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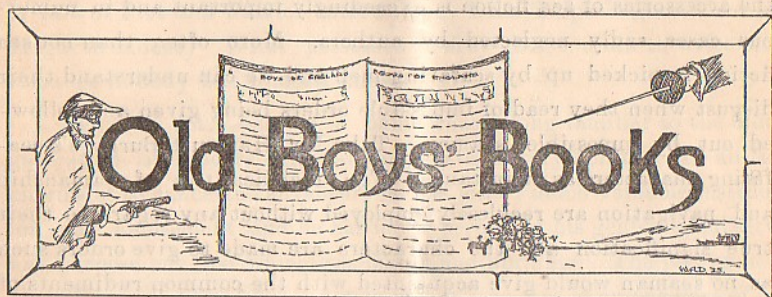
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The Collector's Miscellany

An Illustrated Journal devoted to Old Boys' Books
Humismatics, Match Boxes, Juvenile Drama,
Stamps, Curios, etc.

No 6. VOL 1. FEBRUARY, 1929. OLD SERIES No. 37



PERCY B. ST. JOHN.

AMONGST the writers of boy's fiction there are very few beyond Percy B. St. John, who have excited much attention. Of course we except Daniel Defoe whose great masterpiece Robinson Crusoe has established the author's celebrity for ever and a day.

Daniel Defoe's reputation is world-wide. His picture of Crusoe life as everywhere has been well received. The great author achieved a success which has never been surpassed or equalled. But Daniel Defoe is not the only writer whose work on "Crusoe" adventure has been welcomed. Percy B. St. John's works, although of a lesser light are familiarly known to the older generation of British readers. I say the older generation of British readers, for even Defoe's great masterpiece Robinson Crusoe, is not much read by the youth of the present day. As a matter of fact a great number of the youths of the present day have never heard of Robinson Crusoe.

Percy B. St. John devoted himself to the delineation of 'Crusoe' life and to the description of uninhabited islands and Arctic seas. He has given us a graphic description of a sailor's life in the old days of sailing ships with its quaint old sea dogs and conducted his readers into the every day life of those who spend their lives on the world of waters. Percy B. St. John had great experience of a seafaring life as he served before the mast as a young man. The accuracy of all the accessories of sea fiction is exceedingly important and in numerous cases sadly neglected by authors. More often than not sea fiction is picked up by seafaring men and we can understand their disgust when they read of impossible orders being given and followed out by impossible seamen. Take Mr. Harcourt Burrage's seafaring characters as an instance. The technicalities of seamanship and navigation are recklessly employed without any regard to their true signification and the characters are made to give orders such as no seaman would give acquainted with the common rudiments of seamanship. We will omit old "Dabber" as this character is burlesqued, but when the other sailor heroes give seriously, such orders in time of great danger as "Heave a reef into the port-binnacle, my lads and do it handsomely," "Haul in the slack of the after mainmast for'rard there," such blunders make the angels weep, and are not so exceptional as the reader may suppose in nautical romances. It is strange that so many writers of sea stories take no pains to ascertain the propriety of employing technical phrases before they use them.

Of the merits of Percy B. St. John's sea-stories no doubt can be entertained though the preference may be fairly given to his earlier "Crusoe" tales. Such productions as "Crusoe Jack the King of the Cannibal Islands" (his masterpiece) "The Sailor Crusoe," "The Arctic Crusoe" and the "Three Boy Crusoes" make up a collection of "Crusoe" stories that have never been surpassed.

Some of his other works "The Snow Ship," "The Coral Island," "The Coral Reef," "The Boy Buccaneers," "Voyage Round the World," "The Boy Trappers," "Scorch Eye" are the creations of no ordinary genius. Many of the above stories appeared as serials in

Vicker's Boys Journal commencing in Volume 1. If the reader is interested in the works of Percy B. St. John he should procure the early volumes of "The Boy's Journals" as they are becoming more and more scarce. Independently of Percy B. St. John's numerous sea fictions he wrote several other productions of an entirely different character amongst them we may mention "The Blue Dwarf A tale of Plot and Passion introducing Dick Turpin" (published by Hogarth House). What possessed Percy B. St. John to write this romance nobody but himself knows?

Percy B. St. John is a name that is long familiar to the older generation of readers who can appreciate literary ability. To all the charms of romance and adventure he has joined much valuable instruction and amusement and he has never permitted his genius to subserve any purpose but that which was manly and upright. The pity of it is that Percy B. St. John is not so widely read now as in the days of my youth, but as I said previously that peculiar paradox—the modern youth, half-boy, half-old-man knows but little of Daniel Defoe's masterpiece, so how can it be expected that the lesser works of Percy B. St. John are read.

JOHN JAMES WILSON.

CORRESPONDENCE.

COULSDON,
SURREY.

The Editor,
The Collector's Miscellany.

Dear Sir,

While looking through an old number of Vanity Fair, No. 18, for Jan. 1926. I noticed a very interesting article by Mr. Arthur L. Budge on Old Boys' Books, in which he mentions an old favourite of mine the Aldine Dick Turpin Library, published 1902 to 1910. He said, he hoped at a future date, to give further details, but does not appear to have done so.

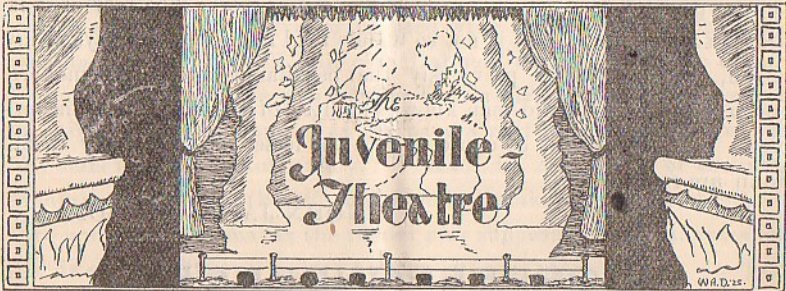
Now as a collector of this splendid set, though many of your readers may say it does not compare at all favourably with say Harrison's Black Bess or some of the older Highwayman yarns, a difference of opinion perhaps due to our various ages, can anyone enlighten me on the following point ?

I was told sometime ago, that the Aldine Dick Turpin Library was a reprint of an earlier issue, published about 1890.

Is this so, perhaps Mr. Budge can assist ?

Yours sincerely,

S. L. FULKER.



ITS HISTORY & DEVELOPMENT.

BY FRANK JAY.

(continued from page 73.)

HOWEVER, with popularity came the imitators and plagiarists, and that destructive pest cheapness. Sheets as large as those sold for a penny and twopence could be had for a $\frac{1}{2}$ d or even less ; at least, to boys they appeared the same. Amongst those who destroyed the business and did a good trade was Skelt of the Minories. I should say he was the foremost, though there were others too numerous to mention, whose plates, instead of being well executed on copper, were roughly drawn on wood.

My collection includes specimens from the beginning of the 19th century to the present time. But the great time for Toy Theatricals was when West flourished; I should say from about 1815 to 1835, though he kept his shop in Wych-street, where he moved from 13 Exeter-street, open for upwards of twenty years after until, in fact he died.

Mr. John Oxenford in an article the "Era Almanack for 1870, page 67, gives an interesting description of the Toy Theatre, mentioning West's Prints. He remarks "Poor Willy West" has long been gathered to his fathers, and his plates have long been broken up—a complete collection would be invaluable.

Mr. Ralph Thomas continues: "Now I have completed with great trouble, if not a complete, a nearly complete set of West's Theatrical Prints, small, large and medium characters, scenes and pantomimes and and they are indeed of the greatest interest."

I have always been puzzled to know whether West drew and engraved himself. From his putting "West Fecit" on some, I imagine he did. Grumbaldi figures constantly in all the pantomimes, so do all the celebrated actors of the time, such as Edmund Keane, Yates, O'Smith, "The Keeleys," Blanchard, T. P. Cooke, Young Kemble, Miss Ellen Tree, Wallack, Miss Kelly & Liston. One of the tricks is a box with Mr. Quirz, Haymarket, written upon it which changes into Liston as Paul Pry, Oxberry, Emery Widdicombe, Astley and numerous others whose names I am quoting from memory I do not remember. I should like to know who West was? I have heard that he married a well known actress, and that by his will he directed that his plates should be broken up. When and where did he die? Who were the artists who worked for him? I have heard that he presented a toy theatre most perfectly finished, with a stock of accessories complete, to the Royal Children, which was duly chronicled in the newspapers, Where is this at the present time? It would be most valuable."

Further on in "Notes and Queries," Nov. 1, 1890 Mr. Walter Hamilton writes, under "Skelt's and Webb's Penny Plain and Twopence

Coloured," "It is only elderly or middle-aged men who remember these names, and the phrase to which these works gave rise. Skelt has long been dead and I have just heard that Mr. W. Webb died on January 13, of this year (1890). Many years ago Skelt started the idea of a mimic theatre with small scenes, side scenes and characters, sold as penny or halfpenny sheets, of which twenty or thirty went to a play. These were coloured by the juvenile purchasers, mounted on cardboard, and cut out and placed on the stage; a book of words, being provided for each distinct play. Skelt's place was in Swan Street Minories and another person in the same business was a Mr. Park, of Finsbury. Skelt and Park were succeeded by W. Webb, who gradually got the whole business in his own hands, and his plays were sold in nearly all parts of London. He was a clever though not a well-educated man. He designed all the scenes and characters, and drew them on the stone, and having in view the "clientele" he had to satisfy the costumes and architecture were singularly accurate and tasty. Of course the attitudes were stagey, but seldom ungraceful. He also wrote the book of words, and these were not only devoid of vulgarity, but remarkable for the condensation and dialogue. I remember particularly "Robin Hood", "Aladdin", "The Miller and his Men", and "The Battle of Waterloo". As a measure of affording innocent amusement to youngsters these plays were admirable. They gave occupation for many a quiet hour in colouring the pictures, and I remember that I used up many of the excellent shilling boxes of the Society of Arts colours in so doing. Then comes the "Grand Field Day" or night, when, surrounded by our youthful friends, the play was produced and performed in the Theatre Royal Back Parlour.

When the climax was reached it was usual to burn red and blue fire, which generally stifled everyone in the room. Many mothers of to-day would be glad to find such quiet, harmless and really instructive pastimes for their boys. When I last saw Mr. Webb in his shop in Old-street, St. Luke's, about a year ago, he lamented the decay of this branch of his business. He attributed it partly to the increase of cheap (and often nasty) literature for boys, but chiefly to the home lessons children have to study, which leave them little time, or inclination for quiet indoor pastimes.

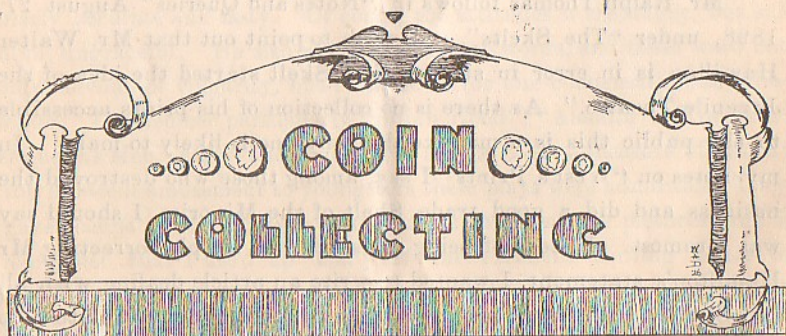
"The Penny Plain or Twopence Coloured Plates" were rather different from what I have been describing. Each sheet had one large figure on it, such as "Wallace", "Richard Cœur de Lion", "Saladin", or "Ivanhoe". These were gorgeously attired and the purchaser, having selected one—either plain or coloured—had to set to work to cover it with tinsel bosses and armour, and to inlay the costume with silk and gold laces. These having been done were of no further use, and except as show pieces, were consequently never so popular as the plays. (The writer wonders how many of these are in existence to-day.) I fear the whole art will now die out, and although the topic seems trivial, there must be many like myself who will look back with pleasure to a favourite recreation of their boyish days, and will regret to hear of the death of Mr. W. Webb, who was withal a most respectable, worthy, and amiable man.

Mr. Ralph Thomas follows in "Notes and Queries" August 27, 1898, under "The Skelts". "I wish to point out that Mr. Walter Hamilton is in error in stating that Skelt started the idea of the Juvenile Theatre." As there is no collection of his prints accessible to the public this is a mistake that any one is likely to make. In my notes on "West's Prints" I say, among those who destroyed the business and did a good trade, Skelt of the Minories, I should say was foremost. Instead of being satisfied with simply correcting Mr Hamilton's statement, I wanted to write an article dealing with all the Skelts, but years have gone by and now that is too late I do what I ought to have done before. I say too late, because I find the statement that Skelt started the idea has got into a biographical dictionary. There were four Skelts—M, I believe, started the business. He took another into partnership, and their prints are published by M. & M. Skelt. Then one of these M's left and the prints again appear as published by M. Skelt. This M. took a B. (Benjamin I believe) into partnership. Their prints are then published as M. & B. Skelt. Then M. goes out and the prints are published by B. alone, who, I presume, "barst up" like the explosion in "The Miller and his Men", but then we have salvage from the general wreck

published by E. Skelt, without any address. As neither books nor prints are dated, it took me several years before I was able to evolve these facts. E. Skelt is said to have died about 1890 in a good situation. It is clear that he never had sufficient capital to carry on the print business as very few prints bear his name.

When the Skelts were sold up I do not know, but W. Webb had Skelt's "Aladdin" and sold them with Skelt's name taken out and his own inserted but whereas Skelt printed from the copper plates, Webb had them published on and printed from the stone—a very inferior thing. These remarks refer to Skelt's half-penny series, the penny plates that bore the Skelt's name were either Lloyd's or Straker's, or other publishers. Bad as Skelt's were, Webb's own were far worse. The Skelt's were reputed to be of the Jewish faith. One was originally a shoemaker and died in Stepney workhouse.

(to be continued.)



THE LAST OF AN OLD COIN.

(Continued from page 76.)

IT formed part of Captain Flint's treasure "doubloons and double guineas, and moidores and sequins the pictures of all the Kings of Europe for the last hundred years." In fancy we can hear the tapping of old Pew's stick on the flinty road, and John Silver droning out the dismal old sailor song—

But one man of her crew alive
What put to sea with seventy-five,

and the other treasure-seekers, inflamed with rum and visions of golden wealth, joining huskily in the chorus—

Fifteen men on the Dead Man's chest,
Yo-ho-ho and a bottle of rum :
Drink and the Devil had done for the rest,
Yo-ho-ho and a bottle of rum.

Raleigh and Drake dipped their hands into the golden wealth of Spain and the Western Main, but now it is nought but history. The Spaniards have ceased to strike doubloons since 1868, when the peseta which is equal to the franc, was adopted as the standard coin of the country. South America for long favoured the old Spanish coin, but the almighty dollar has slowly but surely elbowed it out, and although the Bank of England accepted it for a time, few customers came forward to trade the doubloon for good English gold. In this connection we might well ask—Where are our old Scottish coins—the silver pennies of William the Lion, the golden noble of David's reign, the gold St. Andrew or Lion minted in the days of Robert III., the half testoons the gold ducat of hapless Mary's day, and that rare golden twenty-pound piece favoured by her son? England, Scotland, and Ireland had their distinctive coins, and the penny piece seems to be the only one that has survived the ages and is still indispensable.

Feudal lords and ecclesiastical princes had their own coinage as well as rulers of the realm, and latterly municipal corporations, realising that profit accrued from the mint, issued their own silver and bronze coins.

The earliest Scottish coin known is the stirling or penny of David I., showing a crowned bust with a sceptre in front. It was struck at Berwick. The silver coinage of James I. was very extensive, and there were mints at Edinburgh, Linlithgow, Perth, and Stirling. It was in September, 1584, that the plague made its appearance in Perth, when it raged for nearly a year. The Fair City at that time was the hub of the Scottish universe—the Court and Parliament alternated between it and Edinburgh—and as the black plague had also descended on Edinburgh there was nothing for it but to remove to Dundee. The "cunyie-house"

or mint was therefore transported to Dundee and set up in St. Margaret's Close, and remained there almost a year. Gold, silver, and alloyed coins were minted, and the pennies bore the words "Oppidum Dundee". Then came the plague to the city, and the mint was once more removed to Perth, where it occupied a site at the bottom of the High Street, near the King's Arms Close, and close beside the prison and courthouse.

It was in the days of James VI. that the familiar "bawbee" came into existence, the "groat" and the farthing having been in vogue for some time previous to this, while the guinea-piece was the acknowledged coin of exchange amongst the wealthy and prosperous merchant class. We miss the "groat," and it is questionable if the elusive threepenny-piece—save in the kirk plate of a Sabbath—is really popular. The introduction of the florin is part and parcel of Victorian times, and it is deservedly popular, but the same cannot be said of the cumbersome four shilling and crown pieces. For many years past the minting of these coins has been decreasing, and it is just possible that within a very short time they will die the death meted out to the doubloon, with none of the fame which has attended the latter, and paper bills take their place.

In Dundee commercial circles there was a private mintage, chiefly in copper, representing pennies, halfpennies, and farthings. This was rendered necessary on account of the scarcity of currency in the early days of banking in the city, and in this connection it is interesting to note that a five-shilling bill was issued by the Dundee Banking Company to put a stop to the practice of traders cutting a one-pound note into quarters to represent crown pieces. The bronze coinage of Dundee was issued as much for advertising as for a circulating medium. Some of the earliest coins were designed by James Wight, a burgher of the town and his son, a shilling piece bearing the effigy of a Highlander with sword and target, and the motto, "From the heath-covered mountains of Scotis we come," and on the reverse side a view of Broughty Castle and the words, "Dundee shilling, payable by J. Wight, junior." This shilling was minted about the year 1777. Thomas Webster, a Dundee merchant, issued a penny in 1797 bearing on the one side Dock Street

warehouse, with the town's arms below, and the words, "Public warehouse on the quay, shipping of this port 8800 tons reg.," while a view of the Town House was given on the reverse side. Halfpennies with various designs were issued by, among others, Alex. Molison ; W. Croom, of the High Street, "who sells wholesale linen, woollen, and drapery goods, watches, &c., &c., cheap"; John Pilmer, of Church Lane ; and Alexander Swap & Co.

Perhaps the most interesting is the Dundee penny of 1798 commemorating Admiral Duncan's victory over the Dutch fleet, and a halfpenny issued by the flaxdressers in 1797 with a view of Dudhope Castle, and the words "Dudhope Castle founded 1660; converted into barracks 1794," while on the other side a flaxdresser is shown at work over the words "Flax hackling. 2436 tons flax and hemp imported here in 1796. Value £160,128."

These old coins served their purpose, but as the banks commenced to cultivate the silver currency they gradually disappeared and they are now only to be seen in historical numismatic collections. Perth and Cupar also adopted the same principle, but they are as dead as the ducat.

The passing of the historic doubloon is an event in the history of nations, for while it lived it was a link between this and a more romantic age, just as the humble Dundee coins remind us of a day when our city was young.

MAGAZINES RECEIVED.

BRITISH. (P) Erdington Amateur 14, 15 ; Hobby World 4 ; Amateur Mart 13 ; Interesting Items 561, 562, 563 ; Duplicated. Amateur Bulletin 2 ; Report 27.

IRISH. (D) Torch 1.

AMERICAN. (P) Mailbag (Nov.); Philatelic West 1, vol. 87; Stamp and Coin Monthly 5.

MATCH BOX LABELS.

NEW ISSUES.

Standard.	Russia, —	red, blk, on wh, as usual	o s
Luckie Dream.	„ 50,	„ „ „ „ yel, words	o.s
Charm.	„ 50, brn,	„ „ „ „ horse shoe & tie pin	o.s.
Templevane	„ 50, red	„ „ „ „ words	o.s
Noilag.	„ 50,	„ „ „ „ „ „ 50 now larger	o.s
Strikewell.	„ 50,	„ „ blue „ „ „	o.s
Fire Queen	„ 50,	„ „ „ „ „ „ as usual	o.s
Sport.	„ 50, grn, blk, on	„ „ „ „ „ „ as usual, no 10 on saddle cloth	o.s
G.P.	Denmark, —	yel, grn, blk, on wh, 2 flags and G.P.	o.s.
Sunny Youth.	Sweden, 60,	blk, blue on yel, boy in oval	o.s
Syr-Reb.	„ 60,	red, blk „ „ „ words	o.s
Telephone.	„ 60,	„ „ grn, „ „ „ as title, 3 varieties	o.s
M.S.	„ 60,	„ „ blk, „ „ „ emblem in circle	o.s
Bullock's.	„ 60,	„ „ „ „ „ „ three hands	o.s
Pickwick.	Holland, —	most colours, Mr Pickwick	u.s
Strikalight.	Belgium, 45,	red, blk on yel, words	o.s
Arethusa, The	England, —	„ „ „ „ blue, ship	o.s
Crown.	Australia, —	usual, made in Australia in 2 sizes	o.s
Brymay	„ —	„ „ „ „ „ „ „ 3 „	o.s
Trilby.	Finland, —	red, blue, on wh, as usual	u.s
Tartan.	„ —	„ „ „ „ „ „ „ Scot	o.s
Pagoda.	Belgium, —	„ „ „ „ „ „ „ „ yel, as title & Jap. words	o—
Press.	Finland, 40,	blk „ „ „ „ „ „ as usual	o.s
Fanlight.	Esthonia, 40,	red, blue on wh. monogram now F.J.	o.s
Whirligig.	Austria, —	as usual	o.s
Ten Year Jubilee 1928.	Finland, 50,	red, blk & grey on wh, crossed flags & pinetrees, 2 varieties	o—
Steamboat.	Poland, —	red & grn on yel, Steamboat	o.s
Sphinx.	Esthonia, —	„ „ „ „ „ „ „ „ Sphinx	u.s
Park.	„ 42,	blue & grn on yel, Three trees	o.s
Pandora.	Russia, 50,	„ „ „ „ „ „ „ „ red „ wh, Pandora opening box	u.s

Love Match, Eng 50, rd & blk on wh, Lovers, heart, etc	o.—
P & O. „ — as usual, P & O & BI added both sides	u.s
Ohso Softlie. Belgium, blk on yel, words	o.s
Ship. Sweden, 50 as usual, made by etc, larger letters	o.s
Crown. Australia, Slogan series, National Council Safety Warnings, set of 30, similar to previous sets	o.s

S. H. TOOLE.

THREE TWOS.

THE more specimens of match-box labels a collector is able to add to his collection, the more he is amazed at the ingenuity displayed by the match manufacturers in finding new and novel, if not appropriate names for their labels. In the past we have had Nursery Rhymes by the hundred, and even now there are still in circulation such delightful titles as Mother Hubbard, Old King Cole and Little Boy Blue, all of which have been productive of numerous varieties. Of fairy stories we have had Jack and the Beanstalk, and Bluebeard, of celebrities; Robinson Crusoe, Adam and Eve, Rob Roy, Bobbie Burns, William Tell, Wee Macgregor, General Gordon, Captain Webb, Nurse Cavell, Dick Turpin and countless other labels many of which are still to be picked up in our busy streets. Of coined words and trade marks of which Marspen, (Marks and Spence's), and Nollag (Gallon), are two outstanding examples, the issues are enormous. A curious example of a match-box label which hails from Finland is called "Strike me Pink". It represents an unfortunate pedestrian who has been run over by a motor car. On the back of the car, are the words, "Who is the King of China"? The unlucky Civilian is seen shaking his fist at the departing car, surrounded by stars and question marks. Perhaps the most prolific of all match-box labels series, if I may term them such, are the "Three" series. Glancing idly through my own collection I note the following examples.

Three Stars, (19 varieties), several of which have been made specially for export to the East; Three Crescents (2), Three XXX, Three Knights, Three Matches (4), Three Gems (2), Three Balls (2), Three Runners (2), Three Sticks, Three Birds (4), Three Pipes (9), Three Diamonds (2), Three Fans, Three Oodles (5), Three Musketeers (4), Three Friends (2), Three Torches (11), Three Steamers (5), Three Spires (3), Three Snails (2), Three Bros., Three Lancers (2), Three Animals, Three Shells, Three Carnations, Three Storks, Three Girls, Three Lions (2), Three Crowns, Three Horses, Three Deer, Three Frogs (4), Three Surfers, Three Halberts, Three Locks (2), and Three Manors. This completes my own collection of "Threes" but I learn from correspondents that the following varieties exist :

Three Buckets, Three Mussels, Three Imps, Three Sailors, Three Pens, Three Dice, Three Trees, Three Monkeys, Three Niggers, Three Hammers, Three Transports, Three Flowers, Three Roses, Three Cocks, Three S's, Three Castles, Three Twos, Three Domes, Three Points, Three Waggon, Three Anchors, Three Jolly Minstrels, Three Boys, and Three Jars. Doubtless this list could be continued indefinitely, but the few I have mentioned will serve to illustrate the immense variety of the popular "Three" brands.

JOSEPH PARKS.

The following song is taken from an old music book.

MATCHES.

MATCHES, who's for matches? brimstone matches all must buy,
Else a fire they could not kindle, could not boil or fry.

Matches set the paper light, Paper makes the wood burn bright,
Wood and coal the bus'ness settle, so we get to boil the kettle.

Strike them on the box. Fal lal la, fal lal la.

Matches, matches, useful matches: Two a penny these I cry,
Could you pray a candle kindle, but for matches by?

Once the rain with sudden spout, put a glow-worm's lamp right out
And he'd neither match nor taper, could not read the ev'ning paper.

Was not that a loss? Fal lal la, fal lal la.

AN INTERESTING MATCH BOX

I was recently shown a match-box that was sold at the Exhibition in London during 1851. It is covered with pink sateen and bound all round with gold tinsel. On the top of the box is a full length picture of a lady. The owner of the match-box informs me that this picture is presumed to be by W. Dicks. The box however, though now faded, must have been an interesting and handsome souvenir at the time of Exhibition. It was sold at 3/6 full of matches. These matches were dipped at both ends, and had a thin notch in the centre so that they could be broken off after using one end. The striker is at each end of the box containing the matches, not at the sides as is usual.

JOSEPH PARKS.

STAMP COLLECTING.

DUPLICATES.

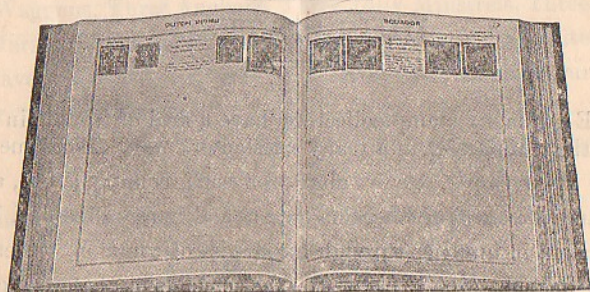
A GREAT many stamp collectors have a deal of trouble in arranging their duplicates in a really satisfactory way. For some years I kept them in envelopes, one or more for each country; but, as time went on, and the envelopes became larger and more numerous, I found the time taken in hunting through hundreds of common varieties was practically wasted. So I came to the conclusion that very common stamps are not worth keeping, at any rate not more than three or four of any one variety.

Then for some months I tried mounting my duplicates in exercise books and blank albums. This plan enabled me to refer to any issue of any country at a glance, but, after a few months, as I am constantly exchanging or otherwise disposing of my duplicates, the books got very soiled. Besides, the time taken in mounting and re-mounting was altogether out of proportion to their value, either from a philatelic or monetary point of view.

My present plan, and the one I now follow, consists of having all my duplicates alphabetically and chronologically arranged in some half a-dozen dealer's stock books. These books cost from half-a-guinea upwards, but probably a small advertisement in this paper would bring forward an offer of one or more, second hand, at about half the usual prices. Personally, these books are so satisfactory in every way that the outlay is practically refunded, in time and trouble saved, in less than a year.

These stock books are too well known to need describing—most dealers use them. I find the ones containing about fifty leaves, and holding about 15,000 stamps, the most handy for use. My desk and "den" shelves, once the home for nearly two dozen cigar boxes, all containing elusive envelopes of still more elusive duplicates, is now adorned with a neat little row of well bound stock books, an innovation I can confidently recommend to every troubled collector whose trouble is duplicates.

W. J. HODGES.



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