



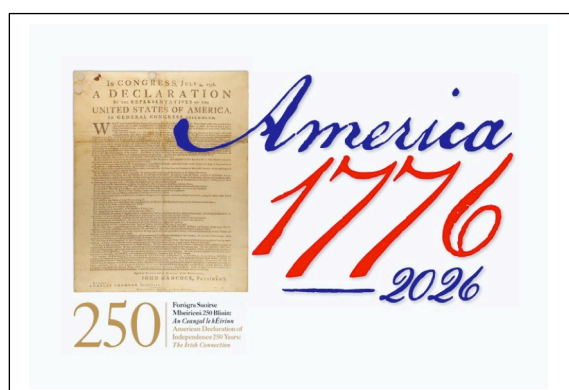
Volume
2026

Irish Philately

THE JOURNAL OF THE IRISH PHILATELIC CIRCLE

www.irishphil.com

Issue No: 1
April



Front and address
side of An Post
designed post
cards for the
Éire Philatelic
Association at
Boston 2026
Stamp Show.
Details found on
pages 5 & 16



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President's Message

Spring 2026- Brian Callan

As we prepare for our AGM in the coming weeks, one of the recurring questions I have been asked in the last few months is what does the Federation of Philatelic Societies of Ireland (FPSI) do. Most of these were prompted by the passing of Brian Warren, who was the FPSI President, recently replaced by Brian Harmon. I have been the Honorary Secretary of FPSI since the retirement of Pat Casey in 2022, who served on the committee for almost forty years. The FPSI serves as an umbrella for Irish stamp societies, promoting the hobby and coordinating the activities of its international exhibitors. The Irish Federation was established in 1975, recently celebrating its 50th anniversary. It was originally established to cover the activities of four locally based philatelic Societies;

1. Irish Philatelic Society
2. Dublin Stamp Society
3. Cork Philatelic Society
4. Aer Lingus Stamp Club

The Federation grew to include in its membership those international societies which promoted Irish philately and its studies. The current membership of FPSI consists of;

1. **Philatelic Society of Ireland (PSOI):** formed in 2025 by merging the Irish Philatelic Society and the Dublin Stamp Society.
2. **Cork Philatelic Society (CPS):** Society established in 1969.
3. **Irish Philatelic Circle (IPC):** Society formed in 1937 to meet the needs of Irish philatelists in Ireland and Great Britain. We publish "Irish Philately" three times per year. Our website (Stampa Gold Medal in 2025) contains an extensive collection of Irish philatelic literature, available to the public.

4. **Eire Philatelic Association (EPA);** Society established in 1950, celebrated 75 years in 2025. This Society was established in the United States of America and has an international membership across the US and Europe. The Society publishes "The Revealer", four times per year in the USA.
5. **Forschungs und Arbeitsgemeinschaft Irland (FAI):** Society formed in 1982 is a major Irish philatelic study group based in Germany. The FAI has published almost forty major Irish philatelic monographs and publishes the journal "Die Harfe" on a quarterly basis, in both German and English.
6. **STAMPA:** was formed in 1972 and its Council is responsible for organising the National Exhibition "STAMPA" which qualifies exhibits for international participation. The Exhibition is supported by collectors who sign up for membership on an annual basis, the fees going directly towards the cost of running the annual show.
7. **The Irish Brigade:** This is a collection of exhibitors who routinely exhibit at major US exhibitions, with typically 30 to 50 frames per show. The group, with interested guests, meet online on a weekly basis for discussion of Irish philatelic items.

The Federation of Philatelic Societies also maintains the "Roll of Distinguished Irish Philatelists" which was established in 1980 and has had 32 signatures in 45 years. These signatories are philatelists who have both published on Irish related philatelic themes and who have achieved success exhibiting Irish related philatelic exhibits. The Federation also manages a Distinguished Service medal, for those who have contributed significantly to support Irish philately.

Perhaps the key function of FPSI is to manage the exhibits going to international stamp shows. The FPSI maintains a list of the exhibits which qualify at Stampa each year (achieve at least a Vermeil medal or a score of at least 75). A qualification lapses if the exhibit is not shown internationally within five years of achieving this result. The FPSI maintains a membership of the Federation of International Philately (FIP) and the Federation of European Philatelic Associations (FEPA), which allows us to compete internationally. FPSI pays an annual fee to both these organisations to allow us to participate. The FPSI also appoints a Commissioner to travel to the international shows we participate in, and who carries all the Irish exhibits. Brian Warren was the Irish Commissioner to the last European International Show (FEPA) in Birmingham last year and I am Commissioner for the next World Show (FIP) in Boston this May.

Among the exhibits I will carry to Boston are my own exhibits on Irish Postal Stationery and Cork Postal History, both of which achieved gold medals at the International FIP Show in Dubai in February. More importantly there will be the two youth exhibits, which gained vermeil medals in last year's Stampa. These belong to Caoimhe Corcoran (*Man's Quest to Study and Conquer Space*) and Aoibhe Murphy (*Christmas Festivities Throughout the World*). Both girls have worked hard over the Winter to increase their exhibits from one frame to two frames, the normal for International Youth Exhibits.

This International Show in May 2026 will have a Society Table manned by the EPA but generously sponsored by the Post Office in Ireland. Our own Editor and Vice President, Robert Benninghoff, has been instrumental in making this happen and it is a very important support for our fellow Irish philatelists in the United States.

The early weeks of this year were busy philatelically for me, as I completed my book of *British and Irish Telegraph Stamps*, which is also one of the Irish entries in the Boston 2026 Show.

Brian Harmon, the new President of the Irish Federation of Philatelic Societies, will also be the Federation's nominee to sit on the Philatelic Advisory Committee, which advises on the design of Irish stamps. Brian Warren was just about to join this Committee prior to his untimely passing.

Another important Irish philatelic milestone is the official launch of the newly established Philatelic Society of Ireland, to be launched in the GPO on 16th April, again very generously sponsored by the Irish Post Office. This will be wonderful gathering of Irish philatelists, which I am very much looking forward to attending. On the home front, we are preparing to welcome our third grandchild in early August, which keeps us grounded and reminds us every day of those things which are most important. Many thanks for your continued support of IPC and for the many who sent additional donations with their membership subscription. We would not exist without you. Happy Collecting in 2026.

Jean and I hope everyone is having a happy and enjoyable springtime

We continue to miss our Friend Brian Warren and several tributes can be found in this issue, including a very heart felt Obituary written by Heloise Mitchell and personal thoughts from Philip Kane, Brian Harmon and Chris McDonagh AND a sheet of Brian Warren stamps from Tony Cutchey. We are still finding that filling Brian's shoes will be no small task and that **Brian's Legacy** in Irish Philately will continue for decades. There have been several changes in our Irish Philatelic organisations with several new contacts shown on Page 9.

The Éire Philatelic Association presented Aileen Mooney and David Mulholland of An Post with **The David J Brennan Award in December 2025**. Ms. Mooney is the Marketing Manager of An Post and was instrumental in providing the ÉPA with the two postcards celebrating our 75th Anniversary. Aileen is also providing great assistance with the ÉPA Booth at Boston 2026. David is the manager of Stamp Design and Production at An Post. He coordinated the production of the ÉPA postcards and is working closely with several of us on Boston 2026. The Awards were given in recognition of their **Outstanding Contributions to the area of Irish philately**.



Aileen Mooney and David Mulholland presented with the **David J Brennan Award** by Robert Benninghoff and Brian Callan at the new An Post building at The Point, Dublin December 2025



There are several very exciting Irish Philatelic events coming in the next few months

(a) Boston 2026: International Stamp Show at the Boston Convention Center, 23 to 30 May. Brian Callan is the Irish Commissioner and he is bringing over 50 frames of exhibits from Ireland, and the Irish Brigade is showing another 10 frames of Irish Materials. An Post is sponsoring an ÉPA / An Post/ Irish Philately booth at the show with numerous souvenirs including the John Dunlap postcard shown on the next page. *Please contact me with name and address at the email above if you would like one of the postcards mailed to you.*

(b) Susanna Mills, editor of the American Philatelist (Journal of the American Philatelic Society) is planning an Irish Philately themed issue in June 2026. Several IPC members have submitted articles, from modern topics to 19th Century Postal History. This journal will go to over 23,000 members of the APS. It would be worth the \$35 digital membership to read all these well-crafted articles.

(c) STAMPA 2026 will be held one month earlier this year at Griffith College, Dublin on Thursday to Saturday 10 to 12 September. The STAMPA awards Banquet will be on Friday night at Wynns Hotel and the ÉPA will have a members' and guests' dinner on Thursday night – More to follow in the August IP.

(d) For those who will be visiting Washington DC this August – The ÉPA is holding their Annual General Meeting at BALPEX from 7 to 9 August. All IPC members are invited to the ÉPA dinner on Friday night. The show is held at the Baltimore Washington (BWI) Marriot Airport Hotel in Linthicum Heights, Maryland.

We look forward to seeing many IPC Members at Boston 2026, BALPEX and STAMPA.

Jean and Robert Benninghoff

The Éire Philatelic Association
www.EirePhilatelicAssoc.org

Dedicated to collecting & exhibiting stamps from Ireland since 1950.




BOSTON 2026 INTERNATIONAL STAMP SHOW
 23rd-30th May, 2026

Come and visit us at **Society Booth 9** in the European Pavilion.

Free souvenirs from *An Post* the Irish Post Office, including stamps for Boston Passports.

The Revealer, our quarterly journal has over 400 lots per auction, each issue.

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The ÉPA is representing *An Post* and other Irish Philatelic Organizations at Boston 2026

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May 23-30, 2026 FREE Admission!
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- 60,000+ pages of stamp exhibits, many rare
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- Daily First Day of Issue ceremonies
- Postcrossing get-togethers
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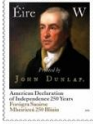
Courtesy of
 Linns Stamp News



250 Foreign/Swedish
 Måttets 250-årsjubileum
 An Post le 4th de l'Éire
 American Declaration of Independence 250 Years
 The Irish Connection

John Dunlap, printer of the American Declaration of Independence: The Irish Connection

On 4th July 2026, the United States of America celebrates the 250th anniversary of the signing of the Declaration of Independence. Given the deep links between Ireland and the US, it is fitting that the first Declaration was printed by John Dunlap from Smeeth, Co. Tyrone. His copies quickly circulated in the American colonies and the first newspaper outside of America to publish the Declaration was the Belfast News Letter. During the Revolutionary War, Dunlap was printer to the American Continental Congress. As a soldier, he served in the first troop of Philadelphia Cavalry, which acted as bodyguard to General George Washington at the Battles of Trenton and Princeton.



anpost.com/shop

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Front & Address side of An Post designed Postcards available at Boston 2026. The plan is to take all addressed cards back to Dublin after Boston & have them cancelled with a special An Post postmark on 4th of July, & then mailed.



250 Foreign/Swedish
 Måttets 250-årsjubileum
 An Post le 4th de l'Éire
 American Declaration of Independence 250 Years
 The Irish Connection

The Road to Independence 4 July 1776

Two Envelopes available at Boston 2026.

On left: An Post A5 envelope.

On Right: a cover (65 mm x 37 mm) designed by Foster Miller (USA).



FROM THE ASSOCIATE & DIGITAL EDITOR

Philip Kane

Brian Warren – Friend, confidant and Colleague.

Dear Brian—

My friend, mentor, and colleague, you left us—and the party—far too early, leaving behind a vacuum and a silence that will never be filled.

The shock felt across the Irish philatelic community, both at home and internationally, was immediate and profound. It was difficult to comprehend how one person could hold such depth of knowledge and expertise, and still seem to be everywhere at once. You had a remarkable ability to gather information, to connect dots others had not yet seen, and to place it all at the disposal of the wider community—allowing collectors to explore, question, and fill those ever-present gaps in their understanding.

I had known you for over thirty years. During that time, we grew together—pushing one another, testing ideas, and encouraging curiosity. We were young then, or at least we believed we were: Brian at forty-two, and myself a mere thirty-nine-year-old novice by comparison. From the moment you took me under your wing, we formed a partnership built on enthusiasm, debate, stubbornness, and shared discovery.

Stamp collectors are, by nature, an unusual group. We are a curious mix of characters—so eclectic that even Dickens might have struggled to portray us convincingly. Yet it worked. And it worked largely because of people like you, who welcomed curiosity and welcomed people. Our conversations were never confined to philately alone. We spoke often of family: the joy you took in becoming a grandfather, the pride you felt in your family, and the Saturdays spent babysitting—something you genuinely relished. We also shared quieter, more difficult conversations: about illness, its frustrations, and its effects on those closest to us.

And, of course, we talked sport. Manchester United, Leinster, Bath, Rory and his golf. I remember clearly the final day of the Irish Open in 2025, when we spent the day exchanging

texts, both hoping—perhaps desperately—that Rory would hold it together to the end. Those shared moments now resonate far more deeply than either of us could have known at the time. Philatelically, nothing ever deterred you. From post boxes in the middle of nowhere to elusive SOAR machines that were perpetually out of service, you pursued everything with the same curiosity. I treasure the field trips we took—to Clifden and beyond—to mark First Day Cover launches, and your visits to Galway, where you would arrive laden with new discoveries from what could only be described as your own personal TARDIS of an office.

One of the finest achievements to come from our friendship was the publication of the **TWTYTW Compendium**. I remember vividly the day at a Dave McDonnell auction when I arrived with two large A4 box binders, filled with every TWTYTW article ever published. Sitting with you, H  louise Mitchel, John Fitzsimons and Ian Whyte, I declared—perhaps recklessly—that one day it would all be transformed into a fully illustrated colour publication.

The silence that followed was one of disbelief. But stubbornness has always been one of my defining traits, something you understood well. Having previously digitised thousands of Irish periodicals, I knew it could be done.

Week by week, page by page, the work continued—sometimes slowly, sometimes faster—but always steadily. Eventually, the compendium was completed. Throughout it all, the banter never ceased. What drove us was shared enthusiasm—a love for philately not simply as a hobby, but as a way of bringing people together. It is, sadly, a pursuit that is diminishing as time passes, as contributors leave us and too few arrive to replace them. Yet your legacy reminds us of what philately can be when curiosity, generosity, and community are allowed to flourish.

We miss you, Brian, in more ways than words can fully express. The gap you have left in my life will never be filled, because there was no one else quite like you. For that reason, I am deeply thankful for the time we shared, for what you taught me, and for the example you set.

You showed me that our differences are what make us distinct, and that through those differences we can enrich others around the world. Thank you, my friend. My mentor. My colleague.

I wanted to write about Brian Warren, my friend. I miss him dearly as many of us do. He made me laugh so much, not necessarily with funny stories or anything like that, but more so his ways. I laughed when he got grumpy with me. Me laughing at him made him laugh. He could laugh at himself, in fairness to him. Being a fan of 'Dad's Army' he used one of the many famous lines on me that Captain Mainwaring used on the foolish Private Pike '*oh you stupid boy!*'.

We had many great trips to different exhibitions, our most recent being Birmingham in May 2025 when Brian was the Irish Commissioner. Like many of these trips, the Irish contingent travelled well. The Saturday night in Birmingham was the formal awards dinner and he was due to attend. Instead, though he joined the Irish Brigade for a 'big feed'. His traveling companion for that trip, Anthony Hughes produced a decent bottle of Irish from under the table, and the seven of us had it gone by the end of the meal. We ate and drank and laughed our heads off at lots of silly stuff.

We had brilliant trips to London, York and Perth (in Scotland). On the trip to Perth, we decided to hire a car and drive up from Edinburgh. Whilst I drove the car over the Forth Road Bridge, Brian (last minute) Warren was sitting in the back seat actually mounting the last 16 pages of his display as we traveled. It was barely dry when we mounted it for display half an hour later (he still won a Gold for it though).

York, England, was a special place for Brian. He knew many of the dealers and attendees there, but he also loved the city. The Irish Brigade had a very successful show in July 2024, attended by the majority of the crew. Even on the way home, Brian insisted we stop off on the way to the airport at a pizza restaurant that served a special gluten-free pizza. This along with a glass of a decent red wine, reconfirmed the fact that he was half Italian. He also enjoyed the odd whiskey when the Irish Brigade and his daughter's partners Victor and Phil widened his taste buds.

Brian was also a man of faith. Maura and Brian came to see Pope Francis in Croke Park in 2018 with my family and our Christian community, who provide us with premium tickets in front of where the Pope was sitting. Brian ended up sitting immediately beside the Cardinal from India. Brian wasn't a great man for 'small talk' and the conversation with the Cardinal was pretty much over after three minutes when Brian discovered that the Cardinal was neither a Manchester United football fan nor a stamp collector. It was a long three hours for the Cardinal. Brian did however offer him a few wine gums during the event.

Brian had many close friends, and his was particularly close to John Mullen, John Lennon, John Fitzsimons and Philip Kane and he always looked forward to meeting Bob Benninghoff on his many returns back to Ireland. None of us however had a patch on his three girls; his loving wife Maura and his daughters Siobhan and Louise. He spoke about them all so much and the many photos in his phone of stamps were soon equaled with photos of his three grandsons. We all miss him dearly. God bless you dear friend, see you down the road. Lots of Love and you are forever in my prayers.

There are some really nice people in the world. By Chris McDonagh

Often, our lives are impacted by events happening around us. Sometimes they are good. Sometimes they are bad. Not least, the sudden, shattering and unexpected death of Brian Warren has thrown parts of the Irish Philatelic world and beyond into chaos.

While members of philatelic societies were left to pick up the pieces of their hearts, various organisations were left to pick up the multitude of tasks that Brian did for our benefit. As a member of some of those societies and organisations, I have learned, first-hand, of only part of the enormous and selfless contribution that Brian made to our lives.

In dealing with some of the Societies, I have seen many emails of condolence. The ones that stand out speak of a kind man, a gentle man, a colossus in the collecting world. I applaud each and every one of you who has said nice things, well-deservedly, about Brian.

I am proud to say that Brian was a friend. I am glad to say that I am reminded of him most days.

You are all nice people. You are all in good company. Brian Warren was also one of those nice people.



Philip Kane and Brian



Brian, Chris McDonagh & Brian Harmon



John Mullen and Brian



Brian Warren Australian Postage Stamps by Tony Cutchey living in Australia.

Tony often joins our Friday evening Irish Philately TEAMS (formerly Skype) meetings

All the photos of Brian in this journal show him with his mischievous grin, like he could read your thoughts and know what you would say next. Brian always had a smile, a laugh or his grin. Brian's friendship made us all better people, and Brian's kindness is greatly missed --- but will never be forgotten

The editor and Brian's friend for 50 years Robert Benninghoff

Irish Philatelic Organizations by Robert Benninghoff

There are three principal Irish Philatelic Organizations, each with their own colour publication and website. Each society also has a *member only* auction tied to each publication issue.

In the Ireland, the United Kingdom and USA there is the Irish Philatelic Circle (IPC) which publishes Irish Philately three times a year. Irish Philately typically has over 30 pages per issue covering all aspects of Philately in Ireland. The editor is Robert Benninghoff and he can be contacted at robertmb.editor@gmail.com.

The Gold Medal website can be seen at www.irishphil.com, contact the webmaster Philip Kane at mr.philipkane@outlook.com with any items that you may have and for membership information contact Chris McDonagh at irishphilateliccircle@gmail.com

In North America there is the Eire Philatelic Association (EPA) which publishes The Revealer four times a year. The Revealer generally has over 20 pages of articles and news about Philately in Ireland and Irish Philately in North America. The editor is Steven Friedenthal and he can be contacted at eparevealer@gmail.com. The website www.epaphilateliccassoc.org. For membership information contact Tim Carey at careystea@gmail.com

In Germany there is the German Research and Study Group on Irish Philately and postal history, FAI, which publishes ***Die Harfe*** three times a year. The Journal is published in both German and English in the same issue. **Die Harfe** has between 60 and 100 pages covering all aspects of the hobby in Ireland and Germany. Many of Die Harfe's authors have also published books on various specialized areas of Irish Philately. The Editor is Heinz-Juergen Kumpf and he can be contacted at hjkumpf-fai@gmx.at. The website is <https://fai-germany.com>. For membership information contact Wolfgang Fiedler at w.w.fiedler@web.de

There are two Philatelic Organizations in Ireland that have public meetings:

The **Philatelic Society of Ireland** (PSOI) is a recent merger of two older societies (Irish Philatelic Society and Dublin Stamp Society). PSOI runs regular in-person meetings in Dublin and provides topical updates on their website www.psoi.ie. For membership information contact the Honorary Secretary (Chris McDonagh) at philatelicsocietyofireland@gmail.com.

STAMPA, the Irish National Stamp Exhibition has been held annually since 1972. The 3 day show brings visitors and exhibitors from around the world. The show is held at Griffith College in Dublin. STAMPA 2026 will be from the 10 - 12 September. Contact email is: info@stampa.ie. Website: www.stampa.ie.

Irish Privileged Mail Inspected in New York during WWII

Karl Winkelmann

You may have seen an occasional black dot, usually with a violet rectangular box either over or beside the dot, on “foreign governmental agencies, red crosses, semi-official commercial agencies, and foreign and U.S. diplomatic personnel” mail. The dot was evidence the question as to the mail being privileged. The dot appears to ask the question as to the nature of the mail and the violet bar indicates a negative response as most were opened in New York. I have three such covers.

Details are given in the 1980 CCSG & War Cover Club’s publication *Civil Censorship in the United States During World War II*, by Broderick & Mayo. They show 14 variations used in New York of which I show two item of which one is unrecorded.

Evidence of this scheme is seen in August 1943 with the latest date being used in New York until June 1945. A dot only type is seen from Washington, D.C.

Airmail cover from Mexico to the French Embassy in Dublin posted “21 Feb 1944”. Opened by US censor ID# 6116 and the Dublin Censor Office passed it by adding the bilingual 2-line handstamp “Exempt from Censorship”. This is a recent acquisition from Stampa 2025.



Black dot and violet box is type M.1.1., only seen in February 1944 per *Civil Censorship in the United States During World War II*, CCSG & War Cover Club, 1980 Broderick & Mayo.

A different type M.2.1. questioned cover mailed was on September 6 1943. This mail check uses a **dated mark, 9 Sept., struck on the violet bar** and opened with US censor tape seen peeping out under the Irish S.P.1., censor tape on the back of the cover.



Rated 30¢ airmail Los Angeles to a Commandant at the Curragh Camp, County Kildare. Opened by the Irish censor #10 and previously opened by the US censor ID #8447 located in New York.

1944 airmail cover from Dublin to Newark, New Jersey, USA paid 1/3 being the all-up airmail rate that was in force during the 1939-45 period for foreign countries.

For official mail addressed to a foreign country the airmail postage fee had to be paid.

This version is not noted in *Civil Censorship in the United States During World WarII*, and is different to all the other documented types recorded in 1980,



How far can an 1868 cover travel in Ireland in a week?

Karl Winkelmann

Here is a rather scruffy 1868 cover, posted in Rathdrum and cancelled with its “388” Diamond numeral addressed to Holly Wood Park, Co. Dublin.

It features several manuscript notations: “try Dublin”, “not known in Dundrum Dublin”, “not for Hollywood”, “Blessington”, “Clough, Co Down”. All of which have been excised or superseded by another redirection. Finally the post town of “**Ashford**” in County Wicklow at the top right but a map search does not find a “Holly Wood Park”.

Can you follow this cover’s travels?



While looking at Challis’ Diamond book I cannot really determine this is one of his recorded diamond killers for Rathdrum. This one is a quite square 4444 pattern with serif numerals. but the only 4444 is an oblong shape recorded between 1861 and 1866.

Stan, is this a 388.106 or something else?

Postmarks by date sequence

Rathdrum **388** diamond killer cancelling the stamp

May 1 - Rathdrum
May 2 - Dublin cds
May 4 - Dundrum, Dublin
May 5 - Belfast cds
May 5 - Down cds
May 5 - Down cds (on front)
May 6 - Down cds
May 7 - Dublin (2 diff cds)
May 7 - Blessington cds
May 8 - Wicklow cds
May 8 - Glenealy cds
May 8 - Ashford cds

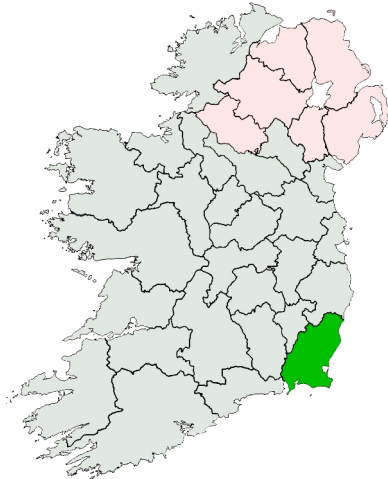


POSTMARKS ON BROADWAY

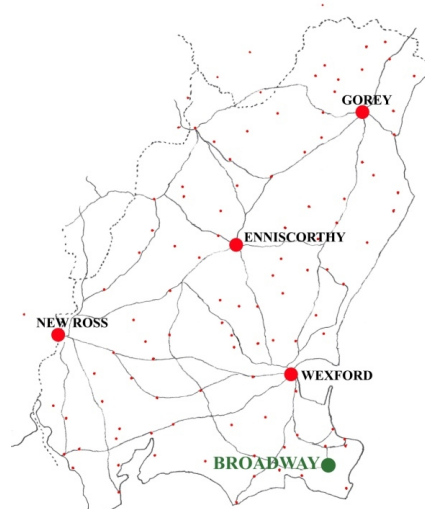
By Philip Quigley

No, not the glitzy area in New York City where all the latest dramas and musicals are performed. I'm talking about a much older place, Broadway in County Wexford on the south-east coast of Ireland. A place of pilgrimage at Our Lady's Island which dates from the Middle Ages.

The following is a short history of Broadway Post Office and its postmarks.



Map of Ireland showing the 32 counties. The six counties in Northern Ireland coloured pink. County Wexford in Green.



Sketch map of County Wexford. Showing the location of the four main towns in Red dots and Broadway in Green text.

Map from Wikipedia search

Broadway Post Office opened as a Post Town around 1803. The first Postmaster recorded at Broadway was Nicholas Scallan. The population in 1831 was 160 inhabitants. The earliest postmarks which date from 1811 show the mileage to Dublin at 80 miles. The distance was measured in Irish miles at that time. The Irish mile is longer than an English mile roughly by a factor 1:1.25. The Broadway/ 80 mileage mark is recorded in use from 1811 to 1852.



1832 Dec. 03
Broadway to Dublin
Castle sent Free

BROADWAY/ 80
Mileage Mark

Red Crown FREE/
DUBLIN

The Irish Post Office was independent from the UK administration from 1784 up to 1831. By 1837 Broadway lost its Post Town status and became a sub-office of Wexford. The circular undated name stamp shown here is only recorded used in 1837.



1837 JA. 12
Broadway to Dublin

Broadway undated name stamp with serif letters.

Red Crown FREE of Dublin.

In 1844 unique identifying numbers were issued to all offices and sub-offices in the British Isles. Broadway was issued with Numeral 73. This mark is recorded from 1844 to 1852.



1852 OC. 6
Broadway to Dublin

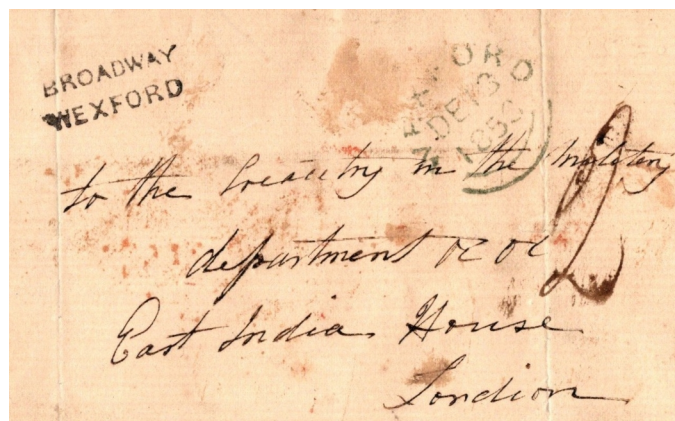
Broadway Numeral <73>
Bars 5555

Later the style of the undated name stamp changed to include the Head Office. This mark is recorded in use from 1853 to 1855.

1853 DE. 13
Broadway to London

Broadway/ Wexford
Plain letters.

WEXFORD CDS
DE 13/ 1853



The style of the undated name stamp would change again when the circular design became popular between 1850-1860. This mark has only been noted for 1859.

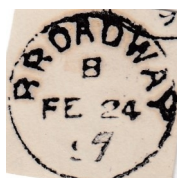


1859 OC. 8
Broadway to Dublin

Broadway Circular
Undated Name stamp
Plain letters in Green.

Dublin Circular
Arrival backstamp.

In 1860 in an effort to speed up the processing of mail it was decided to abolish the stamping of mail at sub-offices. Only post-towns and money order offices were allowed to cancel mail. This meant most rural post-offices had no identifying mark to cancel mail. This situation remained until the 1880's when the postal business expanded. Shown here is the only example of this type of circular date stamp seen to date.

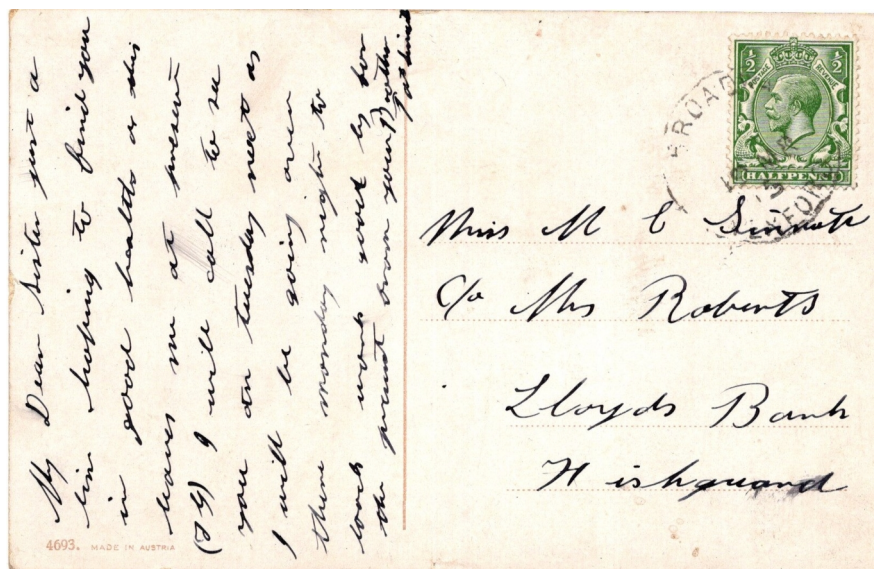


1897 FE. 24
Broadway on piece

Broadway circular date stamp.

Ex. Stan Challis collection

By 1900 rural post offices were issued with date stamps which showed the office name and the head office. This mark for Broadway is recorded from 1915 to 1922.



1915 MR. 15

BROADWAY/WEXFORD
circular date stamp.

Postcard to Fishguard in
South Wales.

After Irish Independence was achieved in 1922 the Irish Postal Administration set about re-naming the date stamps from English to Irish. This process would take time, in some instances many years. The Irish name for Broadway became GRÁINSEACH- a loose translation is 'The Grange' in English. LOCH GARMAN became the Irish name for Wexford Head office. The post-mark shown here remained in use for over sixty years and is recorded from 1924 to 1987.



1987 AU. 26
GRÁINSEACH/LOCH
GARMAN Circular
datestamp.

Registered cover showing
Broadway, Wexford
Registration Label in
English.

Following a review by the Irish Placenames Commission in 1977 the Irish name changed for many places. The post office was required to issue new handstamps to those post offices. The Irish name for Broadway changed to GRÁINSEACH IÚIR. This loosely translates to Ivor's Grange. Iver (Ibar or Iberius) refers to the patron saint of Wexford. He had a monastery in Wexford around 500AD (before the arrival of St. Patrick to Ireland).

This handstamp was in use
from 1987 to c1995.

Circular datestamp with thin arc.
GRÁINSEACH IÚIR/
*/ 26 VIII/ 87



From 1996 a new style of postmark was issued to all post-offices. These self-inking handstamps became known as SIDs. The mark for Broadway showed a new version of the office name in Irish. Unfortunately, the spelling of the office name is incorrect. The Irish letter, 'Á' is replaced with the letter, 'Ó' and the second word is shown as LÚIR instead of IÚIR. These changes make the name meaningless in Irish



2018 SE.5
Self-inking datestamp
with POST logo.

GRÓINSEACH LÚIR
1/ 05.9.18/ Post Logo

After over two hundred years in operation Broadway Post Office closed its doors on Jan 25, 2019. Ms. Áine Scallan was the last postmistress at Broadway - a namesake of the first Postmaster.

John Dunlap, an Irishman from Strabane, County Tyrone

Printer of the Declaration of Independence, July 4 1776

By Robert Benninghoff

Some revolutionaries remain quiet, and behind the scenes, and one such gentleman was John Dunlap, an Irishman from Strabane, Ulster. Dunlap owned a print shop in Philadelphia and was tasked by Thomas Jefferson and John Hancock (1) to print 200 copies (or broadsides) of the American Declaration of Independence. The final version had been adopted by the Continental Congress on the morning of July 4, 1776 and the handwritten document was taken by Thomas Jefferson to Dunlap's print shop in the late afternoon (2). These copies were to be dispatched to the 13 Colonies letting the 4 million American people know that they were free from Great Britain and were now a New Nation.

John Dunlap had secured a printing contract with Congress earlier in the year and he and his assistants worked throughout a hot and humid July night to print 150 to 200 copies or broadsides, some on the watermark of King George III. The job was rushed with several copies off center and folded while wet leaving offset impressions (Figure 1).

John Dunlap was born in August 1746 in Strabane, Co. Tyrone. His grandparents were Scottish Presbyterians who moved to Ulster to escape religious persecution in the early 1700s. To avoid being pressed into service with the Royal Navy, Dunlap, at age 10, was sent to live with his Uncle, William Dunlap, in Lancaster, Pennsylvania. William Dunlap was a printer who moved his business to Philadelphia and John became an apprentice to his Uncle (3). John took over the business in 1766 and bought out the business by 1770.

During the American War of Independence, Dunlap became a junior officer in the First Troop Philadelphia City Cavalry, also known as the Philadelphia Light Horse (formed in 1774). He saw action with George Washington at the battles of Trenton and Princeton. The Troop often acted as Washington's body guard during the war. Dunlap continued with the First City Troop after the war, rising to the rank of Major. He joined with Washington again in 1794 commanding Pennsylvania's cavalry militia to help put down the Whiskey Rebellion (4).

John Dunlap started and printed several newspapers, but the *North American and United States Gazette* in 1784 was reported to be the first successful daily paper in Philadelphia. Dunlap's government contracts continued after the war. Along with partner David Claypoole, they printed the *Constitution of the United States* on September 19, 1787 for the Constitutional Convention. The convention, sitting in Philadelphia, was tasked with trying to form "*A More Perfect Union*" (Figure 2).

Dunlap was also a successful businessman, buying land and property in Philadelphia, confiscated from Loyalists (5), as well as land in the territory of Kentucky, after the war. Dunlap retired in 1795 at age 48 and passed away in Philadelphia in November 1812. He never returned to Ireland.

An Post issued a stamp commemorating John Dunlap on February 26, in time for the stamp to be presented to President Trump by the Taoiseach, Micheal Martin, during the annual Irish delegation meeting at the White House (6). The stamp shows a portrait of Dunlap painted by Rembrandt Peale and is found in the *Museum of the First Troop Philadelphia City Cavalry* (Figure 3). The Stamp was printed with a W value paying the International, Non-European rate in a self-adhesive sheet of 4 (Figure 4)

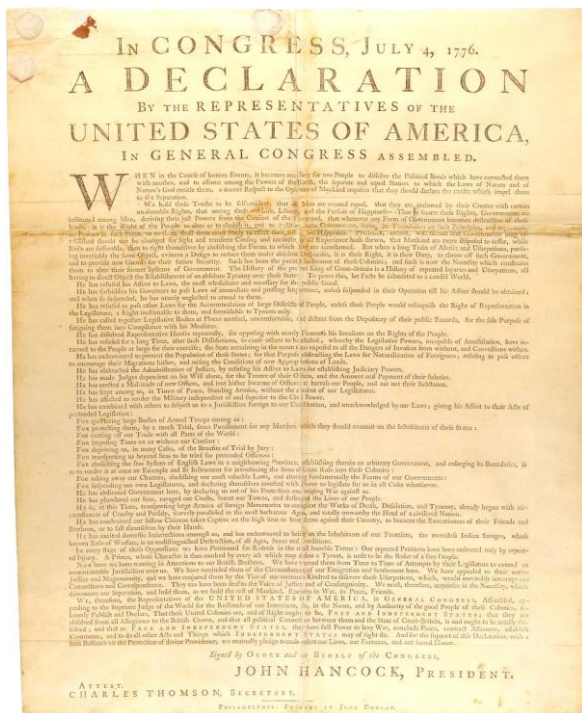


Fig 1: One of the surviving copies (Broadside) of the Declaration of Independence printed by John Dunlap on July 4, 1776.

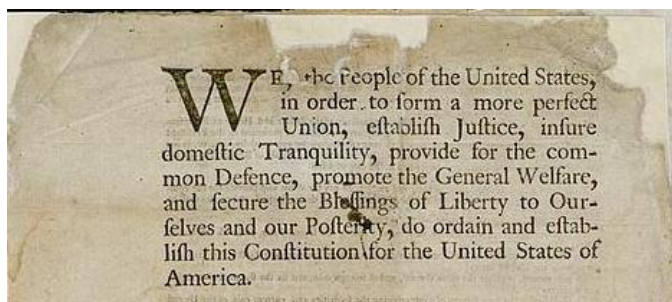


Fig 2: Preamble to the United States Constitution: Part of the document printed by Dunlap on Sept. 1787.

Fig 3: An Post official FDC (below) and two other FDCs relating to Boston 2026.

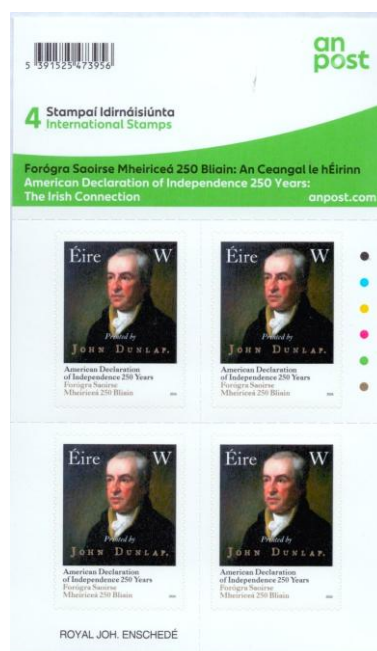
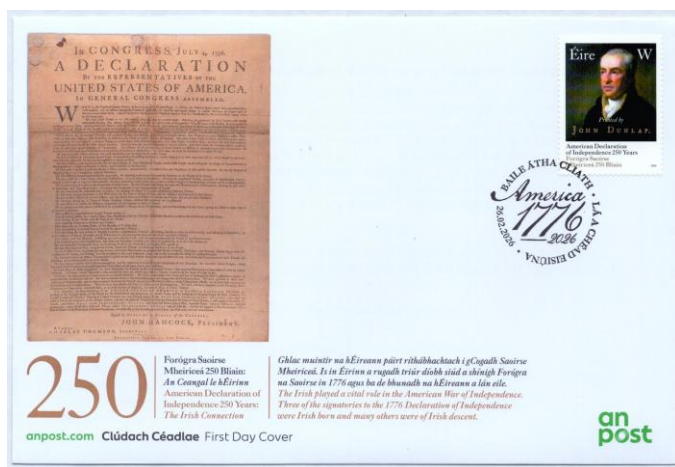


Fig 4: An Post John Dunlap stamp sheet of 4 issued on 26 Feb 2026.

- (1) John Hancock is considered one of the *Founding Fathers of the United States*. He was the longest serving president of the Continental Congress and he was the first Governor of the Commonwealth of Massachusetts. His large and stylish signature on the *United States Declaration of Independence* has led his name becoming a colloquialism for a person's prominent signature.
Thomas Jefferson was from Virginia and was also an American *Founding Father* and the third President of the United States. He was the principal author of the *Declaration of Independence*, along with Benjamin Franklin and John Adams.
- (2) Michael Auslin: *John Dunlap's Print Shop in Old City (Philadelphia) deserves a blue historical marker*. The Philadelphia Inquirer, Opinion section page A13, February 19 2026.
- (3) YouTube video: *A Virtual Journey of the Declaration of Independence – John Dunlap and the Dunlap Broadside*. US National Archives.
- (4) The **Whiskey Rebellion** was a violent tax protest by farmers in the United States from 1791 to 1794 during the Presidency of George Washington. The "*whiskey tax*" was the first tax imposed on a domestic product by the newly formed federal government. The tax became law in 1791, and was intended to generate revenue to pay the war debt incurred during the American Revolutionary War. Farmers of western Pennsylvania and New York were accustomed to distilling their surplus rye grain mixtures to make whiskey. These farmers resisted the tax.
Washington led an army in 1794 to put down the insurgency. 13,000 militiamen were provided by the Governors of Virginia, Maryland, New Jersey, and Pennsylvania. The leaders of the rebellion fled before the arrival of the army, and there was no confrontation. About 150 men were arrested, and 20 were held for trial in Philadelphia, and only two were convicted (eventually pardoned).
The Whiskey Rebellion demonstrated that the new American government had the ability to suppress violent resistance to its laws. However, the innovative farmers responded by exporting their whiskey and other products through the ports of British Canada.
- (5) **Loyalists** (also known as **Tories**, or **King's Men**) were colonists in the Thirteen Colonies who remained loyal to Great Britain during the American Revolution. The term was initially coined in 1774 when political tensions were rising, leading up to the outbreak of the war. Loyalists were required in 1776 to swear allegiance to the the Commonwealth of Pennsylvania and the United States. The penalty was forfeiture of property. The *American War of Independence* was both a global conflict and a civil war. Families and communities were often divided during the conflict, particularly in the southern colonies. After the war some 50,000 Loyalists fled the United States for British Canada and the British Caribbean.

Much of the information above was from articles found in Wikipedia

- (6) An Post technical details about the John Dunlap stamp issued on 26 February 2026:

An Post's commemorative stamp features Dunlap's portrait as created by artist Rembrandt Peale. The designer incorporates Dunlap's print signature, representing his role as printer of the Declaration.

Image courtesy of the Museum of the First Troop Philadelphia City Cavalry

Technical Details

Design: Detail **Value and Quantity:** W (58k)

Size: 30mm x 40.5mm **Paper:** TR 196gsm self-adhesive

Make Up: Sheet of 4

Colour: CMYK and metallic gold (PMS 871) plus phosphor tagging

Printer: Royal Joh. Enschedé **Printing Process:** Lithography



62.1041



62.1043

My thanks to those Members who kindly replied to my request for information and sent copies of 'The Split'. For those who do not recall my request sent to all those Members with e-mail, it simply read (paraphrased) "Help! I may have made a mistake in the book I wrote, 'Irish Diamonds', (which details all the Numeral cancellations)". The request was made to all Members of IPC, EPA and FAI via the Secretaries of each of the three Societies.

I promised that I would summarise my conclusions.

I have detailed two separate Splits, in 'The Book' and numbered them as 62.1041 and 62.1043. The marks were unique to Belfast. There are however two distinct date periods. The first period during which 62.1041 was in use runs from (Earliest and Latest known dates) 13 December 1850 to 21 October 1851, exactly as shown in 'The Book'. The Bar format is generally 5656 but I have seen examples in which the top bar(s) do not strike and of course because of the 'Split' each of the bars in the top and bottom parts of the postmark are, in fact, doubles, ie: left and right. The actual 'Split' (ie: the vertical gap between the bars) shows as about 1.7mm wide in the earlier examples but has reduced to about 1.3mm with use. As is so often the case, the width of the gap varies as to how hard the mark was struck; it is not a definitive measurement.

However, the dates for 62.1043 need changing. Amend the earliest date to 16 October 1853 and the latest date to 16 March 1855. The bars generally show as 4555 but there was clearly an additional pair of bars at the top and this does show as a pair of tiny dashes or just dots on some examples seen, the latest date seen of this is 24 August 1854. The vertical gap, initially up to 1.5mm is less, and with use reduced to nearer 1mm. Many examples in both periods are incompletely struck. The latter use (62.1043) is much commoner than the earlier.

As is so often the case with postal history material, one needs dated covers to be sure. What we can be reasonably sure of is that there was no use in 1852. The 'Splits' were clearly used by a second or third stamper alongside other <62> killer postmarks and were withdrawn just prior to the introduction of the Spoon cancellations at the end of March 1855.

The two notes in 'The Book' (10 and 11) also need rewriting. Thus, it should read.....

Number	Bars	Earliest	Latest	Note.	'Premium merit'	Comment
62.1041	5656	13 Dec 50	21 Oct 51	10	** rated F	Split wider
62.1043	5555	16 Oct 53	3 Mar 55	11	** rated E	Split thinner

Notes

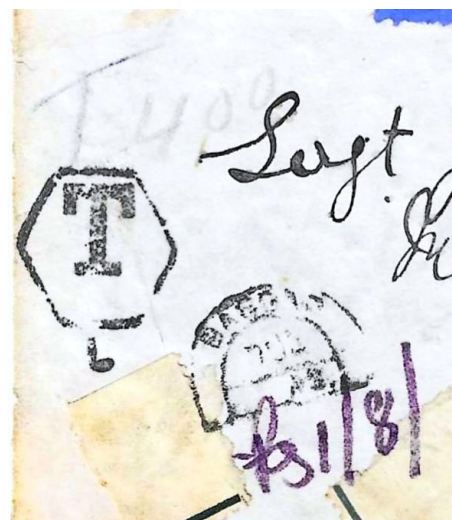
- 10 Top and bottom pair of bars frequently not or only partly struck. Blackish green on 29 November 1854 and 5 March 1855 but black on 4 and 24 January 1855. The 'Split' narrowed with use
- 11 Top pair of bars frequently not struck and sometimes likewise at base. The 'Split' narrowed with use

My sincere thanks to all those who have provided scans and other information

Incorrect or correct postal rate calculation - Irish Air Mail Acceptance

by Anders Joergensen,

I showed my exhibit , *Irish Postal History 1922 to 1935 a Period of Postal Challenges*, at the Irish National Stamp show, STAMPA 2025 last October. Comments from the judges included replacing the last 4 pages of my exhibit. This article tells about one of the items replaced .



Close up of Tax marks for postage due. The T400 is handwritten

The illustration above shows the front of a cover sent as Air Mail via the Cairo-Baghdad route. The two identical postmarks are double ring type 12.1 BAILE ÁTHA CLIATH / 15 (Dublin) from 25 JY 25 (July 25, 1925).

The postal franking corresponds to 8 d. and consists of a 6 d. Purple Irish overprint *Sáorstát Éireann 1922* and a 2 d. green map of Ireland stamp.

The air mail etiquette is type 2.

The cover received a surcharge postmark arriving at the London Chief Office, the main Office of Exchange for mail with other countries even though mail was often landed at other ports. According to Ken Nelson's publication: "*UK Tax Marks for International Mail 1875-2000*", page 113, the surcharge postmark is of type L-2. Given a first glance at the cover, it was unclear to me whether the handwritten "T400" was applied in Baghdad (See close up view above)

A bit unusual, no arrival postmark is seen on the back of the envelope, but a Baghdad-receipt postmark on the front and a handwritten signature dated 31/8/ - i.e. August 31, 1925.

Rate calculation

Because of the surcharge postmark, I first checked whether the sender with 8 d. has calculated the correct rate, and whether the surcharge fee is a misunderstanding of the different rate sheets.

The sender assumed it was military mail, as the recipient, Srgt. (Sergeant) J. L. Dempsey, was attached to the R.A.M.C. (Royal Army Medical Corps) Hospital, Hindia (Al Hindiya), in Baghdad. Therefore, the sender assumed that the postage rate was as usual post from Ireland to Great Britain - i.e. 2d. for up to 3 oz to Great Britain. According to the British Air Mail Leaflet P.635 from June 1925 the British Air Mail Fee was 3 d. per. oz. Cairo-Baghdad. Therefore, 6 d. in additional postage paid the British Air Mail Fee for up to 2 oz from Ireland to Baghdad.

Based on the sender's assumption, the franking is correct.

London Chief Office disagree

At the London Post Office, I believe the cover was determined to be *private mail*, in accordance with Irish Preferential Rate Mail - and not as British Military Mail (Mesopotamia fell under British Possessions) **(1)** The preferential rates are given in the publication from Joachim Schaaf and Brian Warren *"The Irish Postal Rates 1839 to 2014"* (FAI No. 31), pages 11 and 20:

First Weight Step 2 d. and Other Weight Steps 1½ d. per oz. = 3 1/2d

The calculation then looks like this:

June -Dec 1925	Postage for 2 oz
Irish Letter Rate	
Preferential mail	3 1/2d
British Air Mail Fee	6d
Total Postage	9 1/2d

Upon arrival at the London Chief Office, the cover was sent as private mail and received a surcharge postage due **T** stamp without an amount stated. The surcharge was 3d, twice the 1 1/2d postage deficiency and typically postage due was calculated in Gold Centimes, which in this case would be 60. However, "T400" was handwritten, probably in Baghdad and this suggests that gold centimes were not used as the postage due currency.

Currency conversion In Baghdad

The British occupied Mesopotamia during and after World War I and the postal system was operated by the Indian postal administration, using Indian postage stamps and currency. This continued when Mesopotamia became a British Mandate in 1920. The Indian rupee remained in use until 1931, when it was replaced by the Iraqi dinar.

During British rule, the structure of the currency in 1925 was:

- **1 Rupee** = 16 Annas
- **1 Anna** = 4 Pice (or Paise)
- **1 Pice** = 3 Pies (or 1/12th of an Anna)
- **1 Pice** = 1/12th of an Anna (or 1/192th of a Rupee)

In 1925, one Indian rupee was generally fixed at a value of **1 shilling and 6 pence** (1s 6d or 18 d) in British sterling. 1 Anna was equal to 1 2/16 d.

If I assume that "T400" stands for Taxe 400 pies, then a conversion to British currency. will show the following result:

400 divided by 192 is equal to 2 Annas and 8 Pies equal to 2 11/12 d. equal after rounding to 3 d.

Sergeant J. L. Dempsey had to pay 400 Pies (3d) to receive his letter.

Note

- (1)** The Irish Post Office gave preferential postage rates from 1922 to 1953 for mail to certain foreign countries. This meant that the postage rates were the same as inland (domestic) mail. In 1925 the countries included Great Britain and Northern Ireland; The USA and the British Commonwealth and Possessions

The Creation of The Border Between Two Irelands: Part I

By Robert Benninghoff

6 December, 2021 marked the 100th anniversary of Independence for the 26 counties of Southern Ireland, also known as the Irish Free State, and, since 1949, The Republic of Ireland or Éire (**1**) (Figure 1). Six of the nine counties of Ulster became Northern Ireland and remain part of Great Britain. This is the first of a series of articles that discuss the philately of the first year of *partial* Irish Independence from Great Britain and the Creation of an International Border on the island of Ireland (Figure 2).

These articles look at the Social, Economic and Political forces that caused the creation of an ***International Border in Ireland***. This first part will review the 800-year relationship between England and Ireland, leading up to the push for Home Rule for all of Ireland.

Part Two will focus on Irish agitation for Home Rule in 1913; The British Parliament's 1914 Home Rule Bill and resulting Ulster Crisis; Irish social and political divisions caused by the failed 1916 Easter Rebellion; and the creation of two Irelands by the British Parliament's 1920 Government of Ireland Act.

Discussions about Anglo-Irish History have resulted in strong emotions for centuries and I will offer an American's perspective on the ***Border Between Two Irelands***. For simplicity, I will refer to the Government seated in London as the British Government or the British; the 26 counties of Ireland as Southern Ireland; and 6 counties, ruled by the British, as Northern Ireland.

A Short Historical Review.

Invited by the deposed King of Leinster to resolve an Irish Political dispute, the British Normans invaded Ireland in May, 1169. Irish history became intertwined with that of England for the next 857 years (**2**) (Figure 3). Over the centuries there were numerous rebellions in Ireland against British rule, however, it was during the 1600's that the British had the biggest impact on the politics of Ireland.

The Century began with the O'Neill Uprising in Ulster starting in 1592, which spread to all of Ireland over the next 9 years (known as the 9 Years War). Several British armies were defeated by Hugh O'Neill and his associate Rory O'Donnell and they even had assistance from Spain with an Army of 4,000 men, landing at Kinsale on the south Coast of Ireland in 1601. But O'Neill's supply lines were overdrawn and communications with his Spanish Allies were very poor. The Irish were defeated in December 1601 by the British, under Lord Mountjoy. The Spanish abandoned Ireland and O'Neill and O'Donnell were forced to flee the country. Ironically, this is known as the ***Flight of The Earls*** because Queen Elizabeth had made the two men Earls of Ulster in 1587 (**3**) (Figure 4). A further Irony is that the ***Red Hand of Ulster***, adopted by the Unionists as their symbol of defiance against Home Rule, was the O'Neill family Coat of Arms (Figures 5 and 5a).

The defeat of O'Neill saw the end of Irish dominance in Ulster. The lands of the Earls were confiscated by the Crown (King James I) and the following decades saw an increase in Scottish and English settlers moving into Ireland and particularly into Ulster onto lands granted to them by the Crown in London. The rest of the 17th century did not go well for the Irish and Old English in Ireland. James I, Charles I, Cromwell and Charles II and continued Plantations of English, Welsh and Scottish into Ireland all changed the social, economic and political landscape in Ireland.



Fig 1: Political Map of Ireland shows all 32 counties. The red line shows *The Border Between Two Irelands*.

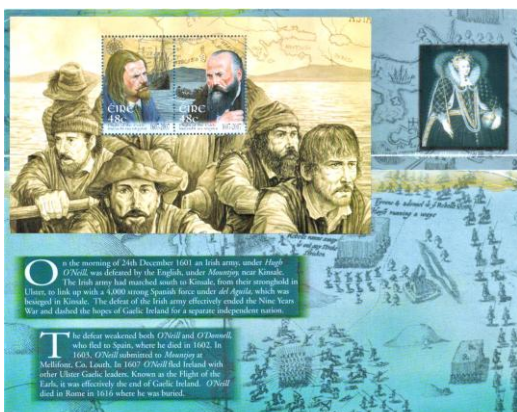


Fig. 4: Irish Souvenir booklet with Miniature Sheet commemorating the 400th Anniversary of the flight of the Earls from Ulster. (3)

Fig. 5: Hugh O'Neill family Coat of Arms showing the *Red Hand of Ulster* in the Center.



Fig 2: Registered Cover from Londonderry showing two Irish Cultures. Londonderry (red) to the Unionists and Derry (black) to the Nationalists.



Fig. 3: Irish FDC 9 March 2007 showing Irish Castles. The two top stamps are Norman Built Castles. Trim Castle (left) and Dunluce Castle (right). (2)

Fig. 5a: 1914 Unionist Anti Home Rule political postcard showing the nine counties of Ulster and the *Red Hand of Ulster*.



The new settlers in Ireland were Protestants and many of the Irish and Old English were Roman Catholic. Religion became a major focus with land ownership in Ireland which came to a head on July 1, 1690 at the Battle of the Boyne. The army of William of Orange soundly defeated those of King James II (and his French allies) (Figure 6) allowing William to take Dublin two days later, and all of Ireland by October 1691.

These victories ensured that the dominant political force in Ireland and Britain would be Protestant. The Battle of the Boyne Victory is commemorated every July by Unionists in Northern Ireland. Roman Catholics were barred from public office or owning weapons. Religious activities were limited and discouraged. Also, Ireland would be governed by Parliament in London.

Home Rule for Ireland Part I Grattan's Parliament 1782 - 1800

The 18th century was relatively tranquil in Britain and Ireland compared with the religious wars of the 1600's. Colonies in North America and India were adding increased wealth to the British Empire at the expense of the French and Spanish. Ireland saw a long period of peace and innovation including the start of the Guinness Brewing empire in 1759 (Figure 7). An Irish Parliament (restricted to Protestants) was allowed regular meetings during the 1700's but with limited authority. By mid-century the Irish were calling for full legislative independence from London and the British Parliament acceded to these demands in 1782, trying to avoid the same mistakes in North America (the American colonies gained independence in 1783). The independent Irish Parliament met in Dublin and was known as Grattan's Parliament after a well-known orator and champion of legislative independence (Figure 8).

The Rebellion of 1798 and the creation of the United Kingdom of Great Britain and Ireland

However, the events in America and France in the 1780s and 90s had a major impact on Roman Catholics in Ireland who were the majority population but had no political power and were economically depressed. They found a champion with Theobald Wolfe Tone, who founded the United Irishmen in 1791 along with several other wealthy Protestants. The goal of the organization was democratic reform, greater political independence and Catholic emancipation. The United Irishmen looked to revolutionary France for both economic and military assistance similar to what France provided America in the 1780s. The Irish Rebellion of 1798 began in Dublin in May and spread quickly to much of Ireland. Like all previous efforts, this Rebellion was poorly coordinated and brutally suppressed by the British Army. Wolfe Tone arrived off the coast of Ulster in October with an army of 15,000 from France. The Force was intercepted by the British Navy and Wolfe Tone was captured and sentenced to Death (Figure 9).

The British Parliament now saw the events in America and France as a direct threat to the Monarchy. The 1798 Rebellion showed that the Irish Parliament could not govern the country and the fact that Wolfe Tone had united both Roman Catholics and Protestants proved that all aspects of Irish Affairs had to be controlled from London. The result was the merging of the British and Irish Parliaments by the Act of Union creating the United Kingdom of Great Britain and Ireland on January 1 1801. Ireland would now be ruled from London, but Ireland would send 105 MPs to the new Parliament (Figure 10). *One major benefit of the Union was the creation of a Free Trade region between Ireland, England, Scotland and Wales.*

Fig. 6: 1914 Unionist Postcard showing King William III crossing the Boyne River during his defeat of the armies of James II.



This event is commemorated annually by the Unionists in Northern Ireland.



Fig. 7: Souvenir Card from Guinness Brewery showing the two Stamps issued on 20 July 1959 by the Irish Post office to Commemorate the 200th anniversary of the Birth of Arthur Guinness.



Fig. 8: Irish FDC marks the 200th anniversary of the Independent Irish Parliament in 1782. The Parliament sat in Dublin from 1782 to 1801. The Stamp issued on 14 October 1982, shows Henry Grattan, the chief parliamentarian.



Fig. 9: Registered cover from Dublin to Barbados with First Day cancel. Stamps issued by the Irish Post office 19 November 1948 marking 150th Anniversary of Wolfe Tone Rebellion. Stamps show a portrait of Wolf

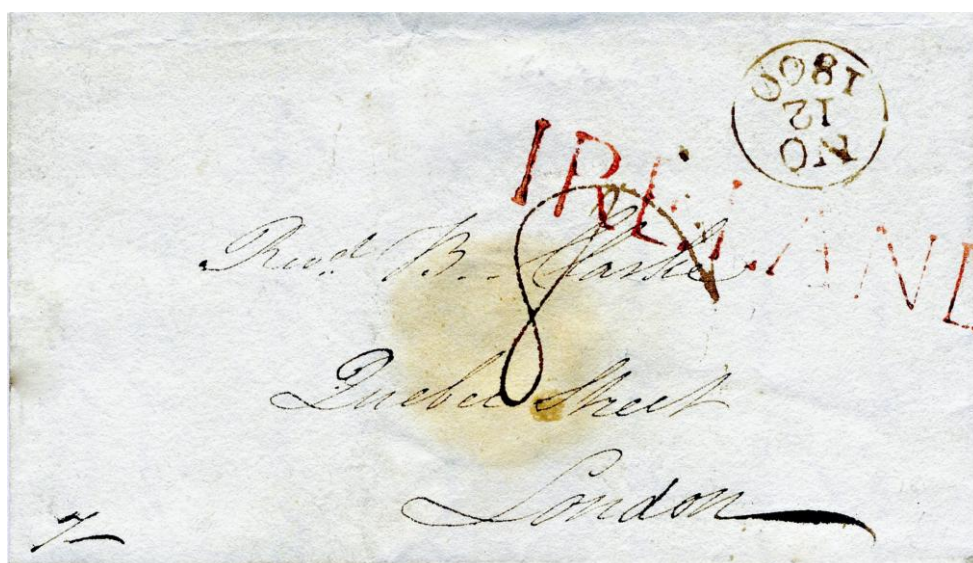


Fig. 10: Folded Letter from Dublin to London cancelled 12 Nov. 1800. The Letter is from a newly elected Irish MP to Westminster asking for advice on lodgings in London and complaining about the cost of moving.

Ireland During the 1800's Rebellions, Famine, and the Push for Home Rule

The 19th Century saw three more uprisings in Ireland. The Robert Emmet Rebellion of 1803, The Young Ireland Rebellion of 1848 (4) (Figure 11), and the Fenian Rising of 1867 (supported by former Irish American Union soldiers returning to Ireland after the American Civil War). All Three Rebellions failed due to poor communications and lack of widespread support among the general population in Ireland and the devastating impacts of the Irish Famine 1845 to 1849. Much of the Irish population lived on potatoes and a fungus, reported to have come from Germany, caused the crop to fail in 1845. From a Population of 8 million in 1841, over 1.5 million died or emigrated to the USA and Britain by 1851 (Figure 12).

While these Rebellions failed to gain Irish Independence, political efforts by the Irish continued during the 19th Century. Daniel O'Connell gained political emancipation for Catholics by winning a seat in Parliament in 1828. The Prime Minister (The Duke of Wellington) acquiesced in 1829 allowing him to take his seat. O'Connell wanted to Repeal the Act of Union and his *Repeal Movement* gained so much Irish support that he was arrested for Sedition in 1843 and spent 6 months in jail. The Repeal Movement lost its momentum and was also overshadowed by the Famine. Home Rule efforts once again saw popularity in the 1870s with Stewart Parnell and his Home Rule Party who won 85 seats in 1885. Aligning with Gladstone's Liberal party, they almost won Home Rule for Ireland in 1886. However, Parnell's personal problems (an affair with a married women) cost the Reform Party its momentum and popular support. Ireland would have to wait until the 20th Century for the next major effort for Independence.

In 1898, the huge celebration of the 1798 Wolfe Tone Rebellion once again sparked widespread interest in Irish Independence. John Redmond took over leadership of the fractured Irish Home Rule Party in 1900, and, working with various British Governments helped force the passage of the Home Rule Bill in 1912. The House of Lords was able to delay the Bill for 2 years, but Home Rule for Ireland was set to become a reality in 1914 (Figure 13). The next 10 years would see major changes in the social, economic and political landscape in the British Isles and result in the 1920 Government of Ireland Act creating Northern and Southern Ireland. Future articles will examine several aspects of the ***Struggle for Irish Independence*** and the resulting ***Border Between Two Irelands***.

End Notes

(1) The Irish Post Office issued a miniature sheet commemorating the 50th Anniversary of the first Irish designed Postage Stamp. The sheet of 4 stamps was the first Irish Miniature Sheet and was issued December 6 1972 at STAMPA. the Irish National Stamp Show. The show has been held annually for 53 years (except for 2 Covid years). ***The First Irish Designed Stamp showed all of Ireland as one Country*** (Figure 14).

(2) Trim Castle is one of the oldest Norman Castles in Ireland and was built on the River Boyne during the late 12th century by Hugh de Lacy who was granted Lordship of Meath by Henry II. Dunluce Castle was built in the 13th century by the 2nd Earl of Ulster and recently was used in the series ***Game of Thrones***.

(3) The Irish Post Office issued three stamps on 10 July 2001 commemorating the 400th anniversary of the Battle of Kinsale and the end of the 9 Years War in Ireland (Figure 15).

(4) Figure 11 shows a folded letter from Mobile, Alabama to Londonderry cancelled 24 April 1848. The Letter is correspondence between two brothers and discusses the Irish Famine and the 1848 Rebellion. ***The 10c was one of the first Stamps issued by the USA and this is one of three recorded covers with this stamp mailed to Ireland.***



Fig. 11: Folded Letter from Mobile, Alabama to Londonderry cancelled 24 April 1848 (4)



Fig.12: Irish FDC 14 May 1997. Three stamps commemorate the 150th Anniversary of the Great Irish Famine of 1844 to 1849.



Fig. 13: 1914 Home Rule Postcard with John Redmond in the center. The postcard was printed by Irish Nationalists for Home Rule fundraising activities.



Fig 14: Irish FDC commemorates the 50th Anniv. of the first Irish designed Postage Stamp.



Fig.15: Irish Stamps issued 10 July 2001 commemorating the 400th anniversary of the Battle of Kinsale and the end of the 9 Years War in Ireland and the O'Neill Rebellion.

Selected Readings

Dulin, Dr. C.I.: *Ireland's Transition: The Postal History of the Transitional Period 1922 to 1925*. This book is available from MacDonnell Whyte Ltd, Dublin Ireland. email mdwltd@eircom.net

Hamilton-Bowen, Roy and Wolverton, Lee: *Hibernian: Handbook and Catalogue of the Postage Stamps of Ireland 2020*. This book is available from Rodgau Philatelic Services: email roy.hb@online.de

Lynch, Robert: *Revolutionary Ireland 1912 – 1925*. Bloomsbury Academic, London, 2015
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Mental Health Matters 2026: Where Art, Philately & Public Engagement Meets

By Barbara Brennan

The Mental Health Matters Poster Campaign returns for its third year in 2026, continuing to grow as a national initiative that brings together creativity, community, and conversation around mental health.

Led by mental health and human rights consultant Barbara Louise Brennan, the campaign invites people across workplaces, schools, universities, communities, and disability services to engage with mental health through art-creating space for reflection, connection, and more open conversations.

A central feature of the campaign remains its collaboration with An Post. Once again, the 2026 winning designs will be transformed into a limited-edition series of postcards. As in previous years, these are not commercially available, but distributed through community and workplace networks, making them both rare and meaningful items for collectors.

This ongoing partnership continues to build on the strong foundation established in earlier campaigns, where postal design became a vehicle for contemporary social messages. These postcards represent more than artwork - they carry lived experience, hope, and a growing national conversation.

A Different Kind of Launch

This year's campaign launched in a new and unexpected setting. On 15 March 2026, Mental Health Matters partnered with The Curragh Racecourse to host a dedicated *Mental Health Matters Race* as part of the St Patrick's Weekend meeting.

By bringing the campaign into a major public sporting event, it reached audiences beyond traditional mental health spaces. The presence of the campaign across the race day created a simple but powerful message - that mental health belongs in everyday conversations, in every setting.

Supporting Deeper Engagement

A new development for 2026 is the introduction of tailored support packs for each category. These resources are designed to help organisations and communities engage more meaningfully with the campaign, offering practical ways to start conversations and reflect on mental health together. This reflects a broader shift in the campaign - from awareness alone towards participation and connection.

The People Behind the Posters

At the centre of this campaign are the artists themselves - individuals who choose to express something deeply personal through their work.

At STAMPA 2025, this became especially visible. Winning artists stood alongside their work, speaking with collectors and visitors about the meaning behind each piece. For many, it was their first time sharing their story so publicly. What emerged were not just conversations about art, but moments of connection - quiet, human exchanges where people recognised something of themselves in the work.

For the artists, being part of STAMPA was not just an exhibition opportunity; it was an experience of being seen, heard, and valued. For collectors, it added a new layer of meaning to each postcard - not just as a collectible, but as a reflection of a real person's story.

In my Opinion "What struck me most at STAMPA wasn't just the artwork - it was the pride, the courage, and the connection. Watching people share their stories, and seeing others recognise themselves in those stories, was something really special. It reminded me why this campaign matters."

Philately as a Carrier of Contemporary Meaning

The relationship between Mental Health Matters and the philatelic community continues to deepen, particularly through its collaboration with the Éire Philatelic Association and participation in events such as STAMPA.

As seen in 2025, where winning artists engaged directly with collectors and visitors, these moments create a unique bridge between tradition and contemporary social issues. The postcards produced through this campaign are not only visually striking; they carry narratives of lived experience, resilience, and hope.

Plans for 2026 include further engagement with the philatelic community, including the potential release of selected artworks at STAMPA, continuing to build this shared space between art, storytelling, collecting and allowing collectors to engage with the campaign in a direct and meaningful way.

Looking Towards September 2026 and Mental Health Matters at STAMPA

The campaign will culminate in a national showcase and awards event in September, where the 2026 winning designs will be unveiled and later distributed as posters and postcards across Ireland. As in previous years, this moment will bring together artists, partners, advocates, and members of the public to celebrate the role of creativity in shaping how we understand and talk about mental health.

As the campaign continues to grow, it remains grounded in a simple idea: that creativity can open conversations, and that even the smallest printed piece can carry a message that matters.

From there, the posters and postcards will begin their journey across Ireland - and beyond - continuing to carry messages of understanding, compassion, and connection.

A Growing Movement

As Mental Health Matters enters its third year, what is becoming increasingly clear is that this is not simply a campaign. It is a growing movement that is finding new ways to meet people where they are - whether that is in a workplace, a classroom, a racecourse, or through something as simple as a postcard arriving through the letterbox.

For the philatelic community, this collaboration offers something both familiar and new. It honours the tradition of storytelling through print, while introducing contemporary themes that reflect the realities of modern life.

And in doing so, it reminds us that even the smallest item - a poster, a postcard, a stamp - can carry a message that matters. You can find out more about this year's campaign, and also view the previous winning designs over at [Poster Campaign 2026 | Mentalhealthmatters](#)



Brian Warren on left and Barbara Brennan on right with the 2025 MHM Poster winners at STAMPA 2025



A Rare 1846 Printed Circular and a Window into Missionary Life in Dugort on Achill Island off the West Coast of Ireland

By Marcus Orsi

In 1846, at the height of the Irish Famine, a modest printed letter left the remote settlement of Dugort on Achill Island, County Mayo, bound for London. Prepaid at the 1d Uniform Penny Post rate. This printed circular is recognised as a remarkable survival of Irish postal and social history of the mid 1800s. The cover is distinguished by a strike of the rare boxed *DUGORT* townstamp in black, an impression unique for this small and isolated location in the west of Ireland (Figure 1)

The letter itself was issued by the Achill Press, a printing operation established within the Protestant Missionary Settlement at Dugort (Figure 2). It advertises two of the mission's publications: the *Achill Missionary Herald* and the *Achill Mail Car*. These periodicals were central to the mission's efforts to communicate its work, attract support, and disseminate religious and social messaging beyond the island's shores. The inclusion of an engraving depicting the Protestant settlement alongside a mail car reinforces the dual purpose of the circular both promotional and illustrative; and the goal was to present Dugort as a place of progress and connection despite its geographical remoteness.

The postal marking is particularly significant. The boxed *DUGORT* handstamp is extremely rare, with only a handful of recorded examples. Unlike other Irish town markings of the period, this distinctive boxed format appears to have been used exclusively at Dugort. Earlier assumptions that a similar marking existed for Kilcock have since been disproved, leaving Dugort as the sole known user of this type of handstamp. Its presence on a printed entire—already a scarcer postal format—greatly enhances the importance of the item for collectors and researchers alike. Beyond its philatelic value, the letter opens a window onto the world of the Achill Mission, also known as “the Colony.” Established in 1834 by Edward Nangle, the mission was one of the most ambitious Protestant evangelical enterprises in 19th-century Ireland. Its aims were both spiritual and practical: to convert the local population to Protestantism, to alleviate poverty, and to promote education and industry in what was then a deeply impoverished region.

By the early 1840s, the Colony at Dugort had developed into a substantial and carefully planned settlement. It included rows of slated houses, a printing press, schools, an orphanage, a hospital, a dispensary, and even its own post office. Agricultural improvements were also central to the mission's vision, with land reclaimed from the surrounding mountainous terrain to create productive farmland. The presence of a functioning press—responsible for producing the very circular in question—was a key element of the mission's outreach, enabling it to project its influence far beyond Achill Island.

The year 1846, when this letter was sent, was particularly poignant. It falls within the years of the Great Famine, a time when Achill Island, like much of the west of Ireland, was experiencing acute hardship. Against this backdrop, the activities of the Achill Mission were both controversial and impactful. Relief efforts were often intertwined with religious objectives. Therefore, the printed circular can be seen not only as a piece of postal history but also as part of a broader narrative of survival, belief, and social change.

Provenance adds another layer of interest to the piece, having once formed part of the collection of Fred Dixon, a name well regarded among Irish postal historians.

Today, only a small number of such items are known. This 1846 Dugort printed circular stands as an important artefact of Achill Island and County Mayo postal history—combining rarity, historical depth, and visual appeal. More than just a letter, it is a tangible link to an ambitious experiment in community-building on the edge of Ireland, and to the individuals who sought to shape its future.



Fig.1: “DUGORT” Folded Letter

Postal Markings

Boxed DUGORT hand cancel in black

Transit postmark:

NEWPORT MAYO/MR.28.1848

datestamp in black

Dublin boxed Paid in red

PAID/MR29/1846

London framed red

PAID/30MR30/1846

1d postage mark (stroke) in red



Fig.2: Printed by "Hullmandel & Walton" and "A.F.Fufsell lithog" lithography

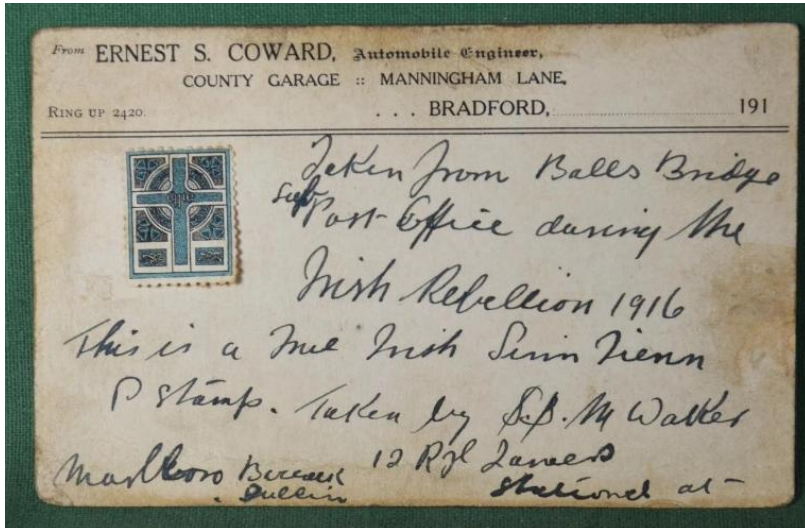
The Easter Rising 1916

A unique historical document

By Iben Olsen

In my collection I have a postcard that I believe is a unique historical document.

The postcard was never mailed



The very special handwritten text on the back piqued my curiosity and prompted me to see if I could find information about the context to which it belonged.

The postcard is attached a Sinn Féin Propaganda label (Cat. Hib. L12 Pale blue & black perf. 11 ¼) and no other stamps or labels

However, it is the handwritten text that is most interesting. I read the handwritten text as:

"Taken from Ballsbridge Sub-Post Office during the Irish Rebellion 1916. This is a true Irish Sinn Fienn P stamp. Taken by S.B. W Walker, 12 Ryl Lancers stationed at Marlboro Barracks Dublin."

With the handwritten text, there can be no doubt that the postcard was taken as "spoils of war" by S.B. W Walker, 12th Royal Lancers.

Who were 12th Royal Lancers?

The 12th Royal Lancers were a cavalry regiment formed in 1715. It served in many British Army campaigns until 1960, when it was merged into the 9th / 12th Royal Lancers (Prince of Wales's).

To find out if the regiment was present in Dublin in 1916, I made an inquiry to The Regimental Secretary, HHQ The Royal Lancers (Queen Elizabeths' Own). I got this reply:

The 12th Royal Lancers were not present in Ireland during the wartime years, but elements of the regiment did serve there from 1919 – 1922. The regiment was certainly not present in 1916, though it is quite possible that individual regimental officers may have been serving on the staff there.

SB almost certainly stands for 'Special Branch' – a term used to identify police units concerned with matters of national security and intelligence.



I immediately thought that it probably was not the full answer to my questions about the text on the postcard.

Who was W. Walker?

After receiving the email from the Royal Lancers, I searched via ChatGPT and links with information as to the 12th Lancers and William Walker.

Some information in a discussion forum indicated that it must be assessed as very likely that (Private) W. Walker with 5th Royal Irish Lancers, was present in Dublin the 24th of April 1916 (the date of the postcard).

The 5th Royal Irish Lancers were a training regiment for the 12th Lancers and part of their Reserve Cavalry Regiment. The 5th Royal Irish Lancers were stationed in Marlborough Barracks, Blackhorse Avenue, Dublin.

What happened on the 27th of April 1916?

On April 27, 1916, there were some "disturbances" in Sackville Street opposite the GPO. As the Lancers were nearest to Sackville Street, the Irish Police called them first to send out as many mounted and dismounted troops as possible to solve "the disturbances".

The troops escorting the munitions had to make a sharp exit and were held up in a pharmacy for four days, guarding the ammo against the rebels.

9 soldiers from The Royal Irish Lancers lost their lives April 24-May 2, 1916 in connection with the Easter Rising in Dublin.

Private W. Walker, 5th (Royal Irish) Lancers, killed in Dublin on 27th of April 1916 and buried in Grangegorman Military Cemetery.



Ref:

HHQ The Royal Lancers

ChatGPT

Internet discussion forum: <https://www.greatwarforum.org/topic/1148-easter-rising/>

Grangegorman military cemetery: <https://irishwarmemorials.ie/wp-content/uploads/pdf/0971.5.pdf>

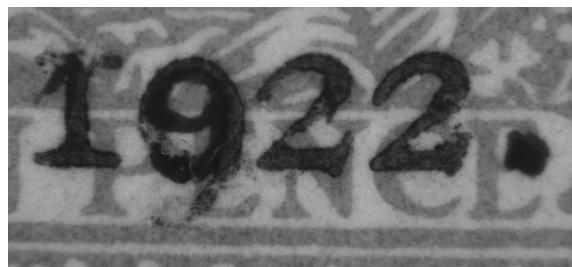
Editor's Note

Monday 24 April 1916 was a Bank Holiday in Ireland and the start of the Easter Rising

“Look! It’s a Thom! - It’s a Dollard! - It’s a Mystery!”

During STAMPA 2025 in Dublin, I found the stamp below, which at first sight seemed to be Thom overprinted 10 d. Hib.6T T37 with a deformed 9 in 1922..

But a closer look opens up for a mystery.



Only 19 in 1922 and the full stop show the block type, but underneath is a clearly antique type of 19, see close-up of 1922 as normal photo and infrared photo. Therefore, from the beginning, the stamp has been Dollard Hib.1T T8 .Compare with the stamps below – Dollard Hib.1T T8 and Thom Hib.6T T37.



The question is - why is the overprint corrected?

Could it be an insert by hand at the printing process? (similar to the 3-Line Thom), or a Proof test - Thom via a Dollard stamp. If it was an attempt to improve the overprint, one can wonder why damage a nice Dollard mint 10d.?

All suggestions are welcome and if anyone has seen a similar overprint -- please let me know.

An Interesting Item:

The Swiss in Ireland - A failed socio-economic project

By Marcus Orsi

The single folded letter, written in French on March 1796, offers a glimpse into a forgotten story.

The letter sent from New Geneva, near Passage in County Waterford was addressed to Balbriggan and it was likely penned by one of the last Genevan settlers who chose to remain in Ireland after a bold vision had faded (cover shown below).

Just over a decade earlier, that vision had been full of promise. In the early 1780s, plans were laid for a new community on the banks of the Suir—a refuge for exiles from Geneva, Switzerland. These were skilled men and women, many of them watchmakers and artisans, driven from their homeland after a failed push for political reform. To the British authorities, they offered more than a humanitarian cause: they were seen as a means to encourage industry and progress in Ireland. Land was granted, money committed, and designs drawn. The proposed town was ambitious rows of neat houses, workshops humming with craft, and public buildings that would anchor a thriving, self-contained community. For a time, it seemed real. Ships arrived with hopeful settlers, and the first foundations were laid.

But the optimism did not last. Funds became entangled, political support weakened, and construction slowed to a halt. The settlers, waiting for a town that never materialised, grew uncertain. Some returned to Europe, others sought opportunities elsewhere. Gradually, the dream of New Geneva slipped away.

A few remained, however, enough for a letter to be written years later, carrying news from a place that had once promised so much. In an ironic turn, the unfinished settlement would soon serve a very different purpose, becoming a prison during the Irish Rebellion of 1798.

Today, that letter stands as more than correspondence. It is a fragment of a larger story—of ambition, enterprise, and eventual disappointment—preserved in ink and paper.



Postal Markings

Straight line PASSAGE
town marking on the front
with circular year.

Type Feldman & Kane
No.19 “* MA/30/96 *”
in black

Letter charge 6d postage

Brian Warren (1952-2025)

An Obituary and Appreciation

by Héloïse Mitchell

On the morning of 22 October, ten days after Stampa ended, we lost a giant of Irish philately when Brian Warren died unexpectedly at his home in Rathfarnham. He had attended a meeting of the DSS (Dublin Stamp Society) the previous night, where he was full of his usual banter and in very good form, even purchasing a Dun Laoghaire postcard with a nice postmark for €5 in the auction.

Birth and Parents

Brian Mario Warren was born in Dún Laoghaire on 7 September 1952, the only child of an Irish father, Michael Warren, and an Italian mother, Giuditta Matassa who had married in 1942. They lived in Adelaide Street, very near the People's Park in Dun Laoghaire, and Brian could look over their garden wall into the grounds of the Mariners' Church, home to the National Maritime Museum of Ireland since 1978.

In 1916 Brian's maternal grandfather, Antonio Matassa, emigrated from Italy to Dublin, where he established a "chipper". Three years later, Antonio's wife and children, including Brian's mother who was only seven, joined him in Dublin. In the late 1950s they opened the Roman Café in Upper George's Street, Dun Laoghaire, where the shopping centre is now. It was renowned for its ice cream cones and did great business after Sunday Mass.

Tragically, when Brian was only nine, his father died. He was an accountant in the public transport company CIE (Córas Iompair Eireann). Brian and his mother then moved round the corner to Granite Hall, Rosmeen Gardens to live with his widowed aunt. His mother, to whom he was very close, moved in with Brian and Maura in Rathfarnham in her final years.

Career

Brian was a chartered accountant. He was educated in the Christian Brothers College in nearby Monkstown and then articulated to Craig Gardner (later PricewaterhouseCoopers) where he stayed all his working life. He became a senior manager responsible for 'audit methodology' and took early retirement in 2013 to spend more time on all things philatelic.

Marriage, Children and Grandchildren

Brian lived in Granite Hall in Dun Laoghaire until his marriage to Maura Mulchrone from Castlebar, Co. Mayo in 1980, after which they moved to Clonsilla and later to Marley Grange in Rathfarnham. They had two daughters, Siobhán and Louise, and were delighted when their first grandchild, Frank, arrived, followed by Luke and Bernard. Brian took his role as a grandfather very seriously and loved his "grandad-duty days", when he and Maura minded Frank on a Friday, and later Luke and Bernard, while admitting that he was sometimes tired by the end of the day.

Brian was an avid Manchester United fan from the time of the Munich Air Disaster in 1958 in which eight of the team were killed. Many a DSS meeting in the Teacher's Club featured heated discussions between himself and Liverpool fan John Greer – and others when they could get a word in – concerning form, results and all other aspects of the various matches. He was also a keen rugby follower, and this provided more subjects for analysis at meetings.

Collecting Interests

Brian first became interested in stamps when he was thirteen after seeing his cousin Aurelio's used collection of world stamps and mint collections of various countries, including Ireland, GB and Italy. Aurelio was born with polio and was deaf and dumb as a result and Brian spent a lot of time with him, both in Ireland and while on holidays in Italy, communication between them being in writing. In 1972 Brian became active in Irish philately after

attending the first Stampa (Irish national stamp exhibition) in Ireland House, St Stephen's Green and he decided to collect anything and everything Irish issued from that year on.

He was passionate about Dun Laoghaire, his hometown, and had about 600 postcards of the seaside town and of many other places in the Dun Laoghaire/Rathdown area. His five frames of Dun Laoghaire postcards shown at Stampa 2024 won him a gold medal, the Cork Philatelic Society Trophy and an EPA (Eire Philatelic Association) Certificate. In recent years he had been acquiring older postal history and postmarks of Dun Laoghaire, the only time he had gone backwards in time in his collecting, and writing these up was to have been his next project.

Brian's speciality was modern Irish definitive stamps, of which he had award-winning exhibits (Gerl, Architecture, Irish Heritage and Treasures, Birds, Wildflowers, etc.).

Other collections he formed were SOAR stamps from vending machines, Irish Maximum Cards, Irish People on Foreign Stamps, Sir Ernest Shackleton, Alcock and Brown, Papal Visits to Ireland, From Pillar to Post (post boxes), Northern Ireland Regional Issues, Carrickfergus Castle stamps, Isle of Man stamps, Cyprus stamps, Aland and Faroe Islands stamps, Europa stamps and EU and Euro-related items.

Books and Articles Published

Brian was a prolific writer, providing articles for the society magazines of the EPA (*The Revealer*), the IPC (*Irish Philately*) and the FAI (*Die Harfe*), as well as articles for other publications such as *Gibbons Stamp Monthly*. He also appeared on television and radio and was on RTE's *Liveline* on 21 October, the day before he died. When I asked him what kind of books he liked to read, his reply was that his only type of bedtime reading was philatelic books!

His publications will endure as standard reference works for many years to come. His first book was *The Gerl Definitives 1968-1978* (with Eddie Fitzgerald, pub. Ian Whyte, 1979). This was followed by *Irish Heritage and Treasures, a specialised catalogue* (with Otto Jung, pub. FAI, 2000) and *Republic of Ireland Letter Box Listing* (with Chris Williams, pub. Brian Warren & the Letter Box Study Group, 2000). His *Irish Postal Rates 1839 to 2014* (with Joachim Schaaf, pub. FAI, 2014) is one of the FAI's best-selling and most useful books and his long article on *The "Jumelle" Printings* appeared in their 1997 publication, *75 Years of Irish Stamps*.

Brian's most significant literary legacy will be *That Was The Year That Was* (TWTYTW), an annual catalogue of Irish philately since decimalisation which he authored single-handedly from 1983 until the summer of 2025 and published regularly in *Irish Philately* and *The Revealer*, earning him the nickname of 'Mr New Issue Ireland'. Brian, together with Philip Kane, revised and updated the yearly publication and produced a 988-page compendium in 2 volumes (*TWTYTW 1971-2020*, pub. IPC & Brian Warren, 2021).

Brian also contributed information on Irish definitives issued since 1968 to various works, including the *Hibernian* and *Stanley Gibbons* catalogues.

Awards for Exhibits

From early on Brian had entries in most of the IPS (Irish Philatelic Society) and DSS (Dublin Stamp Society) competitions. He first exhibited at Stampa in 1979 and won the David Feldman Trophy for the best exhibit in the show. He was awarded the Irish Security Stamp Printing Limited Trophy for the best multi-frame exhibit of Irish stamps nearly every year since it was first presented, and it is, therefore, very fitting that it is to be replaced from 2026 by the Brian Warren Trophy. Right up to the time he died, he exhibited at almost all the international exhibitions to which Ireland

appointed a commissioner, as well as at various UK shows. Between 1979 and 2000 Brian won 19 medals at national level and 11 at international level. Stockholm 1986 was his first international exhibition.

Philatelic Roles

Brian was a man of data, facts and figures which he used to the best advantage in his many philatelic roles. When he died, he was Chairman, Treasurer and chief organiser of Stampa, Ireland's national stamp exhibition, having previously been Treasurer from 1977 to 1988. He was also President of the FPSI (Federation of Philatelic Societies of Ireland), Secretary and Treasurer of the IPC (Irish Philatelic Circle), Treasurer of the DSS, Auditor of the IPS since the late 1970s and Vice-President (Europe) of the EPA (Eire Philatelic Association). He was about to replace John Fitzsimons on the Philatelic Advisory Committee (PAC), the independent body that vets suggestions and recommends themes for Ireland's annual stamp programme. Brian had joined the DSS in 1971, the IPC in 1973 and the IPS in 1975, later serving as President of all three. Then came the EPA in 1977, the FAI in 1987 and the Irish Airmail Society in 1990, of which he was Honorary Auditor from its foundation.

Recognition for Services to Philately

In 1982 Brian was awarded Life Membership of the EPA and the Society's Thomas Edwin Field Memorial Award (now the David J. Brennan Award) for services to Irish philately. He was also presented with the EPA's Vincent Linnell Award (now the Brian Warren Award) in 1985 and 1986, and again in 1995, for the best article in *The Revealer* and in 2021 received their 'Outstanding Contributions' Award. On 25 March 1995 he was awarded the FAI Prize (a gold medal) for his services to the FAI, the second Irish recipient of this award, the first being Bill Kane in 1986. In 2001, having just turned 49, he was the youngest signatory of the RDPI (Roll of Distinguished Philatelists of Ireland) and received the FPSI (Federation of Philatelic Societies of Ireland)

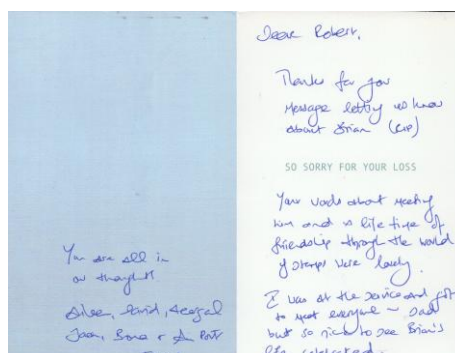
service medal in 2013. The newly formed PSOI (Philatelic Society of Ireland) will have the Brian Warren Memorial Cup as its premier award.

Ambassador of Philately

Brian dedicated over 50 years to the study and promotion of modern Irish stamps and other Irish material and had an invaluable range of philatelic contacts internationally. On the trail of items to add to his collections, he attended as many exhibitions and fairs in GB and Northern Ireland as he could, especially after he retired, thereby fostering great relations between the three entities. He collected everything connected with Northern Ireland as he hoped that Ireland would be reunited, preferably during his lifetime. He was a founding member of the Irish Brigade, a group of exhibitors from Britain, Ireland and the US that promote Irish philately through their diverse and varied exhibits. Brian was Irish Commissioner at several international exhibitions, the last of which was EuroPhilEx 2025 in Birmingham last May, to which he brought a record 19 entries from Ireland.

His Funeral

Brian was buried in Mount Venus Cemetery in Rathfarnham after a Requiem Mass in his local 'Church of the Divine Word' in Marley Grange, Rathfarnham at which fellow philatelist Brian Harmon, who was a close friend, did a reading at the request of the Warren family (from the First Letter of St Paul to the Thessalonians 4: 13-18). One of the mementoes brought up to the altar to commemorate his life was the Irish Security Stamp Printing Limited Trophy which Brian had won so many times, and which was last presented to him on 11 October 2025 at the Stampa Awards Dinner for his entry on the Gerl Definitives.



Sympathy card from Aileen Mooney of An Post signed by members of her Team. Brian had a 50-year partnership with the Irish Post Office

Kind Thoughts and Photos from all his Friends

Brian lived to see a very successful Stampa 2025 and to know that the merger of the Irish Philatelic Society and the Dublin Stamp Society would go through, something he had been hoping would happen for the last 20 years. Over time, Brian has seen many of his philatelic friends leave this world before him, but little did he know that he would be joining them so soon. He was admired and liked by all who knew him and many of us will miss his philatelic knowledge and enthusiasm and friendship. His commitment to so many philatelic organisations, especially Stampa, and his encouragement to others will be greatly missed. With Brian's passing, we have lost a great philatelist and a good friend. His memory will endure for many decades in the world of Irish philately.



Brian Mario Warren



Brian Harmon & Brian Warren present Phil Kane his Gold medal at STAMPA 2025 for the IPC website. Phil is webmaster

References

- Interview with Brian Warren by Stan Challis (*Irish Philately*, March 2012)
- Army Air Letter to Ireland – A Personal Story by Brian Warren (*Irish Philately*, December 2020)
- Obituary by H-J Kumpf (*Die Harfe* No. 167, December 2025)



Last Photo of the three Brians - Stampa 2025 and Brian W's birthday breakfast

AROUND THE WORLD IN EIGHTY COVERS XVIII

Stan Challis

18 MUSCAT



It is time to move across Arabia and take a look at the card above (January 1908) which looks very ordinary with a ½ anna stamp. But perhaps not quite so ordinary? It gives the excuse for a history lesson.

The card has two interests. Start with the easy part; the postmark 'Muscat'. Why was an Indian stamp used in what is today the capital of Oman? Quite simply, Muscat was at that time all but beyond the range of normal travel. Intercourse with the rest of the world was limited to a few Gulf traders and a small Hindu Community with links to Bombay plus the inevitable British Resident. The first Resident is recorded as being in situ in 1800 but was killed by the climate within a year; another returned in 1840 but there was no regular British presence until 1861, an agency being set up on the seafront. As was often the case, Britain maintained a loose presence to ensure that no other European nation could do so. Muscat, which had been under somewhat loose Portuguese Suzerainty between c1507 and c1650, served as the gateway to the Gulf. In the early Nineteenth Century Oman (the name being more or less synonymous with Muscat) owned Zanzibar and had effective control of a strip of the east African Coast from Southern Somalia to the Mozambique border. It was the regional centre in the way that Dubai is today.

The British Indian Post Office established the first post office in Muscat in 1864. Early covers have a 309 barred numeral cancellation, subsequently changed to K4 indicating that it was controlled from

Karachi. There was just the one post office in a territory three times the size of Ireland. Except one long set of overprinted Indian stamps in 1944, no stamp appeared inscribed Muscat until 1966 and the name Oman did not appear until 1971.

So what is the second interest in the card? The addressee is Charles Blackham. His daughter, Dorothy, an artist, gets a mention in the Dictionary of Irish Biography with father Charles being recorded as Chief Cashier at Kingsbridge Station, although I do ask if this is correct, the card being addressed to him at Westland Row (Station); perhaps he subsequently got transferred or promoted following the railway amalgamation of 1925.

More interesting is the fact that Charles was Secretary and Treasurer of the 'Esperanto Group' and indeed there is a message Esperanto on the reverse. More research tells us that the Dublin Esperanto Society had been formed in 1905 and at least one of its early meetings was reported in the Freeman's Journal.

The sender appears to be a John Polson about whom I can find nothing of note, although he may have worked for Grindlays Bank (formerly Grindlay Groom) in Bombay. Perhaps he had been sent to Muscat to investigate the establishment of a branch there and thought Esperanto might be a useful asset there. If so, he failed for Muscat appears to have slept quietly on until the second half of the last century.