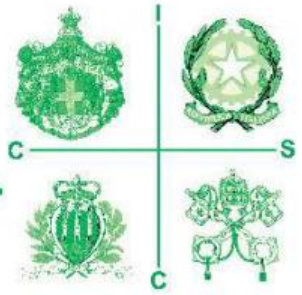


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SAM BAYER: *The American who was the most generous financier of Balbo's Decennial Transatlantic Cruise* page 65



MAZZINI A REVERED AND UNFAIRLY TREATED APOSTLE page 55

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CONTENTS

55 Mazzini: A revered and unfairly treated

Apostle *Francesco Giuliani*

65 Decennial Transatlantic Cruise: Sam

Bayér, the American who was the most generous financier of the Transatlantic

Cruise *Francesco Giaccardi*

83 Ndarugu: Prisoner of War Camp in

Kenya: a closer look at its inmates mail

Gustavo Cavallini

93 On the Bookshelf *G.M.*

104 The Secretary's Notes *Andy Harris*

Editorial

There are situations where the editor must make decisions that are not always the most popular.

One such decision for which I was expecting readers reactions and feedback was the discontinuation of the listings of the Italian Area new stamp issues. For almost a century such listings were deemed indispensable for any philatelic periodical, and indeed there are still many philatelic magazines carrying on the old tradition.

Unfortunately the inflationary mode of issuing stamps in Italy and elsewhere is more and more resembling a daily milking of cows that does no longer produce tangible returns - which may be deemed a secondary aspect - but on the other hand we are seeing stamps commemorating and promoting the manufacturing and the food industry, pop singers and silver screen actors and actresses of days gone by, cartoonists that may be popular...may be...and so on. The post office and many stamp issuing entities have increased the face value of most issues and developed new issuing strategies such as the stamp folder for most stamp issues, sometimes creating both enthusiasm and frustrations for strange limited quantities that spiral speculation on the retail price of such marketing inventions and manipulations. Maximum cards and special pictorial postmarks collectors are lamenting that the stamps on their maxicards and covers are poorly postmarked. This is only the tip of the iceberg and much more could be said. It is sad but it's true.

GM

MAZZINI: A REVERED AND UNFAIRLY TREATED APOSTLE

By *Francesco Giuliani*

Translated by *Giorgio Migliavacca*

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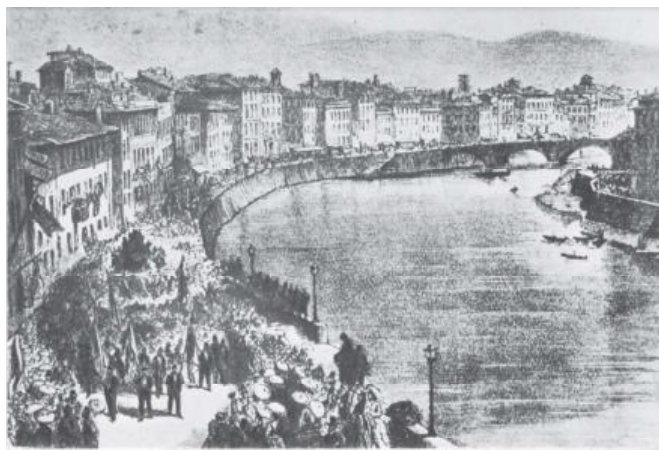


Fig. 1 - Postcard depicting Mazzini's funeral in Pisa on 14 March 1872, from an old print.

Among the noble fathers of Italy there has always been a place of deference for Giuseppe Mazzini. The mythology of the Risorgimento had sublimated real contrasts with consummate skill, presenting a pantheon in which characters united people who in reality had cordially detested each other, such as Cavour and Mazzini. The monarchist and Savoyard solution had gained the upper hand, also making use of the contribution of those who, like Mazzini and Garibaldi, had proposed different solutions in vain for their own cause.

The same instrumental use will take place during the Fascist era, thanks to the rhetoric and studied distinctions of Mussolini, forced for many years to share power with the Savoyard sovereign, and after the Second World War, when the birth of the Republic and the exaltation of the Resistance had required other ideological adjustments and new interpretations.

Thus we arrive at 2022, which had recorded numerous critical revisitations of the figure and work of Giuseppe Mazzini. Obviously this was not a coincidence, but the logical consequence of an important upcoming celebration represented by the 150th anniversary of the apostle's death, which

took place in Pisa on 10 March 1872.

The advocate of the Risorgimento had closed his intense earthly day, spent amidst projects, achievements, revolts, defeats, detentions, and periods of exile. His reconciliation with the Savoy and the monarchical state had never taken place and the triple election as deputy of Messina in 1866 had been of no use.

Mazzini never entered the Italian parliament and this absence is very emblematic. His idealized battle did not stop even after the Unification, but for many decades his place in school textbooks will be next to Vittorio Emanuele II, Cavour and Garibaldi, exactly as in the 1959 Italian stamp issued one hundred years after the Second War of Independence, which we will discuss, and which reminds us of our primary school subsidiary, with the showy images of these major figures. Today, in truth, in elementary schools the programs have changed and the history of the nineteenth century is not dealt with, but the name of Mazzini is still easy to come across, as it should be.

The different positions of the critics show, even today, a Mazzini symbol of contradiction, placed at the center of profoundly different evaluations, which range from the ability to anticipate the republic to the accusation of inconclusiveness.

It must be said that the character and his works lend themselves individually to the different interpretations that have been given over time. Romantic thinker and politician, deeply attached to a spiritual vision, to the idea of God and the Fatherland, always attentive to the people, Mazzini was also a fierce opponent of the Church, of Austria, of the compromises of royal politics, reaching as far as to predict the pitfall of totalitarianism inherent in Marx's ideas. In short, those who wanted to exploit it found fertile ground, aiming, from time to time, to the exaltation

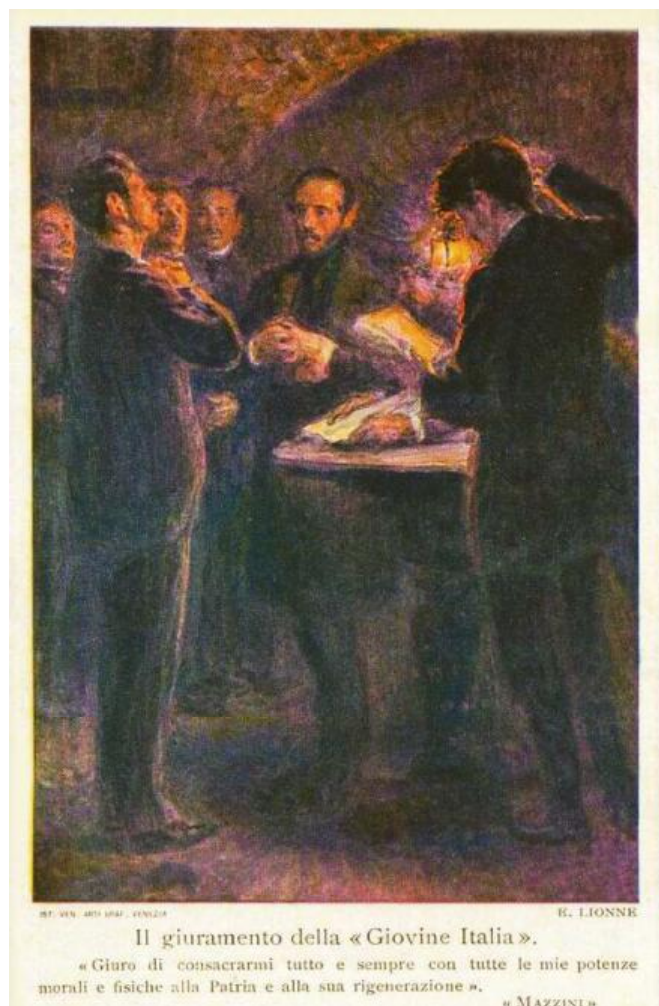


Fig. 2 - Official postcard for the 50th anniversary of united Italy depicting the Young Italy new recruits formal oath of allegiance

of Italy or of the republic, but there were also those who bent outright Mazzini's spiritualism and ideas to their own vision of the world, as in the case of Freemasonry. The question is known: was Mazzini a Freemason or not? A certain ideal proximity is undoubted, but nothing, in the current state, demonstrates an organic belonging, and indeed the steps used against Freemasonry by the Apostle himself appear clear. Yet from the very beginning, as we will also see in our discussion, Freemasonry has actively worked to include Mazzini among its glories, sparing no energies and efforts.

The best idea seems to us to leave Mazzini in his own time, without useless forcing, starting from the reading of some of his books, starting with the pregnant *Dei doveri dell'uomo*, which we have recently taken up in anticipation of this article, appreciating his ethical vision, his appeal to responsibility, to the need to offer a tangible contribution to the development of humanity, especially in a period like ours,

in which men appear little inclined to reflect on their duties and much more attentive to looking on the other side of the balance. In this, the romantic Mazzini can speak calmly to all of us, without too many ideological divisions.

On the basis of these indispensable premises, let us now take a closer look at the philatelic sphere. The postage stamps dedicated to Mazzini are numerically conspicuous and of considerable interest. The Apostle is a subject that is found several times in the Italian album, from the reign of Vittorio Emanuele III to the Social Republic, up to the current Republic. Of course, Mazzini is not Garibaldi, who has been honored in various countries, but in Italy it cannot be said that the Genoese politician and thinker has ever been neglected, despite the problems and ideological conditioning we have mentioned and which will return again in our philatelic scrutiny.

The irrevocable starting point is represented by the 1911 issue celebrating the fiftieth anniversary of the Unification of Italy. In the four stamps and twenty different postcards the evolution of the Risorgimento is revived, through events and personalities, undoubtedly aimed at the triumph of the Savoy dynasty, which had the merit of having crowned the ancient dream of unity. In this interpretation of history there is also room for the defeated, used, willingly or not, to the full glory of the Savoy.

No surprise, therefore, when we notice the presence of a postcard featuring the oath of the political movement "Young Italy". Additionally, the author was Neapolitan artist Enrico Lionne (1865-1921), pseudonym of Enrico della Leonessa, also contributes to the postcards series with other works of art.

The thought thus returns to the famous political association founded by Mazzini in Marseilles in 1831, which aimed at the birth of a unitary and republican nation, implementing the principles dear to the Apostle. The spread of Young Italy was remarkable, but the failure of the organized revolts caused controversy and second thoughts in the years that followed.

The postcard features a quotation by Mazzini taken from the oath of allegiance (Fig. 2): *«I swear to consecrate myself entirely and*

always with all my moral and physical powers to the homeland and its regeneration». The reference, in particular, is to the first draft of the General Instruction for the aspiring members of Young Italy, of 1831. The paragraph continues, to be precise, with other dense and demanding words: *«to consecrate the thought, the words, the action, to win independence, union and freedom for Italy; to extinguish with the arm and to defame with the voice the tyrants and the political, civil, moral, local and foreign tyranny».*

The solemn ceremony took place, inevitably, in some reserved and dimly lit place. On the right stands a young man intent on pronouncing the ritual words, while the character in the centre, well aware of the importance of the moment, is probably Giuseppe Mazzini. There is no precise indication, but the features of the man, born in 1805, and the prominence he assumes in the context refer to the Genoese politician, however mentioned at the bottom of the image as author of the oath.

This moment was followed, 11 years later, in 1922, by the printing of the first stamp issue entirely dedicated to Giuseppe Mazzini. The occasion was offered, as often happens, by an anniversary, i.e. the fiftieth anniversary of the death of the great patriot. We are in a fateful year, as you know.

March 10, 1922 is marked by numerous demonstrations, in which representatives of various parties and movements take part, from republicans and freemasons to fascists, who are preparing to take power. *Corriere della Sera* placed great emphasis, in the following day's edition, on these celebrations, focusing in particular on the ceremony which took place on the Aventine Hill, in Rome, in the presence of Vittorio Emanuele III, during which the sovereign placed the first stone of the monument to Mazzini, destined to be inaugurated only after the Second World War, in 1949.

The authorities were numerous and the Prime Minister, the Hon. Facta, took the floor paying homage to Mazzini. Senator Rava, for his part, recalled the vicissitudes of this monument, designed at the end of the 19th century but evidently considered too partisan, and therefore not appreciated by all, especially in Rome. Fig. 3



Fig. 3 - 1922, laying of the first stone of the monument to Mazzini on the Esquiline, in the presence of King Vittorio Emanuele III

The task of creating it had been assigned to Ettore Ferrari (1845-1929), artist and at the same time an authoritative member of Freemasonry, also author of the monument to Giordano Bruno in Campo de' Fiori, inaugurated in 1889. Ferrari devoted much attention to this work, which, however, will never be completed. His interpretation of Mazzini's ideas, which had a tendency to be redundant and is not always easy to understand, culminated with the solemn and austere representation of the Apostle.

After twenty years and after the fascist hostility towards Freemasonry, which had evidently slowed down its momentum, the monument was inaugurated on 2 June 1949; the day before, just to commemorate the event, the 20 lire postage stamp, which we will discuss shortly, had been issued.

But let's go back to 1922. After the laying of the first stone of the Roman monument to Mazzini and the many celebrations, a few months passed, until on 20 September, the day on which the breach of Porta Pia is annually celebrated, three stamps were issued to salute the fiftieth anniversary of Mazzini's death. It is an issue full of symbolic elements aimed at a somewhat rhetorical exaltation of the figure



Fig. 4 - 1922, 25c.
Mazzini set

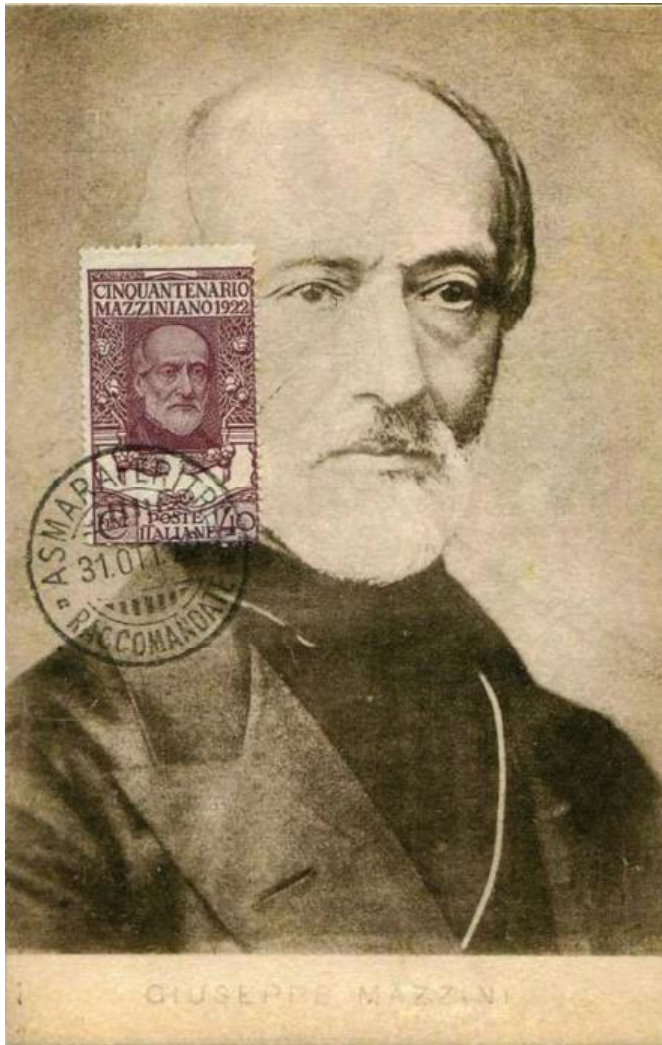


Fig. 5 - 1922, 40c. Mazzini set on maximum card
postmarked 'Asmara Eritrea Raccomandate'

of Mazzini, but which can also be explained by thinking of other stamps of the period. The three values, 25, 40 and 80 cents respectively, were designed by Vittorio Grassi and engraved by Alfredo Blasi. Among other things, the Roman Grassi (1878-1958) had already made two of the four stamps that appeared in 1911 for the fiftieth anniversary of the unification of Italy, which lend themselves to the same critical remarks, and much later, in the 1950s, he will link its name to the famous Siracusana definitive series.

The first thing that strikes us, therefore, is that the 1922 Mazzinian issue was not printed in conjunction with the celebrations for the fiftieth anniversary of March. Evidently it took time to implement the philatelic project, which was linked to the initiative of Freemasonry, and in particular to the request addressed by the anonymous Bolognese cooperative society "Pensiero e Azione" which asked to be authorized to print at its own expense the Mazzinian set, obtaining in exchange two



Fig. 6 - 1922, 80c. Mazzini set

thirds of the printing, i.e. 300,000 stamps. Even this practice is found in the same period, giving rise to protests and problems, as will happen the following year, for example, for the Manzoni issue.

Postage stamps valid for the whole nation, were only offered for sale in Rome, the capital of Italy, Genoa, the birthplace of Mazzini, and Bologna. The latter town was connected to the headquarters where the "mysterious Masonic committee" operated which was tasked to promote the philatelic issue, as we read in the *Corriere Filatelico* of October 1922, in an article headlined "Mazzinian postage stamps". we were able to learn only a few minor details.

Criticisms also found space in the general press, as shown on page 4 of the edition of 20 September 1922, the article in the *Corriere della Sera* headlined *The stamps of Mazzini's fiftieth anniversary and a strange exclusion*. In Milan, the Mazzini set was not on sale, but no one could give an answer as to why, not even the directors of the provincial post office.

The newspaper's columnist spoke of speculation, already affected the 1921 Dante issue. It should be noted that among the cities chosen there was not Pisa, which saw the death of the Mazzini.

The stamp issue remained valid for a short period, until October 31, 1922, and its denominations were admitted to exchange until the following November 30, then, as the issuing decree stated, «*they will be definitively delisted and sold for collection*».

The series should have also been used in the Italian colonies, like others of the period, but then the project was stopped from the authorities at the last moment, as Danilo Bogoni recalls (cf. *That veto on Mazzini appeals to collectors*, in *Corriere della Sera*, 24 May 2004, p. 20). The very few examples that have the names of the five Italian colonies overprinted and which have reached interesting prices on the market are connected to this attempt, on which further information is lacking.

Basically, the ideological and propaganda motivations were closely combined with economic speculation, as already on other occasions. All this, then, took place while in Italy, on October 28, Mussolini took power with the March on Rome. Figs. 4, 5, 6

Let us now see the three specimens, using the issuing decree. The 25 cent., purple red, is the most abstract; it shows «an allegorical drawing representing a Roman sword, engraved with the word “*Jus*” which is heated and tempered by the flame rising from an altar bearing the word “*Amor*”». Here we find some important Mazzinian themes. Love must drive man, helping him to recognize his duty to God and humanity, so as to actively collaborate for the affirmation of justice. Man must never forget his enthusiasm for his neighbor and his responsibilities, his mission on earth. Hence the vigorous call to the sword and justice. Romantic concepts, on the whole, take on classical shapes.

In the 40 cent. purple brown stands out the portrait of Mazzini enclosed in a frieze of cypress branches, which represents a

deliberate reference to the symbol of Young Italy. The portrait of the Apostle is taken from a very familiar photograph, by an anonymous author, dating back to the period 1860-65. Mazzini, who usually wore black, is portrayed in old age, with an austere gaze that is at the same time a mirror of the depth and purity of his soul. For this reason, photography also occurs several times in Italian philately, as we will see.

The 80 cent. turquoise features a view of the monumental tomb of Mazzini in the Genoese cemetery of Staglieno, framed by a frieze of ivy. Earthly death consigned the Apostle to the eternity of memory, thanks also to the mausoleum in question, commissioned in neoclassical style by Freemasonry and built by the architect Gaetano Vittorino Grasso, a fervent Mazzinian, buried just a stone's throw from the mausoleum. Also in this case the ideological message is transparent.

We have already talked about a Mazzini pulled by the many influences from all sides. Forced to coexist with Vittorio Emanuele III, in 1943 Mussolini dusted off his ancient republican ideas, giving life to the Italian Social Republic. Hence the significant straw-brown 30 cent postcard issued on July 11, 1944. Times are tragic and the Apostle who preached the republic is used in an attempt to continue a war headed towards defeat.

The image on the postcard shows a Mazzini a few years younger than the one used in 1922. The Apostle always reveals the moral qualities of the great patriot, of the exceptional hero, but appears more vigorous than the other image, and it is a choice that lends itself better to the war context. The origin of the photograph is not entirely clear. In the issuing decree of the 2011 series issued to celebrate the principal players of the unification of Italy, 150 years after 1861, in which precisely the same Mazzinian image appears, we speak of «A period photo taken by Brogi in 1870 depicting Giuseppe Mazzini». It is more precisely the Florentine photographer Giacomo Brogi (1822-1881). The date of the original photo,

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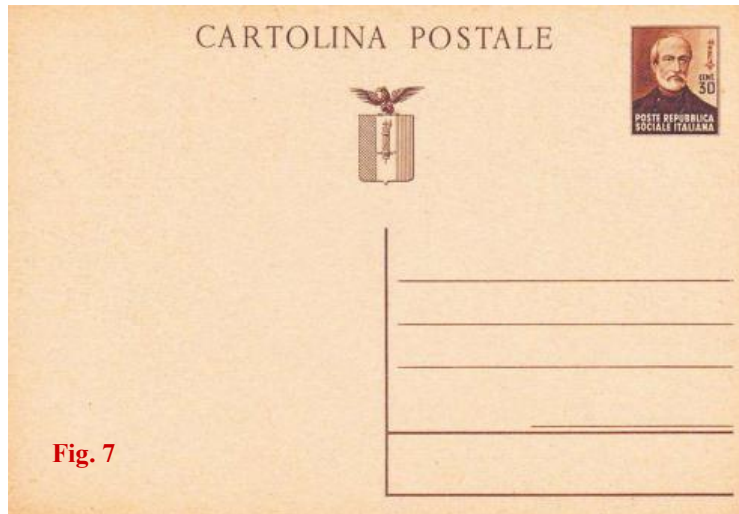


Fig. 7

accompanied in other texts by «about», must inevitably be earlier. Even this portrait, however, recurs on other occasions in Italian philately, as well as in many publications. Figs. 7,8

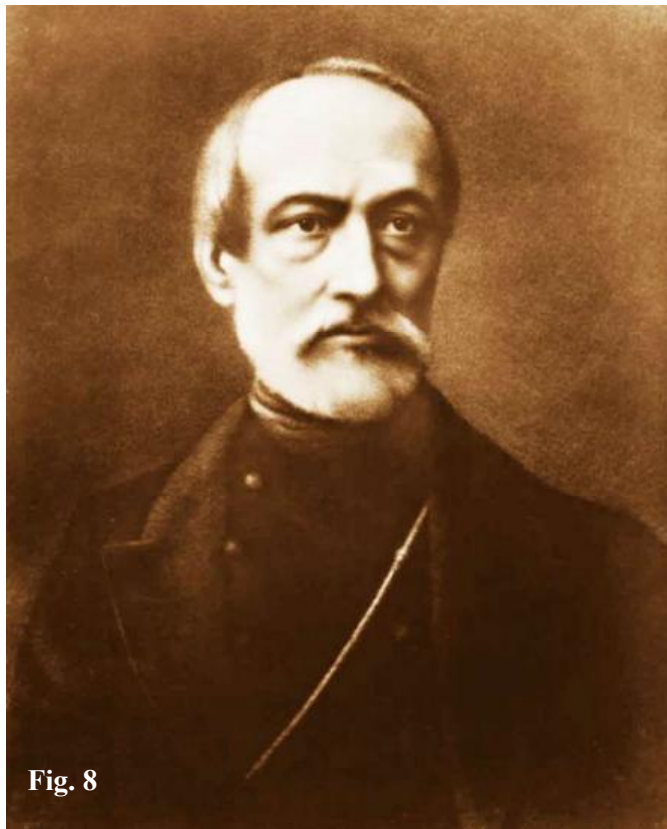


Fig. 8

The use of Mazzini by Mussolini's RSI was not limited in intentions only to the postcard. The

same image of Mazzini, in fact, was also to be used for high-value postage stamps, which however were not issued in time. There are some printing proofs of this philatelic project, still on the market, not surprisingly, the other democratic hero, Garibaldi is also featured. Fig. 9

With the fall of fascism and the proclamation of the Republic Mazzini is gratified by a new season of appreciation. Some political formations, in particular the secular ones, close to Freemasonry, undertake to propagate Mazzini's ideals, albeit with the necessary ideological precautions.

In this new context also came the first post-war issue which, as already mentioned, arrived in 1949. After the exhausting process of construction, on June 2 the monument by Ettore Ferrari on the Esquilina was finally inaugurated. The monarchy no longer existed, and so the self-exiled Vittorio Emanuele III was replaced by President Luigi Einaudi. The day before, the 20-lire slate-colored commemorative stamp had arrived at the philatelic counters. The chromatic choice and the dimensions of the postal value do not actually favor the visual rendering of the austere and solemn statue of Mazzini. The sketcher of this somewhat sad postal value, which was also overprinted for use in Trieste, is Edmondo Pizzi. On the sides of the Apostle appear friezes of laurel and oak leaves. Fig. 10



Fig. 10

A new tribute to Mazzini took place 6 years later, in 1955, on the occasion of the 150th anniversary of his birth. It is an airmail stamp, bottle green in color, with a 100 lire face value. However, the date was not respected.



Fig. 9

Our hero came into the world on 22 June 1805, while the postal value in question appeared on 31 December, at the last moment, just hours before the end of the year.

Reading the philatelic chronicles, we discover that at first the commemorative stamp had to

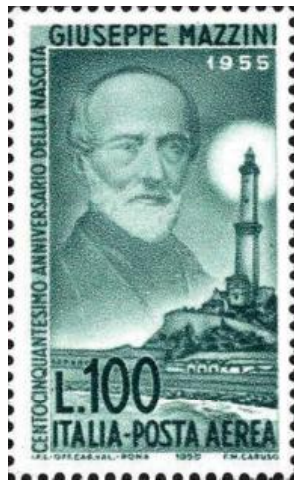


Fig. 11

have a face value of 25 lire, therefore it had to be valid for franking a normal letter, but then, for technical reasons, the choice was changed, not only regarding the face value but also its intended use. Fig. 11

The air mail stamp, designed by Fausto Maria Caruso, represents the beloved Lighthouse of Genoa on the right, in memory of

the honouree's birthplace, while on the left the image of Mazzini stands out, as it borrows from the 1922 iconography. The result is interesting.

In 1959 it was the turn of the five stamps issued to commemorate the Battles of the Risorgimento in 1859. The first value, the 15 lire, grey-black, rectangular with long horizontal sides, designed by Luigi Gasbarra and engraved by Vittorio Nicastro and Mario Colombati, shows profile effigies «of the four great architects of Italian Independence», as stated in the relevant issuing decree. The somewhat squeezed characters are, from left to right, Vittorio Emanuele II, with his over emphasized moustache, the combative Garibaldi, Prime Minister Cavour with his goggles, and finally an elderly Mazzini, who appears to be the least recognizable of the whole group. Essentially, the diplomats and prudes alternate with the more impatient Democrats. Fig. 12

The sketch proposes, as already mentioned, the conciliatory image of a Risorgimento in which very different personalities worked

successfully. The crucial point, however, as it was suggested in 1959, was not the monarchy, but the republic.

If in the 1960s there were no novelties attributable to Mazzini, in the early 1970s, five postage stamps appeared shortly after with only two designs featuring the Apostle. The impression of



Fig. 12

a lack of planning and attention is very strong.

The 25th anniversary of the proclamation of the Republic was celebrated on 12 June 1971. The reference to the institutional referendum of 2 June 1946 is present on the sketch. For the occasion, Alceo Quieti signed two dull stamps, denominated 50 and 90 lire, with three vertical bands reproducing the colors of the Italian flag. In the centre, then, the effigy of Mazzini is featured, taking up the photograph already used for the 1922 and 1955 issues. The only difference is the color of



Fig. 13

the Mazzini effigy, which is purple in the 50 lire, and brown in the 90 lire. Fig. 13

Mazzini is exalted as a noble father of the Italian republic, and this choice is understandable, but those responsible had forgotten the celebration of the centenary of the death of the Mazzini. In short, the 1971 series could easily be modified, while the 1972 series could show an extra pinch of imagination and creativity (but in that period, notes Franco Filanci in his *Novellario*, «the holy rule of the indispensable minimum» seemed to apply) .

On 10 March 1972, three stamps were issued, denominated 25, 90 and 150 lire, designed and engraved by Eros Donnini. In all three,

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FIL-ITALIA, the official Journal of The Italy & Colonies Study Circle will be soon entering its 49th year of uninterrupted publication. It is published quarterly and contains articles on the Italian area, including the former colonies (Libya, Somalia, Eritrea and the Aegean Islands) and British Occupation of the same, Vatican City, and the Republic of San Marino catering for all levels of philatelic interest and ability. The postal history aspects of the entire Italian area are often discussed in articles from pre-eminent specialists. Many of the articles are being published for the first time, others are translations of articles first appearing in Italian and foreign journals.

Please send your articles directly to the editor at: giorgiomigliavacca@hotmail.com

the image of Mazzini stands out in the center according to the typology already present in the 1944 postcard. The only difference is represented by the color of the portrait, which is, respectively, green, black and red. Note that the postal bulletin of this issue was signed by Ugo La Malfa, secretary and undisputed point of reference of the Italian Republican Party, historical point of reference of Freemasonry. Fig. 14



Fig. 14

Shortly after we find the two most widespread images of Mazzini. The philatelic excess must have appeared really serious, so much so that 33 years would pass until the next Mazzini issue. Thus we arrive at 2005, when the 200th anniversary of the birth of the Apostle fell. The stamp, however, did not appear on 22 June, but on 10 November and curiously the text of the illustrative bulletin, signed by Giuseppe Monsagrati, as vice president of the National Committee for the celebrations of the Mazzinian bicentenary, opens with reference to 10 November 1841, when Mazzini



Fig. 15

inaugurated a primary school in the popular Hatton Garden district of London. Singular is also the choice of the design. Evidently the problem of originality arose, considering the previous Mazzinian issues. For this reason, the recto and verso of one of the three medals minted by the Committee for the occasion were reproduced alongside them on the vignette. The theme is Humanity, (the other 2 subjects are Italy and Europe). On the recto, therefore, Mazzini appears, together with a crowd of people; on the reverse, instead, two hands shaking, as a sign of peace and collaboration, against the background of our planet. Fig. 15

The real problem with this stamp, however, is its legibility. The two sides of the medal are too small and this makes it difficult to receive Mazzini's message. In short, it could have been done decidedly better.

Thanks to anniversaries as always, in 2011 a beautiful series dedicated to the Protagonists of the Unification of Italy was issued. It consists of eight values, each printed in a miniature sheet. The more usual names, already met in 1959, are joined by two women, Clara Maffei and Cristina Teresa Belgiojoso, Carlo Cattaneo, loved by the proponents of Federal Italy, Carlo Pisacane and Vincenzo Gioberti.

The 60 cent. stamp dedicated to Mazzini, like the rest of the others, takes up the image already used in 1944 and 1972, completed, thanks to the greater availability of space, by the front page of the magazine *La Giovine Italia* and by the flag of the same patriotic movement, on which the inscription *Union, Strength and Freedom* stands out!! The intense face of Mazzini also shines through on the left of the leaflet. In short, the technique has allowed an interesting innovation in Mazzini's philatelic representation, even if starting from a familiar image. Fig. 16

The last Italian chapter is very recent. On March 10, 2022, respecting the fateful date, a B 50 g stamp was issued to celebrate the 150th anniversary of Mazzini's death. The sketcher is Maria Carmela Perrini. An iconographic novelty



Fig. 16

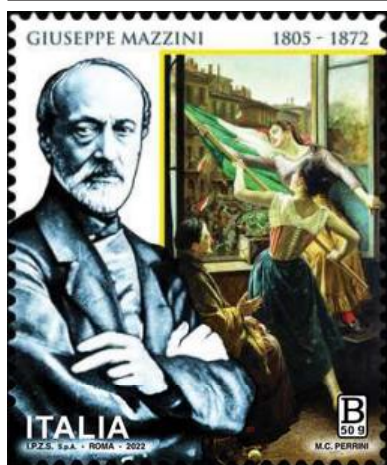


Fig. 17

immediately stands out, represented by the choice of the Mazzinian portrait, which dates back to the period 1860-65. The issuing decree remains vague, without specification, but the author is a name known

to enthusiasts: Domenico Lama (1823-1890), from Faenza, a fervent democrat and follower of Mazzini's ideas. Lama met Mazzini in London and took some iconic photos of him. The selected one, in particular, shows Mazzini seated in an armchair with his arms crossed; in the vignette, on the other hand, the image is reduced.

To the right of the sketch, instead, we find the painting by Carlo Stragliati *Episode of the Five Days of Milan in Piazza Sant'Alessandro*,



Fig. 18

April 1963, designed by Clément Serveau and engraved by René Cottet. Fig. 19



Fig. 19

exhibited in Palazzo Moriggia, seat of the Museum of the Risorgimento in Milan. The jubilation of the two young women waving the tricolor flag is happily fixed on the canvas; next to them, there is an old woman who looks pleased. The image, which exalts the female contribution to the national cause, is full of meaning and perfectly completes the Mazzinian portrait. Figs. 17,18

So far we have talked about Italian postage stamps. Mazzini is not Garibaldi, as we have already mentioned, however we found an interesting postage stamp issued by France in

The theme of the issue is represented by the great personalities born in the countries of the European Economic Community. Among the 5 values, for Italy, Mazzini is also included, with a face value of 20 cents. At the center of the sketch is a youthful image of the Apostle, which recalls the engraving signed by Ambrogio Centenari (1845-1916), present in books and magazines. Mazzini also lived in France, as is known, but the theme of the issue requires the representation of an entirely Italian character; hence, on the sides, the presence of the statue of Marcus Aurelius, on the left, and a glimpse of the Via Appia, on the right.

At the end of this closer look, which once again reveals the deep connection between philately and history, a Mazzini father of the country emerges but also exploited in every way, even through the use of images. To avoid the pitfalls of biased or dated interpretations, it is necessary to return to reading his writings, without forgetting that philately also offers useful tools for grasping the true face of Mazzini.



Fig. 20 - Marble plaque placed at the entrance of the Mazzini-Garibaldi Club in London: This club was founded in May 1864 as La Società per il Progresso degli Operai Italiani in London under the joint presidency of Giuseppe Mazzini and Giuseppe Garibaldi. Initially, the club met at Mazzini's house in 5 Hatton Garden and then moved to 106 Farringdon Road, and then, in 1877, to 10 Laystall Street.

USEFUL INTERNET SITES & LINKS

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

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

Bollettino Prefilatelico & Storico Postale - Lorenzo Carra: lorenzocarra@libero.it

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

ASPOT - Tuscany Philately & Postal History -

<https://www.facebook.com/groups/923703807654322/>

L'Arte del Francobollo -- 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.fsf.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

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

Facebook: 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/>

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DECENNIAL TRANSATLANTIC CRUISE

SAM BAYÉR

The American who was the most generous financier of the Transatlantic Cruise

BY FRANCESCO GIACCARDI

Translated by Giorgio Migliavacca

I am referring to the 1933 Decennial Air Cruise headed by General Italo Balbo, with the round trip of the Atlantic, by means of 25 seaplanes called "S.55 X", often referred to as "the greatest mass flight in aviation history"

I consider the subject of this dazzling mass flight truly historic: this undeniable aspect and the political and financial implications of this aviation enterprise have been examined carefully for some time while the collecting aspect has also been promoted by albums created for the purpose. I therefore refer the reader who wants to expand or just retrace the various events that took place, to the reading of sizable volumes that extensively deal with the subject matter and are cited in the bibliography, including and forgive me for mentioning it, my book published precisely to honor this year, the 90th anniversary of the aforementioned Cruise, "Balbo Atlantic Cruises Aerophilately - Reflections and Charts", (Fig. 1)

With this article, I would like to deepen and examine an aspect that is very dear to me and which I consider of extreme importance, pertaining to that enterprise and the unusual course it took, no Italian philatelic dealer who could have all the interest and be well informed about the Cruise took the lead but an American gentleman: a certain Sam Bayér.

Mr. Bayér was actually Samuel L. Bayér but, for everyone, he was Sam.

He was an American philatelic dealer who arrived in Rome in 1912, where he opened a stamp shop; he devoted great attention to airmail in general, especially to Zeppelin flights and Balbo's cruises, with the production of envelopes and covers flown and/or traveled, sent to himself (but also to his wife, daughter and a certain Monika Link); these covers later became precious and sought-after by collectors.

Of Jewish faith, in 1940 as a result of Italian racial laws, he left Rome to move permanently to New York. In the USA, he continued his activity by creating a company called "Penny Black Stamp Company" until his death in 1973. The company, specialized in the sale of Vatican stamps and is still active today. Upon his death it was managed by his wife Mrs. Madeline S. Bayér, and then passed to his son Mr. Daniel L. Bayér, a pharmaceutical industrialist, who moved to Dexter in Michigan where it is

currently located.

Mr. Bayér, who had access to his Roman Embassy, was able to easily pack, send and deliver, thanks also to support from the Vatican and Italian post offices, a considerable quantity of flown covers and philatelic envelopes, not only linked to the Balbo Cruise but, to all the events that took place in those years, especially those relating to flights.

The mail came, as we will see later, from the Italian colonies, the United States, France, Germany, Iceland, etc., etc., as well as from the Vatican City (but there he played at home).

It is not known whether it is true or whether it is a legend that, following the delivery in a single day of 180 pieces of mail from the most disparate occasions and events of

that time which it was able to take advantage of, the "Regie Poste" blocked the delivery to his address. In any case, this passion of his, or rather his business acumen as a true American "business man", brought him a real fortune over the years.

Balbo, having to choose a philatelic consultant for the design of a stamp that best celebrated the 1933 cruise, chose another person, Commendator Vittorio Lo Bianco. We do not know why Balbo made this choice, it probably was due to the fact that Bayér was considered more of a merchant than a philatelic expert.

Nevertheless Mr. Bayér was not disappointed and repaid himself abundantly as a good merchant, making the most of the circumstances and philatelic opportunities that the development

of the cruise could provide him.

Our Mr. Bayér, perhaps forewarned by his contacts, prepared himself in time and with care to take advantage of the event, also thanks to the previous, albeit minor, experiences made with the Zeppelin flights and the Italy - Brazil cruise of 1930-31.

Aware of the hypothesized five series of triptychs to be issued for the occasion (later reduced to 3 + 2 singles), he alerted his correspondents in the Italian colonies of the Aegean, Cyrenaica and Tripolitania.

He contacted corresponding partners in France, Germany, Iceland and the USA, and took initiatives to produce himself, unique in the world considering the



Fig. 1 - Giaccardi's book

contacts and support he enjoyed at the Vatican City post office, a sector in which in the process he became specialist as the company he founded still is marketing Vatican stamps.

It must be said that he also had a lot of courage and perhaps foresight, a strong sense of business and an entrepreneurial spirit combined with exceptional persuasive skills, as well as a huge capital, as to deal with the enormous amount of correspondence that I will detail below, he had to invest and spend a lot of money for the purchase of triptychs, as well as definitive or additional stamps for shipping from the Colonies or foreign Nations.

To understand its significance, it is always necessary to relate the Lira of 1933 to today, with the revaluation index calculated by the Italian National Institute of Statistics (Istat) which revalues the lira/euro ratio at today's 1.145828.

Mr. Bayér invented all kinds of combinations, for the sole purpose of dressing covers his way, which he would then perhaps sell at a high price to merchants and philatelists eager to own and collect pieces relating to the Mass Cruise. And not only flown covers but above all, envelopes, postcards, and "event covers", even with postage stamps that had little or no connection with the cruise itself.

We will also see how he tried to save money by exploiting his contacts and friendships with both Vatican and Italian postal workers.

I calculated that by counting all the shipments we arrive at a total of more than 600 pieces including flown covers, envelopes, postcards and "event covers".

Certainly he was, with his purchases of both Italian and foreign stamps, the largest private financier of the Decennial Cruise and Balbo should have recognized this merit in some way, however he never mentioned Bayér in his writings and books.

On my part I am anxious to acknowledge this merit to him, even if belatedly, all my gratitude goes to Bayér, even if posthumously. I want to remind readers and underline that, even with the purchase of foreign stamps of the nations included in the various legs of the cruise, the proceeds were used to finance the cruise. In fact, it was established with the Administrations of the other countries that, in order to carry out the transport service via seaplanes of the cruise, of the flown covers taken over in the various foreign stages, a portion of the postage was due in return to the Italian Ministry of Aeronautics. For example, of the rate of Canadian dollars 4.50, established for mail from Shoal Harbor to Rome, the administration of the Italian "Regie Poste" demanded a "fee" of dollars 3.75 and therefore it can be assumed that the "fee" for other foreign countries was around this amount.

To understand the financial investment of what Bayér produced, it is important to examine all the various types and shipments, known to date, which he had carried out on his own and making a 360 degree tour, it is crucial to trace all the various stages and possibilities that he had to exploit the opportunities presented to him by different postage and his imagination to produce envelopes, flow covers, postcards and so on in quantity.

Below is an overview of all correspondence produced.

1- Mail flown from the Italian Colonies (Figs 2, 3, 4):

Bearing in mind that the flown mail officially registered and sent from all the Italian colonies (Cyrenaica, Tripolitania, Aegean Islands) reaches a total of 546 items and having ascertained that almost all of them were produced by philatelic dealers, it can easily be hypothesized, given the copious correspondence on behalf of Bayér on the market, that at least 60% of these



Fig. 2 - Registered Air mail cover from Cyrenaica (Luca Restaino collection)



Fig. 3 - Registered Air mail cover from Tripolitania (Luca Restaino collection)



Fig. 4 - Registered Air mail cover from Rhodes, Aegean Isles (Luca Restaino collection)

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are of his own production, reaching a quantity of about 330. Most of these, as in the case of the three flown covers shown here are addressed to him in Rome in via Ajaccio 14, a few others to his daughter Hilde Bayér, as well as others at the "Park Central Hotel" in New York, where he stayed when he returned from Rome. It should be noted that all these flown items, if compared, bear the same style, the same shape, almost always the same type of envelope but above all, coincidentally, the same writing performed with the same "Remington" typewriter of the time .

However, it should be emphasized that all the above flown covers are - from a postal and philatelic point of view - regular. They are included in the tariff and bear: circle-date-stamps with the day/date/time corresponding to the event, the special circular handstamp (cachet) of the cruise, the coupons and above all the arrival postmark as well as the transit postmark of "Roma Ferrovia" .

One wonders who had done for him from three separate colonies had accomplished such a valuable job. On how he managed to send all these perfect envelopes, from three different and very distant locations, all the same and clearly prepared by the same hand, see the answer below, regarding the preparation of the Icelandic aerogrammes. Clearly he will have used the same method.

2 – Mail sent from "Vatican City"

All inspired by his clairvoyance, the 22 officially registered and known covers, were produced as "Vatican City". Mr. Bayér was unique, among all the philatelists and traders of that time, to have created flown covers with Vatican stamps, to be conveyed by seaplanes of the history-making Decennial Cruise.

Yet, none of these are regular because - as we will see later - they do not fully comply with the shipping rules and provisions established by the Convention between Italy and the Vatican at the time.

They are all registered but, none of them left the Vatican State, as evidenced by the rectangular oily registration handstamp used the Italian post office of "Roma Ferrovia" with numbering ranging from 38.471 to 38.493 inclusive, nor do they have the white registration label of the Vatican pasted on the cover.



His ingenuity in making and conceiving these flown pieces of mail is admirable. Franked in an imaginative way, they don't always respect the shipping rate due, moreover they try to simulate graphically the Italian ones franked with the eye-catching triptychs. In fact, on all the envelopes three stamps are applied on the recto, sometimes only from the Vatican (all six sent overseas -figure 5- and the eight for Europe), sometimes (the remaining eight sent for Europe -figure 6 -) with mixed Italian and Vatican postage but always arranged in rows of three to simulate the Italian flown mail with the national triptychs:

To better understand these strange and unusual

frankings, let us briefly review the postal history of the Vatican City state. Following the Lateran Pacts with Italy in 1929, which also included an economic convention entered into force on 1 August as a result of the Vatican state admission on 1 June to the U.P.U. (Universal Postal Union), also the Convention with the Kingdom of Italy for postal services, signed on 29 July. An important step was to create its own philatelic issues in international postal traffic. Naturally, this Convention had to adopt the Italian postal legislation in force, even if with tariffs for Italy, its colonies and the Republic of San Marino, were slightly higher than the domestic Italian ones.

The activity of the actual postal service from the Vatican City started on 1 August 1929 as a result of its Ordinance no. VIII of 30 July, which also established in art. 13 "the rates for the postage of mail...". A basic tariff up to gr. 20, of 0.80 Lire for Italy and 1.25 Lire for Abroad was established for letters departing from the Vatican City State. For the Registered mail, a fee of Lire 1.25 both for Italy and abroad and for Express delivery an additional 2 Lire or Lire 2.50 respectively. A tariff for air mail had not yet been contemplated, but article 12 of the same Ordinance established that "for any other item or fee not included in the tariff, the provisions in force in the Kingdom of Italy apply". And since the agreements stipulated by the Italian Postal Administration with the various national and foreign airline companies could not be extended quickly and simply to Vatican correspondence, the problem regarding postage for Airmail was initially neglected but, after a few days resolved, establishing that any additional fees had to be represented exclusively with Italian stamps on the basis of the international tariff (those of cruises, were established from time to time), anticipating payment. And for this reason, Italian airmail stamps were also available in the sole Vatican Post Office until 22 June 1938, when the international treaty signed at the Congress of the Universal Postal Union, held in Cairo on 20 March 1934, became enforceable with the issue by the Vatican Post of their first series of airmail stamps (Fig. 7).

Going back to the stamps configuration on the aforementioned flown covers, as described in the previous paragraph, the Vatican Post could not celebrate Balbo's enterprise with its own philatelic airmail issues and Bayér extricated himself as best he could between the provisions of the Convention described above and the issue of the appropriate Italian triptych by air-express mail.

However, it is not clear how he understood the legislation in force at the time. In general, according to the aforementioned Convention and subsequent agreements, all registered mail by air had to be franked with Vatican stamps to match the normal tariff for Italy and/or abroad and the addition of Italian airmail stamps available at the Vatican Post Office (Figure 8). Furthermore, by presenting the mail to send by air at the counter of the Vatican post office, it would have been necessary to request and obtain the registration stamp departing from this office with the consequent application of the required white "Città del Vaticano" label.

But this did not happen!

To frank the eight flown items with mixed franking, Bayér used (figure 6) only the two outer wings of the



Fig. 5 - Registered Air mail cover from the Vatican franked with Vatican stamps only. (Luca Restaino collection)



Fig. 6 - Registered Air mail cover from the Vatican: mixed franking with Vatican and Italian stamps. (Luca Restaino collection)



Fig. 7 - The first air mail stamps issued by the Vatican



Fig. 8 - 15 July 1933: Regular Registered Air mail cover from the Vatican to Berne with the white registration label and duly complemented by an Italian 75c. air mail stamp from the Decennial commemorative set matching the complementary surtax. (ex Giovanni Fulcheris collection)

triptych, dividing and dismembering it, both to try to respect - in his own way - the rate, and to use, we will see later, a single triptych for two different and distinct envelopes.

A merit that perhaps should be recognized, even if it is understood how the stamps on these “former triptychs” had the complacency of the Italian post office employee, since having been disunited and rendered incomplete, the triptych in fact was no more valid.

On the other hand, the fourteen flown covers franked

solely with Vatican postage (figure 5), not having the Italian airmail stamp, as prescribed by the Convention, did not pay the due surcharge to the Italian Ministry of Aeronautics for the service and transport on seaplanes.

For the extemporaneous franking and cancellation registering the aforementioned 22 covers, the only plausible assumption is that Bayér, having already the respective stamps available in his shop (as we know, he was a collector and dealer of Vatican stamps, as still is today his company), prepared them by first affixing only



Fig. 9 - 1933: - Graf-Zeppelin flight, registered air mail cover mailed from the Vatican City with a mixed franking of Vatican stamps on the address side and Italian air mail stamps on the back of the cover; notice Bayer's boxed handstamp. ("Auction Phila" catalogue, March 2008)



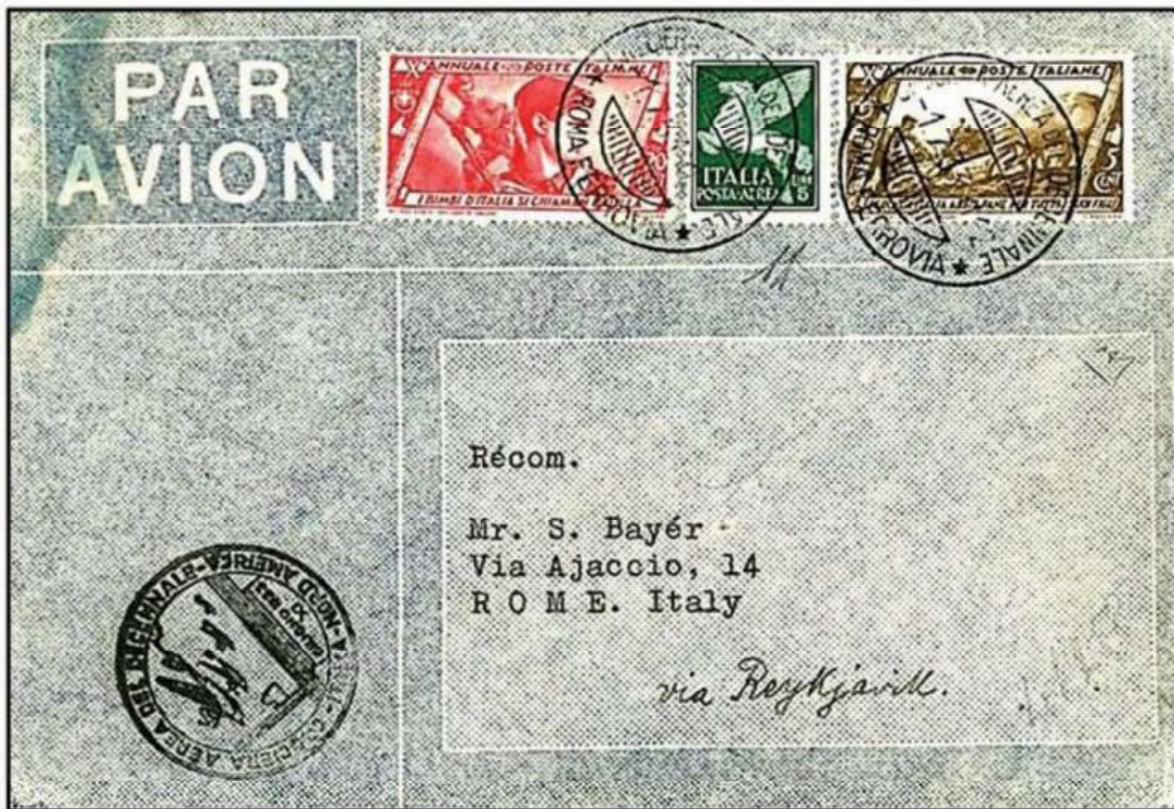


Fig. 10 - Basic cover (ex Toselli auction catalogue)



Fig. 11 - Basic postcard (ex Toselli auction catalogue)

the Vatican postage, then went to that office to have them stamped (all together dated Saturday 10.06, 4 pm), immediately picking up his correspondence "brevi manu".

Subsequently, only on eight aerogrammes destined for the European stages, he affixed suitable parts of Italian triptychs to correspond - always in his own way - to the international tariff required for air conveyance and

finally he took all twenty-two of them to the Italian post office of "Roma Ferrovia" to the definitive shipment and acceptance as Italian registered mail with consequent favorable stamp (all, Monday 12.06).

However, a route certainly not in compliance with the shipments and provisions of the international dispatch of the time. The registered letters should have left directly from the Vatican with Vatican stamps in the tariff and the



**Fig. 12 - One of the two registered covers franked with the correct tariff.
(Italphil Auction, June 2014)**

affixing of the Italian airmail stamps for the payment of the tariff, such as the envelope in figure 8.

Yet only a month earlier with the other important flight, the Graf-Zeppelin, the aerogrammes produced by Bayér himself for that event were duly franked respecting all the provisions, ordinances and tariffs but especially, sent by registered mail from the same "Vatican City" (figure 9)

Having said that, the fact and why our Mr. Bayér, who sent or had himself sent from the three Italian colonies, France, Holland, Iceland, the United States, etc., etc., a pile of flown covers, all properly franked with postage stamps of the relevant country but, especially sent by

registered letter from those same countries, could not or did not want to be sent regularly and directly from Vatican City, even the aforementioned 22 covers, when the Vatican Post Office was only about 3 km. from his home, while the "Roma Ferrovia" Post Office was further away, about 7 km.

The only plausible explanation, in my opinion, is that he feared the short period of time to promptly deliver this mail to the seaplanes stationed in Orbetello. I remember that, as Balbo reports in his book "La Centuria Alata", all the planes were already ready on the 13th. He writes: "I wish not to miss the first favorable opportunity of clear

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*Fig. 13a - One of the eight flown covers franked with the middle stamp of the triptych.
(Fiorenzo Longhi photographic archive)*



Fig. 13b - verso of the Fig. 13a cover

weather to take off. From 14 June, every day becomes good" (editor's note: for departure).

Evidently Mr. Bayér was afraid that, leaving this correspondence in the hands of the Vatican Post on Saturday 10 (date of cancellation), which then had to be delivered, evidently not before Monday 12 by the same Office, to the Italian one of the Royal Post of "Roma Distribuzione" which, in turn, still had to deliver it to the

centralizing post office in charge of "Roma Ferrovia", required to postmark it, authenticate it, affix the special circular stamp (cachet), register it, etc., etc. and then again send it to Orbetello in the Province of Grosseto where Balbo was ready for departure. A certainly tortuous path with several passages that did not persuade Mr. Bayér, also in consideration of the fact that this correspondence, let us not forget, involved two

States, the timely and punctual forwarding with the cruise seaplanes of his unique and precious mailings.

However, let's say that with this "trick", although these envelopes are Bayér's authentic "inventions", Balbo's journey with his seaplanes armada was regularly executed and therefore they are considered "journeys".

It should also be noted that any signatures affixed by cruise members are all posthumous. Or on the other hand, by signing them at the same time before departure, this could be the "unequivocal proof" that the signing cruise pilots carried these envelopes on the seaplanes in his pocket, outside the official dispatch. In this case, these covers are no longer officially 22 but many more.

In my opinion, even if not perfectly in order, given that there is a market for them, it would be necessary to give at least three different evaluations, depending on the type of formation, shipment, tariff and therefore the degree of imperfection.

3 - Miscellaneous correspondence conveyed by "additional flight or courier" to Londonderry

116 pieces are also all of his production, of which: 13 simple envelopes (Figure 10), 101 simple postcards (Figure 11) and 2 registered covers (Figure 12), all sent with the "flight" or "additional connecting courier" logically as always, addressed to himself.

Mr. Bayér, having learned of a special flight, immediately took advantage of the opportunity.

By "connecting or additional flight/courier" we mean the shipment by plane which from Rome on 02.07 brought Ambassador Dino Grandi and Finance Minister Guido Young to Northern Ireland and Londonderry.

Yes, these are his authentic "inventions", because not only 106 pieces for Reykjavik have flown (perhaps) only the leg of the "Londonderry-Reykjavik" flight and 10 also the subsequent legs but, **except for** the two registered covers they are neither registered, nor express, nor registered-express, nor have affixed the triptych that distinguishes them, they only have the special circular cachet (struck in black ink) and the departure cancellation dated 07.01.33, struck "to order" through his pushovers, when according to ministerial provisions, these handstamps should have already been destroyed at the departure of the cruise.

Incidentally, the seaplanes had already left on the morning of July 1, at 5.37 (4.37 GMT).

All the correspondence described above, except for two registered letters (Figure 12) is franked for amounts ranging from 2.25 to 2.60 Lire for postcards and 5.25 Lire for envelopes but, always with ordinary postage stamps and always arranged in a row of 3, to simulate a triptych. Of this, 8 pieces (Figure 13) with the central stamp of the triptych, left over from the dismemberment of the same to frank the eight aerogrammes of the Vatican with only the two larger side-stamps referred to in point 2 above (Figure 6).

These "sparse" frankings testify to the support which Bayér enjoyed in the upper echelons of the "Regie Poste", which tolerated such a low franking, while the surcharge for international air-express transport, even only for Europe, was considerably higher, without considering that if such correspondence had to be transported with

Balbo's seaplanes, the additional tax due, as we know, was 19.75 Lire for Europe and 44.75 Lire for overseas.

Excellent reasons I think, to write as above in parentheses that "perhaps", they traveled with seaplanes.

For the above, between the night of June 30th and the morning of July 1st, this great man had to prepare 116 postal items including envelopes and postcards, registering the addresses as sender and as recipient, calculate carefully (so to speak) the rates and surcharges, splitting stamps, gluing, etc., etc.

What a job (besides the shopping). He must have spent a sleepless night, then left early in the morning to deliver everything to the "Roma Ferrovia" post office, checking that they placed the postmarks correctly, but above all the cachet of the cruise (struck to order), which proved that it belonged to the Decennial Cruise and embellished his cover collection.

Then all this copious correspondence of his, added to other initiatives that had kept him incessantly busy, was to be returned to him at his shop in Rome. This is how you explain why, at some point the distribution branch of the post office blocked the delivery to his home.

Of course, they worked mostly for him!

4 – Flown covers sent from Amsterdam

Of the 65 pieces of mail loaded on the seaplanes bound for Reykjavik, presumably ten were delivered to his Rome address (Figure 14).

These were correctly franked with Dutch stamps for a total of 3.25 Gulden, all bear the Dutch stamp with the red handstamp "Transatlantische Vlucht an Italiaansche Vliegtuigen 1933", mostly processed at Assen, all registered and produced with the same system described below. In principle, all regular.

5 – Flown covers sent from Reykjavik

His are also the twenty-one registered letters sent from Reykjavik (Figure 15) franked with Icelandic stamps always with destination Bayér/Rome and in transit: 4 from Chicago, 9 from New York, 2 from Cartwright, 2 from Shediak, 2 from Montreal and 2 from Shoal Harbour.

It is legitimate to ask how was he able to have these twenty-one registered covers sent to him, with departure postmark Reykjavik, correctly franked with Icelandic postage stamps and with the exact indication, typewritten with his usual Remington, from his address in Rome.

Simple! The Icelandic Postmaster came to his rescue. A copy of the answer letter that he sent to Bayér to confirm receipt of the dispatch containing his covers and postcards of the "connecting flight" has been found, additionally the details of the postal operations carried out by that office where the shipment of 21 aerogrammes with registration numbers ranging from 26 to 46 clearly seen took place.

These, listed in such a detail, are precisely the 21 "registered" covers prepared by Bayér in Rome and sent by him to the Postmaster, together with the sum required there for the shipping frankings, all in a "bag" and with a request to postmark them and send them to the aforementioned American destinations.

What a mighty man this Bayér, truly admirable !!!



Fig. 14 - One of the flown airletters from Amsterdam to Reykjavik handstamped in red “Transatlantische Vlucht an Italiaansche Vliegtuigen 1933” (Carlo S. Cerutti photographic archive)



Fig. 15 - Registered Air cover bearing blue air label created for the Decennial Cruise from Iceland to Rome (Luca Restaino collection)

However, they are regular flown covers for the tariff and for postmarks and stages.

These did not return to Rome to Bayér's home with the seaplanes of the cruise but were delivered by normal routes. This is demonstrated by the fact that they bear neither the special arrival circle date-stamp (cds) nor the "Lido di Roma" cds, but only the normal cds of the city of Rome.

6 – Flown covers sent from New York

There are about twenty aerogrammes that he had sent from New York (Figure 16), his city of origin and where he evidently boasted highly influential acquaintances:

Many are sent by the philatelic company "Vahan Mozian Inc." (Figure 17), like the one in Figure 16 and are included in the regular dispatch from New York.

Also included are the flown covers that had been sent from New York but, via Shoal Harbor with a rate of \$1.70 valid only for the Americas but, with his destination address in Rome (Figure 18).

Evidently picked up "brevi manu" by some cruise passenger of his friend procures and delivered upon arrival at the "Roma Distribuzione" post office, not before naively worrying about having the arbitrary and useless cachet affixed. Otherwise it would not be understood how non-tariff envelopes for Europe and not regularly included in the dispatch from Newfoundland to Rome, as evidenced by the absence of the "Lido di Roma" arrival



Fig. 16 - Return flight: flown cover from New York to Rome - (Carlo S. Cerutti photographic archive)

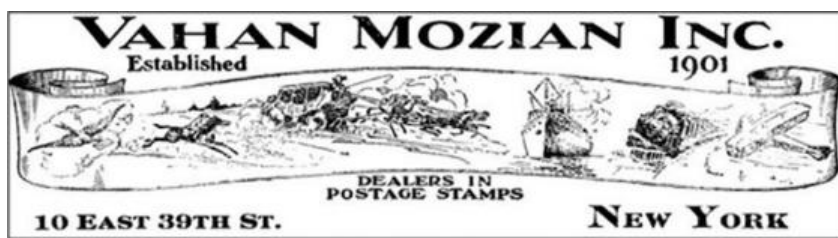


Fig. 17 - Stamp dealer Vahan Mozian logo found on Fig. 16 cover

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*Figs. 18a and 18b - recto and verso of the flown cover sent via Shoal Harbour, Newfoundland.
(Toselli auction catalogue)*



postmark on them, could have been received and on the correct date to that office. It should also be noted that all New York-Shoal Harbor flown covers do not and cannot have either the "Roma Lido" arrival circle-date-stamp (clds), or the special circular arrival postmark in Rome. Please note all the handstamps, postmarks and postage stamps.

Then there are the flown covers, again addressed to his shop in Rome but this time, at the correct European rate of \$3.60, again shipped from New York but via Ireland (Valentia, Irish Free State).

Logically, as can be seen (Figure 19), all arranged in the same way, with the same style and the familiar typewritten and handwritten modes as the one in Fig. 18.

Regarding the regularity of the route of these

aerogrammes, the discussion is rather different compared to the previous ones via Shoal Harbour. At the date of the cancellation of July 24, the Valentia leg was still scheduled and only subsequently canceled on August 5, due to adverse weather conditions, following Balbo's decision taken at Shoal Harbor on the return flight, to choose the more suitable route South of the Azores, rather than the one planned further north of Valentia in Ireland (Eire).

It followed that this regular dispatch, since it could not necessarily be delivered there, was released in Rome in transit to possibly be conveyed via the usual routes. Fortuitous case would have it that for Bayer, the transit for its aerogrammes was just a normal delivery in the city of Rome, as shown by the stamp on the reverse: "Rome



Figs. 19a and 19b - recto and verso of the flown cover sent via Valentia, Ireland (Ghiglione auction catalogue)



Arrivals and Distribution”.

Therefore, these flown covers rightly bear the “Lido di Roma” arrival postmark and the related special circular handstamp.

7 – Flown covers from the planned French leg

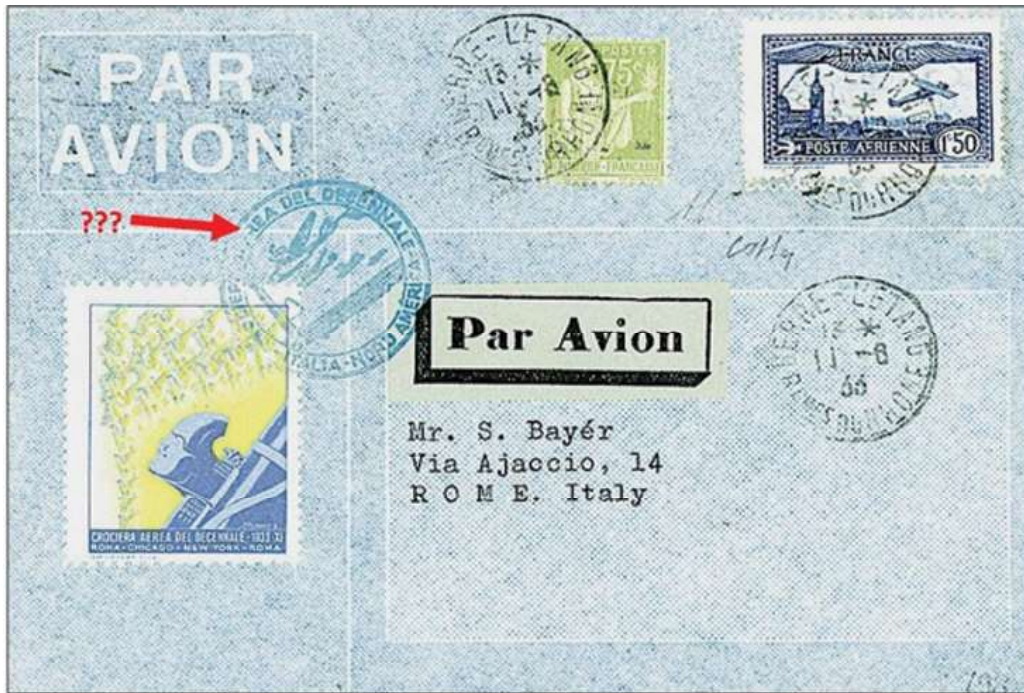
Almost all his rare also the approximately 20 French envelopes (Figs. 20a and 20b) prepared (with the same system seen previously with regard to the covers sent from Iceland), for the stage “Berre l’Étang-Roma” this too canceled, again due to the decision of Balbo above.

Moreover, by now, after the change of flight schedule,

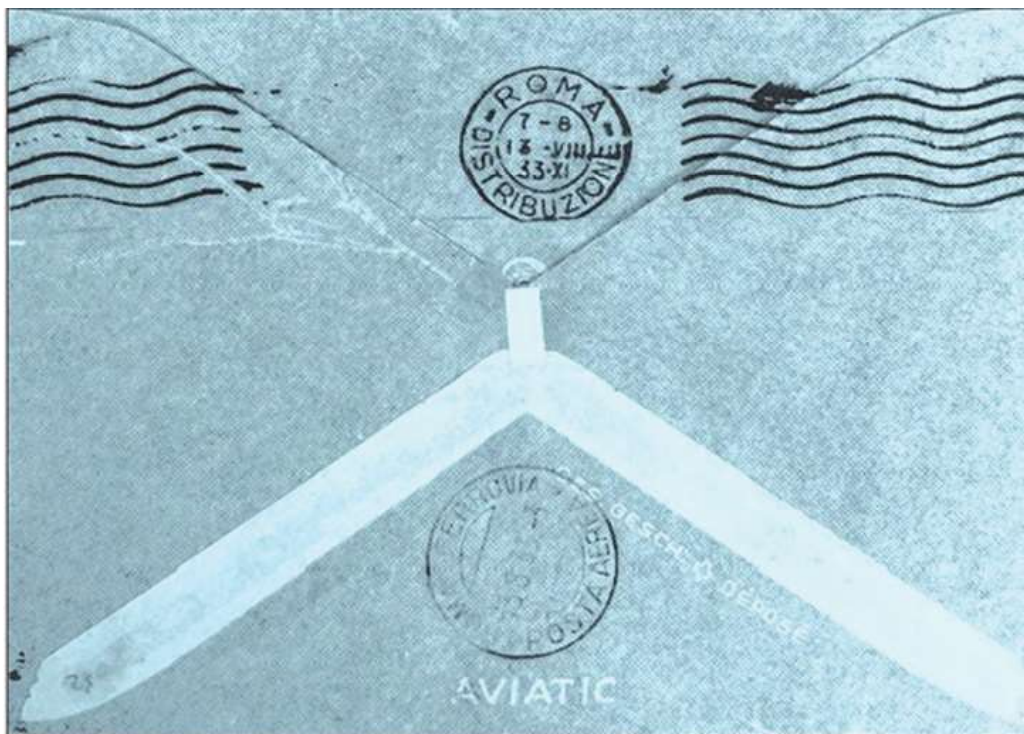
Berre l’Étang was off course and furthermore the mourning for the death of Lieutenant Enrico Squaglia with the accident that occurred in Ponta Delgada to the I-RANI seaplane, in making one stop only from Lisbon to Rome.

These envelopes bear the departure postmark in France of August 11, the day on which the air force should have stopped there, the arrival cachet of the cruise (?), the postal arrival postmark “Roma Ferrovia Air Mail” August 13, 1933 and the circle mechanical postmark of “Roma Distribuzione” also dated August 13 (Sunday!). These envelopes arrived in Italy by normal air or rail.

The special circular green/blue stamp evidently and



Figs. 20a and 20b - recto and verso of Air cover from the planned French leg. (FP collection)



as always for the Bayér, was affixed to order to please the addressee, a few days after the arrival of the pilots and crew members; as well as on some of the covers we see the signatures of pilots which adorn and pseudo-embellish these “don’t travel”.

8 – Flown covers sent from Italy for the outbound flight

It is estimated that there are about fifty flown covers franked with Italian triptychs (Fig. 21):

These proportionally shipped for all stages, more or less must be equivalent between Europe and overseas. They all seem to be franked in compliance with the correct tariff and with the equally correct round trip day/

date/time postmarks.

What seems strange is that Bayér completely forgot to prepare and also produce franked covers for the return flight from Chicago. Is it possible that of this dispatch, among the 220 officially registered and known aerogrammes, there is none intended for him? It’s hard to believe, even though I haven’t found any photos of the envelopes or documents attesting to its possible production.

If any reader has some documentary element in this regard, I would be grateful if he would share it in order to have the most complete picture possible of this gentleman’s philatelic initiatives.

The same goes for the dispatch sent from Shoal



*Fig. 21 - One of the flown covers from the outbound flight
(Luca Restaino collection)*

Harbor with no less than 1,153 flown covers for Italy. None for Bayer? Odd? Also considering the fact that only two foreign countries, Iceland and Newfoundland, have overprinted special stamps saluting the Decennial Cruise.

So with Iceland he got busy producing flown covers but not for Newfoundland? I find that somewhat unlikely. But I repeat, I have not found photos of envelopes that support my hypothesis.

Or better perhaps, there was no postal support and agreement.

What can we say about the missed stage in Valentia. The European stages of Berre l'Étang and Valentia had been planned for some time and were in Balbo's plans and only at the last minute were canceled as I have already pointed out. So Bayér took precautions in time to prepare airmail to be sent from France, is it possible that he didn't also think about and prepare envelopes departing from Valentia? I really don't think so and I'm almost sure that sooner or later we will see some Bayér envelopes from this country in an auction.

This long audit served to demonstrate what I stated in the title of this article and that is how much this Mr. Bayér had spent, not only to satisfy his needs and his business but at the same time, to support the Decennial Cruise itself. Without a shadow of a doubt as with the purchase of stamps that Bayér became the major financier of the mass transatlantic cruise; but amazingly enough we have no knowledge of other dealers, especially Italians, that have performed such an admirable and conspicuous contribution to the monumental achievement of the Italian aviation.

For greater clarity, I summarize in Fig. 22 (next page), in a detailed report, its production, with the number of covers, envelopes and postcards with the related amounts, calculating the foreign postage as equal pricing charged in Italy for International shipments and then re-evaluating approximately the Lire of 1933 to today's Euro. This in order to evaluate and understand the expense that this wealthy stamp merchant incurred,

both for a comparison with today's trends but also, to understand what he had to invent to supply his shop with new material, in order not to live only with the usual boring stock:

The highly esteemed Mr. Samuel L. Bayér, in just over a month - from 20 May to July 1st - spent approximately an amount of 18,500 Lire (not considering any possible shipments unknown to date from the stages to the return flight mentioned above) - at a time when 100 Lire was a gold coin weighing 8.8 grammes; using the current "Istat" revaluation coefficient of 1.145828 per lira in 1933, it amounts to 21,200 Euros in 2023 and only to buy stamps.

Assuming that from the sale to collectors of all the correspondence "dispatched" or "flown" or even just sent, which was conveyed to its sender, he had obtained at least five times as much (but perhaps even more), I leave to the readers the calculation of the possible profit.

Congratulations Mr. Bayer!

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1	Colonies:	149 181	ca. For Europe, 25 lire franking ca. For the Americas, 50 lire franking	= =	3.725,00 lire 9.050,00 lire
2	Vatican:	16 6	For Europe, 25,25 lire franking For the Americas, 50,25 lire franking	= =	404,00 lire 301,50 lire
3	Connection flight:	101 13 2	postcards 2,50 lire ca. Covers franking 5,25 lire Posthumous registered covers, postmark 01/07	= = =	252,50 lire 68,25 lire 50,00 Lire
4	Amsterdam:	10	ca. registered covers to Reykjavik, per lire 25	=	250,00 Lire
5	Reykjavik:	21	For the Americas, franked with Icelandic stamps +/-	=	1.050,00 Lire
6	U.S.A.:	20 30	ca. to Rome, with USA franking +/- ca. "event covers"	= =	1.000,00 Lire 50,00 Lire
7	France:	17	ca. to Rome, with French stamps franking +/-	=	425,00 Lire
8	Italy:	25 25	ca. for Europe, with 25 lire triptych ca. for the Americas, with 50 lire triptych	= =	625,00 Lire 1.250,00 Lire
	Total	616	circa items	=	18.500,00 Lire

Fig. 22 - detailed report with the number of covers, envelopes and postcards with the related amounts.

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Please submit the text (Times Roman p. 11) and captions of the illustrations using a **WORD** file with **NO ILLUSTRATIONS inserted**; a separate PDF mock-up of the pagination with the illustrations is welcomed but not mandatory; **scans** of the ILLUSTRATIONS must be sent separately (**150 dots per inch, JPEG please**) and correctly numbered; photocopies of illustrations are to be avoided, but they can be used under special circumstances; **please do not** send text and illustrations using EXCEL or PDF. When using numbers: from 1 to 10 must be written in full (one, two, three etc.), beyond 10 use 11, 12, 13 etc (i.e. ‘one page contained 15 errors’).

Dates should be invariably expressed in this sequence: **day, month, year** (i.e. 2 April 2021, not April 2nd, 2021). When citing facts is more convincing if dates are in full (i.e. ‘the Kingdom was established in 1861’, ‘the Kingdom was established on Sunday 17 March 1861’); generalisations are to be avoided; when reforms, decrees and laws are cited, precise dates must be given - they can be part of the text or of a footnote.

The editor reserves the right to edit the article you submit for readability and to secure chronology, and avoid inconsistencies and mistakes.

BIBLIOGRAPHY should always be placed at the end of the article.

NDARUGU PRISONERS OF WAR CAMP IN KENYA: A CLOSER LOOK AT ITS INMATES MAIL

BY GUSTAVO CAVALLINI

(originally published in Italian by 'Il Postalista' website and reprinted here by kind permission)

Translated by Giorgio Migliavacca

In his opening remarks of a lecture given at the Denver, Colorado, 2015 Stamp Exhibition, Giorgio Migliavacca [see bibliography] stated that "Many prisoner of war memoirs and biographies have been published during the last 70 years, but books about the role and impact of POW postal communications and of mail to and from prisoners of war - a major component of the drama - are seldom published. Most collectors and scholars focus on the postal history of the armies involved in World War I and World War II, but the story of the losers does not get the attention that it deserves. In fact, prisoner of war postal history is often times seen as the history of the losers, something many prefer to consign to oblivion. The struggle to keep communications channels open during wartime deserves more attention."

In assessing the tragic situation of Italian forces in North Africa, Migliavacca had this to say: "The Italian prisoners of war captured in North Africa were strategically transferred to camps located in neighbouring countries like Egypt, Tunisia, and Algeria, and from there to camps located in the United States, Hawaii, Canada, South Africa, Palestine, Sierra Leone, Nigeria, Gold Coast, Great Britain, France, India, and Australia. A somewhat similar fate awaited the POWs captured in East Africa."

By the end of 1943 well over 600,000 members of the Italian army had changed their status to that of prisoners of war. Needless to say, the Allies were perturbed by such figures and the diaspora of Italian prisoners of war that had started in 1941 was shaping up like as a very painful headache for all involved.

Great Britain had reached and exceeded all capacity limits and was virtually unable to add more inmates to her camps. This problem was remedied in the Summer of 1942 when the United States Department of War gave

the green light to the establishment of six camps for Italian and German detainees."

According to Moore and Fedorowich (see bibliography): "For the prisoners taken in East Africa, there was an alternative, and many thousands were sent by rail and sea to camps in Kenya. Indeed, Kenya proved to be doubly useful, not only for the permanent internment of East African prisoners, but also as a temporary location for prisoners from North Africa in transit to other destinations. By mid-April 1941 there were an estimated 17,822 Italian and colonial prisoners in Kenya and approximately 41,000 in the Sudan. However, the transfer to Kenya was far from easy because inadequate road and railway networks in Italian East Africa slowed down the movement of prisoners from the south of the country to the collection point at Nanyuki in central Kenya. The problem was further compounded by the large numbers of Italian civilians captured in Addis Ababa and other towns and cities.

They too provided a drain on scarce resources. General Cunningham thought the best solution was the immediate repatriation of civilians, and he pleaded with Sir Henry Monck-Mason Moore, Governor of Kenya, for help. Moore sympathized with Cunningham's position, admitting that even though the Abyssinian campaign was 'fizzling out', they were going to have their 'hands full with prisoners of war and keeping supplies going' to the occupied territories. For the moment, however, he could do no more than offer moral support."

Between 1941 and 1946, a total of 55,000 Italian POWs were held in 11 camps spread across Kenya, far exceeding the 21,500 British subjects settled here.

Camp 360 was built on the right side of the road to Thika, at an altitude of 1513 meters above sea level,

AN INVITATION TO MEMBERS AND READERS

The Editor is inviting members and readers to contribute articles to *Fil-Italia*.

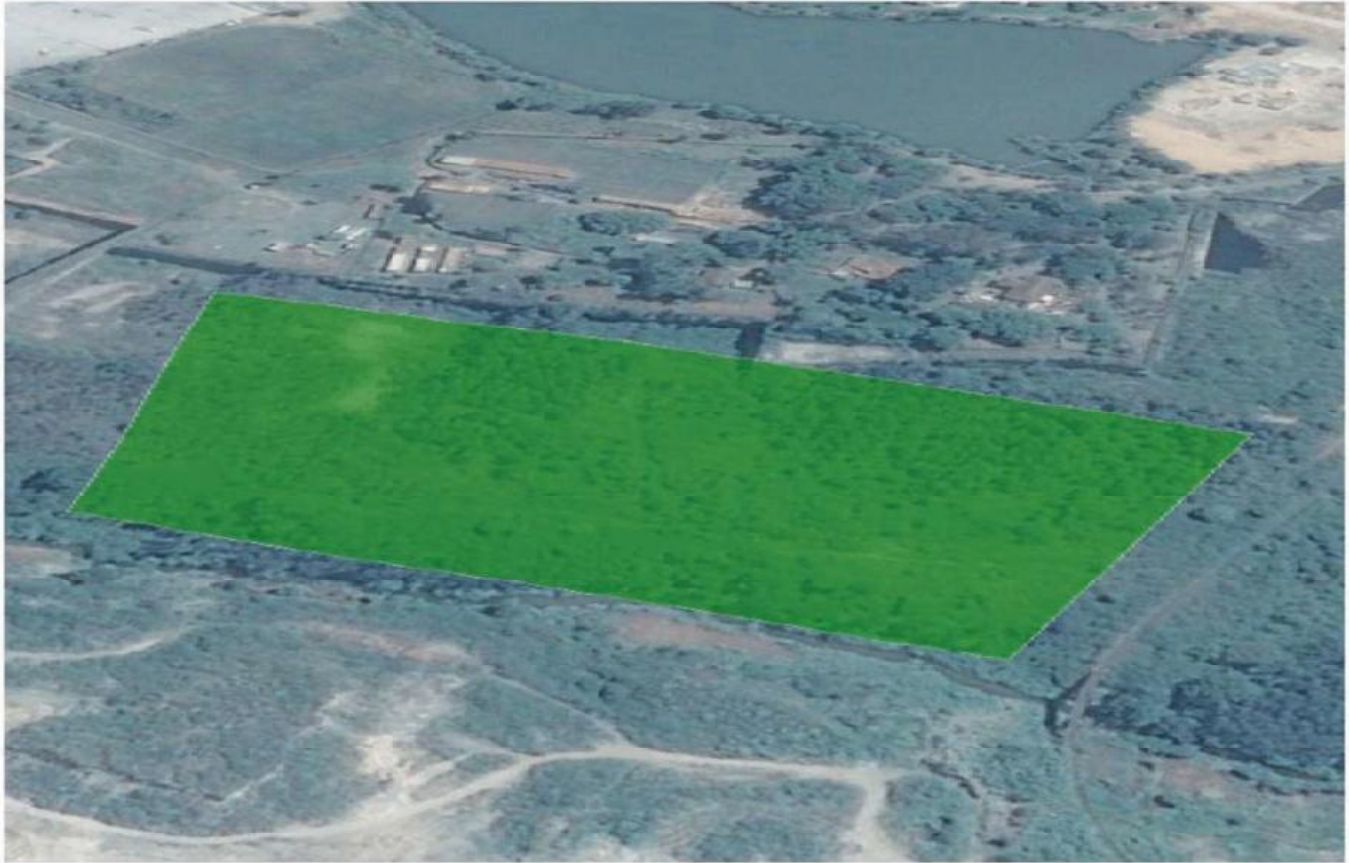
FIL-ITALIA, the official Journal of The Italy & Colonies Study Circle has entered its 49th year of publication. *Fil-Italia* publishes articles on the Italian area, including the former colonies (Libya, Somalia, Eritrea and the Aegean Islands) and British and German Occupations of the same, Fiume, Trieste, Vatican City, and the Republic of San Marino catering for all levels of philatelic interest and ability. Aerophilately, postal history, disinfected mail, sea mail, and lake mail are often discussed in articles.

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Relatively recent aerial view of the area used for the Ndarugu Camp 360

between the villages of Kalimoni and Juja about two kilometers east of the main highway.

Camp number 360 was located on Ndarugu Plantation, a sprawling mixed coffee and dairy farm owned by a British settler. The camp housed around 10,000 POWs, a large number by any viewpoint, they worked on this and other surrounding farms at no cost to the owners.

In addition to the work on the plantations, a part was utilized for the expansion of the local Church. The building was completed in 1942 and is constructed of smooth stone walls, with flush mortar joints under a galvanized corrugated sheet roof, resting on wooden trusses. The interior walls are smooth plastered and painted bright white in the main hall and cream in the apse.

The windows were made of stained glass, steel sashes hanging from arched wooden frames, while the doors were of sprung, buttressed wooden panels supported by beautifully handcrafted recessed arched frames.

The floor was finished in cement screed slabs, with the exception of the altar area which was finished in patterned ceramic tiles. The church had a seating capacity of 60 provided by ornate, hand-carved dark wooden pews.

There "was" also a memorial-style stone pillar near the church. The church was relatively well maintained and eventually was passed on to the management of the Presbyterian Church of East Africa (PCEA).

The place and the Church was "rediscovered" by Dr. Aldo Manos in 2007, with the church and the monument built by the prisoners almost intact and in 2011 they were cataloged by the government as "*Monuments of Kenyan history*". However there have been rumors that in recent years the Kenyan government has been indifferent to the dilapidation of many former POW Camps. Dr. Manos has

confirmed that a pillar of the Ndarugu POWs Chapel had been removed and destroyed despite severe legislation and prison terms for the so far unknown vandals.

His book "*Campo 360 Ndarugu*" published in Italy is presently being sold by Amazon. An English edition is expected in the not too distant future.

The 50,000 Italian POWs detained in Kenyan camps included many skilled individuals such as masons, architects, engineers, musicians; their skills were utilized by expatriates and communities when new structures such as bridges, roads, irrigation canals and private homes were required by nearby communities: they also built dams and roads in Mount Kenya and even repaired aeroplanes and engines. Italian POW scientists worked at the National Museum of Kenya and discovered two new species.

Dr. Manos' book on the Ndarugu camp reports that the treatment reserved to Italian prisoners was not always in line with the Geneva Convention, the large hill on which the camp stood was a malarial area and the soldiers suffered hardship and deprivation. Indeed, the inmates tried to alleviate the pain of defeat and the bitterness of captivity by inventing new activities, they set up vegetable gardens, tried to educate each other and also organized cultural moments; certainly many men, for the first time, came into contact with Anglo-Saxon culture.

It is interesting to read how the internees tried to occupy their time and how some tried to escape. For example, taking advantage of a favorable moment, Prince Giovanni Corsini, a Florentine aristocrat, disguised himself as an English officer of the Secret Services and, aboard a Chevrolet truck, managed to reach neutral Mozambique with a group of fellow soldiers.



Sunday Mass at Ndarugu Camp 360

According to Walter Weisbecker (see bibliography): after the Italian armistice of 8 September 1943 Camp 360 became a segregation camp for non-cooperatives, the population in mid-1944 was about 600.

THE “NDARUGU” POW CAMP IN THE MEMOIRS OF FATHER GRAZIANI

Early April 1944, in the morning, the British Commander called me: “Father, get ready because late in the evening, he has to leave for Camp No. 360 “Ndarugu”, south of

Nairobi, to wait for religious assistance.” Under escort, in the evening, the departure for camp 360 took place.

“At 11 the next day, I was in Nairobi, the capital of Kenya, 1670 meters above the sea. in an enchanting position, abundant with flora and fauna. I stayed there for three days before reaching the camp, where I then remained until 6 June 1944. Under the British command, I met Gen. Tamagnini, who asked me if I had orders from the Italian Clandestine Command of Eldoret; the General told me about him. I have not been given orders to deliver,

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The Ndarugu Camp 360 Chapel

nor have I heard rumors about him, I said. In the field, then, I found Captain Fois, the Major who exonerated P. Igino del Ferro from the accusation of deserter, my friend Grandana from Todi, Dr. Pasquale Ferdinando from Pietracatella and many others. The camp was divided into 5 compounds, each with 2,000 men, a hospital and a small segregation camp for special prisoners.”

Camp N. 360 at Ndarugu, is located just below the Equator, on a pleasant hill, surrounded by marvelous plantations of coffee, cotton, agave, maize and variegated flowers, with intense colours.

At its foot flows a river, on the banks of which about thirty huts were scattered, inhabited by people of large built, with flat noses, and large protruding lips. The air there is very pure. In the morning we taught the illiterates, in the afternoon we played football between the teams of the various compounds.

Each compound had a shed, for theatrical and recreational entertainment, and a chapel, in which mass was celebrated every morning.

Sunday mass was often accompanied by violins and accordions, which the prisoners had built with their own hands.

On solemnities and on the first Fridays of the month, many went to confession. It was always a show of faith. In the evening, after the recitation of the rosary, we sang to the Virgin the song: “We crossed a treacherous sea”, and silent tears flowed from their eyes, in memory of distant loved ones, unaware of their fate.

In this field, thanks to my surname, in June 1942 I found a fellow villager of mine, whom I hadn’t seen for 17 years: Bacci Giovanni. Mild-tempered, I took him as an orderly. He was mutilated.

He repatriated in September 1943, with the ship sick and maimed. I, on the other hand, had to follow 10,000 prisoners to England.

THE MEMOIRS OF A WITNESS: BRUNO FINI REMEMBERS

“After transits through the Burguret, Kanuiki [Nanyuki] and Mayvasa [Naivasha] camps, we finally reached Andarugu [Ndarugu] in Kenya, where there were about ten thousand Italian prisoners. It was not possible to live in that camp due to lack of food. A tin of *caffè-latte* in the morning, lentil broth at noon and chickpea broth in the evening with a small sandwich; on Sunday there was bean soup.

We stayed in tarred juta shacks, on bunk beds made of bamboo poles and rope netting, but could not sleep during the night due to the invasion of fleas, lice and other cockroaches.” Source :<https://prigionieriinkenia.org/#NDARUGU>

HOPE, FAITH, AND... MAIL

Incoming and outgoing mail to/from inmates of POWs Camps in Kenya was delivered for distribution at a Central Post Office in Nairobi by a staff that included 40 Italian POWs; each Camp often-times having a Sub-Post Office run by POWs and civilian internees as well as a postal agent selected by the inmates.

The British were required to provide the POWs regular communication with their dear ones. To comply Britain supplied once a week inmates of Kenyan camps with a single item of writing material that was nothing more than a discarded form with enough space for a short message. Eventually, note paper – either blank or with about 22 ruled lines was supplied.

Nonetheless, 50,000 POWs - in Kenya alone - receiving once a week a piece of writing material required more efforts and creativity. In fact, according to Weisbecker, confiscated remainders of Italian postal stationery was adapted by the British for POWs use. This “recycling” included civilian type of postal stationery issued in

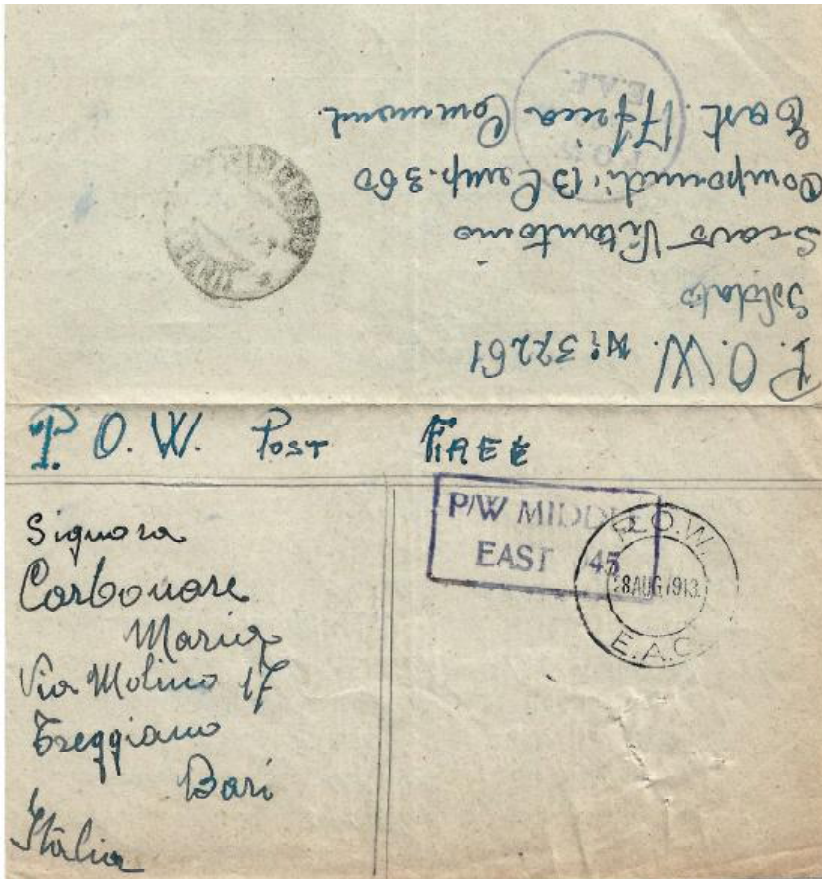


FIG. A1 - 23 August 1943, Folded letter (from notepad paper) from Italian POW at Ndarugu, to Treggiano, Bari; Camp 360, Compound B. Rectangular boxed censor mark on two lines P/W MIDDLE / EAST 045, and circle date-stamp (cds) 28 August 1943 [notice no "A" (Anno) before 1943] inscribed P.O.W. E.A.C. (Prisoners of War – East Africa Command); on reverse censor circle stamp P.O.W. /360/ E.A.F. (Migliavacca type 3; 3 cm. diam. Weisbecker ST1). Between the date of posting and the British censor cds on the address side there was a span of five days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection.)

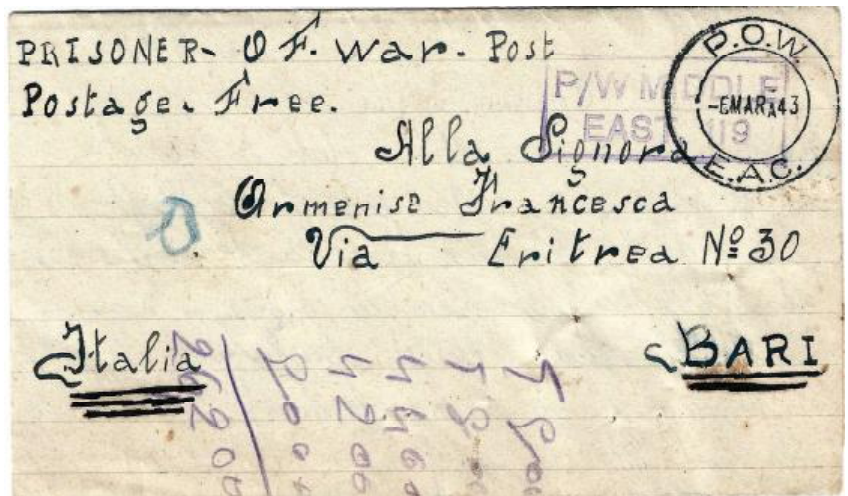


FIG. A2 recto and A2 verso- 4 March 1943 - Folded letter (from notepad paper) from Italian POW at Ndarugu, Camp 360 Compound A to Bari. Rectangular boxed censor mark on two lines P/W MIDDLE / EAST 119, and circle date-stamp (cgs) 6 March 1943 (Anno) inscribed P.O.W. E.A.C. (Prisoners of War – East Africa Command). On reverse censor circle stamp P.O.W. /360/ E.A.F. (Migliavacca type 3; 3 cm. diam. [Weisbecker type ST 1]). During transit in Rome the letter was examined and handstamped by the censor office using a rectangular and circled mark 237/I. Between the date of posting and the British censor cds on the address side there was a span of two days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection)





FIG. A3 – 17 August 1944 – Folded letter (from notepad paper) from Italian POW at Ndarugu, Camp 360 Compound B to Andria, Bari, backstamped with Andria Guller cds (16 November 1944) and censor mark P.O.W. /360/ E.A.F. (EAST AFRICA FORCE, Migliavacca type 3 [Weisbecker ST 1]) Rectangular boxed censor mark on two lines P/W MIDDLE / EAST 037, and the scarcer circle date-stamp (cds) 21 August A1944 (Anno) inscribed P.O.W. E.A.C. (Prisoners of War – East Africa Command) 2.5 cm. diam. Weisbecker type ST2, sealed with censor label of the East Africa Command (PRISONER OF WAR CENSORSHIP EAST AFRICA COMMAND). Between the date of posting and the British censor cds on the address side there was a span of four days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection.)



FIG. A 4 – 1 May 1944 - Confiscated Italian postal stationery adapted and overprinted by the British for Prisoners of War use at Ndarugu, Camp 360. On address side at lower left faint circled censor mark P.O.W. /360/ E.A.F. (EAST AFRICA FORCE, Migliavacca type 3 [Weisbecker ST 1]), at top right corner: frameless P/W MIDDLE / EAST 244 (Migliavacca type C) and the scarcer cds 5 May A44 (Anno) P.O.W. E.A.C. (Weisbecker ST2) to Genzano di Lucania, Matera. Between the date of posting and the British censor cds on the address side there was a span of four days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection.)

Somalia (1933) and Eritrea (1935) and (1937) the 15 cent Italian East Africa free-frank military type. Red Cross and Vatican initiatives resulted in additional postcards, telegrams and printed letter sheets to expedite flow of mail from Italy to POWs and civilian internees in East Africa and elsewhere.

CENSOR LABELS & MARKS

Censor labels were used in Cairo where a major postal hub and information centre for mail to and from POWs was operating with an ever increasing staff of censor officers. POWs mail censorship started in March 1941, possibly earlier, using a small circle hand-stamp inscribed "DEPUTY CHIEF FIELD CENSOR" with crown in the middle.

Initially the censorship was handled by censor officers of the army; as the volume of POWs mail increased, a special postal hub and information centre was created. It used the well-known two-lines "P/W MIDDLE / EAST" boxed or un-boxed hand-stamps, ending with a number from 1 to possibly 299. This may indicate that, at its peak, the operation never exceeded 300 censor officers. When new information surfaces I will be happy to adjust my notes accordingly.

Similarly, the 2nd Echelon at Nairobi was the delivery point for mail to East Africa POWs who had not yet reached their final camps, or could not provide the location where they were. Modeled on Cairo's POW postal hub and its intimately related POW mail censorship branch, the 2nd Echelon was the information centre, or

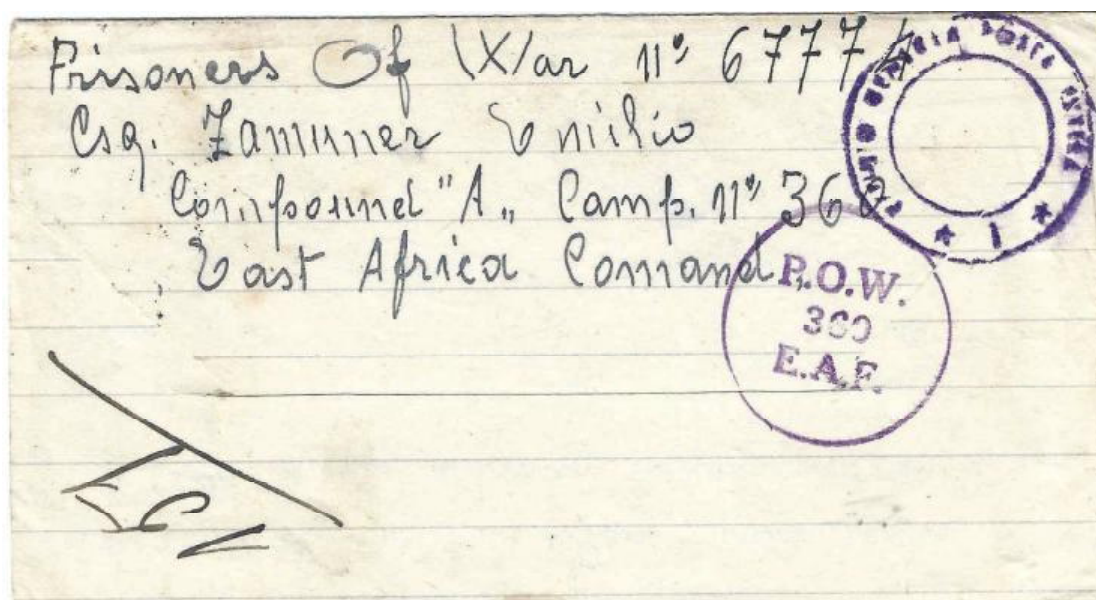
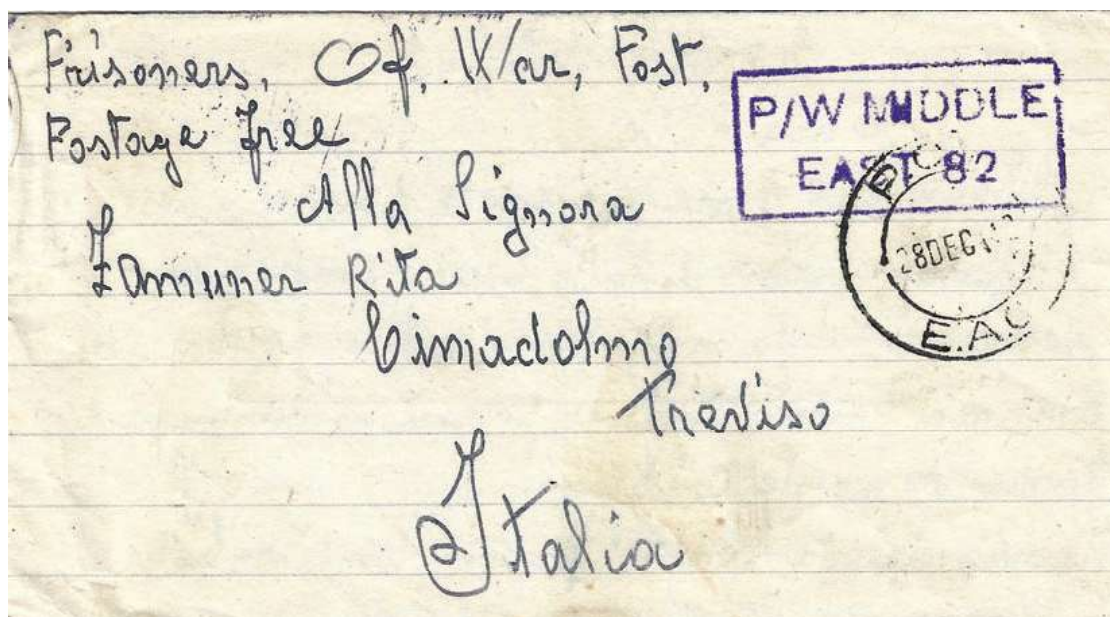


FIG. A5 – 23 December 1942 – Foldable letter from Camp 360 Compound "A" to Cimadolmo, Treviso showing circle date-stamp (cds) of P.O.W. E.A.C. (3 cm. diam. Weisbecker ST1) 28 Dec. A42 (Anno) and boxed P/W MIDDLE / EAST 82, On reverse, circle P.O.W. / 360 / E.A.F. (3 cm. diam.) and Rome's large double circle "POSTA ESTERA I". Between the date of posting and the British censor cds on the address side there was a span of five days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection.)

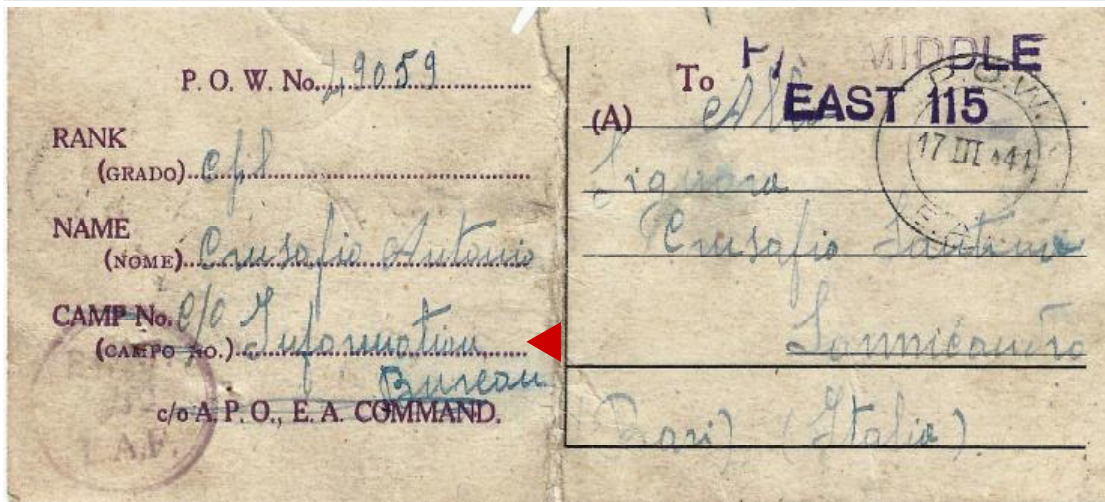


FIG. A6 – 12 March 1944 – Confiscated 1933 Somalia Italiana postal stationery adapted by the British for Prisoners of War use; from Italian corporal working at the Ndarugu Camp INFORMATION BUREAU, to relative at Sannicandro, Bari, at top right the frameless P/W MIDDLE / EAST 115 on two lines (Migliavacca type C) and circle date-stamp (cds) of P.O.W. E.A.C. (2.5 cm. diam.) 17 March 1942. Between the date of posting and the British censor cds on the address side there was a span of five days supposedly needed as processing time at the Camp and/or at Nairobi. (G. Migliavacca collection.)

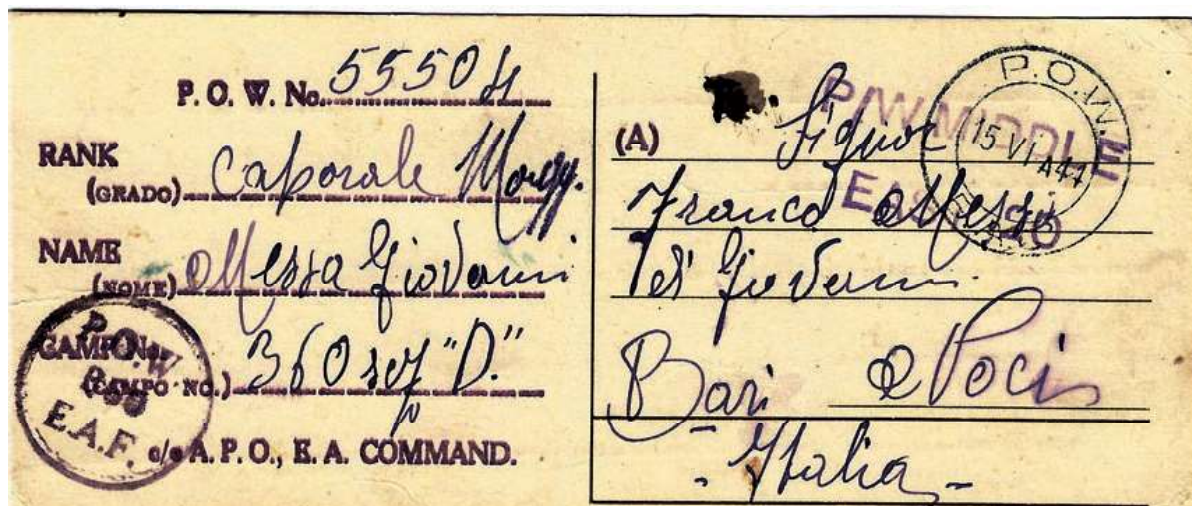


FIG. A7 – 12 June 1944 – Confiscated SOMALIA ITALIANA postal stationery adapted by the British for Prisoners of War use; from Italian corporal major at the Ndarugu Camp Compound D, to relative at Noci, Bari, at top right the frameless P/W MIDDLE / EAST 20 on two lines (Migliavacca type C) and circle date-stamp (cds) of P.O.W. E.A.C. (2.5 cm. diam.) 15 June 44 (Anno). Between the date of posting and the British censor cds on the address side there was a span of five days supposedly needed as processing time at the Camp and/or at Nairobi. According to Walter Weisbecker: “Late in 1941 the British authorities were reminded by the International Red Cross to comply with the International Convention on Treatment of POWs especially in allowing P.O.W. regular communication with the exterior. As a result, at Kenya camps, for example, instituted the once weekly issuance to each P.O.W. of a single item of writing material. Due to short supply of paper the available paper was limited to discarded forms, sheets of note paper blank or with ruled lines. Reminders of Italian postal stationery were available but the British adapted and overprinted (when necessary) the said postcards, fascist emblems were obliterated by violet or dark blue overprints. The top part which included the stamp insignia with the effigy of the Italian monarch was invariably trimmed off”. (G. Migliavacca collection.)



Fig. A8 – 28 August 1944 - Confiscated Italian postal stationery adapted by the British for Prisoners of War use; from Italian corporal at Ndarugu Camp 360 Compound B to Pico, Frosinone. At top right, frameless P/W MIDDLE / EAST 257 (Migliavacca type C), at lower left P.O.W. 360 E.A.F. (3 cm. diam.) (Migliavacca type 3; 3 cm. diam. [Weisbecker type ST 1]). (G. Migliavacca collection.)

Fig. A9 – 2 March 1942, POW postcard of the type used in Ethiopia by Italian POWs; from Corporal Major at Ndarugu Camp, Compound C, to Lavello, Potenza, at top right corner on address side faint rectangular P/W EAST/AFRICA 010 (Migliavacca type D) and P.O.W. 360 E.A.C. (3 cm. diam.) [Weisbecker type ST 1]) dated 2 March A42 (Anno). (G. Migliavacca collection.)

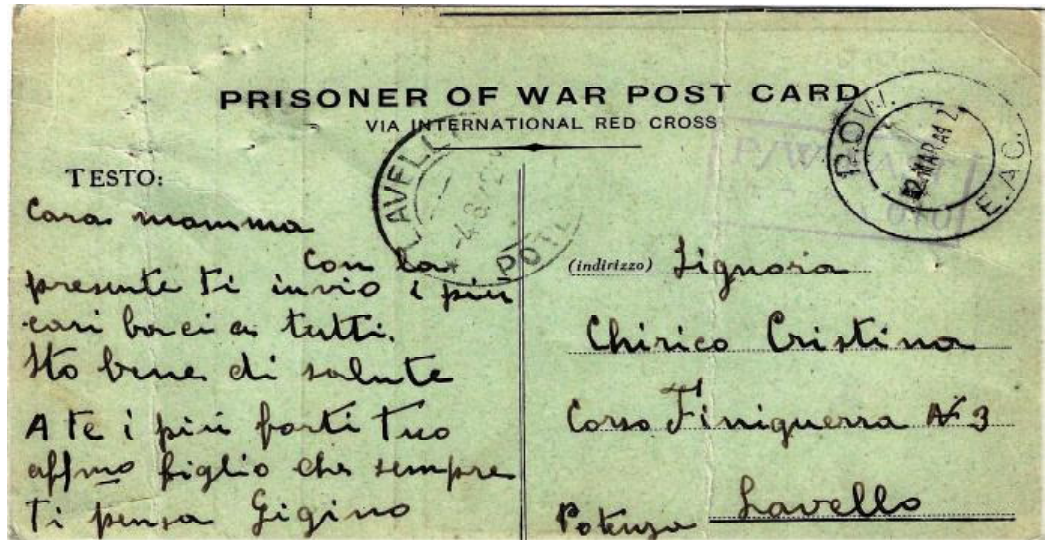
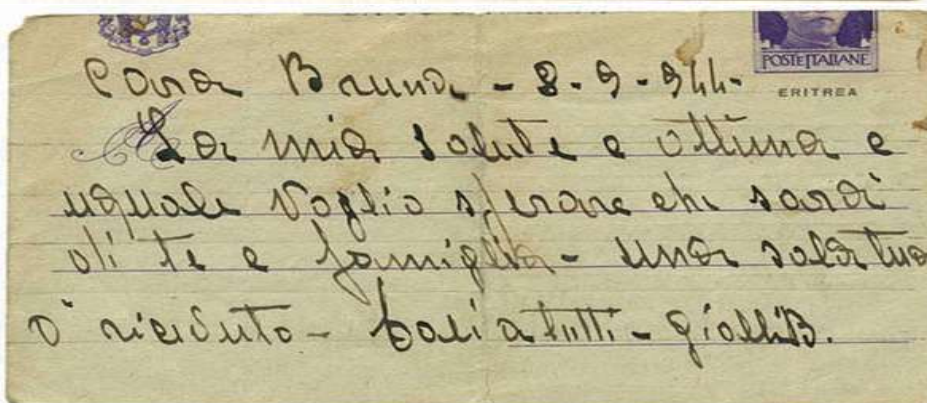


Fig. A10 – 8 September 1944. Postal stationery from Italian Eritrea confiscated by the British and adapted and overprinted and then partially deprived of the upper part (leaving the lower part of the Royal effigy and coat of arms of the Italian King) for use by Italian prisoners of war included, in this case, a prisoner Italian corporal from Ndarugu Camp 360 in Kenya. At its destination the mutilated postcard was redirected reaching its final destination in early January 1945 as indicated by the cds in the lower half of the postcard. In the upper right corner we find the two-line rectangular stamp P/W MIDDLE / EAST 189 and the double circle and date stamp POW E.A.C. (30 mm diameter, Weisbecker type ST1) 15 September A44 (Anno). As a result, it took seven days to complete the postal procedure which took place at the camp and then in Nairobi. The last check took place in Cairo where the two-line rectangular stamp P/W MIDDLE / EAST was used. (Roberto Monticini collection.)



the office that had the files and/or cards with the serial numbers of prisoners that could supply such information. In fact, it was able to trace the movements of prisoners and then to forward the mail to destinations that lacked a precise indication of the camp of a prisoner. The office did not use a hand-stamp of its own and therefore its critical role becomes apparent only in the addresses and handwritten notations used to correctly redirect the mail.

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THE LAST POST

It is with great sadness that we learn about the death of the prolific philatelic writer, stamp expert and great opera lover Sergio Sismondo who passed away on 13 March 2023 in Syracuse, N.Y. United States.



Sergio Sismondo, was a long time member of The Italy and Colonies Study Circle, enthusiast, scholar, appraiser and philatelic dealer of international renown. Italian by birth (1943), Sismondo has linked his activity and passion above all concentrated on the classical period. Among the rarities that he handled for different purposes, the Treskilling of Sweden of 1855 yellow with color error, a plate 77 of the 1865 British red penny in a strip of three on a Victor Hugo cover that traveled to Paris ; Sismondo's 2012 certificate for the Victor Hugo cover is 10 pages long. Sismondo had a very important collection of the stamps of Mauritius and handled a number of rarities from Mauritius.

Additionally he had a keen interest for Italian Somaliland stamps because his father was the Postmaster of Mogadishu who discovered the rare 50c parcel post stamp with fasces emblems.

Sismondo was instrumental in the genesis of the Scott Classic Specialized Catalogue of Stamps and Covers 1840-1940. The 1995 first edition was published in late 1994. The 29th edition debuted in December 2022. Sismondo was almost always accompanied by his wife and business partner, Liane. Deftly mixing advice and expertise, he gently brought his influence to the hobby for decades. He will long be remembered for his quiet, direct professionalism.

He will be sadly missed.

ALAN BECKER RECEIVES THE RICHARD HARLOW TROPHY



Alan receives the trophy from Paul Woodness, who proposed Alan for the award at the last AGM. Alan is a founder member of the Study Circle and for much of that time worked on the committee in a variety of roles alongside Richard Harlow.

Alan has written numerous books and articles for Fil-Italia, the latest "A Q Sheets" in the last journal, and with his background in the auction trade, Alan has been invaluable in being able to continue providing unusual and scarce material for the current auctions.

ON THE BOOKSHELF

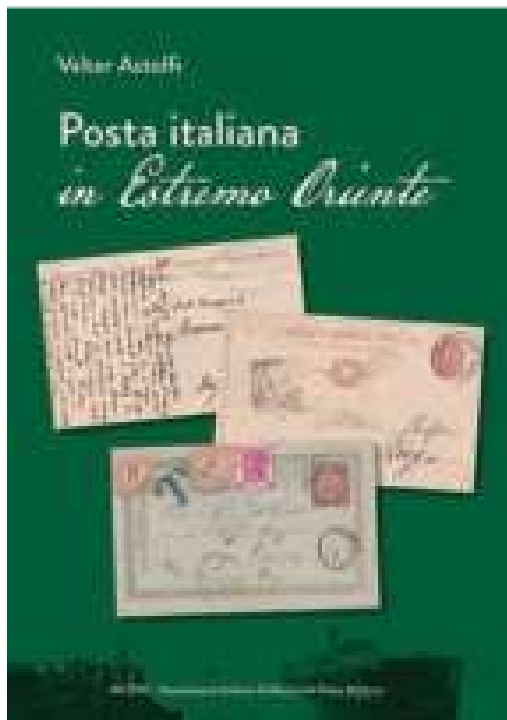
Valter Astolfi - *“Posta Italiana in Estremo Oriente, Storie di Posta di Soldati Italiani in Cina, Siberia e Giappone (Durante il Regno d’Italia)”* - Italian Postal Service in the Far East, Postal Stories of Italian Soldiers in China, Siberia and Japan during the Kingdom of Italy. Perfect Bound, 432 pages (11¾” x 8¼”) replete with mostly colour illustrations, in Italian, rarity scale. Rimini 2022. Published by AICPM €60 + postage; available from the Italian Association of Military Mail Collectors (AICPM) (email: info@aicpm.net)

This precious and long-awaited monograph has finally reached our desk. Although some interesting articles had been written in the past by scholars such as Aldo Cecchi, Ennio Giunchi, G.B. Trovero, Antonio Pasquini, and Bruno Crevato-Selvaggi no one had attempted to study in great detail and at 360 degrees this complex aspect of Italian postal history.

In his preface to this volume AICPM President Piero Macrelli points out that this prolific and authoritative writer has always been interested in the human and postal aspects of Italians abroad: “thanks to Valter, we now can benefit from the vast amount of his research, information, and photographs regarding Italians in the Far East, as a result we have a solid base most useful to both collectors and scholars,” writes Macrelli.

The introduction explains that the book unfolds in seven crucial areas: “1) the years from 1861 (Unification of Italy) to 1899: the early institutional contacts with China by way of dispatching the Royal Ship “Magenta” in 1866, up to the issue of the San Mun Bay; 2) the years from 1900 to 1905, the “Boxers Rebellion” (1900) resulting the dispatching of an Expeditionary Force, as well as the creation in China of an Italian Royal Navy Detachment and the estin China of abolishment of an Italian Territorial Concession at Tientsin; 3) the years from

1906 to 1914 preceding the First World War, including the 1907 automobile race from Peking to Paris, and the urban development of the Italian Territorial Concession of Tientsin; 4) the years from 1915 to 1919: the



First World War and the story of the ill-omened ‘Irredenti’ who arrived at Tientsin from the Russian POWs camps, and the dispatching of an Italian Expeditionary Force in the Far East in 1918-19; 5) the 1920s: from the formation of a Battalion of Seamen of the San Marco Regiment to the establishment on site of river cruise companies up to the Air Raids from Italy to Japan; 6) the 1930s: from the attempts of commercial penetration of China (through special missions of the fascist regime) up to the deployment of the

“Savoy Grenadiers Battalion” to the days of the China-Japan War (1937) and the birth of Manchukuo; 7) the 1940s: from Italy’s entry in the Second World War up to the 1943 Armistice up to the conclusion of the War resulting in the surrendering of the Tientsin Concession as a result of the 1947 Paris Peace Treaty.

This is clearly in a nutshell, but each of the seven sections is subdivided in specific Chapters that further delve into very detailed treatment of the subject matter. An introduction to the origins and development of the postal service of China and Japan is provided.

This important book ends with a three-page bibliography and an index. It is lavishly produced and interested readers should secure a copy before the “sold out” sign is used.

Reviewed by Giorgio Migliavacca

“Some books should be tasted, some devoured, but only a few should be chewed and digested thoroughly.”

— Sir Francis Bacon

Claudio Riccardo Incerti - *"Italo Balbo e la trasvolata sull'Atlantico Meridionale"* - *Balbo's South Atlantic Flight*. Perfect Bound, 86 pages (11½"x8¼") replete with mostly colored illustrations, in Italian, Milan, December 2022, published by A.I.D.A. (Italian Society of Aerophilately - website www.aida-aerofilatelia.org); €20 + postage (€12 for most foreign destinations; €2 to Italian destinations); available from A.I.D.A. (email: segreteria@aida-aerofilatelia.org)

This is the second A.I.D.A. 'Notebook' sharing meticulous research by Claudio Riccardo Incerti on the South Atlantic flight with large formations typical of Italian flight ace Italo Balbo who led historic transatlantic flights during the 1930s.

In his preface A.I.D.A. President Fiorenzo Longhi points out that "From a philatelic point of view, this flight has for a long time reserved many obscure point, starting with the stamp, which can be considered the first 'not issued on an official circulated cover' and at the same time a 'celebratory service stamp reserved for the 'air force'".

After serving in World War I, Balbo became the leading Fascist party organizer in his home region of Ferrara. In 1926, he began the task of building the Italian Royal Air Force and took a leading role in popularizing aviation in Italy, and promoting Italian aviation worldwide.

"Actually, it is the air force, through its new Minister, Italo Balbo, to demand the commemorative stamp and pay for it and, as a result, to carefully manage all the related organisational aspects, including postmarks, commemorative stamps and covers: a shining example of communication, propaganda and as we say nowadays of 'merchandising'".

Incerti's book leaves no stones unturned as he analyses the various aspects: from the concept of the historic event, to the analysis of the flight and the technical characteristics of the commemorative stamp, its varieties and forgeries. In his prologue the author explains that quite a few questions remain unanswered despite his research and investigations. For example: how many ministerial covers were prepared? Did such covers travel exclusively on the seaplanes of the historic sea cruise? Why these covers were not signed by all the pilots? Where the ships of the Military Navy

that were expected to assist the Italy-Brazil air cruise had been deployed? Which were the causes that brought the I-BOER seaplane (Captain Luigi Boer) to plummet?

What can we say of the unissued Lire 7.70 Lire stamp commemorating the air cruise? How many were used and how many remained unsold? Which varieties exist?

Even today is not easy to get the facts from the surviving documentation of a fascist regime that did not excel in communicational and administrative

transparency but was very proficient in propaganda.

The first chapter delves into Italo Balbo career and experiences in the Italian Air Force - an entity that did not depend from the Royal Navy and the Italian Army. During those years the great air raids of solitary aviators such as De Pinedo, Ferrarin, Del Prete, and Nobile, generating myths and enthusiasm about the pilots and giving second place to the technological progress, the valuable contribution made by airplane builders and their associates.

The second chapter discusses the genesis and preparations for the transatlantic air cruise. After evaluating the hydrographic climatological, and astronomic aspects it was decided that the safest and most practical route was the 3,000 km. Atlantic crossing from Bolama (Portuguese Guinea) to Porto Natal (Rio Grande do Norte, Brazil). Useful information is found throughout this chapter, including the formation of the various sea plane squadrons.

The heavy training of the squadrons was not incident-free: on 9 September 1930 the sea plane of General Giuseppe Valle and Captain Attilio Bisco suffered a power loss of the engines and was forced to emergency descent onto a stormy sea. The sea plane suffered serious damage and repeated SOS messages resulted in a Greek ship coming to the rescue. A second and more serious incident took place on 27 November 1930 when the take-off of the sea plane of Captain Mario Baldini, carrying a decidedly heavy cargo of 10,582 pounds with unfavorable winds in the Orbetello area caused a dangerous mooring; eventually the plane was able to take off from the lagoon remaining impeded from gaining altitude and avoiding the low hills; the unavoidable crash resulted in the plane catching fire. Two crew members died while heavily battered Baldini and motorist Zoboli, survived.



COBOLLI VA



Fig. 66 – Prova d'archivio posizione numero 4, con ingrandimenti dei due difetti di incisione.



The third chapter focuses on the flight and its stages, the first of them being Orbetello-Cartagena which was postponed to 17 December 1930 because of inclement weather which had reached their next destination, Majorca where they found a sea storm. Meanwhile most of the other seaplanes had arrived at Cartagena. By Xmas Day most of the sea planes were able to fly from Villa Cisneros to Bolama where the mail bags were handed over to the 'Da Recco' ship who took them to Brazil. On 6 January, 13 seaplanes took off without complications while the seaplane of Captain Recagno was unable to complete its take off falling violently in the sea causing the death of the motorist Fois. Hardly 12 minutes had passed from this shock when Captain Boer seaplane caught fire, possibly caused by a short circuit.

Therefore only twelve seaplanes were able to complete the ocean crossing; however, the I-BAIS seaplane ran into problems and was towed to destination by the ship 'Pessagno'. This was not all and through some ups and downs ten seaplanes made it to Porto Natal where a warm welcome awaited them. The return flight did not take place because the seaplanes, as agreed in advance, had been sold to the Brazilian government in exchange for 50,000 bags of coffee that were being unloaded at Genoa. Meanwhile the Italian aviators remained in Brazil until 7 February 1931.

Chapter 4 takes a closer look to the philatelic aspects with a parade of proofs, varieties, and flown covers. Chapter 5 explores the stamps varieties including the well-known 'seventh star' and those generated by wear of the plates.

Chapter 6 examines the December 1931 and early January 1932 celebrations held in Italy, Africa, Canary Islands, Madeira, Lisbon, Ceuta, Algiers and Tunis. Chapter 7 examines fakes and forgeries popular stamps like the Lire 7,70 normally attract.

This informative and splendidly illustrated and produced monograph ends with an exhaustive

bibliography. As expected, this book will be a fast seller: few words to the wise.

Reviewed by Giorgio Migliavacca

Riccardo Maini - "*Carta Postale per l'uso dei Prigionieri di Guerra*" - *POW Postal Stationery during World War II*. Perfect Bound, 152 pages (8½"x11¾") replete with colored illustrations, in Italian, Milan, May 2022, published by the author; €38 + postage (for most foreign destinations contact: maini_riccardo@alice.it); available also from Vaccari: (email: info@vaccari.it).

This is mainly a well-illustrated catalog of the postal stationery used by Prisoners of War during World War II in Europe, Africa, India, USA, and Canada.

The listing shows both sides of a given POW postcard or postal stationery and different requisition numbers are listed for each of the 334 types illustrated. This important detail is

certainly very useful to the collector as are the measurements of the stationery. As explained by the author the color of the paper used for the stationery may vary slightly due to provenance, humidity conditions, and poor preservation of the correspondence after delivery.

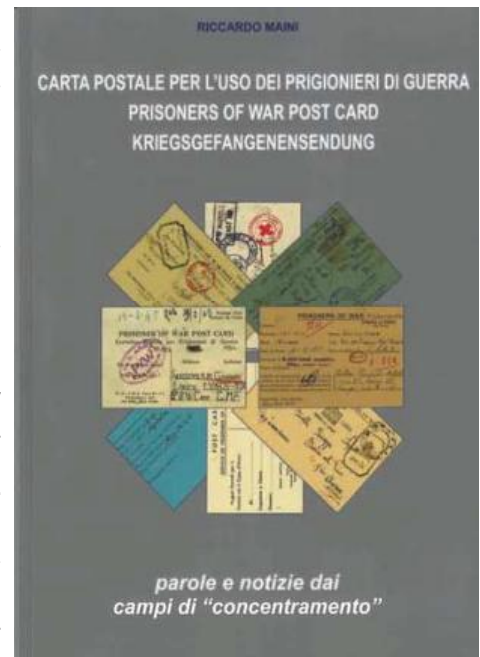
The index at the beginning of the book is most welcome; on the other hand we find no bibliography listed, something that should be contemplated for the next edition. We know for sure that Gustav Pohligh had written or co-authored in the 1990s and early 2000 two works on POW postal stationery, although they are not extensive as the one by Maini they unfortunately are extremely difficult to find because they had limited printing; I do have a copy of them but they are still on their way across the Atlantic Ocean.

The author is to be congratulated for embarking on such a complex task; the production is lavish, and the fact that the book is in Italian is no obstacle because the well over 670 color illustrations speak louder than a million words.

Reviewed by Giorgio Migliavacca

I find television very educating. Every time somebody turns on the set, I go into the other room and read a book.

— *Groucho Marx*



Club de Montecarlo - "**MonacoPhil 2022**" - Deluxe Hardbound, 152 pages (8¼"x12") replete with color illustrations, in French and English, Montecarlo 2022, published by the Club of Montecarlo; For purchase contact: patrick@maselis.be; available also from Vaccari: (email: info@vaccari.it).

Since the late 1990s each year Montecarlo becomes the world capital of Philately by staging an international stamp event, MonacoPhil, an exhibition of the world's most rare, and often truly unique stamps and covers. The philatelic mega Exhibition is held under the high patronage of H.S.H. Prince Albert II.

Principauté de Monaco



*Catalogue de l'Exposition
des 100 Trésors et Documents Philatéliques
Emblématiques*

It is an opportunity for the public to view some of the greatest philatelic rarities. The Museum of Philately and Coinage exhibits 100 of the most iconic stamps and philatelic documents from the collections of H.S.H. Prince Albert II and the Royal Philatelic Collection, as well as national postal museums and members of the prestigious Club de Monte-Carlo.

This publication is the luxurious official catalogue of MonacoPhil 2022: it beautifully illustrates and painstakingly describes in French and English the 100 rarities that mesmerized the visitors for three days. As pointed out by the organizers of MonacoPhil 2022 "The selection and variety of these pieces really is a delight for every collector; the descriptions have been carefully written with an eye to sharing with the reader, the historical context as well as the anecdotes that surround some of these exceptional pieces."

Prince Rainier III, father of Prince Albert II, was a very keen stamp collector with great emphasis on the postal history of his Principality. Therefore it is no surprise that saluting the gallery of iconic rarities we find a splendid 1858 cover franked with the stamps of the fourth issue of the Kingdom of Sardinia neatly postmarked with the circle date-stamp (cds) MONACO. The Monaco post office was Sardinian until 15 June 1860, when it was transferred to French ownership.

Similarly, the visitors and collectors were welcomed by Her Majesty Queen Elizabeth II presenting a New South Wales mint block of nine stamps (the largest existing multiple of this stamp depicting the 'Sydney View' with a huge margin at right and two important varieties unrecorded in mint condition. The block was bought by King George V at the legendary 1922 Duveen auction).

This most precious catalogue ends with the English descriptions of all rarities on display, an index of exhibitors and countries represented by exhibited rarities. This publication is a feast for the eyes of advanced philatelists. After seeing this catalogue the collector will want to have all the previous ones, a difficult but rewarding task.

Reviewed by Giorgio Migliavacca

Francesco Giuliani - "**Le Carte Dentellate - Studi sulla letteratura filatelica italiana dell'Ottocento**" (*The Perforated Papers - Studies on the Italian Philatelic Literature of the 1800s*) - Perfect bound, 224 pages (8¼"x12") replete with black and white illustrations, in Italian, ISBN: 978-88-947321-0-8 - Felice Miranda Editore 2023, available for free download at Academia.edu or from il Postalista <https://www.ilpostalista.it/>, alternatively from the author fransgiulio@gmail.com at €20.

In his introduction the author explains that "*The nineteenth century is the century that saw the birth of philatelic collecting, the epic period par excellence, with undoubted charm. After a timid start, at the beginning of the 1860s the more advanced nations saw an explosion of passion for philately including books, catalogues, magazines, price lists, exchange and commerce networks. For the many opponents, who will never fail, even in more recent years, it's a kind of mania, a form of collective madness, which is unnaturally linked to the much more concrete Rowland Hill innovation, successfully adopted by a growing number of nations. For others, however, philately is one passion, a hobby, a trade, which in some reveals a deep bond with culture, so much so that it becomes, if you think about it well, an eloquent metaphor for existence.*"

Professor Giuliani is rather vocal about the helpful role played by the internet where it is increasingly easy to retrieve and read from your home what not too long ago was only available at libraries. The advantages are obvious: first and foremost the trump card of reading about what contemporaries knew about philately and what they thought about it. As a result the author says "*We thus come across texts that confirm the cultural depth of this form of collecting, which throughout the*

world has produced an impressive number of titles of all genres".

In recent years Giuliani has shared what he has learned about the pioneers of philately who operated in Florence, Turin, Rome, and Bologna through articles published by philatelic periodicals of our century. As a result he has paid attention to the philatelic catalogs of Brecker and Franchi, to the monograph of Pio Fabri on the postage stamps of the State of the Church, to philatelic works of the young Teodoro Meyer, to the writings of personalities of substance who have operated in other areas, but have not disdained forays into the world of philately, like Giuseppe Fumagalli and Jacopo Gelli, who sided with cognoscenti like Rodolfo Renier.

In this world Emilio Diena soon became a beacon of undeniable reliability and prestige at a global level, remembering other things as well as painful events such



as the racial laws and the existence of a documented study on origins of the philatelic trade, in the 1860s, appeared unsigned between 1940 and 1941.

In the fifteen chapters that follow we learn about forgers and speculators, representing, as in every field, the other side of the coin, but overall the picture outlined seems to illuminate a reality of great interest, rich in vitality, spirit of initiative and passion, of commitment. But above all, rich in meaning. In short, these pages, which Giuliani delivers to the attention of the benevolent reader, offer knowledge about a period of philatelic collecting and, at the same time, facilitate in some form that 'search for meaning' that must always be to the basis of philatelic collecting.

This volume is indispensable for those who want to start *ab ovo usque ad mala* namely, at the origins of philately in an unbiased mode, without compromises and grey zones.

After this unequivocal introduction we learn about the birth of the first Italian stamp handbooks in 1864 preceded by those published in France, Great Britain and Germany. Italy made its debut in philatelic literature in 1864 when two handbooks the Guide to all Stamps, by Joseph Brecker, and the Handbook on how to build a stamp collection which on its cover does not show the name of the author: Ulisse Franchi.

To our eyes these handbooks are two short catalogues, which are closely linked to the commercial activity of the authors. The place of publication, in both cases, is Florence, home of the Italian language, which the following year will become the provisional capital of the Kingdom of Italy. These catalogues were surrounded by a sort of halo of mystery, for a very simple reason, namely that very few collectors had them in their hands. Brecker's catalogue is rare, but that of Franchi's is even more so. Their sources of information were respectively in German and in French.

The 1870s Florence continued in its philatelic pioneer role. In 1872 Elia Carlo Usigli published his innovative 'New Catalogue of stamps, revenue stamps and artistic and iconographic curiosities' - a very rare book to find. Usigli enjoyed some notoriety, but on his dark side he sold forgeries. To keep his customers up to date he published a quarterly titled 'Il Raccoglitore' (The Collector).

Teodoro Mayer, born in Trieste in 1860 from a Jewish family, and founder in 1881 of the local daily newspaper 'Il Piccolo'. He cultivated Masonic and political contacts in Rome. In 1902 he bought half of the shares of the news agency Stefani; in 1920 he became senator. However, all of these achievements did not protect him against the 1938 racist laws that resulted in Mayer being removed from any public position and depriving him from owning the daily newspaper. He died four years later in Rome.

Trieste was a lively business town since the days when it was part of the Austro-Hungarian empire; 1866 saw the debut of philatelic periodical in German. In 1875 Mayers started to publish an Italian version under the name 'Il corriere dei francobolli'.

The 1870s saw the publication of the first Italian philatelic monthly magazine 'La Posta Mondiale' which had only 12 issues between 1873 and 1874. In July 1876

'The Illustrated Philatelic Guide' makes its debut in Bologna; during its first five years the publication saw various changes. The names of the people involved in this philatelic venture included Carlo Diena, Icilio Arturo Loli, Francesco Mignani and Francesco Carlo Tonolla, all of them directly involve in the stamp business.

The most prominent name is Giuseppe Leoni, executive chief editor and in some periods also owner of the masthead, which began as a philatelic trader, and then focused in the field of journalism. His signature is found on the issues of the entire series, from July 1876 until December 1880.

The first philatelic monograph 'The first stamps of the State of the Church' was written by Pio Fabri and published by J.B. Moens in 1878. This very active publisher went on to publish small volumes devoted to the stamps of the Italian States and San Marino.

The chapter that conclude this useful book focus on the major publications of Italian experts and specialists from Giuseppe Fumagalli, Teofilo Gay, Maria Rosa Tommasi, to Jacopo Gelli, Arturo Ermo Fiecchi, Vittorio Imbriani, as well as the greatest of all, Emilio Diena under whose masterful guidance Italy saw the publication of the 'Victory Catalogue' in 1923 which had a text highlighting the valued scientific dimension of collecting stamps with a resolute and courageous choice, this is highlighted flawlessly in the Preface: "Those who unfortunately are the majority in Italy - who delude themselves to provide an exact order of their collections following the weak footsteps marked by price lists and catalogues published with commercial intentions, have only to continue in their way, if they so choose, without consulting or monographs, neither the special catalogues nor the best periodicals, and sometimes ignoring their existence. Our task was to mark them a very different path."

Giuliani's newest book will remain a reference work for generations to come; its digital version can be retrieved at no cost and readers are invited to take advantage of such a generous offer. On the other hand, it would be wise also to buy the hard copy.

Reviewed by Giorgio Migliavacca





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POST HORN MAGAZINE TO BEGIN PUBLISHING
ITALIAN EDITION IN 2023**



Dear Postal History Collector, we have the pleasure to inform you that beginning in 2023, POST HORN, the International Postal History magazine, edited by Thomas Mathà, Giorgio Migliavacca, and published by Claudio Ernesto M. Manzati will be available in double version: in English for the international market, and in Italian for the domestic market; both as hard copy and digital versions.

If you are not familiar with our publication you can view the first six issues published in 2019-2020-2021 using the QR codes below. Visit www.posthornmagazine.com

We also would like to remind you that this Magazine has been honoured with important international awards.

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#01



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#03



#04



#05



- Académie Européenne de Philatélie - Press Award 2020
- NOTOS 2021 - Gold Medal FIP-FEPA
- LONDON 2022 - Gold Medal FIP-FEPA
- Monacophil 2022 Christoph Gaertner Award

The Magazine was launched with the goal of becoming a reference mark for the international Post History and Philatelic readers; its professional lay-out and graphic qualities captivated readers all over the globe.

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Italy and Colonies Study Circle Auctions – New Guidance for Vendors

(Please see the Secretary's Notes on the back page for important information concerning the future of the society auction)

The Auction Secretary requires three pieces of information for each lot as follows:-

Vendors Item No

- simple sequence number starting at 1

Description *(give all relevant details - see check lists below)*

- **For definitive stamps:-**
 - o Year of issue, face value, type (eg VEII, Floreale etc), condition (MM, UM etc), catalogue number & catalogue value
- **For commemoratives stamps:-**
 - o Year of issue, face value (or set), set name (eg Garibaldi, St Francis etc) , condition (MM, UM), catalogue number(s) & catalogue value
- **For postal history:-**
 - o Date or year of posting, where posted, destination, franking, marks and cachets, relevant back stamps, any other relevant information.

Reserve Price

- As a guide, on average, stamps should be no more than about 10% of Sassone catalogue value (unless they are particularly rare).

Lots should listed in groups

- Geographical Original (eg. Italy, Libia, Levant etc)
- Time Period (eg. Pre-stamp, Kingdom, WW1 etc)
- Special Interest (eg, Air, Express, Registered, Postage Due etc)

Special Request to Vendors.

Where possible, it would be very helpful if your list could be submitted electronically by email. Several possible formats would be acceptable including **Excel Spreadsheet, Word Document** or **Plain Text** file. *(If in doubt, please contact the Auction Secretary for advice).*

Where an electronic submission is not possible, please write your list on the form below *(copies of the form can be down-loaded from the website or obtained from the Auction Secretary)*

Vendor Name: - _____

Vendor Item No	Description <i>(give all relevant information)</i>	Reserve (GBP)



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Secretary's Notes

I.C.S.C. Secretary Andy Harris

I am happy to report that a small but enthusiastic group of members attended our Auction in May. It was held as scheduled at Stanley Gibbons premises in London where we were warmly greeted and well looked after by their friendly staff. Members may be interested to know that about a third of the value of lots sold in the auction were won by bidders present at the event.

As already signaled, the next auction will take place on Saturday 16th September during the weekend meeting at the PARK INN, Silver Street, Northampton, NN1 1TA between the 14th and 17th September. The AGM will also be held at this event and members will have the opportunity to give displays to the assembled company all day Friday and on Saturday morning. Members who have not booked to stay with us at the Park Inn are still welcome to come as day visitors (if they live near enough or wish to stay elsewhere).

The agenda for the AGM has not yet been written but one of the topics which I am sure will be discussed is the future shape of the society. The old pattern that endured for many years consisting of four auctions, four journals (all nicely synchronized) plus a one day or weekend meeting for displays and one foreign trip (usually to Italy) has not survived the passing of our founder and pandemic. The few of us who actually run the society are all getting older and cannot go on indefinitely. So, what we need to know is which aspects of the society are the most important to each of you? Please let me know by email or letter so that your views can inform any decisions that are made at the AGM.

Membership

We welcome one new member since the last journal:-

Joseph **Coulbourne**, Virginia, USA

I am also very sad to record the death of one member and one past member:-

Mike **Fulford** from Market Harborough, UK and who some of you will have known personally.

and Sergio **Simondo** from Rome.

Subscriptions

Again, I would like to thank all members who have now paid their dues for 2023. However, there are still a few stragglers who have not responded to my reminders who are now at the last chance saloon. So, if you receive a letter with this issue of the journal, I have you on my list!

Finally

The request in the last issue of the journal asking for a source of information on slogan postmarks was quickly answered. They are documented in the **ORNAGHI** catalogue of Mechanical Slogans of Italy, 1901-1975 (and the two supplements for 1976-1977 and 1977-1978). The society did have copies of these publications in our library but they now reside in the library of the RSPL.

I am also happy to report that one set of past issues of Fil-Italia found a good home. That leaves the set located near Newcastle upon Tyne still available (as far as I know).

Also, I might add that if you are missing the odd issue of Fil-Italia, I do have a stock going back many years and might have what you need for the cost of the postage.

Andy Harris

Following the success of the query in the last issue, here is another:-

This airmail letter from the Majestic Grand Hotel, PALLANZA, on the shore of Lake Maggiore, to LONDON, was posted on 14/9/33. The backstamps indicate that it crossed the lake to Luino. It then travelled on the Messageria Luino to Milano rail service. Next it travelled on the Ambulante Genova to Chiasso rail service.

The first question is, where did it change trains. (In other words, did it really have to go all the way to Milano?)

There is a Basel Flugplatz transit mark on the obverse and an Express Mail sticker with a faint purple "a Munich" hand stamp on it.

The second question is, did the cover fly to London from Basel or did it go to the Munich and fly from there (or did it fly at all)?

The rate is correct for airmail. There are no arrival marks.

