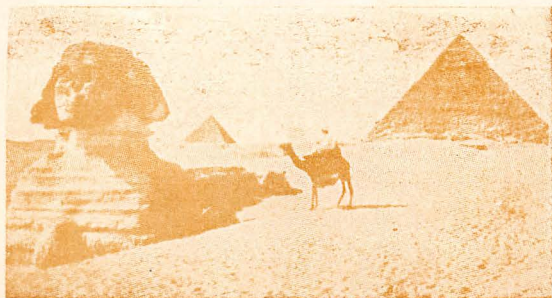


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NUMBER



JOURNAL DE LA  
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Plaquette de Bronze, Exposition Internationale Philatélique "PRAGA 1938"

Médaille d'Argent, Exposition Philatélique d'Alexandrie 1939.

Médaille d'Argent, Salon du Timbre, Alexandrie 1945.

Médaille de Vermeil, Exposition Philatélique Internationale, Le Caire 1946.

Médaille de Bronze, Exposition Internationale Philatélique "Imaba 1948".

Médaille d'Argent, Exposition Internationale Phil. "Reinatex" Monte Carlo 1952.

Diplôme de Médaille de Vermeil, Exposition Internationale Phil. "Stockholmia 55".

Diplôme de Médaille de Vermeil, Exposition Internationale Phil. Finlandia 56.

**CONTENTS OF THIS NUMBER  
TABLE DES MATIERES**

	Pages
<b>PHILATELIC AUTOBIOGRAPHY</b>	
<i>by Dr. W. BYAM, R.D.P., F.R.P.S. Lond. ... ..</i>	73
<b>EGYPT THIRD ISSUE, 1872, AND 1874 — 75</b>	
<i>by Dr. W. BYAM, O.B.E., F.R.P.S.L. ... ..</i>	83
<b>EGYPT STUDY CIRCLE — STUDY II</b>	
<b>INTERIM REPORT ON THE ITALIAN POST IN EGYPT</b>	
<i>Study entrusted to Dr. W. BYAM (E.S.C. No. 3) ...</i>	127

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*Dr. William Byam, O.B.E., with his beloved  
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## PHILATELIC AUTOBIOGRAPHY

*By Dr. W. BYAM, R.D.P. ; F.R.P.S. Lond.*

I first became interested in postage stamps at the age of seven and I find it hard to say whether I was more enthusiastic about them then or am now, at the age of seventy-four. The first stamp I acquired and treasured, given me by a contemporary boy friend, bore the portrait of Rivadavia and hailed from the Argentine. It remained with me till I presented it and my accumulation of philatelic material to the Star and Garter Home for disabled warriors when I started work as a serious student of stamps. I still think of it as the foundation stone on which my present collection was built. On such minor happenings, as the making of this gift to me when I was first learning to read, are the habits of a lifetime often formed.

The next milestone of my philatelic journey was the presentation of a Senf album by a young woman attempting to ingratiate herself with my bachelor uncle. In it my few stamps were firmly secured by means of paste, under the direction of my father, who obviously had no faith in the honesty of my philatelic associates! I wonder if many of them were retrieved by the inmates of the Star and Garter Home.

At the age of ten I received from a cousin of my father the largest sum of money I had ever possessed—ten shillings—the whole of which sum I straight way invested in a single volume Imperial album, obtained from Stanley Gibbons whose shop in London immediately became the Mecca of my dreams—a fact which led me into serious trouble with my father when he took me for my first visit to that City. Anxious to show me the historic sights, my father, hoping I would say “The Tower,” asked what I would most like to see and was considerably mystified when I replied “The Strand”. Anyhow we duly made our way to the centre of the “Stamp World” and never will I forget the explosion which occurred when we reached the shop window of my dreams—my father at the time was a senior soldier, in command of a District in the north of England, with no desire to differentiate between a postage stamp and any other adhesive label. This true he had retained a few mint blocks of the early De La Rue printings for India when he returned from service in that country, by chance and not because he valued them. I can still see those blocks, with full gum, in their beautiful colours and well I remember the pleasure it gave me



to break them up and distribute the individual stamps among my boy friends.

From then on my collecting activities were largely determined by the state of my health. I suffered severely in the influenza outbreak of 1890 and the attention I received from the members of my profession-to-be was so unskilful that I was dogged by the results of their activities for the ensuing twenty years. At times stamps were my only possible recreation but often I had no surplus energy for recreation when the necessary toils of the day were done. During the seven years of my medical training, philately was completely ousted by the enjoyment I experienced when guided for the first time by competent and sympathetic teachers.

I was sent abroad, to Egypt, in 1906 and I shall always regret that my interest in the country, the people and the remains of its great historic past, combined with the fascination of a field of medicine hitherto known to me only in abstract, made me forget all about stamps except while travelling to other parts of the world when on leave of absence. At such times I always bought the stamps current in the post offices of the countries I visited—I actually acquired a copy of the rare ten shilling Malta "at face", the stamps of all the foreign post offices in Constantinople and my stamps of Canada which now would be of interest and value had the whole philatelic proceeds of my travels not been reduced to pulp during a rain storm as I travelled along the banks of the river Atbara to Kassala, by camel, in 1910.

The heat of the Sudan converted mint stamps of the country into unattractive crumpled masses of paper and, unfortunately, they and the many desirable official covers which must have passed through my hands while I served in the Egyptian Army went unheeded and uncared for, though I admit my multifarious duties left no time for amusement or even exercise.

After the First World War, during three years of which I served with the New Zealand Force and also visited Ceylon—all without philatelic profit—I started to work in London as a civilian, competing for my livelihood in the area where life had always to be lived at "concert pitch" if the wolf were to be kept from the door. My efforts, however, by gaining me success, were directly the cause of my return to my albums. By 1924 I was so overworked that I promptly fell asleep when my day's toil ended at 10.00 p.m., but as it was usually near midnight when I found my way from my arm chair to my bed I then lay down sufficiently refreshed for my thoughts to revert to the happenings of the day and the advice I had tendered during the

many difficult and often prolonged consultations. It became obvious that I must acquire additional occupation if I were not to become little more than a machine. What I did as an amusement would have to be undertaken after the day's work was done, be of a nature to keep me awake and not be laborious. My long suffering wife and I debated the various possibilities. Stamps won the day. They would call for no strenuous physical effort, they would employ my hands as well as my mind and so should keep me awake long enough each evening to provide me with thoughts unconnected with my work, when I tumbled in between the sheets. The question arose, "How shall I start?" In those days many officers disabled in the war were unemployed and adrift, disillusioned and unhappy—would one of them be willing to accept the post of philatelic tutor? I inserted an appeal for help in the "Agony Column" of *The Times*—to which I received eighteen replies by return of post. A retired Naval Paymaster, a banker, the son of a famous orchestra conductor, and sundry others all professed a desire to start me on the right road. Not one agreed to accept remuneration, except in the form of stamps for his own collection—most outlined their special philatelic interests and made passing reference to their physical disabilities. In the end I chose a captain, the son of a parson in Norfolk, disabled at the siege of Kut—influenced in great part by the neatness of his handwriting, which led me to suppose he would be deft in the handling of small objects and precise in his methods. He arrived full of enthusiasm and a desire to enter the shops of stamp dealers, instead of merely gazing in their windows, which had been his main occupation since he had been invalided from the Army.

The first shock I received was when my tutor informed me I should have neither the time nor the money to collect the stamps of all the world. The next, when he took me to a meeting of the Heartfordshire Philatelic Society (the Herts) and I spent an hour listening to Colonel Napier airing his views on how the stamps of the first issue of Persia had been produced. Not till then did I realise that my leisure, as I liked to call it, was to be spent studying the methods by which postage stamps were printed and not in finding the appropriate space on an album page in which to house a treasure.

My education progressed—I learnt Lincoln and Gibbons were not, as I fondly imagined, the only stamp dealers in London; that there were such things as Stamp Societies, auctioneers, and extensive collections to be seen in museums and, above all, good fellowship, offered by the very varied host of devotees to the hobby I had selected.

My tutor decided I would collect the stamps of the countries of which I had experience and we drew up a list of fourteen, for a modest



start! These naturally included Sudan, Egypt, Malta, Cyprus, Turkey and the first purchase we made was a set of the current issue of Palestine. It was not long before Ionian Islands were discarded, as we had not the knowledge to avoid forged cancellations. Bulgaria, where I had served with the British Red Cross during the First Balkan War, soon followed suit, as also did Palestine and Turkey. The next to go was Cyprus. Malta occupied my attention for some time and the eventual disposal of this collection at auction, taught me a lot. I lost money on most of the modern stamps, the market value of which is almost always subject to fluctuation, but the early material, such as the yellow half-penny stamps on cover, sold at a profit sufficient to neutralise my losses .

My attention at this time was mainly focussed on Sudan. I built up a small collection of non-philatelic literature, such as Royle's "Egyptian Campaigns" and "The River War" by Winston Churchill, to assist me frame a picture of the early postal history of the country. An old friend, Douglas Thomson, found, in the files of an Arab merchant of Sawakin, an accumulation of Egyptian and Indian stamps used in the Sudan before the fall of Khartoum. This, which was subsequently stolen from me, formed the basis of a display I took to New York in 1926. By then I had acquired a fairly complete series of the adhesives in use since the recapture of the country from the Dervishes, with many complete panes of the Egyptian stamps specially overprinted in Cairo, including the three highest values, which enabled me to demonstrate the settings of the overprints. This was my first experience of an International Exhibition and also of the great city. I was gratified to receive the highest award offered for the class in which my collection was shown and thoroughly enjoyed the lavish hospitality of our American hosts together with my old friend and colleague of Sudan days—R. J. C. Thompson—who generously spent most of his time at the Exhibition searching the dealers' stocks for items to add to my collection.

This New York Exhibition lead me to write my first paper, read before the Philatelic Congress of Great Britain at London in 1928. The title I chose was "As a recruit sees philately" which gave me an opportunity to comment on the collectors I had met since 1924 and I caused some eyebrows to be raised when I alluded to amateur dealers "having greed in their eyes and, not infrequently, rubbish in their pockets". I also dealt at some length with the exhibits I had studied at New York, pointing out how very inadequately many of them were written up for any but viewers with advanced knowledge—many of

the gems displayed were wasted on a beginner like myself, though they were, no doubt, appreciated by members of the jury. I pointed out, in my paper, that such exhibits did nothing to encourage or help the beginner and, no doubt, often repelled the would-be recruit to our hobby. My subsequent papers for Congress were read at Cambridge in 1938, when I dealt in detail with the "Organisation of a Study Circle", as exemplified by the Egypt Study Circle which I formed, with Andrew Mackenzie-Low, in 1935, and at Brighton in 1946 when I read "Future International Philatelic Exhibitions" in the hope of making known my experiences at the several International Exhibitions I had attended by then. Among the pleas I put forward was the request for more seating for viewers who, frequently, were elderly. Difficult to grant, I admit, because space in the display area is usually precious but I still maintain that fewer frames and more comfort would result in a greater appreciation of the collections on show, many of which are barely looked at by any but the members of the jury. If only we could induce the owners of collections to stand by them for a short space of time each day and talk to those who gaze at the exhibits in mystification I feel sure they would be giving pleasure to many and worth-while instruction to a few.

The value of these big International Exhibitions is often called in question but, for my part, I can assert with confidence that had I not been a frequent competitor I would never have arranged and mounted my collection properly and it is not till a collection is thus dealt with that the owner realises the many blanks in his knowledge and the items he lacks, and is thereby stimulated to further study, to research and the pleasurable quest for the missing link. Competitive Exhibitions not only do much to keep alive our great hobby but they bring together people of many nations who become friends and thus they make a small contribution to the peace we all so ardently desire.

I have happy memories of my visits to New York in 1926 and 1947, to Berlin in 1930, Paris in 1937, Prague in 1938, Copenhagen in 1947, Madrid in 1950, Lisbon in 1953 and Stockholm in 1955. In addition I competed at Antwerp, Hamburg, Monaco, Vienna and Strasbourg. It was at this last place I won my first gold medal, unhappily no longer with me as it disappeared, together with many of my other philatelic medals and trophies, while Guernsey was in German occupation during World War II. The medal, the loss of which I regretted most, was the Tapling, of the Royal Philatelic Society, London, which I gained in 1930 for my paper on the First Issue of Egypt. Owing to the generosity of the Society I was presented with a duplicate when my loss became known.



By 1929, when I disposed of my Sudan collection, I had decided to leave all else alone and concentrate on Egypt, a decision I have never regretted. I have, nevertheless, built up a small collection of retouched stamps of all countries, as a substitute for a general collection and as a means of keeping up an interest in the doings of as many of my philatelic friends as possible.

The study of the stamps and postal history of Egypt offers almost all an ardent student could desire. The one blank, in an otherwise perfect picture, is the absence of adhesives printed by the line-engraved process. Think, however, of the many aspects from which philatelic Egypt can be approached. The printing of the early adhesives offers entirely different problems with each issue. The stamps of 1866 had been completely misunderstood till I proved there was method in the seeming madness of the lithographer in Italy who prepared them. My paper on the 20 para stamp of 1866, which gained for me the Waterhouse Cup of the Herts. Phil. Soc., was published in the Philatelic Journal of Great Britain. Since then Ibrahim Chaftar has unearthed postal archives which confirm my writings and explain why Pellas Brothers acted as they did. These researches have added much to the pleasure of my studies and have brought Chaftar and me together as close friends and enabled me to justify his election to the Roll of Distinguished Philatelists in 1950, the year of our great Exhibition in London when we made a belated attempt to celebrate the centenary of our famous Penny Black, issued in May 1840. This was the year of all years when it was most an honour to be elected to the Roll, which is sponsored by the Philatelic Congress of Great Britain and at the head of which appears the signature of our great philatelist King, George V, who for many years before he came to the throne, served as active President of the Royal Philatelic Society, London, and took the chair at our meetings. I had been honoured by election to the Roll in 1948 and since 1949 have served as a member of the Board of Election to the Roll, having twice been re-elected to the Board by the vote of the members of Congress in session. This duty I still perform, with five others, and am proud to have been the instrumental in drawing attention to the high standard of philatelic attainment achieved by collectors in Egypt.

For a time I served as a member of the Permanent Executive Committee of Congress but his post and my seat on the Council of the Royal Philatelic Society, I resigned when I retired from active medical practice in London and settled in Guernsey towards the end of 1947. By then the Egypt Study Circle was firmly established and had held fifty meetings at my house in Harley Street. Membership embraced

collectors in Canada and the U.S.A. as well as in Egypt and Great Britain. Much study was guided by correspondence; our findings were systematically recorded in the Quarterly Circular, edited and produced by our most capable and energetic Hon. Secretary and Treasurer—F.S. Mumford—to whom the Circle owes much of its success. Mackenzie-Low had filled the post of Keeper of the Philatelic Record since the inception of the Circle and still builds up the vast store of information supplied by the ninety collectors from many countries who have joined our ranks. It was at the fiftieth meeting of the Circle that I received a most welcome gift from many of the members—a mounted portrait head of the XVIIIth Dynasty of Egypt, accompanied by a letter of appreciation bearing the autographs of the donors.

Since I left London, meetings of the Circle are held at the house of the Royal Philatelic Society, by invitation of the President, and four times each year I leave my island home and journey to London to take the chair at the Circle and participate in the often spirited discussions by the members who now are among my most valued friends. John Gilbert—a member of Council of the Royal—who has shouldered much of my burden and become my trusted deputy, during my absence in Ethiopia, as Director of the Princess Tsehai Memorial Hospital, in 1951 to 1952, directed the affairs of the Circle, as he did again during 1953 when I paid a prolonged visit to the West Indies. During that tour I made the acquaintance of many local philatelists and gave talks at gatherings in Jamaica, Trinidad, Barbados and St. Lucia. At these meetings I learned how difficult it can be to keep alive the enthusiasm of philatelists who all collect the same group of stamps and mainly fill their albums with new issues as they appear, so that no one can exhibit anything not already possessed by those he attempts to entertain. A West Indian Philatelic Federation might help to restore active interest and a competent executive should then be able to enlist help from the philatelists who arrive as visitors from the four quarters of the globe during the glorious winter season and who might well breathe new life into an almost moribund philatelic community, by bringing with them stamps and ideas, if warned in advance that they would be welcome at the meetings of their brothers in philately.

Retirement to many suggests unlimited leisure, with plenty of time for stamps, but this I have certainly not found to be the case. I do, however, continue my studies and know there is still a great deal to be found out, not only about the adhesives produced by Egypt for her own use but about the functions they performed and about the many postal activities of foreigners, both in peace and war; the doings of the French under Napoleon Bonaparte; the development of the route through Egypt to the East by Waghorn and others; the six



consular posts of France, Austria, Greece, Great Britain, Russia and Italy—opened while Egypt formed part of the Turkish Empire, by rights resulting from the Capitulations—; the private Courier Postal Service devised by the Italians to ensure collection and delivery for these foreign consular mails; the establishment by these same Italians of the present system of posts in Egypt and by them also the opening of postal offices and agencies in other parts of the Turkish Empire and in the Sudan; the great work of de Lesseps in linking the seas of Europe with those of Asia and beyond; the wars of Arabi Pasha, Lords Wolsley and Kitchener, Kaiser Wilhelm, Hitler; and the advance into Palestine. All these offer scope for much future research.

We must hope the great work inaugurated by Zeheri and so ably expanded by Ahmed Mazloum will by degrees deal adequately with all these aspects of the postal doings of and in Egypt, to the discomfiture of the forger and for the encouragement of the members of the constantly expanding organisation recognised so widely as the Société Philatélique d'Égypte. Being the first foreigner to be appointed a Member of Honour, I feel specially called on to further the interests of the Society in any way I can. My most recent success, at Fipex, in New York, where I was awarded the special trophy for research, was, in my opinion, evidence of the possibilities of Egypt as a field of philatelic endeavour. Let no one imagine it is a field finally explored.

I still take pleasure in the assemblies known as International Exhibitions. Last year I was in Stockholm for the celebration of the centenary of the first Swedish adhesive. I exhibited what I considered the most comprehensive display of the stamps and postal history of Egypt I had ever mounted, to be told by a distinguished juror from the Iberian Peninsular that I failed for the first time in twenty-five years to receive a gold medal because my exhibit was "obfuscated by postal history". A sorry comment if our hobby is to continue to flourish and expand.

At the time of writing I am on my way to Helsinki, accompanied by my devoted wife, who, though not a philatelist, aids and abets me in my philatelic adventures, advising me on the arrangement of my displays and making herself responsible for the mounting of my sheets in the exhibition frames and their safety during the hurly-burly when "the captains and the kings depart". To her I offer an expression of my gratitude and my thanks for her tolerance of what must appear an obsession—my stamps.

---

Post-script (4th August 1956).—I have now returned from Finland, where I was awarded a gold medal and the prize of honour presented by Hans Fischer of Basle. From now, in consequence, I must exhibit my collection of Egypt in the "Class of Honour".

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**OF POSTAGE STAMPS OF EGYPT, U.A.R.**  
**AND THE SUDAN**

**1960**

by

**AHMED MAZLOUM**

President of the Philatelic Society of Egypt  
Fellow of the Royal Philatelic Society, London.

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## EGYPT THIRD ISSUE, 1872 AND 1874-75\*

*By Dr. W. BYAM, O.B.E., F.R.P.S.L.*



These stamps are probably the least studied of all the early emissions of Egypt. Yet the design is the most truly artistic this country has produced and the central view of the sphinx and great pyramid, in its grouping and rugged aspect, gives a more faithful impression of the originals than any seen on the more usually admired stamps (Plate I. 1).

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\* The nomenclature for these two printings hitherto employed is no longer suitable. Most of the stamps issued in 1872 were printed at the Government Printing Office in Cairo and cannot therefore be entitled Penasson or Alexandria prints. This fact has been established by documents found by Ibrahim Chaftar in the archives of the Post Office in Egypt.

This splendid article is published with kind permission of Dr. W. Byam, who obtained consent from the R.P.S.L.



Defective reproduction, which makes difficult the philatelic study of detail, is largely responsible for this neglect but the cold reception with which the issue was greeted no doubt prejudiced collectors in the 'seventies and the bad name then given to the stamps has stuck to them ever since. The first reference to them in English literature would seem to be in *The Stamp-Collector's Magazine* for February 1872, where we read "These stamps are lithographed and their execution is very poor, if we may judge from the blurred specimens before us." In the succeeding number of this Journal the execution is alluded to as "beneath criticism". The writer goes on to say "The paper is rough and unsurfaced, and the inks employed are so thick that the entire design is more or less blurred, and the first copies now before us might be supposed to have been obtained from worn-out stones". This description is of value as it supports the contentions about to be made. Also helpful is the statement "as many varieties of this carelessly printed set are likely to occur, we are anxious to put clearly on record the exact tints of the first arrivals.

5 para—red-brown	2 piastre—deep chrome yellow
10 para—bright mauve	2½ piastre—purple
20 para—Prussian blue	5 piastre—emerald green".
1 piastre—rosy red	

The inscription is alluded to as "most scampishly done... the letters being crowded one over another, and the letter T in the word POSTE is represented by an inverted L". This illuminating article finishes with the gloomy forecast "A short life, if not a merry one, may be predicted for the new series".

In March 1872 *The Philatelist* also did its best to damn the stamps by announcing "For once the philatelic writers seem in complete accordance, uniting one and all in abuse of the new Egyptian issue. And with good reason; they are a very inferior semi-reproduction of the superseded type".

Small wonder that these stamps remained under a cloud. J.B. Moens in his *Timbres d'Egypte* (Bruxelles 1880) also stated that these stamps were printed by lithography.

F. J. Melville in his handbook *Egypt* (London 1915) took an opposite view. "We should call special attention to the fact that the issue of 1872 and subsequent editions in the same design were not produced

by lithography as was formerly, and is sometimes even now stated, but by surface-printing".

Between the date when Moens wrote and 1915 "remainders" were sold for the first time by the Egyptian post office, and it is these stamps which mainly have been studied in mint condition. They, no doubt, comprised the later printings which therefore are the printings usually represented by "blocks" in present-day collections. The following are the number of stamps disposed of, as given in the "Memorandum of Postage Stamps, Post Cards and Postage Due Stamps, no longer current and offered for sale" on December 31, 1888, when the currency was changed from para to milliemes.

"Third Issue: —

5 para—56,070	2 piastre—21,830
10 para—68,850	2½ piastre—27,970
20 para—14,250	5 piastre—11,330."
1 piastre—17,810	

There is no note of how many of the 5 and 10 para values were over-printed stamps of 1879, nor are the stamps distinguishable as 1872 or 1874 printings and, of course, no mention is made of the method by which the stamps were produced.

For the past forty years the emphatic statement by so respected an authority as Melville has abolished all discussion about the process by which the third issue was printed, but when in 1944, I began seriously to study the issue in question, in collaboration with J. C. Besly, it seemed wise to review the accepted opinions in a mood of philatelic doubt. Could the early writers have been so unobservant or unskilled as to mistake surface printing for lithography, was the first doubt which entered our minds. Plate I, 2 is evidence that lithography was under consideration when plans for this issue were being made. The mint blocks, of all values, with which we were acquainted, were all undoubtedly typographs: the design in colour had not infrequently bitten deep into the paper, and the margins of many of the lines were intensified by a heaping up of the ink. This latter characteristic is, in our opinion, the essential which completes the recognition of a surface-printed stamp, as it is never seen, in typical form, on prints made by any other process. We understand that the technical term for this forcing of the ink outwards from under the raised design on the printing surface is "squash". We began, therefore, to search among the



single copies, mind and used, which we possessed for specimens showing no evidence of "squash". The work started with the 20 para of 1872, this being the stamp of which I possessed the greatest amount of material. Soon we discovered that the few copies bearing dates early in 1872 resembled those anathematised in *The Stamp-Collectors Magazine*, of 1872. They are blurred and their execution might well be described as "beneath criticism". They show no sign of being surface-printed and they have now been accepted as lithographs, by Sir John Wilson, by John Easton, by the expert at the London School of Printing and by an authority whose opinion we all respect, our dear departed P. L. Pemberton. The colour of the stamps is a dull pale blue.

The Prussian blue stamps listed by the *Stamp Collectors Magazine* as the earliest "tint" are mainly clearly printed and attractive in appearance. Our used copies bear slightly later dates than the blurred prints but are probably contemporary with them. They also are lithographs. Some copies are heavily inked, so that much detail of the design is lost.

Lithographs in other shades of blue have been found used throughout 1872. Not till February of 1872 do typographed copies of the 20 para begin to appear (earliest date February 8th, Ibrahim Chaftar collection). The lithographs we have seen carry dates from January 7, 1872, to November 4, 1875, though the majority of legible dates, twenty in all, are early in 1872. They are perforated both  $13\frac{1}{4}$  and  $12\frac{1}{2} \times 13\frac{1}{4}$ , by single-line machines. The blocks of the typographed stamps known to us do not show simple and compounds perforations together. So far the only multiple pieces of the 20 para lithographs which have come to light are one mint block of four (I. Chaftar) and three pairs and a strip of three, all postally used. One of these is a vertical pair "imperforate between", with watermark inverted.

*PLATE I. 1.—The Sphinx and, on the right, the second Great Pyramid (of Khafra) as seen when the stamps of this issue were designed.*

*PLATE I. 2.—Essay by Penasson of Alexandria. The guide lines at the four corners are typical of lithography and were to facilitate the alignment of transfers to the stone. In his design the inscription at the top is that seen on the stamps of the previous issue (1867).*

*PLATE II. 1.—The need for a 2 1/2 pt (2 piastre 20 para) stamp in this series arose from the terms of the Convention signed by Egypt and Austria which became operative on July 23, 1868: this allowed mail to Austria to be franked to destination by stamps of Egypt: the rate for single letters was 2 1/2 pt.*

*PLATE II. 2.—1874. 2 pt bisected for use at Gedda: the date stamp with year omitted, struck in blue, is known only in April 1875; the marking shows the two characteristic defects, (i) flattening of the circle between the words "Poste" and "Gedda", and, (ii) break in circle under "Gedda"—these began to be seen in 1873.*

PLATE III. 1.—1872. 2 pt. A white flaw joins the two dots to the line above them at the left extremity of the uppermost inscription. This flaw is constant on all 2 pt stamps of 1872 and must therefore have been on the die.

PLATE III. 2.—1874. 2 pt. No flaw in the top panel. It would seem likely that the moulds for 1872 and 1874 were struck by subsidiary dies.

PLATE IV. 1.—1872. 5 pt. The upper outer frame line at the N.W. corner is split horizontally to a greater or less degree on all stamps of this value: the panel containing the numeral 5 at the N.E. corner is undamaged: there is a white spot placed centrally beneath the white line under 5 at the N.E. corner.

PLATE IV. 2.—1874. 5 pt with white spot beneath the white line under 5 in N.E. corner, similar to prints of 1872. The upper frame line on the left is not split. The decorated border proves this to be a stamp of 1874.

PLATE IV. 3.—1872. 20 para. (i) Top row: four examples of typical white intrinsic flaws, resulting from defective plaster of Paris moulds in which the stereotypes were cast; No. 2 is from the third vertical column of the sheet. No. 3 is stamp 20 on the sheet. (ii) Second row: strip of four showing both intrinsic and extrinsic flaws. Defective make-ready (*découpage*) is responsible for the diffuse white area running horizontally across the strip. (iii) Third row: four examples of extrinsic flaws, resulting from damage to the complementary stereotypes; Nos. 1 and 2 are "make-ready flaws", caused by injury to the stereotypes while being arranged in the forme by means of a metal tool; Nos. 3 and 4 are "running flaws", the result of rupture of the marginal lines of the design caused by pressure of the roller during the run, or printing. (iv) Fourth row: four typographs which show constant intrinsic flaws (the two centre stamps show extrinsic flaws in addition). (v) Fifth row: four lithographs which show the flaws illustrated in the fourth row, in the same order, each with retouched outer frame lines (= four "married couples").

PLATE V. 1.—Die II. Used to produce all the values other than 1 pt, both in 1872 and 1874-75. Note how well the various portions of this composite die join together on the 10 para stamps but not on the other values.

PLATE V. 2.—1872. 20 para. Lithograph: retouched under POSTE and further to the left above the lower outer frame line is double and the white frame line is narrowed.

PLATE VI. 1.—1872. 20 para. Lithograph in the Tapling collection. A stamp from Stone A, corresponding to No. 200 on the typographed sheet, which shows the large white intrinsic flaw in the headdress of the Sphinx. Note the transverse white streak, a silicon flaw, and the split bottom frame line—the former identifies this as a lithograph, the latter are typical of Stone A stamps.

PLATE VI. 2.—1872. 20 para. Lithographs. Stone X. (i) With P of POSTE completed by retouching; (ii) With P of POSTE complete and a further retouch above this to reduce the vertical white line to normal proportions. The upper outer frame line of the second stamp is markedly deformed as the result of retouching.

PLATE VII. 1.—1872. 5 para. Typograph showing extra line of colour outside the design of the stamp, on the left, caused by a metal "spacer" inserted between the loose stereotypes, when they were assembled in the forme, having risen out of place and taken ink from the roller. Note that this extra line of colour is longer than the vertical measurement of the design.

PLATE VII. 2.—1872. 1 piastra. Typograph. The top stamp is from Daughter Die IA group (b). The second and third are Daughter Die IB (First State); fourth and fifth stamps are Die IB (Second State).

PLATE VII. 3.—1872. 1 piastra. Lithograph. The frame line at the S.W. corner shows a pronounced retouch. The stamp is from Daughter Die A.

PLATE VII. 4.—1872. 5 piastre. The only known tête-bêche in this printing. Previously to be from the sheet of 1874.





I

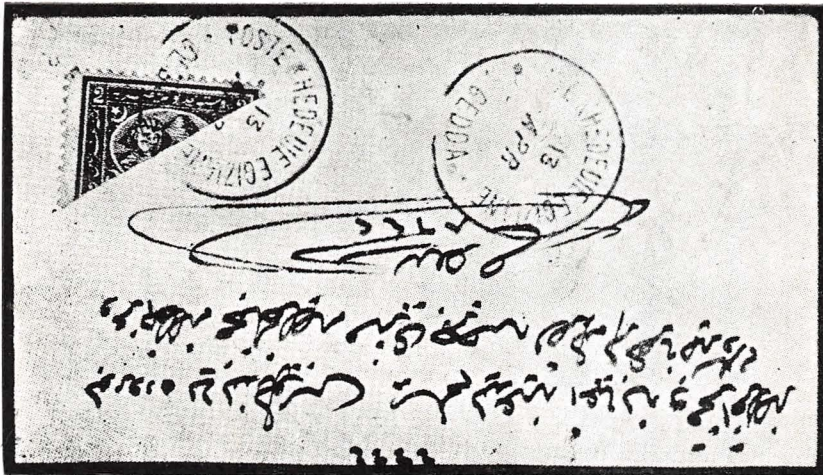


II





I



II





I



II





PLATE IV





I



II





PLATE VI





PLATE VII

In addition to the dull pale blue and Prussian blue stamps, we recognise blue lithographs which we subdivide into (a) rough, and (b) clear prints.

We next turned our attention to the 1 piastra stamp of 1872 and here again we found undoubted lithographs. These have been examined and accepted at the London School of Printing. To the late R. J. C. Thompson we owe gratitude for the help he gave by maintaining the liaison between us and these experts.

Of the 1 piastra lithograph we have so far listed nearly three hundred copies; of these about fifty show postmarks with legible dates. The earliest date is January 3, 1872, the latest some day in January 1876. Throughout the period between these two dates used copies of the 1 piastra typographed are relatively plentiful, so it should be safe to assume that stamps produced by the two processes were not only used but printed concurrently. Lithographed 1 piastra stamps are found dated in most months of 1875.

As with the 20 para, the piastra lithographs are found perforated both  $13\frac{1}{4}$  and  $12\frac{1}{2} \times 13\frac{1}{4}$ . Our earliest and latest dates are on copies with the compound perforation. Both the 20 para and 1 piastra stamps perforated  $13\frac{1}{4}$  all round are distinctly rarer than those with the compound perforation; and this finding also holds good for the two values printed by typography. I possess one unused copy of the 20 para lithograph unperforated all round.

There is a pair of the 1 piastra lithographs in the Stead collection and one in the Hinde collection; Besly possessed what we believe is a rejoined pair; Chaftar has a strip of four used Metilino February 15, 1872; otherwise we have seen only single copies. Of these, twelve copies are used on covers, two of which covers, in addition, bear surface-printed stamps of other denominations. A cover in the Hinde collection, dated August 1872, also bears an Italian 40c. stamp and went from Cairo to Italy. A specimen in the Mackenzie-Low collection is postmarked Smirne, dated June 3, 1873, and the cover is addressed to Constantinople.\*

The 1 piastra lithographed stamps may be classified as:—

- (a) Brown-red—possibly the first printings: John Easton states these stamps suggest the composition of the ink had not yet been satisfactorily determined when they were printed.

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\* A block of 4 exists in the Cicurel collection, Alexandria. (Note of Editor L.O.P.).



- (b) Rose-red—clear impressions.
- (c) Dull rose-pink—very blurred prints.
- (d) Deep rose-red.

The earliest dated postmarks are on brown-red stamps, which is not in conformity with the listing of "tints" given in *The Stamp Collector's Magazine* for March 1872.

The late use of the stamps printed in 1872 is of interest, in view of the fact that printing of the 1874 issue started at Boulac before the autumn of that year. In the I. Chaftar collection there are two copies of the 5 piastre, 1874, used in October 1874, and we have seen other copies of this stamp used in November and December of the same year. Documentary evidence unearthed by Chaftar proves that the following values—10 and 20 para, 2, 2½ and 5 piastre—were notified as having been supplied to the Ministry of Finance from the Government Printing Office on October 6, 1874. In the same letter it is stated that "the 5 para and 1 piastra values are not yet ready". (*L'Orient Philatélique*, January 1949).

On the remaining values printed in 1872 we have seen no undoubted lithograph of the 5 para or 10 para, but one material is only small in amount. Copies of both values bearing early dates are rare, as these low value stamps were required mainly for the franking of newspapers, circulars and local letters within the town of origin. We have seen only a few on covers and these were all examples of typographed stamps.

The values above 1 piastra have so far yielded no copies which look like lithographs, but the 2 piastre stamp is difficult to study owing to the lack of detail given by its yellow ink. Most copies of the 2 piastre are undoubted typographs.

Our next problem was, were the stamps printed in 1874 produced from the printing surfaces employed for the stamps issued in 1872. The answer is NO. (Plates III and IV).

It is obvious that the stereos of the 5 para were not the same for the two printings, as the stamps of 1875 all have the side labels transposed and inverted, whereas the 1872 prints show the design normally arranged.

The 10 para stamps of 1872 show the design in its most correct condition, even the P of POSTE being complete (Plate V. 1). The

stamps of 1874 all exhibit two constant defects: the top inner white frame line is broken for approximately half its length, from above the N.W. crescent to a short distance to the right of the apex of the pyramid; the lower inner white frame line is broken under EUIE in the bottom label. These defects obviously occurred on the composite die, reassembled for this value in 1874; probably caused by accumulations of dirt and should have been incised lines.

Our study of the 20 para stamps soon convinced us that the printing surface employed for the earlier issue also was not used in 1874. The 1872 stamps show many characteristic flaws, of which we have recorded over one hundred different and apparently constant varieties, not one of which have we been able to recognise on over four hundred copies of the 1874 20 para.

The illustrations I give differentiate the piastra values of 1872 and 1874. The constant white flaw in the upper label of the 2 piastre of 1872 is never seen on the stamps of 1874. The thickened lower inner coloured frame line of the 2½ piastre of 1874 is characteristic of this printing. It has been strengthened beneath the word POSTE and the first three letters of the word KHEDEVIE. The split upper frame line of the 5 piastre of 1872 gives a greater vertical measurement on the left than is normal for the stamps of 1874. Other points of difference are noted under the illustrations.

### CLASSIFICATION OF FLAWS

Flaws on the typographed stamps, of all values (1872) I have classified as (a) *intrinsic*, in that they have arisen during the making of the stereos; and, (b) *extrinsic*, because they are the result of subsequent damage to the completed stereos.

*Intrinsic Flaws* (Plate IV. 3, top row) take the form of colourless areas on the stamps, which are often roughly circular in outline, caused by air bubbles or hard lumps in the plaster of Paris, of which the moulds for the 1872 stamps must have been formed. These flaws, "picks", are typical of plaster moulds and as none like them is seen on the 1874 stamps I suggest that this material was not employed for the later issue and that the stereos were cast in moulds prepared from papier mâché ("flong"). The strikingly different appearance of the two groups of stamps would be accounted for in this way; for, whereas the 1872 typographs are reasonably clear in detail and often deeply impressed into



the paper, the 1874 stamps are nearly always blurred and so superficially printed that it is difficult to say whether all are typographs or whether some are the product of lithography. The 2 piastre stamp is an exception to this statement, as the printing of 1874 is superior in all respects to that of 1872 (Plate III).

*Extrinsic Flaws* (Plate IV. 3, second and third rows) are mainly the result of damage to the outer frame line of the design, which (*a*) is broken or merely nicked or deformed but at other times (*b*) is completely disrupted. These two groups of extrinsic flaws arise in different ways; the former (*a*) are the result of adjusting the position of the loose stereos, by means of a tool, when arranging them in the forme and are therefore as *make-ready flaws*; the latter (*b*) are *running flaws*, in that the metal edge of the stereo has given way as the result of pressure by the roller during the process of printing. Make-ready flaws show the damaged metal displaced inwards, whereas running flaws show the metal cast in all directions but mainly outwards, such damage suggests that the stereo metal was unduly soft. Many of the extrinsic flaws seen on these stamps are typical of printing from loose stereos.

Flaws, both intrinsic and extrinsic, are seen on all values of the 1872 series, but in no case have I been able to duplicate a flaw found on either the typographed or lithographed printings with a similar flaw on the stamps of the 1874-75 series.

For these reasons I came to the conclusion that the stereos used in 1872 and in 1874-75 were not identical, and that the material employed for making the moulds for the two printings was also not the same.

## THE DIES

I now turned to the question of dies and the ways in which the numerous printing surfaces were prepared.

Melville in his book on Egypt states, "all the stamps had a common die for the central portion of the design". Credit for the recognition of two essentially different dies, used to produce these stamps, must go to H. G. Watson (*P.J.G.B.*, June 1, 1916).

*Die I* was used to produce the 1 piastra stamp only, and was the only die employed to form the moulds for this value, in 1872 and in 1875. On it (*a*) the horizontal lines on the pyramid are irregular; (*b*) behind the lettering in the upper label distinct scrollwork is seen;

(c) the upper margin of the headdress of the sphinx is continuous ; (d) the body of the sphinx is very rough ; (e) the background around the star and crescent at each corner is composed of irregular lines arranged mainly vertically.

This die appears to have been an engraving on a single piece of metal, no part of which was used for Die II.



(Left) Die II. A composite die, comprised of four parts: the outer frame line of the design is also compound, being formed by portions at the edge of the three central sections of the die and, outside these, an enclosing metal frame locking the other portions in position. (Centre) The die for all values, including the 1 piastra, as envisaged by Fred J. Melville in 1915: no enclosing metal frame to bind together the three parts of the die. (Right) Die II described by H. G. Watson in 1916, when he recognised a separate die for the 1 piastra. Watson considered the outer frame line to be formed by the enclosing metal frame alone.

Die II (Plate V. 1) was used to produce all the other values, both in 1872 and in 1874-75. It was a composite die, specially built up for each value of the series. The four component parts were (a) the central portion, consisting of the oval containing the sphinx and pyramid, the spandrels and the labels carrying the inscription in Turkish above and in Italian below ; (b) and (c) the side labels and corner tablets bearing the indications of value, in Turkish and in Italian respectively ; (d) a rectangular metal frame into which the other components of the die were fitted.

Each of the parts (a), (b) and (c) carried corresponding segments of the outer frame line of the design, which blended with the rectangular enclosing metal frame (d) to produce the complete outer coloured frame line as seen on the stamps. That this is so is demonstrated by stamps from many units which show the marginal frame line constantly split for considerable portions of its length in a way that suggests partial separation of the two elements of which the frame is composed, when the die was used to strike the mould. A similar happening nearly certainly accounts for the characteristic split seen in the bottom frame line of the majority of the 20 para typographed stamps of 1872. This split, though present on some units of the lithographed 20 para, is often



concealed by retouching of the lithographic printing stone. In some instances the retouching has been carried beyond the normal design, causing noticeable coloured projections. The split is sometimes partially concealed by the process of lithographic transfer. The frequency of split frame lines in the typographed stamps and their comparative rarity on the lithographs is no proof that the two kinds of stamps were produced from different states of the die.

### LITHOGRAPHIC STONES

Having satisfied ourselves that the 20 para stamps had been produced both by lithography and by surface-printing, we sought evidence of how the lithographic printing surface had been produced. Our first inclination was to suppose that transfers had been taken from the die to build up an original stone, from which a printing stone could be prepared. This theory, however, was disproved by finding lithographed stamps, which displayed the white flaws previously recognized as constant on certain typographed stamps. These flaws being peculiar to individual stamp units, and also characteristic, could not have been present on the die. As they are constant in appearance on any given unit they could not have been printing flaws. There remained, therefore, only the printing surface or stereo from which the lithographic transfer could have been taken. Such, in fact, must have been the procedure.

Whether a group of stereos was selected from which to take transfers, or whether a transfer was taken from the whole or some of the stereos as locked in the forme, we are as yet unable to say. That the lithographed sheet of stamps consisted of 200 units, as did the typographed sheet, is by no means impossible, as we know that stones of sufficient size existed in the printing works of Penasson at Alexandria; for the lithographed series of 1867, the Second Issue, had been printed by that firm in sheets of 200 and the individual stamps of both issues were approximately the same size.

That a single transfer from 200 stereos was taken, is not impossible but, so far, we have seen no evidence of creases on the lithographed 20 para stamps. So big a transfer as 200, from a notoriously difficult surface, would probably have resulted in creases by any but the most skilled lithographer.

If stereos were selected to form a group from which to take the transfer used to produce an original stone, the selection can only have

been haphazard, as we have found many lithographed stamps showing conspicuous white flaws which we can duplicate on typographed stamps. Had selection been made with any care it is reasonable to suppose that these defective stereotypes would have been rejected.

So far we have not been able to recognize any recurrent lithographic flaws on stamps from different positions and so have no evidence of the use of an original (matrix) stone to build up the complete stone. Our inability to recognize recurring types resulting from the use of a matrix stone may be due to the roughness of the printing or to the small amount of lithographic material known to us. For the time being we must assume they do not exist.

I incline therefore to the supposition that the original transfers were taken, in sections, from the printing surface as it existed in the completed forme. These sectional transfers would be "patched up" on a supporting paper, in the usual way, before being laid down on the printing stone. Our total number of 20 para lithographs is over two hundred and this number is being constantly added to. Of these we can pair fifteen stamps, recognizable by their flaws, with typographs in mint blocks we possess. The typographs exist as four units in the top row; as Nos. 12, 181 and 200 on the sheet; as the fourth stamp in a row not higher than six; as a stamp in the right-hand column; and as stamps in unlocated positions near the centre of the sheet. In addition, Ibrahim Chaftar reports to me that he can pair, or as he and I prefer to say "marry", three further units in the bottom row of the typographed sheet, Nos. 191, 192 and 198.

Apart from these partially located lithographs, we can "marry" a considerable number of pairs from unknown positions and I propose to include the "Marriage Register" of 20 para stamps in my display. It would seem likely therefore that transfers were taken from the whole series of the stereotypes in the forme.

## 20 PARA LITHOGRAPHIC STONES A AND B

I would here like to draw special attention to one of the lithographed stamps bearing an intrinsic flaw seen also on a typographed stamp. Three copies of the typograph are shown in my display, to prove the flaw is constant in appearance. It consists of a white area in the headdress of the sphinx to the left of the head as viewed by the observer. On both copies of the lithographed stamp this white flaw is



seen, but on one there is also a straight white line running in a transverse direction from the crescent in the S.W. corner of the stamp to the right-hand margin. This line is not due to a fold in the paper, as it does not extend across the whole breadth of the stamp. It has nearly certainly resulted from a flaw in the substance of the lithographic stone, as described by Brigadier Studd in his paper read before the Society on November 9, 1944, when he explained that the defect consisted of a vein of silicon which it is impossible to remove from the stone by any process at present known. Such silicon does not retain the lithographic ink, as does the rest of the limestone surface, and is therefore represented on the printed stamp as an uncoloured streak. If this contention is accepted, the last doubts as to the existence of the lithographs will have been removed. There is no trace of this white line on any of the typographed stamps from this unit. Fortunately a second copy of this lithograph exists at the British Museum in the Tapping collection and I am able to exhibit a photograph which shows well the white line caused by the silicon fault and also that it is constant in appearance. The bottom frame line of the design is seen in the photograph to be split in a manner corresponding with the same line on the typographs (Plate VI, 1). On the latter stamps this lower frame line is deeply impressed into the paper and blurred to a degree which indicated that the stereo from which the stamps were printed occupied a position in the bottom row in the forme.\* In such a position the unprotected margin of the stereos would receive the full weight of the roller as it engaged the printing surface and the resulting deformity of the lower frame lines of the stamps in question we believe to be constant and characteristic, so proving the units which constituted the row of stamps along the margin of the sheet from which the printing roller started. In the case of the 20 para this was the bottom row of stamps. The bottom frame line of the two top rows of stamps, on the typograph sheet, is often deeply impressed, but rarely to the extent seen along the bottom row of the sheet. The complete top row of the typograph sheet has been recognized by means of the coloured rule, in the margin above the stamps, which is printed by the raised duplicated metal strip inserted in the forme to take the pressure of the roller as it left the printing surface. The ten individual units being recognizable, by means of constant intrinsic flaws, should not be confused with stamps from the bottom row of the sheet. In like manner the stamps of the second row have been recognized and located. It should be noted that the raised metal strip is divided vertically about the middle

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\* I believe this typograph to be No. 200 on the sheet.

of its length, thus making a gap in the coloured rule approximately opposite the space between the fifth and sixth stamps of the top row—such breaks were provided to allow escape of air imprisoned between the printing surface and the paper, and are well exemplified by the typical “Jubilee Line” of Great Britain.

The effect of this protecting strip of metal on the appearance of the contiguous stamp units is discussed later.

I also exhibit another lithograph produced from the same stereo, No. 200, as the stamps with the “silicon white line”. It differs from them in that it shows no sign of the white line and also that it is a far clearer print in a deep blue, whereas the two lithographs with the white line are indistinct and of a light blue shade; moreover the bottom frame line of the deep blue lithograph is not split. There is only one conclusion to be drawn from these differences. There must have been two lithographic stones prepared by transfers from the same stereo units. That the two varieties of the lithograph represent the same unit on an original stone, transfers from which were repeated to build up a larger printing stone, is ruled out by the entirely different appearance of the prints. The light blue blurred lithographs are typical of prints taken from a hastily prepared stone on which the gum has not been allowed sufficient time to do its work of fixing the design before printing commenced, as pointed out to me by John Easton. The deep blue lithograph is from a stone prepared with greater care and with adequate time for the gum to fix the lines of the design. Moreover, on it, retouching of the split lower frame line has been carried out in a way that suggests deliberate rectification of faults, for which there was no time when the first and probably emergency stone was prepared. I propose to designate these stones A and B respectively.

## 20 PARA LITHOGRAPHIC STONE X

A third group of 20 para lithographs can be recognized which provide food for thought and speculation. For this reason I propose, provisionally, to allude to them as stamps from Stone X. The stone from which they were printed was obviously prepared with some care, as there is evidence of considerable touching up of certain units. Two, which I illustrate (Plate VI, 2), are unlike any other copy of the 1872 20 para, both typographs are lithographs, known to me, in that, as the result of retouching, the P of POSTE is complete. The first of these specimens is duplicated in the collection of William C. Hinde: on both



his stamp and mine additional touching-up of the outer frame line has resulted in a hook-like projection upwards from the N.E. corner of the stamp. The second lithograph illustrated is even more interesting because not only has the P been completed by filling up the space between it and the S.W. tablet containing the numerals 20, but also there is a vertical retouch immediately above this which restores to its normal dimensions the white line between the central segment of the design and the left-hand tablet bearing the indication of value. Furthermore, the outer frame line at the top of the design has been touched up in such fashion as to render it unlike any ordinary print from a metal stereo bounded by straight lines.

In spite of the care with which this stone was prepared the prints obtained from it were far from satisfactory ; they are characterized by innumerable minute white defects which I believe can only have arisen during the process of printing and therefore are not seen duplicated on any two stamps. These white specks give the impression that the artist when preparing his design viewed the sphinx and pyramid during a snowstorm. They are confusing to a philatelic student and make it extremely difficult to match these Stone X lithographs with the corresponding typographs, but I believe I have achieved one such "marriage". The total number of these lithographs known to us does not exceed twenty, and for this reason also their study remains incomplete and their classification dubious. They are printed mainly in deep blue and are found perforated both  $13\frac{1}{4}$  and  $12\frac{1}{2} \times 13\frac{1}{4}$ .

The possibility suggests itself that these lithographs are prints from Stone A after an attempt had been made to improve it when Stone B was brought into use. Against this theory is the clearness of portions of the design on some specimens I show. It is because of these uncertainties that I consider it advisable to describe these stamps as prints from Stone X instead of Stone C. Though not beautiful they are rare and interesting.

### THE GILBERT RETOUCH

Another striking example of a lithographic retouch (in the Tapling collection), was pointed out to me by J. H. E. Gilbert and as the retouching seen on the stamp could have been done only by the lithographic process it is superlative evidence in support of my contentions. The stamp is a single copy of the 1872 20 para which shows a roughly stippled area replacing the upper portions of the letters EUIE E of

KHEDEUIE EGIZIANE, the white line above them and the design to within the oval vignette. Another feature of this stamp which should be noted is a break in the thin coloured frame line beneath the final E of EGIZIANE, for this is a most unusual site for a break in this line and may therefore assist in the recognition of the typograph obtained from the same stereo.

A stamp of this merit needs a title by which it may easily be known, and I suggest nothing could be more appropriate than "The Gilbert retouch". A retouch of this nature would have been impossible on a stereo (Plate VIII).

## DIE II

To return to a consideration of the composite Die II. This is best studied on the 5 para stamps of 1872, which show above the side label on the right a white area where the inner surface of the enclosing coloured frame is at a higher level than the surface immediately to the left (Plate VII, 1). This peculiarity indicates that a portion of the frame line was carried on the segment of the die bearing the side label, and that this part was slightly too long to fit the central element of the die. It may have been found that the longer side label, bearing the word *para* in Italian, fitted more easily into the frame if sited at the opposite end of the die when the component parts were reassembled to produce the stereos used in 1875, thus causing the *chef d'œuvre* with side labels transposed. As already stated, the outer frame was not a single piece, but consisted of sections attached to the other three elements of the die, as suggested by Melville, but enclosed and bound together by a complete rectangular metal frame, (see illustration page 101), which Melville did not describe.

That the outer frame line varies considerably in breadth is very noticeable on many of the typographed stamps of 1872. Not only are some lines thick and others thin, but in many instances a line is seen to vary in breadth from one end to the other. Often the line on one side of a stamp is thin and on the other side thick. These variations are constant on stamps printed from the same unit and cannot therefore have resulted from varying degrees of inking, by what printers allude to as "spue". I believe these lines of varying breadth are the result of trimming the individual stereos, necessary to make them fit snugly when assembled in the forme, where they were held apart by loose metal spacers. A copy of the 5 para of 1872 is shown (Plate VII, 1)



where one of these loose spacers has risen and so taken ink. Once the use of such spacers can be proved the need to trim the loose stereos is understandable. The work of trimming was certainly very carelessly performed.

Further evidence that difficulty was experienced when the three other portions of the die were fitted into the outer frame, is forthcoming from the stamps of all values prepared from Die II, with the exception of the 10 para (Plate V, 1). On these stamps the first letter of the inscription in the bottom label is seen always to be defective or missing, so that the first word often reads as OSTE instead of POSTE (Plates III and IV). This failure of the P to print properly is the result of the S.W. corner (as seen on the stamp) of the central portion of the die having been below the level of the lateral tablet, so that when the moulds were struck the image of the P would have been considerably raised. In turn the P would have been depressed upon the stereo and in consequence an outstandingly successful "make-ready" (*découpage*) would have been required to cause it to print. Only in this way can the varying partial appearances and disappearances of the P on different units be explained. As long as the same *découpage* remained in use the amount of the P to print from any one stereo would remain constant and this is found to be the case if stamps from the same unit are compared. Had the stereos varied in the amount of the P cast on them it would have been necessary for the moulds to have varied in this respect and the moulds could only have varied in this way had the die undergone changes while they were being struck—an almost unbelievable happening.

Other examples of defective *découpage* are seen throughout the series, such blemishes as localized lightly printed areas of a constant character being found on the stamps of both 1872 and 1874-75. A particular good example of this type of constant defect is seen on the right-hand top corner of the 5 piastre sheet printed in 1874. Light printing of portions of the sheet, due to imperfect inking, must not be mistaken for the result of faulty *découpage*. Such a condition is not constant but varies from sheet to sheet. Examples of such defective inking are common and, in many instances, may account for the varying shades of the different stamps which have even attained catalogue rank—often without justification.

### ENGRAVING THE DIES

We now come to the process of engraving the dies, both Die I and Die II. On well-printed stamps it can be seen that the headdress of the

sphinx consists of coloured lines which cross at right-angles, that these lines are clear cut and that their intersections are sharply defined. Such lines can only have been engraved on metal in recess. To have cut away the metal cleanly between those intersecting lines, so that the printing surface stood up, would have been a physical impossibility for the men who cut this die. Such a feat was not attempted even by Joubert de la Ferté. It would seem therefore that the design within the oval was prepared by engraving in recess and then transferred to a second metal surface by pressure; the remainder of the design for Die I and the portions needed to complete the central part of the die for Die II being added by the simple process of cutting away the lettering and other areas which were to appear uncoloured on the stamps. A die suitable to produce moulds and in their turn stereotypes, appropriate to printing by typography, would thus have been achieved.

#### DAUGHTER DIES

Two Daughter Dies were undoubtedly prepared from the original Die I and stamps produced from them offer convincing proof that the stereotypes struck for the 1 piastra of 1872 were not employed for the printings of 1874, because the characteristics by which the two daughter dies are recognized are not found repeated in 1874.

Daughter Die A presents the design in normal form, though stereotypes from it can be divided into two groups: (*a*) where the white frame line at the N.E. corner of the stamps is normal; and, (*b*) where a small spot of colour exists in the white frame at the N.E. angle. The few mint connected pieces of 1 piastra (1872) which we know show only stamps arising from Daughter Die A, group (*b*).

Daughter Die B (Plate VII, 2) is recognized by two marked characteristics: a spot of colour on the upper portion of the first A of PIASTRA; and a curved flaw involving the S.E. value tablet, extending from the right-hand frame line of the design to the lower frame in such a way as to suggest that the die was cracked—the corner becoming partially displaced as more moulds were struck. The numeral 1 is always misshapen, but the line of the fracture is depicted in different ways on different stamp units, being partly or wholly coloured on some and mainly white on others, though always showing the same contour.

There is a second state of Daughter Die B, which shows evidence of additional damage to the inner coloured frame line at the N.E. angle and these (unissued) he printed by lithography.



of the design, where the frame line has become bent down on to the coloured value tablet beneath it. In the first state of this die the upper frame line shows no evidence of deformity (Plate VII, 2).

Of the 1 piastra typographs (1872) which we have examined, approximately twenty-five per cent originate from Daughter Die B and most of these are from the second state. Of the 1 piastra lithographs (total 300 +) the numbers are nearly equally divided between Die A and Die B. It would seem likely therefore that there were two formes of stereos set up and that the lithographic transfers were taken from only one of them. The mint blocks and strips of typographs known to us contain no example of a stamp from Die B. This should mean that Dies A and B were used to prepare stereos for the first forme set up, from which lithographic transfers were taken because an emergency printing by the latter process was required; and that only Die A was used to produce the stereos required for the second forme, from which no lithographic transfers were taken. The lithographs show no sign of the numerous ink crusts which accumulated on the stereos as the typographic printing progressed. From which it may be inferred that the lithographic transfers, both for the 20 para and 1 piastra, were taken before the printing by typography began.

As is well known, the typographed stamps of all values were printed in sheets of 200, twenty horizontal rows of ten, with a plain, almost unbroken, coloured rule along one margin of the sheet. The distance of this coloured line from the stamps varies, for different values of the series, from 7 mm. to 10 mm. The metal rule, which printed the coloured line, was placed, in most of the formes, at the top and so the line runs along the upper margin of the sheet, but on the 5 para sheets the rule appears in the right-hand margin in most instances; 5 para stamps showing the rule at the top of the sheet exist but are rare. The different placing of these metal rules suggests that more than one forme for the 5 para was set, but the evidence is not conclusive.

The purpose of the metal rule was to take the pressure of the printing roller as it left the forme, in order that the marginally placed stereos should not become unduly worn. It had, in addition, a most important effect. The rule being continuous throughout its length, except for one small break, and raised to the level of the printing surface of the stereos adjoining, offered a barrier to the escape of air which was being driven forward between the stereos by the printing roller in its advance. This imprisoned air under pressure, in its effort to escape, tended to raise the paper. At the same time the roller sank

slightly into the unduly wide gap between the stereos and the metal rule and in so doing dragged on the paper. This dual happening, the compression of air and the pulling on the paper, caused the outer margins of the top frame lines of the neighbouring stamps to be "blown" or "slurred" so that they are far from clear cut. This state of the outer frame lines is distinctive and enables stamps from the row adjoining the coloured rule to be recognized, even when no marginal paper remains attached to them. This statement, of course, applies to the typographed stamps only.

We have not yet found a stamp printed by lithography carrying marginal paper, either with or without the printed coloured rule, but have recognized five examples of 20 para lithographs prepared from different stereos of the top row of ten, adjoining the metal rule, and in no instance does the outer surface of the upper frame line show the least suggestion of being blown or slurred, whereas the typographs with which they are paired invariably do so: fairly substantial evidence that the same stereos were not rearranged in a second forme for printing by typography. Has this been done it should be possible to produce typographs showing identical intrinsic flaws, both with and without a blown upper margin, but this we have been unable to do.

We have found one pair of lithographed and one of typographed 20 para stamps, prepared from the same two stereos, and the relative position of the two units constituting each pair is identical. This suggests that the lithographic transfers were taken from the stereos when locked in the forme, ready for printing by typography. Chaftar's mint block of four, 20 para, lithographs (the only such piece known to me) does not confirm this possibility, because, though the lower two stamps are transfers from the stereos for stamps 17 and 18 on the typograph sheet in the same relative positions, the upper two lithographs in the block are not transfers from the stereos for stamps 7 and 8. Single lithographs from both these top row stereos are in my collection and will be displayed.

We have seen no specimen of the 1 piastra stamp of 1872 bearing marginal paper—neither typograph nor lithograph\*—but have reason to think formes existed with the protecting strip of metal placed at the top and one at least with it at the side, because single stamps occur with blown margins at the top and others with a blown margin on one side.

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\* A specimen is known on letter in the Mazloum collection (Notice of Editor L.O.P.).



During the "run" the stereos of all values rapidly deteriorated. In many instances the outer frame lines became disrupted as the result of pressure (running flaws), the fragments of metal usually being displaced outwards (Plate IV, 3); also ink accumulated on the printing surface, so that areas which should have remained uncoloured on the printed stamps became coloured as the result of the hardened ink crusts filling the normal depressions and acting as part of the printing surface. Such running flaws and ink crusts are not seen reproduced on the lithographs from the corresponding stereos, neither are they represented on the stamps printed in 1874-75.

### POSTAL ARCHIVES IN EGYPT

Since I arrived at these conclusions Ibrahim Chaftar has discovered documents forming part of the Postal Archives in Egypt (*L'Orient Philatélique*, July 1948) which confirm many of my contentions and extend our knowledge of his issue of stamps.

In a letter dated March 14, 1872, at Alexandria, Muzzi Bey, Director General of the Posts, instructs L. Guarnieri to check: "... (2) That the lithographic stones as well as the proof copies and the sheets you have rejected are handed over to you". Thus supporting our contention that lithographs were printed.

A letter from Guarnieri to Muzzi, dated March 21, 1872, at Alexandria, states: "I beg also to notify that the stereos in lead of all the seven values as well as the proof sheets of the stamps have been—by mutual consent—destroyed by fire. Only the seven steel dies have been put into a wooden box—closed and sealed—which was handed over to the Official of the above mentioned Ministry (Finance)". Which proves that the stereos used for printing the stamps issued in 1872 were not in existence when the issue of 1874-75 was prepared.

The receipt given by Guarnieri for the stamps received from the Khédive's Paper Factory and Printing House, in Cairo, totals 6,790,000, whereas the original contract had been for 8,300,000 stamps. This receipt is dated March 19, 1872.

The initial letter of the series, dated June 3, 1871, at Alexandria, and signed G. Muzzi, is worth quoting in full.

"To His Excellency Cherif Pasha.

Excellency,

As the current issue of postage stamps cannot last beyond the end of this year—and this fact has been ascertained by very careful calculations—I beg to draw your attention to the situation, so that you can give me your instructions for reprinting the stamps and about any alterations you may consider advisable. Although there is ample time, I thought it best to broach the matter now in view of the possible delays in so important a work and the serious consequences resulting from a postponement of even a week.

In order to help Your Excellency when considering the matter, it is necessary for me to know: if the 1872 issue shall be absolutely similar to the present one, or if some modifications in the colours or in the printing will be required; if the denominations will be maintained or changed; if the work will be allotted to a local printer or sent abroad; and finally if the Ministry will undertake this work or if, as in the past, I shall have this entrusted to me.

As for the first question, I think it indispensable to change the colours, and in order to assure protection against forgery, I think it advisable to vary, if only slightly, the lithographic design by altering the details, while leaving it in the main unchanged.

On the second point, I propose to add, to the present series, a new P.T. 2.20 para postage stamp, required at all Post Offices since the Austro-Egyptian Agreement came into force.

On the last two points only the Minister is competent to make a decision and I am not entitled to give a personal opinion: should this brief statement not be sufficient, I remain entirely at your service for any further explanations you may desire; but I beg to draw attention to the reasons for avoidance of delay given at the beginning of this letter and I hope to be honoured by an early reply."

From these documents, and others published by Chaftar in *L'Orient Philatélique*, it would appear that the original intention was to print the entire issue of 1872 at the Government Printing Works in Cairo (at the suburb of Boulac), with the aim of V. Penasson, the lithographic experts of Alexandria. To this co-operation with Penasson the Director at Boulac objected. I suggest that owing to unforeseen difficulties in the production of the typographs, assistance by Penasson became imperative and his help took the form of lithographic transfers taken from the existing stereotype surfaces at Cairo, prepared for the 20 para and the 1 piastra values, but not yet used for printing; removal by him of these transfers to Alexandria, where lithographic stones were laid down and used for printing on paper similar to that used for the rest of the issue, which Penasson would also have taken with him from Cairo. Such action would account for the letter from Muzzi ordering destruction of lithographic stones and also explain the discrepancy in the number of stamps for which Guarnieri gave a receipt at Boulac and the number agreed to be supplied by the Government Printing Works at that suburb of Cairo.\*

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\* Both the line engraved and the lithographed essays for this issue bear the initials V.P. on the base of the obelisk. Also Penasson was called on to provide the new stamps in 1875, when the Universal Postal Union was formed and these (unissued) he printed by lithography.



## OVERPRINTED STAMPS OF 1879, JANUARY 1st.

A Postal Convention signed by Egypt and Austria allowed mail between the two countries to be franked to destination by the stamps of either country from which the mail originated. This agreement became operative from July 23, 1868, and fixed the tariff for a single letter at  $2\frac{1}{2}$  piastre, as far as Egypt was concerned. Muzzi in his letter to Cherif Pasha, just quoted, points out the need for an adhesive of this value, as none existed at the time the Convention was signed. A similar Convention between Egypt and Italy came into force on January 1, 1873, and again the rate was fixed at  $2\frac{1}{2}$  piastre. The necessary stamp duty appeared with the rest of the series on January 1, 1872, and as part of the printing of 1874 was used as early as October in that year.

The Universal Postal Union began to function on July 1, 1875, and from that date the  $2\frac{1}{2}$  piastre stamp became superfluous, as the single letter rate between member States was fixed at  $1\frac{1}{2}$  piastra, or the equivalent. All three countries with which we are here concerned were original members of the U.P.U. By 1878, when the new issue of stamps to be printed by Messrs De La Rue was under consideration, it became obvious that the existing supplies of  $2\frac{1}{2}$  piastre stamps would not be required. Though there was no shortage of stamps of the face value of 5 and 10 para these were the two values, the lowest of the series, selected for the overprints on the unwanted  $2\frac{1}{2}$  piastre stamps. These overprints give us the first evidence of the change of influence in the Postal Administration, a change from Italian to French, when the Dual Control by Britain and France was established in Egypt, as the result of wild spending by the Khedive Ismail Pasha. For the first time we see "s" tacked on to the word PARA, to indicate a plural to the French mind.

Of the accepted design for the overprint, proof printings by lithography, in black, were made on single stamps. These can be recognized by the existence of guide lines at all four corners of the design. The examples, of both values, of which I have knowledge, were applied inverted.

The lithographic stone for both overprints was laid down by means of four transfers of fifty units— $5 \times 10$ —with guide lines at the four corners. In the case of the 5 paras these guide lines were completely removed from the stone before overprinting of the sheets of 200 stamps began. This was not done in respect of the 10 paras and stamps, as issued, with guide lines at one corner are not rare.

Inverted overprints are not only on stamps No. 154 on the sheet—the inverted stereo—but originated also from the whole sheets bearing an inverted surcharge, two of which must have existed, as proved by corner pairs of both values in the Ceysens collection (Photo Plate IX).

A total of 340,000 stamps were overprinted—apparently 170,000 of each value. These stamps were on sale at Cairo and Alexandria only: stamps with both perforations were overprinted. In addition to tête-bêche pairs, single stamps with compound perf. and overprint inverted, genuinely postally used, are of great rarity, particularly the 5 paras value. Overprinting was done without much care and many specimens bearing misplaced overprints and showing other varieties have been fraudulently postmarked and are on the market.

This philatelic adventure and the production of the 5 para stamp in 1875, with every unit on the sheet an “error,” made a fitting finale for stamp printing at Boulac in Egypt and justified the introduction of work by De La Rue. How different has been the work done in Egypt since the Survey Department took the matter in hand and printed the first Commemorative stamp in 1925.

Having given an account, in narrative form, of this research, which has extended intermittently over the past eleven years, while I have lived in England, in Ethiopia and in Guernsey, it seems advisable to sum up my findings and conclusions in a more usual or systematic fashion. Before doing so I wish to acknowledge formally and with gratitude the help I have received from many friends.

At first I worked with J. C. Besly who devoted many hours to sorting stamps and recording diagrammatically our observations. Since Besly was taken from us, I have received continuous and most unselfish help from John H. E. Gilbert, who has brought to light much informative material. Ibrahim Chaftar I first met at the New York Exhibition, in 1947, where I was able to instruct him in the recognition of the lithographs and typographs, since when he has remained a most enthusiastic research student. He has accumulated a large mass of material in Egypt, which he has studied with skill, and generously put at my disposal all the knowledge he has acquired. He also has been entirely responsible for finding and recording the buried treasure in the Postal Archives in Egypt, the documents so revealed having produced proof of some of my conclusions, which otherwise would have had to remain based on deductions resulting from observation of stamps to which I had access. No one could wish for a stauncher or more sincere and generous philatelic friend.



My gratitude is also due to all those members of the Egypt Study Circle who have unhesitatingly loaned me the whole of their collections of this Third Issue of Egypt: I would specially like to thank William C. Hinde, many of whose stamps will be displayed when I read this paper to the Royal Philatelic Society, London, on April 12, 1956; without his help this research would have been impossible. Stamps from the collections of Mackenzie-Low, Richard Stead, John Gilbert, Charles Fox, Seymour Blomfield, C. D. Rawson, and Ernest Kehr, will also be included in my display. Ahmed Mazloum, Jean Boulad, Gabriel Boulad and Madame Wissa have all sent me photographs of stamps they possess or are known to them. I thank them all.

### SUMMARY

#### *The Printings of 1872 and 1874-75*

1. Two dies were prepared. Die I was used for the 1 piastra value only. It consisted of a single piece of metal. Die II was composed of three portions enclosed in a frame. The central portion was used for all values, other than the 1 piastra. The lateral portions were specific for each value of the series. Each of these three portions carried the appropriate section of the outer frame line of the design: the



Block of six upper row stamps 8-9-10-18-19-20 (Gilbert collection).



printed outer frame line was completed by the enclosing metal frame. The design on the two dies differs considerably—on Die I the lines on the pyramid are irregular, there is scroll work behind the lettering in the top label, the body of the Sphinx is represented as a heaped-up mass of stones; on Die II none of these characteristics is present.



Block of six upper row stamps 5-6-7-15-16-17 (Dr. Toughladjian collection).

2. For the 1872 printing, moulds were struck in plaster of Paris : this medium was particularly badly mixed when the moulds for the 20 para were prepared and, in consequence, bubbles of air and hard lumps resulted which caused characteristic and constant white flaws to appear on the stamps. Similar white flaws, though less numerous, are seen on all other values. These I have named INTRINSIC FLAWS, in that they arise during the process of manufacture of the stereotypes. Such flaws do not appear on the stamps of the 1874-75 printing, which proves that fresh stereotypes were prepared, probably from moulds struck in papier mâché, for these stamps. Correspondence found by Ibrahim Chaftar, in the archives of the Post Office in Egypt, has provided evidence that all the first printing surfaces were destroyed in March 1872.

3. The stereotypes for the 1872 stamps were made of comparatively soft metal and many were damaged in such a way that defects were caused in the design of the printed stamps. These I have named



EXTRINSIC FLAWS. They can be divided into two groups : (a) the result of damage by tools while the loose stereos were being arranged in the forme, mainly breaks in the frame lines where metal has been driven inwards or nicked (MAKE-READY FLAWS) ; and (b) the result of damage by pressure with the printing roller, mainly breaks in the frame lines, the fragments of metal being forced outwards (RUNNING FLAWS).

4. All stereos of 1872 were shaved, to prepare them for assembly in the printing forme : this trimming was unskilfully performed, so that the outer frame line of the stamps varies considerably in breadth, but is constant for any given unit. Some frame lines are broad at one end and narrow at the other.

5. The stereos, when clamped in the forme, were separated by loose metal strips. These "spacers" occasionally became displaced and when they rose took ink, which caused lines in colour to print between the stamps.

6. To protect the printing surface from damage by pressure at the edge of the forme, where the roller finished, a metal rule (usually duplicated) was inserted a short distance beyond the stereos. This took ink and printed in colour as a broad line on the top margin of the sheet ; though usually sheets of the 5 para show it on the right-hand margin, one forme carried the rule at the top of the forme. This raised metal rule having but one break in continuity, near the middle of the top row of stereos, the air between it and the adjacent stereos, when enclosed by the paper and compressed by the roller, escaped only with difficulty. In consequence, the paper was raised from the printing surface as the roller passed over the upper margins of the top or final row of stereos and the stamps from these stereos show a blurred or "blown" outer edge of the top or side frame line, respectively, of the design. This appearance is characteristic of the final row of stamps on sheets of 1872 printed by typography.

The stereos for the 1874-75 printing were surrounded on all four sides of the forme by an interrupted decorative pattern, made up from loose segments. No compression of air took place and "blown" margins are not seen on the stamps.

7. *Two values of the 1872 issue, 20 para and 1 piastra, have been recognized printed by lithography as well as by typography. Other values, as stated in the philatelic press of 1872, may have been printed by lithography, but this cannot now be demonstrated.*

8. *The lithographic stones were laid down by means of transfers taken from the actual stereos used for the printing by typography.*

This is proved by the occurrence of identical flaws on stamps from individual units, printed by the two processes. In every instance, points of difference can be detected in such paired examples. This difference is very striking in the case of stamps from the top row of the 20 para sheet. On those printed by typography, the upper surface of the outer frame line is "blown"; on the lithographs it is clear cut.

Of the 20 para stamps printed by typography the majority show a diagonal split in the bottom outer frame line: this split has frequently been obliterated on the lithographs, as the result of retouching on the printing stone, and the frame line then appears intact. Retouching in some instances has given rise to projections at the ends of the frame lines, or the shape of the line has been altered. In some cases the split has been partially concealed by the act of the lithographic transfer.

In many of the lithographic prints, fine specks of colour appear on or outside the area of the design. The lithographs are essentially flat in appearance. In contrast, the typographs all show heaping of ink ("squash") at the margins of some of the lines of the design; on many stamps the design in colour has bitten deep into the surface of the paper. The growing ink crusts seen in the typographs are not represented on the lithographs, nor are the signs of damage to the stereos caused by the act of printing (extrinsic runnig flaws). Therefore the lithographic transfers were probably before printing by typography began, but after the stereos had been arranged in the forme, as damage caused by tools used to adjust the position of the loose stereos (ertrinsic make-ready flaws) is exactly reproduced on the lithographs. Lithographic transfers have been recognized from so many stereos, widely distributed in the forme, that it seems likely the lithographic stones were laid down by transfers taken from the entire forme prepared by typography.

It has not been possible to prove the existence of Lithographic Types, as defined by Dorning Beckton, derived from an original stone.

9. The 20 para lithographs can be recognized printed from three different stones, probably in sheets of the same form and dimensions as the typographs (200 stamps: in 20 horizontal rows of 10):—

*Stone A.* Very little touched up: bottom frame line usually split, as on the typographs. Used for printing before gumming of the stone



had properly fixed the design : prints blurred : mainly in shades of pale blue.

*Stone B.* Considerably touched up, particularly the outer frame lines which often are completely redrawn : bottom frame line seldom shows diagonal split seen on nearly all typographs. Prints clear, except when over inked : mainly in deeper shades of blue.

*Stone X* (so called because it may be a second state of *Stone A* after considerable attempts to improve it). Much retouching of frame lines and elsewhere. On some units attempts have been made to reconstruct the letter P of POSTE. Prints are very rough and some show so many minute white (? printing) flaws that they might be described as "the sphinx and pyramid during a snowstorm". Prints from *Stone X* are rarer than prints from *Stones A* and *B* : in only one instance has a lithograph from *Stone X* been paired with a typograph—probably the result of confusion caused by the "snow".

10. The 1 piastra stamps, of 1872 only, were printed from stereos derived from two different Daughter Dies. This is proved by the existence of stamps showing characteristic damage on the S.E. corner of the design. A curved break involves the right-hand bottom numeral 1 and portions of the neighbouring frame to the right and below. When well developed, the damage prints as a coloured flaw. Stereos from this damaged Daughter Die also show a minute spot in colour on the first A of the word PIASTRA—many in addition show deformity of the inner frame line at the N.E. corner of the stamp. That this damage is not to a single stereo only is proved by the existence of multiple pieces of the 1 piastra typograph bearing more than one example of the damaged 1. Also, stamps bearing this flaw are far too numerous all to have come from a single stereo.

Stamps from Daughter Die A show the undamaged design : those with the damaged 1 are from Daughter Die B.

11. The damaged 1 variety is found on stamps printed by lithography as well as by typography, but never on the stamps of the 1874-75 printing. This is evidence that the same stereos were not used for the two printings—a fact now amply confirmed from documents found by Ibrahim Chaftar in the Post Office Archives in Egypt (published in *L'Orient Philatélique*).

12. The proportion of stamps showing the damaged 1 differs considerably between typographs and lithographs ; being far higher on the latter. From this it may be deduced that at least two formes were

prepared for the printing of the typographs and that the lithographic transfers were taken from one forme only. A pair of lithographs exists with both stamps showing the damaged 1.

13. The lithographs of 1872 were probably an emergency printing by V. Penasson of Alexandria. This firm possessed lithographic stone of the necessary size which they had used for printing the second issue of Egypt (1867 and 1869). The lithographed stamps of 20 para were nearly certainly taken into use before the typographs, as none of the latter is found dated earlier than February 1872 and few before May of that year, whereas the majority of dated lithographs were used during the first three months of 1872. Lithographs and typographs of 1 piastra were used concurrently from the first day of issue—January 1, 1872.

#### EARLIEST DATES

1872 :—20 para	Lithograph	January 7, 1872 :	Byam
20 para	Typograph	February 8, 1872 :	Chaftar
1 piastra	Lithograph	January 3, 1872 :	Byam
1 piastra	Typograph	January 1, 1872 :	Chaftar.

14. Tête-bêche pairs. Previously these were thought to exist solely on the sheets printed in 1874-75. Owing to the more certain recognition of the two printings, now established, it can be stated with confidence that the 5 piastre tête-bêche pair is from the stamps of 1872. No 5 piastre tête-bêche pair is seen on the sheets of 1874-75 so far recorded.

15. Stereos inverted in the formes used for the printings of 1874-75 are as follows :—

10 para—stamps Nos. 31, 32, 33, 56, 57, 58, 59, 60 and 145—all in one forme, known as setting B. Setting A had no inverted stereo.

20 para—No inverted stereos.

1 piastra—Setting A. One inverted stereo : No. 4 in row 12 = stamp 114.

Setting B. Twelve inverted stereos : Nos. 1 to 10, 114 and 141.

Setting C. Three inverted stereos : Nos. 38, 58, and 152.

Setting D. The inverted stereos : Nos. 1 to 9 in the top row :

There is a whole sheet in the collection at Buckingham Palace containing 10 inverted stereos.



2 piastre—One setting only. One inverted stereo : No. 8.

2½ piastre—One setting only. One inverted stereo : No. 154.

5 piastre—No. inverted stereo.

16. 5 para of 1875 : side labels transposed and inverted. Because of this curious arrangement of the design it is impossible to say what is an inverted stereo but tête-bêche varieties occur in printings from both formes so far recognized. Forme A has 88 vertical and four horizontal tête-bêche pairs. Forme B, which I have not seen, has only two horizontal tête-bêche pairs, but the same number of vertical pairs as in Forme A. All blocks, with marginal paper, which I examined fit into Forme A.

17. The 2½ piastre surcharged 5 paras and 10 paras was overprinted by lithography : the printing surface of 200 units was laid down from four transfers of 50 units each. The guide lines were removed from the stone of the 5 paras, before the overprint was applied, but were left untouched on the stone of the 10 paras and so appear between the 5th and 6th stamps, the 91st and 101st, the 100th and 110th, the 195th and 196th ; at the four corners of the sheet ; and, in the centre of the sheet, in the form of a cross, between the 95th and 96th, the 105th and 106th, the 95th and 105th, the 96th and 106th stamps.

Single specimens with guide lines at all four corners of the stamp were probably proofs or essays, they were usually printed inverted. Other essays for both values were printed in red (Photo Plate VIII). Inverted overprints for both values occur, applied not only to stamps from the inverted stereo (No. 154) but also to whole sheets.

These overprinted stamps were on sale at Alexandria and Cairo only.

18. Bisected stamps. 1872. The 1 piastra typograph was unofficially bisected for use at Salonica and Scio.

1874-75. The 20 para, 1 piastra and 2 piastre are known unofficially bisected : the last two were used at Smyrna and Gedda (Photo Plate II).



1872 20 para. Lithographs. Top stamp. Stone A, with split bottom frame line and generally blurred appearance, the result of printing from the stone before the design was properly fixed by gumming. Lower stamp. Stone B, with bottom frame line intact, the result of touching up the printing stone. The whole stamp has a clearer appearance compared with stamps from stones A or X.

(Right) 1879. Essays for the surcharge were lithographed thus, in red, for both overprints.

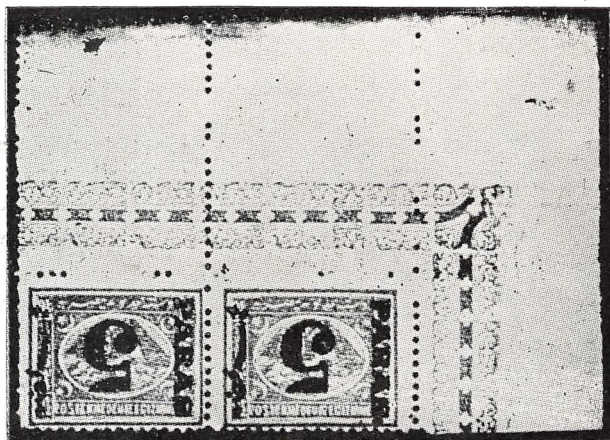


1872. 20 para. Lithograph. In the Tapling collection, showing large stippled area involving EUIE E in the lower label, the white line above it and a portion of the desert sand. The Gilbert retouch.





1872. 20 para. Lithographs. Stone X. (1) The Sphinx and pyramid seen during a snow storm; (2) with frame line, particularly on the right side, touched up.



1879. 5 paras on  $2\frac{1}{2}$  piastre of 1874 (Ceysens collection). A similar corner pair of the 10 paras exists in the same collection. At least one whole sheet of each value must have been overprinted inverted. There is no guide line at the corner of the sheet here illustrated. It is clearly seen on the pair from the 10 paras sheet.

# M. HAGOPIAN

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NEGOCIANT EN TIMBRES-POSTE

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du MONDE ENTIER

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S.E.P. 907

ACHAT — VENTE — ECHANGE

# R. PERULLO

NEGOCIANT EN TIMBRES-POSTE

R.C.C. 4349

S.P.E. No. 156

Grand Choix de Timbres-Poste d'Egypte, du Soudan  
et du Moyen-Orient en général

13, Rue Adly Pacha, Le Caire

# ECHANGE

de timbres tchécoslovaques et de différents pays de la  
Démocratie Populaire contre des timbres de la  
République Arabe Unie.

VLADIMIR NOP, Professeur,

Zborovice près Kromeriz — Tchécoslovaquie

## EGYPT STUDY CIRCLE

### STUDY II.

#### INTERIM REPORT ON THE ITALIAN POST IN EGYPT

*Study entrusted to W. BYAM (E.S.C. No. 3)*

The only Italian Post Office in Egypt was opened at Alexandria on March 1st, 1863, and closed on February 1st, 1884. Before 1863 mail from Egypt to Italy and vice-versa appears to have been carried by the French service.

This Report is divided into two parts: 1) Postal Markings, and II) Postal Services.

#### I. POSTAL MARKINGS

Classification :—

Type I.— *Rectangular frames containing the names of the various Steamboat Services.*

- I.1 Piroscafi Postali Francesi.
- I.2 Piroscafi Postali Italiani.
- I.3 Piroscafi Postali Inglesi.
- I.4 Piroscafi Postali Austriaci.

Type II. *Straight line inscriptions without frame.*

- II.1 Da Alessandria d'Egitto.
- II.2 Piroscafi Postali Inglesi (in italics).

Type III. *Dated Circular Markings.*

- III.1 Alessandria d'Egitto - Poste Italiane. 24 mm. circle.
- III.1.1 As Type III.1, but with hour below the date.
- III.2 Alessandria d'Egitto - Poste Italiane. 26 mm. circle.  
Date in figures. Month in letters.
- III.3 As Type III.2, but date in figures only.





TYPE IV-1



TYPE IV-2



TYPE V-1



TYPE V-2

**PIROSCAFI  
POSTALI  
FRANCESI**

TYPE I-1

**PIROSCAFI  
POSTALI  
ITALIANI**

TYPE I-2

**DA ALESSANDRIA D'EGITTO**

TYPE II-1

*Piroscafi postali  
Inglese*

TYPE II-2



TYPE III-1



TYPE III-1.1



TYPE III-2



TYPE III-3

Type IV. *Numeral Obliterators.*

- IV.1 234 in a truncated rectangle of square dots.
- IV.2 234 in a circular area of heavy horizontal bars.

Type V. *Double circles for special services.*

- V.1 With annex below containing VAGLIA (= Insured).
- V.2 With annex below containing CONSEGNE  
(= Registered).

The status of certain markings current during the period of the Italian P.O. at Alexandria has not yet been determined so they are not listed here; e.g. RACCOMANDATE, RECCOMANDATO, FRANCO-BOLLO INSUFFICIENTE, AFFRANCATURA INSUFFICIENTE, via BRINDISI.

The Red Sea Maritime Service and similar markings, in use after the closure of the Consular P.O. at Alexandria, have intentionnally been omitted.

## DETAILED DESCRIPTION

TYPE I. *Rectangular frames containing the names of the various Steamboat Services* running between Alexandria and Europe. These marks appear to have been struck at the Consular P.O. in Alexandria as they are always in the same coloured ink as the circular dated mark (Type III.1.) with which they are associated on the front of the letter. The mark of the French service (Type I.1) came into use before the Italian P.O. was opened and is then found in conjunction with the small double circle French Alexandrie mark (Type III.), both markings being in the same ink, which suggests that they were struck at the same office and therefore that the stamp, worded in Italian, and subsequently used at the Italian P.O., was handed to the French P.O. as soon as it was prepared and before the Italians were in a position to establish their own service under the convention in accordance with the Law of August 3rd, 1862, No. 741, Section Ia, which Italy obtained the right to run a maritime postal service between Italy and Egypt.

The earliest example of this usage which we have seen is a letter in the Danson collection dated February 10th, 1863. A similar letter dated May 28th, 1863, both marks struck in black, in the Byam collection proves that the Italian stamp for the French packet boat was not returned to the Italians as soon as the Italian P.O. opened. When the



Italian adhesive stamps came into use the steamship markings were often used as obliterators and then were frequently struck on other parts of the cover as well, but always in conjunction with the circular dated Italian mark (Type III.1.). The use of this last mark as an obli-erator is extremely rare and so far we have not seen an example of this usage combined with a steamship marking elsewhere on the cover. Alberto Diena, however, illustrates such a cover in "Il Corriere Fila-telico" for January 31st, 1933—the three Sardinian stamps are cancelled with the circular Alessandria mark dated 10 MAR 63 and the French Steamship mark is clearly impressed well away from the stamps. Diena claims that this letter was carried as part of the first Italian mail (Lettera spedita dall'Ufficio postale italiano di Alessandria d'Egitto, nei primi giorni dell'instituzione). The circular dated work is Type III.1.1.

The use of these Steamship markings seems to have been discon-tinued in 1870. Latest dates seen:—

Type I.1. 19 FEB 68 (Byam).

Type I.2 17 SET 70 (E. Yates)

The marks are stamped in black or in blue. We do not know the significance of the colouring.

It should be noted that the first two words of the markings are in serif capitals while the letters of the third word are sans serif.

Type I.1. PIROSCAFI POSTALI FRANCESI enclosed in a rect-angular frame measuring 27 mm. × 16.5 mm.; high (the measurements of all postal markings are approximate and have been taken from the centre of each line, except in the case of numerals, which are measured from their outside margins). Letters 2.75 mm. high for the first two words and 3 mm. high for Francesi. Usually seen on covers but was also occasionally used as an oblierator. Earliest date seen February 10th, 1863 (Danson).

Type I.2. PIROSCAFI POSTALI ITALIANI enclosed in a rect-angular frame measuring 23.75 mm. × 12.25 mm.; Letters 2.25 mm. high for the first word and 2 mm. high for Postali and Italiani. Frequently used to obliterate stamps (19 MAG 63, Byam) but usually seen else-where on the covers. Earliest date seen 7 MAG 63 (Hubert Lowe).

Type I.3. PIROSCAFI POSTALI INGLESII. This is an extremely rare marking. There was a cover in the Yates collection, franked with Sardinian stamps, cancelled with this marking. We believe this cover is now in the collection of J. Boulad and we hope he will supply detailed measurements of this type for purposes of the E.S.C. Record.

Type I.4. PIROSCAFI POSTALI AUSTRIACI enclosed in a rectangular frame 27.5 mm. × 17 mm.; Letters not measured. The cover bearing the example seen by us was dated 1863 and had passed from Egypt to Florence. It is hoped that some of our members may possess copies and that details of the same may be forthcoming for our Record. This marking is undoubtedly a rare one.

TYPE II. — *Straight line inscriptions without frame.*

Type II.1. DA ALESSANDRIA D'EGITTO, in one line; total length 61 mm.; initial letters the first D, A and E, 4.5 mm. high; other letters 3.5 mm. high. Seen used as an obliterator on stamps of Sardinia (issue of July 1855/61), and also elsewhere on covers, with and without adhesive stamps. Always struck in black. Apparently applied at ports of arrival: Trieste and Ancona. One example (Byam) is associated with Type I.2. struck in blue as an obliterator, and this difference in the two inks used may be taken as evidence that Type II.1 was not applied at Alexandria.

Type II.2. PIROSCAFI POSTALI INGLESII, in italics. The first two words in one line 50.5 mm. long. Inglesi 25.0 mm. Initial letters P and I, 7.0 mm. high; other letters from 2.0 mm. to 16.0 mm. (the f). Not known where or when this mark was applied, but it may have come into use in the Red Sea after the closure of the Consular P.O. Seen struck in black as obliterator on Egypt 1 P.T. of Dec. 1884 and on 2 mill. of Jan. 1888, and on G.B. 1d. of 1881. Also reported on stamps of British India, possibly used from Zanzibar. It is only the fact that this marking is found on stamps of Egypt that justifies its inclusion here.

TYPE III. — *Dated Circular Markings.*

Type III.1. Alessandria d'Egitto, above; Poste Italiane below; serif capitals for the upper words; sans serif capitals for those below. It should be noted that there are no serifs to the I or at the foot of either T in EGITTO. Diameter of circle 24 mm. Date in centre in three lines, the month represented by three letters, the year by its two last figures. The date is not centrally placed, the space below the year measuring 5.0 mm. vertically. This marking came into use when the Italian P.O. was opened in March, 1863. It is found used as an obliterator till the introduction of Type IV.1. in May 1866, but this usage is rare. More often it appeared elsewhere on the front of the cover in conjunction with Type I. on the stamps, and later with Type IV.1. It is finally seen in conjunction with Type IV.2.



A. Diena illustrates a cover bearing three stamps of Sardinia, issue 1855/61, cancelled with Type III.1.1. and dated 10 MAR 63, which he suggests is the day the first Italian mail departed from Alexandria. He states 234 (Type IV.1.) came into use as an obliterator in May 1866. The latest date we have seen Type III.1. used as an obliterator is 3 APR 66 (Danson); and elsewhere on the cover 31 DIC 78 (Byam), the stamps are cancelled with type IV.2. Struck in blue and in black but always in the same ink as the cancellation on the stamps.

Type III.1.1. Similar to Type III.1. but with the space below the year date containing a numeral or numerals and a letter—either M or S (10 M; 12 M; 2 S)—possibly indicating the hour. This marking has only been seen used in 1863 and it is therefore probably the original form of this stamp. The omission of the hour would account for the unbalanced appearance of Type III.1.

Type III.2. Wording as Type III.1. but with *Posta Italiana* in brackets below. Diameter of circle 26 mm. Day and year in figures; month in letters. Not found in use as an obliterator. Seen only on covers in conjunction with Type IV.2. on the stamps. Always struck in black. Earliest date seen 24 SET 80 (H. Lowe). Presumably continued in use till 1884.

Type III.3. Similar to Type III.2. but with the date in two lines,  
22

thus 4 82 and circle 26.5 mm. diameter. Types III.2. and III.3. seem to have used concurrently.

#### TYPE IV. — *Numeral Obliterators.*

Type IV.1. 234, in a truncated rectangle of square dots, placed diagonally, which decrease in size towards the central open space containing the numerals. Dotted area measures 24.0 mm. × 19.5 mm.; the figures 5.5 mm. high. Used only as an obliterator of Italian stamps. Always struck in black. Earliest date seen 27 LUG 66 (Hinde) though E. Diena states this marking came into use in May 1866. Latest date seen 14 GEN 77 (Hinde) which may prove that it remained in use concurrently with Type IV.2. (Dr. Diena's date for the appearance of the latter obliterator is Feb. 1876). All covers which we have seen dated bear Type IV.1.

Type IV.2. 234 in a circular area of heavy horizontal bars, four above and four below, measuring 24.0 mm. to 25.0 mm. in diameter;

the numerals are 5.5 mm. high. Used only as an obliterator of Italian stamps. Always struck in black. Earliest date seen 24.9.80 (Hubert Lowe), though Dr. Diena states this type came into use in February 1876. We have seen it used in conjunction with Type III.1. (31 DIC 78) Byam, but usually it is seen with Type III.2. or Type III.3. It remained in use till the Italian P.O. was closed in 1884.

TYPE V. — *Double Circles for Special Services*. ALESSANDRIA D'EGITTO above ; POSTE ITAL. below, all words in serif capitals, with small stars on either side—between concentric circles. Outer circle 22.5 mm. Inner circle 13.5 mm. Date in centre. The outer circle is broken below to accommodate an annex enclosing the word which indicates the special service for which the special marking was used. Always struck in black.

Type V.1. VAGLIA in annex (= Insured). Seen on a pair of the 10 cent. of 1863 ; dated 10 MAR 68. These stamps appear to have been on a postal form. This marking must be very rare.

Type V.2. CONSEGNE in annex (= Registered). Struck on the body of covers and not seen in use as an obliterator. Examples seen : (a) 2 APR 70 from Cairo to Pesaro, bearing Egypt 1 P.T. and 2 P.T. of 1867 and three copies of Italy 40 cent. of 1863 ; cover also marked RACCOMANDATE and RACCOMANDATO in frames measuring 50.0 mm. and 32.5 mm. respectively (Byam). (b) 23 FEB 73 from Alexandria to Livorno bearing Italy 40 cent. of 1863 obliterated with Type IV.1. Type V.1. is the only other postal marking on the front of the cover (Danson). (c) A cover ex E. E. Yates's collection bearing two copies Italy 2 lire cancelled Type IV.1. and elsewhere Type V.2. (Hinde). (Will the present owner please supply the date on this magnificent cover).

## II. POSTAL SERVICES

Though there was only one Italian P.O. in Egypt, Italian stamps were on sale in Cairo as well as at Alexandria, and were sometimes applied to letters at the former place : they had no franking power till they reached Alexandria. This fact is proved by several covers we have seen on which the Italian stamps are tied by the Cairo Egyptian Government postmark used to cancel the stamps of Egypt which franked the letter to the coast. From March 1863, when the Italian P.O. came into being, till April 1865 internal postage was represented by the mark of the *Posta Europea* and several good covers have been



inspected bearing these marks in conjunction with the stamps of Sardinia and of Italy. Letters in 1863 appear frequently to have been passed without prepayment and are then marked in manuscript with the amount to be collected from the recipient. The stamps of Sardinia (July 1855-61) were available from the opening of the P.O. at Alexandria and remained in use throughout 1863; 10, 20, 40, 80 cent. have all been seen in various shades.

It is not known when the Italian stamps of December, 1863, reached Egypt as we have seen no covers of December, 1863, or January and February, 1864. They were certainly in use by March, 1864 (Byam). The Italian 15 cent. of February, 1863, was in use by 19 MAG 63 (Byam) and Danson has a good cover bearing a strip of four dated 19 GIU 63.

Stamps of the Estero series (1874) have been seen used from Alexandria as early as 2 GIU 74 (E. S. C. Exchange packet) and the issue of 1881 continued in use till the office closed. The two lire of 1874 is rare and forged postmarks have been seen. The two lire of 1861 was never taken into use. None of the varieties listed (S.G. 813 to 821) has so far been recorded as having been used in Egypt.

Postage Due stamps of Italy (1870 and later) were in use at Alexandria but it is to be regretted that no list of these has yet been compiled.

It is hoped at a later date to produce a more exact list of the above stamps, with earliest and latest dates recorded.

That there must have been agreements between the Italian and other Governments before the formation of the Universal Postal Union on July 1st, 1875, seems obvious as we have seen letters of an earlier date carried by the Italian mail from Egypt to Great Britain, Switzerland and Italy franked by Egyptian stamps alone. Also letters to Germany from Egypt franked by Italian stamps. All letters to Switzerland were apparently carried by the Italian mail, there being no Swiss P.O. in Egypt. The earliest examples of such mail seen by the Circle are:

1. A cover from Cairo to Florence dated 19 DEC 68, hand stamped Franca and bearing Egyptian stamps 20 para, 1 P.T. of 2 P.T. of 1867 (Byam);
2. A cover from Cairo to Italy dated 2 SET 1870 (Byam), but marked Affrancatura insufficiente and bearing an Italian 40 cent. Postage Due in addition to the two Egyptian stamps—20 para and 2 P.T. of 1867.

Italian stamps apparently could be used to frank letters from Alexandria to England before the formation of the U.P.U. A cover was sold by Plumbridge (Sale No. 1075) sent from Alexandria to London, dated 19 MAG 67, appears to have been fully franked by Italian stamps—total value 1 lire 60 cent. Stamps obliterated Type IV.1, also marked with the London Circular PAID on the cover.

Two similar covers in the collection of W. C. Hinde are dated 18 GEN 68 and 19 MAR 68 and were sent from Alexandria to Manchester. Both bear Italian stamps on one, which are obliterated 234 (Type IV.1). Both covers are postmarked with the Italian Types I and III, also the letters PD and the London circular PAID marks in red. The postage paid on each is 80 cent. On one cover what appears to be 20 c.n. manuscript has been added which may indicate that the franking power of the stamp was incomplete. A third cover, also in the Hinde collection, dated 13 APR 67, sent from Alexandria to London, is franked with Italian stamps to the value of 1 lira 40 cent. but without the P.D. mark; it is stamped FRANCOBOLLO INSUFFICIENTE and with the British circular MORE TO PAY. The cover is marked 1/6 in manuscript but this is not evidence that sufficient Italian stamps would not have carried the letter to its destination.

*Postal Rates* for the carriage of mail by the Italian post, to and fro between Egypt and Europe, are difficult to determine in the absence of documentary evidence but covers we have seen suggest the following:

- (1) Single letter rate 60 cent.; double letter 1 lire 20 cent. from the opening of the office till some time in 1868 when it was reduced to 40 cent. for single letters. Towards the end of the existence of the Italian P.O. the rate appears to have been 20 cent.
- (2) Printed matter only was carried for 10 cent. in 1867 and for 5 cent. by 1869.
- (3) Greeting cards in open envelopes were charged 2 cent. in 1878 and possibly earlier.
- (4) Registered letters, including postage, cost 1 lire 20 cent. in 1870 and 50 cent. in 1882.

*Combination Covers* are usual till the formation of the U.P.U. Posta Europea franks Types V and VI in conjunction with stamps of Sardinia (1855/61) and Italy (1863) have been seen. Stamps of the



first three issues of Egypt in combination with stamps of Italy are fairly common. Stamps of Great Britain in conjunction with Italian stamps of the Estero issue occur on letters from the British P.O. at Beyrout passing through Alexandria to Europe. One such cover in the Byam collection reached Hamburg on 18.6.75 and was carried from Egypt to Germany for 55 cent. The date of departure from Beyrout was 3.6.75, so that transit occurred in 16 days.

As late as 1876, after the formation of the U.P.U., letters can be seen bearing stamps of both Egypt and Italy ; these are correspondence which has been redirected, the charge being 1 P.T. for carrying the letter from the Italian P.O. to the Egyptian town of destination.

(I fully realise that this Report is incomplete and that it has many shortcomings, but I trust it will stimulate members of the Circle to continue this Study. I shall be grateful for help which will enable me to produce a more satisfactory Second Interim Report).

*W. BYAM.*

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