

Collectors Club Philatelist



Mail by Stage Coach: The Carriage of Mail Before 1860, Part II

Volume 101 Number 4 \$10

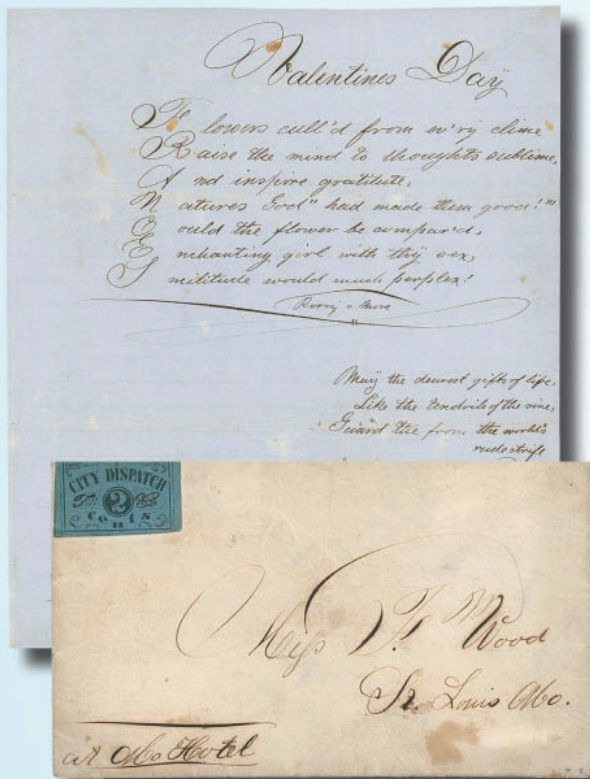
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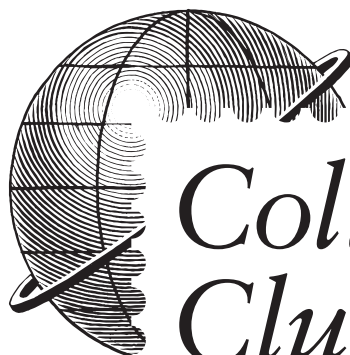
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**Authors' Guidelines for the
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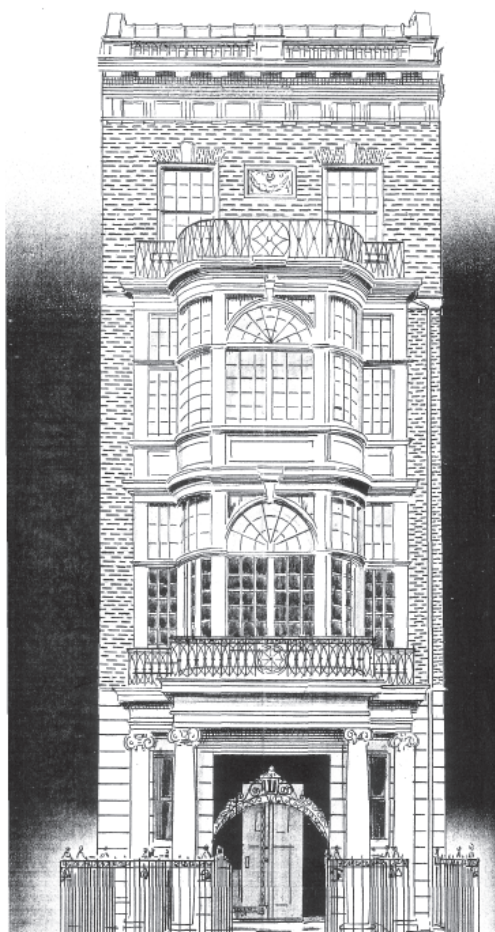
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THE COLLECTORS CLUB

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On meeting nights the Library is open until 6:30 p.m.,
the beginning of the lecture program.



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The Collectors Club Philatelist *is an international specialty journal serving the needs of hundreds of collectors worldwide. It serves as the journal of record for the Collectors Club as well as publishing stimulating and helpful articles for collectors of many levels and specialties. The Collectors Club Philatelist strives to publish accurate philatelic information and serves as a forum for communication among members of The Collectors Club.*

President's Message

By Lawrence Haber

We are coming back, aren't we? Familiar pre-pandemic in-person meetings and shows are returning. Of course, there is a certain degree of trepidation, but it is beginning to look safe – or at least safer – to come out and say this out loud. In the United States, the regular routine of stamp shows is back, with many shows in their usual time slots. Back in late July 2021 we were at Westpex, and this year it was good seeing Westpex return to its usual time in April. Similarly, Napex was where it belongs, in early June. And, after several years of cancellations, Nojex is on the schedule for October.

Internationally, London 2020 turned into London 2022, and a very successful show it was. I recently returned from Lugano, Switzerland, attending the Helvetia 2022 World Stamp Expo, and the reports from Toronto speak to great success for the first-ever single-frame-only international, at Capex, Canada's international show.

Closer to home, we held our first post-pandemic in-house program in April and this was quickly followed by our second in May. These programs were in person at 22 East 35th and simultaneously live-streamed via Zoom, providing a chance for all members to enjoy the benefits of our fine talks and club comradery. It was wonderful being back in the Clubhouse and we are grateful for those who presented: Steve McGill and A.J. Valente. Importantly, we are grateful to those in the room and watching live on Zoom.

It is highly probable that these may have been the very last live programs from 22 East 35th. We are in contract to sell the building and, although there are a few contingencies, we do not expect any issues. We will, in short order, start the actual relocation process. It is an inevitability, given the challenges of selling a building, negotiating and signing a long-term lease, and fitting out new premises, that we will not have a fixed abode for a short period of time. You may recall that in 2000, during extensive renovation, the Club needed to vacate and, similarly, when the Royal transitioned from Devonshire Place to Abchurch, the group was without its usual home for an extended period.

As to our new home, we are targeting a wonderful site on West 40th Street, between 5th and 6th Avenues, and are in lease negotiations as this is being written. We hope to conclude these quickly so we can continue to proceed. We will keep you updated as we make progress.

* * *

One of the best experiences many of us have had with the post-pandemic return to business was the Lichtenstein Awards dinner held May 4th at the Harvard Club in New York City. There were more than 80 members and guests in attendance. The reports that reached my ears were all positive and it was a true delight to finally be able to honor our four recipients: John Barwis (2020), Patrick Maselis (2021), Mark Banchik (2021) and Chris Harman (2022). This celebration was all very much overdue, and each honoree was able to attend. We enjoyed the pleasure of watching them accept their medals.

The dinner also was an opportunity to honor our other award winners. These were mentioned either at our annual meeting or at a Club show, but it was a great chance to mark their accomplishments without “distractions.” The other award winners included the Robert P. Odenweller Award for Best Article in *Collectors Club Philatelist* winners James P. Mazepa (2019), Lin Yangchen (2020) and David Zemer (2021). You are invited to read their wonderful articles in your *Collectors Club Philatelist* issues.

We also marked the winners of our Best Meeting Presentation: Nicholas Kirke (2019), Daniel Piazza (2020) and Patricia Kaufmann (2021). We have an extraordinary video archive and I’ll take this opportunity to mention that you can watch each of these superlative presentations from our website presentation archives, located online at www.collectorsclub.org/videos.

The annual one-frame competition is a feature of our calendar and our winners were Barry Schwartz (2019) and Vernon Morris (2020). Our reserve grand winners were Michael Beck (2019) and Steven Walske (2020). We also made note of the winners of the Friendship Cup, which was given by Alan Holyoake in recognition of the friendship between collectors in the United States and Great Britain: Scott Trepel (2019) and Roger Brody (2020).

We rounded out our awards with the President’s Medal for Outstanding Service to the Collectors Club, presented to Joan Harmer (2020) and Irene Bromberg (posthumous, 2022).

Beyond being a splendid evening, it was a very special opportunity to mark a return to something much closer to philatelic normalcy – a night we all enjoyed!

* * *

Speaking of dinners, we will be holding a tripartite dinner with our close friends, the Royal Philatelic Society of London and the Boston 2026 Organization Committee. The dinner is set for Wednesday, Aug. 24, the evening prior to the official beginning of the Great American Stamp Show in Sacramento, Calif. We start at 7 p.m., immediately following the American Philatelic Society’s Tiffany event. We invite you to reserve a spot; we would love to see our members joined together for an evening dinner. If you cannot find an email invitation, please call or email the office. During the show, we will be sharing a table with our friends at the Philatelic Foundation. We look forward to greeting you in Sacramento.

* * *

Here is something to ponder: A great friend of our club offered us a manuscript on an unusual colonial topic. The work is a very interesting exploration and is the result of a tremendous amount of original research. In manuscript form, it runs somewhere in excess of 15,000 words. Dropping only the text into my version of InDesign, this translated into some 44 pages, before images. We could easily see this running 60 to 75 pages. That would be a bit more than what could be typically handled by our, or any other philatelic journal. But, it falls into a size range that is less than what the typical book runs.

We are all familiar with the massive philatelic tome that lands on the desk with a thud and might weigh in at four, five or even 10 pounds. Works this size

are difficult projects. They are expensive to edit and produce. And, they are very time-consuming as well.

We suspect there are many projects that do not require 800 pages split into two volumes. Important work needs to be published. Important research or insight will vanish into mist if not published and there is a gap between the large magisterial opus and the much briefer journal article, even broken into two or three parts.

We believe there is a need that is not yet being addressed. A work, such as the one with which we were presented, is much easier to bring to the press and not nearly as daunting a project. It is much less expensive to edit, produce and acquire. We hope to explore this further. What suggestions do you have?

Collectors Club Programs 2022

- Sept. 7* The North Borneo Chartered Company Through Their Stamps and Postal History, Peter Cockburn, West Sussex, U.K.
- Sept. 15* Spellman Museum Postal History Symposium 8-10 p.m. EDT (a virtual event), register at info@spellman.org, or go to www.spellmanmuseum.org
Ron Cipolla – The Earliest Known Letter From the Future United States
Norma Nielson – Lloyds of London
Ron Cipolla – Harnden's Express
Ken Stach- Western Expresses
- Sept. 21* Our Hobby's Future - Dealer Panel
Chris Green, Andrew Titley, Charles Epting, Matt Kewriga
- Oct. 12** Indian Military Mail During the WWI Era, Robert Gray, Livingston, N.J.
- Oct. 19* Victoria Postal History, John Barwis, Holland, Mich.
- Nov. 2* Evolution of a Thematic Exhibit - Blood: a Modern Medicine, Jean Wang
- Nov. 9** Single Frame Exhibition, (Register Online)
- Nov. 16* Virginia Dare, Mark Schwartz, Philadelphia, Pa.
- Dec. 7* Federacion InterAmericana de Filatelia Presentation, Yamil Kouri (Cuba), Guillermo Gallegos (El Salvador) Henry Marquez (Peru).
- Dec. 14** Board of Governors Open House ** At the Clubhouse.
- Dec. 21* Special Holiday Program: Christmas, Chanukah and Kwanzaa, Randy Bergstrom, Dr. Mary Love, Irv Osterer, Greg Philipson.

2023

- Feb. 8** Fraud of the Century: Britain's Post Office Telegraphs and Stock Exchange Forgery of 1872, Matthew Healey, New York, N.Y.
- May 3** CC One-Frame Exhibition.

More Details as they become available, www.collectorsclub.org

* Denotes meeting or presentation via Zoom only

** Denotes meeting or presentation at clubhouse and via Zoom.

Editor's Notepad

by Wayne L. Youngblood

Strange Things Occur ...

Obviously, it should come as no surprise that some philatelic items cannot be easily explained – nor can they be easily dismissed. Nothing in my recent experience illustrates this more clearly than the undated cover shown nearby, which has me tearing more than a few of my remaining hairs out.

The cover bears a bisected 40¢ Marshall stamp of the



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Liberty series paying – presumably – the 20¢ ½-ounce airmail letter rate to Germany, in effect from May 1, 1967, through July 30, 1971. However, there is no airmail endorsement. The letter also had the bisect canceled and voided, and a "Postage Due to Exchange Office" auxiliary marking added, as well as a New York opera glass due marking. This is appropriate, since there is no return address, per se, although I've never seen this specific marking before.

Here's where it gets interesting (or more so). The cover was apparently mailed from the D/V *Glomar Challenger*, a deep-sea drilling scientific vessel that operated from 1968-83, its 15-year mission to help prove the theory of seafloor spreading, which seeks to explain continental drift (a subject that could take up volumes). *Glomar*, which stands for "global marine," could drill to depths of 22,500 feet (almost 4.3 miles).

Since mail was a rare occurrence on this ship (and there was no ship post office), I suspect 20¢ stamps were not available, and the sender used what was on hand. Although this cover could have been sent any time during a four-year period, the presence of a Liberty series stamp would indicate it was likely earlier, rather than later. Any additional information would be appreciated.

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Lichtenstein Award Nominations

The Awards Committee of the Collectors Club is pleased to invite all members to submit nominations for next year's Lichtenstein Award, one of the world's most prestigious philatelic awards.

The Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately is annually given to living individuals for outstanding service to philately. The award was established in 1952 in honor of Alfred F. Lichtenstein (Aug. 6, 1876 – Feb. 24, 1947), one of America's most accomplished philatelists.

Past recipients have hailed from across the globe, spanning Europe, Asia, Latin America and North America. Past winners of the Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately can be seen on our web page.

In 1996, the Collectors Club named Alfred Lichtenstein the Outstanding American Philatelist for the first half of the 20th century, an honor much applauded by the philatelic world. During his lifetime, Lichtenstein built some of the most significant collections ever formed: Canada and the Provinces, Switzerland, Cape of Good Hope, Mauritius, Uruguay, Argentina, and U.S. Western franks.

Lichtenstein was a strong supporter of the Collectors Club and was instrumental in its growth and prominence in world philately. He and Theodore Steinway led the drive for funds to acquire its current home. The first recipient of the Alfred F. Lichtenstein Memorial Award was Steinway, his personal friend and devoted coworker.

Nominations for the 2023 Lichtenstein Award may be placed into consideration by any member of the Collectors Club, and any philatelist is eligible for the award.

Instructions and the Nomination Form may be found on our website. The information is found at www.collectorsclub.org/Lichtenstein%20Nomination/ with a clickable link to the instructions and form.

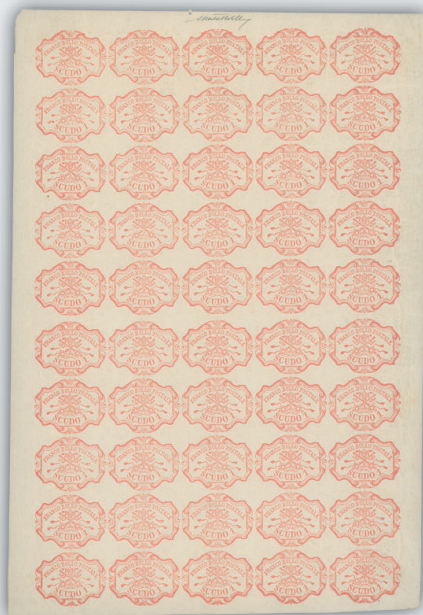
All nominations are due by Sept. 30, 2022, and are to be submitted to Stephen Reinhard, Chair, Lichtenstein Award Committee, P.O. Box 110, Mineola, NY 11501, or via email to stephenreinhard42@gmail.com



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British Guiana, the unique "error of colour" or "2 cents instead of 12" cover; ex Ferrary and Burrus. Sold at auction in October 2021 for £439,200 (ca. \$540,000), including buyer's premium.



Extract from an all world collection. Sold at auction in June 2022 for €256,200 (ca. \$270,000), including buyer's premium.

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Essential Elements

This month we continue featuring member-submitted short features that spotlight favorite items from their collections. The criteria by which you choose these items is immaterial. It could be rare, an original discovery, a keystone to an exhibit, an early item from your collection or some philatelic object that simply amuses you.

The goal of this feature is to simply highlight short, interesting editorial nuggets that allow our members to share “special” items and get to know each other and their interests a little bit better. We continue this month with contributions by Richard Coffey and Wade Saadi.

Response so far has been great. We’ve received several submissions, and response to those published in the last three issues has been overwhelmingly positive! Please consider submitting an occasional item for this ongoing feature.

Correction: Last issue's feature on the \$5 Hamilton was mistakenly attributed to Bob Coradi. It was written by Wade Saadi.

Philately Forgives Fly-ball Flubber

Richard A. Coffey



Sphinx and Pyramid, 1867 Scott No. 13

I might describe my philately as an evening bath: a warm, sheltered, submersion in quietude; a gentle cleansing of the soul, a subtle education – though often enough there is an explosive reckoning of a historical moment for which, until philately, I had no cognitive grasp. Philately is, and has been all my life – 80 years or so – a kindly, patient teacher.

Armed with an H.E. Harris mixture, which included one sphinx and pyramid stamp from Egypt, and my textbook, called, *Stamp Collecting*, by Charles J. Phillips (1936 edition), I entered a world readymade for an eight-year-old boy who had recently fumbled a fly-ball to left field and lost, for his teammates, the game.

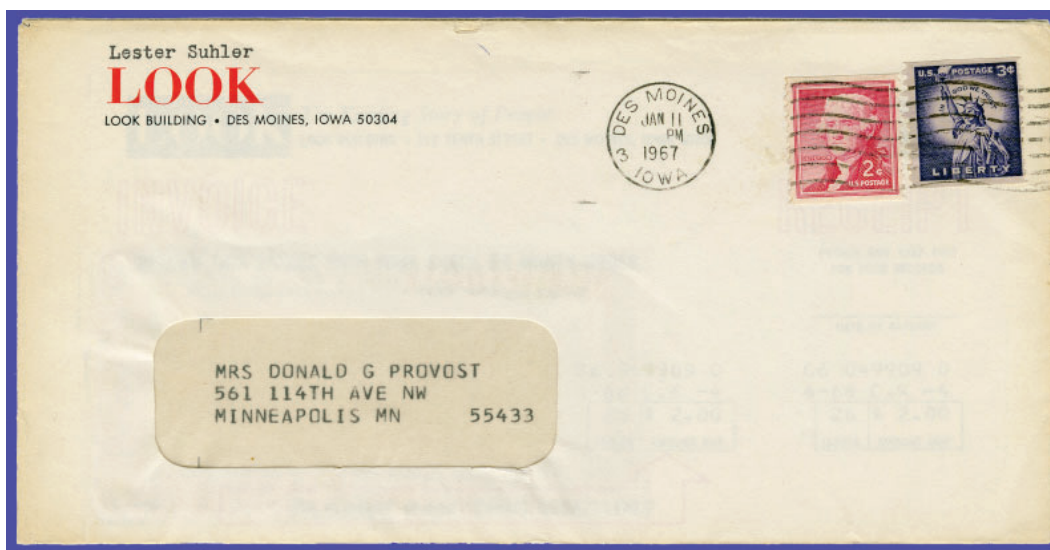
Banished, as it were, to spend most of the summer without a baseball career, I sat on a swivel stool at a counter in a local department store, waiting for my mother while she shopped for shoes. Peering thoughtlessly into the deep space within the glass counter, I spied postage stamps and some albums on display. Hopping down from my stool for a closer look I attracted the attention of an elderly man who said: "Are you interested in stamps?" which, of course, are the last words that most collectors can recall hearing from their former lives.

The magical thing about the Egyptian stamp, and it was the Scott No. 13, was that when I finally identified what it was and translated its faint postmark, I began to develop an historical imagination ... and thereby fell in love with reading.

An eight-year-old falls in love with many things: pocket knives and pieces of limestone. Quartz is popular, as are deceased insects, but exciting bits of juvenile ephemera can appear out of nowhere suddenly and tease a boy to tears of joy. The fact that I, a failed outfielder, could own a piece of Egyptian history and grow ever closer to the expanding universe of this stamp by reading the *Encyclopedia Britannica* and books that I discovered in an entirely new stack in the local library, was beyond magical – it was downright educational. And I prospered.

Look! – A Look Magazine Cover

by Wade E. Saadi



One of my favorite philatelic items is known as a "Look Magazine Cover." While it looks like a regular commercial mass-mailed envelope, there is one distinct difference.

Here is the back story. In late 1966, *Look Magazine* requested 3 million 3¢ stamps, to be used with 2¢ stamps to pay the 5¢ first class rate, as The U.S.

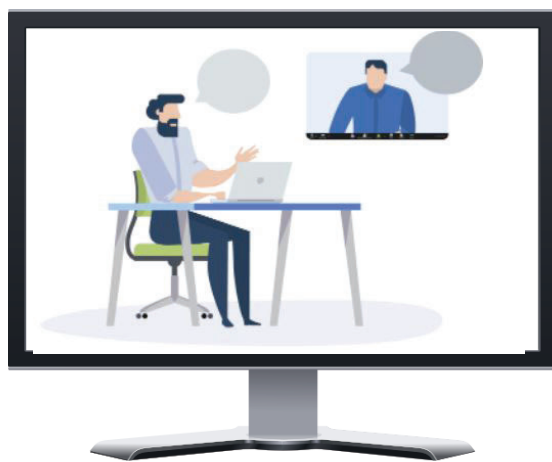
Post Office Department didn't have a 5¢ coil stamp at the time. Since *Look* used automatic stamp-affixing machines to apply the postage, the company requested coil stamps. Many large-scale mailers preferred to use postage stamps instead of permit indicia on their envelopes, as market research showed a higher return rate with stamp-franked envelopes. At the time, the first-class rate for letter and post cards were 5¢ and 4¢, respectively, so the USPOD did not have inventory of the 3¢ coil stamps, hence they ordered from them from the Bureau of Engraving and Printing. The stamps were summarily delivered to and used by the magazine for mass subscription solicitation.

The difference was that these new 3¢ coil stamps were tagged (a phosphorescent coating applied to the stamp that triggers the canceling machine). Previous 3¢ coil stamps were never tagged. When collectors discovered this new variety, they asked the USPOD to place them on sale. A limited number were recovered from *Look* and sold quickly. To fulfill demand, USPOD printed more, but the tagging application used on the reprinted stamps (commonly referred to as "*Look* Reprints") was totally different than the *Look* coil stamp and glowed differently under shortwave light. As a result, the USPOD inadvertently created yet another variety.

The long and short of it is that there are only a few surviving *Look* covers with the tagged 3¢ stamp, and a few on piece. Recipients of the *Look* mailings simply discarded the envelopes after opening, or didn't even open them at all. From the millions mailed, only a handful are extant.

The cover shown with this feature is the second-earliest recorded, and is complete with all contents from the *Look* subscription mailing.

In addition to face-to-face meetings that are now being held, all Collectors Club presentations are also held online, via ZOOM, beginning at 5:30 p.m. (Eastern). Although there is no cost, pre-registration is necessary.



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Mail by Stage Coach:

The Carriage of Mail By Eastern Stage Lines Before 1860¹, Part II

Steven Roth

[Editor's note: This is Part II and the conclusion of this feature, which was begun in the May-June issue of the CCP.]

Burlington Stage

The Burlington stage line's antecedents are found in the opening of the road between Perth Amboy and Burlington in 1684² and in a grant made in 1704 for a line of stage boats to operate between Burlington and Philadelphia.³ The Burlington stage line, however, was not founded until 1740 by William Meghee. It offered weekly service between Burlington and Amboy.⁴

Like the Bordentown line, the Burlington stage offered both land travel and stage boat service on the Delaware River, but in the latter case between Philadelphia and Burlington, rather than Philadelphia and Bordentown. At the Philadelphia end of the route, the Burlington stage boat was operated by Patrick Cowan; at the Amboy end by Matthias Iselstine. The line's stage wagons were furnished by Fretwell Wright, keeper of the Blue Anchor Inn in Burlington; by John Predmore, a tavern keeper in Cranberry; and by James Wilson of Amboy Ferry.⁵

The Burlington stage between Burlington and Amboy (but not between Burlington and Philadelphia) ceased doing business sometime around 1765, but was revived in 1770 by Joseph Haight, a Burlington innkeeper. It continued to operate until the War of Independence. Like its competitor, the Bordentown stage, the Burlington line depended mostly on the carriage of freight.⁶ This focus began to shift for it in February 1779, when John Wills, operator of the Burlington line, announced that he "... hath erected a stage for the accommodation of travellers [sic.] from Burlington to Brunswick."⁷ His rival, the Bordentown line, had made a similar announcement in November 1778.⁸

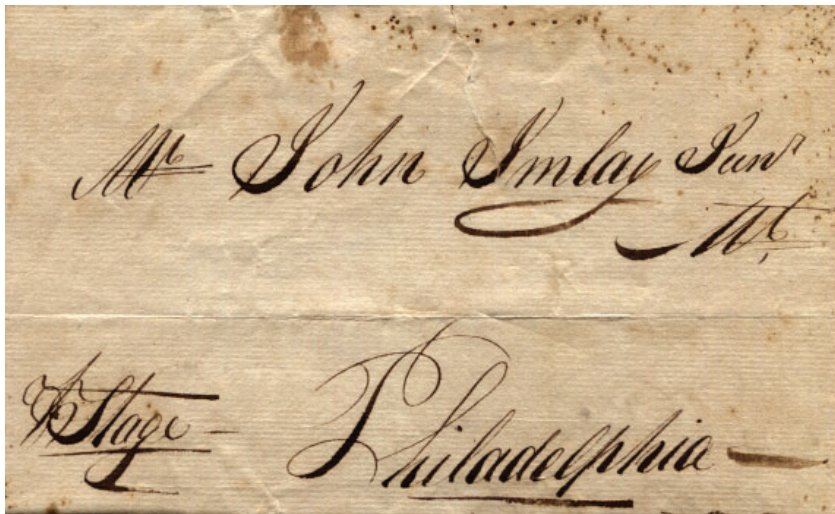


Figure 11. Scarce example of an identifiable two-stage lines cover. This 1796 folded letter originated in Allentown, N.J., and was carried from there, outside the mail, by the Allentown stage to Burlington. It is identified as a Burlington stage cover by a reference within the folded letter to the stage (likely, the Allentown stage) stopping at Burlington.

Eventually, on the part of the route lying between Burlington and New York, the Burlington line, like the Bordentown stage, ran with regularity and stopped at Hightstown (sometimes spelled Hydestown or Hytestown), Cranberry and South Amboy. Its stages, too, used the stage boat/ferry to and from South Amboy and Lower Manhattan.

Figure 11 shows an example of a cover carried by two stage lines, one an intra-state accommodation line and the other an inter-state stage line: the Allentown stage and the Burlington stage. Figure 11 originated in Allentown, N.J., and was carried by the Allentown stage from there to Burlington, where it was turned over to the Burlington stage line for carriage to Philadelphia.

Trenton-Brunswick Stage

The Trenton-Brunswick stage line was the first of the major stage lines to form and operate on a northerly route in New Jersey. It ran twice each week, beginning in 1738, between the two named cities. The founding proprietors were Thomas Hooten, keeper of the Trenton Ferry, and William Atlee, a Trenton merchant.⁹ This stage line, unlike its major competitors, made its appeal to passengers, not for freight. The service ended in 1739, but was renewed in 1740 under the same ownership.¹⁰ In 1766, the Trenton-Brunswick line ran from Trenton to Perth Amboy.¹¹

The passenger business of the Bordentown and Burlington lines soon pulled ahead of the business of the Trenton-Brunswick line because of the length of the latter's route that involved travel over water. It seems passengers shunned, to the extent possible, traveling on water because that part of the trip typically was dangerous and slow.¹²

It thus was a great advance in service when in 1756 the Trenton-Brunswick line advertised that it had significantly increased the land-service portion of its route between Philadelphia and Trenton to replace the slow and dangerous passage up the Delaware.

In the following year, the land passage from Brunswick through Woodbridge was again extended, this time to the New Blazing Star Ferry on Arthur Kill (the narrow water passage separating Staten Island from the New Jersey mainland), thereby avoiding the outside passage from the mouth of the Raritan River around Staten Island.¹³

I have not recorded any covers I can specifically identify as having been carried on this stage line.

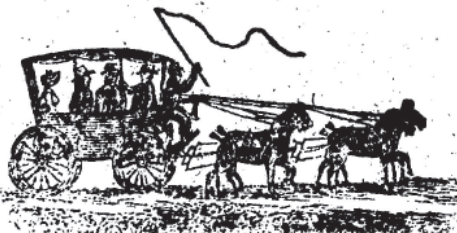
Swift Sure Stage

The Swift Sure stage line, which I referred to earlier as enigmatic, was founded in 1799 as an alternative line. It promised faster, cheaper, safer and more comfortable accommodations for passengers traveling between New York and Philadelphia than other stage lines. The stage used a route different from those used by the Trenton-Brunswick line (avoiding Trenton, Princeton and Brunswick) or the Bordentown and Burlington stage lines (avoiding Crosswicks, Hightstown and Cranberry).¹⁴ The Swift Sure's route, known as the Old York Road route, required travel in New Jersey and Pennsylvania, and – as Calvet M. Hahn demonstrated in his two-part article on this stage line – involved, from time-to-time, at least two different internal routes south of Bound Brook as way stops.¹⁵ The stage made

the run between New York City and Philadelphia (in both directions) in 30 hours, with only one overnight stop, first at Centreville then, later, at Flemington. It advertised its route as the "shortest, cheapest, safest and most pleasant road."¹⁶

Figure 12 illustrates how competition improved passenger service, as well as the importance these stage proprietors gave to passenger business over freighting. The advertisement, which appeared in the *Philadelphia Gazette* on Nov. 7, 1804, gave notice to the public that Swift Sure had relocated its office in downtown Philadelphia, that good houses (inns) would be available enroute to New York, that it was using comfortable carriages (stages), good horses and careful drivers.

These two routes are shown on a map (Figure 13) prepared by Hahn for his article, and also are reflected in a 1799 advertisement for the Swift Sure line (Figure 14) and in an advertisement from 1806 (Figure 15). The Swift Sure stage line ran north through Jenkingtown, Pa., to New Hope, Pa., 15 miles above Trenton,



The Proprietors of the Swift-Sure line of stages

RESPECTFULLY inform their friends and the public in general, that the office for this line of stages is removed from the Green Tree, No. 30 north Fourth street, to the sign of the Cross Keys, No. 18 north Fourth-street, from whence it will continue to start every morning at 8 o'clock, Sundays excepted, will lodge at Somerset and arrive at New-York early the next day. Fair for each passenger 5 dollars, with the usual allowance of baggage.

The Proprietors pledge themselves to the public, that they have provided good houses for the entertainment and accommodation of travellers, likewise with comfortable carriages, good horses, and careful drivers. For seats in this line of stages, apply to

**WM. ELLIOTT or
THOMAS ARROWSMITH,**
At the Cross Keys north Fourth-street,
N. B. Baggage insured in this line of stages at
1 per cent.
Nov. 7—mw6t

Figure 12. Advertisement in the *Philadelphia Gazette* for Swift Sure stage line, 1804.

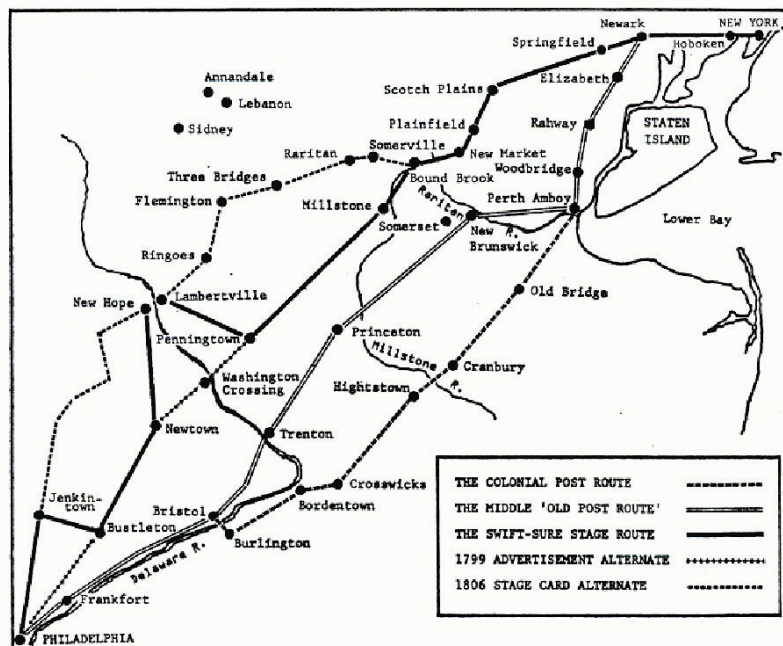


Figure 5. Swift-Sure Stage route map showing possible alternate routes and the old Colonial post roads between Philadelphia and New York City.

Figure 13. (left) Map prepared by Calvet M. Hahn showing routes, at different times, used by the Swift Sure stage line.

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C.G.



The Swift-Sure STAGE

STARTS from the Green Tree, No. 50 North Fourth Street, and from P. Howell's at the Sign of the Stage and Horses, No. 94, North Second Street, Philadelphia, at 8 o'clock every morning, (Sundays excepted) and after passing through Jenkintown, Crooked Billet, Cross Roads, Corryll's Ferry, Anvil, Somerset, Bound Brook, New Market, Plainfield, Scotch Plains, Springfield, and Newark, arrives at New-York at 12 o'clock the next day.

For Seats in this line of Stages, apply to Abraham R. Woolley at either of the above mentioned places; at New-York, to William Vandervoort, No. 48 Courtlandt street, corner of Greenwich street. Fare of each passenger through, 5 Dollars, way passengers 6 Cents per mile, 150 lbs. baggage the same as a passenger, with the usual allowance of 14 lb. gratis. All goods and baggage at the risk of the owners, unless insured and receipted for by the Clerk of said Stage. Baggage insured in this Stage for one per Cent.

N. B. The public are respectfully informed that the Proprietors of this line of Stages have provided good houses for the accommodation of passengers. Also good Horses, Carriages, and sober drivers; and hope from their attention and desire to accommodate, they will receive the favours of their friends and the public in general, which will be gratefully acknowledged by

WOOLLEY & Co.

Cochran, printer

Figure 14. (above) Advertisement, 1799, for the Swift Sure stage line.

Figure 15. (right) Advertisement for the Swift Sure stage line. 1806.

where the stage crossed the Delaware River at Coryell's Ferry, and then passed through New Jersey by way of Somerville, Bound Brook, Scotch Plains, Springfield and Newark. From Newark, an accommodation-line carried the passengers and any loose mail to New York City.

The first advertisement for the Swift Sure line appeared in the *Aurora General Advertiser* (Philadelphia) on July 1, 1799 (Figure 14). Hahn reproduced this advertisement in his article.¹⁷ Subsequent advertisements for the Swift Sure line appeared frequently: in New York, in the *New York Journal and Weekly Register*, *Loudon's Diary*, *Greenleaf's New York Journal* and the *Commercial Advertiser*; and, in Philadelphia, in the *Pennsylvania Packet*, *General Advertiser*, *Aurora* and *General Advertiser* and *Claypool's American Daily Advertiser*.

According to a report made by Van Sickle in his book on the Old York Road, Peter B. Lowe, one of the proprietors of the Swift Sure line, wrote on Dec. 27, 1826, that the Old York Road had two competing stage lines: the Swift Sure stage line and a stage line Lowe referred to as the New York & Philadelphia Mail stage. Van Sickle reprinted an advertisement for this latter competing line, as follows:

"Leaving Philadelphia every Monday, Wednesday and Friday at 8 o'clock a.m. Lodge at Centreville and arrive at New York at 2 p.m., the succeeding day. Likewise leave New York at half past 10 o'clock of the days above named, stop at Centreville and reach Philadelphia at 4 p.m. on Tuesdays, Thursdays and Saturdays. One way fare is \$3.50, all baggage at risk of owner."¹⁸

ADVERTISEMENTS.

The Swiftsure Line of Stages.

Running from New York and Philadelphia,

By the shortest, cheapest, safest, and most pleasant road,

Through Newark, Springfield, Scotch-Plains, Union Camp, Bound-brook, Millstone, Pennington, Newtown, Bustleton, and Frankford.

THE SWIFTSURE

Starts from New-York at 9 o'clock every day (Sundays excepted) and arrives at Philadelphia, early the next evening.

From Philadelphia it starts from the Green Tree, No. 50 North Fourth street, at 8 o'clock every morning, and arrives at New York early the next evening.

Fare for passengers 5 dollars, way passengers 6 cents per mile. Each passenger allowed 14lb of baggage. One hundred and fifty weight of baggage to pay the same as a passenger.

All baggage to be at the risk of the owner, unless insured and receipted for by the clerks of the different offices. Rate of insurance one per cent.

* * Apply to WILLIAM VANDERVOORT, No. 48 Courtland Street, N. E. Corner of Greenwich Street, New York, and to JOHN M'CALLA, No. 50 North Fourth Street Philadelphia.

J. UST

In spite of its stated name, I have not been able to find any information about this competing line other than that reported by Van Sickle. There is no evidence of a mail contract with this line at or near this date, although the use of the term "mail" in its name suggests it had such a contract.

It is clear from Figures 13, 14 and 15 that the route in New Jersey (heading south) began at Newark and passed through Springfield, Scotch Plains, Plainfield, Somerville and Bound Brook, at the very least.¹⁹ Sometime between 1800, when Figure 14 was created (showing fewer way stops than I have listed) and 1806, when Figure 15 was printed, the route underwent variations after the stop at Bound Brook. Hahn's studies suggest that this resulted in two principal routes, at different times in the lifetime of the stage line, but he was not able to determine the exact variations.²⁰ I have not been able to add anything new to Hahn's findings in this regard, and the question of the exact stops after Bound Brook remains open. What seems clear from the literature, however, is that the trip over the Old York Road using the Swift Sure line was faster than the trips by its principal rivals, none of which survived as long as the Swift Sure stage, which relied on its contract to carry the mail (which it first won in 1810) to help sustain it, and also because the stage proprietors had the foresight to merge its operations with those of a steamboat line when that form of transportation became popular.

Meanwhile, in Philadelphia, returning to the Swift Sure line's early days, the stage left from 18 North Fourth Street (1805) and, later, 50 North Fourth (1810). It ran everyday except Sunday until 1827, when the schedule was reduced to three days per week.²¹ In both cases, the stage traveled through Pennsylvania to Cross Roads (present day New Hope), crossed the Delaware River to Coryell's Ferry, and then proceeded north in New Jersey to Newark, its terminal stop. Any mail for New York carried to this point then was given to an accommodation-line to take to Amboy.

In 1807, Congress declared the Old York Road to be a post road. On April 28, 1810, the Swift Sure line received the mail contract along this route. It held this contract until 1837, when the contract shifted to the railroad that serviced this route.

For many years the assertion was made in the literature that the Swift Sure line had been founded in 1769, shortly after the completion of the Old York Road in 1765.²² This contention was proven incorrect by Hahn in his article when he illustrated an advertisement by the Swift Sure line, dated June 28, 1799, in which the stage line referred to itself as "A NEW LINE OF STAGES." (emphasis in original)²³

The Swift Sure line remained profitable and continued operations into the late 1850s, thanks in large measure to its ability to carry mail and its association with steamboats.

I have recorded five covers that were marked (likely by the senders) to indicate that they *might have been carried* on the Swift Sure stage line. Two of the covers were illustrated by Hahn (who, when he wrote his article, was not aware of the existence of Figures 16, 17 and 18 in my holdings).

I say "*might have been carried* on the Swift Sure line" because, as I indicated earlier, such notations on covers were superfluous. If the letter was a loose letter, it would have been handed to the stage driver or to a passenger. In that case, the

endorsement added nothing. If the letter was placed in the mail for carriage aboard a contract-stage, the endorsement would have added nothing since the post office was not bound by senders' endorsements. The letter, locked within a mail bag or box, would have been processed as would any other letter and would have been carried on the contract-stage, with or without the Swift Sure endorsement.



Figure 16. One of five covers reported (this one from 1811) endorsed with the name of the Swift Sure stage line.

Figure 16 illustrates a problem with the endorsement of the name of a stage line on a cover. This was first called to my attention by Robert G. Rose.²⁴

The origin of Figure 16 is unknown, but the outer-letter sheet entered the mail on Aug. 14, 1811, at New York City, bound for Somerville (N.J.). It was rated 10¢ due for the distance 40-90 miles. It was endorsed, "Swiftsure."

Referring to my write-up of Figures 16 and 17 in my NJPH article, Rose said,

"Your writeup refers to the postal route on which the Swift Sure [line] had a contract beginning in 1810. In reviewing [the journal New Jersey Postal History] I ran across an article by Mark Swetland that lists all postal routes in NJ as of 1818. Of particular interest is the listing for contracts that were "passed" on April 23, 1810, that includes the following: 'From New Hope, Pennsylvania by Somerville, Boundbrook, Newmarket, Plainfield, Scotch Plains, and Springfield to Newark.' NJPH, Whole No. 22, March 1977.

"The existence of the postal route on which (Figures 16 and 17) to Somerville traveled would serve to explain why the covers were posted in the U.S. mail. But if so, why the necessity of including the Swift Sure endorsement? Perhaps the novelty of the recent (1810) contract left the authors of the two letters uncertain of the carrier and [they] wanted to make sure that the letters were carried on the Swift Sure stage (even though no other line had the contract for that postal route). All very interesting."

In another email, Rose raised another, more interesting, possibility.²⁵

"The post office in Somerville was not established until 1827 and in Raritan, not until 1852. Is it therefore possible that the Swift Sure endorsement on (Figures 16 and 17) did not indicate carriage on that stage line, but rather for the letters to be dropped off at the Swift Sure station stop in Somerville by the post office carrier on the course of a regular postal route?"

After I received these observations and questions from Rose in 2016, I focused my research for some time on resolving the open issues he'd raised. I was unable to answer his questions. Those interesting questions remain unanswered.

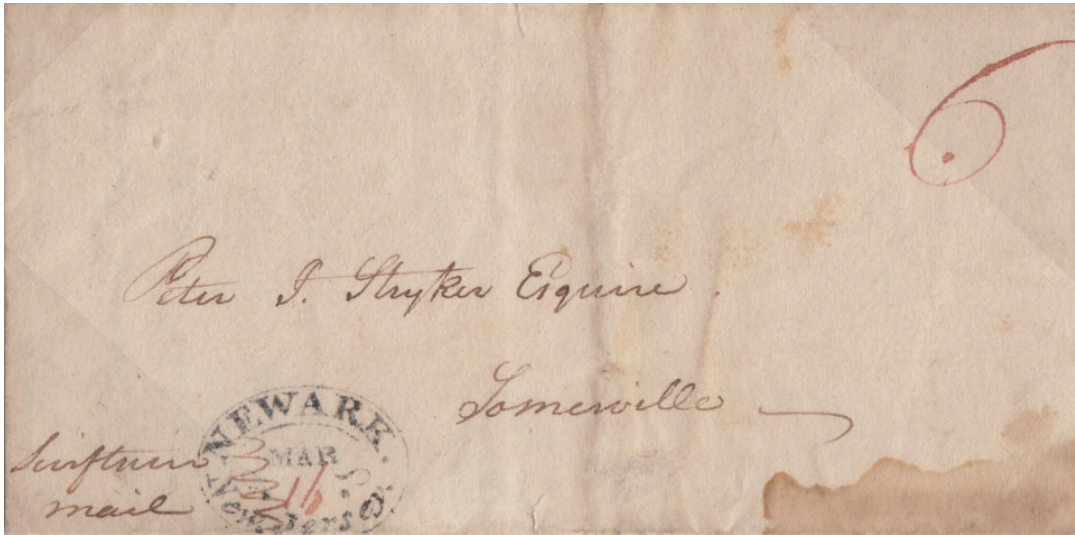


Figure 17. Swift Sure stage cover, 1819, endorsed for possible carriage by the Swift Sure stage line.

Figure 17 originated in New York City. It entered the mail at Newark, N.J., on March 16, 1819, addressed to Somerville. It was properly rated 6¢ due for the distance "Not over 30 miles." The observations made by Rose with respect to Figure 16 apply to this cover as well.

Like all stage lines, the Swift Sure stage depended on the availability of taverns and inns along its route to board and feed its passengers and to offer it an opportunity to change horses. For many years after its founding, the overnight stop in both directions was made at Centerville at the Halfway Public House. This later was changed to Flemington at the Tavern Stand and Stage House.²⁶

The Swift Sure stage (and the stages of all inter-state stage lines) usually arrived at their inn destinations just before sundown, if not later. The passengers received a hot meal and a place to sleep. In the case of the Swift Sure stage, this was preplanned, because it made the entire run between New York and Philadelphia in 30 hours, with only one overnight stop. Like all other stages, the Swift Sure left the inn at daybreak to take advantage of sunlight during the balance of the trip.

Although Centerville and later Flemington were the principal stopping places for the Swift Sure line, taverns, inns and horse-changing stations at other locations were used at different times over the years by the Swift Sure stage. For example, Van Sickle reports that horses also were changed at the Westfield

Tavern & Stage House and at Thomas Baker's Inn (also at Westfield) in the early 1800s, and that horses were changed at the Stage House in Lambertville in the years 1812-14.²⁷

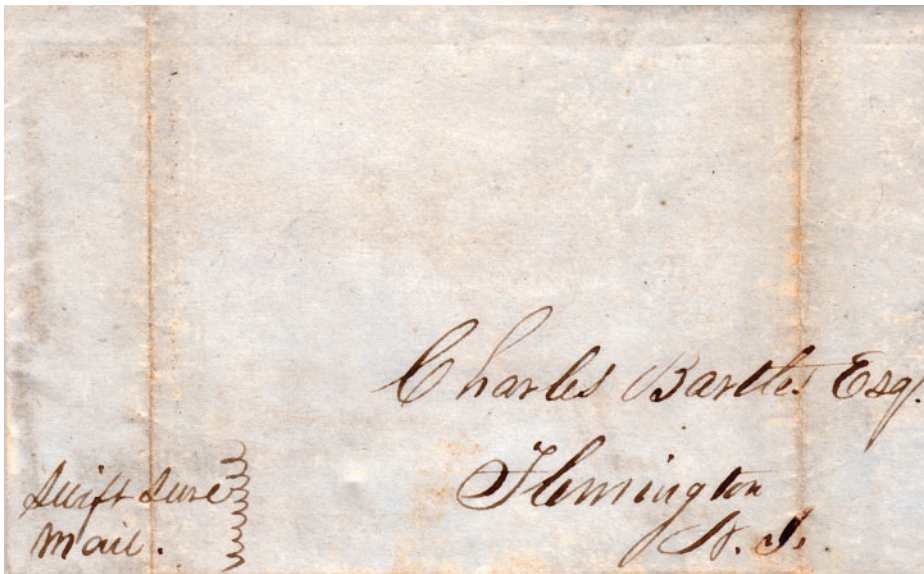


Figure 18. Swift Sure stage cover, 1847. At this time, the stage line was acting as an accommodation-line, servicing steamboats and railroads. The interior of this folded letter shows an engraved banner on the side of a steamboat that reads: "Swift-Sure Line." Collection of Clifford J. Alexander.

Figure 18 originated in Philadelphia, addressed to Flemington, N.J., It never entered the mail. Inside, it illustrates a steamboat with a banner on its side reading "Swift Sure Line." It is datelined May 18, 1847. At this late date, it is likely that the Swift Sure served as an accommodation-line for steamboats and railroads, the latter of which, at this time, carried the bulk of mail.

Cumming Stage

The dominant individual in New Jersey staging through most of the late 18th and early 19th centuries was John Noble Cumming of Newark. He operated over the years with various partners (Richard Cumming Stockton, William Tennant Stockton, Michael Dennison and John Inskeep).²⁸ Cumming received his first contract to carry the mail in 1786, as part of the first round of mail contracts with stage lines entered into by Postmaster General Hazard. Under the contract, which continued with renewals until 1829, Cumming carried the mail in stages from Newark to Elizabethtown, Brunswick, Princeton, Trenton and Bristol, to and from Philadelphia.²⁹

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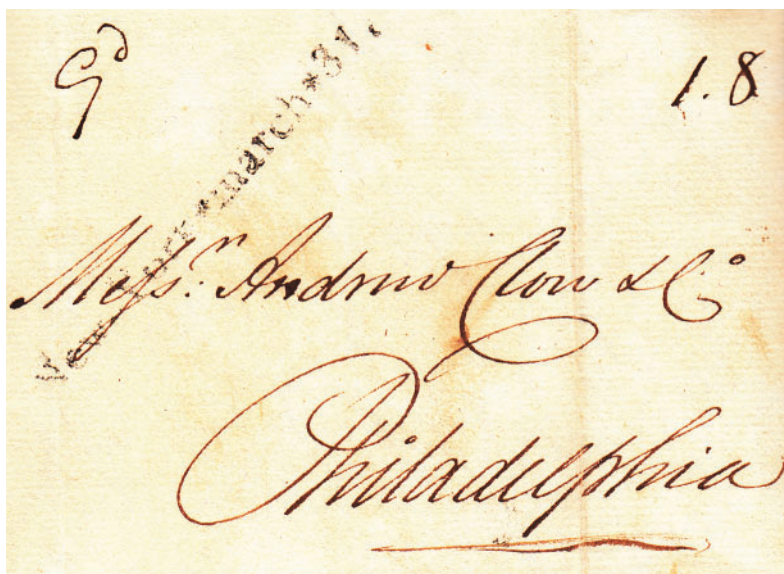


Figure 19. This cover, carried by stage during the period Cumming had a contract to carry the mail, can only be identified as a stage cover by knowing that a mail contract with Cumming existed at this time to carry mail over this route, and that Cumming operated a stage line over this route.

Figure 19 is an example of an early Constitutional period, unmarked (locked box), cover carried by Cumming on his stage line from New York to Philadelphia. The folded letter is dated March 31, 1790, and was rated 9 pence due (9d) by the New York City Post Office. At Philadelphia, the letter was rated 1.8 due, representing 1 shilling 6 pence for postage due (the equivalent in Philadelphia local currency to the New York currency, adjusted by an inflation factor of 1.67 pence³⁰) plus 2 pence (1¢) due for carrier-delivery service from the post office to the addressee's home or business in Philadelphia.

Although there is no endorsement on this folded letter to indicate the sender wanted it to travel by stage, or that it did travel by stage, it surely did so since, at this time, Cumming had the postal monopoly to carry mail between Philadelphia and New York. He transported all his mail by stage.

For reasons I have not been able to discover, Cumming was not able to procure a mail contract after 1829, but did continue to operate a stage line without the mail contract. Beginning in 1830, most of Cumming business focused in and around Newark as an accommodation-line.



Figure 20. Possibly a Cumming's stage cover after his mail contract had expired. Carried from Newark to Paterson out of the mails.

Figure 20 is an example of a folded letter *possibly carried* by Cumming out-of-the-mail from Newark to Paterson in 1841, a time when the Cumming stage line no longer had a contract to carry mail. It is possible, however, that this cover was carried not by Cumming but, instead, on the Newark/Paterson stage lines (see discussion following, under “Newark Stage” and “Paterson Stage”) since both other lines operated over the same route as the Cumming line and as each other. There is no way to tell.

Like many of his contemporaries in the staging business, Cumming owned several taverns along his route. In his case, Cumming leased these facilities to his business partners, who operated them in conjunction with the stage line.

The Cumming stage in the 1790s arrived in Philadelphia every Tuesday, Thursday and Saturday. Once in Philadelphia, the stage first made its way to the Indian Tavern at 15 South Fourth Street, and then to the George Tavern at the corner of Second and Mulberry Streets. It then proceeded to the post office.

I have not identified any loose letters handed to drivers or passengers, and carried by Cumming, marked “stage” or “per stage” before 1829, when Cumming operated under mail contracts. As I mentioned in my discussion of Figure 19, there is much Cumming-carried mail, however, that is available to collectors that was not so marked because it was not loose mail. This mail had been placed in the post office by the senders and was then carried in a locked box or bag aboard the Cumming stage between New York and Philadelphia. These covers generally are not recognized by their owners as stage mail because the covers do not have loose letter stage endorsements and because the covers’ owners are not aware of the Cumming mail monopoly for the New York – Philadelphia route. Such unmarked covers, however, were stage-carried mail and are an essential part of the stage operations’ story, even though the covers lack the desired endorsements.

Hackensack & Hoboken Stage

This stage line was reported in 1783 in the *New York Mercury*:³¹

“The subscriber having established a STAGE WAGON to run between Hackensack and Hoebuck Ferry hereby informs the public that the roads are now very good, his Wagon and horses in very good order and proper attendance will be given. He sets out from Hackensack every Tuesday and Saturday morning at seven o’clock and returns the same day from Hoebuck at 3 o’clock in the afternoon. He hopes so useful an institution will receive the encouragement of the public who it shall be his Study to oblige.”

I have not identified any covers carried by this stage line.

Hoboken Stage

The inter-state operation of this line occurred because, until 1803, there was no stage operation set up on the west bank of the Hudson River (as there had been established in 1785 along the east bank between Albany and New York when [as described elsewhere in this article] Van Wyck and his partners received a 10-year monopoly to operate a stage line). The cities on the western shore – Newburgh, Kingston and Catskill – received their mail prior to 1803 by way of the eastern shore of the Hudson River.

In 1797, a stage from Hoboken began making weekly trips through the pass in the Ramapo Mountains at Suffern (then called New Antrim) to Goshen, N.Y., on the west bank of the Hudson River. The stage line was started by Anthony Dobbin, a Goshen tavern keeper, but financed out of Albany by the state. His stage ran from Goshen to the New Jersey state line. This operation continued until 1803, when the New York legislature financed a stage route from Albany to Goshen (on the post route to Bethlehem and Philadelphia, through Sussex County, N.J.), and to other towns on the west side of the Hudson (Kingston and Newburgh), to and from New York City.³²

I have not identified any covers carried on the Hoboken stage line.

Moorestown Stage

Figure 21 presents the naming problem when more than one stage line was involved in the carriage of a cover, in this case possibly three stage lines. Figure 21 originated in Philadelphia, and was addressed to Westfield, then in Essex County. The letter is dated Aug. 1, 1842.



Figure 21. Carried across the Delaware River from Philadelphia to Cooper's Ferry aboard the stage boat. It is not possible to tell from the cover to which stage line the stage boat belonged. This cover also demonstrates the "naming" problem with respect to such two-stage line covers. Was this a Burlington / Bordentown / Trenton-Brunswick stage cover and/or a Moorestown Stage cover, as the sender's endorsement seemed to indicate? Or, both?

Figure 21 was carried across the Delaware River from Philadelphia to Cooper's Ferry aboard the stage boat, although it is not possible to tell from the cover which stage line the stage boat belonged to. The stage then carried the letter from Cooper's Ferry to either Bordentown, Burlington or Trenton. From there, an accommodation line carried it to Moorestown. At Moorestown, the cover was picked up by another accommodation line and carried to Westfield. There were three possible routes for the cover to follow:

Route 1: Philadelphia → Delaware River [stage boat] → Cooper's Ferry → Trenton → Brunswick → Moorestown → Westfield.

Route 2: Philadelphia → Delaware River [stage boat] → Cooper's Ferry → Bordentown → Moorestown → Hightstown → Cranberry → Perth Amboy → Westfield.

Route 3: Philadelphia → Delaware River [stage boat] → Cooper's Ferry → Burlington → Moorestown → Hightstown → Cranberry → Perth Amboy → Westfield.

Several stage lines passed through Moorestown on the King's Highway at this time so it is not possible to identify which specific stage line carried this letter, or over which route, although the most direct route (and perhaps, therefore, the most likely) was the Trenton–Brunswick route (Route 1).

Morristown Stage

According to Donald A. Chafetz, the leading student of Morristown postal history, stage service between Morristown and New York City existed at least as early as 1771.³³ This service was provided by Daniel and Silas Burnet, who called their operation the "Morris town [sic] Stage Wagon." The stage service operated between the Paulus Hook ferry, conveying freight and some mail from New York, Springfield, and Morristown. The trip was made every Thursday from Paulus Hook, with regular return trips. The journey was completed in one day. In 1774, the Burnets joined with Captain Joseph Morris to extend the line westward from Morristown through Mendham to the Black River.³⁴ This service operated at least until 1776. Mr. Chafetz reports that a rival service, operated by Constant Cooper, commenced operation in 1771.

In his series of articles written about the provisional posts, Calvet H. Hahn reprinted a lengthy advertisement for a subscription post that would be carried south by stage from New York to Morristown, then to other New Jersey towns.³⁵ The March 9, 1775, issue of *Holt's Journal* carried news of that operation, which involved running regular stages from Morristown to Paulus Hook, Springfield, Newark and Passaic.³⁶

Hahn also reprinted a report, dated April 11, 1776, from London's *New York Packet*, as follows:

*"Notice is hereby given to the Public in general that the MORRIS-TOWN STAGE continues as usual to set off from Hackets-Town, every Monday morning. Every Tuesday morning sets off from Captain Dickerson's in Morris-Town at sunrise to Powles-Hook; from thence to return every Thursday morning at 7 o'clock as usual; And every Saturday morning again to set off from the house of Captain Dickerson at Morris-Town by way of Chatham and Springfield to Powles Hook and return from thence on Monday evening at 7 o'clock the same road to Morristown, and will be continued by DANIEL BURNET, JOSEPH CUNLIFFE AND SILAS BURNET."*³⁷

The service continued until late in 1776, when the War of Independence interrupted service.

Hahn, in a different series of articles³⁸, stated that the Morristown stage service resumed in 1780, connecting Philadelphia, Trenton, Princeton and Elizabethtown with Morristown.

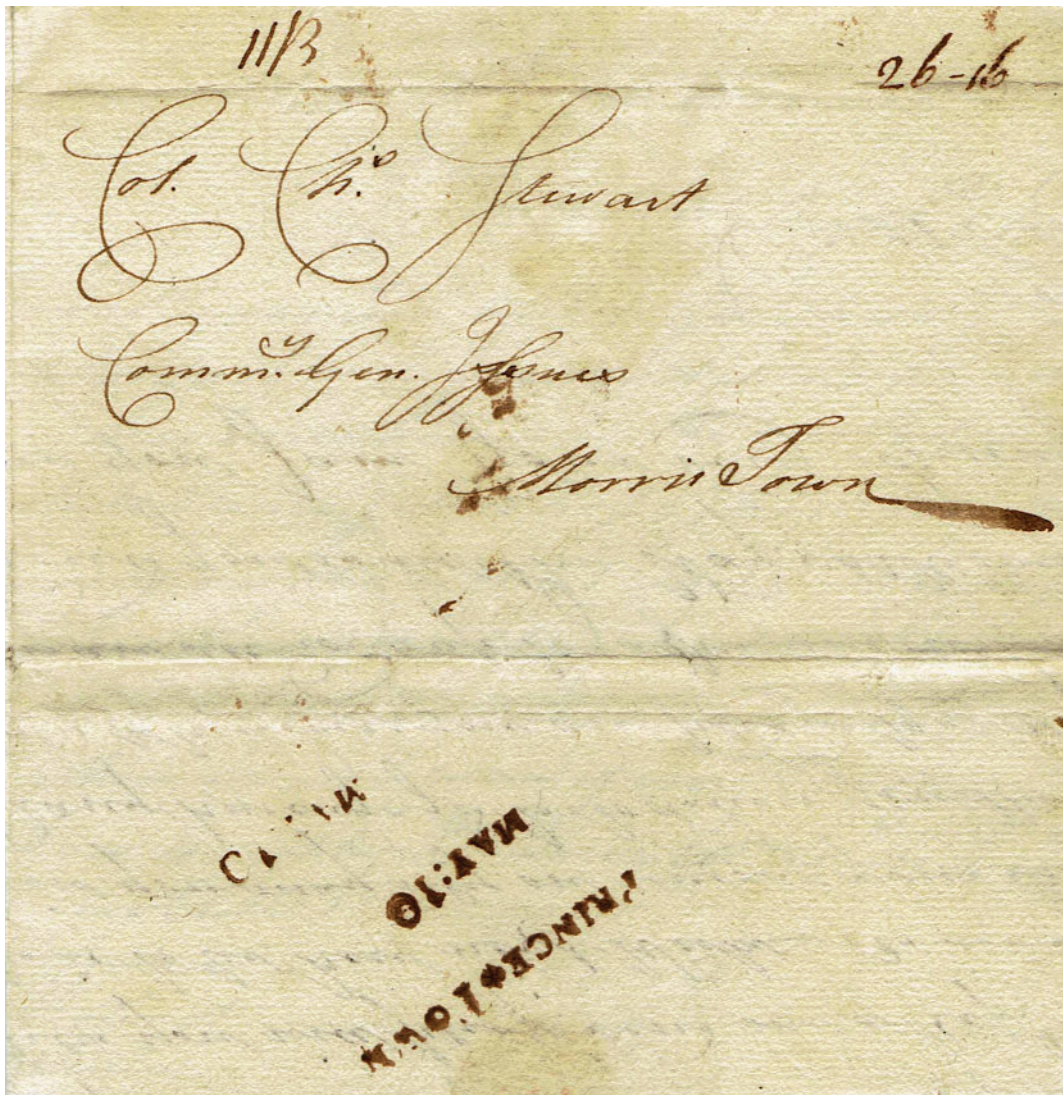


Figure 22. This 1780 Morristown stage cover also contains the rare PRINCE*TOWN straight-line handstamp. The cover was carried in a locked box, having entered the mails at Princeton. Collection of Robert G. Rose.

Figure 22, a scarce cover, owned by Robert G. Rose, is an example of a cover carried by stage over this route.

Morris and Sussex Mail Stage

Although we do not know when it was first created, a stage line originating in Newton and passing through Morristown to New York was established sometime before 1815.

In his study titled *Early Travel and Mail Transport in N.J.*, Leonard Peck notes that, "the first stagecoach line was established between Newton and Morristown in 1808."³⁹ It was also at this time that the mail contract was transferred to the stage line to be operated by Isaac Basset, Pettit Britton and James Hinchman, three prominent Newtown businessmen who started the Morris-to-New-York stage line. One of the drivers of this line was Zephaniah Luse, who later became a co-owner of the line with James Hanna.

The stage line, as originally established, ran one day a week, starting at Newtown, by way of Stanhope, Succasunny Plains, Morristown, Bottle Hill, Chatham, Springfield and Newark, on to Paulus Hook, and then by ferry to lower Manhattan. The earliest advertisement that I could find with respect to this stage line in a local newspaper appeared in the *Sussex Register*, dated Jan. 2, 1815.

I have not seen any covers carried by this stage line.

Salem Stage

Salem was connected to Cooper's Ferry (and thus to Philadelphia across the river) by a stage line operated by Aaron Silver, beginning in 1767.

Hahn, in his Provisional Post series, states that an advertisement appeared in the March 2, 1774, issue of the *Pennsylvania Packet* stating that Bennoni Dare started a subscription post that would be carried by his stage wagon from Greenwich to Salem, then on to Cooper's Ferry for the crossing to Philadelphia. Hahn stated that this route followed the main roads through southern New Jersey.⁴⁰

I have not seen any covers carried by this stage line.

New Jersey Accommodation lines

Accommodation lines (also sometimes called local or feeder stage lines) serviced towns within New Jersey without ever leaving the state (the "local" aspect of the operation) and also serviced steamboat ports and landings, as well as railroad depots, as feeder lines, bringing passengers, sometimes mail and freight from the interior, when steamboats and railroads became unstoppable rivals to the stages.

Little is known about these stage lines. We find indirect references to them in travelers' guides that give route and mileage/distance information, and also learn about them from newspaper advertisements. It is clear that much more work needs to be done with respect to identifying accommodation lines and their operations in New Jersey and elsewhere.

I have following set forth those accommodation lines that operated within New Jersey about which I have some information. This is not to be viewed as a definitive list of the lines, or even as an accurate naming of the lines, as I have previously described elsewhere. This is set forth by me to "start the ball rolling" in the endeavor to learn more.

Hackensack Stage

An advertisement appeared in the *New York Mercury* on July 14, 1783, for this stage line:

*"The subscriber having established a STAGE WAGON to run between Hackensack and Hoebuck Ferry hereby informs the public that the roads are now very good, his Wagon and horses in very good order and proper attendance will be given. He sets out from Hackensack every Tuesday and Saturday morning at seven o'clock and returns the same day from Horbuck at 3 o'clock in the afternoon. He hopes so useful an institution will receive the encouragement of the public who it shall be his Study to Oblige."*⁴¹

I have not identified any covers carried on this stage line.

SPARKS

★ AUCTIONS



Canada #15
Mint H
CV \$2,000
Realized \$2,574



Canada #30b
Mint NH
CV \$600
Realized \$2,223



Canada #157
Mint NH
CV \$200
Realized \$1,053



Bermuda #97
Used
CV \$450
Realized \$2,223



Mesopotamia #N34a
Inverted Center
Realized \$34,500

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Canada #3TC
Trial Colour Die Proof
in Blue Black
CV \$11,000
Realized \$17,550



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Cape May Stage

According to Craig Mathewson, the leading student of Cape May mail, sometime around 1800, a weekly stage began to run from Cooper's Ferry through Gloucester, Salem and Cumberland counties to Cape Island.⁴² He developed a map of stage routes to Cape May (Figure 23), but more research is necessary to know the exact stage companies and dates of operation on these routes.



Figure 23. This map demonstrates, once again, the problem of naming stage lines. Many "named" stage lines could have been referred to as the Cape May stage, since they operated in Cape May county, but were named for the originating or terminal towns noted on the covers or named for the stage drivers.

By 1800, a weekly stage had been established between Cape Island (sometimes called "Cape May") and Cooper's Ferry. At Cooper's Ferry, the stage boarded the Philadelphia stage boat for carriage across the Delaware River to Philadelphia.

In 1844, a stage ran from Philadelphia to Cape May, with stops at Woodbury (by railroad), then by stage to Glassboro, Malaga, Millville, Port Elizabeth, Dennis Creek, Goshen, Cape May C.H., Cold Spring and Cape Island.⁴²

Figure 24, which originated at Cape Island, was carried by Mr. Peterson's stage (he possibly was the stage driver) out-of-the-mail until it reached Philadelphia. There, it was deposited into the Philadelphia post office (see the faint Jun 23 CDS) and likely handled as a drop letter, since the folded letter does not indicate a street address. Although there should have been a 1¢ drop letter postage due rating marked on this 1817 folded letter, it was common practice in the Philadelphia post office, in the early 19th century, not to indicate drop letter postage rates on drop letter covers.



Figure 24. This 1817 folded letter originated in Cape Island (later called Cape May), and could be referred to as a Cape May stage cover or as a "Mr. Peterson's" stage line cover. ex-Kramer.

Absecon Stage

In 1773, William McCarrell started a stage line that ran between Cooper's Ferry and Absecom [sic] (present day Absecon, near Atlantic City). It left Ann Risley's tavern at Absecon on Monday mornings and went by Thomas Clark's mill (near present day Port Republic) and the Forks of Little Egg Harbor, to the Blue Anchor Inn (near present day Mullica), then on to Longacoming (present day Berlin) and Haddonfield, arriving at Cooper's Ferry Tuesday afternoon.⁴³

I have not recorded any covers carried by this stage line.

Manahawkin, Mount Holly and Burlington Stage

Based on the advertisement shown as Figure 32, this stage line seems to be one of the stages that passed regularly through Mount Holly and Burlington. I have not been able to identify any covers carried by this stage line.

Time proven Showgard® Mounts...

—Showgard Mounts are the choice and recommendation of experienced collectors.

—For over 25 years Showgard Mounts have proven perfectly safe for stamps under every climatic condition in all parts of the world.

—It is a philatelic fact that collectors switch to Showgard Mounts as they gain in experience. It's a sensible idea to start and save with Showgard Mounts. At dealers everywhere. Available with Dark Display or clear see-through background.

**For Free Sample and Size Gauge
Please Write**

VIDIFORMS CO. INC.
Showgard House
115 North Route 9W
Congers, NY 10920





Figure 25. An example of a cover that might have been referenced by the driver's name [Mr. Garner] rather than its terminal or way-stop cities' names [Marlton and Camden]. This stage line generally was known as the Marlton stage line. The cover originated at Marlton and was carried 10 miles to Camden.

Marlton Stage

The Marlton Stage was one of several local stages that operated between Marlton and Camden. It appears to be one of those lines that was known by the name of one of its terminal towns, in this case Marlton.

The sender endorsed the cover with this instruction: "Care of J. Garner/ Stage driver." Based on the request, it appears that the sender of this cover left it for the stage driver at some place of convenience (for example, at an inn or at a store) in Marlton.

Figure 26 was carried on the same route as was Figure 25, but by a different stage driver – Mr. Wills.

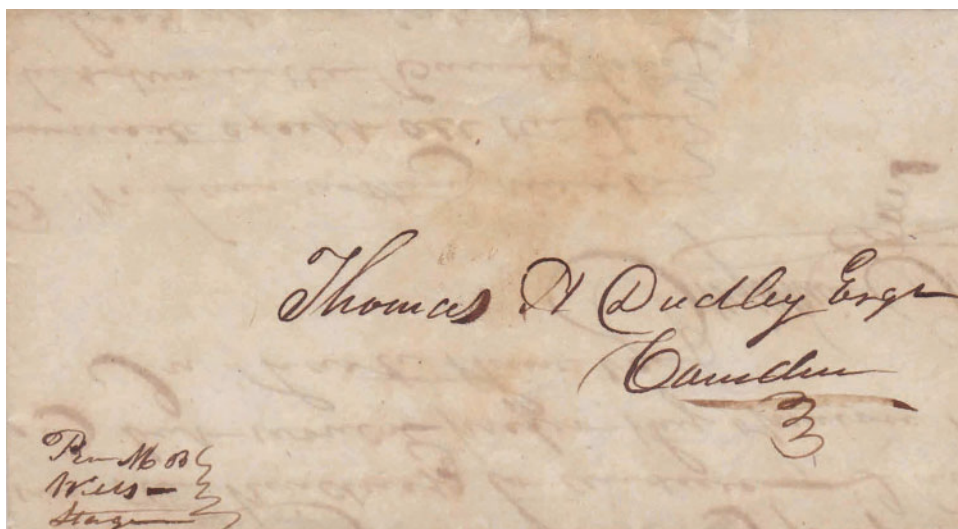


Figure 26. A stage line referred to by its driver's name [Mr. Wills]. The stage line also was known as the Marlton stage.

Millville Stage

This stage line is an example of an arbitrary naming by me of a stage line in my effort to categorize and organize the local and accommodation lines. There was, to my knowledge, no stage line known as the Millville Stage. Rather, according to Craig Mathewson, the leg of the operation that serviced Millville was part of a larger through-line that operated from Cooper's Ferry to Cape May. Millville was one way stop among several along the way. Figure 27 is an example of such a letter.



Figure 27. This cover was carried on the Millville stage line, which operated within Cape May County. The cover was endorsed, "by J. Eldridge / Stageman." J. Eldridge was the stage driver who received this loose letter from its sender. Collection of Clifford J. Alexander.

Figure 27 was sent in August 1851 from Millville to Denisville by private stage carrier and was handled entirely out-of-the-mail. The Cooper's Ferry – Cape May stage serviced both Millville and Denisville as way stops, so it is impossible to tell if Figure 27 was carried on the Millville stage or some through line.

The sender's endorsement indicates that the letter was given to and sent "by J. Eldridge/Stageman." In the letter, the writer urges the recipient to "please write me a word by Mr. J. Eldridge."

Mount Holly Stage

The definitive study of the Mount Holly stage line (which, like the names of other local lines discussed in this article might be a misnomer) was published in an article by Jean R. Walton in 2003.⁴⁴

According to Walton, Mount Holly, like many communities in early America, did not have a post office until long after the community had been settled. In Mount Holly's case, the first post office opened Sept. 18, 1800. Before that date (and often afterward, too), mail was sent by stage driver or passenger outside the mail. The nearest post office to Mount Holly before 1800 was at Burlington.

Mount Holly, according to Walton, had a stage line as early as 1759. It was part of through-line service from Cooper's Ferry to Sandy Hook. When this through-line service ended, local accommodation-lines replaced it.

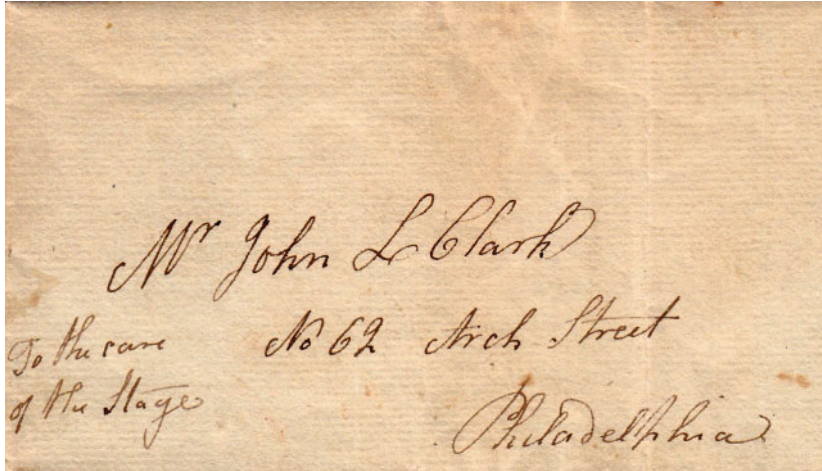


Figure 28. All the reported Mount Holly stage covers were carried outside the mails. This one is from 1797.

Figure 28, dated June 26, 1797, originated at Mount Holly. It was carried out of the mail to Philadelphia.

Stage mail between Mount Holly and Philadelphia was given to private stage drivers and passengers who carried the mail (if going to Philadelphia) to Cooper's Ferry, where the stage boarded a stage boat. Mail from Philadelphia, to or through Mount Holly, traveled in the same manner, but in reverse order. This pattern of private out-of-the-mail transmission continued even after Mount Holly opened its post office, as demonstrated, in the well-known Clark correspondence, by Figure 29.

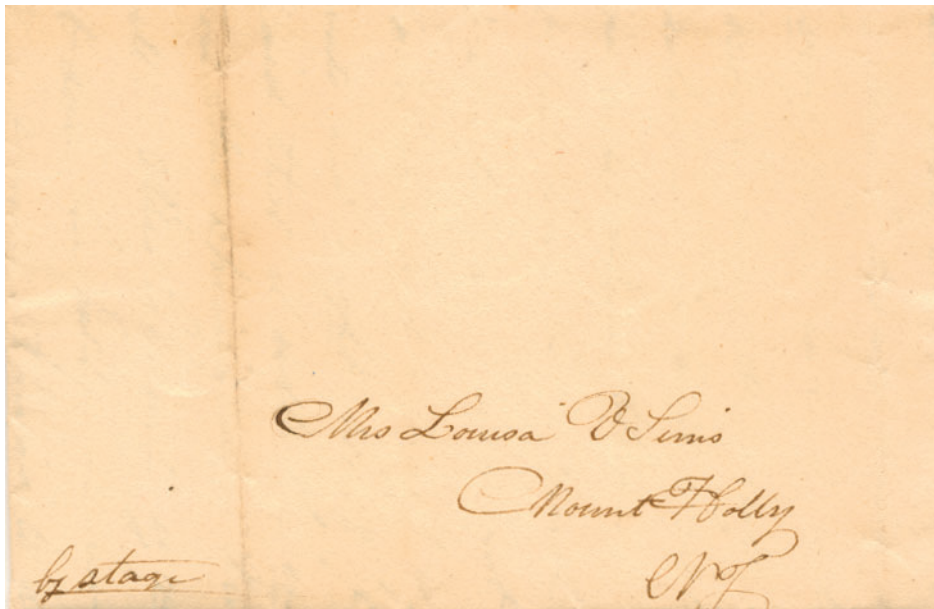


Figure 29. Although Mount Holly had its own post office from 1800 onward, this 1824 cover was carried outside the mails.

As Walton pointed out, because several stage lines passed through Mount Holly on their way to Philadelphia, we are not able to identify which private stage line or lines carried these letters.

Figure 29, also part of the Clark family correspondence, originated in Philadelphia on March 11, 1824, after the opening of the Mount Holly Post Office. Nonetheless, the folded letter was sent privately.

One of the stage lines that passed through Mount Holly in the 1820s was the Mannahawkin [sic] – Mount Holly – Burlington stage. This line ran through the named towns, with an extension to Tuckerton, all as seen in the advertisement previously published in *NJPH*, and shown here as Figure 30. Note that in Figure 30, one of the stage lines is referred to by the name of its driver rather than by the name(s) of the town(s) it passed through. We saw this, too, when we examined the Marlton and Millville, Cape May County stages.

Newark Stage

Newark was a busy and prolific staging center. It was the northern terminus of the Swift Sure line.


The completion in 1766 of the causeway across the Hackensack and Passaic marshes to Newark, as well as an opportunity to avoid the harsh and dangerous trip via the Amboy – New York City ferry, turned much of the Philadelphia stage travel to the Newark route. It also opened the way for the establishment in 1768 of a local stage (name unknown, but possibly the New York & Philadelphia Mail Stage) to Newark under the ownership of Matthias Ward.⁴⁵ The route was generally known as the Old York Road, and the stage was the first to go by way of Newark and to use the new causeway.⁴⁶

A notice placed by Hugh Gaines in the *New York Mercury* on May 19, 1783, is the earliest mention of staging in Newark I have been able to find:⁴⁷

"NEWARK STAGE

Peter Stuyvesant who for many years drove a STAGE WAGGON from Powles Hook to Brown's Ferry proposes to begin again next Wednesday for the purpose and will set off from Comunapu [sic] at nine o'clock in the morning and four in the afternoon every Monday, Wednesday and Saturday and drive to Brown's Ferry where Joseph Crane will be ready with another WAGGON to receive all passengers and proceed to Newark. A Boat will attend at Coenties Market to receive all passengers on the days above mentioned at seven o'clock in the morning."

Mannahawkin, Mount-Holly and Burlington Stage.



THE subscriber proposes running a Stage from Mannahawkin, every Monday and Thursday mornings, and meet Wm. C. Budd's Stage, at the Inn of Thomas B. Smith, in Mount-Holly, on the same evenings—from whence, passengers will be conveyed on the following mornings, to Burlington, in time to meet the Steam-boats passing to and from Philadelphia and Trenton. Returning, the Stage will leave Burlington every Tuesday and Friday evenings, and arrive at Mannahawkin on the following afternoons, in time to meet the Stage for Tuckerton, the same evenings. Good Boarding may be had in Mannahawkin, at the moderate rate of from \$2 00, to \$3 50 per week. Passengers will be conveyed at any time across the Bay, to James Cranmer's, Hazleton Cranmer's and Stephen Inman's.

Fare through \$1 75.
JOB F. RANDOLPH.
April 6, 1821. 31 6m

Figure 30. This 1821 newspaper notice makes it clear that Mount Holly was one of many towns serviced by several accommodation-line through-line stages. It also shows how interconnected the through lines and accommodation lines were. Several stage lines passed through Mount Holly, making it impossible to determine which stage line carried the Figure 29 cover. Similar advertisements exist for the Bordentown stage line.

Classified-type advertisements contained in the *Newark Daily Advertiser*⁴⁸ demonstrate just how busy a staging hub Newark was in mid-19th century. The following accommodation lines were listed:

Bloomfield & Newark Stage
 Belleville & Newark Stage
 Paterson & Newark Stage
 Parsippany & Newark Stage
 Elizabethtown & Newark Stage
 Camptown & Newark Stage

All of these stage lines met the railroad and steamboats to accommodate their passengers.

I have not identified any covers definitely carried by the stage line although, as discussed earlier under "Cumming Stage," the cover illustrated as Figure 20 might have been one.

Paterson Stage

In the summer of 1770, Cornelius Neefie advertised a stage line running from Paulus Hook to his tavern in Passaic Falls (present day Paterson). I have no other information concerning this stage line other than that it acted as a feeder line in mid-19th century, as previously described elsewhere.



PRINCETON COACH.
THE Subscriber respectfully informs the inhabitants of Princeton and its vicinity, that he has commenced running a daily Stage from Princeton to Trenton, in connection with the Philadelphia and N.York Union Line Steam Boats. The stage will leave the Hotel of the subscriber, every day at eleven o'clock, for Trenton and return immediately on the arrival of the steam boats.

For seats apply to the Captain on board the boat—at Joseph M Bishams—or at the office of the Union Line, Trenton, and at the hotel of the subscriber, in Princeton.

Princeton, April 12

LEVI HOWELL.
 if

The cover illustrated as Figure 20 might have been carried on the Cumming stage which, after it lost its mail contract, expanded to Newark. It also might have been carried on the Newark stage, a competing line. Or, it might have been carried on the Paterson stage, which used the same route as Cumming stage and Newark stage. There is no way from this folded letter to tell. This is one of the typical frustrations for the collector of eastern stage mail.

Princeton Stage

This stage ran from Princeton to Trenton and connected at Trenton with the steamboats coming into that port (see Figure 33). I have no additional information about this line.

Figure 31. This notice demonstrates the symbiotic working relationship among stages and steamboats.

Trenton-Brunswick Stage

As stated previously, this stage line was, for a time in the 18th century, a major competitor of the Bordentown & New York stage line and the Burlington line. Early on, however, it had its problems. The passenger and mail stage was not a success, and was discontinued in 1739, but revived in 1840.⁴⁹ In 1753, Abraham Webb resurrected the line, operating a boat from Whitehall Slip in Brunswick every Monday and Thursday, and from Amboy to Bordentown and then Trenton by stage to Philadelphia. In 1759, a new route was established through Mount Holly, Middletown and Shrewsbury to New York, leaving “Daniel Cooper’s Ferry” opposite Philadelphia.⁵⁰

The earliest advertisement I found for this stage line appeared in the *American Weekly Mercury* for Sept. 19-26, 1723:

*“If any Person or Persons may have occasion to pass or repass, or convey goods from Philadelphia to Trenton and backward, their Goods may be secured at the House of John Wollard at Trentown, in order for further Conveyance. Such Persons may enquire, or repair to the House of said John Wollard in Trentown by the Mill there, or at the Crooked Billet in Philadelphia. Passengers may come, and Goods may be convey’d from Trentown, every Monday or Tuesday, and from Philadelphia, every Thursday or Friday.”*⁵¹

This was followed by a series of similar advertisements by William Atlee and Thomas Hooten in the same newspaper in 1737-38.⁵² This stage line ran during the summer of 1738, but was discontinued in the fall. It was revived on April 10, 1840.⁵³

In 1753, Andrew Ramsay announced he would operate a stage line between Trenton and Brunswick, and a stage boat service between Trenton and Philadelphia.⁵⁴

I have not identified any covers carried on this stage line.

New York-Philadelphia Stage via Trenton

A Philadelphia-to-New-York stage line, running via Trenton (and, north, via Perth Amboy), covering the distance in three days, was announced in 1756. This was the first through service between those anchor cities. John Butler owned the stage line. The trip was made in three legs, with the passengers and goods out of Philadelphia being shifted to another stage at the house of Nathaniel Parker at Trenton Ferry, and again at Brunswick, then again at the Blazing Star Ferry at Amboy, where they were transferred to a stage boat, which ran to Powle’s Hook.⁵⁵

John Biles of Philadelphia, in 1763, established a stage line to run from Philadelphia to New York (in both directions). His stage wagons left Philadelphia every Monday, Tuesday, Thursday and Friday, arriving at Trenton Ferry the same day. There, the freight and passengers were transferred to other stage wagons to be taken to Brunswick, and from there to Elizabethtown or Amboy, as the passenger might select. From there, the wagons boarded a stage boat for carriage to New York City.⁵⁶

In 1764, John Barnhill of Philadelphia purchased Biles' Stage. He continued the stage wagon service between Philadelphia and Trenton Ferry. The stage now set out for Trenton every Monday and Thursday.⁵⁷

∞ ∞ ∞

Other local, feeder lines sprang up: the Powle's Hook-Philadelphia line (1765); the Flying Machines line between Philadelphia and New York (1772), operated by John Mersereau, and John Hart's stage line, called the Philadelphia Stage Coach line (1772).⁵⁸

The stages on these lines and all others competed with one another to establish shorter times for the runs between New York City and Philadelphia. This did not affect the transmission of mail since, before 1788, few stages had mail contracts. Most mail carried before that date was carried privately.

Before the War of Independence, then afterward, and well into the Confederation period, mail transmission on this route steadily sped up. In 1720, the run took three to five days on horseback. When Benjamin Franklin became superintendent of posts in 1754, the run left Philadelphia in the morning and arrived in New York City late the next afternoon (and vice versa), traveling 23 hours on horseback. This schedule was maintained until the War of Independence, when the mail run was erratic and unpredictable.

With the coming of better roads during the Confederation period, mail was carried by stages, as has been previously discussed.

In 1819, John Lafaucherie started a stage line that covered the route from Trenton to Philadelphia. He maintained a daily service.⁵⁹ His offer to carry mail was accepted, and Lafaucherie's stage became a regular contract stage, operating between Trenton and Philadelphia.⁶⁰ In 1827, Joseph I. Thompson carried both mail and passengers between Trenton and Brunswick via Princeton.⁶¹

I have not recorded any covers from these enterprises.

Tuckerton Stage

As shown in Figure 31, an accommodation-line stage existed in 1831 (at least) that ran from Mannahawkin to Tuckerton as part of the Philadelphia, Trenton, Mount Holly and Manahawkin route. I have not identified any covers associated with this line.

This stage line also provided regular service to Pennsauken Creek, Hampton Ferry and Washington, N.J.⁶²

Union Stage line

The Union line of stages was under common ownership with the Union line of steamboats. This arrangement is graphically shown in its advertisements, seen in Figure 32, and is discussed above in "The Symbiotic Role of and Competition from Steamboats and Railroads." The stage portion of the operation served as an accommodation-line.

Keep up to date with what's happening in our club:

www.collectorsclub.org

Other Local/Accommodation New Jersey Stage Lines

There are many other accommodation lines that operated in New Jersey about which we have very little or no information. In all cases, no covers have been identified by me as carried by these lines.

∞ ∞ ∞

Staging in Delaware

For the most part, Delaware seems to have been a transit state for stage lines originating in or operating from other jurisdictions.

For example, in 1757, mail from Philadelphia to Annapolis, MD "...went once in two weeks in summer and once a month in winter via New Castle to the Western Shore and back to the Eastern Shore."⁶³ These early stages traveled from Philadelphia to New Castle by stage boat, then across land to Head Of Elk (Elk River) in Maryland, and then by water to Baltimore or Annapolis.

In 1757, John Hughes, in Philadelphia, established a stage line. Stage boats left Floyd's Wharf in Philadelphia and sailed to Reedy Island at Cornelius Carty's, where a wagon waited. The wagon carried passengers and freight to Frederickstown. From there, a stage boat carried the wagon to Annapolis.⁶⁴

White's *PHILADELPHIA DIRECTORY* for 1785, stated, "A stage-boat for Christiana sets off twice a week from Mr. Levi Hollingworth's wharf; others return."⁶⁵

An advertisement appeared in 1800 in the *Gazette of the United States*, published in Philadelphia, that named the stage stops on the run between Philadelphia and Norfolk, Va. The stops included the following Delaware towns:

*"THE NORFOLK MAIL STAGE by way of Wilmington, New-Castle, Cantwell's Bridge, Duck Creek, Dover, Miloeud (Milford), George-Town, Dags-Borough, Trap, Snowhill, Accomack, Bell Haven and Northhampton..."*⁶⁶

In 1826, passenger boats from Philadelphia to Norfolk also sent stages across Delaware. Passengers landed at Dona Landing on Little Creek near Delaware Bay, where they would take stages through Dover, Canterbury, Williamsville, St. Johnstown and Bridgeville to Cannon's Ferry on the Nanticoke River. There they would board passenger boats for Norfolk and

Union Line.—

THE subscribers respectfully inform the public, that they intend running a Stage, during the summer season, for the accommodation of those disposed to visit the Grouse Plains, Mannahawkin or Tuckerton—to commence the 1st of May n. x. The Stage will leave Mannahawkin every Monday & Thursday mornings, and arrive at Jonathan D. Aaron's Tavern, in Mount-Holly, on the same evenings; from which place, passengers will be conveyed to Burlington, on the following mornings, to Jonathan D. Aaron's Line of Stages, in time to meet the Steam boats for Philadelphia & Trenton. Returning, they will leave Burlington every Tuesday & Friday evenings, and arrive at the Ferries of Samuel Gray, Esq. and Nathan Haywood, in Mannahawkin, early on the following evenings:—where ladies and gentlemen can be accommodated with genteel boarding and lodging, at the moderate rate of \$2 50 per week; and conveyed at any time across the Bay, to James Cranmer's, Hazleton Cranmer's and Stephen Inman's.

Fare through \$2 00.

**Samuel Gray,
James Bodine.**

April 2, 1820. 30714w.

A conveyance will be in readiness at Mannahawkin, for Tuckerton.

Figure 32. This 1820 notice for the Union line shows, once again, how interconnected the various through and accommodation lines were.

the south.⁶⁷ This, of course, referenced a local stage line operating solely within Delaware. I have not found its name.

As mentioned earlier, stages between Philadelphia and Baltimore stopped in Dover. I have no other records of staging in or through Delaware, although more lines surely existed.

∞ ∞ ∞

Staging in New York State (Other than New York City)

Long Island

Staging existed on Long Island as early as 1821, although covers demonstrating this are scarce.

The *Long Island Postal Historian*⁶⁸ illustrated a folded letter, dated March 23, 1815, marked "Stage" on its front. The folded letter originated in Manhattan, and was addressed to Flushing. Although the cover was illustrated, it was not described or discussed in the journal.

A wonderful cover, **Figure 33**, was sold by Robert A. Siegel Auction Galleries, Inc. in 2014. The cover was endorsed "per the Flushing Stage".⁶⁹ The cover entered the mail at South Old, NY, addressed to New York City. The cover also bore a pencil "2" indicating carrier delivery in New York City.

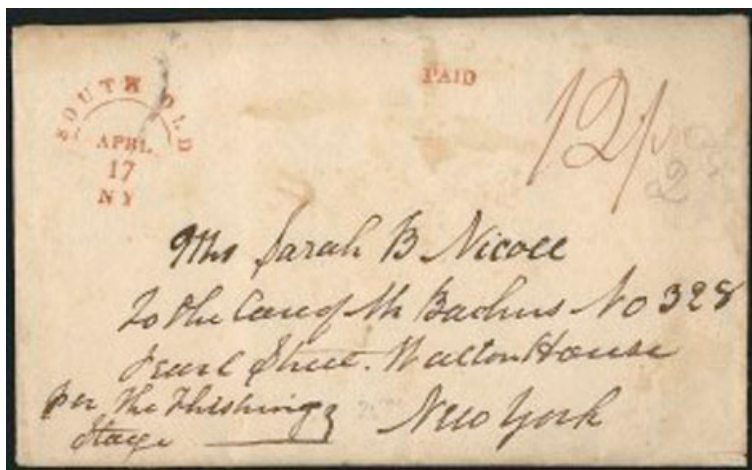


Figure 33. Carrier-delivered 1825 Flushing stage cover. Carrier-delivered service was indicated by the "2" written in pencil below the postage rate. Image courtesy Robert A. Siegel Auction, Inc.

In 1826, *The Farmer*, published in Jamaica, N.Y., ran the following notice:

"JAMAICA POST COACHES Summer Arrangement

"A COACH will leave Smith Hicks Stage House, Jamaica ... for New-York by way of Brooklyn...

"Also, a Post Coach will leave Smith Hicks' for New -York by way of Williamsburgh..."⁷⁰

A similar notice appeared in the *Farmer & Advertiser* on March 14, 1841.⁷¹

In 1832, the *Long Island Farmer & Queens Advertiser* published notice of a stage that would leave Hempstead Harbor for New York City by way of Cow Neck, Success and Jamaica.⁷²

Holley's tourist's guide stated, in part, in 1844, that, "*Stages also leave Franklin Square and Brooklyn. for Flushing, Jamaica, Fort Hamilton, and other places on Long Island.*"⁷³

In 1846, the *New York Corrector*, Sag Harbor, advertised a United States mail stage that ran from East Hampton to Sag Harbor, then to South Hampton, through the villages of Canoe-Place, Good-Ground and Flanders, to Riverhead, in time for the passengers to catch the Boston train to New York City the same day. This is a nice example of the symbiotic relationship that evolved between the stage lines and the railroads.

Other than the two previously discussed Flushing stage covers, I have not recorded any covers to or from Long Island before 1860.

Staging in the Hudson Valley

As I have mentioned elsewhere in this article, the first important stage line between Albany and New York City was established in 1785. It ran on the east side of the Hudson River.

In June 1785, the legislature of the State of New York — acting under the authority given the states in the *Articles of Confederation* to regulate intra-state commerce and mail — granted a 10-year monopoly to Isaac Van Wyck and his associates (John Kinney and Talmadge Hall) to operate stages to carry passengers between Albany and New York City (in both directions). Nothing was said in the grant about carrying mail, but the stage line entered into a contract with the USPOD to carry mail along this line.

Van Wyck, Kinney and Hall were tavern owners in Fishkill, Kinderhook and New York City, respectively.⁷⁴ Additional partners were admitted to the partnership as the years passed. Most of them were inn or tavern operators who furnished teams of horses for some portion of the journey.

At one end of the route — Albany — the post office was part of the state-run system; at the other end — New York City — the post office was part of the federal system.

The state's stage grant therefore gave rise to a hybrid state and federal mail system along the east side of the Hudson River. This lasted until July 31, 1792, when the state-operated Albany Post Office — first opened in 1782 — became part of the federal system under the Constitution. Beginning on that date, the federal USPOD assumed Van Wyck's rights and obligations for the three years remaining under the state's monopoly grant, and carried the mail along Van Wyck's monopoly-stage route as federal post office mail.

This was confirmed by the Continental Congress, on Sept. 7, 1785, when it adopted the following resolution:

"Resolved — That the Postmaster General be and he is hereby authorized and instructed to enter into a contract for the conveyance of the mail by the stage-carriages from the City of New York to the City of Albany, according to the accustomed route."

Between June 1785 and June 1795, all mail carried from Albany to New York City (in both directions) was carried by the Van Wyck Stage line under its grant

of monopoly to run stages along the east bank of the Hudson River.

Route: Albany → Kinderhook → Claverack⁷⁵ → Hudson → Rhinebeck → Poughkeepsie → Fishkill → New York City.

Under this system, stages left Albany for New York at 5 a.m. from the ferry landing, stopped for breakfast at 10 a.m. at Kinney's Tavern in Kinderhook, stopped at Claverack at 1 p.m. to take on passengers from Hudson, N.Y., then stopped at 2 p.m. for dinner and, afterward, rode through Poughkeepsie to Fishkill, where Van Wyck gave them supper and put them up overnight. The stage arrived in New York City the next morning.

For those passengers heading north from New York City, the process was reversed, beginning with breakfast at Hall's Tavern at Washington Heights.

Staging on the east side of the river remained this way throughout the period of the monopoly (1785-95), although owners and tavern-stops changed frequently.⁷⁶



Figure 34. This Feb. 7, 1786, folded letter is the only-reported Albany manuscript town marking during this period. It is possible the manuscript marking was a private marking of the stage company, not a New York State post office marking. Ex-Peltz.

The manuscript Albany postmark shown in Figure 34 likely was applied by the state-operated post office and was not a private marking of the stage line, since it does not appear to have been a loose letter. The folded letter, carried by the Van Wyck stage line, was rated 2.16 (2 dwts. + 16 grains) in Albany, for a distance of 101-200 miles, and its equivalent (1/4, one sh, 4 dwts.) when the letter was deposited in the federal-operated post office in New York City, taking into account the 2% inflation-conversion factor applied for local New York currency.⁷⁷

In 1789, the Van Wyck stage began applying its own private marking to loose letters it carried from Albany to New York City. This was the "ALBANY: 2" marking (Figure 35), the rate reflecting the reduction in federal postal rates on April 5, 1788.

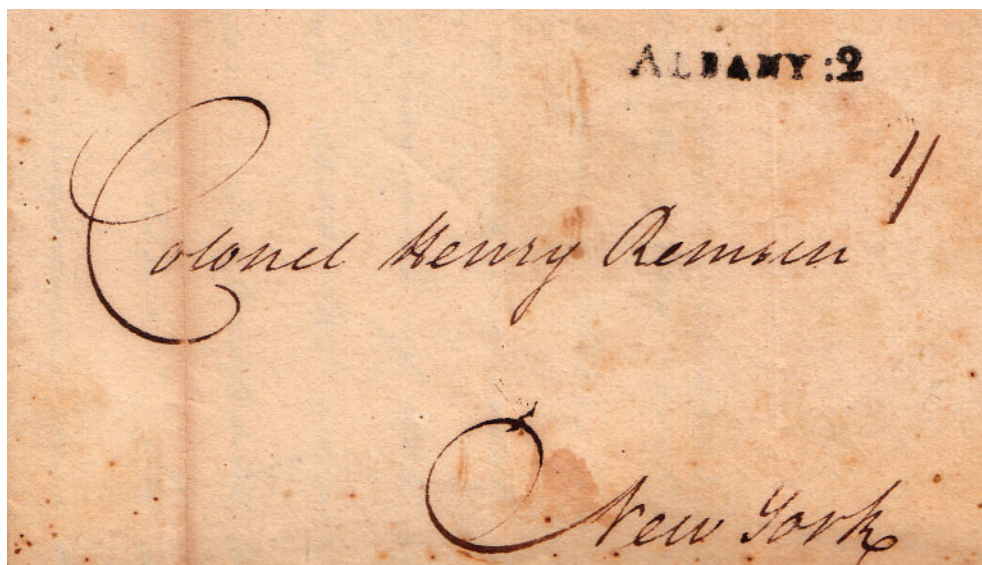


Figure 35. This Jan. 19, 1789, folded letter reflects the federal rate reduction, applied in Albany (2 rather than 2.16; and, 1/ rather than 1/4 in New York City). The postal marking is believed to be a private marking of the stage line, not a marking used by the Albany state post office.

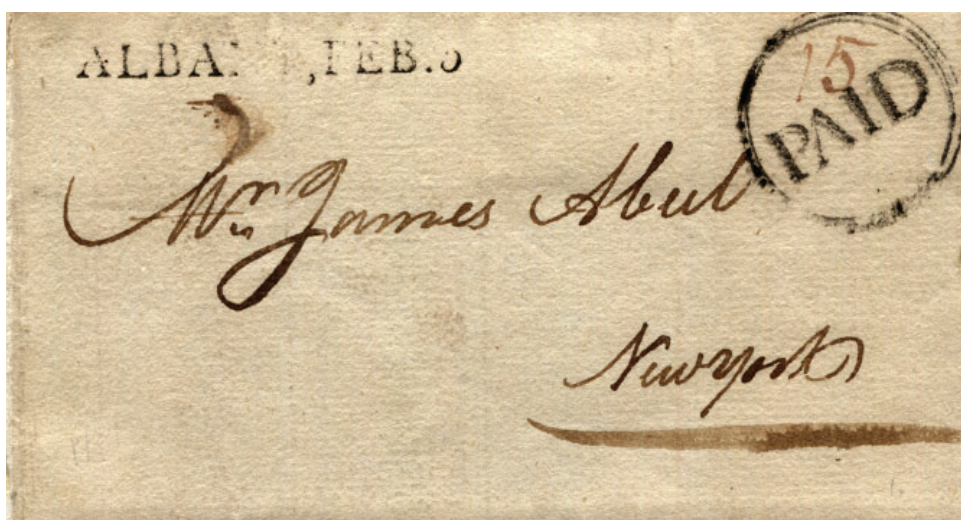


Figure 36. Feb. 5, 1794, from the Constitutional Post period. Letter was carried from Albany to New York City in a locked box or locked mail bag. At this time, Albany was a federal post office, not a New York State post office.

Figure 36 was carried by stage in a locked mail box or locked mail bag after Albany entered the federal system as a post office.

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Figure 37. Nov. 13, 1794, carried by stage in a locked box or locked mail bag from Hudson, N.Y., to New York City.

Figure 37 entered the mail at Hudson, N.Y. When the New York state legislature in 1785 granted the Van Wyck stage line a 10-year monopoly to operate all stages on the east side of the Hudson River between Albany and New York City, Hudson, N.Y., was not one of the permitted staging stops because it did not have a post office.

In 1794, after Albany had become federal post office (in 1792), the United States (which operated under the existing Albany/NYC monopoly until it expired in 1795) added Hudson, N.Y. (which opened a post office in 1792) as a mail stop.

The new route was as follows: Albany → Kinderhook → Claverack → Hudson → Rhinebeck → Poughkeepsie → Fishkill → New York City.

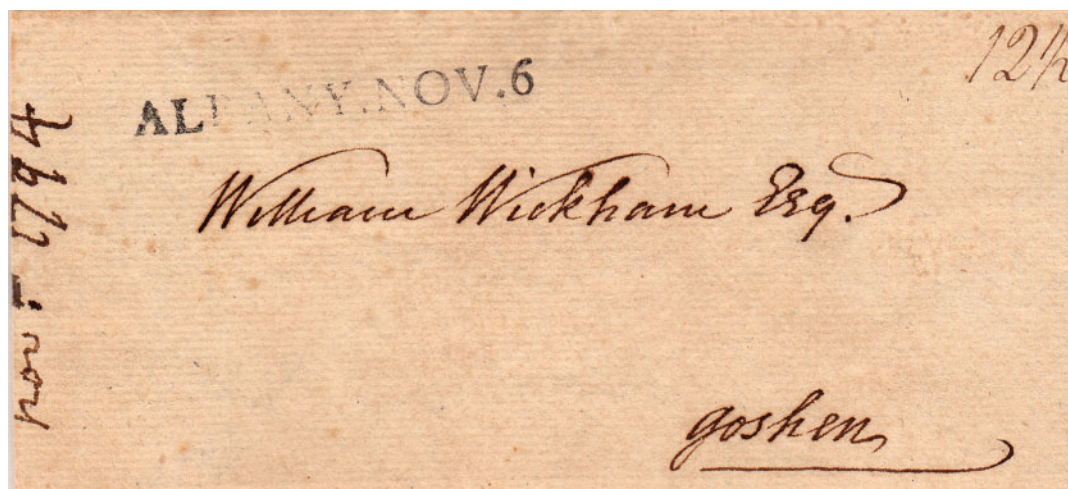


Figure 38. Early example of a cover (1794) from Albany to Goshen, on the west side of the Hudson River, after Parker took over the route.

The first stage service west of Albany, running on the west side of the Hudson River, began in May 1793, and was operated by Moses Beale. Jason Parker, the former post rider, competed with Beale for this contract and, in 1794, won the contract to carry mail from Albany to Goshen. Figure 38 is an early example of a cover (1794) from Albany to Goshen on the west side of the Hudson River after Parker took over the route.

In 1797, New York state granted Anthony Dobbin and James Tustin, a tavern keeper in Goshen, the exclusive right to run stages between Goshen and New York City.⁷⁸ In 1803, a consortium was granted an exclusive right for three years to run stages between Albany and the northern boundary of New Jersey, following the route along the west bank of the Hudson River as nearly as practical. Service ran between Hoboken and Albany. In 1814, Newburgh was added as a way stop.⁷⁹

By 1844, stage-carried mail along the west bank was common. Holley stated in his tourists' guide:

*"...Stages usually leave Cortland street during the winter months for Albany and the intermediate places on the east side of the Hudson river, while a line runs from the New-York and Erie Railroad, diverging from Turner's Depot, on the west side of the river. [sic]"*⁸⁰

Staging, and its concomitant mail service, thrived on the west side of the Hudson until steamboats (during the season of navigation) and eventually railroads encroached upon their business and, eventually, took over most of it. Once this occurred, the stage lines modified their roles as through lines and instead became accommodation lines, bringing freight, mail and passengers to and from the interior of the state to steamboat landings or railroad depots.

New York State Staging Moves North and West From Albany

Moses Beale, who opened up the west bank of the Hudson River to staging between Albany and New York City in 1793, also opened routes west of Albany through Schenectady into the Mohawk Valley to Canajoharie.⁸¹ Others followed with stage lines running through to Schenectady from Albany. Joseph Parker, who had taken over the Goshen run from Beale in 1794, opened a stage line to run from Canajoharie to Whitestown, connecting with another line to Cooperstown and, in summer, to Ballston Springs.⁸²

In 1797, weekly stage service was extended to Utica and Geneva.⁸³ In 1804, Levi Stephens received a 10-year monopoly from the state to run a line between Utica and Canandaigua.⁸⁴ In time, Utica became an important staging center, second only to Albany in the state.⁸⁵

Meanwhile, staging within New York state expanded north and west from Albany. Connections between Lansingburgh and Lake Champlain opened in 1796. In 1800, stage lines opened running from Salem, N.Y., to Bennington, Vt. In 1793, a line opened running through the Berkshire Mountains from Boston to Albany, then west up the Mohawk Valley. The Mohawk Valley became the most important stage route running west from the Hudson River.⁸⁶

The *Albany Gazette* announced on Sept. 12, 1811, the commencement of

service between Albany and Niagara Falls, by way of – and with feeder lines servicing – Utica, Geneva, Canandaigua and Buffalo.

New York state-based stages ran to parts of Vermont, Niagara, Montreal, and Boston, too. On Aug. 11, 1808, the *Northern Post*, a Salem, N.Y., newspaper, announced that a stage would run from Troy, N.Y., to Fairhaven, Vt.

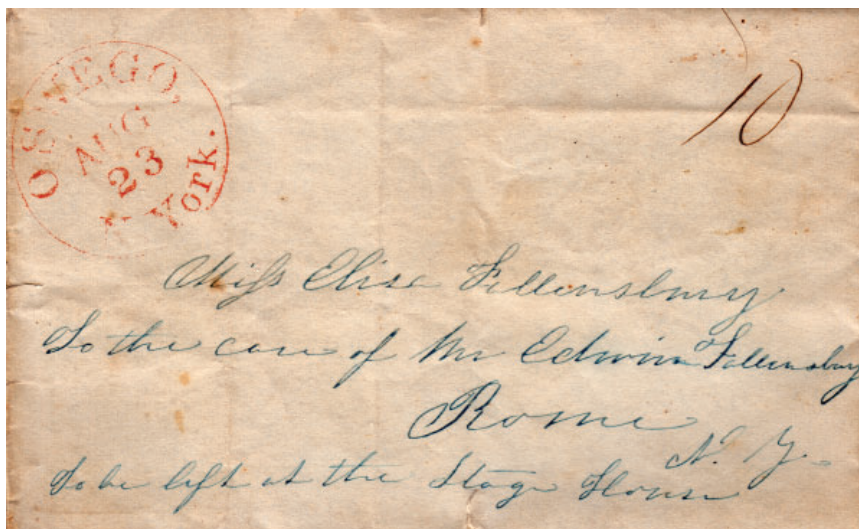


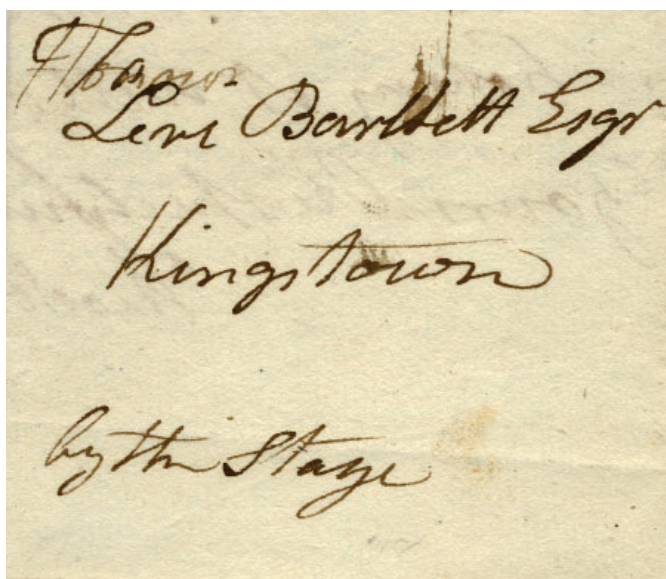
Figure 39. Oct. 10, 1818, folded letter, traveling as follows: Exeter, N.H. → Boston, Mass. → Albany, N.Y. → Kingston, N.Y. Collection of Clifford J. Alexander.

This cover originated at Exeter, N.H. (spelled, "Esceter" in the dateline) from where it was carried by stage out of the mail to Boston, Mass. At Boston, it was placed on board the Boston to Albany stage. From Albany it was carried to Kingston on the western bank of the Hudson River.

The route west from New York City to Jersey City, then crossed northern New Jersey through Newark, Morristown and Newton. It entered Pennsylvania at Milford and headed to Oswego in New York state. From Oswego, it headed to Ithaca.⁸⁷

Gradually, too, staging in New York state expanded westward, with the stage lines from Catskill, Newburgh, and Jersey City all merging at Ithaca.⁸⁸

Figure 40. This folded letter originated in Oswego, N.Y., where it entered the mails for Rome, N.Y. It was rated 10¢ due for carriage over 300 miles.



The sender requested that the folded letter in Figure 40 be left for the addressee at the Rome, N.Y., stage house.

At this time, Rome had stage service. The *Geneva Gazette*, on June 30, 1819, published a notice stating that:

"A line of stage coaches has recently been established between Utica and Sacket's Harbor, by way of Rome, Redfield, and Adams... The old line to Sacket's Harbor, by way of Trenton, Martinsburgh, and Watertown leaves this village every Monday..."

Geneva also had spread its reach. On Aug. 16, 1826, the *Geneva Gazette* announced that a stage line had recently commenced running directly from Geneva to Philadelphia, saving travelers approximately 200 miles over the old route, which ran via New York City.

While I will not describe them here, I have in my files photocopies or scans of advertisements describing the opening of stage lines in western New York state: the Buffalo-Erie line (*Fredonia Censor*, July 5, 1816); Dunkirk-Warren (*Fredonia Censor* July 5, 1816); Canandaigua-Lewiston (*Rochester Telegraph*, June 1, 1819'); Auburn-Pittsford (*Rochester Republican*, Dec. 3, 1838); Alexander-Genesco (*Perry Democrat*, Aug. 12, 1841); Canandaigua-Cohocton (*Naples Neapolitan*, Dec. 9, 1841); Newburgh-Geneva (*Rochester Telegraph*, Aug. 10, 1819); and, Lockport-Niagara Falls (*Rochester Daily Advertiser & Telegraph*, May 20, 1829).

I have approximately 60 other similar advertisements for other New York state locations, ranging in date from 1793 to 1831, describing an intricate web of stage services covering the entire state. Unfortunately, many of the notices and advertisements are of poor quality and are not reproducible in this article. Some can barely be read. But they all, woven together, demonstrate that by the middle of the 19th century, staging in the eastern part of the United States, especially in New York state, but in most other states as well, had become an intricate part of daily commercial, political and personal life.

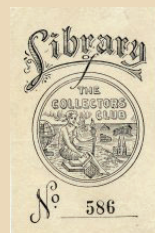
The foregoing information represents a fraction of the material I have available on staging in New York. Thousands of pages could be written on the subject without coming near completion. What I have described here, however, accurately describes the sense of staging without covering all routes, etc., or the stage lines that crossed them.

Acknowledgements: I would like to thank Douglas D'Avino and Thomas J. Lera for their responses to specific questions I had for them. I especially thank Robert G. Rose for his comments in connection with staging, in general, and with respect to this article, in particular.

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Endnotes to Part II

- 1 © 2013, 2022, Steven M. Roth, all rights reserved.
- 2 Whitehead, W.A., *East Jersey Under The Proprietary Governments* (Philadelphia 1875), pp. 235-37; 419; Map opp. 118
- 3 Lane, *ibid.*, page 66
- 4 Lane, *ibid.*, page 81
- 5 N.J. Archives, First Series XIX, page 86
- 6 N.J. Archives, First Series XXVII, page 137 and XXVIII, page 286
- 7 *Pennsylvania Gazette* (Philadelphia), Feb. 17, 1779
- 8 *New Jersey Gazette* (Trenton), Nov. 25, 1778
- 9 N.J. Archives, First Series, XI, page 521
- 10 *Pennsylvania Gazette*, April 10, 1740
- 11 N.J. Archives, First Series, XII, page 21
- 12 N.J. Archives, First Series, XII, page 209
- 13 *Pennsylvania Journal*, June 16, 1757
- 14 Holmes and Rohrbach, *ibid.*, page 36
- 15 Hahn, C., "The Swift Sure Letters," Part 1, *SPA Journal*, Vol. 42, No.2 (October 1979), 78ff.; Part 2, Vol. 42, No. 10 (June 1980), 619ff
- 16 Advertisement of Swift Sure stage line, March 31, 1800, in Van Hoesen, Walter H., *Early Taverns and Stage Coach Days in New Jersey* (Rutherford, N.J. 1976), page 159
- 17 Hahn, *ibid.*, 83
- 18 Van Sickle, E., *The Old York Road And Its Stagecoach Days* (Flemington, N.J. 1936) page 104
- 19 Hahn, *ibid.* 619ff
- 20 Hahn, *Ibid.* 619ff
- 21 *New York Gazette and Post Boy*, April 17, 1799
- 22 See, for example, Van Sickle, *Ibid.*, 58; Cawley, J.&M., *Along The Old York Road* (N.J., 1965), page 106
- 23 Hahn, *Ibid.*, 83-84
- 24 Email, dated Jan. 2, 2017, from Robert G .Rose to Steven M. Roth
- 25 Email, dated Dec. 29, 2016, from Robert G. Rose to Steven M. Roth
- 26 Van Sickle, *Ibid.*, pp 64-65
- 27 *Ibid.* pp. 60, 101-102
- 28 Sometimes spelled "Inslip"
- 29 See, for example, *Returns of Post Office for 1790*, *Ibid.*, American State Papers, page 9
- 30 Pennyweight/Sterling Conversion Table, Robert A. Siegel Auction Galleries, Inc., Sale No. 944 (Oct. 24, 2007), Appendix, page 171
- 31 *New York Mercury*, July 14, 1783.
- 32 *Diary of Anthony Dobbin* (Albany 1823), page 183
- 33 Chafetz, D. A., "A Cover Analysis," *NJPH* Vol. 6, No. 1 (January 1978) Whole No. 26 , 1ff; and Chafetz, D. A., "The Unknown Colonial Post Office," *American Philatelist*, (January 1980), 45ff. Much of the information I present here concerning the Morristown Stage is my synthesis of information published by Chafetz in these two articles.
- 34 N.J. Archives, First Series XXIX, page 400
- 35 Hahn, C.M., "The Provisional Post of the United States," *Collectors Club Philatelist*, March 1975, page 97
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- 39 Peck, Leonard, "Early Travel & Mail Transport in New Jersey," *NJPH*, Vol 36, No. 1 (February 2008), Whole No. 169
- 40 Hahn, "Provisional Posts," *ibid.*, pp. 99-100.
- 41 Quoted in *NJPH*, Whole 1-25 (Reprint), page 43
- 42 *Tanner's Central Traveller or Tourist's Guide* [sic] (New York, 1844), page 156
- 43 *Pennsylvania Journal*, March 24, 1773
- 44 Walton, J.R., "Mount Holly, N.J. Stage Mail," *NJPH*, Vol. 31, No. 1 (February 2003), Whole No. 149, 29ff
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- 46 N.J. Archives, First Series XXVI 500, 513, and 545
- 47 *New York Mercury*, May 19, 1783
- 48 *New York Mercury*, April 25, 1849
- 49 *Trenton Gazette*, April 10, 1740
- 50 *NJPH*, Whole No. 1-25 (Reprint), 19
- 51 *American Weekly Mercury*, Sept. 19-26, 1723; New Jersey Archives, Vol. XI, 75
- 52 *Ibid.* Jan. 31 – Feb. 7, 1737-1738
- 53 *Pennsylvania Gazette*, April 10, 1740; N.J. Archives, Vol. XII, page 21.
- 54 *New York Gazette or Weekly Post Boy*, June 4, 1753; N.J. Archives, Vol. XIX, page 265.
- 55 *The Pennsylvania Journal*, Nov. 18, 1756; N.J. Archives, Vol. XX, page 78
- 56 *Pennsylvania Gazette*, Aug. 18, 1763; N.J. Archives, Vol XXIV, page 223.
- 57 *Ibid.*, June 7, 1764; N.J. Archives Vol. XXIV, page 376
- 58 *New York Gazette or Weekly Post Boy*, Jan. 13, 1772; N.J. Archives, Vol. XXVII, page 23; *Ibid.*, Jan. 14, 1771; N.J. Archives, Vol. XXVII, page 341.

- 59 *Federalist*, Jan. 5, 1819
 60 *Ibid.*, April 2, 1822
 61 *Ibid.*, Aug. 19, 1822
 62 *Tanner's Central Traveller or Tourist's Guide* [sic] New York 1844), page 158
 63 Quoted in Bounds, Harvey, *A Postal History of Delaware* (Newark, Del. 1938, Postilion Publications Reprint), page 10
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 67 Bounds, 10
 68 Vol. 15, No.2, Whole No. 36 (Summer 1992)
 69 Siegel Sale 1071, Lot 4042 (May 20-21, 2014)
 70 *The Farmer*, March 9, 1826
 71 *The Farmer & Advertiser*, March 14, 1841
 72 *Long Island Farmer & Queens Advertiser*, Dec. 13, 1832
 73 O.L. Holley, ed., *The Picturesque Tourist: Being a Guide Through the Northern and Eastern States and Canada* (1844), page 36
 74 Holmes, Oliver W., "The Stage Coach Business in the Hudson Valley," Paper read before the New York Historical Association at Newburgh, Sept. 25, 1930. Published under the same title, *The Quarterly Journal of the New York State Historical Association*, Vol. XII, No. 3 (July 1931), page 232. The first advertisement appeared in the *New York Packet*, April 25, 1785, announcing the stage service would begin June 2. *Ibid.* p. 232
 75 Hudson was added to the route in 1792. Before that, passengers to and from Hudson were picked up or dropped off at Claverack.
 76 Holmes, Stage Coach, *ibid.* 235
 77 The Albany charge was converted to local New York City currency as follows: 2 dwts 16 gr = 8p x 2.0 inflation factor = 16p. 16p = 1 sh 4p
 78 *Laws of The State of New York*, 20th Session, Chap. 70 (Edition of 1887, 4:97).
 79 Holmes, Stage Coach, *ibid.*, 237-238
 80 Holley, *ibid.*, p. 36
 81 Munsell, J., *Annals of Albany*, Vol. 1, page 246; Vol. 3, page 141
 82 *Albany Gazette*, Oct. 16, 1794
 83 *Whitestown Gazette*, Dec. 12, 1797
 84 Holmes, Stage Coach, *ibid.* page 242.
 85 Munsell, *annals*, *ibid.*, Vol. 5, page 29
 86 Holmes, Stage Coach, *ibid.* page 242
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 88 *Ibid.*, page 251.

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Noted in Passing on the Auction Block

Matthew Healey

Notable items featured here are from recent auctions that were advertised in the Collectors Club Philatelist. Members who do business with these firms should be sure to thank them for their support of the CCP. If you have spotted – or personally bought or sold – an item you feel is worthy of inclusion in the next round-up, no matter the price, please drop a note to secretary@collectorsclub.org



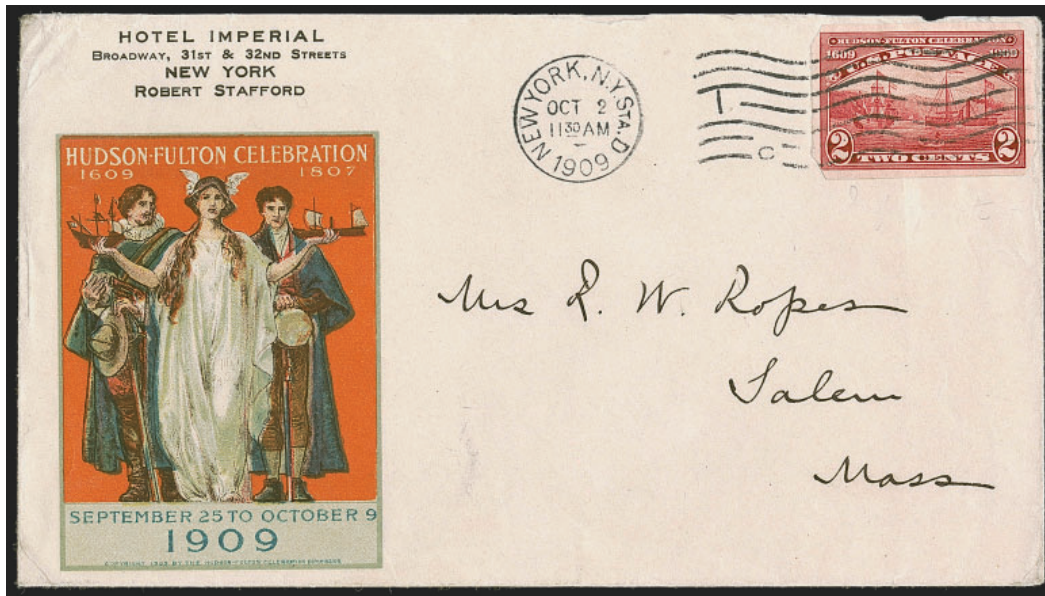
4¢ Red Revenue Block of 20: Greater Than the Sum of its Parts

£34,400

Stanley Gibbons Auctions, London: Stamps and Postal History of the World, March 30-31, 2022, Lot 206. Further details at [auctions.stanleygibbons.com](https://www.auctions.stanleygibbons.com)

In philately, as in many other endeavors, quantity sometimes begets a quality all its own. Thanks to their beauty and rarity, large multiples of classic issues have long held a special fascination, even when the single stamps within them are relatively unremarkable. The “Red Revenues,” a provisional postal issue produced in 1897 by overprinting unneeded revenue stamps, are one of the most popular series for collectors of China’s imperial era, and not just on account of their auspicious color. Some of the values in the set are merely elusive, while

others are major rarities. The 4¢ sans-serif overprint is in the former category, though it is seldom encountered in large multiples. This eye-catching block of 20, containing many never-hinged examples, was offered in Gibbons' March sale with an estimate of £10,000 to £15,000. It realized £34,400, or much higher than 20 times the catalog value of a single stamp, a strong indicator of the desirability of such a beautiful multiple. (Realization includes 20% buyer's premium.)

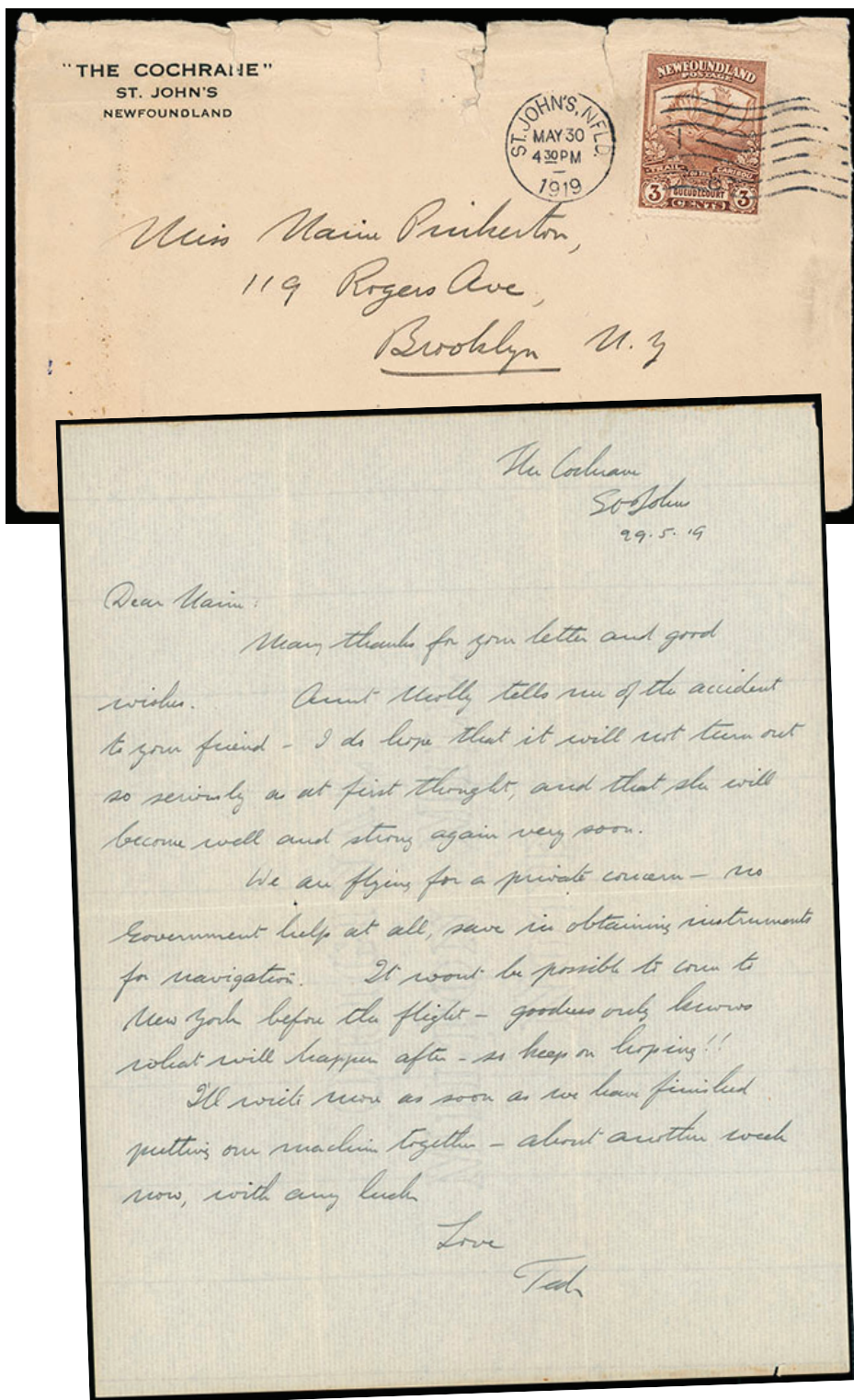


A Confluence of Rarity and Beauty

\$2,832

Robert A. Siegel Auction Galleries, New York City: The Melvin Getlan Collection of U.S. Vending and Affixing Machine Perfs, Part 1, April 5, 2022, Lot 358. Further details at www.siegelauctions.com

Siegel's sale of the first portion of the late Mr. Getlan's "truly legendary" collection of stamps modified for machine dispensing included its share of five- and six-figure realizations, mostly for the rare imperf varieties necessary to accomplish a complete, basic collection of Scott-listed U.S. stamps. But nestled amid the encyclopedic assemblage of experimental perfs and punctures were numerous modestly priced items of postal history that documented how these early-20th century novelties were used. Many of the uses are mundane pieces of commercial mail whose importance presumably outweighs their lack of loveliness, while others are the philatelic creations of long-forgotten small-town stamp dealers. The cover shown here, on the other hand, stands out for its frankly astonishing beauty. The stamp is the imperforate version of the 2¢ Hudson-Fulton commemorative of 1909, its chamfered corners designating it a Type II variety of the U.S. Automatic Vending Co., one of the more successful of the private firms vying to perfect an efficient contraption for spewing stamps. This proprietary separation method is rare on cover; in combination with the sumptuous, full-color lithographed cachet celebrating the same centennial as the stamp, it is, as Siegel noted, "extraordinary." (Realization includes 18% buyer's premium.)

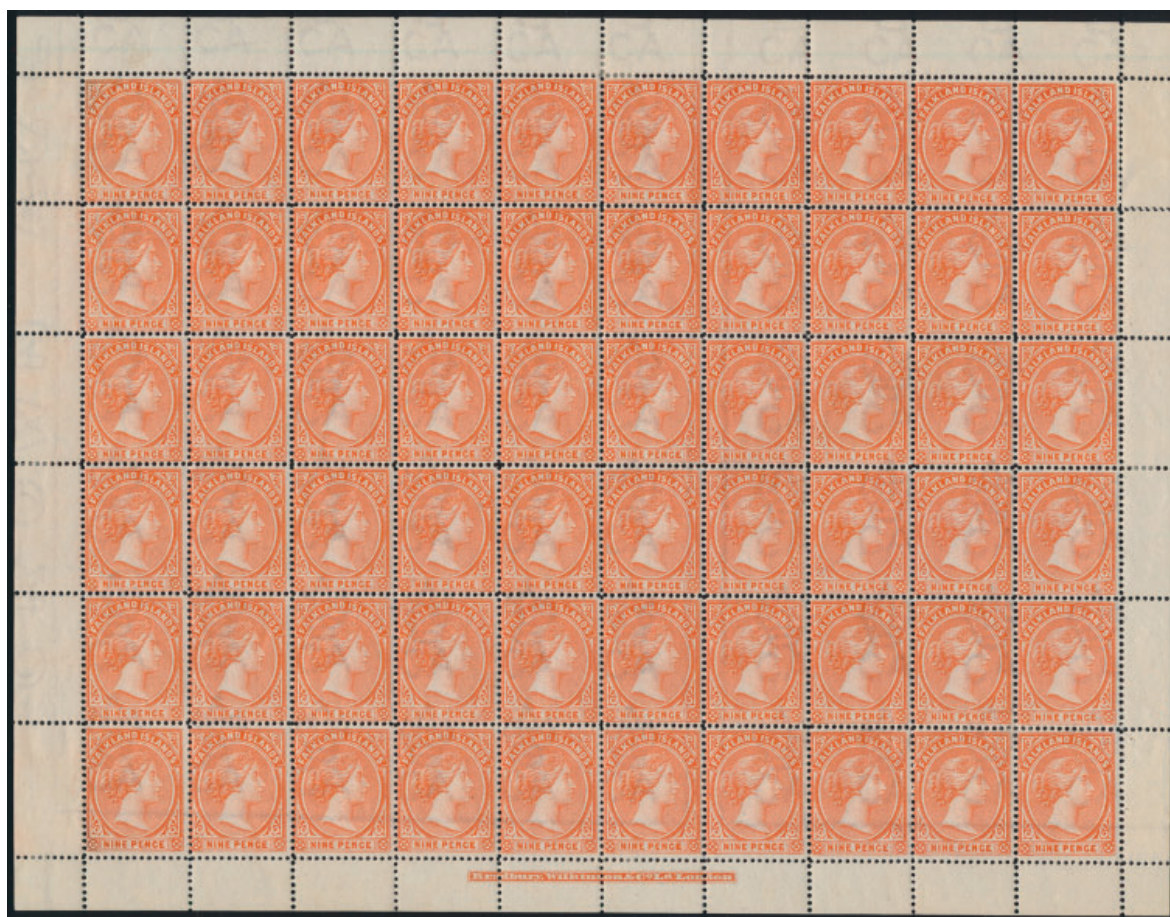


A Personal Footnote to an Epic, Historic Achievement

\$590

Schuyler Rumsey Philatelic Auctions, San Francisco: The Dyer Collection of Newfoundland/the Westpex Sale, April 21-24, 2022, Lot 275. Further details at www.rumseyauctions.com

Of all the heroic achievements in the early days of aviation, Alcock and Brown's legendary first flight across the North Atlantic stands as one of the most insanely brave. Taking off on the afternoon of June 14, 1919, in a hastily reassembled Vickers *Vimy IV*, the British aviators flew for 16 hours through appalling weather, hanging on despite numerous equipment failures and malfunctions, several times nearly ending in disaster, before finally putting down (less than gracefully) in an Irish bog the following morning. Their survival and success was nothing short of miraculous; they were hailed as heroes and promptly knighted by King George V. Like many pioneer flights out of Newfoundland, theirs merited a special overprint, one of several rarities that were well represented in the Dyer exhibit collection offered by Rumsey. But philately is as much about people and their stories, and this low-key piece of postal history, franked with an ordinary Newfoundland 3¢ Caribou, stood out in that regard. It was sent by Brown, the navigator, to a friend in Brooklyn just over two weeks before the flight. He nonchalantly mentions "putting our machine together" and signs it "Love, Ted." (Realization includes 18% buyer's premium.)



Mint Sheets Galore

C\$1,287

Sparks Auctions, Ottawa: Canada and worldwide featuring the Burnside House collection of early Falkland Islands, May 9-11, 2022, Lot 877. Further details at www.sparks-auctions.com

Can one have too much of a good thing? Nah. This lovely mint sheet of the Falklands' Queen Victoria nine-penny vermilion, issued in 1895, is just a delight to behold. The bright color and fresh condition seem to invite long contemplation. This was but one of numerous similar mint sheets and large blocks offered in Sparks' sale—many of them surprisingly affordable. (Realization includes 17% buyer's premium.)



This Charming Man

\$8,850

Robert A. Siegel Auction Galleries, New York City: the David W. Gorham collection of outstanding used U.S. stamps, May 17-20, 2022, Lot 397. Further details at www.siegelauctions.com

Whether you consider them philately or folk art, there's no denying the appeal of the hand-carved and often short-lived fancy cancels used in numerous towns in the mid- to late-19th century. The funny faces and other designs whittled by postmaster John W. Hill at Waterbury, Conn., are especially popular, and many have been given evocative nicknames such as "Woman in Snood" and "Bridgeport Fireman." The intricate design on this piece, dubbed "Smiling Man in Derby," which closely resembles the fireman in style and execution, probably dates to the same period: April or May 1866. Only discovered in 2008, this example was certified by the Philatelic Foundation and offered by Siegel for the first time in that year's Rarities sale, where it generated so much bidding excitement it sold for a stunning \$21,275 including the 15% buyer's premium. This time the realization was somewhat more modest, though still a strong reflection of the enduring mystique of classic-era fancy cancels. (Realization includes 18% buyer's premium.)



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Book Reviews

Mahmoud Ramadan, The Mohamed Aly Post (MAP) - The True Origin of the Egyptian Vice Royal Post, hardbound, dust jacket, 83 pages, 2020 first edition, ISBN-13: 978-977-908986-9, color illustrations throughout, negative seals, €25 + postage, available from virginstamps@gmail.com and info@vaccari.it



After the publication of Peter A.S. Smith's *Egypt Stamps and Postal History*, the author of this book was able to add much information to the four pages of Smith's chapter on the Mohamed Aly Post (MAP). In due course, useful covers from the Biolato collection surfaced in a Lugano auction. Afterwards, other items were happily acquired and, by 2015, the completeness of Dr. Ramadan's collection was achieved, much to his satisfaction. Shortly after, a Saudi collector sold a batch of truly breathtaking covers. At that point it became clear that it was time to put away the checkbook and get serious about writing a book.

Mohamed Aly returned to Egypt in March 1801 as a member of Capt. Hussein's troops, who helped the British drive the French out of Egypt. He participated in the battles between the English and the Ottomans on one side, and the French on the other and gained a great reputation. Eventually, the French were expelled, and Mohamed Aly was promoted to major general. After that, he was appointed chief of the general command and head of the ruler's palace. In July 1805 he became the ruler of Egypt as viceroy; he was a prudent reformer and introduced important administrative and economic reforms; he also pursued an expansionistic strategy. He died in Alexandria on Aug. 2, 1849. Historians have described him as the "Father of Modern Egypt."

After his ascent to the very top, Aly Pasha made repeated efforts to modernize Egypt; some were successful, others were needed to pave the road to further heights. From the beginning of his rule, he understood the importance of communications, both for effective administrative and strategic reasons. The quantity of mail that has survived was initially rather modest. However,

the 2016 “Asyut Find” provided better insight into the Mohamed Aly Post (MAP) and its continued activity even after the Khedival Post was established in 1865, followed a year later by the introduction of adhesive postage stamps. At that point a Regolamento Interno delle Vice Reali Poste Egiziane (Internal Regulations of the Vice-Royal Egyptian Posts) was disseminated within the postal administration. The publication, as the author points out, includes some valuable information; it does, however, omit any mention of MAP; it came into effect on Jan. 1, 1866.

The author is very firm in pointing out that some of the early articles about MAP and Vice-Royal postal service in general do not mention their sources and, as such, lack the desired reliability. In 1822, orders were finally implemented about telegraphic signaling. Nevertheless, the urgent need to establish a regular postal service remained. As early as 1820, correspondence and postal parcels were delivered by two reliable camel riders known as Hamad and el Badihi. The caravans between Cairo and Alexandria also delivered mail, but the many stops in various villages slowed down the delivery; for urgent mail a paid camel estafette was also available on demand.

Aly Pasha correspondence and official mail had top priority and the fastest mode of delivery. Even mail to as far as Khartoum was conveyed post haste. The viceroy’s indirect control could slow postal operations; nevertheless things improved when the two camel riders were promoted to civil servants. The documentation regarding the establishment of the Vice-Royal Post Service has so far eluded researchers. On the other hand, an order dated April 22, 1825, appointing the brother of el Badihi as head of the postal service has been found. Greater efficiency was implemented and the Alexandria-Cairo (and vice versa) couriers’ journey was to be completed in 48 hours.

The role and modus operandi of the Posta Europea is also discussed; additionally, the delivery of governmental mail and the rapport with the Posta Europea are examined in great detail. The chapter on the negative (intaglio) seals is well-documented and discussed in an uncomplicated presentation.

Very useful background information relating to various topics is provided before delving into the Asyut Find. The railway services are also outlined at the end of this chapter.

Eight pages are devoted entirely to the negative intaglio seals Type B; the degree of rarity is included in the illustrated listing of each of them.

The concluding chapters discuss a variety of very interesting topics: how to identify a MAP letter; weights, rates and fees (no easy task!); and the next phase of research of this fascinating facet of postal history.

This book is a kind deed, captivating and lavishly produced; it is an inspiration to collectors who wish to embark on a postal history collection of Egypt. It is indispensable both to beginners and scholars.

— Giorgio Migliavacca



The Collectors Club

Membership Update: April 2 through June 18, 2022

We are pleased to welcome the following new and reinstated members.

Approved by the Board of Governors:

April 26, 2022

Resident

Phillips, Dr. Thomas Huntington Station, N.Y.

Non-Resident

Brimmer, Caleb James Dorris, Calif.
Levene, Stuart W. Baltimore, Md.
Theotocatos, George N. East Hampton, N.Y.

Conversion from Subscriber to Overseas Member

Meyermans, Eric Belgium

Congratulations to our new members. A membership certificate will be forwarded to the address on file for each. Please do keep us updated as to current address and email so that we can continue to serve you. Electronic outreach is increasingly important as we continue to expand our offerings. Our website (www.collectorsclub.org) receives ongoing enhancements based on member feedback. Please contact us at info@collectorsclub.org with feedback, comments or questions.

Applications Received

Carlson, James D. Middletown, Conn.
Cortese, Joe Pittsfield, N.H.

Please note that The Collectors Club will be dropping members who are not current with their 2021 and 2022 dues subscriptions. If you feel that there is an error or prior payment has been made, please contact Executive Secretary Andrea Matura at info@collectorsclub.org.

In these uncertain times we are not always aware of events or address changes in a timely manner. Please help by keeping us informed at info@collectorsclub.org. We recognize the many members who have taken advantage of our online facility for applications, and dues/donations payments.

Respectfully submitted,
Mark E. Banchik, Membership Co-Chair
Lawrence Hunt, Membership Co-Chair

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5c rose, imperforate, grid '35' cancel
February 2019; Lot 9
Realized \$26,070

1sh dull violet, unused
June 2019; Lot 39
Realized \$53,325



2p rose, rouletted
February 2019; Lot 86
Realized \$34,365



2c laid paper, used CDS, the finest of three known.
October 2014; Lot 1193
Realized \$247,250



2p scarlet vermilion, used
February 2019; Lot 108
Realized \$17,775



1/4c Leaf progressive die
October 2020; Lot 666
Realized \$27,255



12p black, a superlative mint example, widely regarded as the finest in existence



3p laid paper red cancel
November 2017; Lot 429
Realized \$4,025



Hawker Flight, mint NH
February 2019; Lot 208
Realized \$44,435



1875 registered cover to Norway with three examples of the 10c pale milky rose lilac shade
November 2018; Lot 887 – Realized \$33,180



50c lathework single
February 2018; Lot 226
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