

THE DE LA RUE ARCHIVES page 110-115



SENATOR CARLO GIOVANARDI: A FRIEND IN NEED IS A FRIEND INDEED page 139-141

# Fil-Italia

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## Editorial

"*Il diavolo fa le pentole ma non i coperchi*", an Italian proverb recites: it means that the devil makes pots but no lids and when the soup comes to a boil it spills all over the stove. I am citing this proverb because, in my view, it suits a story we cover in this issue of Fil-Italia. I leave it to the readers to figure out which story it is.

On a positive note, I report about the Italian stamp market which I found to have slightly improved compared to previous years. As for new books the reader will see that the hobby has a healthy publishing activity which augurs well for the future.

When it comes to Fil-Italia, I am appealing to our contributing writers to make sure that your editor has more articles in his drawer so that planning can be done well ahead of time. It does not have to be a lengthy article and potential contributing writers should not be intimidated by the scope and scholarship of some articles we publish. Every time I read an article of mine of the 1970s I do not know if I should laugh or cry, but you would be surprised by the fact that I posted some of them on [academia.edu](http://academia.edu) and they have been downloaded or read by scores of readers from all over the globe. It is said that practice makes perfect and I fully agree with that: there is always a first step in a long journey.

I have known a number of scholars who very rarely wrote an article and I wondered why. When I asked them, they responded that they were busy writing the ultimate reference book on a given aspect of philately or postal history. There is no doubt in my mind that they were fully capable of that, but years went by and their Maker decided otherwise. Unfortunately their books were never completed and published; perhaps it would have been wiser to begin writing some articles. They might have helped the learned author acquire information from unexpected sources.

GM



# FIUME'S REVENUE STAMPS

## FOR PASSPORTS

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Translated by Giorgio Migliavacca



Fig. 1 The first issue of Legionari overprints for passport revenue stamps

D'Annunzio's strong influence on Adolfo de Carolis' designs of Fiume's Legionari stamps is quite obvious; they proved very popular with collectors and the poet's admirers. As expected forgeries of them and their overprints are often encountered.

The stamps were litho printed in Rome by Danesi; interestingly enough the choice of colors was not accidental: green referred to nature and to the

color of the uniforms; red referred to the blood of the war heroes; ochre was associated with the color of the earth; and blue was the color of the sea and the sky. The designs were as follows: 5c. a sword cutting the knot; 10c. a detail of the lower portion of Fiume's 1659 coat of arms with the motto "Indeficienter" (incessant; never failing) featuring water flowing from a vase; 20c. Fiume's allegory: a martyred woman with a crown of thorns; and 25c. the Legionari's raised daggers during their oath of loyalty.

Originally, the Legionari stamps were printed with the supposedly controversial inscription "FIUME D'ITALIA" at the top which some sources say that it may have caused a diplomatic clangor and may have led them being categorized as revenue stamps. To prevent any such development the issued postage stamps with the Legionari designs were inscribed "POSTE DI FIUME". This article focuses on the four denominations inscribed "FIUME D'ITALIA" overprinted and utilized as revenue stamps. As we shall see later, only a few copies of the unoverprinted 20c. with the inscription "FIUME D'ITALIA" survived.

The printing plates of the stamps commemorating the arrival of the



Fig. 2 - 29 September 1920: Safe-conduct valid for ten days to go to Trieste and return; 20c revenue stamp "FIUME D'ITALIA"





Fig. 3 - 12 September 1920: Fiume's Second Issue for passport revenue stamps "POSTE DI FIUME" canceled by the FPO "FIUME D'ITALIA"

Legionari at Fiume were prepared to suit the impending needs; on 2 July 1920 the Official Bulletin of the City of Fiume announced that a limited number of sets of four stamps was to be issued. These stamps could not be used to pay postage because the cartouche at the top of the stamp design read FIUME D'ITALIA which did not suggest postal use. It must be pointed out that during the Italian occupation, while the diatribe between the contending newborn Kingdom of Yugoslavia and Italy was going on, Fiume was authorized to issue its own postage stamps on condition that no name of a contending nation would be used for the stamp design. This automatically disqualified the FIUME D'ITALIA stamps which were banned even before being officially issued. It must be pointed out that the 12 September 1920 circle date-stamp of the "POSTA MILITARE" was inscribed "FIUME D'ITALIA"; similarly the two-lines registered mail handstamp of the same Field Post Office reads "POSTA MILITARE / FIUME D'ITALIA". These postmarks were used on mini-folders and souvenir covers franked with the set of four "POSTE DI FIUME" postage stamps. These mementoes seem to be in violation of the conditions set by the powers involved in the transition; apparently, they did not provoke any complaint from Yugoslavia. One scholar suggests that the two inscriptions might have been a deliberate attempt by the local authorities to

double the sale of the Legionari stamps.

Nevertheless the demand for Fiume stamps was so high that it was decided to sell the set of four stamps at 50 Lire each; the actual face value of the set was 60c (5, 10, 20, 25c) and proceeds from the sale of the banned stamps were to benefit the Fiume endeavour. Although very rare, all the "FIUME D'ITALIA" stamps are known mint with no overprint; some are allegedly cancelled to order; the Sassone catalogue, in a footnote to the Legionari ("POSTE DI FIUME") issue, states that the "unadopted" "FIUME D'ITALIA" stamps without overprints were incinerated and only a few specimens of the 20c survived (price: 800

euros mint hinged, 2,000 euros mint never hinged).

After the fund-raising sale of the "FIUME D'ITALIA" stamps the 5c, 10c, and 25c denominations were overprinted on two lines "Valore / L." with new face values to recycle them as five revenue stamps for passports as follows: L. 0.50 on 5c; L. 1 on 5c; L. 1.50 on 10c; L. 2 on 10c; and L. 3 on 25c. The overprints show inconsistencies as regards to the dots used to express the face value: some are rectangular and some are round both after "L." and in the dot dividing the Lira from the cents. The earliest known date of use of these passport revenue stamps is 21 July 1920. The 20c denomination required no overprint as it corresponded to the lowest tariff for passport revenue. The overprinted "FIUME D'ITALIA" revenue stamps were used by the Safe-conduct Office on the forms issued to persons coming to Fiume or leaving Fiume.

The Barefoot catalogue erroneously gives 1919 as the date of issue of the overprinted "FIUME D'ITALIA" revenue stamps; this inaccurate date is also given by the Martinas catalogue; furthermore, Barefoot suggests and lists the fiscal use of the 5c, 10c, and 25c unoverprinted denominations, but this is clearly not the case; unfortunately, the Unificato revenue stamps catalogue of the Italian area borrows the same inaccurate information from Barefoot.





Fig. 4 - 12 September 1920: Souvenir mini folder with postage stamps "POSTE DI FIUME" canceled by the FPO "FIUME D'ITALIA". The FPO officer signed the memento to authenticate the stamps

As we all know the four De Carolis Legionari designs were also adopted for the "POSTE DI FIUME" postage stamps. As the stock of the "FIUME D'ITALIA" overprinted passport stamps was quickly used up it became necessary to order a fresh

supply of passport revenue stamps by overprinting the "POSTE DI FIUME" postage stamps. According to Lucente, these new overprints were in use by the last months of 1920. The new overprint spelled out the specific use of these revenue stamps using the words "Tassa Passaporti".

common one "cent. 50", and a scarce one "lire -,50". This was, most likely, a deliberately created variety to spice up the interest in these revenue stamps; in fact, the Fiume administration was not new to these strategies which is reflected by the plethora of endless varieties affecting the postage stamps of Fiume and their overprints. Although the Lucente catalogue lists the 50c overprint rare variety as a sub-type, which may be accurate, from a philatelic standpoint it seems that the variety should be stepped up to stamp type. As for varieties of the 50c there exists an inverted overprint - perhaps another "eureka" moment more than a fortuitous accident. A similar variety is reported on the L. 3 of the first passport issue "FIUME D'ITALIA".

Both sets are printed on unwatermarked white paper, perforation 11½; the passport stamps of the first issue are definitely more scarce than their successors. They are found mint and used, and they are scarcer on documents.



Fig. 5 - Second Issue, Passport Revenue stamps. The 50c overprint generated the use of two ways of expressing the face value: a common one "cent. 50", and a scarce one "lire -,50".

the second line expressing the face value: 50c on 5c; L. 1 on 5c; L.1.50 on 10c; L. 2 on 10c; and L. 3 on 25c. The 20c required only the first line of the overprint because its face value corresponded to the basic tariff. The 50c overprint generated the use of two ways of expressing the face value: a





# The De La Rue Company Archives and the production of Early Italian Postage Stamps

By JOHN DAVIES

with editor's comments by Andy Harris



*In 1833 Thomas De La Rue rented 110, Bunhill Row, Finsbury, which remained the business home until it was destroyed in 1940 during the Blitz.*

This article has been created following a short correspondence with John Davies. The first letter contained an interesting four page document that he had unexpectedly unearthed in his files while searching for something else. The item in question is an index of the correspondence sent from the De La Rue company to the Italian authorities between September 1862 and October 1917.

John was already working at the National Postal Museum in 1974 when the Italy and Colonies Study Circle was formed and he became a founder member. It is, therefore, no surprise to learn that, when the De La Rue archive came to the museum

he took a special interest in it. Someone had written out in longhand an index or summary of the Italian references in the early correspondence books. He recognised its potential importance and photocopied it at the time simply for his own reference.

A great deal has been written about the activities of the De La Rue company over the years, and much research has been carried out by philatelists, nevertheless, knowledge of the existence of this document may still be of interest to the current students of Italian stamps.



*1863: Specimens of the new definitive series printed by De La Rue overprinted "SAGGIO"*

The history of the De La Rue archives makes a sad tale. In the summer of 1973, 83 oversize stamp albums were deposited with the National Postal Museum in London. The contents consisted of miscellaneous stamps taken from nearly 300 correspondence books in 1940 by the then archivist Leslie Newman to avoid possible destruction during the Second World War.

In order to celebrate their good fortune and perhaps to get some publicity, the museum staged an exhibition which ran from October 1973 until March 1974. John remembers the exhibition well and says it consisted not only of essays and proofs but included original artists' drawings and sketches.

The Italian references in John's list had been taken from the first five of the seven early correspondence books listed here:-

- Volume 1. September 1862 - May 1863
- Volume 2. July 1863 - December 1866
- Volume 3. December 1866 - October 1869.
- Volume 5. October 1897 - February 1914
- Volume 6. February 1914 - June 1917
- Volume 7. October 1917 - August 1926
- Volume 9. February 1931 - July 1935

The exhibition proved to be very successful and from 1974 until 1976 a number of philatelic researchers and authors had access to the full archive.

However, there was a problem. In 1976, De La Rue was faced with raising funds for expanding their security business. As a result it was decided to recall all the philatelic items from the museum, including the 83 stamp albums, and then to sell them at auction. So it was that the archivist, Arthur Morrish, was instructed to remove all the philatelic items as well as some bank notes, postal orders and other security items from the correspondence books, and to return them to De La Rue. There, the company secretary was tasked with engaging auctioneer Robson Lowe to sell the material.

The withdrawal and proposed disposal of the De La Rue archive material caused great consternation amongst the philatelic community. De La Rue

received many letters of complaint which must have had the right effect because on 9 December 1976 a letter appeared in *Stamp Collecting Weekly* from the company secretary, Mr J W Finn. The full text was published in *Fil-Italia*, Vol III, page 95. The main points were that:-

1. 35mm colour photographs of all the album pages had been made.

2. All the philatelic material that had been removed from the correspondence books would be photographed.

3. These photographs would be reinserted into the correspondence books and so effectively restoring them to the way they were.

This letter reassured the philatelic community that these actions would ensure that the whole archive, albeit partly in the form of photographs, would once again be available for research.

Unfortunately things did not work out as promised. When, as mentioned earlier, the archivist, Arthur Morrish, carefully removed the philatelic material from the correspondence books, he placed each item in a semi-transparent envelope annotated on the outside.

In the early 1980s, after the material had been sold, John collected two large black metal deed boxes and three suitcases from Robson Lowe and brought them back to the museum. When opened, to the horror of the staff, it was discovered that rather than proper photographs of the philatelic material, they found a series of numbered white folders containing only photocopies. And worse was to come. The photocopies were of very poor quality having been made with the items still inside the semi-transparent envelopes. Nevertheless, an attempt was made to put the photocopies into the correspondence books but it soon became clear that the exercise was futile and was abandoned.

*John left the museum in 1985. However, he is aware of several researchers who wished to access the De La Rue archives some time after 1986 only to find that the metal boxes and suitcases had vanished.*



# Italy.

Sept 1862.

Vol. 1 - letter 114

- We quote for dies, £500 for our press, printing presses, perforating machine and milling machine.
15. Dies ordered.
20. We quote 4<sup>d</sup> per 1000 stamps English postage size and 1/10<sup>th</sup> per 1000 English receipt size packed and f.o.b. London.
- 22<sup>1</sup>/<sub>2</sub> Further tenders for dies & machinery.
- 23<sup>1</sup>/<sub>2</sub> Dies and plates ordered.
26. Diagram of receipt size stamp approved by Signor Sella.
30. We give dimensions of factory necessary for Italian stamps.
36. We quote for stamps.
42. Wyon writes and asks to be allowed to proceed with engraving dies.
63. Proofs of stamps returned corrected.
64. Diagram of Italian Receipt Stamps.
65. " " " Bill " "
67. " " " postage " "
106. Terms upon which we would manufacture stamps in Italy.
110. We decline to manufacture in Italy.
131. We quote £3,394 for 3 perforating machines, each machine to have three sets of perforating punches. We quote £70 for each additional postage punches, £60 Receipt, and £55 Foreign Bill.
133. We quote £570 for perforating machine with one set of punches for postage size.
154. Order for printing presses, perforating mach. & ink grinding mach.
177. We quote for various kinds of water marked stamp papers.
183. We quote for Ross engine and other machinery.
193. Above ordered.
208. We report progress made by Professor Bigola in learning surface engraving.

July 1863.

Vol. 2 - letter 241

18. We have many invoices in this book for machinery etc. supplied us for Italian Govt.
- Tender for steam engine, printing presses & perforating machine.
303. We quote for dandyrolls.
332. We write concerning production of "Buono del Tesoro" Notes.
353. Dandyroll ordered.
427. General terms upon which we w<sup>d</sup> undertake to supply Bank Notes.
443. Order for perforating machine.

Dec<sup>r</sup> 1866.

Vol. 3 - page 1.

8. Instructions about perforating machines. Mr. J. Napier's invoice.
13. We send machinery used in the Bank Note printing.
23. Quotation for 3 Allion printing presses.
27. Statement of printing up of 5 Lire Bank Notes.
35. Contract for postage stamps.
41. Proof sheet of stamp underscript plate.
44. Order for dandyroll £73. Die for striking bits £27.
47. We write reporting 15 Lire Foreign Bill stamps submitted to us to be forgeries.



Italy.

- Vol. 3. pag. 149. List of appliances (used in production of Bank Notes) forwarded to Italy.
81. Estimate £17,182 for platen machines, milling machines, etc.
117. Order for platen machines, milling machine, etc.
119. Specimens of "BLICO" watermarked paper.
125. Order for paper moulds for producing certificates to bearer of the Italian National Debt.
157. Order for Wagner's numbering machine.
157. Statement of "Sp. of Italian debito pubblico paper made at Naples.
166. Sample sheet of paper.
165. Specimens of Crown-bills made for Italy.

Feby. 1870.

- Vol. 4 - 41. Contract for platen, milling machine, ink grinding machine, shaping machine and lathe.
42. Contract for guillotine cutting machine and ruling machine.
77. Contract (Sept 74) platen machines, and Keenig & Bauer's single colour machine.
85. Contract (Aug 1875) for Wagner's pantograph.
88. " (Apr. 1877) " Keenig & Bauer's single colour machine.
95. " (July 1879) " " " " " & platen mach.
98. " (Oct. 1874) " " " " " " "
104. Specimens of colours suitable for Bank Notes.
108. We call attention to our "blistering ink" (April 1882).
114. We thank them for suggesting putting gas burner under inkling tables of machines.
122. Contract (Decr. 1883) for platen machine.
127. Estimate of cost of fences supplied to Italy.
140. We send specimens of Azarine, Cardinal, & Cadmium Yellow.
143. Proofs of electro "Stade Ferrate del Mediterraneo" bonds.
151. Schedule of prices of goods supplied between 1877 & June 1888.

Oct. 1897.

- Vol. 5 - 15. We say that we will in future allow 10% off our Inks & varnishes. We also give information as to printing.
17. We send a variety of specimens for colours of Bank Notes.
29. We recommend them to employ two Dble. Royal Wharfedale machines instead of one Quad Royal for printing stamps.
31. We send specimens of modified 'deathly fugitive ink', showing the behaviour under different reagents.
39. Report upon the comparative merits of stamps produced by the surface and copper-plate processes. Specimens of an underprint printed on a prepared paper.
43. Order for Wharfedale machines.
46. Specimen of the 15 Centimes postage stamp manufactured by M. Calzone.
50. We send a reproduction by lithography of the 15 Centimes stamp.
52. M. Thiabaud tells us that the price Calzone gets for the 15 Centime stamp is 1 franc per 1000, but that he does not know the cost of the plates.



Italy.

- Vol. 5- 58. We quote for a stamp perforating machine and a milling machine.  
 64. We give prices of copper-plate printing machines and particulars as to how they are worked. p. 67. Further information.  
 69. M<sup>r</sup>. Thiabaud says that he will not require a stamp perforating machine.  
 73. We say that we can allow 2½% off prices quoted for Wharfedales.  
 83. We suggest that they should engrave surface stamps in imitation of copper-plate.  
 87. We say that we will supply our milling machine at £ 450.  
 99. We say the behaviour of the Italian Govt about the Wharfedales will make us very chary of imparting any information in future.  
 100. We suggest supplying Thin Fugitive Varnish for modifying the fugitive into  
 102. Information as to the manner in which we work the milling machines  
 104. Information as to copper-plate printing machines.  
 108. Instructions for erecting milling machine.  
 121. Retirement of M<sup>r</sup>. Thiabaud, Director of the Officina.  
 123. M<sup>r</sup>. Thiabaud sends us particulars of out-turn of Hot Printing Mchs.  
 133. We send samples of "Aniline Purple" Ink with quotations for fugitive and non-fugitive inks. p. 135. Non-fugitive selected.  
 149. We offer the Italian Govt our surplus Stamp printing plant.  
 150. We ask the Officina not to part with, to our possible rivals, any instructions they have received from us in stamp printing.  
 154-5-8. We quote reduced prices for printing Inks.  
 165, 173, 176

March 1914.

Vol. 6, p. 12.

- We quote reduced prices for Olive Green, 4-anna Green and Bank Note Black Ink.  
 16. We inform the Director of the Officina that M<sup>r</sup>. Gianolio has been appointed sub-agent for the sale of our inks.  
 20. M<sup>r</sup>. Calzone requests us to supply the Officina with dry colours for making a mixture to produce the shade of 2 Centesimi stamps, and to give the formula in weight for each colour, so that the Director may experiment.  
 21. We quote Calzone minimum prices of 3/6 nett per lb. for Bank Note Blue Fugitive pigments and 2/8 nett per lb. for Red Brown non-fugitive ink. We also send him some dry colour ground ready for mixing with the oil, to match the Red Brown, and quote minimum price of 2/9 nett per lb. Prices include delivery at Genoa. We say it is unusual to give a formula showing how a colour is prepared. We offer to share equally with him any excess that he may obtain over these prices, and to pay him in addition 10% Commission.  
 22. Calzone orders the inks at 4/9 & 4/6 per lb. (less 15% discount) respectively and again asks us to supply the Officina with 2 lbs each of the dry colours used for obtaining Red Brown of various shades.  
 24. Calzone enquires our prices for Green ink for 5 Cmi. & Lake for 10 Cmi.  
 25. Calzone orders steel points for perforating machines. He states that the Green and Lake inks are printed without warming the plate, and that the reason the Officina ceased ordering from us Green & Lake for Cmi. 5



135

Italy.

- and Cini. 10 was on account of the difficulty experienced in cold printing.
- Vol. 6- 33. We send Calzone dry colours for Red Brown and Red for copper plate printing and Green and Red fugitive ink for surface printing. We quote our minimum prices for these colours and inks and also for perforated points.
37. Calzone tells us the prices he has quoted to the Officina.
91. We send Calzone a set of specimens of colours suitable for Stamp and Bank Note printing and quote minimum prices for them.
110. We send Calzone samples of dry colours and (p. 111 & 112) samples of Special Green Ink, ordinary and fugitive, and quote prices.
136. We send specimen stumps showing the difference between fugitive and non-fugitive inks.
145. We send Mr. Calzone samples of two inks of our own make as an alternative to "American Safety Inks."
170. Officina complains that some blue non-fugitive ink is of inferior quality to that usually supplied.
171. Mr. Calzone proposes that, in order to expedite delivery, our inks should be made in Rome. p. 179. We decline to entertain the proposal at the present juncture.
173. We ask for specimens of the ink complained of. p. 189. We send samples of stiffer ink and (p. 192) some varnish and dry colour for mixing with the ink.
- Oct. 1917.
- Vol. 7- 23. We tell Mr. Calzone that we cannot entertain the idea of manufacturing printing inks and playing cards in Rome till after the war.
27. Reply to complaint of Blue ink.
28. Reply to delay in receipt of Licence to export Underprint Varnish
49. Give prices of Blue Red & Yellow Offset Printing Ink.
65. Give prices for Non-fugitive inks, Amber & Green
120. Complaint as to quality of blue non-fugitive ink.
124. Specimens of Mineral Green Ink submitted for colour
127. Complaint of inks supplied by us during the last few years, the composition alters after a certain time and it is necessary to mix them with inks of other makes. Non-fugitive Brown of no use to them - We are to suspend shipment of inks on order. p. 129. Samples tested & approved - we may ship
136. Our report of test on Non-fugitive Brown Ink, which is satisfactory but it might be advisable to pass it through the grinding mill before use.
- 138-9. Order for letterpress ink solvent
141. Quotation for 10,000 steel points for perforating machine. p. 142 order received
- 143-9. Quotation for Blue Bank Note Fugitive Ink. p. 148 order received



# IL NOVELLARIO

**ENCICLATOLOGO DELLA POSTA IN ITALIA**

FRANCOBOLLE - INTERI POSTALI - BOLLI-FRANCHI  
STORIA - SERVIZI - BOLLATURE  
& RELATIVE VALUTAZIONI

**FRANCO FILANGI**

Accademia Italiana  
di Filatelia e Storia postale

VOLUME 1°

**LE REGIE POSTE ITALIANE**  
**1861-1889**

**GF/UNIFICATO**



# IL NOVELLARIO

By Franco Filanci

Volume I, Part 1

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[Editor's note: in early June I had the pleasure and privilege of visiting Franco Filanci at his home in Parma; we also found time to enjoy a truly delicious lunch at a trattoria specializing in genuine local cuisine. For those not familiar with Franco I must say that he has always represented the best of the philatelic and postal history avant-garde; to put it simply he is always ahead of his time and this may have given some room to a few critics and detractors. Nevertheless, during the course of time his approach has proven unbiased, accurate, sensible, collector-friendly, and extremely useful. He has introduced new generations to new and unheard of horizons, his only regret is that the compilation of an opus like *Novellario* has taken him some sixty years. Initially the reader may be a bit baffled with the new approach and parameters; however, after a couple jolts the picture will be more in focus, logical and revealing.]

## WARNING... IL NOVELLARIO IS LIKE THIS



Have you ever heard about the Ferocious Saladin? It was the most elusive item of a famous set of collectors cards that made Italians go wild during the 1930s. At that time people were not talking about anything else, its impact seemed even bigger than that of the war, but it did not make it to our days. Let's therefore stop treating stamps as if they were just collectors cards to stick in an album (*I have them all and you don't!*) if we don't want them to end up being forgotten. In fact, stamps are **much more** than collectors cards and they convey the political and cultural values as well as the taste of their times... and deciphering those is one of the pleasures of philately.

I am a big fan of Steven Spielberg, especially because of his statement that he made the movies that he would have liked to watch when he was a kid. And today I am doing the same thing, since the *Novellario* is the catalogue-encyclopedia that I would have liked to have had handy when I started collecting stamps; my philatelic teacher and mentor, Giuseppe Talpone used to tell me about items of postal stationery and about emergency frankings, and many other things that nobody at the time would talk about, also because few people knew anything about them at the time. The *Novellario* is my dream from back then, brought to life for today's collector. And I believe it is right to publish it not only because the times have changed, but also philately has changed very significantly, even though many have not noticed or pretend not to. One needs to rethink the whole thing, even though it will make someone unhappy. So I am acknowledging from the start that there will be critics.

Additionally, I have always hated statements like "That's the way it has always been done" or "we are

*all on the same boat*"(if that were the case why wouldn't we get a group discount?), "*Let's love one another*", "*never leave the old path for a new one*", and many other statements that are against change. Only those who control socio-economic power in any field of human activity - including philately - are interested in maintaining the *status quo* so that they can continue to carry on their own business, with no interference from people who are capable of using their head - which is often considered a dangerous thing. That is the reason why one must know how to think out of the box, and philately is no exception. That is the rationale for the *Novellario*, and I must thank Gian Luca Trabucchi right away for suggesting to me 15 years ago this title that feels innovative while heralding good news about interesting things from the past.

**"Too much text!"** I can hear some readers pointing out, especially those who are used to depend only on the catalogues, or those who focus only on the price columns - since they hopefully know everything else out of their own experience. Or perhaps just as a hearsay. Or rather because they don't give a damn. Obviously they don't realize that the value of their stamps, covers, etc depends on their collecting interests, ie, on the information available about them. And that can be distorted by baseless fantasies or by fabricated stories and when these go out of style - as all fashions and unsubstantiated things eventually do - they take with themselves collectors' demands and over-inflated valuations. Additionally, knowledge is never bad - quite the contrary! Even if only to avoid falling into some booby trap: once upon a time people would talk about "*being eight chess moves ahead*". And one should not ignore the fact that the appeal of collectors' items is closely dependent on the knowledge of their times, and knowing about them is part of the game. Hence the subtle pleasure of being able to quote laws, letters and other documents which bring back the language, the taste and the traditions of the past.

**"What a big mess!"** will be the comment from some other reader seeing adhesive stamps of all sorts listed together with postal stationery, stamps, etc! But have you ever asked yourself whether is not worse to separate them in many artificial sections for the sake of facilitating a search that often goes against any logic? One section for airmail, one for express mail, and - who knows why? - airmail express stamps usually end up with the airmail stamps rather than with the express, or relegated in a separate section altogether. Absurd, like listing in the *back of the book* the postage due

stamps and the authorized private courier delivery stamps.

Sure, history as unique and revealed truth does not exist; there is just the interpretation of the information which we have been given or that we have sought, and in philately research and the pursuit of more information are uncommon. And since adhesive stamps, postal stationery, stamps and postal markings are part of the thrilling aspects of postal communications, let me say up front that the *Novellario* is my interpretation of it: the more rational, exhaustive and documented interpretation, but personal - like all interpretations are.

And in this story of mine everything is presented in chronological order, conveniently integrated with references to other sections and countries and to historical and cultural issues of different kinds, so as to make more easily understandable the postal, political and social background of each stamp, postal stationery etc. and their evolution with time.

**"Are you crazy?"** I can hear others saying as they find among the stamps some information that is postal or historical in nature or even of a different nature, but with direct or indirect effects on postal communications. The naysayers will encounter within the Italian section things that have always been dealt with separately, like the stamps issued for the Italian post offices abroad or those for the Italian Islands of the Aegean Sea. But what's wrong in providing information - both postal and non - that allows us to better understand certain issues, labels, cinderellas, semi-official stamps or special services? Mail has been up to a few years ago a pillar of social life - and therefore of politics - and that still shows in all its aspects, making collecting



even more involving and intriguing.

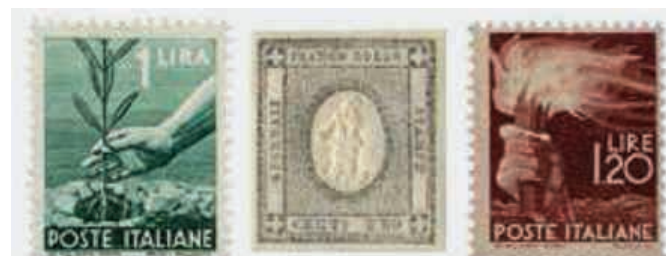
And how did the Italian post offices abroad - which until 1922 included those of the Dodecanese Islands of the Aegean Sea - differ from those on postal and military ships, like the *Royal Ship Italia* traveling around Latin America? Why are the special stamps issued for the *1924 Italian Cruise*, which could be used for postage only after the ship had left Italian waters, listed in the section for Italy, while other stamps are listed separately?

*Official Postal Statistics* list offices abroad



together with those of the peninsula, with whom they shared for a long time all kinds of security printed paper such as revenue and postage stamps as well as postmarking devices. And, since 1922 the Italian Islands of the Aegean, in their new role of "Italian Possession", became integral part of Italy, albeit with a certain autonomy, like is now the case for the Aosta Valley and Sicily: so much so that Italian stamps continued to have postal use in the Dodecanese. So why keep them separated from Italy proper?

I can hear others asking "And moreover, why is that certain stamp not listed?" Or "why is it classified as a subtype?" Simple, it's because I have always liked to know things as they are, to be able to freely choose what fits into my collection plan. And in order to do that, one must establish precise, reasoned and above all **pre-defined rules**. Which - by the way - is the only way to avoid the many illogic inconsistencies that are so frequent in philately: for example, the *Democratica* definitive



series is listed by catalogues under the Italian Republic section even though it was originally issued when Italy was still a Kingdom, while the *newspaper stamps* are listed under the Kingdom of Sardinia section despite the fact that by the time they were issued no one used the term of Sardinian States anymore. Furthermore, the first printing of the 1957 "Drive Safely" [Traffic Lights] stamp which comes from a new plate, just like the 1865 *Horseshoe overprints* (with or without dots) all being listed as standard stamps type. From my standpoint: double standards are bound to cause absurd consequences.

Rules are necessary not only for consistency



and logic, but also to ensure against the constraints due to catalogue listing criteria that were adopted well over one hundred years ago. This approach persisted

and in the course of time was adjusted to new marketing needs whereby terms such as "not issued" was liberally used even for *proofs* and *specimens*.

This is why the *Novellario* listing and numbering of stamps follows specific rules based on logic and postal regulations.

**Clarity, for starters.** If someone discussing football would use strange terms all hell would break loose! But if in philately one writes about *supplementary services* or *stamped bills of exchange*, no one says anything. Silence appears to be a golden rule in philately: trying to be clear is like talking to the deaf. It is even possible to be criticized by hearsay, by people who admit to not having read the source of your information. That is why I begin with the listing of basic definitions, compiled on the basis of logic, good Italian, postal vocabulary, and also considering history, both postal and non postal. This is done for reasons of reliability and of transparency, so as to avoid any possible misunderstanding and misuse of terms. And since stamps and postal stationery are not the entire picture, the *Novellario* lists many more things - often-times reported for the first time.

Let's begin with **postmarks** and **postmarking**. If with the term **postmark** we describe the imprint obtained either manually with a hand-stamp or by machine, then the term 'cancellation' should indicate the specific purpose of cancelling, ie to demonetize postage stamps, postal stationery etc. As a result 'postmark' and 'cancellation' are two different terms.

**The Novellario is also a catalogue** and therefore it has a **numbering system**: the numbers also have their meaning. **The basic number refers to stamps of the standard type** which - according to the philatelic tradition - should be present in a complete collection. An upper case letter following the number (i.e. 16A) denotes subtypes.

The constant **varieties** and the **color** and/ or the **perforation varieties** are identified by a lower case letter following the number (i.e. 16a or 16Aa). The years of the printing of a postcard are not numbered as they are self-explanatory: therefore I list the year after the catalogue number (i.e. 15.09, 15.10, etc. where 09 and 10 stand for 1909, 1910)

An **asterisk** following the catalogue number - whether followed by an upper case letter or not - identifies stamps that were either **not issued** or **issued irregularly**.

An **S** before the catalogue number identifies the most significant **proofs** ("Saggi") for the values\denominations that were never issued.

These also include items that were printed on watermarked paper and at times even perforated and gummed. The proofs and specimen overprints of the regularly issued stamps are listed in the footnote of the respective issues, while proofs submitted by private companies/artists are listed separately under the acronym **sp.** While it is good to present as much information as possible, varieties are listed here when they are regularly present in most of the sheets of a given stamp. Only the most striking errors (**inverted centres, inverted overprints, wrong color, imperforate**) are listed in the *Novellario*. For those who need more information about varieties and errors it is advisable to check the **Unificato catalogue** and **InterItalia** (for postal stationery). Some readers may benefit from visiting [accademiadiposta.it](http://accademiadiposta.it) to



check out the **Dictionary of Philatelic and Postal History terms.**

**How much is it worth?** That is the question that prompts a collector to peruse a catalogue. Unfortunately the prices given by catalogues and the reality check of auctions do not help in **assessing a realistic market value.** In fact, many variables influence the market value (centering, gum, freshness of colors), therefore one must bear in mind that catalogues are an evolution of price lists and reflect the marketing approach of a dealer whose competitors may not agree with his prices. The fine print found in catalogues is often overlooked and that can lead to misunderstandings and misinterpretation. Most of all, it is important to appreciate that demand and supply play a huge role in assessing the market value of stamps and covers.

The prices given by the *Novellario* are in **euro currency** and reflect a basic, balanced market evaluation that can be useful in a transaction for currently available stamps in average quality from fine to very fine. The prices for **mint stamps** are for hinged stamps up to the late 1940s; afterwards prices are for mint never hinged, original gum. **Centering of stamps issued up to 1928, including those for the Colonies and Territories, is often less than fine,** meaning that one or more sides of the design may be lightly infringed upon by perforations; therefore this must be considered acceptable for assessing an average market value.

**Postal stationery** is printed on card stock which is subject to moderate ageing, this is acceptable as long as it does not disfigure the item; very light foxing may be acceptable; filing punch holes detract from the market value but may be acceptable for very rare examples.

**Stamps on cover:** there has been a collecting

trend focusing on single denominations fitting a specific tariff; while this approach may have its merits it cannot be applied across the board. Mixed franking refers solely to a cover franked with stamps issued by two different postal administrations. Some limited variables may apply.

Speaking of **quality:** one must use **common sense** and understand that some items we have in our collections are 100, or even 150 years old and as such they will show their age. This is perfectly acceptable to some extent as our approach is that of a keeper that will eventually pass on his collection to new generations. **The mania for superb, super-human quality stamps and covers** is somewhat absurd especially when placing a price-tag on it, it can also be deceitful as the passing of time will eventually reveal.

**"This is the market, darling!"** Humphrey Bogart would say to Miss Philately.

#### DESCRIPTIONS \* NUMBERING \* ABBREVIATIONS

- 10. 4. 1862 official date of issue
- 10. 4. 1862 earliest known date
- D. designer, deviser
- F. sheets, or format of the same
- G. gum
- I. engraver
- P. perforation [L *line perf.*; P *comb perf.*; B *harrow perf.*; T *roulette perf.*]
- Q. quantity sold or printed quantity
- S. type of printing or printer
- U. security underprinting
- W. paper and watermark
- ★ mint in normal condition of the time it was issued
- ◎ used, in normal condition of the time it was issued
- ☒ on correspondence (cover) duly and postally delivered or on postal form
- △ on piece (cut out from cover)
- D/R Question (1st portion of postal stationery) and Response portion
- 12 (or any numbering in bold type) regularly issued stamp
- 12A or 12B sub-types of the same stamps (numbers according to listings) or essays of an unissued stamp
- 12\* not issued or irregularly issued
- 12F forgery to defraud the Post Office
- 12S Essays of a particular type
- P62 Private submission
- Sg6 Post office gummed seal
- c. 10 + 10 postcard with response section attached (and therefore paid)
- c. 15 (D & R) same as above with single value or no value on the response section
- c. 10 + c.10 stamp or postcard with surcharge

**Very Important:** the second column number is that of the listing of the **Unificato Super** or of the **InterItalia** catalogues



## Basic Terms

**(Adhesive) Postage Stamp:** gummed paper label issued by a government or by a postal administration to be used for the postal services provided by the same administration, irrespectively of whether public or private as long as effectively operational. The term 'stamp' is neither patented by the post office, nor exclusive as a trade mark!

**(Adhesive) Postage Due Stamp:** this term applies to a stamp used to indicate taxation due on mail with insufficiently paid postage or for the post offices internal accountancy.

**Revenue stamp:** normally used for fiscal purposes

**Postal Stationery:** is a philatelic term that indicates a non-adhesive postal item featuring the vignette of a postage stamp printed on card or on specific paper which allows its immediate use (as per the definition given in the relevant decrees). Some postal stationery is created to facilitate correspondence (post cards, letter cards, postal envelopes, lettersheets, air mail letter sheets) others for special services (certificates of posting of parcels, postal money orders postcards, international response coupons, as well as meter mark cards, postal savings certificates etc.

**Issue** defines postal items for which there has been a regular sale for postal use that must have lasted at least one day - as was the case for the *Gronchi Rosa*, at least in one post office - as it was the case for the set *Crociera Italiana* and for the set of definitive stamps overprinted specifically to salute *Trieste's 1922 Congresso Filatelico*.

**Not Issued** is the term that philatelists use for a stamp (stamps) or a postal stationery item that was regularly prepared by the government for distribution, and which - for some reason - was blocked and was not regularly distributed by the post office, but only through the philatelic counters. A few values which were officially authorized but were **issued irregularly** can be included in this category. They were never distributed in a regular way, but were either donated to some authority and/or to friends and colleagues. These must not be confused with essays, including perforated ones which were never issued, often known in different colors.

**Essay** - philatelically speaking is a postal item that was almost or completely finalized to give the competent authorities a good idea of what the finished product would look like.

**Proof:** item printed at different stages of production (die proof, plate proof, color proof, photographic or photolithographic proof) or to test the possible colors and the printing process including discarded proofs and other types of waste, usually bearing blue crayon mark or punch holes.

**Basic type item:** a stamp or postal stationery item differing from previous ones owing to **postal or to political-institutional considerations which are normally explained by the related decrees: stamp design, face value, institutional captions, coat of arms, color of the stamp or of the stationery's paper or cardboard, watermark, perforation, and overprint.**

**Sub-type item:** this applies to an item with **significant changes due to technical or operational reasons which neither alter the basic characteristics nor is recorded at an official level: differences in the engraving, in the overprint, in the design of the watermark or in the perforation (at least one extra**

**hole of difference every 2 centimeters) quite different color shades and - especially in postal stationery items - differences in the wording, its placement, and/or in the font size or type.** Clearly the variation must be constant at least on part of the printing.

**Printing** indicates both the **number of stamps printed** of a given value, often even in different printings carried out at different times, as well as a **specific printing** which differs more or less significantly in color, paper or other elements, but not to the extent of representing a sub-type.

**State** defines the condition of the different stages of a given plate or of a stereotype as a consequence of wear or of re-entries and retouches.

**Variety** is the word that philatelists use to describe items affected by some problem during the production/printing process; these were once referred to as curiosities. Given the limited number of occurrences their number is usually very small but limited is also the interest in them, proving that man and machine can make mistakes which however have no postal impact. However the more dramatic varieties have always been sought after; they are not so much considered defective but rather something simply different (*color errors, inverted design or missing centers*), at times to the extent of creating a postal or diplomatic incident.

**Sheet** is the classic format in which stamps are printed and issued; usually the number of examples in a sheet adds up to a round figure which simplifies accounting procedures. In the early days of postage stamps, sheet margins often had no inscriptions, but later they started featuring inscriptions like the value of the stamp, number of stamps in a sheet, number of the plate, name of the printers, bar codes, printing registration devices items like the 'traffic lights', institutional coats of arms, designs that prevent the re-use of watermarked paper to create forgeries on authentic watermarked paper, print numbering, copyright claims, etc. And - more recently - text and small illustrations mostly added to persuade the collectors to purchase the entire sheet. Of course, the world's first stamp, the Penny Black, had inscriptions on the sheet margins.

**Souvenir Sheet, Sheetlet:** is a reduced size sheet, created to be a unique philatelic object, with a declared commemorative or charitable purpose. It is usually comprised of **one single stamp or one single set**, or - at any rate - different stamps which in some instance make up a single image.

**Miniature sheet** is a small sheet enclosing examples of the same value, or of pairs, triplets with a single design, or a set of stamps, or of blocks of different stamps. The margins, which are at times purposely large, carry logos, artwork and frills, and more recently images, explanatory text, quotes, and more; these are usually pleasant to the eye and can be useful, especially to thematic collectors.

**Booklet** (strangely referred to by some as a 'carnet') is a booklet with a card cover containing one or more stamp blocks or panes. Initially it was **stapled** on the left hand margin and it had protective sheets interspersed which at times were used for advertising. Since the 1950s **Sweden** introduced a simpler way to package stamp booklets with one margin of the stamp pane glued to the inner page of the cover, this method sometimes requires the folding of part of the pane. The so called **prestige booklets** normally contain special sheets of stamps interspersed with sheets bearing illustrations and explanatory text.



## THE POSTAL AND GEO-POLITICAL SETTING

at the time when the curtain on the new nation was raised as the Kingdom of Italy was shaping up between December 1860 and March 1861



● Direzioni Compartimentali 1861-1870    ● idem, aperte e/o chiuse 1863/1870

● Postal Compartmental Headquarters 1861-1870

● Ditto, opened and/or closed 1863-1870





The 18 February 1861 edition of the Turin-based *Gazzetta del Popolo* [People's Gazette] featuring the lead article reporting the news of the opening of the "*Parlamento del regno italiano*" [Parliament of the Italian Kingdom] and related celebrations, fireworks, concert at the Castle's Square with musical selections from operas by Italian composers, including Rossini, Verdi and Mercadante, etc.

King Victor Emmanuel II (for the Civil Registry: Vittorio Emanuele Maria Alberto Eugenio Ferdinando Tommaso di Savoia, born in Turin on 14 March 1820) in high uniform posing for the official photograph of the new Italian monarch.



Anno XIV — 1861

Lunedì **L'ITALIANO** 18 Febbraio

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## TORINO, 18 FEBBRAIO

Oggi, giorno d'otto del mese di febbraio dell'anno mille ottocento sessant'uno, regnando Vittorio Emanuele II, si apre in Torino il Parlamento Italiano. Il ministro Cavour deporrà sul tavolo della presidenza la capitolazione di Gaeta.

### CITTA' DI TORINO

Nell'occasione della solennità per l'apertura del Parlamento Nazionale l'Amministrazione municipale ha chiesto ed è lieta di aver ottenuto e di pubblicare che le sale dei Musei di antichità e di storia naturale saranno aperte al pubblico dal giorno 18 a tutto il 23 dalle ore 10 del mattino alle 3 pomeridiane, che sarà egualmente aperta la Reale Galleria d'armi dal 18 al 22 dalle ore 10 del mattino alle 4 pomeridiane.

Avverte però che la Galleria potrà anche in detti giorni ed ore rimanere temporaneamente chiusa ove vi si trovasse Persone della Real famiglia.

A comodo dei forastieri la Città ha pure disposto che il Campo Santo possa essere visitato dal 18 al 23 dalle ore 10 del mattino alle 4 di sera.

### FUOCHI D'ARIA ARTIFICIATI

eseguiti dal bravo pirotecnico sig. Ardeni, che si abbrucieranno la sera del 18 corrente mese attorno la chiesa della Gran Madre di Dio dalle 7 alle 10.

N. 300 Razzi assortiti accompagnati da piccole bombe.  
10 Batterie di Candele Romane.  
10 Batterie di Cadute e Batterie di N. 200 razzi.  
circa 60 Bombe.  
le varie pirotecniche accompagnate da due di Candele Romane e Castagnole.  
di un Pallone di altezza 12 metri  
fuochi d'artificio ed illuminato  
fiamme.  
ione del peristilio della Chiesa a  
regala e due Scoppie di Razzi.

## PROGRAMMA DEI PEZZI MUSICALI

che si eseguiranno in Piazza Castello nella sera del 18 febbraio 1861 in occasione dell'apertura del Parlamento Italiano dal Corpo di Musica della Guardia Nazionale di Torino diretto dal M. Camillo Demarchi, col concorso di cento Coristi diretti dal M. Luigi Rossi.

|             |   |
|-------------|---|
| RICORDI.    | La Battaglia di S. Martino, Galopp.                                 |
| ROSSINI.    | Sinfonia dell'Opera <i>La Gazza Ladra</i> .                         |
| VERDI.      | Introduzione dell'Opera <i>Ernani</i> , Coro.                       |
| "           | Sinfonia dell'Opera <i>Aroldo</i> .                                 |
| STRAUSS.    | <i>Brabant's Klage</i> , Valtzer.                                   |
| MERCADANTE. | Introduzione dell'Opera <i>Gli Uzzani</i> e <i>Cervasio</i> , Coro. |
| VERDI.      | Preludio, Brindisi e Duetto nell'Opera <i>La Traviata</i> .         |
| DEMARCHI.   | <i>La Smala</i> , Polka.  |
| NOVARO.     | <i>Inno Nazionale</i> , Coro.                                       |

### COMANDO SUPERIORE DELLA GUARDIA NAZIONALE DI TORINO

Ordine del giorno, 17 febbraio 1861.

Domani mattina ha luogo la seduta reale di apertura del Parlamento del regno italiano.

Le quattro legioni sono perciò comandate sotto le armi, in tenuta di parata, e si troveranno per le ore otto antimeridiane al rispettivo luogo di convegno per legione.

Graduiti e Militi!

Si compiono i voti di tante generazioni, le aspirazioni di tanti martiri italiani, la volontà di tutto un popolo.

Nel tempio della libertà e dell'indipendenza stanno oggi raccolti i rappresentanti di quasi tutta l'Europa; è questa la prima volta che l'Italia, non solo di cuore e di mente, ma di fatto riunita, ode l'augusta parola del Re leale, del cittadino sinceramente italiano, del primo soldato dell'indipendenza.

The moustachioed King usually spoke Piedmontese and French, he considered the new Italy a mere expansion of the old Kingdom of Sardinia, in fact, he did not change the Roman numeral "II" after his name and as a result on coins and medals one reads "VICTOR EMMANUEL SECOND KING OF ITALY".

The Kingdom of Italy official coat of arms featured the crowned Savoy Cross flanked by Italian flags and adorned by the Collar of the Supreme Order of the Most Holy Annunciation; this coat of arms was the same introduced on 28 November 1848 by King Charles Albert.





## CHAPTER 1

## THE POSTS AT THE TOP OF THE LIST

**H**ow do we start after an upheaval that makes the 1848 revolutionary unrest and war look like a minor development? By 1861 the Italian geo-political landscape had been overturned thanks to the tricky war hatched by Prime Minister Camillo Benso di Cavour, and thanks to Napoleon III who longed for a more solid barrier between France and Austria, as well as important contributing factors such as a series of tenacious riots and tumults and Garibaldi's Expedition of the Thousand. Piedmont had taken control of most of the peninsula, even though the plebiscites and referenda decreed by the Savoy monarch to pacify the French ally amply demonstrated that the expansion of the Kingdom was not due to conquest but to the will of Italians. On 17 December 1860 when the results of the last Plebiscites were divulged, Umbria, Marches, and the former Kingdom of the Two Sicilies became an *"integral part of the Italian State"*, thereby giving more momentum to the creation of the new Kingdom. All said and done, the transition was rather expeditious; by January 1861 the first general elections were held throughout the Kingdom (even though only the men with a good income could vote). On 18 February 1861 the new Italian Parliament was inaugurated in Turin, making its first move by offering the Crown of the Kingdom of Italy to Victor Emmanuel II who, two days later delivered the Speech of the Crown, although only on 17 March he formally accepted the title of King of Italy *"for himself and his descendants"*; but, of course, still remaining Victor Emmanuel "II".

In 1861, the only regions of the peninsula that had not been annexed to the Kingdom of Italy were the Venetian region (or Venetian Provinces) and the Lazio Region (the so-called Patrimony of St. Peter); meanwhile, brigandage was rampant in the South, thanks also to the support of the sympathizers of the Bourbon regime and of those who suffered financial loss as a result of the new order, not to mention those who hated mandatory military service. The casualties of this lawlessness: 7,000 dead on the battlefield and 2,000 executed.

There remained many imbalances affecting the population and the economy, the number of illiterate



Turin, the capital of the new nation, celebrated the official opening of the Italian Parliament in grand style

citizens was certainly high, and the living conditions were rather archaic, especially in the countryside of the South and on the islands. Nevertheless, when the map of Europe began to show the Kingdom of Italy one of the new nation's top priorities was the Post Office, which at the time was administered by the Public Works Ministry as was the Telegraph, whose role was still complementary. The postal service was the best means of communicating for everyone: from the authorities to private citizens, from the rich to the poor, and for the illiterate too since they could dictate letters to scribes who operated in the town centres and/or near to the post office. The postal service was undoubtedly a pillar of the society and of the economy, operating 24/7, including the public and religious holidays; even war did not stop the post office operation as mail could reach the enemy's



territory via alternative or emergency routes. The Post Office operations and the postal harmonization of the newly annexed regions and territories was at the top of the agenda of the competent authorities even before the Italian Posts were given that name and even before the Kingdom had been officially launched.

## THE ITALIAN ROYAL POSTS 1861-1862

### 1 MARCH 1861:

## THE DEBUT OF THE ITALIAN POSTS COMES IN INSTALMENTS

A new nation is not built in one day, especially if it is as big as Italy and it consists of two different components: the Northern one expanded between 1859 and 1860 with the conquest and annexation of Lombardy, Marches and Umbria and some self-annexed duchies and territories; and the Southern component consisting of the Bourbons' *Two Sicilies*.

The new nation needed new laws that in some instances had to incorporate previous legislation with due adjustments and improvements. The administration of the Post Office did not require the parliamentary routine to pass new measures and regulations; as for specific laws and decrees impacting the postal service, these could be approved "post haste" by royal assent. The restructuring of the postal service under the new banner of the "Royal Posts" required great attention, not only at an organizational/operational level but also but also at financial and administrative levels. The legislation introducing the restructuring and harmonization came as a series of decrees which, in the case of the northern-central regions, were accompanied by "*Special provisional instructions for the service of postal delivery of letters*"; whilst in the Neapolitan Provinces the decrees were accompanied by an "*Abstract of laws and regulations of the Postal Administration effective in the provinces of Northern Italy*". All the above-mentioned decrees and related "*Instructions*" and "*Laws and Regulations*" were expected to enter into force on 1st March 1861.

Supervised by Count Giovanni Barbavara di Gravellona, who had been appointed Executive General Manager of the Piedmontese Posts in 1859, the whole exercise was only the first step of the postal unification of Italy. This timely administrative move was made

possible because the Post Office was a branch of the Ministry of Public Works and as such it could



Count Giovanni Barbavara di Gravellona (1813-1896), Executive General Manager of the Posts of the Kingdom of Sardinia from 1859, and of the Italian Royal Posts (1861-1880)

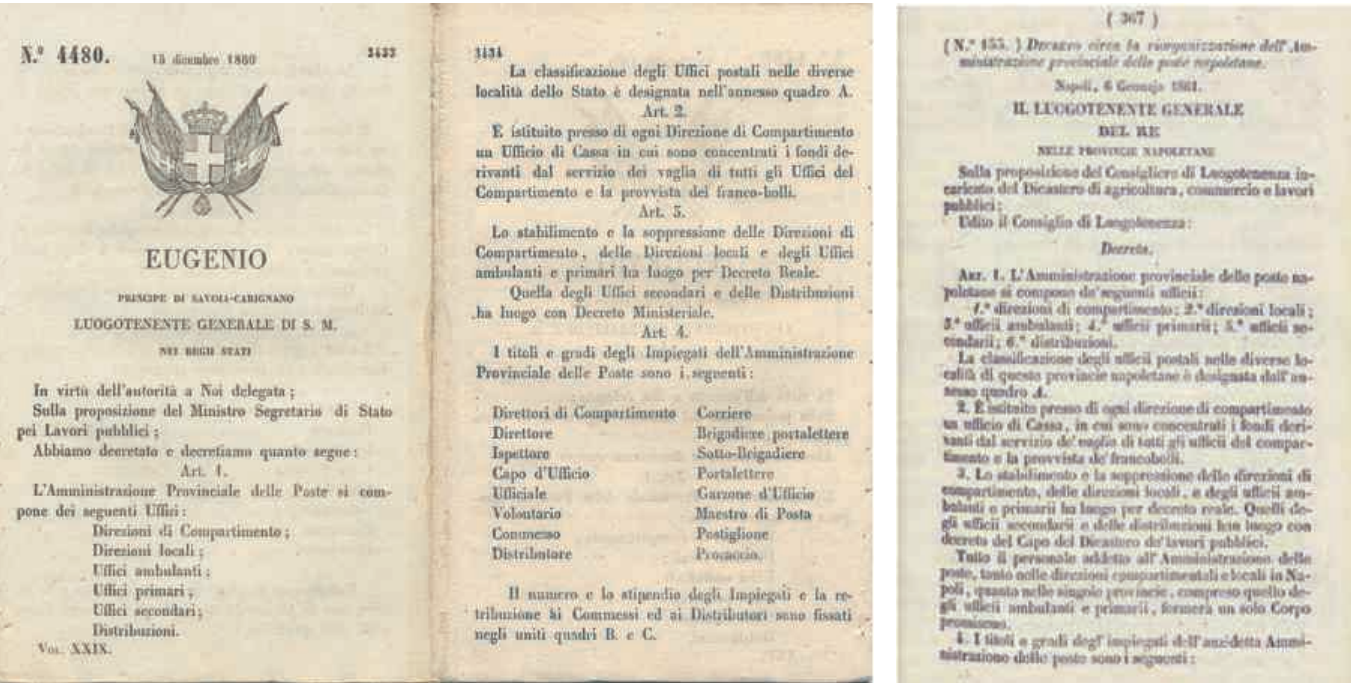
be regulated without the passage of legislation in Parliament. Of course, the Post Office was as good as its staff, which explains why the 27 January 1861 royal decree approving the "*Disciplinary Regulations regarding Postal Employees*" completed the founding process. These Regulations came into effect on 1st March 1861 and were followed by other decrees concerning Post Office personnel.

The Postal Administration was well structured and completely new: the pre-existing Postal Compartmental Headquarters, including the Divisional ones of the Sardinian States, were stamped out. In their place we find eleven Compartmental Headquarters,

namely: Bari, Bologna, Cagliari, Chieti, Cosenza, Florence, Genoa, Milan, Naples, Palermo and Turin; in due course their number was bound to increase. 104 Local Postal Headquarters depended on them and completed the administrative web. Their role was to supervise all the first class and second class post offices, the travelling post offices (on trains), and the Floating Post Offices (on ships and ferries), as well as the sub post offices [distribuzioni].

There has been some bookworm that has pointed out that in 1861 no one used the term "Italian Posts". To be fair, "Italian Posts" is not to be found in the Postal Reform Law either, and the brand name was rarely used during the last four decades of the 1800s, except for postage stamps for which it was wise to use "Italiane" together with "Poste" or "Italiano" in combination with "Francobollo"; this made sense because stamps traveled far and wide and could find themselves on mail to foreign countries. The term "Royal Posts" was the one most commonly used by everyone, and even the buttons of the postal uniforms bore the inscription "REGIE POSTE".





The two decrees that created the new Italian Posts, issued separately but virtually identical in every respect: at left the one signed on 15 December 1860 by Eugene, Prince of Savoy-Carignano, Lieutenant General of His Majesty; at right the decree issued on 6 January 1861 by Carlo Farini, Lieutenant General of His Majesty for the Neapolitan Provinces

Since 1860 the drive for a widespread availability of the postal service relied upon the existing 1,632 post offices of what was to become the Kingdom of Italy; by 1862 the number of post offices had gone up to 2,220, not counting 15 travelling and floating post offices. Since 1st March 1861 the Post Office staff had been re-organized and unified as regards to the ranking and position, as well as for payroll purposes, including indemnities and allowances. The figures involved were as follows: 1,800 career employees working at the Postal Headquarters and first class post offices as well as the Central Administration of the Postal Service; to these we must add a growing number of clerks of second class post offices and mail distributors in smaller places (by the end of 1861 they totalled about 2,000), these were paid proportionally with the turnover of their postal operation. Furthermore, there were assistants of clerks and servants/ushers; actually many of them were unpaid volunteers hoping to get a job at the next vacancies contest. Additionally, there were postmen, couriers, 74 postmasters and 675 postilions of the post-horse (at this time the stage-coach was still managed by the Post Office), moreover there were substitute employees of second class post offices (paid by the holder of the post office), as well as the agents operating the rural post offices (some 1,202 in 1863, mostly paid by the 1,422 municipalities benefitting from their services), and last but not least the procacci (mail

deliverers) and the foot couriers, both categories were under contract.

The “Disciplinary Regulations regarding Postal Employees” set out the rules for becoming a postal employee and for remaining part of the Post Office staff; the regulations delved into the assignments, the duties, and the surely sensitive security bonds which could range from 100 Lire for postmen and mail handlers up to 8,000 Lire for compartmental cashiers.

Although the main core of the regulations had been borrowed from the pre-existing ones of the Kingdom of Sardinia, in many instances they could not be fully implemented for political reasons, this being especially true for Central and Southern Italy; evidence of this is the **continuance of the postal tariffs of the former regimes**, the persistence of Tuscany’s private posts, or the different (benevolent should we say?) treatment of unfranked letters that in Tuscany, the Neapolitan Provinces and in Sicily paid only an extra 50% on the due tariff. There were other discrepancies too in the South such as the Decree no. 156 of the Lieutenant Farini dated 6 January 1861 which did not change the Bourbons tariffs, by the same token the postage charge remained proportional to the number of sheets, although this was deemed by Turin’s Central Administration “a repugnant bestiality in the face of the new rules”.

|   | Not franked | <input checked="" type="checkbox"/> Post Paid (franked) |
|---|-------------|---|
| © Postmarked 1st March 1861, first day of the Italian Posts | 500         | 3,000   |
| Ditto franked with Tuscany stamps                           |             | 3,500   |
| Ditto franked with Neapolitan Provinces stamps              |             | 4,500   |



The delay of the integration process of the Sicilian posts is particularly telling, and, perhaps, it was due to the fact that the Central Administration at Turin thought that the General Post Office at Palermo depended from its Neapolitan counterpart. Only on 10 March the Inspector General of the Italian Posts, Giuseppe Pagni, landed in Sicily with the main task of reorganizing at full speed the postal service, the ultimate goal being the operational harmonization with the postal service of the peninsula. Despite his hard work there remained the need to disseminate the “Instructions”, the tariffs chart based on the new Italian currency and the provision of an adequate supply of postage stamps to all the Sicilian post offices. As a result, only on 1st May 1861 the Compartmental Postal Headquarters of Palermo was able to be

integrated with the Italian postal network. This situation meant that during the first two months of the Kingdom of Italy, Sicily continued to operate according to the old rules; the most glaring effect being that a large portion of private mail was conveyed in the “*slavish*” mode (i.e. postage to be paid by the addressee with a 50% surcharge). The smaller quantities of post-paid (franked) letters were handstamped FRANCA or ASSICURATA (meaning, in this case, Registered); handwritten on the back was, as usual, the amount of postage paid by the sender. Moreover, for a few months the letters conveyed by French steamships showed unusual postal rates of 22c or 93c, as well as strange surcharges stemming from the conversion to cents of the old Sicilian grana tariffs - conversion that had not been officially dealt with yet.

#### Sicilian letters ☒ dated March and April 1861

|  |     |
|--|-----|
| Free-frank (post-free privilege) official mail, stamped with official handstamps | 25  |
| Postmarked with the oval FRANCA handstamp (tariff on the back of the cover)      | 400 |
| Postmarked with the oval ASSICURATA handstamp (tariff on the back)               | 600 |
| Surcharge (handwritten or postmarked) 1, 2, 3                                    | 50  |
| Surcharge higher than 3  | 75  |
| Seamail letters to Sicilian destinations taxed “22” and similar                  | 500 |



Insured {Assicurata} letter from Partinico to Palermo (cds 23 March 1861) with mandatory franking as required, but paid in “*numerario*” [in cash] with the amount paid written on the back as per old tradition in the South; at this time the adhesive postage stamps of the new regime were not available in Sicily.



Unusual fractional franking using five different stamps because of the complexities caused by the currency exchange, on letter from Messina, 13 May 1861, conveyed by the *Messageries Impériales*. The still valid tariff envisaged by the French-Neapolitan postal agreement was 11 grana which corresponded to 4.25 Lire per Duchy (42c = 1 tari, meaning 10 grana) resulted in a tariff of 46c.

# 1702: Letter from Alexandria to Livorno

by Paul J. Phillips

This article relates to a recent purchase, which, on the face of it, is fairly straightforward, being a ship letter, apparently delivered directly to Livorno. The letter was written 22 April 1702 and arrived at the address on the 25th of May. Instructions on the front say that it is being taken on the ship of Captain Bertes QDC (Que Dios Conservet - Whom God Preserve). The complications arrive when the letter is returned to its original folding and is examined carefully. (see Fig 1 & 2)

Examination shows that the letter had been opened and resealed prior to delivery. It had also been fumigated, but not very efficiently. The resealing is obvious from Fig 1 where a superb red wax seal can be seen at the bottom and a similar drip of wax at the top. Also seen at top right is a remainder of the original seal which matches a blank wafer seal at the bottom. One would generally assume that the fumigation had been carried out in Livorno on arrival, probably at the Lazzeretto San Rocco. This letter is far too early for the seals to be recorded in either Meyer or Zanche (1,2). The docketing has been written after re-folding in the usual manner of Vernaccio et al (Fig 3) and the writing actually crosses the edge of the wax seal, proving that it occurred prior to delivery. The docketing confirms the writer as being Marion, the interior signature (twice between sections of the letter) as GioBatt (Giovanni Battista) & Antonio Marion. The letter is in a legible Italian but appears to be a simple business letter and gives no information relevant to the route being taken by the ship.

The original wafer seal is shown in Fig 4 and is difficult to photograph or scan. It may be from the original mailing, or perhaps an earlier opening during the voyage, however I suspect it is from the original sealing.

The wax seal is somewhat easier to scan and photograph and is shown on Figs 5-7. As can be seen, the principal symbol in the centre is a flying bird, which looks like a duck, but I assume it is something of greater symbolic significance. There are also some leaves above it, which look like ivy. Above the ornamentation around the inner oval is a side view of a knight's helmet, perhaps an indication of the status of the sealholder. Any assistance readers can give me will be gratefully received.

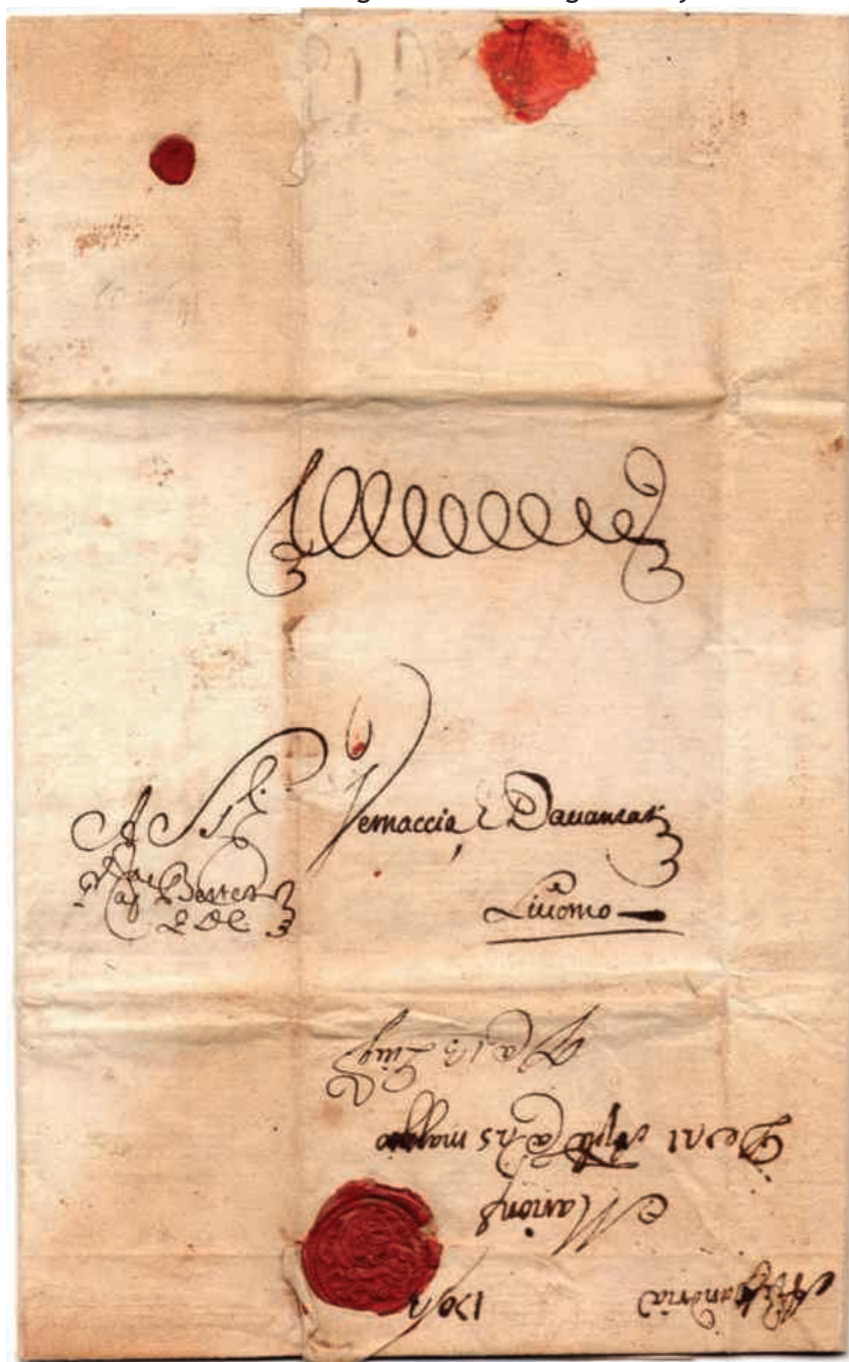


Fig 1. Scan of cover returned to its original shape. Opened up.



## References

1. K.F. Meyer, Disinfected Mail, Gossip Printers, Holden, Kansas, 1962
2. L. De Zanche, History of Mail Disinfection in Europe & the Mediterranean Area, Edetrice Elzeviro, Padova, 2008.

## Acknowledgement

Photography by Ben Rhodes. (Digital microscopy by author)



Fig 2. Scan of original front of cover, prior to refolding by Vernaccia e Davanzati



Fig 3. Docketing area following refolding by Vernaccia e Davanzati

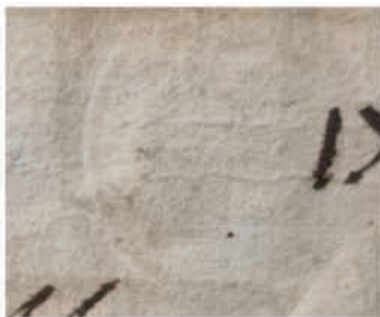


Fig 4 Photograph of blank wafer seal



Fig. 6



Fig. 7



Fig. 5

Fig 5 - 7. Photographs & micrographs of red wax seal.

# MULTIPLE DISINFECTION

By Alan Becker

A letter being disinfected twice on its journey through the posts in the first third of the 19th century is not uncommon. Luciano de Zanche in his excellent volume covering the *'History of the mail disinfection in Europe and Mediterranean Area/ Catalogue of the cachets, seals and manuscript notation certifying disinfection used in the Italian area'* published in 1997 notes a great many passing through at least one Italian quarantine station. He lists only nine examples of triple disinfection, they occurred in the years 1804, 1814, 1820, 1827, 1831 (4) and 1838, I can also add three more and I have a wrapper of 1831 showing quadruple disinfection, the only recorded example as far I am aware.

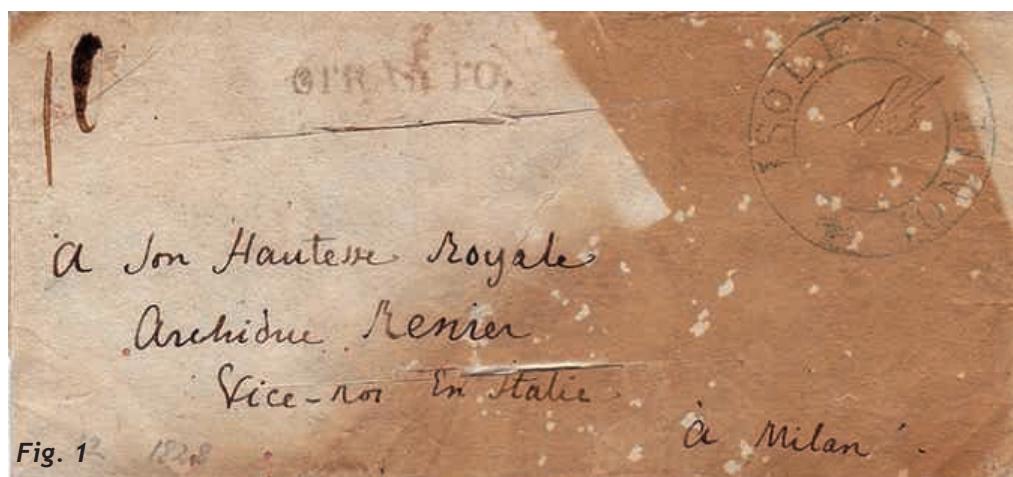


Fig. 1

## TRIPLE DISINFECTION

1828 A wrapper from the Ionian Isles to their Viceroy in Milan, entering Italy at Otranto (fig.1) where it was disinfected after slitting, 60mm and 30 mm horizontal slits, travelling across to Naples, arriving the 18 March, where treated again after slitting, 2 x c.40 mm vertical slits, finally on arrival at Milan the item was opened, fumigated and resealed with wax overstruck with the boxed cachet inscribed 'SANITÀ DI MILANO/NETTA/FUORI E DENTRO', (clean outside and inside). The reverse is also struck with a circular arms cachet inscribed 'CONGREGAZIONE MUNICIPALE DELLA RA CITTÀ DI MILANO' which was to certify that the correct procedure of disinfection had been carried out on a letter sent to a high official (fig.2).

1831 Entire sent from Odessa the 26th August to Genoa it was struck with 'Russie' (fig.3) on entering the Austrian Empire at Krakow from where it travelled to Kenty being disinfected there after opening then resealing with red wax, poorly impressed with a beaded oval framed cachet

inscribed 'K.K.m.s. SANITATS CORDON CO'ON' (Royal Imperial Moravian-Silesian Health Cordon Commission) and also struck with an oval framed 'Netto di fuori e di dentro' (clean outside and inside). The letter was also disinfected elsewhere along its route through Austria after rastel punching which would not have occurred at Kenty because it was given the full treatment there. On arrival at Voghera the cachet inscribed 'REGIA GIUNTA DI SANITÀ VOGHERA' surrounding a coat of arms was struck over the seal as a confirmation of disinfection (fig.4).

1838 Another entire sent from Odessa on 18 February to Livorno, this time disinfected there after slitting the letter on its four sides, typical of the procedure at Odessa (fig.5). It then travelled via Brody where it was disinfected a second time on 9 March after rastel punching and annotated 'Netto di fuori C.C.Brody 9/3 838' in red ink (fig.6, 6a, 6b), following this the letter was put into the Austrian Post by forwarder 'HAUSNER VIOLLAND/IN BRODY' on 18 March. On arrival at Livorno it was disinfected a third time at the San Rocco

Lazaret after opening, fumigating, resealing with wafers and being struck with the type 1/a San Rocco cachet (fig. 6b).

## QUADRUPLE DISINFECTION

1831 A remarkable example of multiple disinfection where each place of disinfection, except one, can be pinpointed. Large envelope sent from Lubeck on October to a consul in Naples, the first treatment after rastel punching (fig.7) was most probably carried out on entry into the Austrian Empire, the second was at Pontebba in Venetia on the border with Carinthia where after opening and disinfection it was struck with the oval framed 'SANITÀ PONTEBBA/Netta di fuori/e di dentro' (Clean outside and inside). On entry into the Papal States it was treated externally only at Ferrara and struck with the much less common sc 'Ferrara Netta fuori/Sporca dentro', finally on entering the Kingdom of Naples via the quarantine office at Portella it was slit (3 slits 50 - 60 mm long) and splashed with vinegar (fig.8). It arrived at its destination in Naples on 24 October.





Fig.2



Fig.3



Fig.4



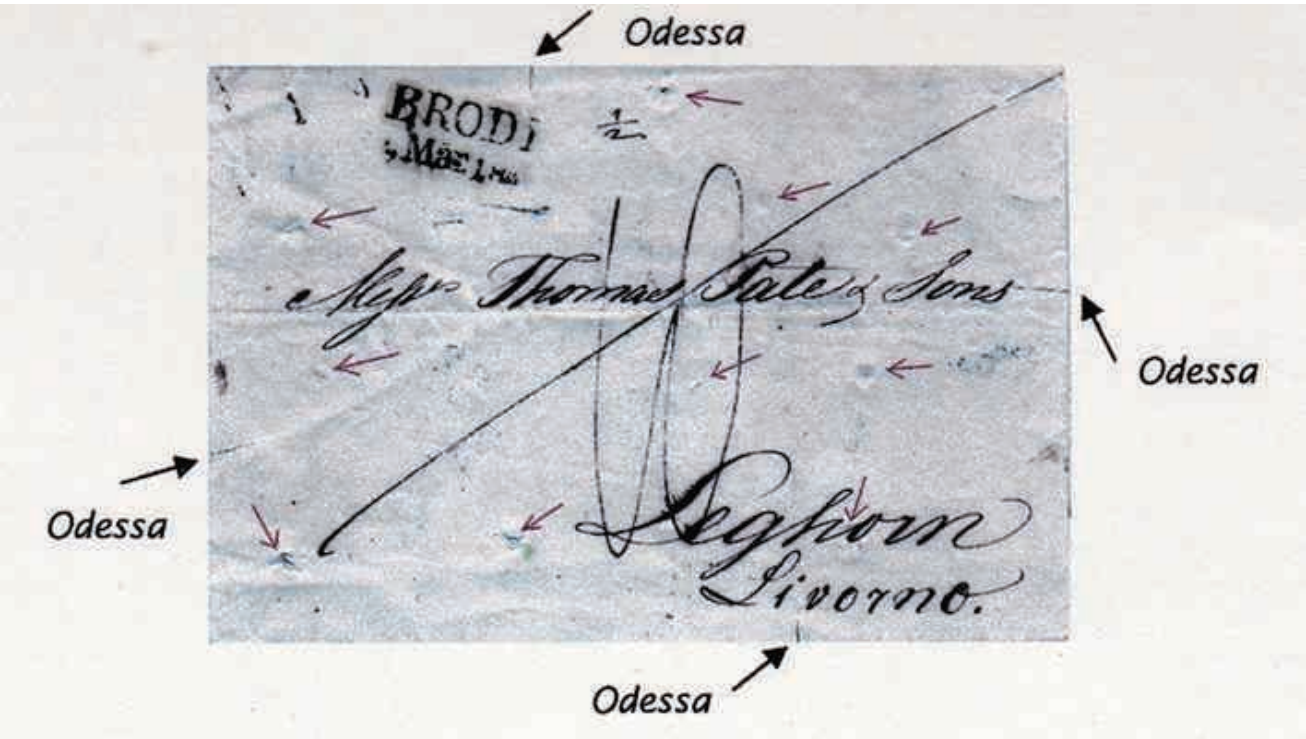


Fig.5



Fig.6•



Fig.6a



Fig.6b





Fig. 7



Fig. 8

# Can You Help?

## STRADA FERRATA QUERY

Regarding John Davies' letter, it is a Tuscan Railway cover carried on the railway independently of the Official Postal system. The letters were carried between the stations and had to be handed in at and collected from a station or the Offices of the Railway companies. John's letter was carried on the Strada Ferrata Leopolda which went from Livorno to Firenze. There was a flat rate charge of 3 Crazie (12 Crazie = 1 Tuscan Lira) irrespective of distance. The same charge was made for letters which went on more than one Railway Company line. The charge could be paid either by the sender or the recipient.

The mark "S.F. LEOPOLDA" stands for Strada Ferrata Leopolda, the mark "LIVORNO U.C." denotes Livorno Ufficio Centrale and finally the "3" indicates that there was 3 Crazie to pay. Andy was correct in saying the Roman numeral III indicated that the letter was carried on the third train of the day.

Grahame Lindsey

## MORE STRADA FERRATA LEOPOLDA

The letters are as follows; S.F. = Strada Ferrata, U.C. - Ufficio Centrale

After 1814 in the first half of the 19th Century the Post Office of the Grand Duchy of Tuscany did not have the monopoly of the Posts; letters could be carried by coach, boat, barge, horse and traveller. With the advent of the railways another method of sending mail came into being, Tuscany, in fact, was the only Italian State to have a fully integrated private postal service for letters. The Tuscan Post Office was however entitled to have its mail carried on the railways.

On the 14th April 1838 Grand Duke Leopold II gave a concession to bankers Emanuele Fenzi of Florence and Pietro Senni of Livorno for the construction of an "iron road" (Strada Ferrata) thus initiating the development of the Tuscan Railways. The project was supervised by Robert Stephenson of Newcastle-upon-Tyne who also constructed the locomotives for the Strada Ferrata Leopolda and the Strada Ferrata Centrale Toscana. Those for the Strada Ferrata Maria Antonia were built by Potts & Norton of Warrington and Haigh of Wigan. The Italian firm of Ansaldo, Sampierdarena, also built locomotives for the Strada Ferrata Centrale Toscana. The map of the Grand Duchy (fig.1, page

135) shows the lines and the dates of opening of the various sections of the railways.

The "3" in John's example denotes the 3 crazie charge due for carriage on the railway, this was the general rate which was reduced to 2 crazie for a letter travelling up to 40 miles on the same line, however the fee was unified to 2 crazie from October 1859. Due to the change of currency in the Duchy (as it was becoming part of the newly forming Kingdom of Italy) to Lire and centesimi the charge became 15 centesimi from the 1st November 1859.

From the 14th July 1860 all the Tuscan Railway Societies with the exception of the Centrale Toscana became combined to form the Strade Ferrate Livornesi.

Correspondence was allowed to be carried by the Livornesi Society until December 1862 when following edict No. 604 of the 5th May 1862 the carriage of letters was restricted to the Italian Post Office as of the 1st January 1863.

Regarding the "III" contained in the cds Andy is correct in saying that it is the third train of the day, several of other cds have "IIII" for a fourth train. (There are a great many marks for a great many stations!)

I have a newspaper clipping showing the time table of the Strada Ferrata Leopolda for the 23rd June 1856 (fig.2) which shows the following train services between Florence and Livorno: I, II and III for passenger trains; M & N for trains carrying goods and passengers; A & B for trains between Pisa and Livorno; D (fig.3) which appears to have been used on a special service during the summer season for people travelling to Livorno for bathing.

Alan Becker

## ITALIAN POSTAL TARIFFS 1970s TO 2017

Your editor is delighted to announce that through the efforts of CIFO (Italian Collectors of Definitive Stamps) President, Dr. Claudio E. Manzati, the documentation relating to the Italian postal tariffs of the last 45 years has been secured and will form the basis of a 250-page volume by CIFO from which Fil-Italia will glean the basic information for our readers. For in-depth information collectors may be wise to secure a copy of the upcoming CIFO volume (*limited edition*) which will reproduce the official postal rates charts used by postal clerks during the 1970s up to the latest ones of 2017.



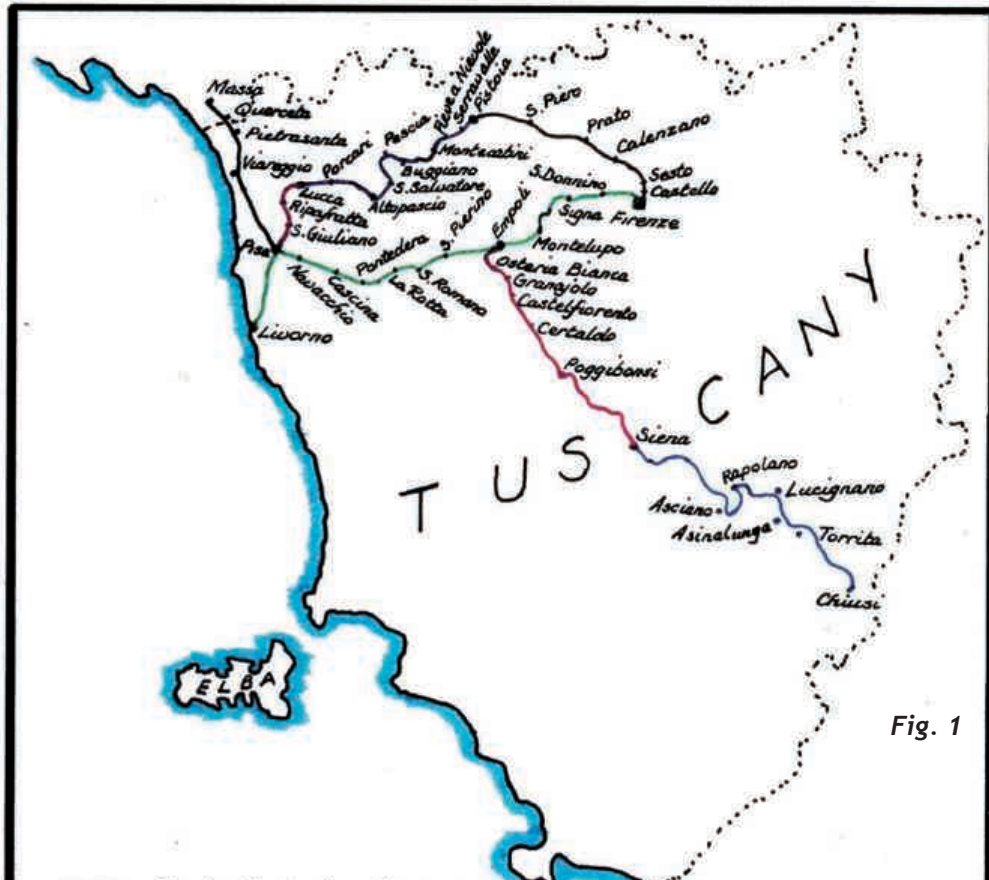


Fig. 1

- Strada Ferrata Leopolda 1844-48
- Strada Ferrata da Lucca a Pisa 1846
- Strada Ferrata da Lucca a Pistoia 1848-57
- Strada Ferrata Maria Antonia 1848-51
- } Strada Ferrata Centrale Toscana { 1849
- } 1859
- Strada Ferrata da Pisa a Massa 1861-62.

## STRADA FERRATA LEOPOLDA

ORARIO delle partenze del dì 23 Giugno 1856 fino a nuova pubblicazione.

|                       | PER ANCONA |   |       |       | PER PESCARA |       |      |       |
|-----------------------|------------|---|-------|-------|-------------|-------|------|-------|
|                       | M          | A | I     | II    | II          | V     | D    | III   |
| Da Firenze . . . . .  | 8 —        |   | 6 15  | 10 30 |             | 8 30  | 4 —  | 8 10  |
| « S. Donato . . . . . | 8 20       |   | 7 —   | 10 15 |             | 8 45  |      | 8 25  |
| « Segna . . . . .     | 8 40       |   | 7 15  | 10 30 |             | 9 —   | 4 25 | 8 5   |
| « Montelupo . . . . . | 8 40       |   | 7 30  | 10 15 |             | 9 25  |      | 8 25  |
| « Empoli . . . . .    | 8 50       |   | 7 45  | 11 30 |             | 9 45  | 4 45 | 9 10  |
| « S. Pienza . . . . . | 9 20       |   | 8 20  | 11 15 |             | 10 15 |      | 10 15 |
| « S. Donato . . . . . | 9 30       |   | 8 30  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 9 40       |   | 8 40  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 9 50       |   | 8 50  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 00      |   | 9 00  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 10      |   | 9 10  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 20      |   | 9 20  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 30      |   | 9 30  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 40      |   | 9 40  | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 10 50      |   | 9 50  | 11 15 |             | 10 15 | 4 15 | 10 15 |
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| « S. Donato . . . . . | 11 20      |   | 10 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
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| « S. Donato . . . . . | 11 50      |   | 10 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
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| « S. Donato . . . . . | 17 40      |   | 16 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 17 50      |   | 16 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
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| « S. Donato . . . . . | 19 20      |   | 18 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
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| « S. Donato . . . . . | 19 40      |   | 18 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 19 50      |   | 18 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 00      |   | 19 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 10      |   | 19 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 20      |   | 19 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 30      |   | 19 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 40      |   | 19 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 20 50      |   | 19 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 00      |   | 20 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 10      |   | 20 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 20      |   | 20 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 30      |   | 20 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 40      |   | 20 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 21 50      |   | 20 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 00      |   | 21 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 10      |   | 21 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 20      |   | 21 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 30      |   | 21 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 40      |   | 21 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 22 50      |   | 21 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 00      |   | 22 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 10      |   | 22 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 20      |   | 22 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 30      |   | 22 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 40      |   | 22 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 23 50      |   | 22 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 00      |   | 23 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 10      |   | 23 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 20      |   | 23 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 30      |   | 23 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 40      |   | 23 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 24 50      |   | 23 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 00      |   | 24 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 10      |   | 24 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 20      |   | 24 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 30      |   | 24 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 40      |   | 24 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 25 50      |   | 24 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 00      |   | 25 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 10      |   | 25 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 20      |   | 25 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 30      |   | 25 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 40      |   | 25 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 26 50      |   | 25 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 00      |   | 26 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 10      |   | 26 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 20      |   | 26 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 30      |   | 26 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 40      |   | 26 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 27 50      |   | 26 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 00      |   | 27 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 10      |   | 27 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 20      |   | 27 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 30      |   | 27 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 40      |   | 27 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 28 50      |   | 27 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 00      |   | 28 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 10      |   | 28 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 20      |   | 28 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 30      |   | 28 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 40      |   | 28 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 29 50      |   | 28 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 00      |   | 29 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 10      |   | 29 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 20      |   | 29 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 30      |   | 29 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 40      |   | 29 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 30 50      |   | 29 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 00      |   | 30 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 10      |   | 30 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 20      |   | 30 20 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 30      |   | 30 30 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 40      |   | 30 40 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 31 50      |   | 30 50 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 32 00      |   | 31 00 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 32 10      |   | 31 10 | 11 15 |             | 10 15 | 4 15 | 10 15 |
| « S. Donato . . . . . | 32 20      |   | 31 20 | 11 15 |             | 10 15 | 4    |       |



# An Aspect of Mail to the Italian Zone in Crete

by John Davies

In volume XIV of *Fil-Italia*, pages 68 to 75, there is an article about CANEA, the Italian zone of Crete from 1897-1914. It includes illustrations of a number of handstamps used at the time. The picture postcard illustrated here is also from this period. It was sent from Neuchâtel in Switzerland, dated 14 February 1905 and addressed to Castelli Kissamo (now Kissamos) in Crete.

The postcard has two interesting features. Firstly, it bears an undated Italian handstamp applied on arrival which has not been recorded in the pages of *Fil-Italia*. Secondly, it also has, in Greek, the dated arrival handstamp of Canea showing quite clearly the date as 9 February 1905, and on the reverse the handstamp for Castelli Kissamo dated 10 February 1905.

These arrival dates in Greek are not errors. They result from the fact that the Julian Calendar was still operating in Greece. Here in Great Britain the Gregorian Calendar came into use in 1752 when the month of September lost 11 days jumping from Wednesday 2nd to Thursday 14th. At the same time, the first day of the year changed from 25 March to 1st January.

Greece was the last European country to adopt the Gregorian Calendar, not doing so until 1923 when Wednesday 15th February was followed by Thursday 1st March. Therefore, if members have covers or cards which appear to have arrived before they were posted, this might be the explanation.





# CONFERENCES ON LAKE MAGGIORE 1925 AND 1935

By Alan Becker

Two important conferences took place between the two World Wars on Lake Maggiore, at Locarno in 1925 and in 1935 at Stresa.

## THE LOCARNO SECURITY PACT CONFERENCE 1925

The Locarno Treaties were seven agreements negotiated at an international conference of representatives of Belgium, Czechoslovakia, France, Germany, Great Britain, Italy and Poland which was held from the 5th to the 16th of October 1925 at Locarno in conjunction with the Rhine Pact. It was formally signed in London on the 1st December.

It was also stated that Germany would never go to war with the other countries. German foreign minister Gustav Stresemann made his highest priority the restoration of German prestige and privileges as a leading European nation. France was very nervous about its security and Stresemann realized that France deeply desired a British guarantee of its post war borders but that London was reluctant. Stresemann came up with a plan whereby all sides would get what they wanted through a series of guarantees set out in a series of treaties.

British Foreign Minister Austen Chamberlain enthusiastically agreed and France agreed having realized that its occupation of the Ruhr had caused more financial and diplomatic damage than it was worth. The first treaty was the most critical one: a mutual guarantee of the frontiers of Belgium, France, and Germany which was guaranteed by Britain and Italy. The second and third treaties

called for arbitration between Germany and Belgium, and Germany and France, regarding future disputes. The fourth and fifth were similar arbitration treaties between Germany and Poland, and Germany and Czechoslovakia. Poland especially, and Czechoslovakia as well, felt threatened by the Locarno agreements and these treaties were

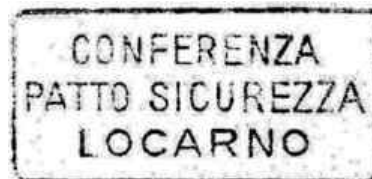


Fig. 1



Fig. 2

an attempt to reassure them.

The success of the Locarno agreements led to the admission of Germany to the League of Nations in September 1926, with a seat on its council as a permanent member. This was to lead to the renewed German claims to the free city of Danzig and Polish territories being approved by the League of Nations which also included the Polish Corridor and Upper Silesia. This was probably the first stage in the policy of appeasement.

An undated boxed postal cachet, 42 x 20 mm, was struck on mail from the conference from the 5th to the 16th October 1925, used in conjunction with the normal Locarno cds (fig.1), it is shown on post card of the 15th October (fig.2) to nearby Tegna.

### THE STRESA CONFERENCE 1935

A conference was held from the 11th to the 14th April 1935, at Stresa, to discuss Germany's violations of the Treaty of Versailles of 1919. The countries represented were Great Britain (R. MacDonald, prime minister, and J. Simon, foreign secretary), France (P. Flandin, prime minister, P. Laval, foreign minister, and A. Léger, secretary general of the French Foreign Office), and Italy (B. Mussolini, F. Suvich, undersecretary for foreign affairs, and P. Aloisi, chef de cabinet for the Foreign Ministry).

Germany's violations of the military clauses of the Treaty of Versailles were discussed; in March 1935 Hitler had announced a refusal to abide by the prohibition against the creation of an air force and then had taken steps to raise an army by conscription. The conference affirmed the Three Powers' support of the Locarno treaties of 1925, which guaranteed the inviolability of the Belgian-

German and Franco-German borders. Simon's announcement that Great Britain would oppose any sanctions against Germany undermined this declaration. During the conference, MacDonald and Simon "unofficially" gave Mussolini to understand that they would not oppose his aggressive designs on Ethiopia. This occurred soon after together with Mussolini's alliance with Hitler in 1935 of the Rome-Berlin Axis.

This conference marked a further stage in the policy of appeasement. A special 28 mm diameter cds (fig.3, shown in mid column) was struck on mail from the conference during the four days and is shown on an envelope (fig.4) sent express, 12th April 1935, to Copenhagen.

There is a short 2 minute Pathe newsreel of the delegates arriving for the conference by launch on the internet at <https://www.youtube.com/watch?v=t0Fuopo5G0w>



Fig. 4

## SUPPORT OUR SOCIETY AUCTIONS

Our quarterly auctions include over 800 lots with something for everyone!!



# Witch Hunt: Is this what you get when you preserve & enhance Italian Cultural Heritage?

By Danilo Bogoni

“Every cloud has a silver lining”, it would seem. This is the opinion of Giulio Filippo Bolaffi and, to some degree, that of noted lawyers Laura Solaro and Giuseppe Terrasi in their comments and published by *‘L’Arte del Francobollo’* (May 2017) about the judgment issued at the Turin Court House by Justice Roberto Arata who sentenced a well known Rivoli-based philatelic dealer, and in the process had the dealer’s stock confiscated. Moreover, in the same judgment it was stated that “the discarding procedure [of archival documents] does not legitimize the free trade of the discarded items, on the contrary the documents discarded as a result of the procedure must be destroyed”. The procedure of discarding archival documents is supposedly based on the fact that the documents have ceased to have juridical and/or administrative validity and that, at the same time, such documents are no longer considered of historical relevance. *Hopefully*, if they had historical relevance they would not be destroyed but kept for unlimited time.

The said judgment is based on the legislative decree no. 42 dated 22 January 2004 which sets out the principle that the documents belonging to a public authority [state, region, territorial agencies, public institutions, including those of the days before the country was unified as a nation] are “inalienable cultural assets”. Nevertheless the judgment seems to have overlooked the 11 October 2013 memorandum of directives in which the Minister of Cultural Heritage had finally cleared any doubt or misunderstanding of the 2004 decree. In fact the memorandum states that “...as regards to the covers addressed to public entities and utilized for the simple purpose of transmitting documents [they] cannot be deemed in a general way as being state property.”

Therefore, “covers with or without postage stamps are merely enveloping and protecting documents in transit to their destination which is the covers fundamental purpose; in this case the covers bear the address of a government agency

or authority, as well as the address of the sender. It has to be excluded that the notion of cover, for the said purposes, includes the documents inside the cover.”

As in past instances, some dating back to the 1970s, these types of development cause extreme concern among collectors and scholars. As customary Senator Carlo Giovanardi, president of the “Parliament’s Friends of Philately Club”, has intervened to clear up misconceptions and explain why archival items have legitimately ended up in the collectibles market. During his 2 May well



*Senator Carlo Giovanardi during his presentation to the Italian Senate on 2 May 2017 regarding the ongoing witch hunt victimizing philately*

documented and well articulated presentation to the Senate, Mr. Giovanardi reminded that as early as the inception of the Kingdom of Italy, through laws of the Italian State and instructional memoranda circulated by various ministries, tons of documents from public archives were discarded, these discards included tens of millions of covers, envelopes and wrappings deemed of no interest. Documents and covers from such massive rubbishing were either sent to pulping mills or given to the Red Cross -- the latter engaging in selling to private buyers as a result of very effective and widespread advertising indicating that proceeds would be used for charitable purposes and initiatives. (*Editor's note*: it is not commonly known that during World War One tons of discarded archival documents were pulped and soaked in combustible liquid to make billions of *scalda-rancios*, mess tin warmers, used by Italian soldiers at the front).

Although what was cited by Senator Giovanardi is truthful and well-documented there still remain Superintendencies of Cultural Heritage set in their belief that “all that in the last centuries is addressed to municipal and provincial authorities and to tribunals and parishes is state property”; such a stance engenders criminal charges and seizures of allegedly illegally owned material,

Cultural Heritage has confiscated 10,000 letters based on the fact that despite being over 50 years old, even though being part of those covers and cards sent by soldiers of the First and Second World Wars to their families and dear ones to the tune of a grand-total of five to six billion letters and postcards they do have a historic interest. The owner has been convicted, unfortunately he

“

*I make an appeal to the Government. They [collectors] will be only one million people, but keep them. They saved the cultural history of our country. They have written hundreds of books on our history. There are institutions, such as the Institute of Postal Historical Studies of Prato, where they researched and wrote wonderful things on postal history. They have saved and maintained in this country, a heritage which the State would hold in the basement for it to be eaten by the mice. Because this would be the end of these tons of paper.”*

Senator Carlo Giovanardi

either because of incitement or because acquired by incautious purchase. This situation may affect all individuals who own a few items from among the tens of millions of postal documents that have been legitimately acquired (items priced at 2, 4 or 10 euros) during the last 150 years by collectors and/or by their ancestors at the flea markets, auctions, during stamp shows etc.”

So much so, the Cosenza Superintendency of

them? Each year Italy spends 19million euros to rent space to store millions of documents. Actually they are in warehouses because no one has the financial resources, not even to manage the best things”.

“Meanwhile the chase for one or two insignificant, inconsequential covers continues. This approach requires intervention and vigilance of “police, magistrates and of all the archives for the purpose

accepted a bargain deal so the judgment became final. Do you know where those boxes are now? Let Mr. Giovanardi tell his colleagues and all of us: “They are in the basements; some we do not know where. Where do you think these items will end up? Where these millions of papers are? Who got the money to archive

4 LA DOMENICA DEL CORRIERE

### A CHI LAVORA PER I COMBATTENTI

## Il miglior modo per preparare lo scalda-rancio.

L'utilità dello scalda-rancio si manifesta sempre più grande. La produzione di esso è intensificata dai vari Comitati, che se ne occupano; le richieste da parte dei combattenti sono sempre in aumento; da per tutto si cerca di preparare il maggior numero di quei preziosi rotolini. È utile quindi far conoscere in che modo un benemerito cittadino, il signor Vittorio Ferrari di

fàcite, specialmente oggi, rimpiazzare le lame, per cui molti si rifiutano di eseguire il lavoro anche a pagamento.

« Ho creduto quindi di studiare il problema, e parendomi di averlo risolto felicemente, credo doveroso comunicare la soluzione a chi si interessa della confezione.

« L'esperimento fatto da me è riuscito soddisfacentissimo sotto ogni rapporto. In una giornata di lavoro si ottiene una tagliatura che va da 100 a 120 mila scalda-rancio, mentre con l'altro sistema si raggiunge a mala pena i 12 mila.

III. Per rendere poi il tubo pieno resistente e compatto, occorre introdurre altri rotoli; a questa seconda operazione si procede introducendo nell'interstizio fra rotolo e rotolo (in principio con semplice sforzo della mano) un cuneo di legno duro a punta della lunghezza di cm. 50 e della circonferenza di cm. 8. — IV. Appena estratto il cuneo, si introduce nello spazio che lascia, un nuovo rotolo. — V. Quando la massa è divenuta compatta, tanto per l'introduzione del cuneo, come per i rotoli, occorre servirsi del martello. Gli ultimi rotoli, s'intende,

vantaggio che sulla superficie sgata resta una certa peluria che facilita l'accensione dello scalda-rancio. — VII. Allorché la tranciatura è arrivata ai due terzi del tronco, per evitare pericoli sarà bene sgagare il resto con l'ordigno a T il quale avrà essere munito di punte di un centimetro di sporgenza, e non più.

S. II. — I tubi possono essere di diverse dimensioni, da 25 cm. di circonferenza, sino ad un metro; quest'ultima misura però non è consigliabile data la grande facilità con

Milano ha risolto il problema di semplificare e quindi di aumentare la produzione dello scalda-rancio.

Recentemente il signor Ferrari scriveva:

« Oggi nella confezione dello scalda-rancio incontra un grave inconveniente, che al posto di aumentare la produzione, rischia di diminuirla. Le tagliature usuali da carbonio si guastano prestissimo, e non è così.

Ed ecco ora il procedimento nuovo trovato dal signor Ferrari:

I. Si preparano dei tubi di 50-52 cm. di circonferenza per 30 cm. di altezza, con carta forte da pacchi in doppio, bene incollata per tutta la superficie, perché acquista la necessaria resistenza. — II. S'introducono in ogni tubo i rotoli di giornali, cercando che tutti siano bene a piombo. Tale prima introduzione è fatta a mano. —

goveranno essere presi tra quelli riusciti più dritti, perché hanno maggior resistenza. Per estrarre più facilmente il cuneo occorre farlo girare su sé stesso; gli è perciò che la parte superiore è munita di due o tre luchi, in uno dei quali s'introduce un ferro od un forte chiodo che ne facilita la rotazione. — VI. Ad operazione finita si otterrà un cilindro quasi di durezza lignea e tale necessaria durezza ne permette la tranciatura a mezzo di una sega-nastro. Questo mezzo oltre ad essere sollecito, ha l'altro

la quale si riscalda la sega-nastro. Il primo esperimento fu fatto su di un piccolo cilindro di 25 cm. di circonferenza, che permise di raggiungere un quantitativo da 100 a 120 mila scalda-rancio al giorno. Ora l'ultima prova fatta, e che risulta la migliore, si basa sul tubo di 50-52 cm. di circonferenza, il quale contiene 60 rotoli; la sega-nastro taglia da 8 a 10 fette al minuto, e dà in una giornata di 10 ore di lavoro un quantitativo che va da 200 a 240 mila scalda-rancio.

Article published by the most popular weekly “La Domenica del Corriere” during World War One showing how to make “scalda-rancios”; at the time tons of discarded archival documents were pulped and soaked in combustible liquid to make billions of mess tin warmers used by Italian soldiers at the front



of stopping the love for a most popular hobby that attracts millions of people". The Modenese parliamentarian did not miss the opportunity to explicitly address the Minister of Cultural Heritage, Dario Franceschini urging his intervention to avoid "searches and seizures as well as criminal proceedings which, based on the judgment passed in Turin could affect anyone owning a collection of postal history". Mr. Giovanardi lamented that due to this judgment "collectors are burdened to produce evidence for every single letter they own of its provenance be it from father, grand-father or a certificate that would prove that it came from a discard process. In Italy, we have meager resources to strengthen and enhance the value of the greatest artistic and cultural heritage in the world, but we mobilise superintendencies, police, magistrates to fill the basements with tons and tons of paper destined to rot, while we bring to its knees a market of tens of auction firms, hundreds of dealers, thousands of stamp clubs and thousands of collectors whose love and competence have historically saved from pulping documents priced at a few euros that have therefore been saved preserved with great care and diligence".

In reference to the often quoted Turin judgment, Giulio Filippo Bolaffi indicates that there is a positive aspect in that "it finally has started a process that will lead to a new judgment. If in fact

the judge has accepted the thesis submitted by the prosecution - [based on] the punctilious views of the Archives Superintendency official on duty - ... by virtue of the statute of limitations, all the charges made that would affect our collectors have lapsed... " The appeal will be examined by the Appeals Court bench judges with greater attention to all the details including those specifically affecting the collectors world; the judges will also be able to spot the arbitrary stance of some official of the Archives Superintendencies and this may well lead to a different judgment which will pave the way to legislation that will restore confidence in the collectors world.

According to Solaro and Terrasi the philatelic market is in itself a juridical asset that deserves protection; in fact, it is hoped that the decision that will be taken by the Court of Appeals will do justice to an undeservedly perturbed market. It must be noted that while there are few sentences and frequent seizures, here and there there are also complete acquittals.

[Editor's note: as of press time we learn that on 18 July the Ministry of Cultural Heritage in Rome will host a meeting with leaders of organized philately (trade and philatelic societies), including the members of the Guild of Philatelic Journalists & Writers. The meeting will focus on the subject of allegations of illegal appropriation of state's property.]



# Society's week-end at Kenilworth 4 to 6 May

24 members and partners enjoyed an informative and relaxing weekend at the Holiday Inn. The displays were of the usual high quality and the facilities and service at the hotel was excellent. Members gathered on the evening of the 4th for dinner in a private room, the date coincided with Susan Chislett's 70th birthday. Richard Harlow led the toast by thanking Susan for her help over the years in dealing with the flights and her later efforts in taking over the organisation of the Italy trips.

The celebration cake and prosecco rounded off and excellent start to the weekend.

The displays on the 5th

- Italian Aviation Alan Becker
- 17th Century heavy letters between Italian States & France Peter Maybury
- A Miscellany Richard Harlow
- Austro-Italian Treaty Mail Keith Brandon
- Italian POW's in the Middle East David Trapnell
- Vatican Items that should not be seen on a cover Peter Rayner

- Lake Mail Grahame Lindsey
- The use of Commemorative stamps in the Aegean Paul Woodness

In the evening 5 members entered 9 sheet displays for the **Richard Harlow Trophy**. The judging was completed by Richard Farman who commented on the superb entries and difficult decision. The award went to Keith Brandon for his entry "Austrian Lloyd Ship Mail between Venice and Trieste"

The displays on the 6th

- Postal Identity Cards Andy Harris
- Sardinia to Italy Allan Boyce
- Italian Offices in Turkey Bash Orhan
- Napoleonic Prisoners of War Richard Farman
- Lake Maggiore a tourist view Paul Woodness
- Italy to and from France by Merchant Steamer Peter Maybury

Alison Woodness took the ladies to Leamington Spa and the Pump Rooms on the Friday and to the National Trust properties at Baddesley Clinton & Packwood House on Saturday







RICHARD FARMAN



RICHARD HARLOW



SUSAN CHISLETT

## SOME AMAZING RESULTS AT BOLAFFI'S AUCTION: 20-21 APRIL

Realization's Grand-Total € 2,150,000 (commissions included)

International stamps confirm the positive trend: the top item being a rare canceled pair of Sierra Leone revenue stamps (Lot 4139), awarded at 91,500 euros (with commission), exceeding more than three times the starting price



Lot 3049: TRIESTE A - 1947-1954 FDCs and Postal History collection in 27 Bolaffi albums. Starting price 4,500 euros, sold for 15,000 euros (commission not included)



2162

Lot 2162: ITALY - 1933 Balbo's Mass Flight to North America - Triptych without overprint (Bolaffi Certificate) starting price 10,000 euros, sold for 13,500 euros (commission not included)



2099

Lot 2099: ITALY - 1930, Royal Wedding Prince Umberto and Princess Maria José of Belgium; originally printed for the Colonies but not overprinted, Diena Certificate, starting price 20,000 euros, sold for 22,000 euros (commission not included)

## ON THE BOOKSHELF

**Compendium of the History of the Posts in Italy from Antiquity to the Third Millennium** by Giorgio Migliavacca, Italy: published by C.I.F.O. - Associazione dei Collezionisti Italiani di Francobolli Ordinari, 2017. In English, hardbound, 29 x 21 cm, 256 (A4) pages, color illustrated throughout including maps. Available from the publisher, C.I.F.O., Via Serafino Balestra 6, 22100 Como, Italy, [segreteria@cifo.eu](mailto:segreteria@cifo.eu), [www.cifo.eu](http://www.cifo.eu). Also available from [virginstamps.com](http://virginstamps.com) [[issun@candwbvi.net](mailto:issun@candwbvi.net)]

This book was published last year in an Italian version, but now it becomes available to a worldwide audience in a revised and expanded English edition. The title in itself is a tall order: if I examine how the author's intention to provide a guide to roughly 2000 years of history of the posts in Italy, became reality, then, I must admit that it was a huge task successfully carried out. The evaluation of the treatment can indeed allow no compromise. The author's curriculum as writer, his fifty years activity and scholarship as postal historian are an important incentive when considering the acquisition of this book.

The book opens with a very informative and useful preface by Clemente Fedele, a highly esteemed Italian postal historian; this is followed by a comparative table listing, in three columns, the events of history, postal history and economy which provides a truly interesting birdseye view and reminds us that postal history developments are deeply rooted into history, economy and, let me say, sociology and social science. This timeline is the ultimate introduction to the ensuing 218 pages where the author's idea of a compendium finally takes shape and develops: Migliavacca arranges the topics in concise chapters focusing on the steps of the evolution of the mail system in Italy, starting from the Roman Empire to arrive to our times and age. Of course, what happened in Italy from the postal history point of view did affect also neighboring countries, especially if one considers the Middle Ages and the modern era when a more organized

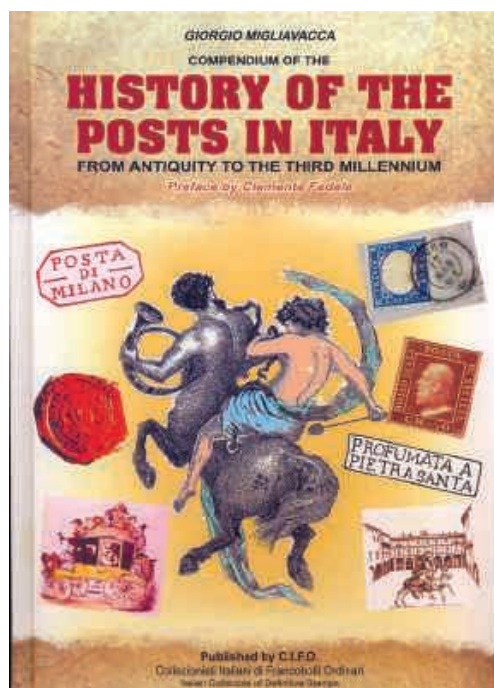
mail system was established.

At this point readers may begin to legitimately doubt whether it is possible to concisely discuss the history of the posts of a major country like Italy in 218 pages. The definitive answer is yes! That activity could not be as easy as one believes, especially when dealing with topics and periods nowadays well studied and documented. Yet Migliavacca can do that quite well, in my opinion beyond any expectation: he tackles and overcomes both the lack of information and the possibility to fall into a superficial factual knowledge and generalizations. He reaches the perfect equilibrium, the result being a well-balanced and detailed overview, rewarding both the beginner and the scholar and academicians.

A work of this caliber could not dispense with a thorough bibliography: of course, the Compendium provides it in five dense pages at the end of the book. All the main sources, especially Italian one, are reported: books, periodicals, websites, archives. This list represents the blueprint of the perfect library of a postal historian dealing with Italy and, to a good extent, Europe. A useful as well as detailed and long index concludes the book. But let us come back to the contents: I wanted to count the chapters to give readers an idea of the magnitude of the work: they are 127(!), without considering preface, timeline, bibliography, index and so on. Simply astonishing, as one thinks they represent and tell the steps the mail system in Italy had gone through to arrive finally at the third millennium.

And the author did not deal only with known events, but he chose to report unknown or unpublished aspects, some of them being curious like the story of the mythical Don Giovanni or the highway robbery suffered by the composer Claudio Monteverdi while travelling on the mail coach from Mantua to Venice. A generous quota of previously unpublished information can be found in this book; in fact, the author has culled precious details from thousands of documents in Italian and Spanish archives and is now sharing it with his readers.

The publisher, too, deserves praise: C.I.F.O. is a very active national philatelic society that for some years has been investing more and more time and efforts in the publishing high quality books





spanning not only modern philately and postal history (as it should be according to the name of the society) but also wider subjects widening its horizon to reach even an international readership.

The book is lavishly illustrated and is sold at a price that is really a bargain: I want to warmly recommend it to all postal historians studying the Italian area and I wish to congratulate the author for his endeavor as captivating and as hazardous as it might have been. The author is right in admitting that no one has ever attempted to write a book of this kind because of the magnitude, liabilities and risks involved. There is no doubt in my mind that whether you are a researcher, an academician, a historian, or a postal historian this Compendium represents the keystone of the subject matter. Keep in mind that this is a limited edition and chances of it being reprinted are very slim.

*Reviewed by Luca Lavagnino*

**Storia della Navigazione a Vapore e dei Servizi Postali sul Mediterraneo, Vol. III, 1840-1850** [Postal History of Mail Steamers of the Mediterranean - Vol. III (1840-1850)] by Alessandro Arseni, published 2017, perfect bound, 253 (A4) pages, in Italian, colour illustrations throughout including maps and charts, timetables, contemporary documents and regulations. Available from the publisher: The Postal Gazette; [info@thepostalgazette.com](mailto:info@thepostalgazette.com); and from [virginstamps.com](http://virginstamps.com) ([issun@candwbvi.net](mailto:issun@candwbvi.net)).

The Third Volume of this series on the Postal History of Mail Steamers operating in the Mediterranean, 1840-1850, focuses on the history of the steamships of the Kingdom of Sardinia (Sardinian States) and the line connecting Genoa to Cagliari, the capital of the island of Sardinia. It also has specific and well researched chapters on French steamers and mail conveyance by mail steamers to Algeria; the Spanish lines; and the English steamships calling at Italian ports. The chapter dealing with Trieste's experimental line from 1845 to 1847 facilitating conveyance of mail to and from India is of particular relevance to scholars of intercontinental mail; furthermore the chapter dealing with the misfortune of the "Polluce" and "Mongibello" narrates in great

detail the first tragedy of two Italian steamers.

This volume completes the study of the conveyance of mail by steamships from its inception to 1850 which can be considered the most complex part of this research on a pioneer service that changed the role and interactions of the various European postal administrations

Arseni delves into the hesitations of the government of the Kingdom of the Two Sicilies in giving carte blanche to entrepreneurs wishing to expand the sea routes of their steamships instead of choosing full control of a fleet owned by the Kingdom.

The Kingdom of Sardinia was more progressive in its approach to this type of developments; in fact, before Raffaele Rubattino came on the scene, nobody had ever attempted to compete with the Navy of the Kingdom of Sardinia. Politically active and gifted with business acumen Rubattino wrote a booklet that demonstrated that he could cut in half the costs of servicing the Genoa-Cagliari route linking the Sardinian States with the island after which the Kingdom was named; moreover, his fleet could offer regular and reliable service for transporting merchandise, mail and passengers. With the considerable political assistance of a big mover and shaker like Count Cavour, the architect of Italian unification, Rubattino secured the Genoa-Cagliari contract - an early step in his fast upward mobility. This was in line with what Naples did when the Bourbon King gave Florio a similar contract for Sicily. By mid-century, Rubattino chose to expand his interests to connecting northern

Italy with Tunisia, Egypt, South America and ultimately the Far East, all of which paved the way to the Rubattino-Florio maritime services mega-merger in 1881 giving birth to the Navigazione Generale Italiana. The role of the Papal States regarding steamship navigation was rather marginal and their entire postal machinery was to all effects truly antiquated.

As the author points out, during the 1800s the Industrial Revolution contributed great discoveries in the fields of mechanics, engineering, physics, science as well as technology in general. This remarkable progress resulted in faster speed, in many cases with

transit times halved. At this juncture the role of the postal service in socio-geo-economic matters reached new heights and greater prominence in



the Mediterranean and globally too.

The Englishmen Livingston and Stanley embarked on their explorations of Africa and John Franklin ventured in uncharted waters to find the Northwest Passage. As for postal conveyance in the Mediterranean, in August 1846, Great Britain announced the opening of a steamship service along the Italian coast; unfortunately, epidemics and cholera ravaged the peninsula from 1848 to 1850 and this influenced the withdrawal of the British service.

The research carried out to complete this volume involves the gathering of 23,000 dates, 480 notes, 26 ordinances and laws and the detailed description of 100 letters. All of this is now available to you. The Arseni trilogy is going to be essential for decades to come and cannot be overlooked; what can be learned from these volumes will shed so much light on the mail transported by steamships to place them into the right context like never before, and to decypher the fascinating stories behind them: a true joy for both the collector and the scholar. Not to be missed.

*Reviewed by Giorgio Migliavacca*

**INTERITALIA, Manuale Catalogo Specializzato degli Interi Postali dell'area italiana [Italian Postal Stationery Specialized Catalogue]** by Franco Filanci, Carlo Sopracordevole, and Domenico Tagliente. Published 2016 by Laser Invest, Mantova, Italy. Perfect bound 6 1/2" x 9 1/2" card cover, dust jacket, 416 pages, well over 1500 colour illustrations, including maps. Available from: [virginstamps.com](http://virginstamps.com); [issun@candwbvi.net](mailto:issun@candwbvi.net).

Since we last reviewed this catalogue of Italian area postal stationery in 2000 the number of pages alone has gone from 256 to 416, and the illustrations, now in brilliant colours, have gone up proportionately. In the meantime there has been a 2011 edition that marked the giant leap to more pages and full colour; Domenico Tagliente is now one of the authors while, most unfortunately in Summer 2015, Carlo Sopracordevole has returned to his Maker. His input as editor was not only remarkable but also invaluable, he will be sadly missed.

The first catalogue entirely devoted to postal stationery of the Italian area was compiled by Poggio Poggi earlier last century; a new and expanded edition of his work was finally published in Genoa in 1926 by La Rivista Filatelica d'Italia - the magazine that had serialized his listings. It consisted of no less than 239 pages and was titled, Catalogo Generale degli Interi d'Italia. The work



proved both useful and successful and new editions were published for a few years. Then, in the post World War II years, Luigi Pértile revitalized the postal stationery collecting specialization.

In due course, Pértile became a household name in Italian philatelic circles, very much like Bolaffi, Sassone and Diena. In the early 1960s Luigi Pértile (1906-1989) - a Verona-based contractor with a penchant for the unusual - decided to venture into collecting postal stationery of the Italian area. At the time the stamp market was struggling to recover from a severe crisis caused by unscrupulous speculators who had invaded the world of philately with massive amounts of cash. In 1964 and early 1965 stamp prices went through the roof, but eventually they came down and there they stayed for almost a generation. Man never learns certain lessons and at the beginning of this century history repeated itself.

Back in the mid-90s, collectors began visiting other facets of the hobby such as postal history, military mail, thematics and the like. Postal stationery collecting had its heyday in the early part of the 1900s, but in the 1960s very few were interested in it. Pértile started with serialized articles in major stamp magazines (including the much revered Notiziario ASIF) and in 1970 proceeded to launch a study group known as the



Unione Filatelisti Interofili (UFI for short, Postal Stationery Collectors' Club). In February 1972 P rtile published the first edition of his specialized catalogue of Italian postal stationery. It was sold out in no time and a second edition was published in 1977, followed by an expanded version in 1982. By then, even among specialists worldwide, the name P rtile had become synonymous with Italian postal stationery. Following P rtile's untimely death in 1989, Franco Filanci and Carlo Sopracordevole - two staunch aficionados of postal stationery - became the catalogue's editors. They were young, energetic and very knowledgeable. They were lucky too - as they found a publisher willing to distribute the catalogue free of charge to further promote interest in the specialty. In the process, the catalogue was re-named *Il Nuovo P rtile* and was divided into three volumes: volume one included Italy and States; volume two, Occupied Territories and Annexations, Fiume, Trieste, Italian POs Abroad, Colonies and Dominions, occupations of Corfu, Montenegro and Ionian Islands, as well as listings for San Marino, Vatican, and the Sovereign Military Order of Malta; and volume three, postal stationery for the armed forces.

During the last fifty years the number of postal stationery collectors has increased tremendously, to the point that in Italy there are stamp auction houses holding regular sales featuring several hundred lots of postal stationery, and since the late 1980s another publisher producing his own catalogue and regular price lists and newsletters has come on the scene, and - as expected - all the major stamp catalogues now have a respectable section devoted to postal stationery. In the meantime *Il Nuovo P rtile* went from strength to strength with the addition of more detailed technical information, more illustrations, and listings and prices that kept a keen eye on the postal history aspect of the specialty.

Since the 1999 edition *Interitalia* has benefitted from several improvements such as a better layout, added footnotes and a larger number of illustrations. But Filanci and Sopracordevole went the extra mile by convincing this writer to translate relevant sections into English, the purpose being the increased popularity of the specialty on the world market in the wake of the switch of the Lira to the Euro currency.

The new edition expanded its listings to the Venetian AQs letter-sheets of the 1600s. Collectors had become aware of the existence of AQs in the early 1950s following Giorgio dal Gian's publication of his catalogue on postmarks and AQs of the Republic of Venice (*I timbri postali ed i tagli delli soldi 4 per lettera della Repubblica di Venezia*, published in Venice, 1950). The AQs never

raised great enthusiasm among collectors but it is worth mentioning them to the vast number of collectors who are unaware of their existence and significance.

These letter-sheets remained in use for almost two-hundred years, between 1608 and the fall of the Venetian Republic in 1797. A 4 pence levy was collected for each of them and the revenue from their sale was allotted to the Magistrate of Waters, whence the heading AQe used for this type of stationery. Funds were then used for dredging and land reclaiming projects of the Brenta, Muson and Bottenigo Rivers.

Charts of Italian postal rates between 1874 and 2000 are placed at the beginning of the catalogue to impart clarity to the subject matter. This is followed by listings for the Cavallini of the Kingdom of Sardinia and the stationery issued by Austria in the 1860s for its territories in the Venetian region. The catalogue then proceeds with listings of post cards, envelopes, lettercards and letter-sheets, aerogrammes etc.

Many Italian postal stationery items have features that make them particularly appealing to the thematic collector. They include post cards with commercial or propaganda mini-display advertisements and post cards with pictures on the address side. The heavy demand by philatelists who want to spice-up their collections with the unusual and the esoteric has caused price increases. Other departments have shown routine or moderate increases but the market for this type of material is - generally speaking - better off than the strictly philatelic one. The prices given in this volume are realistic and remain a good basis for buy and sell transactions; unfortunately the same could not be said for stamp catalogues where lots of difficult to find items are underpriced and so-called rarities are overpriced to an extreme. *Interitalia's* approach has proven its worth especially during the complex times we are living in, times that have accentuated the frailties of certain philatelic trends.

The specialized listings and detailed descriptions include the following areas: Italian States, Italy proper, Trento, Trieste, Dalmatia, the Aegean Islands, Venezia Giulia, Lubiana and the Dalmatian provinces occupied in 1941, the Italian Post Offices Abroad (Albania, Epirus, Turkey, China, Egypt, Crete, Tripolitania, Tunisia), all the Italian Colonies, Albania 1939-1943, Corfu 1943, Montenegro 1941-1943, San Marino, Vatican City, Sovereign Military Order of Malta, Armed Forces postcards and lettersheets the expeditionary force in Albania (1939), Italo Ethiopian War 1935-7, Italo Turkish War and Libyan operations 1911-1932, War in Spain (1937-1938), World War I and World

War II, Air letters, International Reply Coupons, Parcel post dispatch cards, Postal money orders cards, Postal Savings certificates, postcards with advertisements, private essays, private overprints, slot machine cards, Social Republic postal stationery, Stamped-to-order cards, Stationery cut-outs and much more.

The retail price of this third edition of the Interitalia catalogue has been kept very low and it would be a good idea for specialists, thematic collectors and those who collect the Italian area to get a copy of this well produced and highly informative publication.

*Reviewed by Giorgio Migliavacca*

**La Disinfezione delle lettere in Toscana nel periodo Napoleonico** [The Disinfection of mail in Tuscany during the Napoleonic era] by Alberto Càroli, In Italian, published 2017 by ASPOT, saddle stitched, 48 6" x 8 1/4" pages, colour illustrations throughout. Available from A.S.Po.T., via Cavour 47, 50053 Empoli, e-mail: avv.papanti@yahoo.it



Each year the Association for the Study of the Postal History of Tuscany (ASPOT) organizes a major stamp exhibition that attracts visitors from all over Italy and even from abroad. The successful event has a long-lasting effect because since its inception, quite a few years back, ASPOT publishes a special booklet in conjunction with the show.

It must be pointed out that this booklet is not the usual printed programme with a few articles and lots of advertisements and from what we

observed through the years this remains the policy. These booklets are not to be tossed away because they are monographs on specific topics like the one under examination. The reader needs only to leaf through it to appreciate that it is a work of love that makes available a substantial amount of valuable research.

This year the annual booklet editor and author, Alberto Càroli, has outdone himself presenting us a well researched, lavishly produced, highly informative monograph that goes to fill many gaps of both history and postal history. Even though such scholarship may seem intimidating to a few it is most welcome by the multitude.

This precious work opens with an overview of Tuscany and its territory and health measures and epidemics in Tuscany during the early years of the 1800s. Significant outbreaks of typhus fever, contagious ophthalmia, yellow fever, smallpox, intermittent fever and dysentery took place during the years from 1800 to 1813, some affecting certain areas of Tuscany more than others. The more serious outbreaks were those of ophthalmia (1801) and yellow fever (1804-1805). The latter is discussed in great detail as it had a great impact on Leghorn, the number one port of Tuscany. Many lives were lost and serious measures were introduced to contain the disease; commerce and trade suffered a major blow and mail and travellers using postal stations were subjected to strict regulations; although disinfected the letters of those troubled times were received by the addressees with great apprehension and repulsion.

A chapter is also devoted to the effects of the 1804 yellow fever outside Tuscany; sure enough, borders were sealed and ad hoc measures and restrictions were introduced in Genoa, the Republic of Lucca, the Papal States, Bologna, and Milan, to name a few.

The next chapter is equally absorbing as it discusses the portentous archival find of a correspondence (1806-1808) from Constantinople to Florence. Maritime mail from the colonies (1809-1813) is next, followed by a chapter on plague at Constantinople and Malta.

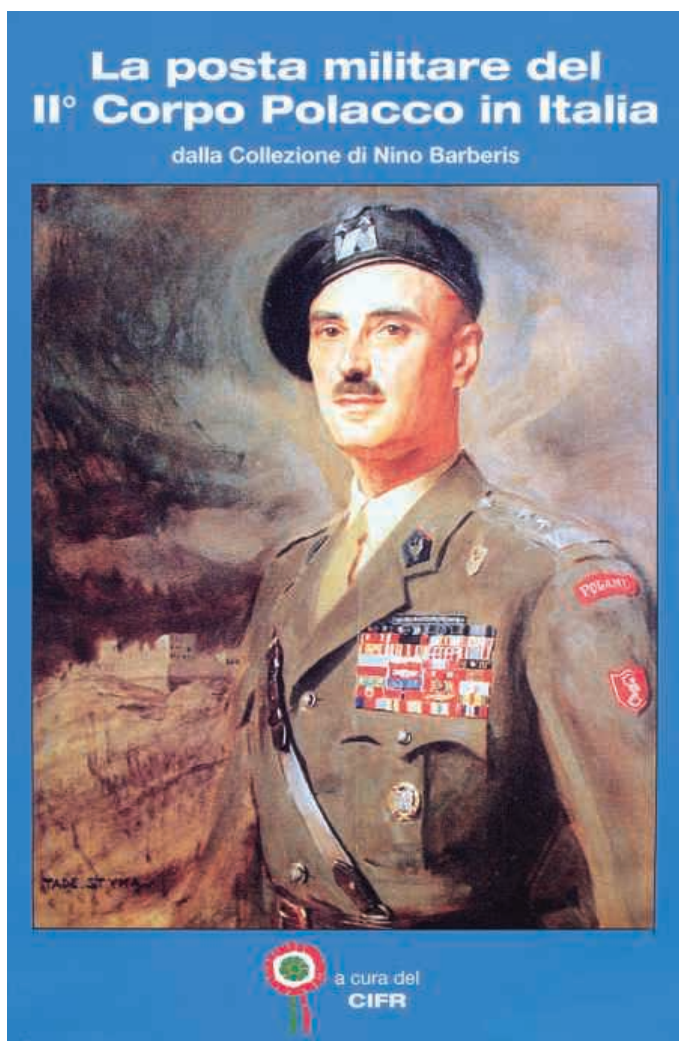
Needless to say the disinfection of mail and the use of specific handstamps is discussed to an unprecedented and well documented extent. The monograph ends with a truly comprehensive bibliography.

Congratulations is in order for Caroli and ASPOT; this is important research presented in a scholarly style, yet very readable and interesting. This monograph confirms that good things come in small packets and sometime booklets are more important than huge tomes.

*Reviewed by Giorgio Migliavacca*



**La Posta Militare del II° Corpo Polacco in Italia** dalla Collezione di Nino Barberis [The Field Post Office of the Second Polish Corps in Italy, from the Collection formed by Nino Barberis], edited by CIFR (Centro Italiano Filatelia Resistenza), 2017, in Italian, 510 6¼" x 9½" pages, colour illustrations throughout, perfect bound, available from CIFR (info@cifr.it)



It is no hyperbole when we say that Nino Barberis belongs to the philatelic Olympus, he was an iconic figure of post World War II Italian philately; his fame was in great part due to his many articles and to being the godfather of Thematic Philately and of Meter Marks Collecting. He knew the art of personable touch, he was jovial, down to earth and willing to help. Nino also played a pivotal role in persuading the new generations to get involved in philately. Needless to say, Nino was a very talented collector and among his many collections the one devoted to the Second Polish Corps in Italy during World War II has received accolades and top honours at national and international levels between 1964 and 1967. He departed this life in

2015 at the good old age of 97; we corresponded via snail mail on a regular basis and since he sent me covers by registered mail he went personally to the post office to post the packet and get a receipt. The last such packet was received a couple months before his untimely departure.

He started the Polish Corps collection in 1950 and rapidly made progress thanks to the friendship Barberis developed with the high ranking members of the Second Corps, including General Władysław Albert Anders.

Originally, Anders commanded the Cavalry Brigade; after the collapse of the Polish Northern Front the brigade withdrew towards Warsaw, and also fought heavily in battles against the Germans. around Minsk Mazowiecki and in the second phase of the Battle of Tomaszów Lubelski. He was captured on 29 September, after being wounded twice. He was jailed in Lwów and subsequently transferred to a prison in Moscow where he was interrogated, tortured and unsuccessfully urged to join the Russian Army.

After the launch of Operation Barbarossa Anders was released by the Soviets with the aim of forming a Polish Army to fight against the Germans alongside the Red Army. Continued friction with the Soviets led to the eventual exodus via the Persian Corridor into Iran, Iraq and Palestine. Here, Anders formed and led the Second Polish Corps.

The Corps became a major tactical and operational unit of the Polish Armed Forces in the West. Most importantly, Anders commanded the Corps throughout the Italian Campaign, capturing Monte Cassino on 18 May 1944, later fighting on the Gothic Line at Piedimonte, Ancona and finally Bologna; but at the end of the conflict the tragic events in Poland and the new political situation prevented the majority of fighters from returning home, so that the last troops left Italy only in November 1946. During those three years the Second Polish Corps had their field post offices - thirty by the end of 1945 - which used, when necessary, British, US, Canadian or Italian stamps and postal stationery. In 1945 some stamp dealers utilized the Novissima Printing Shop in Rome to print a series of stamps denominated in Polish currency that should have been used by the Polish military post offices, this did not materialize because of the strong opposition of the allied authorities. Neither was more successful a second series, with the value in lire and charity surcharges, that the dealers themselves had commissioned to the Italian Government Printing Works in Rome, the Poligrafico: these stamps had some postal use, but both issues have a checkered philatelic reputation.

Few collectors know that the Polish troops in Italy

used airgraphs and even designed and apparently produced their own in limited quantities which makes them genuine rarities. V-mail was also utilized.

It warms the readers hearts to see that 460 pages of this book consist of colour scans of the Barberis collection, for the first time available in its entirety to the public since it was never exhibited as complete as this. It remains a testament to what can be accomplished in philately, and it is a source of information not available elsewhere. Although Barberis wrote a few good articles on the stamps and postal history of the Second Polish Corps in Italy, he never succeeded in writing a book on it, not because of lack of will but because he played such an active role in organized philately and as a stamp writer that he never found time to complete such a massive project despite his unrivaled knowledge and the humongous collection he formed. It is nice to see that his most loved collection is now preserved in its integral version in this volume.

*Reviewed by Giorgio Migliavacca*

**Gli eroi dimenticati - Gli Internati Militari Italiani nei Campi Tedeschi 1943-1945** [The forgotten heroes, the Italian Military Internees in the German Camps 1943-1945], in Italian by Gianni Giannocolo, 2015, 262 6¼" x 9½" pages, hundreds of black and white illustrations. Available from [virginstamps.com](http://virginstamps.com) (e-mail: [issun@candwbvi.net](mailto:issun@candwbvi.net))

Collectors of World War II material may encounter, from time to time, covers or cards from Italian servicemen showing a Feldpost return address and related hand-stamps and censor marks. Such mail originates from Italy, Germany, Albania, Yugoslavia, Greece, Ionian Islands, Aegean Islands, Crete, France, Germany and German occupied areas. This material has a complex story to tell and an equally involving postal history. On 8 September 1943 Italy announced that it had signed an armistice with the Allies; this was nothing new to Hitler who had been suspecting betrayal for quite some time and was ready to react swiftly and vigorously. During the weeks that followed the fateful announcement, the Italian army was put through the wringer and 522,000 men were captured by the Germans, 60,000 had joined partisan formations in Greece, Albania

and Yugoslavia, countless numbers had managed to either go home to hide or to become partisans in Italy, and tens of thousands joined the Germans. Mussolini, who had in the meantime established his puppet republic, was in disagreement with Hitler about the utilization of captured servicemen. The fascist leader had hoped to form a new army, but Hitler was determined to use the Italian captives as labor in order to send more Germans to the front. By 1944 the German army had recruited 100,000 Italians; furthermore there were 10,000 in their navy, 90,000 - mostly flak gunners - in their air force, and 105,000 in the SS as guards and sentries. It is estimated that about 665,000 Italians were still taking part in the axis war effort, but it must be added that for many of them there was little or no choice. The fate of those who did not accept German coercion was tragic; they were sent to "punishment camps" run by the Gestapo and SS. But this is another story altogether.

To circumvent the Geneva Convention on prisoner of war handling, Germany had resorted to a clever trick of calling the captured Italians "military internees", and by simply playing with terminology the Germans were able to dispose of the "Italian Military Internees" (I.M.I.) as they pleased. When things got worse for Germany, drastic decisions were taken and in July 1944 alone, some 80,000 IMIs saw their status change overnight to that of artillery personnel. The figures involved are mind-boggling and suffice it to say that some historian has indicated that Germany had rounded slightly over one million Italian servicemen (roughly 65% of the Italian armed forces), of these some 803,000 were labeled as IMIs.

This book is remarkable in many ways. For example, those familiar with the intricacies of researching German Feldposts know pretty well that the existing literature does not provide all the answers and therefore original research is a must, especially in a specialized area as the one chosen by Giannocolo. To have been able to assign clear locations to Feldposts used by Italian collaborators and volunteers is something truly impressive. The handling of mail, censorship, and the role of the International Red Cross are dealt with in great detail and there is a lot of new information that can benefit both the newcomer and the specialist.

I recommend this book to all those who collect military and/or prisoner of war mail. This book has clear illustrations and lots of valuable information that can be easily extracted even by readers who are not fluent with the Italian language.

*Reviewed by Giorgio Migliavacca*





# New Issues

ITALY



**PADOVA'S OBSERVATORY 250th Anniv.** 21 March 2017 - € 0.95

**140th Anniversary of AURICCHIO'S PROVOLONE**  
22 March 2017 - € 0.95



The production process of Provolone Auricchio has been maintained unchanged since its very beginning. Its unique and unmistakable flavour comes from the "secret recipe" of Gennaro Auricchio, who invented it in 1877.



**BRITISH INSTITUTE OF FLORENCE CENTENARY**  
22 July 2017 - € 0.95

**60th ANNIVERSARY OF THE TREATIES OF ROME** 25 March 2017 - € 0.95

The stamp depicts, in the foreground, a female face profile; to the left, in the hair, the geometrical design of Piazza del Campidoglio (Capitol Square) in Rome, to symbolize the place of the signing of the Treaties of Rome; In the center a twelve-pointed star with the anniversary number - "60<sup>th</sup>". The Treaty establishing the European Economic Community (TEEC), is an international agreement that brought about the creation of the European Economic Community (EEC), the best-known of the European Communities (EC). It was signed on 25 March 1957 by Belgium, France, Italy, Luxembourg, the Netherlands and West Germany and came into force on 1 January 1958. It remains one of the two most important treaties in the modern-day European Union (EU).



**BORSALINO \* HAT COMPANY** 4 April 2017 - € 0.95



**FIFTH CENTENARY OF MARTIN LUTHER'S REFORM** -  
24 April 2017 - € 0.95

The new stamp features a painting of Lucas Cranach The elder, a friend of Luther, depicting a crucified Jesus Christ, a resurrected Jesus, at right Martin Luther with the Bible, John the Baptist, and Cranach himself. In the background Moses showing the Commandments to the people of Israel; Adam; and at the top the Christmas Angel guiding the Shepherds.



**LAMBRETTA MOTOR SCOOTER 70th Anniv.**  
3 June 2017 - € 0.95



**MAFIA VICTIMS: LA TORRE and DI SALVO**  
28 April 2017 - € 0.95



**TITO LIVIO**  
2 May 2017 - € 0.95



**EUROPA SERIES: DORIA CASTLE at Dolceacqua & DELLA SCALA CASTLE at Malcesine**  
9 May 2017 - € 0.95, € 1.00







**PICCOLO THEATRE OF MILAN & CASTELFIORENTINO  
PEOPLE THEATRE 19 May 2017 - € 0.95, € 0.95**



**PISTOIA ITALY'S CULTURE  
CAPITAL 2017  
19 May 2017 - € 0.95**



**G7 SUMMIT at TAORMINA  
26 May 2017 - € 0.95**



**WORLD PARAGLIDING  
CHAMPIONSHIP 2017  
1 June 2017 - € 0.95**



**80th ANNIV. OF  
CARABINIERI'S MUSEUM  
6 June 2017 - € 0.95**



**MONTELUPO FIORENTINO  
CERAMICS  
17 June 2017 - € 0.95**



**JUVENTUS 2017:  
ITALIAN CHAMPION  
FOR THE 6th  
CONSECUTIVE YEAR  
1 July 2017 - € 0.95**



**BANCA POPOLARE  
EMILIA ROMAGNA  
12 June 2017 - €**



**GIUSEPPE DI  
VITTORIO  
4 July 2017 - € 0.95**



**NEW FIAT 500  
4 July 2017 - € 0.95**



**VITTORIO VALLETTA  
4 July 2017 - € 0.95**



**2017 TOURISM SERIES: (left to right) INTROD, ISOLA DEL LIRI, PONTELANDOLFO, ARBATAX  
31 July 2017 - € 0.95 x 4**

## VATICAN - 4 May 2017 Issues



**Centenary of the Birth  
of CARDINAL DOMENICO  
BARTOLUCCI - € 0.95**



**Centenary of  
the MARIAN  
APPARITION  
AT FATIMA -  
€ 2.55**



**90th  
Birthday  
of POPE  
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## ***Italian Philatelic Weather: less rain, more sunshine***

***By Giorgio Migliavacca***

My recent two-month sojourn in Italy provided me with the opportunity of a reality check of the peninsula's philatelic scene; in fact, I visited the all-too-important Verona Stamp Fair, spent hours and hours with four stamp experts, visited the Sunday open air stamp market in Milan quite regularly, spent hours with major collectors, talked to three prominent auctioneers, attended three auctions, met and spoke to countless dealers, talked to the editors of the two major Italian catalogues and even found time to mail my bulky purchases at the post office until I decided to dispense with postal forms and nonsense and merrily went to Mail Boxes Etc.

The Verona kermesse was busier than ever, although I got the impression that there were more people selling than buying; I did a couple purchases and then went to a friend's booth where we indulged in gossip. Obviously first impressions can be wrong and by the early evening when the Santachiara auction started to hammer down lots the buyers were there, especially for the rare items; but even the smaller lots found a new home.

In Milan I attended the afternoon Il Ponte philatelic auction at the Crivelli Palace in the centre of the old metropolis; the impressive auction hall was filled with many well-known dealers, two of them buying rather aggressively and often fighting to the bitter end for the more spicy lots. It became apparent that the estimates were very low and some lots opened with the high bids on the book; the internet and phone bidders were often defeated by the buyers on the floor, this was even more apparent when a fight internet-floor for a Lombardy-Venetia collection was awarded to a leading Milanese dealer in attendance for 28,000 euros plus commissions. The same dealer bought countless lots and those who tried to outbid him failed repeatedly. I was happy with my two lots, a cheap one secured at the estimate looked like rubbish but a closer look would have revealed why I bothered with it; the second one opened at a reasonable level and was awarded to me after it quadrupled its estimate - who would have thought that such a funny cover would fetch that price? At the end everyone was happy and ran downstairs to the administrative office to settle their invoices and collect their lots: they looked like a very happy bunch.

Auction Phila (AP) at Milan's iconic Porta Romana usually holds its auctions on Saturday afternoon, which made it easy for me and many others to attend. I decided that the first session was for the millionaires and I was right; the second session was

entirely reserved to lots and collections (so-called meat & potatoes fare) and I ticked a dozen lots well knowing I would be lucky if I got one.

The floor was crammed and my bidding card number was "100", but more buyers were coming in and I guess their number might have totalled 150, not to count the many telephone bidders. Without mincing words: it mostly was white steel stabbing and at the end I secured three lots but I was "in bandages". Nevertheless no one had noticed that one boring lot of First Day Covers had blocks, multiples and half sheets of the same issue tucked inside them, neither had I, besides who is going to carefully inspect a lot of 3,000 FDCs? No they were not Italian FDCs. But you would be surprised at the demand for Hungarian, Polish and Ethiopian stamps these days. If you are an adrenaline addict stamp auctions are your place. After my half-hour on the battle-field I decided to have a glass of water (to accompany my medication) at the buffet-bar room gently arranged on the premises by the management. No sooner I entered the room, I saw the familiar face of a dear friend, daughter of a famous publisher and auctioneer. "I see you are late for the fireworks I ignited, where were you? I bought 180,000 euros of airmail lots." I congratulated her, then thought about the 20% commission she had paid, the idea alone gave me a cold sweat, and so I rushed to the counter for my glass of water. From a friend who attended the early session I learned that the 10c yellow Newfoundland "Balbo" overprint had been bought by an expertiser on behalf of a customer of his for 58,000 euros, plus commission, plus (I suppose) 3% of its catalogue value as a certificate fee due to the expertiser for issuing a new certificate.

The lots and collections segment was revealing: to begin with -- nothing remained unsold and the more chunky lots generated fierce bidding; for example, one "Mafeking" lot with a starting price of 2,500 euros went for 17,000; an Italian Colonies lot with a catalogue value of 129,000 euros opened at 7,500 and sold for 11,000; a similar lot with a catalogue value of 75,000 euros found a new home for 6,000 against an opening of 4,000. These results are an indication of where the market is, but while it is true that the market is still saturated, it is reassuring to see so many dealers fighting for collections. The demand is solid for rare stamps which attract bids ranging from 40 to 50% of their catalogue value. The stamps catalogued in the 100s and lower are still flooding the market, but their quantity is lower than that of the last few years. Dealers who used to cry the blues are no longer doing that because they are busy satisfying the demand of their acquisitive customers: where this will lead we do not know but there seems to be some light at the end of the tunnel.



# USEFUL INTERNET SITES & LINKS

Italian Federation Philatelic Societies -- <http://www.fsfi.it>

Istituto di Studi Storici Postali <http://www.issp.po.it>

Accademia Italiana di Filatelia e Storia Postale <http://www.accademiadiposta.it/it/storie-di-posta.html>

The Postal Gazette <http://www.thepostalgazette.com/>

Il Postalista Magazine <http://www.ilpostalista.it>

Storie di Posta - [info@accademiadiposta.it](mailto:info@accademiadiposta.it) - <http://www.accademiadiposta.it/>

Vaccari News <http://www.vaccarinews.it>

Bollettino Prefilatelico & Storico Postale - [adrianocattani@libero.it](mailto:adrianocattani@libero.it)

Il Monitore della Toscana - <http://www.ilpostalista.it/notiziarioAspot.htm>

L'Arte del Francobollo -- [http://www.unificato.it/index.php?option=com\\_content&view=article&id=98&Itemid=76](http://www.unificato.it/index.php?option=com_content&view=article&id=98&Itemid=76)

Filatelia & Francobolli <http://www.lafilatelia.it>

Unione Filatelica Subalpina <http://www.filateliastubalpina.it>

Il Collezionista <http://www.ilcollezionista.bolaffi.it/>

CIFO Collezionisti Italiani Francobolli Ordinari <http://www.cifo.eu/>

Stamp Collections at FSFI <http://www.fsfi.it/collezioni/indice.htm>

Associazione Italiana Collezionisti Posta Militare <http://www.aicpm.net>

Associazione Italiana di Storia Postale - <http://www.aisp1966.it/>

AICPM Virtual Stamp Show <http://www.aicpm.net>

AICPM POSTA MILITARE ARTICLES <http://www.aicpm.net>

ASSOCIAZIONE FILATELIA ITALIANA SPECIALIZZATA (AFIS) <http://www.afis1993.it/>

Catalogo Unificato & Magazines <http://www.unificato.it>

Guild Italian Philatelic Journalists USFI <http://www.usfi.eu>

Sassone Catalogues <http://www.cataloghisassone.it>

Bolaffi <http://www.bolaffi.it/>

Museo dei Tasso - <http://www.museodeitasso.com/it/museo/descrizione>

Philatelic Bibliopole [www.pbbooks.com](http://www.pbbooks.com)

Museum of The Italian Posts - Viale Europa, 243 Rome - Email: [museo.comunicazioni@mise.gov.it](mailto:museo.comunicazioni@mise.gov.it)

Facebook: [www.facebook.com/pages/Museo-storico-della-comunicazione/1514227958823589](https://www.facebook.com/pages/Museo-storico-della-comunicazione/1514227958823589)

Francobolli che Passione -- <https://www.facebook.com/groups/francobollichepassione/>

Storia Postale che Passione - <https://www.facebook.com/groups/717645221688835/>

Philatelic Literature - <https://www.facebook.com/groups/738080476202349/>

ASPOT - Tuscany Philately & Postal History - <https://www.facebook.com/groups/923703807654322/>





# Secretary's Notes

**Honourary Secretary Richard Harlow**

The outstanding feature of this quarter was the Society's week-end at Kenilworth on 4th to 6th May last. Convened by Paul Woodness, ably assisted by his wife Alison who arranged trips for the ladies, a very successful week-end meeting was held, enlivened by Susan Chislett celebrating her 70th birthday, complete with cake, and a supply of the wine Prosecco supplied by Peter Rayner. I found the hotel to be far better appointed than Paul's initial dour description and worthy of a revisit.

Notable displays for me were Alan Becker's airmails, Paul Woodness' Aegean display of non-philatelic commemoratives on cover; Alan Boyce's Mount Athos post office and Keith Brandon's Austro-Italian postal treaties - the latter winning the Memorial Cup for the best one frame exhibit.

## MEMBERSHIP:

Things are not looking too good - our numbers continue to diminish.

**DEATH:** We have to report the death of Danish member, Erik Menne Larsen whom I had known for a long time and who was a keen collector of Italian military mail.

**RESIGNATION:** Hans Smith.

**SUSPENSION OF MEMBERSHIP:** The following have had their membership suspended for non-payment of subscriptions ~ Gerald Buckingham; Phil Betancourt; Alessandro Chiarelli; Rob Davie; Michael Hampson; Anthony Tesoriero and Stephen Tomczek.

**A BRIGHT NOTE** ~ PAUL PHILLIPS from California has rejoined.

## MEETINGS:

23rd September ~ Union Jack Club, London. AGM and Auction.

16th December ~ Union Jack Club, London. ~ Auction.

2018: ~ 24th March ~ Union Jack Club London ~ Auction

30th June ~ Union Jack Club. ~ Auction.

## MEMBERS' ACTIVITIES:

We hear from one of our most active members, John Davies, that he took part in his old society's, the Wimbledon & District P.S., annual competition and submitted an exhibit of the Italian Posts in Crete - in part secured from recent ICSC auctions - and won their postal history trophy. Congratulations!

In May also I gave a display of Udine/Postage Dues to Amersham - thankfully supported by Andy Harris who helped me out no end.



Congratulations to member David Sweeney who secured a Large Vermeil for his exhibit "The Kingdom of Italy and the Great War" at Finlandia 2017 International Exhibition. Kudos also to Giorgio Migliavacca who, at Finlandia 2017, won a Large Silver for his new book "Compendium of the History of the Posts in Italy".

Particularly noteworthy is the half page "Spotlight On" The Italy & Colonies Study Circle published by "Stamp & Coin Mart" edition of June 2017.

**SOCIETY AUCTIONS:** I appreciate I have a pessimistic view of their future and continually make reference to their lack of support among the membership and the steady reduction in the number of those who bid. This despite there being a super array of varied and interesting lots offered. However, in spite of my gloom the June auction was financially successful and continues to provide substantial finance to society funds.