXTREMELY FINE. A CHOICE EXAMPLE OF THE MEDIO PESO ERROR AND ONE OF ONLY A DOZEN SINGLES ON COVER RECORDED BY BARGHOLTZ.

Bargholtz Census Db3. Ex Schatzkes. Signed Holcombe..... E. 10,000-15,000



271

271° ☒ **1858, Medio Peso Rose Red Error (5).** Type E, large to huge margins, pretty pastel shade, tied by bold "Admon. Pral de Correos de Tacna 02 Junio 58" on folded cover addressed to Th. Harth in Lima

EXTREMELY FINE. A MAGNIFICENT COVER BEARING THE MEDIO PESO ERROR AND ONE OF ONLY A DOZEN SINGLES ON COVER RECORDED BY BARGHOLTZ.

Bargholtz Census Db10. Ex Schatzkes..... E. 10,000-15,000

MEDIO PESO BUFF AND ORANGE YELLOW



272

- 272° ★ **1858, ½p Orange Yellow (6a).** Type E, **original gum**, full to large margins, vivid color and fine impression, a few natural brown spots on gum but not affecting paper
 EXTREMELY FINE GEM. WITHOUT QUESTION THE FINEST OF THE FEW UNUSED EXAMPLES OF THE MEDIO PESO 1858 ISSUE AND THE ONLY ONE KNOWN WITH ORIGINAL GUM. A MAGNIFICENT STAMP WORTHY OF THE MOST FASTIDIOUS COLLECTOR OF CLASSICS.
 Ex Schatzkes..... E. 7,500-10,000



273

273°(★) **1858, 1/2p Orange Yellow (6a).** Type B, small part gum which appears to be original, ample margins, bright shade, a few small imperfections

VERY FINE APPEARANCE. ONLY A FEW UNUSED EXAMPLES OF THE 1858 MEDIO PESO ARE KNOWN.

The only Medio Peso with original gum is the stamp offered in lot 273..... E. 2,000-3,000



274

274°(★) **1858, 1/2p Orange Yellow (6a).** Type B showing prominent “white slash” flaw on this position, unused (no gum), large margins, vivid shade, couple small thin spots

EXTREMELY FINE APPEARANCE. ONLY A FEW UNUSED EXAMPLES OF THE 1858 MEDIO PESO ARE KNOWN. THIS IS ALSO AN EXTREMELY RARE LITHOGRAPHIC PLATE VARIETY.

Ex Bustamante E. 2,000-3,000



275

275°

1858, ½p Buff (6). Type D, large even margins, rich color, cancelled by blue “PAS(CO)/CERTIFI(CACION)/FRANCA” three-line handstamp, small brown spot, Extremely Fine, a superb stamp and very rare with this handstamp used as a cancel..... E. 750-1,000

276°

1858, ½p Buff (6). Type E, huge margins, vivid shade, cancelled by clear strike of “LIMA” dotted oval, Extremely Fine Gem, a superb example of the 1858 Medio Peso, signed Holcombe..... E. 750-1,000



276



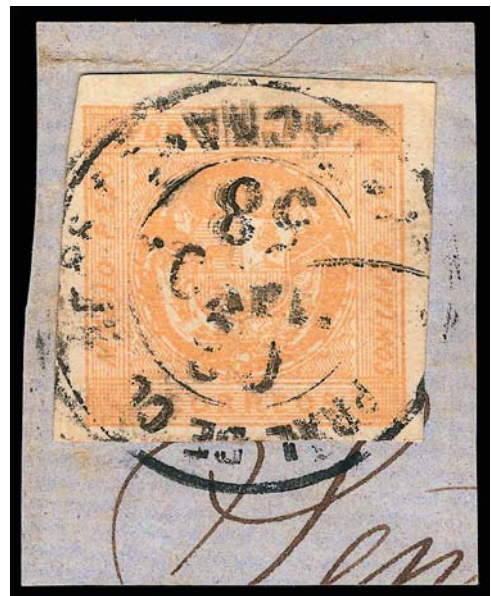
277

277°

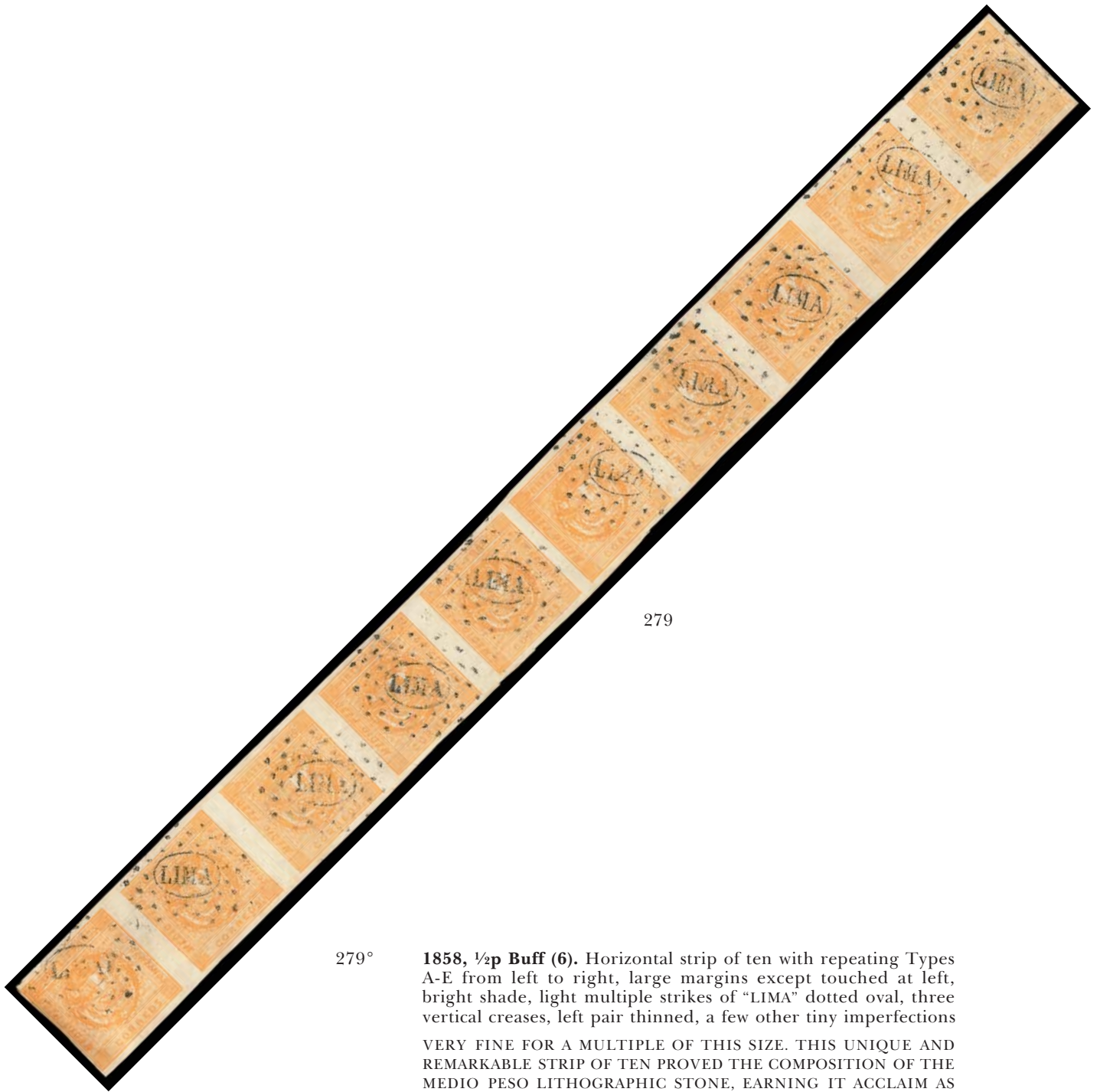
1858, ½p Buff (6). Type A, large to huge margins, bright shade, cancelled by light strike of “LIMA” dotted oval, Extremely Fine, scarce in such choice condition, signed Holcombe E. 500-750

278°

1858, ½p Buff (6). Type B, mostly large margins except upper left where ample, intense shade, tied by “Admon. Pral de Correos de Tacna 03 Mayo 58” circular datestamp on small piece, Extremely Fine, signed Holcombe..... E. 500-750



278



279

279°

1858, ½p Buff (6). Horizontal strip of ten with repeating Types A-E from left to right, large margins except touched at left, bright shade, light multiple strikes of "LIMA" dotted oval, three vertical creases, left pair thinned, a few other tiny imperfections

VERY FINE FOR A MULTIPLE OF THIS SIZE. THIS UNIQUE AND REMARKABLE STRIP OF TEN PROVED THE COMPOSITION OF THE MEDIO PESO LITHOGRAPHIC STONE, EARNING IT ACCLAIM AS THE "ROSETTA STONE" OF PERU. AN EXHIBITION PIECE OF THE HIGHEST ORDER OF RARITY.

The Medio Peso stone was built up from transfers of the five-unit *bloc report* (Types A, B, C, D and E). A vertical block of ten of the Medio Peso Buff is the only other multiple of this size (larger than five). When Islander had his pick of the Schatzkes collection, he chose this strip over the block, because the strip shows the all of the transfer types.

Ex Hall, Burrus and Schatzkes. E. 50,000-75,000



280 with detail of stamps

280° ☒ **1858, ½p Orange Yellow (6a).** Vertical strip of five, all Type E, large margins all around, vivid shade, cancelled by three strikes of red "HUALG" Hualgayoc straightline on judicial wrapper to the President of the Supreme Court in Trujillo, boldly struck oval judicial coat of arms handstamp at lower left, part of back removed, the strip has very slight wrinkles and creases

VERY FINE. THIS IS THE LARGEST RECORDED FRANKING OF THE MEDIO PESO 1858 ISSUE ON COVER. NO OTHER MULTIPLES EXCEPT PAIRS ARE KNOWN ON COVER. A SPECTACULAR AND IMPORTANT ITEM OF CLASSIC PERU AND SOUTH AMERICA.

Ex Consul Weinberger E. 40,000-50,000

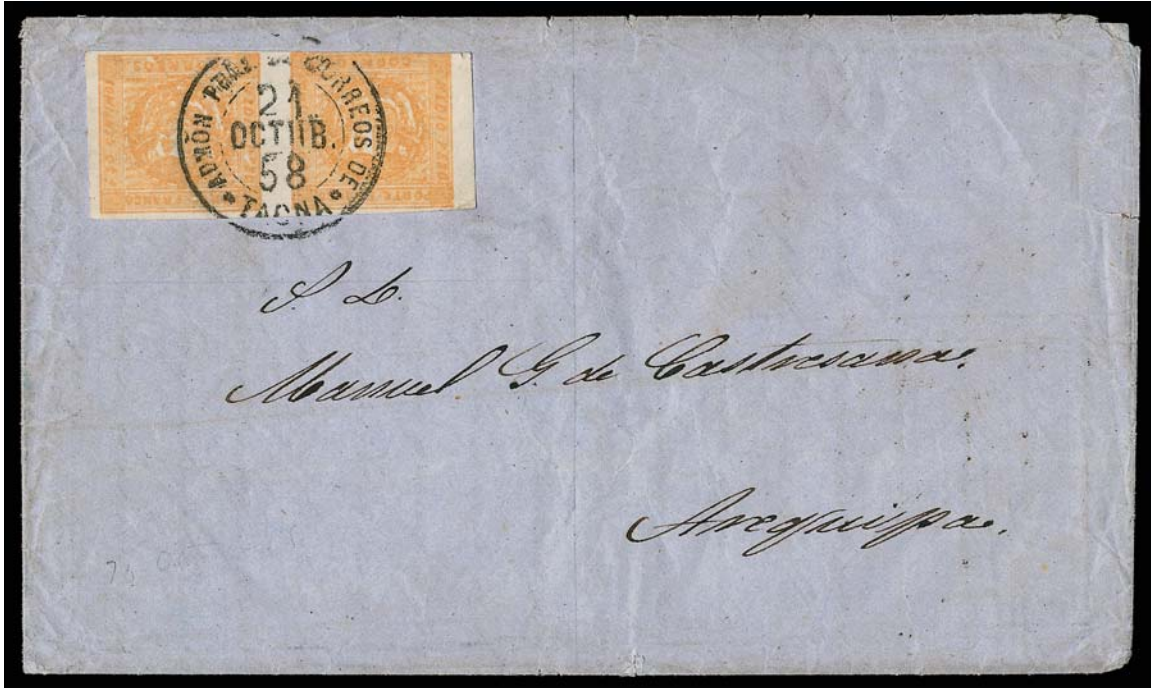


281

281° ☒ **1858, 1d Deep Blue, ½p Orange Yellow (3, 6a).** 1d vertical pair, Types 3/8, huge margins, deep shade, ½p Type C, large margins, bright color, tied by brownish "YQUIQ" Yquique dotted oval on folded cover with part of letter to LaChambre & Co. in Lima, docketed with Oct. 8, 1858 origin date, sender's blue double oval handstamp and routing "*pr Vapor*", slight wear along file fold reinforced internally

EXTREMELY FINE. THE ONLY KNOWN COMBINATION OF THE MEDIO PESO AND ONE-DINERO 1858 ISSUE. ONE OF THE MOST BEAUTIFUL OF ALL CLASSIC PERUVIAN COVERS.

Ex Magonette and Schatzkes. Signed A. Diena. E. 30,000-40,000



282

282°✉ **1858, ½p Buff (6).** Horizontal pair, Types C-D, large margins to slightly in at bottom left, rich color, tied by “Admon. Pral de Correos de Tacna 21 Octob. 58” circular datestamp on blue folded letter to Arequipa, minor edgewear, tiny corner crease in margin of pair

VERY FINE. THREE COVERS BEARING PAIRS AND A FOURTH COVER WITH THE STRIP OF FIVE (LOT 280 IN THIS SALE) ARE THE ONLY KNOWN COVERS WITH MULTIPLES OF THE 1858 MEDIO PESO.

Ex Garcia Gonzales E. 7,500-10,000



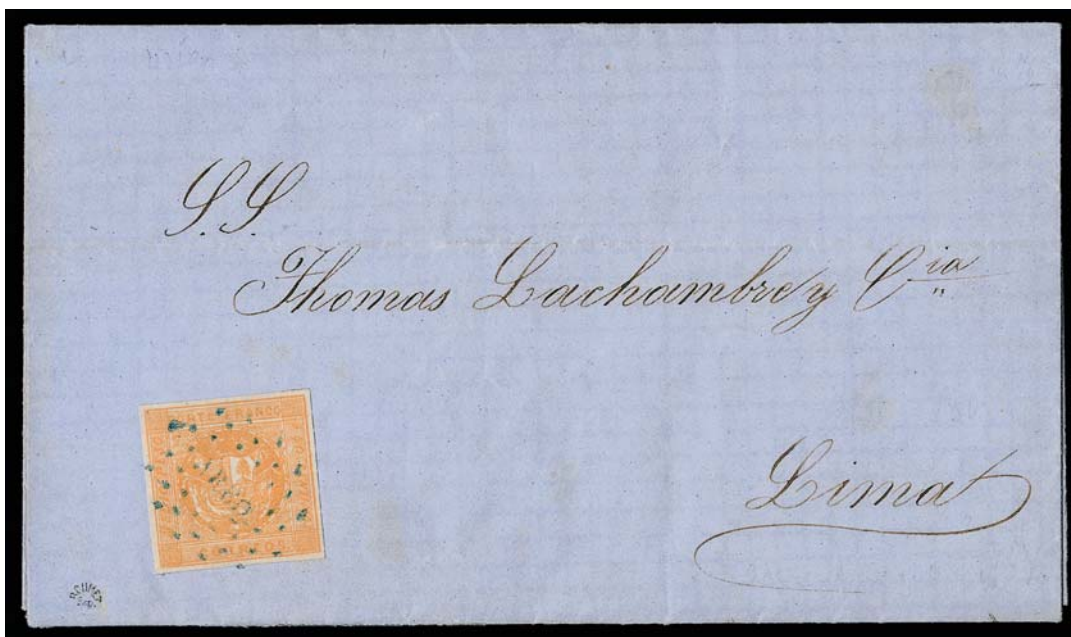
283

283° ☒ **1858, ½p Orange Yellow (6a).** Two singles, Types C and E, large margins all around, bright shade, used with **1859 1p Red (8)**, large margins, cancelled by two strikes of red "HUALG" Hualgayoc straightline on judicial wrapper to the President of the Supreme Court in Trujillo, oval judicial coat of arms handstamp at lower left, docketed with Apr. 6, 1859 date, part of cover cut away, sealed tear at top

VERY FINE. AN EXTREMELY RARE COMBINATION OF THE 1858 MEDIO PESO AND ONE-PESETA 1859 ISSUE. PROBABLY A UNIQUE FRANKING.

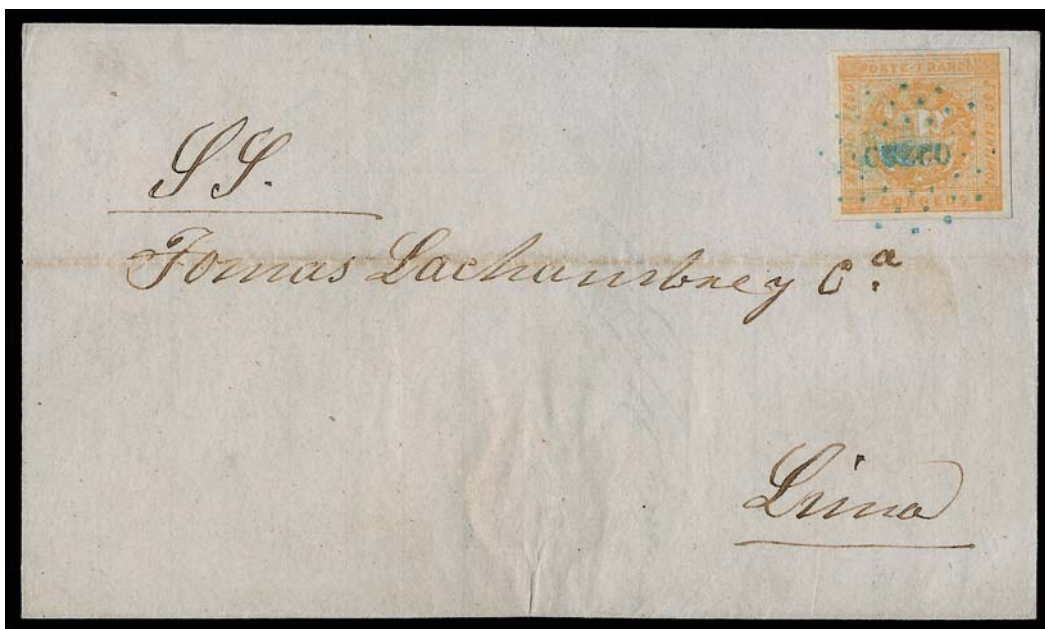
The Medio Peso was declared unnecessary by the decree of June 18, 1858, and the remainders were destroyed. For this reason it is a very scarce stamp, especially on cover. This is the only known combination of the 1858 Medio Peso and the subsequent issue. The franking is exactly half of the postage on the cover in lot 280 from the same judicial correspondence.

Ex "Stork" and Bustamante..... E. 7,500-10,000



284

- 284° ✉ **1858, ½p Buff (6).** Type E, full even margins, incredibly deep shade, tied by blue "AREQ" Arequipo dotted oval on Nov. 20, 1858 blue folded letter to Lima, slight edgewear
 EXTREMELY FINE. A SUPERB EXAMPLE OF THE 1858 MEDIO PESO USED ON COVER.
 Roumet handstamp at lower left E. 3,000-4,000



285

285° ☒ **1858, 1/2p Buff (6).** Type C, large even margins, bright shade, tied by blue "CUZCO" dotted oval on blue folded cover to Lima, docketed with Nov. 21, 1858 origin date, slight wear along fold

EXTREMELY FINE AND BEAUTIFUL 1858 MEDIO PESO COVER.

The Medio Peso is rarely found on cover in this condition E. 3,000-4,000



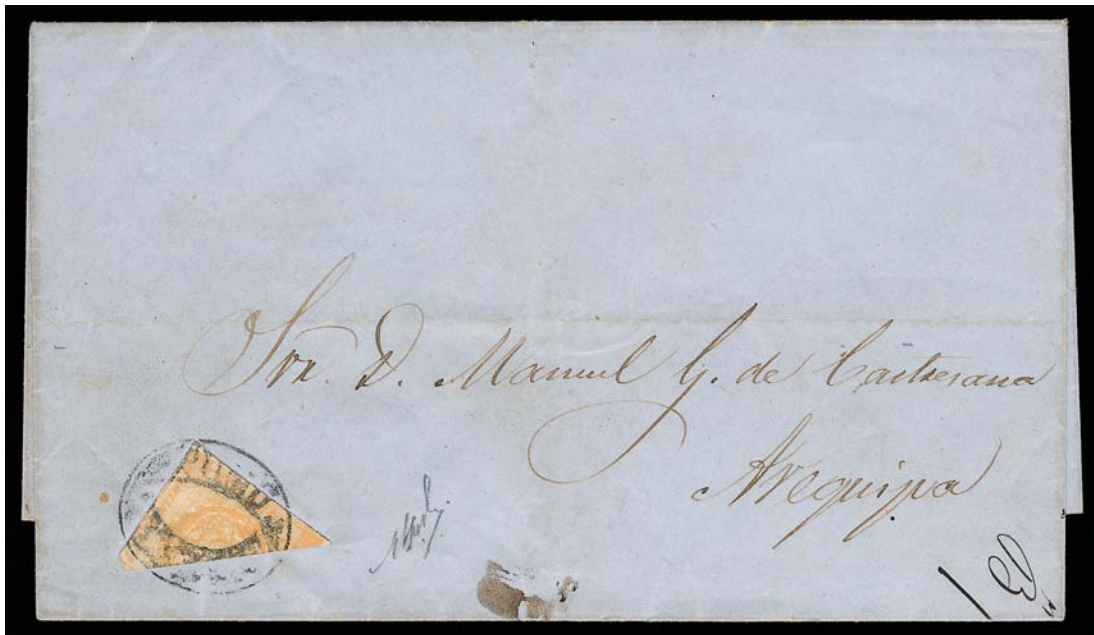
286

- 286° 1858, ½p Buff (6). Type A, huge even margins, bright shade, tied by "Admon. Pral de Correos de Tacna 05 Marzo 59" circular datestamp on blue folded letter to Arequipa
EXTREMELY FINE GEM STAMP AND A BEAUTIFUL 1858 MEDIO PESO COVER.
Ex Schatzkes. Signed Holcombe..... E. 3,000-4,000



287

- 287° 1858, ½p Buff (6). Type E, three large margins, barely in at top, bright shade, tied by "Admon. Pral de Correos de Tacna 18 Octob. 58" circular datestamp on blue folded letter to Corocoro, Bolivia, a Fine and rare example of the 1858 Medio Peso on cover to a foreign country..... E. 1,000-1,500



288

288° ☒ **1858, ½p Buff, Diagonal Half Used as 2 Pesetas (6, unlisted bisect).** Bottom right diagonal half tied all around by “PUNO” oval and negative stars handstamp on greenish folded cover to Arequipa, docketed with Dec. 16, 1859 origin date, tip of bisect has tiny scuff

VERY FINE. ONE OF TWO RECORDED EXAMPLES OF THE 1858 MEDIO PESO BISECTED TO PAY TWO-PESETA RATE. A MAJOR RARITY OF PERUVIAN PHILATELY.

This cover was acquired directly from Peru by Islander. The other cover bearing a bisect of the Medio Peso is also postmarked at Puno (letter dated Jul. 11, 1860). It was offered in the Corinphila Oct. 24-29, 1994 sale (lot 7222) and realized 27,000 Swiss francs plus premium.

Signed Bloch E. 20,000-30,000

END OF THE ISLANDER COLLECTION OF PERU

Robert A. Siegel Auction Galleries, Inc.
 Prices Realized for
 Sale 957 6/5-6/2008 The Islander Collection of South America

Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized
1	15,000	37	1,200	73	24,000	109	16,000	145	2,500
2	2,800	38	800	74	32,500	110	8,500	146	2,500
3	2,800	39	11,000	75	5,750	111	3,750	147	500
4	4,750	40	12,500	76	4,000	112	2,700	148	5,250
5	3,000	41	40,000	77	4,750	113	3,250	149	1,700
6	3,250	42	30,000	78	3,500	114	850	150	800
7	2,100	43	5,250	79	4,000	115	800	151	1,100
8	1,600	44	1,900	80	7,000	116	650	152	2,100
9	7,000	45	3,500	81	37,500	117	6,000	153	2,300
10	4,250	46	1,700	82	575,000	118	950	154	900
11	950	47	4,500	83	8,500	119	550,000	155	900
12	1,200	48	57,500	84	2,600	120	19,500	156	1,200
13	650	49	17,500	85	550	121	10,000	157	5,250
14	750	50	8,500	86	2,500	122	4,250	158	550
15	3,750	51	4,000	87	25,000	123	3,500	159	550
16	3,750	52	2,700	88	4,250	124	23,000	160	2,000
17	1,900,000	53	180,000	89	3,250	125	17,000	161	750
18	160,000	54	40,000	90	3,500	126	13,500	162	1,400
19	1,000	55	19,000	91	3,000	127	4,500	163	500
20	750	56	26,000	92	26,000	128	10,000	164	1,900
21	1,000	57	32,500	93	5,000	129	2,100	165	900
22	16,000	58	42,500	94	1,300	130	1,900	166	275
23	4,750	59	4,000	95	1,300	131	900	167	325
24	15,000	60	13,000	96	950	132	8,000	168	24,000
25	10,500	61	1,300	97	40,000	133	700	169	3,500
26	6,750	62	1,600	98	2,100	134	1,300	170	12,000
27	7,000	63	26,000	99	2,200	135	55,000	171	1,900
28	5,000	64	28,000	100	1,100	136	25,000	172	3,500
29	5,250	65	300	101	850	137	15,500	173	26,000
30	3,250	66	1,800	102	225	138	9,000	174	12,000
31	5,000	67	3,250	103	8,500	139	4,250	175	4,250
32	260,000	68	1,500	104	1,800	140	1,300	176	2,700
33	1,300	69	950	105	4,000	141	2,000	177	5,250
34	2,700	70	3,500	106	50,000	142	1,000	178	20,000
35	2,300	71	5,250	107	1,800	143	1,500	179	5,750
36	7,000	72	18,500	108	5,750	144	5,750	180	150,000

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Lot#	Realized	Lot#	Realized	Lot#	Realized
181	160,000	218	700	254	3,250
182	13,000	219	1,300	255	65,000
183	1,500	220	450	256	250,000
185	4,750	221	450	257	9,000
186	13,000	222	375	258	7,500
187	150,000	223	350	259	14,000
188	95,000	224	300	260	26,000
189	11,000	225	200	261	6,250
190	10,500	226	450	262	3,500
191	2,500	227	500	263	2,100
192	1,600	228	650	264	2,200
193	500	229	1,000	265	2,500
194	3,250	230	1,000	266	2,100
195	90,000	231	1,000	267	1,700
196	12,500	232	550	268	1,100
197	7,500	233	1,800	269	25,000
198	6,000	234	1,000	270	18,500
199	1,600	235	900	271	10,000
200	9,000	236	950	272	6,250
201	4,250	237	800	273	2,100
202	2,600	238	7,500	274	2,600
203	1,900	239	3,750	275	850
204	4,250	240	750	276	1,200
205	2,000	241	1,600	277	850
206	4,250	242	4,750	278	650
207	1,700	243	3,250	279	30,000
208	950	244	1,800	280	40,000
209	2,100	245	12,500	281	27,000
210	29,000	246	5,250	282	7,500
211	3,000	247	1,700	283	7,500
212	4,000	248	800	284	5,250
213	1,500	249	425	285	2,400
214	1,300	250	400	286	3,000
215	26,000	251	900	287	2,400
216	650	252	950	288	22,000
217	1,200	253	2,600		

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2	2,800	38	800	74	32,500	110	8,500	146	2,500
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186	13,000	222	375	258	7,500
187	150,000	223	350	259	14,000
188	95,000	224	300	260	26,000
189	11,000	225	200	261	6,250
190	10,500	226	450	262	3,500
191	2,500	227	500	263	2,100
192	1,600	228	650	264	2,200
193	500	229	1,000	265	2,500
194	3,250	230	1,000	266	2,100
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