

THE PENNY POST

Official Journal Of The Carriers And Locals Society



An American Classic: Triple Independent Mails usage cover of Aug. 5, 1844

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Birth of the Locals and Carriers Society

Jenkins Camden Dispatch

Dupuy & Schenck Forgeries

Vanbenthuyssen's News Office

John Wiley's One Cent Despatch

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SOCIETY

OBJECTIVES

The objectives of the Carriers and Locals Society:

1.) To further the understanding of the operations of private mail companies of the 19th century which paralleled the government distribution of mail, and the actions of Congress and the U.S. Post Office in meeting the challenge of these competing services.

2.) To study the postal emissions and the postal history of these private mail companies and the official and semi-official government Carriers and to study and catalog the proliferations of reprints, imitations and phantasies generated to satisfy the growing interest of collectors.

To these ends, the Society will:

Publish a quarterly journal to exchange knowledge;

Promote philatelic research;

Encourage exhibits in regional,

national and international shows by members;

Make available to its members appropriate philatelic material through an annual auction;

Offer an expertising service;

And undertake other activities which may broaden the educational value of the Society to its members and to the philatelic community at large.

Membership is available at \$15 for U.S. residents, \$17 for Canadian. Annual dues for overseas membership is \$25. Contributing Charter membership is still available at \$30. Membership applications can be obtained from John Nugent, Secretary, at One Barristers' Court, Meriden, CT 06450. Please send a self-addressed stamped #10 envelope.

Richard Schwartz
President.

GUIDELINES

FOR ARTICLES

Articles submitted should be original material or research not published elsewhere. An exception will be made for articles extensively updated or revised with expanded information since first publication. Copy must be typewritten, double-

spaced, and accompanied by glossy photographs. Please call 416-947-2281 before mailing actual stamps or covers. Material can be sent to: The Editor, Gordon Stimmell, Box 184, 260 Adelaide St. E., Toronto M5A 1N1, Ontario, Canada.

FROM THE EDITOR

Welcome to the premier edition of *The Penny Post*. As the official voice of the newborn Carriers and Locals Society, this is your publication and its mandate is to reflect your views and research.

Our ultimate aim is to educate the philatelic fraternity about carriers and locals and their imitators as well as sort out the mysteries of other non-official postal issues.

We hope this journal will most of all create a bridge of knowledge between keen collectors in this complex field who are today widely scattered throughout the world.

Few areas of philately offer as many challenges as the private posts and independent mails of North America. Generations of forgeries, many masquerading in catalogues as the genuine stamps even today, have bedevilled both beginners and experts alike for more than 130 years. Much new data has emerged over the past few decades in such dedicated journals as *The Chronicle* and *The Philatelist* and in a handful of books.

Despite these few beacons, many areas in our particular field remain in a latter-day Dark Ages. Incredibly, some posts have never seen exposure in published articles or

research. So it is a source of pride to note the names of collectors who have formed this new Society — because these members possess a combined knowledge and experience that can begin to illuminate many of the darkest corners of this incredibly diverse philatelic universe. This is the special hope that led to the birth of our Society and this journal.

The president of our Society, Richard Schwartz, has asked me to include a few introductory words about myself. Briefly, I am a newspaper and magazine editor by trade. I began my career at *The Washington Post* as a news editor in the Watergate era. I later taught journalism and creative writing at universities and now am editor at the *Toronto Sunday Sun* where I put out a weekly 'People' magazine and pen a wine column. Stamps have been a passion for over a century in my family, beginning with my great grandfather collecting locals in Denmark in the 1880s. I've pursued the paper chase for 35 years now.

I look forward to your suggestions, advice, and criticism of our journal. Let us hear from you! Meanwhile, sit back and enjoy your *first Penny Post*.

London Stinnell

JENKINS CAMDEN DISPATCH

1853-1861

By John P. Halstead

This private post first appeared in philatelic literature 11 years after it was founded, when the noted Belgian dealer, J.-B. Moens, published his *Timbres-Poste Illustres* (1864). The stamp he depicted was either a forgery or simply Moens' conception of the stamp's appearance, and forgeries or imitations continued to be fobbed off as originals in publications as late as 1967 when Scott's *U.S. Specialized Catalogue* still displayed a cut of Jenkins' 1869 imitation. The first account with any claim to scholarship appeared in the *Fifth American Philatelic Congress* book of 1939 (pp. 19-20).

A year or so before, the well-known Philadelphia dealer, Eugene Klein, was shown some Jenkins family papers by William Henry Green, grandson of one of the proprietors, which shed new light on their private postal service, and from these Klein prepared the short synopsis just mentioned.

In the 1950s and '60s, Elliott Perry drafted what was to have been Chapter 15 in the volume on U.S. Locals, before death cut short his efforts. This draft came into the possession of Donald Johnstone who had worked with Perry since 1951 and who was kind enough to make Perry's draft available to me. Others whom Perry consulted for this chapter were George Sloane, Henry Abt, Maurice Blake, Henry Meyer and Edgar Jessup, all now deceased. Although I have added somewhat to Perry's draft, his research remains the solid basis for this article.

According to Klein's account, the Jenkins brothers were born in Camden at 428 Plum (now Arch) Street where the

elder of the two, Samuel H. Jenkins (1826-1857), founded his private post in 1853. Jenkins decided to issue stamps for the convenience of his customers, and he:

"...placed these stamps on sale, mostly in cigar stores, to be sold for one cent each. He also made another charge of two cents for the delivery of each letter. He placed tin letter boxes, about six inches wide, eight inches high and one and a half inches deep, for the collection of letters, near the places where the stamps were sold, and made two collections and two deliveries daily ... In the latter part of 1856 he began to fail in health, and finding that his long walks tired him too much, he purchased a low buggy and a small gray mare by the name of Nellie. He became quite a familiar figure driving all over Camden with his gray mare.

"In the meantime, he became acquainted with a pretty widow from Washington, named Mary Vanvolkenberg, who had moved to Camden. He intended to marry the widow, but instead of regaining his health, he developed tuberculosis and died September 28, 1857. Before his death, he exacted a promise from his brother William that he take over his (Samuel's) obligation to marry Mrs. Vanvolkenberg. They actually married in June, the following year." (1)

John P. Halstead was formerly a professor of history at S.U.N.Y. Buffalo and The American University in Cairo. He specializes in U.S. Carriers and Locals.

1. Klein, "Jenkins' Camden Dispatch 1853", in *Fifth American Philatelic Congress* book, p.20.



From the Sloane reference collection, courtesy Richard Frajola.

Illus. 1: Letter destined "for the mails." Jenkins stamp cancelled with daub of red ink. Sloane thought the #11 looked like the 1854 shade. Sept. 6(?) cds.

William Henry Jenkins (1833-1875), who apparently had not been active in the business up to this time, was imprompted by friends to carry it on. In 1858 he bought the lot next door, at 430 Plum Street, erected a three-storey brick house, and moved the business to the new address. He was still in business in Feb. 1861 when he announced a reduction in price for his delivery service, (2) probably to make his private postal fees competitive with the official carrier fee which had been reduced from 2 cents to 1 cent by the Act of June 15, 1860. It seems likely that he closed down his private post later in 1861 or early in 1862, because he no longer appears in the Camden city directories as a letter-carrier.

Precisely how Jenkins' Camden Dispatch operated is uncertain, but the following scenario seems to be in accord with the limited evidence we have. The Jenkins brothers charged one cent (pre-paid) for the collection of letters from their letter boxes, and this charge included delivery to the post office "for the mails" if the letters were destined for out of town (Illus. 1). They sold stamps for this purpose, for one cent

apiece, and stamped envelopes, as well, for which they may have charged two cents. These charges were made upon the sender. Klein stated that an additional two cents was charged for the delivery of letters, a claim which must have been based on the Jenkins papers which he was shown by William Henry Green. If true, the Jenkins brothers could justify it by the 2 cent fee which the U.S. Post Office allowed its letter-carriers to charge until 1860 for delivery from the post office to the addressee's home or business. They would not, however, affix additional Jenkins stamps for this delivery fee, since there are no known multiples on cover (Illus. 2).

If the Jenkins brothers served as official letter-carriers in Camden — and there is some evidence that they did — this service simply added to their duties that of delivery "from the mails", for which they could charge the customary two cents. They would not affix additional Jenkins stamps for this purpose, either, and Jenkins stamps have never been seen with U.S. postage stamps on the same cover addressed to Camden "from the mails." If this scenario is

2. *ibid.*



From the Sloane reference collection, courtesy Richard Frajola.

Illus. 2: Drop letter use: 1 cent (prepaid) for collection; possibly 2 cents for delivery.

correct, the Jenkins stamps were used for two purposes only: on Camden drop letters and on letters collected "for the mails," the prepaid fee being one cent in each case.

The possibility that the stamps can be classified as "semi-official carriers" hinges on proof of the official appointment of the Jenkins brothers as letter-carriers by the Camden Postmaster. What evidence do we have? Prowell states that Samuel Jenkins was the first letter-carrier to be appointed in Camden, jointly with a Peter Bleyler, in 1852, but he does not cite his sources. (3). Klein, presumably using family papers given him by William Jenkins' grandson, stated that Samuel was appointed the official letter-carrier of Camden about 1856, and that after his death, the younger brother filled his unexpired term. (4). Thirdly, in a Camden city directory of 1860, and for that year only, we find "Jenkins, Wm. H., letter carrier", but this is merely a professional listing and in no way signi-

fies official appointment. (5) And Prowell further states that, in April 1861, Jehu E. Smith and Robert Patton were appointed letter-carriers for Camden, presumably by the incoming Lincoln administration and presumably ousting William Jenkins from his post, (6) but again, no sources are cited. Finally there is the tantalizing appearance of a "William P. Jenkins" in the *Register of Officers and Agents...in the Service of the United States* as a letter-carrier somewhere in the state of New Jersey for the years 1857 to 1863, but the 1860 Census Index, where he is listed immediately after William H. Jenkins of Camden County, proves him to be from Atlantic County. The evidence, therefore, is of two types: either secondary and undocumented or primary and inconclusive. Accordingly, until further proof comes to light, we can only conclude that the Jenkins stamps might be reclassified as carriers at some future date but must remain humble locals for the present.

3. Prowell, *History of Camden County, New Jersey*, p.539.

4. Klein, loc. cit.

5. Boyd's *General Directory of Camden, N.J.*, 1860, p.30.

6. Prowell, loc. cit.

THE JENKINS ORIGINALS

Type I
(Typeset - Scott 89L3)

Although Perry stated that "this variety appears to have been issued by Wm. H. Jenkins in 1860 or 1861", he offers no source or proof, and what we know about typeset locals seems to point to an earlier date. Typeset stamps typically appeared in the 1840s and '50s. Of the 33 typeset locals listed in Scott, all but three were issued in the period 1844-1858, the three exceptions being two in California and Westervelt's two typeset stamps which were probably philatelic from the start. This being the case, it seems more likely that the Jenkins typeset appeared in 1853 or 1854. It may have been issued in mid-1853 as a stop-gap while Samuel Jenkins was waiting for his first engraved stamp (the crude portrait) to come off the press, or in the spring of 1854 if he had run out of the crude portrait and was waiting for the improved portrait to be printed. The fact that Jenkins is misspelled, with an apostrophe before rather than after the "s", would sug-

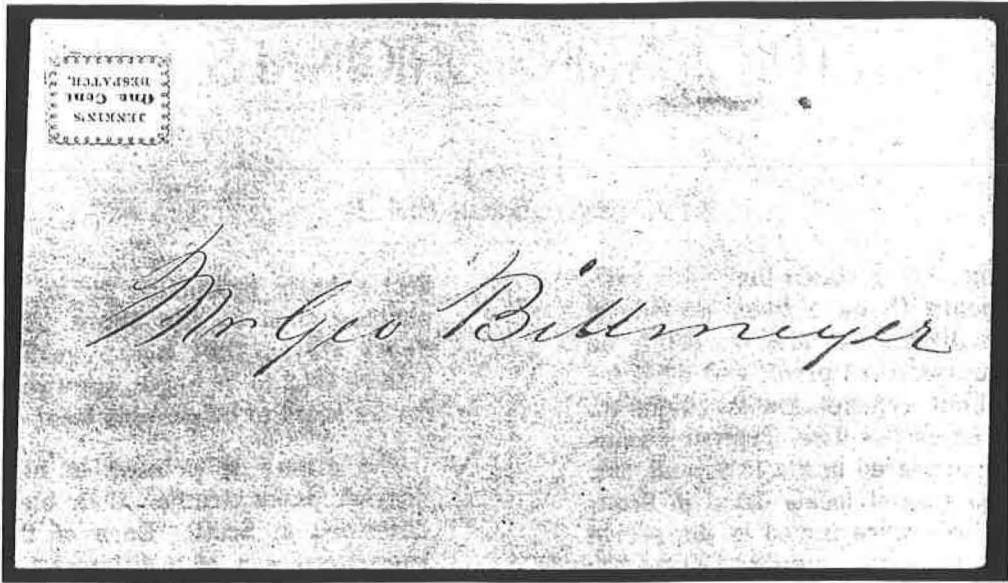
gest a hasty production for an interim purpose such as the above. Although Scott states that some authorities believe 89L3 to be bogus, the two known covers seem to be genuine local usages.

The stamp is printed in black on grayish paper (rather than bluish, as described in Scott). Each of the four known copies is of a different type. On the Hovey cover, the letters of "One Cent" (Illus. 3a) are out of alignment. On the Billmeyer cover (Illus. 3b) they are perfectly aligned. On the cancelled off-cover copy (Illus. 3c), the ornaments which comprise the left border are out of alignment. A fourth copy (Illus. 3d), uncanceled and displaying minor differences from the other three was "found on a letter from Philadelphia to Lancaster" and was published in *The Philatelic Monthly and World* in Nov. 1896. The whereabouts of this cover (or stamp) is unknown today. No reprints or counterfeits are known to exist.



From the collection of Brad Arch.

Illus. 3a: The Hovey cover: Letters of "One Cent" on stamp not aligned.



From the collection of David Golden.

Illus 3b: The Billmeyer cover: Letters of "One Cent" perfectly aligned.

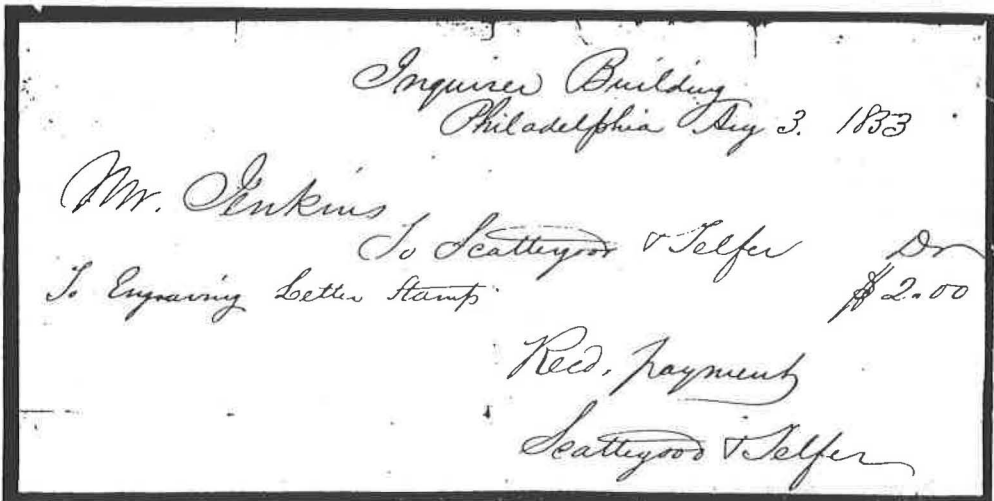


Illus 3c.



Illus 3d.

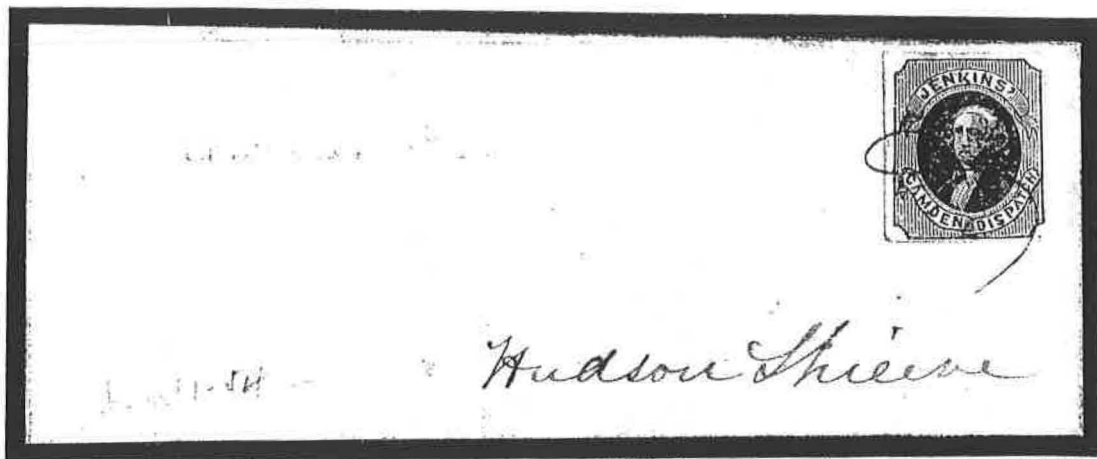
The pen-cancelled example of the typeset Jenkins stamp, left, from the Ferrari/Caspary collections, and the uncanceled stamp found in 1896.



From the Sloane reference collection, courtesy Richard Frajola.

Illus. 5: Aug. 1853 bill Jenkins received from Scatney and Telfer.

Type 2
(Typographed — Scott 89L2)



From the Sloane reference collection, courtesy Richard Frajola.

Illus. 4: The earliest known date of usage of Type 2, Jan. 1, 1854.

This is believed to be the second type issued, in 1853, by Samuel Jenkins, because it is the scarcest of the portrait types and there is a copy on a doctor's bill dated Jan. 1, 1854 (Illus. 4). Since this is the only typographed Jenkins stamp, it is unquestionably the one referred to on the bill presented to Jenkins in August 1853 by the Philadelphia engraving firm of Scattergood and Telfer (Illus. 5). The typographs were probably made from a woodcut.

The stamp is printed in black on yellow wove paper. The central oval contains a crude portrait of Washington. The "K" is badly formed, somewhat resembling a "V" with a tail. The top of the "S" of "Jenkins" is flat. The crossbar of the "A" in "Camden" and "Dispatch" is disconnected. In the word "Dispatch" the "C" is small and the "H" is large (Illus. 6). Four copies are known on cover, one of which does not belong on the cover originally. Two off-cover copies are known.

To the credit of the much maligned Henry Needham, he appears to have been the first to illustrate this stamp in his *Concise History* which appeared in *The Philatelic Gazette* for Sept. 1918

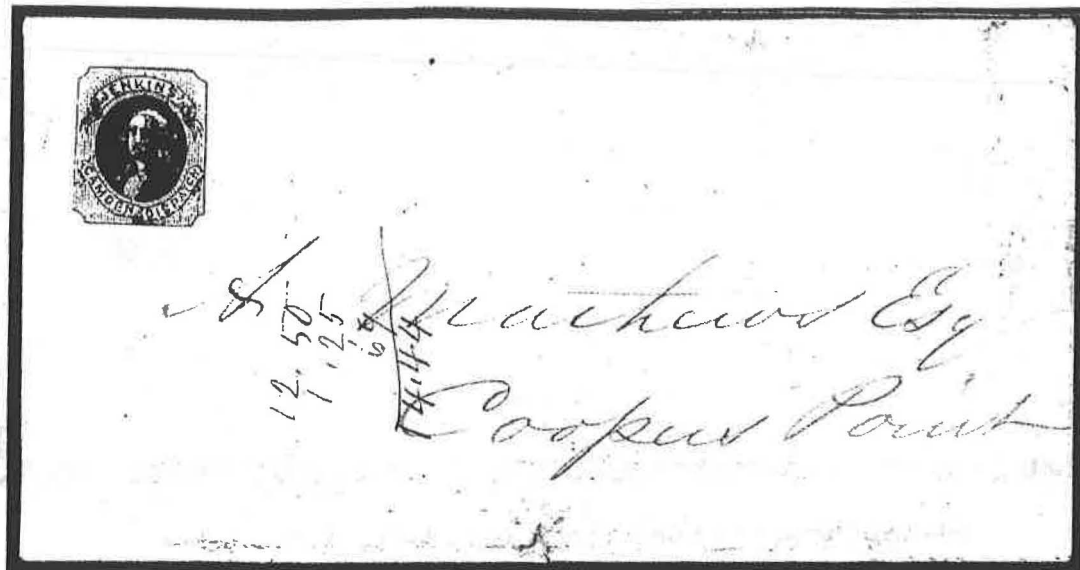


From the Perry reference collection, courtesy Donald Johnstone.

Illus. 6: The Type 2 typographed stamp, probably based on a woodcut, in black on yellow wove paper.

(p.300), although he became confused about the printing process and the paper used and displayed a cut of Jenkins' 1869 imitation along with it. Since that time, Type 2 has been lost to the philatelic reading public, because Scott's *U.S. Specialized*, while listing it as the "coarse impression", has so far declined to illustrate it.

Type 2e — Envelope
(Considered a corner card by Scott)



From the Sloane reference collection, courtesy Richard Frajota.

Illus. 7: Type 2e stamped envelope used locally. Bluish-black or buff paper.

Type 2 was also impressed on the upper left corner of envelopes, using either one of the electrotypes prepared for the adhesive stamps or an additional electro made from the original engraving, or woodcut. These were printed in black and bluish-black on white and buff envelopes. (Illus. 7).

It is possible these were not printed until June, 1854. *The Philatelic Monthly And World* of Jan. 1897 (p.4) published two communications dated June 1854 from William Colbert, a Philadelphia manufacturer of stationery, which refer to the white and buff envelopes on which we know the Type 2e was impressed (Illus. 8). The alteration of the engraving referred to apparently produced a slight difference in design as compared to the adhesive stamp, but I have not been able to verify this by direct examination. The rarity of these covers (only three plus a cut square are known) would point to June 1854 as the sole printing.

Jenkin's Camden Despatch

We have recently come into possession of some papers found by the grandson of Mr. Jenkins, showing that a stamped envelope was issued by this post. We give the same below.

Philadelphia, June 10, 1854.

To the Proprietor of Jenkin's Despatch:

Dear Sir :

Please call over as soon as you can, I want to see you about the stamp, it don't look right and as I want to make a good job of the envelopes I think you had better come over and see me.

I am respectfully yours,

W. M. COLBERT.

Philadelphia, June 17, 1854.

To the Proprietor of Jenkins Despatch :

2000 Envelopes ;	
1000 White, \$3, Buff \$1,50	\$4.50
Stamping,	2.00
Altering Engraving,	1.00

Rec'd Pay't, \$7.50

WM. COLBERT.

We have seen one of the envelopes on buff paper. It is slightly different from the adhesives and as indicated by the above bill, is a retouched die.

Illus. 8: The Colbert letters.

Types 3 and 4
(Lithographed — Scott 89L)



From the Sloane reference collection, courtesy Richard Frajola.

Illus. 10: Type 3 stamp tied by pen to a cover used locally in Camden.

Two distinct types of the third stamp to be issued are identifiable, although Scott catalogues them as one. Both were lithographed by the Philadelphia firm of Wagner and McGuignan but apparently from different stones. They are readily distinguishable. (Illus. 9):

Characteristics common to both: the hook of the "J" is narrow; the "K" is

top-heavy; the "M" is squat; the "C" and "H" of "Dispatch" are small and crowded; and the inner point of the upper ribbon points to the third space (rather the line) to the left of the oval.

Type 3 is believed to be the first printed, because a cover dated Jan. 1, 1855 bears this type (Illus. 10). It probably comes from the printing of 100,000

Type 3

1. No short line projecting from top frame line.
2. Cravat shaded with short, finely cut lines.
3. "Quid of tobacco" in right cheek is noticeable but not pronounced.
4. Lines of shading in upper and lower ribbons are sharp and complete.
5. Fluoresces a dull, dark grey.



From the collection of J.W. Brown.

From the collection of Gordon Stimmel

Type 3

Type 4

Illus. 9: The portrait on Type 3 features a slightly more rounded face, while the portrait on Type 4 has a leaner, more angular visage.

Type 4

1. Short line projects upward from top frame line above the left side of the first "N" in "Jenkins".
2. Shading of cravat virtually solid.
3. "Quid of tobacco" is pronounced.
4. Lines of shading in the ribbons appear worn and broken.
5. Fluoresces bright white.(7)

7. The author has seen one copy of Type 4 which fluoresces a dull white, but this copy might have undergone some chemical change.

Mr. Jenkins
 To Wagner & McGuigan
 for engraving paper and
 printing 100,000 dispatch
 stamps \$9.00
 Rec'd July 4
 Wagner & McGuigan
 June 16th 1857
 38 St. Ann St.

From the Sloane reference collection, courtesy Richard Frajola.

Illus. 11: Wagner and McGuigan printing order for 100,000 stamps.

by Wagner and McGuigan in June 1854 (Illus. 11). A printer's receipt of Jan. 20, 1857 is for 10,000 more (Illus. 12). If this connotes that the original supply of 100,000 had been exhausted, they had been used up in 31 months at an average rate of 3225 per month, quite a respectable business for a town whose population was approximately 10,000 in the 1850s. This is so unlikely that we are led to surmise that some sort of accident, fire or flood, had destroyed the original supply and that a new sup-

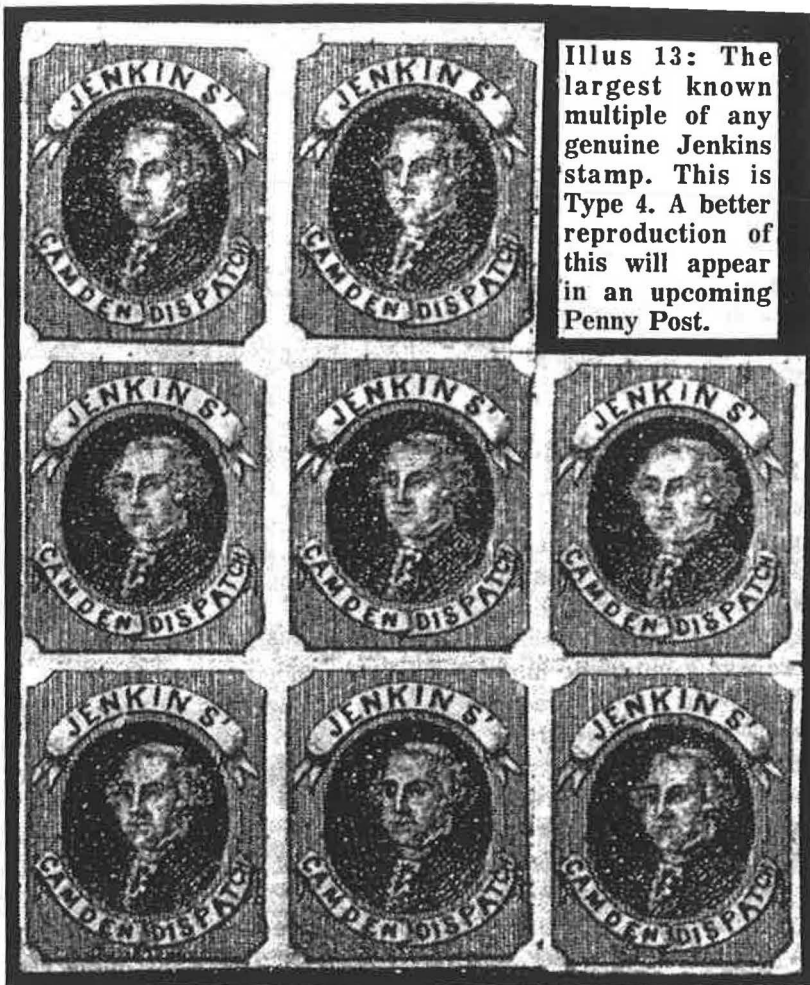
ply, printed from a new stone because the old stone had been cleaned, was ordered in Jan. 1857, thus accounting for Type 4. Until further evidence turns up, this seems the most logical explanation for the existence of the two types.

Five copies of Type 3 are known on cover as well as six of Type 4. Of the off-cover copies I have been able to locate, Type 3 is clearly the scarcer of the two: five single copies as compared to 22 singles, two pairs and a block of eight of Type 4 (Illus. 13).

Rec'd Jan 20th 1857
 Mr. Jenkins of New Haven
 in full for paper & printing
 10,000 Dispatch Stamps
 W. H. Wagner & McGuigan

From the Sloane reference collection, courtesy Richard Frajola.

Illus. 12: A later receipt for 10,000 Jenkins stamps.



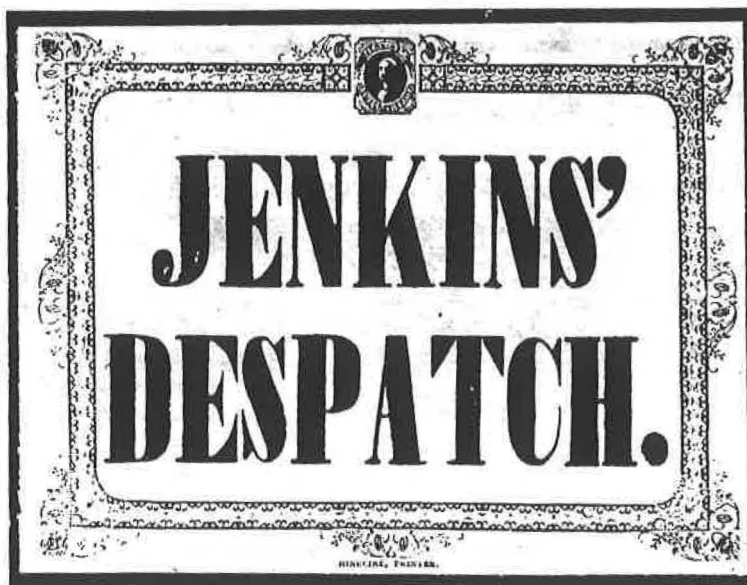
Illus 13: The largest known multiple of any genuine Jenkins stamp. This is Type 4. A better reproduction of this will appear in an upcoming Penny Post.

Advertising Card

Printed in black on heavy, rose-colored card about 7 3/4" X 5 1/4" in size and bearing a Type 2 or Type 2e impression (Illus. 14). Sloane believed

this to be a window card, impressed from the same die used to make the stamps. I have been unable to locate an original copy to verify this.

From the Sloane reference collection, courtesy Richard Frajola.



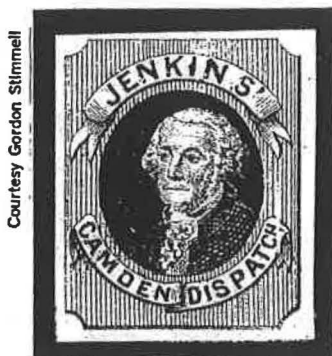
Illus. 14: The Jenkins advertising card.

THE COUNTERFEITS

Type A

This is the so-called "Reprint" which was not a reprint at all but an imitation of the Type 3 or 4 designs made from a new stone to serve a purpose similar to that of the Bureau imitations of 1875, i.e., for sale to collectors. It was printed by Wagner and McGuigan, lithographers of Philadelphia, for William Jenkins in 1869 (Illus. 15). *Pat Paragraphs* suggests that no authentic reprints of the original designs exist because the original stones had been cleaned long before William Jenkins learned that there was a philatelic market for his stamps. Scott's *U.S. Specialized Catalogue* passed this design off as the genuine article as late as 1967.

Printed in black, blue, red and green. The black appears on crisp, white wove paper .0027-30" thick which fluoresces white, but more often on a thicker, yellowish wove paper measuring .0032-36" which fluoresces yellowish. All copies of the other three colors I have seen are on a white wove paper varying from .0025-35" and fluoresce white or bright white. The eyes have a sleepy look. The mouth is straight and rather grim. The hook of the "J" is broad, the "K" is normal. The "M" sits higher than the

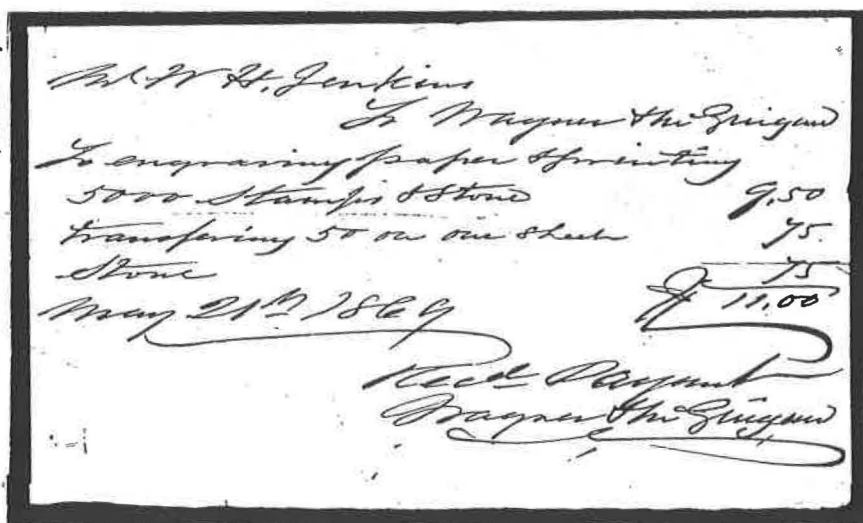


Illus. 16: Type A

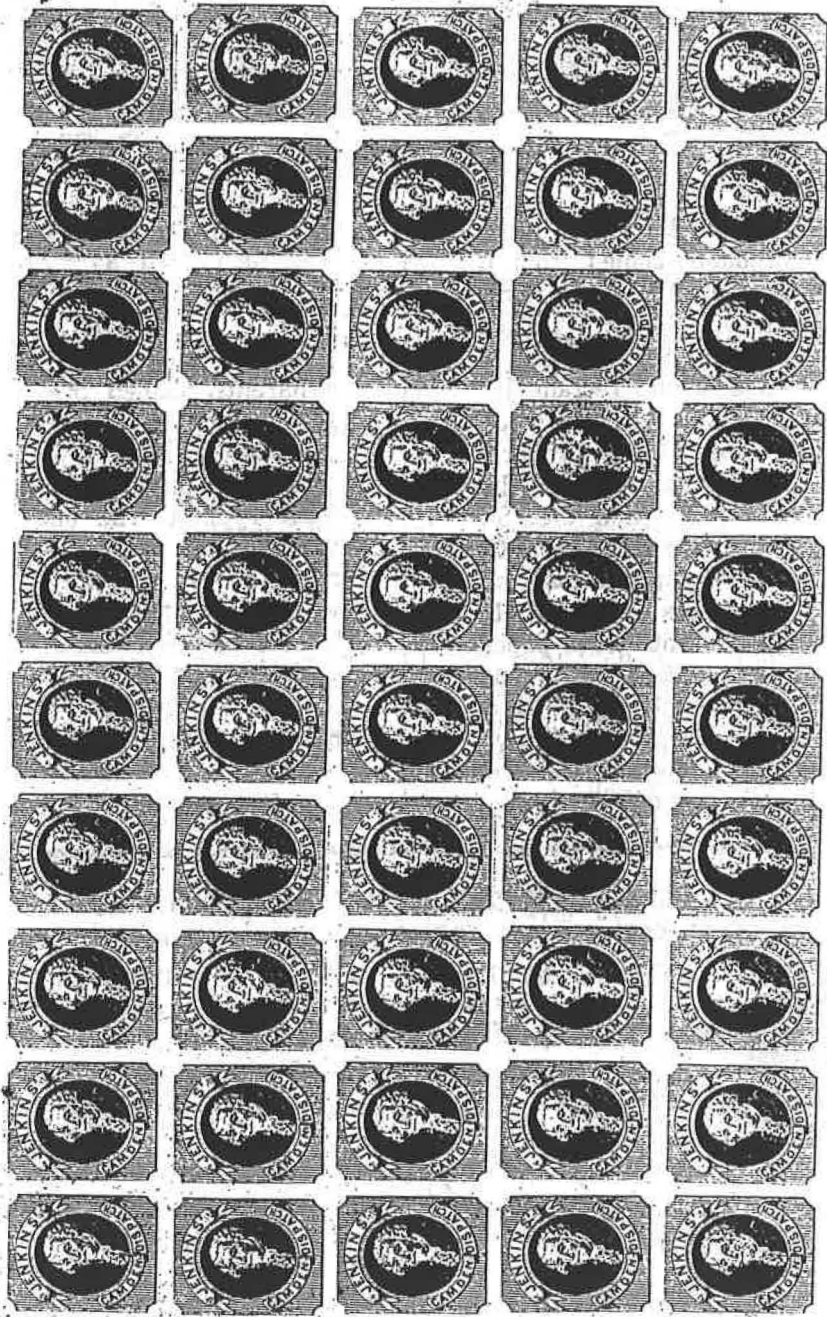
adjacent letters. The "I" in "Dispatch" is shorter than the "D" and the "S". The inner point of the upper ribbon points to the second line to the left of the oval (Illus. 16). Printed in sheets of 50 (10 X 5), at least five of which are known to exist, all in black on the thicker, yellowish paper (Illus. 17).

This counterfeit has been used to "make up" covers of which the one illustrated is an example (Illus. 18). The cancellation is fraudulent, and a one cent local stamp, by itself, could not have carried a letter from Camden to Trenton without U.S. postage being collected at one place or the other. This fraud came to light as recently as 1989. Caveat emptor!

From the Sloane reference collection, courtesy Richard Frajola.

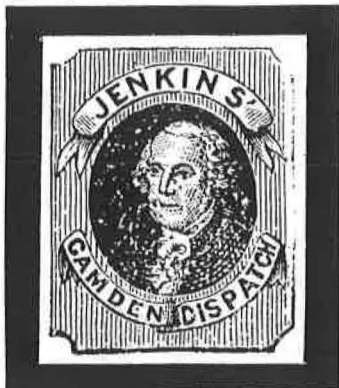


Illus. 15: Bill for William Jenkin's own imitation of his former stamp.



Illus. 17: The full sheet of 50 imitations printed by Wagner and McGuigan for William Jenkins in 1869.

Courtesy of the Philatelic Foundation.



Illus. 19: Type B

Type B

Closely resembles Jenkin's 1869 imitation and was probably copied from it between 1869 and 1877 when it first appeared in Charles Coster's *United States Private Posts* (p. 54). The face of the portrait is shaded with rectangular dots rather than broken lines. The letters 'AMD' in 'Camden' are properly alligned. The 'I' in 'Dispatch' is the same height as the 'D' and the 'S'. (Illus. 19). Printed in black on stiff, thick, yellowish wove paper measuring about .004" in thickness. Occasionally found on a thin, soft white wove paper with a pronounced mesh, measuring .0028". This is a J.W. Scott production. (8) The same design appears in Scott's International album of 1888 and in his article in the *American Journal*

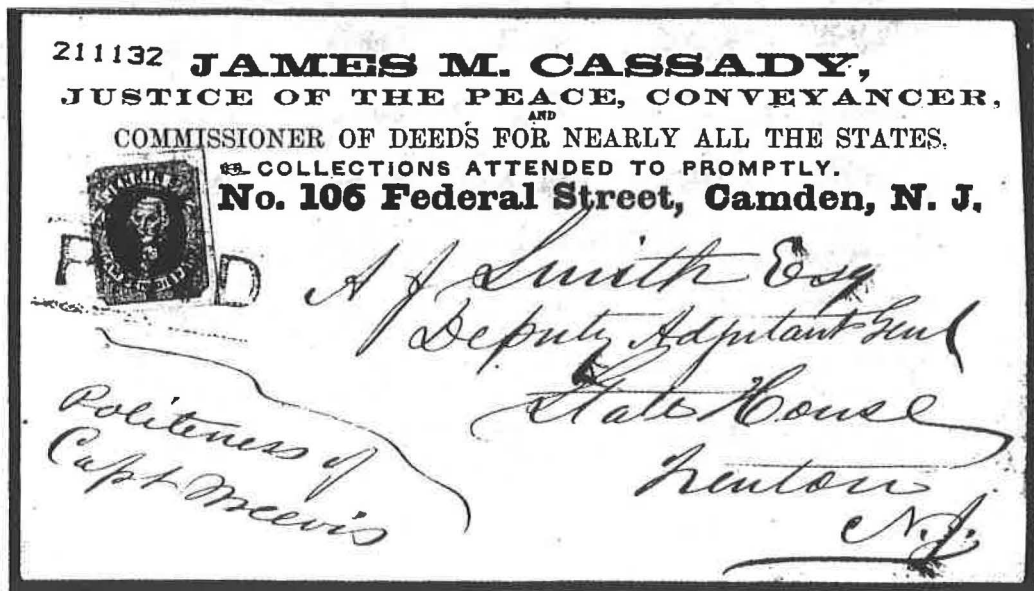


Illus. 20: Type C

Of Philately in Jan. 1889 (p.6) where it was described as "lithographed in sheets of 50". Scott should have known.

Type C

A very crude, blotchy print apparently copied from Type A by a photographic process, perhaps photolithography, the plate then being retouched, producing minor variations from Type A. The most noticeable of these is the "quid of tobacco" in the right cheek, the only counterfeit on which this appears (Illus. 20). Printed in black on yellowish or off-white paper varying in thickness from .0033" to .0045". Fluoresces yellowish. Provenance unknown. This appears to be the rarest of the counterfeits. I have seen only four copies.



Illus. 18: Improper use cover with faked cancel and Type A stamp.

8. From a multiple-subject plate printed on the two definitely identifiable papers mentioned above. Sherwood Springer.



Illus. 21: Type D

Type D

The vertical background lines are closely spaced. The hook of the "J" is broad and flat. On most copies, the tops of the "C" and "D" in "Camden" touch the top line of the ribbon. The crossbar of the "A" of "Camden" is very high, in heavily inked copies forming a solid triangle at the top of the letter. The bottom frame line of the design consists of two lines. There is an additional thin rectangular frame line around the design of the stamp (Illus. 21). Printed in black, blue, green, yellow-green, orange-red, dull lavender and deep, rich lavender on white or yellowish-white wove paper. Also in green on orange paper colored through.

From the numerous multiples which exist, it has been possible to reconstruct a sheet of sixty (10 x 6) of the green stamp. The green on orange paper and the deep lavender also plate to this sheet, but the other colors do not. It appears that black and red will plate together, but insufficient multiples of the blue, yellow-green, orange-red and dull lavender have been seen to plate them. The thickness of the paper varies greatly for all colors, from .0022" to .0045", and the variations in fluorescence are not helpful in distinguishing types.

If this is indeed the work of George Hussey, to whom Sloane attributed it, or rather of Thomas Wood, Hussey's printer, it was probably made between



Illus. 22: Type E

1866, when it did not appear on Wood's list of stamps made for Hussey,⁽⁹⁾ and 1869, when J.W. Scott reported it as a counterfeit in the *American Journal of Philately* (Jan. 20, 1869, p. 17). It was definitely not printed from a retouched original stone by the New York dealer, William P. Brown, as J.W. Scott claimed in 1874,⁽¹⁰⁾ because both the portrait and the frame differ in too many respects from the original for this to be possible.

Type E

Apparently copied from Type D, because it is the only other counterfeit which repeats both the double bottom frame line and the additional rectangular frame line of that type. There is no apostrophe after "Jenkins", and the letters of that word are too small and thin (Illus. 22). Noted in black on yellowish wove paper .0035" thick which fluoresces yellowish; in black on coarse, fibrous buff paper colored through; in black on lavender, dark blue and green papers colored through with a pronounced mesh. Also a rare variety in blue on white wove paper. The colored papers vary greatly in thickness from .0023-37". They do not fluoresce to any standard pattern. A block of nine in black on dark blue paper exists in the Womack collection, but the size of the sheet has not been determined. The paper varieties suggest a European origin.

9. See Wood's list in Perry, *Byways of Philately*, pp. 175-6.

10. *American Journal of Philately*, Dec. 20, 1874, p.186.



Illus. 23: Type F



Illus. 24: Type G



Illus. 25: Type H

Type F

The background is composed of fine lines widely spaced. The letters of the word "Jenkins" are altogether too small. The hook of the "J" is broad and round. The "H" is broad (Illus. 23). Exists in black, blue, green and red on white or yellowish wove paper varying in thickness from .0025-35". A plate variety with a "wen" on the forehead is known in blue and green. The green fluoresces a light gray; the others white or yellowish. The source of this counterfeit is unknown, but it appears to be a modern lithographic production.

Type G

The background of the portrait within the oval is cross-hatched. Most of the letters are misshapen, and the apostrophe after "Jenkins" is a fat, irregular horizontal dash (Illus. 24). Noted in black, red, blue and blue-green on old, thin wove paper, sometimes very thin, measuring .0017" to .003". Fluoresces yellowish or off-white. Probably produced ca. 1870-1880, this is one of the scarcer counterfeits. Its source is unknown.

Type H

A coarse imitation, the work of S. Allen Taylor. The "E", "N", "K" and "N" of "Jenkins" are formed of separate parts. The "S" of "Dispatch" is poorly shaped, and the "H" is very narrow. Dots rather than lines lie between the inscriptions and the central oval (Illus. 25). Noted in black on thin, hard white wove paper .0025"; on dark lavender surface-colored paper .0035-41"; on a thick, white wove paper .0035-4"; and on creamy wove paper measuring .0025-37". Sherwood Springer has identified and labeled a number of the forms on which Taylor assembled for printing the clichés of his counterfeits. The first two papers of Type H listed above were printed from Form 16; the latter two from Form 17.

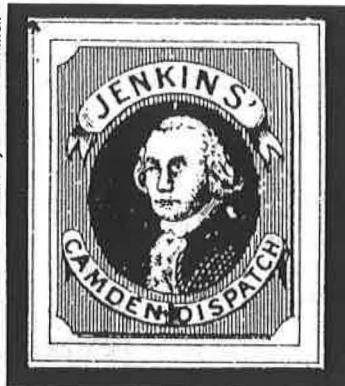
Type J

A crude portrait of a bald man resembling a fat Benjamin Franklin. Very narrow "J". Large, nearly square "D" in "Camden." The parts of many letters are disconnected (Illus. 26). Noted in the following colors and papers:

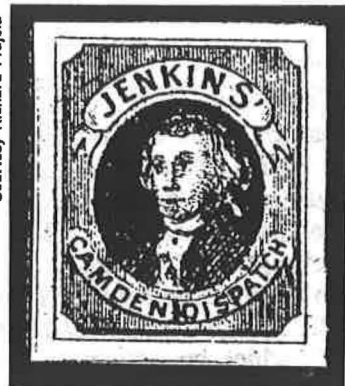
Black on white or yellowish white wove, .0032-35" fluoresces bright white.



Illus. 26: Type J



Illus. 27: Type K



Illus. 28: Type L

Black on thick white wove, .004-5''
fluoresces bright white.

Black on blue-violet, .0035-41''
fluoresces dark violet.

Black on dark green CT, .0035''
fluoresces dark green.

Black on orange CT, .0032''
fluoresces dark orange.

Black on purple, CT, .0035''
fluoresces dark purple.

Green on white wove, .0035''
fluoresces bright white.

Green on white, vert. laid .0035''
fluoresces bright white.

Purple on white wove, .0035-4''
fluoresces bright white.

Purple on white, horiz. laid .0035''
fluoresces bright white.

Blackish-brown on white, vert. and
horiz. laid, .0035''
fluoresces bright white.

This counterfeit is from Taylor's Form 4, with the exception of the black on white wove papers, whose Form or Forms have not been identified.

Type K

This design appears only in J.-B. Moens' *Timbres-Poste Illustres* and may not be a counterfeit at all but merely a cut made to grace Moens'

pages, although Moens alleged that it was printed in black and brown. I have never seen, nor heard of anyone who has seen, a copy in the flesh (Illus 27). It most nearly resembles Type L, q.v..

Type L

A portrait similar to that which appears in Moens' book (see Type K). All the letters are shaped and positioned in a similar fashion, and the design in both cases is surrounded by an extra frame line. It is quite possible that one was copied from the other (Illus. 28). The copies I have seen are all printed on white card .006'' thick in the following colors: black, blue, brown, raspberry-red, orange-red and yellow-green. They all fluoresce white. Since Taylor copied several of Moens' cuts, it is possible that this is an early Taylor production. If not, it could be, as Patton suggested, of European origin. (11)

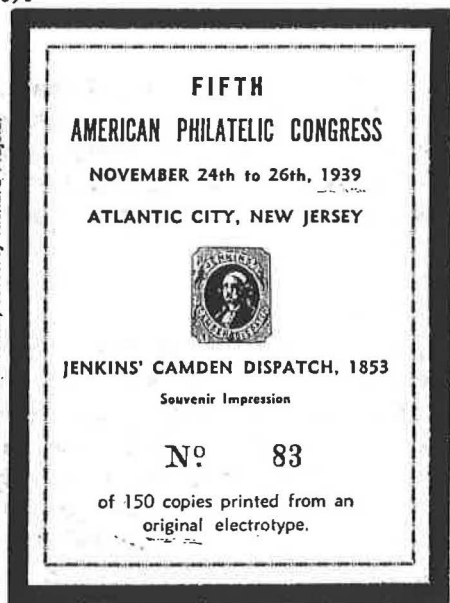
A curious sheet of over 100 different counterfeits printed in gold on white paper is described in Perry's *Byways Of Philately* (pp.181-2). The Jenkins stamp appears in the lower right portion of the sheet and is Type L. The origin of the sheet is unknown.

11. Patton, *The Private Posts of the United States*, vol. 1, pp. 332-38.

American Philatelic Congress Souvenir Card — 1939

The Fifth American Philatelic Congress was held in Atlantic City, N.J. in November 1939. Its president, Eugene Klein of Philadelphia, had recently come into possession of five original electrotypes of the Type 2 stamp. (12) One of these he used to print 150 numbered souvenir cards, each about 4½" x 3½", which he distributed to visitors at the Congress with his compliments. (13) They were surface-printed in red on a heavy, slightly yellowish card (Illus. 29).

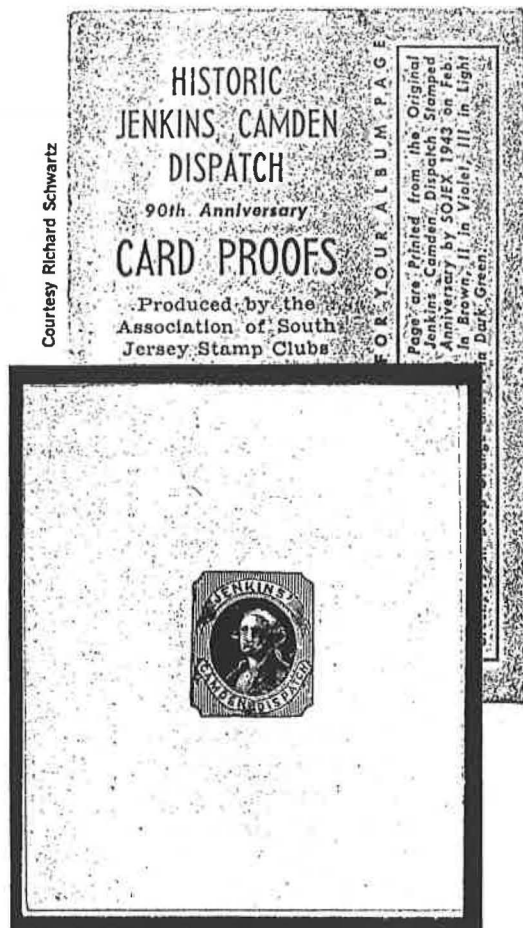
From the Sloane reference collection, courtesy Richard Frajola.



Illus 29: The 1939 souvenir card.

SOJEX Card Proofs — 1943

When the Association of South Jersey Stamp Clubs held its eighth annual exhibition in Camden in Feb. 1943, a special frame was set aside to display some of the Jenkins material which Eugene Klein had obtained from William Jenkins' grandson. One of the five original electrotypes used to print the Type 2 stamp was loaned by Klein to the Camden collector, Elmer C. Pratt, who used it to make a new stereotype at the plant of the Courier-Morning Post



Illus 30: The 1943 "card proofs."

where he was Mechanical Superintendent. Because Pratt feared that the old electro would break down if modern methods were used, the new stereo was carefully made by the old wet-mat method and used to impress "proofs" in five colors on small cards, (14) the colors being purple, brown, orange, gray-green and yellow-green. Although the five proofs show minor differences, these might be attributable to printing. All five differ markedly from the design on the 1939 souvenir card, suggesting that Pratt used a different electro for his copy than Klein used in 1939. Pratt sold the proofs in a small printed envelope for fifty cents a set both before the exhibition (15) and as souvenirs of the exhibition itself (Illus. 30).

12. In November 1947, George Sloane wrote to Frank Hollowbush suggesting that someone should contact Eugene Klein's widow to rescue the old electrotypes and safeguard them for the future, possibly in the Free Library of Philadelphia. The letter is in the Sloane Papers. The electrotypes are not today (1990) in the Free Library.

13. Mekeel's Weekly Stamp News, Jan. 1, 1940.

14. Sloane-Pratt correspondence in the Sloane Papers.

15. Linn's Weekly Stamp News, Jan. 21, 1943.

Acknowledgements

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Gordon Stimmell, Varro Tyler, Robert Wichser and Robert Womack. Peter Robertson of the Philatelic Foundation, Toni Gutwein of the Camden Historical Society, Aloha South of the National Archives and Rita Moroney of the Postmaster-General's office were also very helpful. I owe Richard Schwartz a special debt of gratitude for the extra duty he performed in collecting the illustrations.

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Perry-Reussille Correspondence, December 1958. Courtesy Richard Schwartz.
Perry-Sloane Correspondence, September 1947. Courtesy Richard Schwartz.
Sloane Papers, incl. Sloane-Pratt Correspondence, 1947-51. Courtesy Richard Frajola.
Springer, Sherwood. Taylor "Forms 4, 16 and 17", assembled by Springer.

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Postal Laws and Regulations of the United States, 1852: Letter Carriers, pp.47-48.

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Register of Officers and Agents, Civil, Military, and Naval, in the Service of the United States, on the Thirtieth September...., biennial, 1855 ff. Searched the mid-1860s for evidence of the appointment of the Jenkins brothers as official letter-carriers. Lists carriers by state, only, not by community.

Report of the Postmaster-General, 1859: Penny Post, pp. 1399-1400; *1860: Penny Post*, pp.443-445.

Secondary Sources

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Camden City Directory, 1855.

Boyd's General Directory of Camden, N.J., 1860.

Cassedy's Camden City Directory, 1863-64.

McElroy's Philadelphia, Pa. Directory, 1851-59, 1869. Contains a section on Camden.

The Camden Democrat. Searched for Aug. 1853, Feb. 1854 and Oct. 1859, 1860 and 1861 for a Jenkins advertisement. Nothing found.

Brown, Mount, *Catalogue of British Colonial and Foreign Postage Stamps*, 4th edn., 1863. Contains the first philatelic listing of a Jenkins stamp, portrait type, but no illustration.

Coster, Charles H. *United States Locals*, 1877, 111 pp. Reprinted as an Appendix in J. Walter Scott, *A Revised List of the Postage Stamps and Stamped Envelopes of All Nations*, N.Y., 1879.

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TRIPLE INDEPENDENT

MAIL USE

By Richard Schwartz

The late Elliott Perry had been asked to contribute a selection of material — anything he chose — to the Court Of Honor at SIPEX, held in Washington, D.C. in 1956.

The two frames he exhibited included the cover at right (and on the front of this journal) now in a private collection in the North East.

In a conversation with this writer some years later he spoke of it reverently as the greatest Independent Mail cover he had ever seen. He knew of no other bearing the emissions of three Independent Mails. The cover had come to him in the Ackerman collection in 1928. Dealer though he was, he could never part with it.

When the Hall/Perry manuscript on the Independent Mails was being written, Perry asked Pitt Petri to provide the Pomeroy chapter. Petri was a dedicated student of the Independent Mails, with a fine Pomeroy collection. He included this cover, with the following caption:

“Precancelled pair and single Letter Express 5 cent stamps on green paper used to prepay the full single letter rate on a cover of August 5, 1844, from Cleveland, Ohio, to New Haven, Conn.; viz., by Letter Express to Buffalo 5 cents, thence by Pomeroy’s Letter Express to New York 5 cents, thence by

the American Letter Mail Co. to New Haven 5 cents, total 15 cents.

“The unframed straight line New York postmark of the American Letter Mail Co., on the back of the letter, the Pomeroy “PAID”, and the “Cd.” cancellation on the black-on-yellow Pomeroy adhesives, are all in red.

“The two Pomeroy stamps evidently represent the postage owed to Pomeroy’s Letter Express by the (Wells & Co.) Letter Express for the service east of Buffalo. The sixth stamp apparently represents the postage owed by Pomeroy’s to the American Letter Mail Co., for taking the letter from New York to New Haven. That is to say, the Letter Express received from the sender of the letter 15 cents for its three stamps but indebted itself to Pomeroy’s for 10 cents and, in turn, Pomeroy’s indebted itself to the American Letter Mail Co. for 5 cents.

“In effect, the last three adhesives were used as “due” stamps — not for postage due by the addressee, but for the share which was due to Pomeroy’s and the American Letter Mail Co. from the 15 cents for which the Letter Express sold its three 5 cent stamps. Hence, six 5 cent stamps were affixed successively, three, two and one, to a letter on which the total postage was only 15 cents!”



New Pierpont & Hottelkies



*New Haven
Conn*

*H. Thompson & Co.
New York*

The Independent Mails were actually quite dependent, relying on one another to pass on mail between the regions each had mapped out as their own turf. Postage from Cleveland to New Haven was 18 3/4 cents — 15 cents if 20 stamps were purchased for the usual \$1.

THE FORGERY CORNER

By Gordon Stimmell

Collectors of U.S. carriers and locals are increasingly gleaming pleasure from the study of generations of forgeries. The reasons are obvious. Many of the genuine stamps are rarer than "hen's teeth" but the counterfeits, while not common, do turn up (often masquerading as the real thing) at shows and auctions.

With prices of the genuine stamps — on or off cover — suddenly beginning to reflect their actual rarity, more impetus has been added to this fascinating quest.

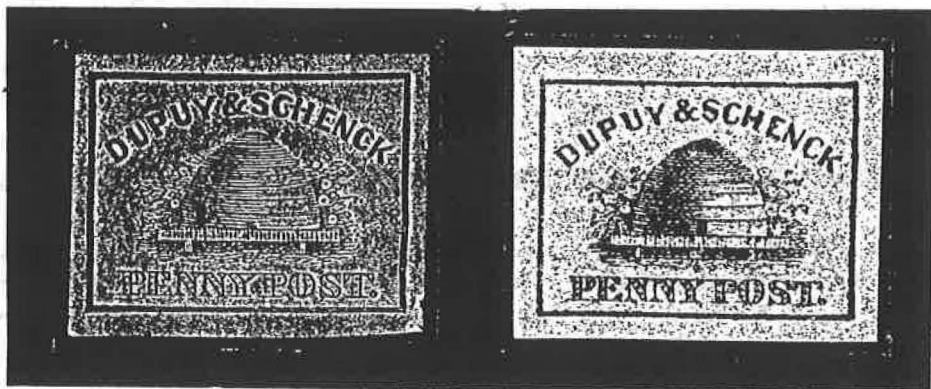
As many of us are aware, Donald Scott Patton's 1967 book, *The Private Posts Of The United States*, on N.Y. locals has become a modern "bible" for such collectors, along with Elliott Perry's earlier *Pat Paragraphs*. Such works were never intended to be complete. While they blazed a path through the jungle of "weeds", many trails remain uncharted.

It is our intention in this space to close loopholes in the general knowledge of forgeries. A special invitation is

issued to fellow members to submit their "discoveries" of counterfeit types thus far unrecorded in the literature.

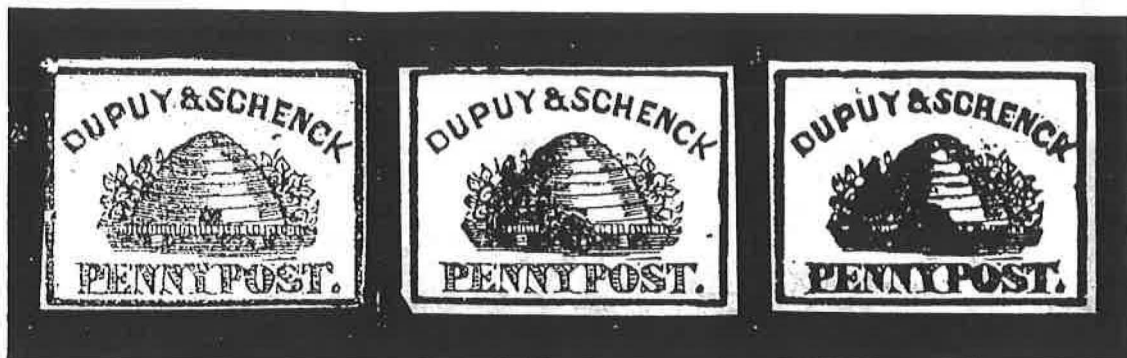
Take Dupuy & Schenck. Turning to the wonderful tome by Patton, we note first the fakes depicted on page 157. The photos of the typographed Forgery A and the lithographed Forgery B are transposed. Forgery A, by J.W. Scott, has the tiny hive door. Forgery B, by Hussey, has a taller hive door and a black blob to left of hive (position 6 in sheet of 30). If one transposes the two photos, the text below makes sense, however, the heading on the description of Forgery B compounds the confusion by erroneously stating "(SCOTT'S FORGERY)". The text below describes the Hussey forgery. Not noted is that Printer Thomas Wood's records reveal 6,000 copies of Forgery B were produced up to 1866.

The Taylor version (Forgery C, inspired by Moens' cut) is correctly depicted and described. It is easy to detect, not only due to its crudity, but because to the left of the hive, the flow-



Forgery A
By J.W. Scott

Forgery B
By Woods for Hussey



Forgery C by Taylor: The light, medium and dark inkings.

ers condense into the shape of a tiny perching Robin Redbreast. (Backyard birders may pipe up "Wren!" because of the high-tilt tail. Remember, this is Taylor — it may even be a bogus bird!) The species is clearest in the scarce very finely inked printings, where the door of the hive is an obscured wide rectangle. On the medium inking, the hive door has a blob partially blocking it, which remotely resembles a big bee climbing into the hive. In the common, heavily inked Taylors, the shape of the door is greatly enlarged, resembling the rounded arch of a tunnel or igloo.

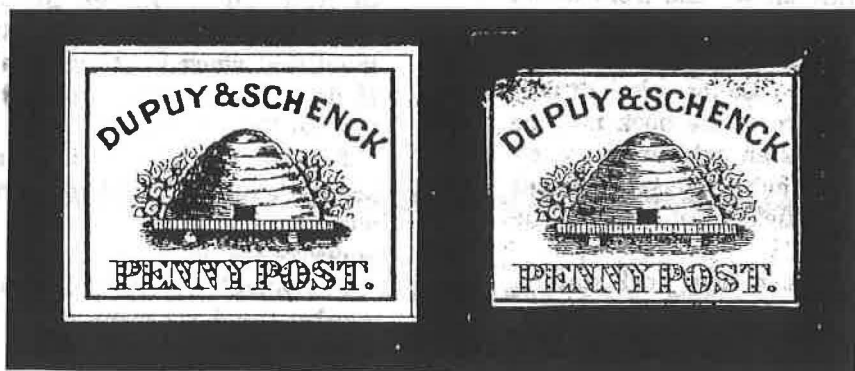
Typically, Taylor's Dupuy & Schenck exists in more colors than are recorded by Patton. As Sherwood Springer has pointed out, S. Allan Taylor would take scavenged inks and papers and run unique printings through his forgery factory, whenever the spirit moved him — which was often over the course of

many decades. No one can ever reassemble ALL the Taylor colors and varieties for any one of his creations.

More importantly, an engraved forgery of Dupuy & Schenck does exist, printed from the original Moens 1864 catalogue plates. It closely resembles Taylor's version, but the bird has "flown the coup." The design is illustrated in Patton's Appendix I, pp. 334-5, with the observation that "no forgeries have been noted by the writer." Well, one has now surfaced, in the proper color for the early Moens' printing, black on pink surface colored paper. Let's call it Forgery D. It undoubtedly exists in black on white as well.

One thing is certain in the study of forgeries — that nothing is cast in stone. More Dupuy & Schenck counterfeits likely exist. They may be hiding in your collection.

Keep us posted!



Moens 1864
Catalogue Cut

Forgery D
From Moens Plate



—Courtesy of Christie's.

This Vanbenthuyesen/Boyd cover was lot 1132 in Christie's recent Jarrett sale. It opened at \$650 and hammered down at \$1900 to an open line phone bidder.

VANBENTHUYSEN'S NEWS OFFICE

By Richard Schwartz

In a 42-year-old manuscript on the Independent Mails on which Arthur Hall and Elliott Perry had collaborated in researching and writing, and which in edited and re-written form will be published in the near future, appears a company little known and from whom few examples are recorded — Vanbenthuyesen's of Lansingburgh.

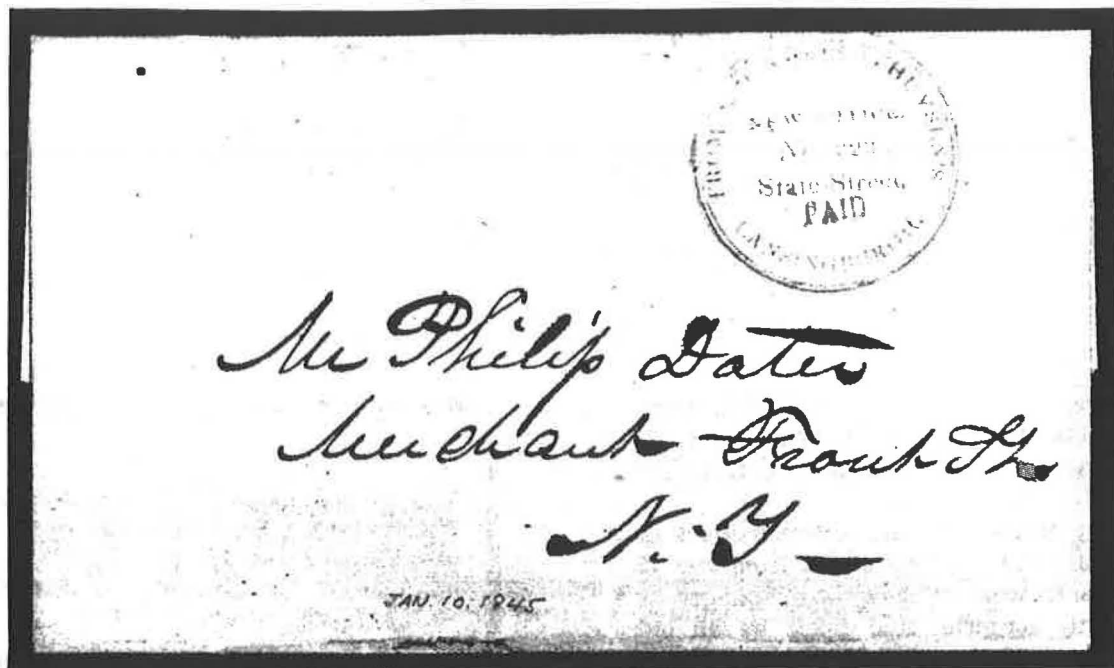
Previewing this post for this journal's readers in advance of the book may be of interest now, as an extraordinary letter carried by Vanbenthuyesen (above) surfaced in Christie's recent sale of the Jarrett collection.

Lansingburgh is in New York state, a few miles from Troy. The company used a single circular postmark containing either "PAID" or "6 1/4", both struck in red on the few covers known.

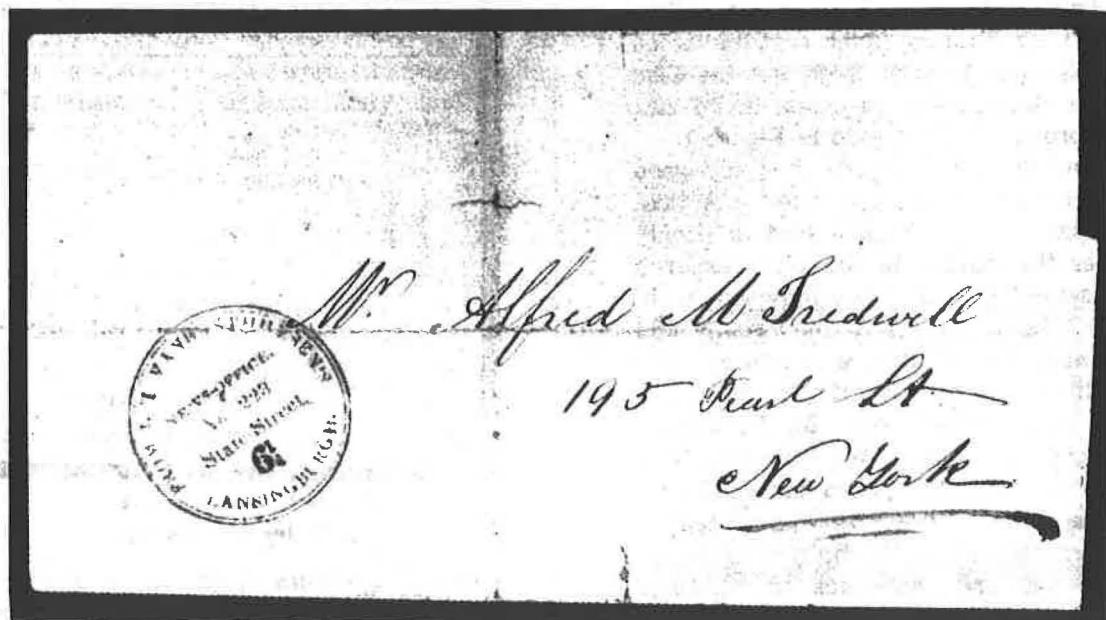
The Hall/Perry manuscript includes the two covers at right, one dated January 10, 1845, the other without date, as the message portion of the folded letter has been removed. There is no indication by whom the letters were carried to New York. George Sloane in his column in *Stamps* of June 3, 1950 speculated that since Lansingburgh is on the Hudson River, mail probably went by boat to New York.

The Jarrett cover is particularly desirable as it shows conjunctive use with Boyd's, who delivered it to the addressee.

Presumably Boyd collected and forwarded the 6 1/4 cents owed Vanbenthuyesen for conveyance to New York and retained the further charge of 2 cents for delivery to the doorstep by Boyd.



Vanbenthuyssen's news office is one of the rarer Independent Mail operations. This cover has "PAID" struck in the red cancel and is dated Jan. 10, 1845.



Another cover from the Hall/Perry manuscript. Undated, the cover bears the red Vanbenthuyssen circular marking, with "6 1/4" within the cancel.

JOHN WILEY'S ONE CENT DESPATCH

Baltimore — 1856

By Robert G. Kaufmann

In this inaugural issue of *The Penny Post* I thought it would be appropriate to submit a short article for publication.

My interest in the entire subject of Locals and Carriers stems from age 12 when I was given a large packet of mostly forgeries and fakes by an old time dealer in trade for shoveling the snow from his driveway and sidewalk. I was soon boarding a bus for a quick trip into nearby Manhattan to search out the stocks of Robert Siegel, John Fox and other dealers.

In short, I was hooked.

As a professional I no longer collect but I do happen upon certain items which I like to keep. Such was the case when cleaning out an estate and I saw the broadside illustrated in Figure 1.

Now there have been so many good articles written on the Wiley One Cent Despatch that I think it best to simply refer the reader to the fine research presented by the late Denwood Kelly and Elliott Perry. I couldn't really add to what has already been written.

This broadside or circular is intriguing since it is from the Baltimore branch of Wiley's Washington, D.C. enterprise. Wiley opened his Baltimore office on Sept. 28, 1856 as stated in announcements in the *Baltimore Sun* of Sept. 26th and 27th. Lack of patronage caused the closing of the post in mid-November. An interesting aspect about the circular is that Wiley placed "FOUR HUNDRED BOXES" in "conspicuous places." Wiley appears to have only given his venture a few weeks after considerable expense.

Off cover stamps as well as covers are extremely scarce. Most of the

**CITY
DESPATCH!**
ONE CENT

PRINCIPAL OFFICE No. 17 South Gay St.
FIVE COLLECTIONS DAILY!
At 7 and 9; A. M., and 1. 3; and 7 P. M.
Direct Letters, Newspapers, Circulars, Brochures and Invitation Cards, Meeting, Messages, Bank and Financial Notices, and Messages of every description throughout the

**CITY
FOUR TIMES DAILY,**
At 8 and 10; A. M., and 2 and 4; P. M.
And to the
POST OFFICE, FIVE TIMES DAILY,
At 8 and 10; A. M., and 2. 4; and 9. P. M.
AT ONE CENT EACH, PRE-PAID.

FOUR HUNDRED BOXES have been placed in conspicuous places and may be found at any of the
PRINCIPAL HOTELS AND DRUG STORES,
throughout the City, and all Letters, Messages, &c., deposited therein will be promptly delivered at our
REGULAR HOURS FOR DELIVERY.

All Letters addressed "CITY DESPATCH,"
Will be kept at the office until called for, but advertisements and others who may wish to receive replies through this channel, and thereby avoid THE ANNOYANCE OF A PERSONAL INTERVIEW, may have them sent to their address, without extra charge, by leaving orders at the Principal Office.

The City Despatch will not deliver Money, Jewelry, or other articles of intrinsic value; and the Proprietors will in no case hold themselves responsible for such articles unless previously registered at the Principal office, and delivered by a
SPECIAL MESSENGER.
Stamped Envelopes, Despatches and Government Stamps, for sale at the different Box Stations and at the Principal Office.

To insure delivery, Letters, &c., must, in all cases, be Pre-paid.
N. B.—A Special Messenger can be obtained at all hours at the Principal office.
JOHN WILEY & CO., Proprietors.
B. A. WATERS, Printer, Washington.

Figure 1:
A Wiley broadside.

recorded covers from the Washington office were out-of-town mail and therefore have a Scott #11 on them. The Baltimore version of the stamp is just the opposite with only a couple known "out-of-town." The finest known usage I have seen is in the Richard Schwartz collection, illustrated as Figure 2. The local is affixed over a black Adams Express Co. corner card. This envelope



Figure 2: Wiley's Baltimore stamp used over Adams' Express corner card.

probably would have been carried by Adams Express if it were not for the existence of Wiley's Post.

For those of you who own circulars or broadsides pertaining to the early private posts — don't keep them hidden away. Although nowhere near as valuable as a cover they are far rarer and sometimes unique. So write a short article about that circular. Only then

can these references become part of our ongoing research.

The two excellent references on John Wiley's One Cent Despatch are:

John Wiley's One Cent Despatch, 18th American Philatelic Congress Book, 1952, by Denwood N. Kelly, pp. 9-17.

Pat Paragraphs, by Elliott Perry, pp. 443-450.

WHAT IS IT?

In a mixed lot bought so long ago I no longer know why I wanted it, was this label, or sticker, or rare and priceless stamp, or malodorous phantasy. As I come across it from time to time I pass it by, noting in my mind that next time I'll make an effort at determining what it is.

I think I know what it is not. It is not an emission of a local post or of an independent mail operation, for the 5 cent rate fits neither.

A search through my limited Confederate reference sources has not revealed an H.W. Sewell as a local postmaster who may have issued this as a provisional. I've seen no other, nor have several serious collectors and dealers to whom I've shown it.



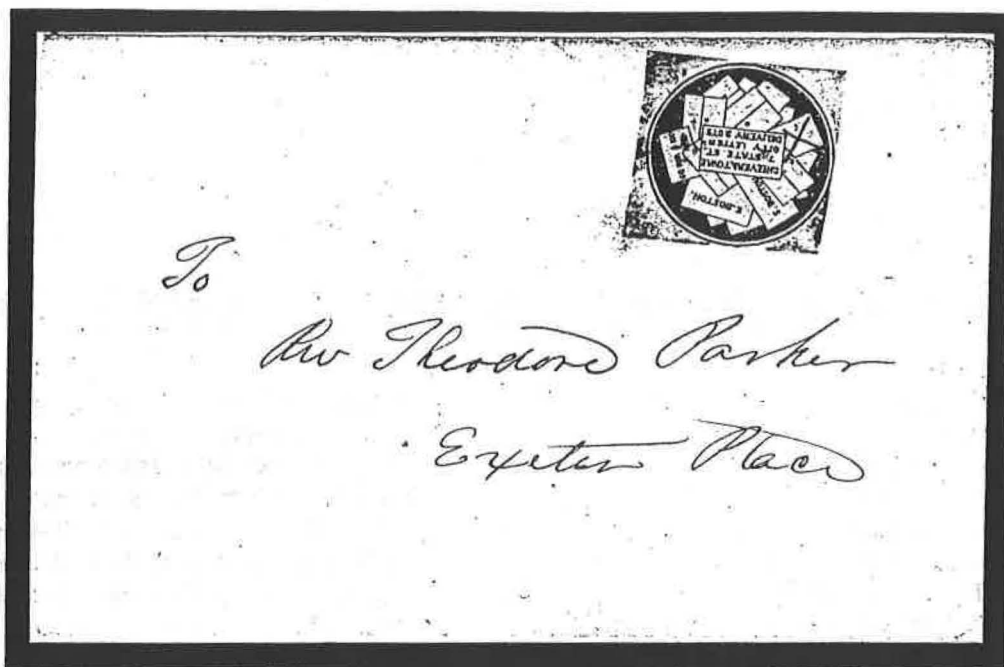
The thing measures 23 1/2 x 14 1/2 mm, is lithographed on somewhat aged white paper, 3 1/2 mils thick. It is uncanceled and without gum. The typographic treatment and printer's ornaments in the body of the stamp evoke ephemera of the 1850-70 period.

What is it?

— R.S.

COLLECTOR'S CABINET

By Gordon Stimmell



Cheever & Towle cover sent locally in Boston to Parker's residence about 1850.

The universe of U.S. locals abounds with mystery covers, and solving these 150-year-old puzzles — often going on scant surviving evidence — is part of the enjoyment.

Determining genuine Cheever & Towle stamps is a real challenge, as some original 1847-1850 plates were extensively reprinted in the 1860s. Not only does the stamp baffle many experts, but beginners are misled easily by the *Scott U.S. Specialized Catalogue* cut, which depicts a scarce forgery.

Obtaining a genuine Cheever on cover is an event which would make most locals collectors jump for joy. But proving the stamp belongs on that cover presents far greater hurdles.

Before I purchased the Parker cover, I made certain the stamp was not from reprinted panes and matched closely a plate occurring on the rare proven

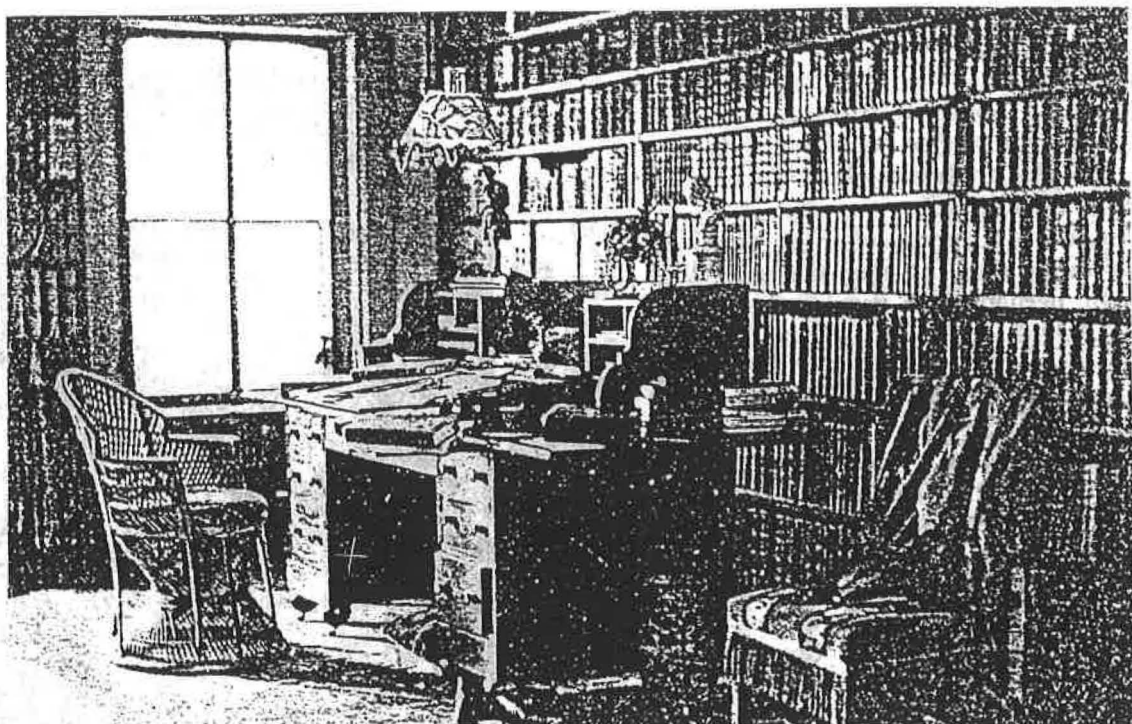
usage covers. Color, gum, thickness, the proper ms. X cancel, all checked out.

The complex matter of detecting original Cheever plates will be the focus of a future article in *The Penny Post*.

But what of the cover itself? The style of address was definitely late 1840s, but the contents were long gone, along with any date. I had only the name and address as clues.

Reverend Theodore Parker of Boston. Hmmmmm... It rang a distant bell in my memory. I swivelled my desk chair and reached into my wall of books for the *Oxford Companion To American Literature*.

Sure enough! He was a Harvard-educated Unitarian minister in Boston from 1837 to his death in 1860, a famous defender of unpopular causes, active in helping escaped slaves find freedom and a champion of women's rights.



Theodore Parker's desk and study at Exeter Place in Boston was a mecca for the needy and the distinguished from 1847 to 1859.

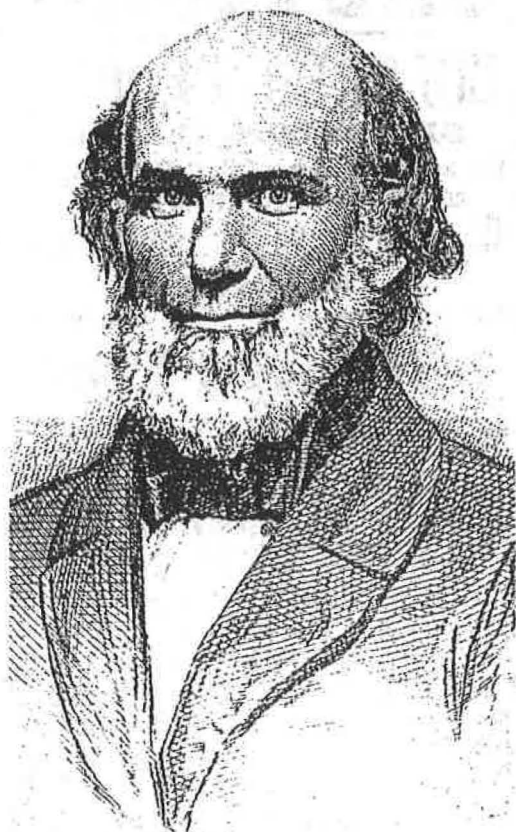
His personal friends were literary giants, men such as Ralph Waldo Emerson, Wendell Phillips, William Channing, George Ripley, Henry Thoreau and the Alcotts. They paraded to his house, along with the needy folks of the city.

Wonderful! Now if this was the SAME Theodore Parker, he left Boston for Italy in 1859, just before his death. That predated the forgeries, lending credence to this adhesive.

But Exeter Place? The Oxford sources yielded not a clue.

A trip to the city reference library filled in the picture. Parker, it turned out, was famous enough that a dozen biographies were penned between 1862 and 1936.

Paydirt came in *The Life And Teachings Of Theodore Parker* by Peter Dean (1877). "In January, 1847, he removed to the house in Exeter Place, Boston, which he occupied for 13 years, until his last sickness took him away never again to return and where Mrs. Parker continues still to reside."



An 1850s Portrait of Parker.

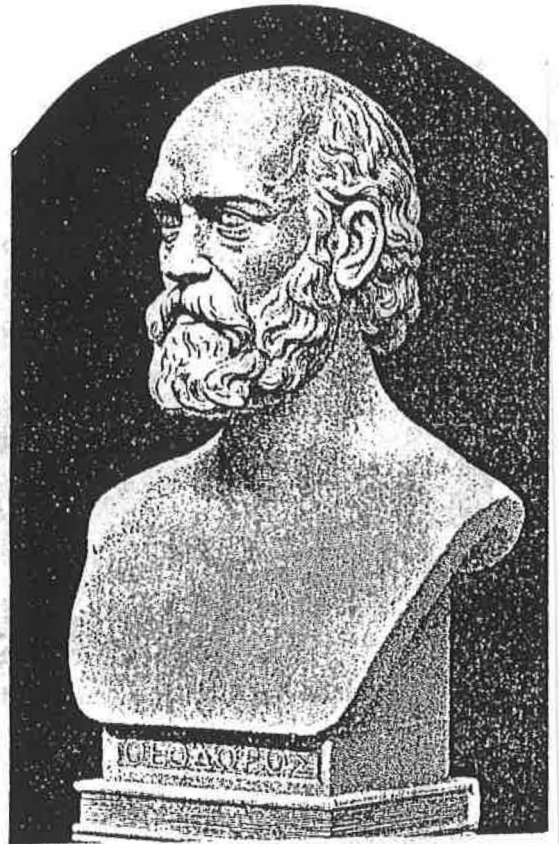
Added was a detailed description of his 13,000 books and house, complete with a steel engraving of his desk and study and an hour-by-hour breakdown of his typical day.

Suddenly I imagined him receiving his daily mail at that desk, in that room, perhaps even opening this particular folded letter.

A recreation in *Theodore Parker*, by Henry Steele Commager (1936) filled out the vision: "The wicker basket in his study was always full: letters poured in on him like an avalanche, the penalty of fame, or of notoriety..."

"This letter with a Charleston postmark would be abusive, of course, he was used to that...Many of the letters bore foreign postmarks. George Cabot (Parker's adopted son) would like the stamps.

"It was not only scholars who came to the crowded study in Exeter Place;



Sculptor W.W. Story carved a bust in Rome after Parker's death which glorified the humanitarian.

everyone made free of it, and his time. Students from Harvard...friends from the West...the poor, the halt and the blind — a laborer out of work, a newly arrived immigrant, an abandoned wife, fugitive slaves who wanted a hiding place..."

Modern history seems to have largely forgotten the man. But his most famous quote: "A democracy — that is a government of all the people, by all the people and for all the people..." does live on. Abraham Lincoln underlined Parker's words in a speech he received in Springfield, Illinois and three years after Parker's death rephrased them in his renowned Gettysburg address.

But does the stamp belong? The Philatelic Foundation in an ancient moment once passed on it, declaring "Decline Opinion." I am inclined, of course, to disagree.

CAUTION!!

COLORED PEOPLE OF BOSTON, ONE & ALL,

You are hereby respectfully CAUTIONED and advised, to avoid conversing with the
**Watchmen and Police Officers
of Boston,**

For since the recent ORDER OF THE MAYOR & ALDERMEN, they are empowered to act as

KIDNAPPERS AND Slave Catchers,

And they have already been actually employed in KIDNAPPING, CATCHING, AND KEEPING SLAVES. Therefore, if you value your LIBERTY, and the Welfare of the Fugitives among you, Shun them in every possible manner, as so many HOUNDS on the track of the most unfortunate of your race.

Keep a Sharp Look Out for
KIDNAPPERS, and have
TOP EYE open.

APRIL 24, 1851.

A placard written by Parker and posted prominently after a runaway from the South had been returned to slavery with the help of the Boston mayor.



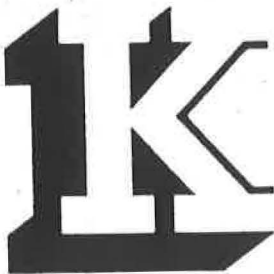
BOYD CITY
EXPRESS POST
AUG 2 1844

PAID
JULY

*Messrs. O. Cornin & Co,
Merchants,
New York.*

Many of you may be familiar with the term "Ex-Donald Malcolm Collection". Whenever used it designates a cover as being in a class by itself, one of only a few where quality, beauty and sometimes rarity have blended into a cover which is really desirable to own. Donald Malcolm's collection was sold in the early '70's and looking back on it I am always amazed at the assemblage. When Mr. Malcolm was forming this great collection he used to frequent the New York City dealers and ask the same question "What do you have that's pretty and overpriced?" One of his favorites was the one illustrated above. It combines all of his required elements in a way that makes it very desirable. It is dated August 2, 1844 and although the letter is no longer with it probably originated in Buffalo or possibly Detroit. The Express was established by Henry Wells only a month before and covers are quite scarce. This one travelled to the city of New York and was handed over to Boyd's City Express Post for local delivery. Note that the Boyds marking ties the Letter Express stamps. Virtually every other cover known with this stamp is untied with a handstamped marking.

It was our pleasure to have sold this cover along with many others of similar quality and rarity in a recent private treaty sale of a wonderful collection of Locals and Carriers. We were able to bring together buyer and seller so that each was pleased with the transaction.



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Good Luck

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