

I (11)

DEC. 1, 1863.]

THE STAMP COLLECTOR'S MAGAZINE.

175

I took a glass of Bass's pale,
 To drown the stocks in sparkling ale,
 Then, slowly wending on my way,
 To seek a spot to pass the day,
 Athwart the bustling crowd I broke,
 When in my ribs I got a poke.
 With rising choler now I turn,
 The object of the blow to learn.
 A group of British youth is there,
 And from their language this I hear:
 'Who'll give a Turkey for a Pole?
 You see the envelope's quite whole.'
 'I'll take a Swedish for a Cape.'
 'If I'm a monkey, you're an ape.'
 'A Pole's worth more than any Russian.'
 'One old Dane's worth a set of Prussian.'
 'I want a Sandwich for a bear.'
 'Why, that is not one half as rare.'
 This outcry made me turn my head,
 And thus in wonderment I said:
 'Boys, what on earth is all this row?
 'What's up? What is it? Tell me now:
 'And why those signs upon your books;
 'And why those eager, anxious looks?
 'Such troubles youthful minds derange;
 "'Tis I should vex—a man on 'Change.'
 I spoke, and taking from the haud
 Of one, the foremost of the baud,
 A book bedeck'd with many a sign,
 Dazzling with all bright colours fine,
 In squares and rounds, in strange device
 (Near every sign was mark'd its price):
 This, Phœbus bears, in noonday glare;
 And that, our Queen upon a chair:
 A bear climbs up a leafless trec:
 A steamer ploughs across the sea:
 A beaver; then a railroad train—
 The portrait of a queen again:
 Black eagles' heads—spread, double, single,
 With other strange devices mingle:
 A lion with a shield and crown:
 The view of a far-distant town:
 Heads of both sexes, wreath'd and crown'd.
 With eyes amazed, I stared all round;
 When, sudden, a gruff voice is heard,
 That all the thronging bevy stirr'd:
 I turn'd, and fix'd my eyes upon
 A bobby! crying—'Stamps, move on.'
 SYDNEY J. EISENBERG.

ADDENDA TO MOUNT BROWN'S
 CATALOGUE OF POSTAGE STAMPS,
 COMPRISING NOTES, ADDITIONS, AND EMENDATIONS,
 BY C. W. VINER, A.M., PH.D.

Venezuela.

THE first series of Venezuelan stamps are not on blue, but on very slightly toned paper. Independently of this, they may be readily distinguished by a difference in colour. The $\frac{1}{2}$ real of the former issue is gamboge; the 1 real, a dull blue; and the 2 reales, red. The respective colours of the 1860 series are orange, deep blue, and lake.

Victoria.

Two impressions only of the old Melbourne twopenny stamp are noted in catalogues; but we have four perfectly distinct specimens in our own collection. In two of them the background is entirely filled in; in the other two, above the arms of the throne it is white. Of the latter pair, one may be easily distinguished from the other, by noting that the steps of the throne are smaller, and the letters, as also the space for them, larger. Moreover, being block-printed, the background is simply a blotch of colour. The variations of the other pair are not so marked: the difference, still, on inspection is unmistakeable; one of them being much more coarsely engraved than the other, which is a decided brown. The three first mentioned are more or less dull shades of mauve.

The threepenny half-length figure of the Queen is printed in light and deep blue; and the one penny cinnamon, when clean and unfaded, is vermilion.

We fear the penny black, similar to the green of the late, and the penny chocolate of the present issue, will turn out to be Colombo varieties. The fourpenny dark red of the same issue is a rich vermilion when clean.

The very rare sixpenny with small letters, and the one like the two-shilling stamp, are both deep orange, not yellow, when fresh. The threepenny of the present issue varies from a very light to a dark shade of blue. It is singular that the multifarious changes of the Victoria stamps have never favoured our albums with something superseding the old barbaric octagonal shilling.

Western Australia.

There are two perfectly distinct colours of the old oval shilling. One is a yellowish, the other a chocolate brown. The one penny of 1861 was a brownish pink. The penny of the present year is a very red pink. It is difficult to name the colours of the Swan River stamps. The sixpenny of 1861 varies from chocolate to violet-brown; the sixpenny in



actual use is in different shades of violet, and the twopenny varies from light to dark blue.

Of the rose-coloured fourpenny one single sheet only was ever printed, containing 240 impressions. This was sent out to the colony from London as a sample, but for some reason not approved of, and a second sheet never called for.

The stamps pierced with a round hole, explained by a correspondent in the last number of this magazine as being supplied to the convict establishment of the colony for the purpose of identification, may be with propriety included in collections as varieties, under the designation of 'convict stamps.'

Württemberg.

The one kreuzer of the first series of this country is buff, not white. A white 9 kr. is seen in collections, but generally believed to be simply a faded pink. The 1 kr. and the 9 kr. of the second issue may each claim to form two distinct varieties; the former is printed in two different shades of brown, and the latter in carmine-red and in rose-madder. The 3 kr., 6 kr., and 18 kr. are also in lighter and darker shades of their respective colours. It is possible there were two distinct issues of this series. We believe the new blue 6 kr. is not yet out.



REVIEWS OF POSTAL PUBLICATIONS.

Album de Timbres-Poste, illustré des armoiries des principaux Etats du Globe, orné de cinq cartes Géographiques, et classé par ordre alphabétique de chaque partie du Monde, par J. B. MOENS. Brussels: J. B. Moens.

THIS publication, emanating from a commercial dealer of such long standing and experience as M. Moens, ought to be—and as far as we have had an opportunity of judging, from a comparatively cursory examination, is—as near perfection as could be

expected in a work on what may almost be considered entitled to the dignity of a science.

The collection of postage stamps can scarcely, however, claim that appellation, until some distinct rules are recognised with reference to what individuals are to be admitted, and what excluded from our albums. M. Moens, we observe, excludes all essays; even the *recherché* abortion of O'Connell, the numerous varieties of the French republic, the curious emanations of Paraguay, and the beautiful designs for Italy. *En revanche* he includes the emissions of Smith & Elder and the *British-Workman* series,—quoting a threepenny and sixpenny of the former, and some of the latter which were never issued. A page also is—as we opine, quite unnecessarily—devoted to the different impressions of the New Caledonian stamps, other than forged specimens of which it is hopeless to attempt procuring.

The work under review is extremely well and carefully printed, and does great credit to the skill and accuracy of the continental printers. Such trifling inaccuracies as shelling, for shilling, in one instance, would not be worth noting, except for the sake of mentioning that nothing of more account is to be animadverted on.

Although acknowledging varieties on white and tinted paper, we see the publisher ignores light and dark shades of the same colour, but there is plenty of room in every page for such additions, according to the taste of the collector. A space is marked out for such stamps as M. Moens himself would admit, such space being marked with the designation of the stamp it represents, so that all desiderata are readily ascertained. At the end of each division, moreover, are several blank pages for future emissions, either of countries making a wholesale change, as Venetia—of which we engrave a specimen—or of those which (wherever they are to be found) have not yet made an issue.



The publication contains the five recognised divisions (no longer quarters) of the world, viz., Europe, Asia, Africa, America, and Oceania.