

الجمعية المصرية لهواة طوابع البريد

L'ORIENT PHILATELIQUE



The top value of the 1967 Post Day set, depicting a statue of a pharaonic guard. (see page 753)

JOURNAL

PHILATELIC SOCIETY OF EGYPT
SOCIETE PHILATELIQUE D'EGYPTE

محل طوابع البريد الشرقى

(أورينتال فيلاتليك هاوس)

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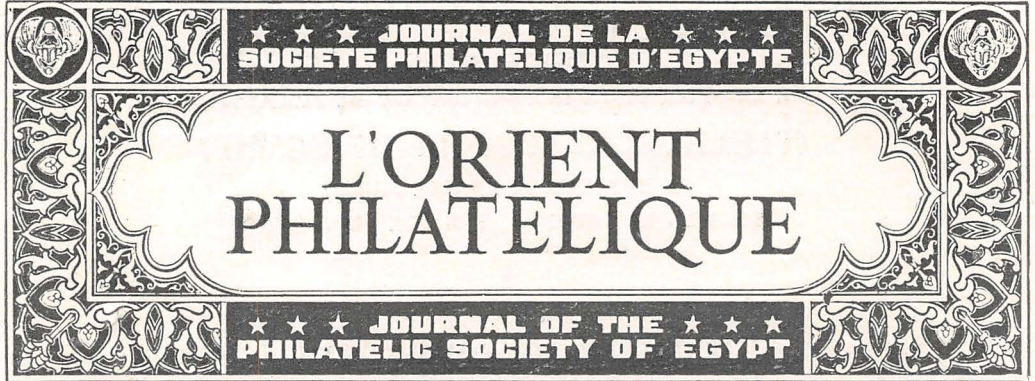
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 Médaille d'Argent, Salon du Timbre, Alexandrie 1945.
 Médaille de Vermeil, Exposition Philatélique Internationale, Le Caire 1946.
 Médaille de Bronze, Exposition Internationale Philatélique « Imaba 1948 ».
 Médaille d'Argent, Exposition Internationale Phil. « Reinatex » Monte-Carlo 1952.
 Diplôme de Médaille de Vermeil, Exposition Internationale Phil. « Stockholmia 55 ».
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THE INTERPOSTAL SEALS
and
**THE EARLY POSTAL SERVICES
OF EGYPT**

by Ibrahim Chaftar (1)

(continued)

The notice "Notes on the Postal Service" which we called "Reference B" shows that the Rosetta Office was opened in 1871, we have to say "Reopened", the POSTA EUROPEA had an office which must have been closed before 1860, being excluded from the destinations rates of 1st January 1860. No trace of the activity of this POSTA EUROPEA office has been detected, not a cover, not a letter, not a cancellation and finally not an Interpostal Seal "POSTA EUROPEA".

The same year 1871 witnessed the closing of the Chaluf-el-Taraba Office on the Suez Canal. In 1872, two offices were opened at Cherbine and Rhodes, this latter office situated in the capital of the Island of the same name in the Mediterranean. But "L'Ammistrazione Delle Poste Khédeuie" (Khedevial Postal Administration)—this is the new nomination—closed the Serapium office on the Suez Canal.

It was during that year 1872 that we proved by the Postal

**LES ETIQUETTES
INTERPOSTALES**

**et les Premiers Bureaux Postaux
d'Egypte**

par Ibrahim Chaftar (1)

(suite)

La notice « Notes sur le Service Postal » que nous avons appelé « Référence B » signale que le Bureau de Rosette a été ouvert en 1871, on devrait dire « Réouvert », la POSTA EUROPEA y avait un bureau qui a dû être fermé avant 1860, n'étant pas compris dans les destinations du tarif du 1er Janvier 1860. Aucune trace de l'activité de ce bureau POSTA EUROPEA n'a survécu, ni pli, ni lettre, ni cachet ni enfin Etiquettes Interpostales « POSTA EUROPEA ».

La même année 1871 voit la fermeture du bureau Chaluf-el-Taraba sur le Canal de Suez. En 1872 deux bureaux ont été ouverts à Cherbine et à Rhodes, ce dernier bureau situé dans la capitale de l'île du même nom qui se trouve en Méditerranée. Mais « L'Ammistrazione Delle Poste Khédeuie » — (Administration des Postes Khédiviales) — c'est la nouvelle appellation — ferma le bureau de Serapéum sur le Canal de Suez.

C'est durant cette année 1872 que nous avons prouvé par les

(1) *Cottinued from page 670 of L' O.P. No. 117.*

circulars and the Inventory of Postal Documents that the eleven offices of the Egean Sea and on the side of Syria, named as follows, were closed on 15th. February 1872 : Alexandrette, Beyrouth, Kavala, Jaffa, Lagos, Lattachia, Mersine, Salonique, Tripoli, Tenedos, Volo : To bear in mind that Tenedos seems to have been closed in March 1871, as it did not communicate any more reports to the Central Administration since that date (see page 575 of L'O.P. No. 55 of July 1946, Vol. IV).

However, "Reference B" does not signal the closure of the above offices until 1873. This is not the only anomaly concerning "Reference B". Is it the effect of the statistics made after the event : one notes in 1873 what has been done in 1872 ? This remark is to be retained for the future.

Nevertheless, still according to "Reference B", the office of El Guisr on the Suez Canal is closed and the office of Ras-el-Khalig in the North of the Delta has been opened together with the series of offices in Middle Egypt, Upper Egypt and the Sudan. These are Goddaba - Siut - Guirga - Sohag - Kena - Luxor - Esna - Assuan - Korosco - Wadi Halfa - Dongola - Kartum. Then the office of Leros in the capital of the Island of the same name in the Mediterranean Sea near the coasts of Anatolia, at the South of Smyrna, where

Circulaires Postales et l'Inventaire des Documents Postaux que les onze bureaux de la mer Egée et de la côte de Syrie dont les noms suivent avaient été fermés le 15 Février 1872 : Alexandrette - Beyrouth - Cavala - Jaffa - Lagos - Lattachia - Mersine - Salonique - Tripoli - Tenedos - Volo. A relever en passant que Tenedos semble avoir été fermé en Mars 1871, car il ne communique plus aucun rapport à l'Administration Centrale depuis cette date. (Voir page 575 de L'O.P. No. 55 de Juillet 1946. Vol. IV).

Cependant « Référence B » ne signale la fermeture des bureaux ci-dessus qu'en 1873. Nous ne sommes plus à une anomalie près pour « Référence B ». Est-ce l'effet de la Statistique faite après coup : on note en 1873 ce qui a été fait en 1872 ? Cette remarque est à retenir pour la suite.

Quoiqu'il en soit, toujours d'après « Référence B », on ferme en 1873 le bureau de El Guisr sur le Canal de Suez et on ouvre le bureau de Ras-el-Khalig dans le Nord du Delta et toute une série de bureaux en Moyenne, Haute-Egypte et au Soudan. Ce sont Goddaba - Siut - Guirga - Sohag - Kena - Luxor - Esna - Assuan - Korosco - Wadi Halfa - Dongola - Kartum. Puis le bureau de Leros dans la capitale de l'île de même nom en Mer Méditerranée près des côtes de l'Anatolie, au Sud de Smyrne, où semblent villégia-

the Khedive and his court went for vacation. "Reference B" omits to mention the opening of the office of Berber (Barbar) in 1873 though it is mentioned in Reference "D" (Post Offices in Egypt) page 83. It is mentioned as opened in 1878 with other offices in the Sudan.

In the book "Alto Egitto e Nubia" ("Upper Egypt and Nubia") the author Licurgo Santoni tells us that the office of Siut was inaugurated in November 1872 by himself. "Les Postes en Egypte" informs us that this office has not been opened until the 1st. of October 1873 (see page 83). Whom to believe? The L'O.P. No. 52 Vol. IV of October 1945 published the translation of an official announcement of the "Amministrazione Delle Poste Khediuie" (the Khedivial Postal Administration) date the 7th. of September 1873 announcing that on 1.10.1873 the following offices will be functioning: Ghirgheh - Sohag - Kene - Luxor - Esne - Assuan - Korosco - Wadi Halfa - Dongola - Berber and Kartum.

This document was among three others in the collection of our friend the late Dr. W. Byam (Ex. Mackenzie Low collection). The office of Assiout (Siut) was then opened before this date as indicated by the rest of the notice giving the Lower and Middle Egypt tarrif at Siut: Pt 1 each 10 grs, and from Siut to Kartum: Pt 1 for 10 grs.

turer le Khédive et sa suite. « Ré-férence B » oublie de signaler l'ouverture du bureau de Berber (Barbar) en 1873 pourtant signalé par Référence D (Les Postes en Egypte) page 83. Elle ne le signale ouvert qu'en 1878 avec d'autres bureaux du Soudan.

Dans l'ouvrage « Alto Egitto e Nubia » l'auteur Licurgo Santoni nous dit que le bureau de Siut fut inauguré en Novembre 1872 par lui-même. « Les Postes en Egypte » nous renseignent que ce dernier bureau n'a été ouvert que le 1er Octobre 1873 (Voir page 83). Qui croire? L'O. P. No. 52 Vol. IV d'Octobre 1945 avait publié la traduction d'une annonce officielle de « L'Amministrazione Delle Poste Khediuie » datée le 7 Septembre 1873 annonçant que le 1.10.1873 les bureaux suivants seront en fonction: Ghirgheh - Sohag - Kene - Luxor - Esne - Assuan - Karosco - Wadi Halfa - Dongola - Berber et Kartum.

Ce document faisait partie de trois autres dans la collection de notre regretté le Dr. W. Byam (Ex. collection Mackenzie Low). Le bureau d'Assiout (Siut) était donc ouvert avant cette date, comme la suite du texte de la notice l'indique en donnant le tarif de la Basse et Moyenne-Egypte à Siut: P 1 chaque 10 grs, et de Siut à Kartum: P 1 par 10 grs.

In 1874, Egypt represented by Giacomo Muzzi Bey, Director General of the Khedivial Postal Administration, participated in the 1st International Congress of Berne and thus took part in the Conference which crowned his activities with the convention founding "The Universal Postal Union."

On the 10th of May 1874 an office — Ramses — on the Zagazig-Ismailia line — was founded for serving as a sorting station for the mail going or coming from Ismailia; anyhow, this office had a short life as it was closed in 1877. The administration also closed in 1874 the office of Embaba near Cairo.

In 1875 the office of Kassala in Sudan (Taka province), Mallaoui and Manfalut in Upper Egypt were opened, the office of Leros was definitively closed. During my studies on the dates of openings and closures of Egyptian Offices established abroad, I found that Leros was probably an office opened during summer only: it functioned from July 1873 to December 1873 and from June 1874 to September 1874.

Nothing was opened in 1876, neither in 1877 according to "Reference B." Though as it was very well pointed by our colleague Charles Fox in his magnificent article published in the Quarterly Circular Vol. IV No. 11 of June 1956 page 142, the office of Zeila

En 1874, l'Egypte représentée par Giacomo Muzzi Bey, Directeur Général des Postes Khédiviales, prit part aux travaux du 1er Congrès International de Berne et participa ainsi à la Conférence qui couronna ses travaux par la Convention fondant « L'Union Postale Universelle ».

Le 10 Mai 1874 un bureau — Ramsès — sur la ligne Zagazig-Ismailia — fut fondé afin de servir de gare de triage pour le courrier partant ou arrivant par Ismailia; d'ailleurs ce bureau n'eut qu'une vie brève car il fut fermé en 1877. L'administration ferma également en 1874 le bureau de Embabe près du Caire.

En 1875 le bureau de Kassala au Soudan (province de Taka), Mallaoui et Manfalut en Haute-Egypte sont ouverts. Le bureau de Leros est fermé définitivement. J'avais trouvé, lors de mes études sur les dates d'ouvertures et de fermetures des bureaux égyptiens établis à l'Etranger que c'était probablement un bureau qui n'était ouvert que durant l'été: il a fonctionné de Juillet 1873 à Décembre 1873 et de Juin 1874 à Septembre 1874.

Rien n'a été ouvert en 1876, ni en 1877 d'après « Référence B ». Pourtant, comme le souligne si bien notre collègue Charles Fox dans son magistral article publié dans le Quarterly Circular Vol. IV No. 11 de Juin 1956 page 142, le bureau de Zeila tout au moins

at least should have existed in 1876, because I found a "Rediconto" (Report) for the month of July 1876 written in the Register of "Documenti" (Documents) kept at the Post Office Administration. I have in my possession, still unedited, four documents, copied from the postal circulars, which seem to put into evidence the presence of distribution offices at Berbera, Zeila and Harrar and that the office of Suez was used as a transit office for any correspondance sent to Aden, Berbera, Zeila and Harrar by the Khedivial mail-boat service. This is given out by a circular dated 25th July 1876 No. 5025. No need to remind that these last three localities were part of the possessions administrated by Egypt following the grant of the Ottoman Firman of 1/7/1875 to the Khedive; "Reference B" did not show them as opened until 1881.

Due to an extraordinary chance a letter sent to "Lucca"? found its way to us bearing an interpostal type V and an obliteration type V POSTE EGIZIANE (EGYPTIAN POST OFFICE) dated 30 Oct. 1876. This unique piece was included in the famous sale of the late Dr. W. Byam's collection.

I solicit the happy owner of this jewel to give us a good photograph, entire recto-verso and text, of the letter in order to publish it in a good place in the L'O. P.

devait exister en 1876, car j'avais trouvé un « Rendiconto — compte rendu » pour le mois de Juillet 1876 noté sur le Registre des « Documenti » conservé à l'Administration des Postes. Je possède, encore inédits, quatre documents, copiés des circulaires postales, d'où il semble découler la présence de bureaux de distribution à Berbera, Zeila et Harrar et que le Bureau de Suez servait de Bureau de transit pour toute correspondance adressée à Aden, Berbera, Zeila et Harrar par le Service des Bateaux-postes Khédiviaux. Ceci découle d'une circulaire datée 25/7/76 No. 5025. Inutile de rappeler que ces trois dernières localités faisaient partie des possessions administrées par l'Egypte à la suite de l'octroi du firman Ottoman du 1/7/1875 au Khédivé; « Référence B » ne les signale ouverts qu'en 1881.

Par un hasard extraordinaire il a surnagé jusqu'à nous un entier adressé à « Lucca »? portant un Interpostal type V. et une oblitération Type V POSTE EGIZIANE datée 30 OTT 76. Cette pièce unique était dans la fameuse vente de la collection du Dr. W. Byam. Je demande à l'heureux acquéreur de ce joyau de nous faire avoir une bonne photographie, entière recto-verso et texte, du pli pour les publier en bonne place de l'O.P. En attendant nous donnons en reproduction de ce qui a servi d'illustration au

Meanwhile, the best we can do is to present a reproduction of what has served as illustration for the sale catalogue :

catalogue de la vente faite de mieux :



In 1876, Muzzi quits the Post Office at the best of his age : 54 years placed on retirement, as a victim of hard times. The whole country is then in a financial, then political crisis. This is the period of the Anglo-French condominium. An Englishman A. Caillard, originating from Guernese island, takes charge of the postal administration in which he introduced wide economies : dismissing more than 70 Italian agents and reducing the income of the remaining ones ; the Italian language was forced to yield place to the French language, of course still besides the local language : Arabic.

In 1878, according to "Reference B," nine post offices were founded in Sudan : Barbar - Fa-

En 1876, Muzzi quitte la Poste à la fleur de l'âge : 54 ans, mis à la retraite, victime des temps durs. Tout le pays est alors en crise financière puis politique. C'est l'époque du Condominium Anglo-français. Un Anglais A. Caillard, originaire de l'île de Guernesey, prend en main l'Administration des Postes et y introduit de profondes économies : licenciement de plus de 70 agents italiens et réduction des revenus du restant, la langue italienne est obligée de céder la place à la langue française, toujours bien entendu à côté de la langue du pays : l'arabe.

En 1878, d'après « Référence B » neuf bureaux postaux sont fondés au Soudan : Barbar - Fa-

cher - Fachoda - Fazoglou - Gadaref - Karkoef - Moussalamia - Obeid - Sennar.

The circular No. 191/77/227 of 14/8/78 announce too the opening of these ordinary offices and 15 others of simple distribution, at the East, West and South of Kartum: (a) Ordinary offices: Facher - Fachouda - Fazoglou - Gadareff - Karkongh - Messalamieh - Obeid - Sennar; (b) Offices of simple distribution not allowed to handle registered material: Abu-Hamed, Amedib, Chaka, Dara, Debba, Fodja, Gallabat, Halfaie, Kobtabie, Kawa, Kobe, Kolkal, Matamme, Om Dourman, Senekhit. The public was asked to indicate the name of the agencies to which these later offices depended by inscription on the letters.

(Once more, I bring to your attention that this circular of 1878 does not mention the office of Berber (Barbar) among the newly opened ones for the good reason that it had been opened with the previous offices in Sudan in 1873).

However, other sources had indicated that these offices were opened in 1877, this sounds impossible, Gordon Pasha having drawn himself his famous scheme to Santoni in January 1878 on one of his trips from Berber to Khartum, in which he indicated the places he wished to see supplied with postal offices.

cher - Fachoda - Fazoglou - Gadaref - Karkoef - Moussalamia - Obeid - Sennar.

La circulaire No. 191/77/227 du 14/8/78 nous annonce aussi l'ouverture de ces bureaux ordinaires et de 15 autres de simple distribution à l'est, ouest et sud de Kartum: (a) Bureaux ordinaires: Facher - Fachouda - Fazoglou - Gadareff - Karkongh - Messalamieh - Obeid - Sennar; (b) Bureaux de simple distribution non admis à l'échange des objets recommandés: Abou-Hamed, Amedib, Chaka, Dara, Debba, Fodja, Gallabat, Halfaie, Kobtabie, Kawa, Kobe, Kolkal, Matamme, Om Dourman, Senekhit. Le public était prié d'indiquer le nom des agences dont dépendaient ces derniers bureaux en suscription sur les plis.

(Je fais de nouveau remarquer que cette circulaire de 1878 ne mentionne pas le bureau de Berber (Barbar) parmi les nouveaux ouverts pour la bonne raison qu'il avait été ouvert avec les précédents bureaux du Soudan en 1873).

D'autres sources avaient pourtant signalé que ces bureaux avaient été ouverts en 1877, ceci était impossible, Gordon Pacha ayant dessiné lui-même son fameux schéma à Santoni en Janvier 1878 lors de son voyage en commun de Berber à Khartoum et où le général indiqua les lieux qu'il désirait voir munir de bureaux postaux.

These offices seem, anyway, to have functioned in April 1878, as indicated by a European traveller (see page 145 of the Italian work "GORDON - GESSI e la riconquista del Sudan 1874-81" ("GORDON - GESSI and the reconquest of Sudan 1874-81") by C. Zaghi.)

The card published in L'O. P. No. 88 Vol. VIII of October 1954, page 483 indicates all the above offices, except Karkough which we could not locate.

Finally in 1879 the offices of Kafr-El-Cheikh, Kotour and Tala were opened.

If we recapitulate the period from 1871 to 1879 we find that the Administration opened :

$1 + 2 + 14 + 1 + 3 + 9 + 3 =$
33 offices.

Ces bureaux semblent en tous cas fonctionner en Avril 1878, comme le signale un voyageur européen (Voir page 145 de l'ouvrage en italien « GORDON-GESSI e la riconquista del Sudan 1874-81 de C. Zaghi). La carte publiée dans L'O. P. No. 88 Vol. VIII Octobre 1954 page 483 indique tous les bureaux ci-dessus, sauf Karkough que nous n'avons pu situer.

Enfin en 1879 les bureaux de Kafr-El-Cheikh - Kotour et Tala sont ouverts.

Si nous récapitulons cette période de 1871 à 1879 nous voyons que l'Administration a ouvert :

$1 + 2 + 14 + 1 + 3 + 9 + 3 =$
33 bureaux.

POSTAL DOCUMENT

The following photos which were received with thanks from Mr. Gino Piperno of Milan, Italy (member N° 696) illustrate the four pages of "Form N° 39" used by the Postal Administration in 1888 for "AVIS DE RECEPTION".

Unfortunately, the postage stamp affixed to the first page of the "Form" does not show clearly, but it is the 1 niastre, blue, of the 1884 issue, cancelled by "ALEXANDRIA - RAS EL TIN" postmark.

It may be noticed that the "Form" was sent from Alexandria on 7/5/1888, received at Atfe the second day and returned to Alexandria on 9/5/1888.

(نمرة 39 39 N°)

ADMINISTRATION DES POSTES D'ÉGYPTÉ

مصلحة البوستة المصرية

AVIS DE RÉCEPTION — علم التليم

L'Expéditeur de l'objet suivant (1) *Letter*

de *recommandé* (مرسل الارسالية الآتي ياتها وهي (1))

portant le N° *1102* et l'adresse de *M. Say Gabre*

Alu وموشر عليها بتمرة *برسم جناب*

à Gifé

désire savoir s'il a été reçu. *يرغب الاستعلام عما اذا كانت تسلمت أم كيف*



البريد
الخاص
بمصر

L'employé des Postes,

مستخدم البوست

Signature

L'envoi ci-dessus désigné m'a été remis contre reçu le *1888*

1888 *الارسالية الموضحة أعلاه تسلمت الايصال اللازم بتاريخ*

Timbre à date du bureau destinataire

سنة 1888

Signature,



ختم المكتب
المرسل اليه اليومي

(1) Indiquer la nature de l'envoi si c'est un objet recommandé, une lettre de valeur déclarée, ou un colis postal avec ou sans valeur déclarée.

Cet avis doit être renvoyé, sous recommandation d'office, au bureau d'origine, muni de la signature du destinataire; si ce dernier ne consent pas à le signer, son refus et la remise de l'envoi doivent être attestés par l'employé du bureau de destination, lequel utilise à cet effet la formule ci-dessus en la modifiant. Le bureau d'origine se charge, ensuite, de le faire tenir à l'expéditeur, comme objet recommandé.

Au moment de l'expédition, on doit attacher cette formule à l'envoi avec un épinglé, excepté pour les colis postaux, pour lesquels elle doit être attachée au bulletin de l'expédition.

(1) يتوضع نوع الارسالية اذا كانت مسجلة أو خطاب ذاقمة مقررة أو طرد بوسته مؤمن أو غير مؤمن عليه

يصدر هذا العلم مسجلا بمصلحة المكتب المرسل الاصيل بعد اذ ما تم من المرسل اليه لان لم يقبل امضاءه يتوضع من مستخدم المكتب المرسل اليه عن ذلك وعن تسليم الارسالية على هذا المطبوع بعد اجراء تعديل به ثم على المكتب المرسل الاصيل ان يسلم هذا مسجلا للمرسل منه بحال تصدر الارسالية بفرق بهلنا المطبوع مشبوكا يد بوس انما تستثنى من ذلك طرد البوستة اذ يقتضى ارفاق المطبوع المذكور بمخاطلة الارسال



٥٥٤

(A plier sans cacheter) بطوى هذا بدون غلق

Administration des Postes d'Égypte

مصلحة البوستة المصرية

AVIS DE RÉCEPTION

علم التسليم
الى

AU BUREAU DES POSTES

الى
مكتب بوسته
à *[Signature]*



Page No. 3

بطوى هذا بدون غلق (A plier sans cacheter)

Administration des Postes

مصلحة البوسنة

AVIS DE RÉCEPTION

علم التسليم

AU BUREAU DES POSTES

à Ras. el Ein الى مكتب بوسنة

ÉGYPTE في القطر المصري



Page No. 4

ADMINISTRATION DES POSTES

مصلحة البوسنة المصرية

AVIS DE RÉCEPTION

علم التسليم

EN FRANCHISE.
بدون اجره

A M. Hassan Gabree الى جناب

à Ras. el Ein في

The
1967
(8th Edition)
ZEHERI CATALOGUE

OF POSTAGE STAMPS
OF EGYPT, UNITED ARAB REPUBLIC AND THE SUDAN

by
MEHANNY EID
President of the Philatelic Society of Egypt

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Egypt. First Issue 1866.

A PAPER READ BEFORE THE ROYAL PHILATELIC SOCIETY, LONDON,
ON JANUARY 29TH, 1931.

BY DR. W. BYAM, O.B.E., F.R.P.S.L.

Prefatory Remarks :

This study was prepared by the late Dr. Byam thirty-six years ago, but it has never been superseded. It is a classic piece of literature on Egyptian stamps, and contains much detailed information that a specialist in Egyptian stamps cannot be without. The issues of the London Philatelist in which the article was originally published have long been out of print, and copies are very difficult to find. The Royal Philatelic Society has now very kindly granted permission to reprint Dr. Byam's article, so as to make its valuable content available to the new generation of Egyptian specialists.

In the intervening years, certain additional information has come to light, but the fundamental conclusions remain as valid as ever. The article was incomplete to the extent that it did not include detailed information on the 1, 2, and 5 P.T. values. Dr. Byam himself did much to fill this gap by arranging for the inclusion of descriptions of the ten types of the 2 and 5 P.T. values in the catalog of the sale of his collection by Robson Lowe, Ltd., in 1961. Perhaps it may be possible to present these in amplified form with illustrative diagrams in a later time. The 1 piaster value, being printed by typography, presents entirely different problems, and is not amenable to the same treatment. There are not ten types corresponding to those of the lithographs, and the way in which the original die was replicated to form a plate of 200 remains uncertain to this day.

Dr. Byam mentioned that he was unable to trace die proofs of any value. Since his article was written, an apparent die proof of the 10 P.T. value came to light in the Ceysens collection ; its origin is unknown to

me. The section on postal markings and postal rates at the end of Dr. Byam's article can be considerably amplified in the light of later discoveries, but as these have been published in L'O.P. in more recent years, more is not needed here.

Peter A. S. Smith.

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SUMMARY.

- I. INTRODUCTION.
- II. CIRCUMSTANCES LEADING UP TO THE ISSUE OF STAMPS.
- III. THE PRODUCTION OF THE ISSUE.
- IV. THE LITHOGRAPHED VALUES.
- V. POSTAL STATUS. POSTAL RATES. POSTAL OBLITERATIONS.

I. INTRODUCTION.



WHEN invited last summer to prepare this paper, I had great hopes that I should succeed before to-night in completing my study of the first issue of Egypt. Instead I find myself far from such a goal, and must accordingly crave your pardon and indulgence.

Lack of leisure has been the greatest handicap with which I have had to contend, but I must also admit that I gravely underestimated the magnitude of the task. Material for study is scanty, blocks of all values are rare, and of the two highest values apparently non-existent. The printing is so badly done that distinguishing marks on many stamps are lost, and much additional material is rendered useless for my purpose by bad centring.

Such difficulties, however, are common to many philatelic tasks, but the one which is peculiar to the present study and which has caused me most trouble must be experienced to be fully appreciated. I refer to the fact that the stamps of this issue have no top or bottom till they receive the overprint. Failure to recognize differences between the upper and lower halves of the various designs caused the workmen to place them indifferently when preparing the plates and stones, and later permitted the sheets of stamps to be fed to press for overprinting with either of the long margins uppermost. As there is no certain top to the stamps or to the sheets, it has been difficult to decide such problems as when a watermark is upright or inverted. A watermark which appears upright in relation to the overprint is often inverted in relation to the design, as seen on the unwatermarked proof sheets. But who is to say that the proof sheets were not inverted when overprinted?

It may be seen, therefore, that combinations of design, overprint, and watermark are numerous and do much to confuse the points at issue. Each design can be found with the overprint both ways up, thus constituting the old Types I and II, and every individual unit on the sheets of two hundred stamps can, and apparently does, exist with the overprint upright and inverted.

My study has been based on the set of complete proof sheets now in the

possession of H.M. King Fuad, but formerly part of the Mackenzie Low collection, and I hasten to say that without the loan of these proof sheets, I could have accomplished little or nothing. My sincere thanks are therefore due to Mr. Mackenzie Low, who has always and most courteously placed his knowledge and material at my service.

II. CIRCUMSTANCES LEADING UP TO THE ISSUE OF STAMPS.

The first attempt at a modern postal service in Egypt was established in 1843 as a purely local courier service, and was a private venture owned by an Italian, Carlo Meratti. The service was known as the *Posta Europea*, its chief function being to collect letters for transmission through the foreign government post offices at Alexandria, where also was situated the head office of Meratti's organization. On the death of Meratti his business passed into the hands of his nephew, Tito Chini, who took into partnership a fellow-countryman of great energy and administrative ability, Giacomo Muzzi. Muzzi constantly extended his operations, and in 1862 he received a formal Government concession for ten years; but the undertaking proved so profitable that the Government purchased the monopoly, three years later, on condition that Muzzi would remain as Director-General. This he did until 1876, when he resigned. Letters carried by the *Posta Europea* bear a dated hand stamp of the office where they were received, but no indication of the tariff charged, and no stamp of the office of destination. The Head Office stamp reads:

Direzione della Posta Europea
Alessandria D'Egitto.

The stamp for Cairo bears the superscription:

Agenzia della Posta Europea.

Stamps of provincial offices merely read *Posta Europea* and the town name.

After the Egyptian Government took over the service in 1865 an official circular hand stamp was substituted, bearing the words *Poste Vice-Reali Egiziane*, the town name, and the date. This postmark was used on the front of correspondence and on Post Office forms of receipt. Letters were stamped on the reverse with the circular mark of the office of destination, and judging by the two dates thus shown the transmission of mail was nearly as expeditious as it is to-day.

As soon as the Government took over the postal service the use of postage stamps must have been decided on. Numerous essays are known to have been submitted. A contract for printing the stamps was eventually placed in Italy, and was secured by the firm of Pellas Brothers (*Fratelli Pellas*) in Genoa. The Official Notice announcing the issue to be made on 1st January, 1866, is dated at Cairo on 18th December, 1865, and is signed by Muzzi Bey.

III. THE PRODUCTION OF THE ISSUE.

The issue consisted of seven values: 5, 10, and 20 para, 1, 2, 5, and 10 piastres. All appear to have been ready and in use from 1st January, 1866. They were superseded by the issue of 1st August, 1867, though they continued to be available for postal franking till 31st August, 1867. The artist responsible for the designs is unknown, and I have been unable to trace any die-proofs. The somewhat flat appearance of the stamps suggests that the dies were engraved on stone, a practice not uncommon at that period. Dr. Diena, with whom I have corresponded on the

subject, is unable to throw further light on the origin of the issue, and like myself is at a loss to explain the need for the different methods employed to produce the various values.

1 PIASTRE. Surface printed in sheets of 200 : two panes of 100 each, ten rows of 10. Overprint typographed. The two panes were separated by a plain vertical gutter. The paper employed is without watermark, is whiter than that used for the other values and has a distinctly glossy surface. As 1 piastre (2½d.) was the duty for letters from one town to another in Egypt, it may be surmised that the 1 piastre stamp was considered the one of most importance to start the new régime, and was in consequence printed hurriedly in advance by the means most readily available, and before the watermarked paper was received. The plate wore badly and the stamps in consequence offer a rich field for study, but I have not yet been able to devote adequate attention to them.

5, 10, AND 20 PARA : 5 AND 10 PIASTRES. Lithographed in sheets of 200 : ten rows of 20 each. Overprint lithographed. The paper is coarse wove with slightly roughened surface. Each stamp bears as a watermark a pyramid surmounted by a star.

2 PIASTRES. Lithographed in sheets of 200, arranged as the other lithographed values and on similar paper. The overprint is typographed. I have not yet been able to study this value, and doubt whether work on it can ever be carried out satisfactorily owing to the poor definition obtained in the yellow ink. If the work could be done the stamp should prove of considerable interest, as there would appear to have been two distinct printings, judged by the fact that two types of marginal inscriptions, differing in size, can be recognized.

MARGINAL INSCRIPTIONS appear on all sheets of every value and form part of the overprint. They read as follows :

Top—VICE REALI POSTE EGIZIANE. Right—FRANCOBOLLI (and value).

Bottom—MINISTERO DEI LAVORI PUBBLICI. Left—same as right but reading upwards.

The marginal inscriptions on the 1 piastre sheets are in smaller letters than those used for the lithographed values.

THE DIES. Only one die was employed for the production of the stamps of each denomination, but as no value has the top and bottom halves exactly alike, two types of each stamp have been described, according as one or other half of the design was placed uppermost in relation to the overprint. For the proper understanding of the production of this issue, the overprint should at first be disregarded. It is then obviously convenient to discard the old nomenclature of two types, and essential to fix a top and bottom for each design, and to this end I have attempted to find out how the printing plates and stones were built up. The surface-printed stamps remain for future study. I will now turn to those produced by lithography.

IV. THE LITHOGRAPHED VALUES.

In a paper submitted in competition for the Sir Nicholas Waterhouse Cup (*Philatelic Journal of Great Britain*, Vol. XL ; Nos. 472 and 474) I described the steps by which I arrived at an understanding of the printing stone used for the production of the 20 para stamps. Study of the other lithographed values has revealed the fact that the stones used for their production were built up in a similar fashion. I propose, therefore, to describe the general principles applying to all denominations and, subsequently, the peculiarities of each value in detail.

THE PRODUCTION OF THE PRINTING STONES OF ALL VALUES.

Ten transfers were taken from the die and laid down on a matrix stone as a vertical column of ten impressions of the design. These ten impressions give us the ten types of each design, and the flaws by which they are recognized are seen to recur across the sheet. As no differences between the upper and lower halves of the design were recognized, some of the impressions were placed one way up on the matrix stone and some in the reversed position (inverted). In the same way transfers from the matrix of 10 were not recognized as having a top or bottom, and so were laid down on the printing stone, some upright and some inverted. Twenty such transfers from the matrix were laid down side by side to form the printing stone of two hundred impressions. Flaws arising during the transfer of impressions from the matrix stone do not recur and are therefore tertiary or printing stone flaws. No true top or bottom of the sheet of stamps could be said to exist till the overprint, which was an integral part of each stamp, had been applied. At first it seemed convenient to consider the sheets normally overprinted as seen on the Mackenzie Low proof sheets, but this view now requires modification. Instead I have attempted to find out which was the first matrix transfer laid down on each printing stone. This transfer I have considered to indicate the left side of the printing stone or the right side of the printed sheet. Having determined the right-hand margin of the sheet, the top of the sheet is thereby fixed, and I have accepted the top stamp of the right-hand column, printed from the top impression of the matrix transfer first laid down, as the design in the upright position. Of the values I have studied, the upright design corresponds to the old Type I on the 5 para and 10 piastre stamps, and to the old Type II on the 10 and 20 para. I am unable as yet to speak regarding the 2 and 5 piastres. So far I have considered the proof sheets of the 5, 10, and 20 para to bear the overprint upright. That of the 10 piastres is nearly certainly overprinted inverted. My reasons for this decision will be given later. Further study of the 10 para is required to determine whether I am right in my present view.

THE SETTING OF THE LITHOGRAPHED OVERPRINTS.

Five transfers of the overprint die were laid down in a vertical column on a matrix stone. Two transfers from the matrix stone were taken and laid down, one above the other, to form a column of ten impressions on an intermediate stone. Twenty transfers from the intermediate stone were placed side by side to form the printing stone of two hundred impressions. The flaws characteristic of the five primary types of overprint may be seen repeated throughout two rows of stamps on each sheet, viz. Type I on rows 1 and 6; Type II on rows 2 and 7, and so on. Flaws arising on the intermediate stone are repeated along one row only and constitute secondary (recurrent) flaws. Flaws arising during the transfer of impressions from the intermediate stone do not recur and are therefore tertiary or printing stone flaws.

1866-5 Paras. Grey. (Proof sheet). Ten types on matrix stone : arranged vertically.

122 upright = u : rays of star point on either side of right hand upper corner tablet.
78 inverted = i : ray of star points to right hand upper corner tablet.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
01	01	01	01	01	01	1	01	1	1	01	1	1	01	01	01	01	01	1	1
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
21	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
41	8	8	8	8	8	3	8	3	3	8	3	3	8	8	8	8	8	3	3
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
61	7	7	7	7	7	4	7	4	4	7	4	4	7	7	7	7	7	4	4
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
81	6	6	6	6	6	5	6	5	5	6	5	5	6	6	6	6	6	5	5
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
101	5	5	5	5	5	6	5	6	6	5	6	6	5	5	5	5	5	6	6
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
121	4	4	4	4	4	7	4	7	7	4	7	7	4	4	4	4	4	7	7
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	i	u	i
141	3	3	3	3	3	8	3	8	8	3	8	8	3	3	3	3	3	8	8
u	u	u	u	u	u	i	u	i	i	u	i	i	u	u	u	u	u	i	i
161	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
u	u	u	u	u	i	i	u	i	i	u	i	i	u	u	u	u	u	i	i
181	1	1	1	1	1	10	1	10	10	1	10	10	1	1	1	1	1	10	10
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i

Type numbers enclosed in circles are substituted transfers.

six = 6

nine = 9

1866 - 10 Paras.

Brown. (Proof sheet).

Ten types on matrix stone : arranged vertically.

117
upright = u :
right
hand upper
corner
hook is
open
upwards.
83
inverted = i :
right hand
upper
corner
hook is
open
downwards.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
<u>01</u>	<u>01</u>	<u>01</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>01</u>	<u>1</u>	<u>01</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>01</u>	<u>01</u>	<u>1</u>	<u>01</u>	<u>1</u>	<u>1</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
21	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
41	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
61	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
81	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
101	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
121	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
141	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
161	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
181	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>	<u>10</u>
i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u

Type
number
enclosed
in circle
is a
substituted
transfer.

six - 6

nine = 9

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	01	1	01	1	01	01	01	1	01	01	01	01	01	01	01	01	01	01	01	1
	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
	21	2	8	2	3	2	4	2	6	6	6	6	6	6	6	5	6	6	6	2
	i	i	u	i	u	i	u	i	u	u	u	u	u	u	u	i	u	u	u	i
99	41	8	3	8	3	8	8	3	8	8	8	8	8	8	8	8	8	8	8	3
upright = u :	i	u	i	u	i	i	i	u	i	i	i	i	i	i	i	i	i	i	i	u
open	61	7	4	7	4	7	7	4	7	7	7	7	7	7	7	7	7	7	7	4
crescent	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
above.	81	6	5	6	5	6	6	5	6	6	6	6	6	6	6	6	6	6	6	5
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
101	5	6	5	6	5	5	5	6	5	5	5	5	5	5	5	5	5	5	5	6
inverted = i :	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
closed	121	4	7	4	7	4	4	7	4	4	4	4	4	4	4	4	4	4	4	7
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
crescent	141	3	8	3	8	3	3	8	3	3	3	3	3	3	3	3	3	3	3	8
above.	i	u	i	u	i	i	u	i	i	i	i	i	i	i	i	i	i	i	i	u
	161	2	10	2	1	2	2	2	9	2	2	2	2	2	2	2	2	2	2	9
	u	i	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	i
	181	1	10	1	1	1	1	10	1	1	1	1	1	1	1	1	1	1	1	10
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i

Type numbers enclosed in circles are substituted transfers ; all replace type 9, and together constitute one complete column of ten types with the exception of type 9.

six = 6

nine = 9

1866-10 Piastres--Slate.

(Proof sheet--inverted).

Ten types on matrix stone : arranged vertically.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Type
	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>	numbers
	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	enclosed
	21																				in circles
	<u>2</u>	Ⓢ	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	are 22
	u	i	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	substituted
115	41																				transfers.
	<u>3</u>	Ⓢ	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>	' Type
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	10 is
upright = u:	61																				entirely
damaged E	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>	removed
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	from
above	81																				the
	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	<u>5</u>	printing
	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	stone.
85	101																				
	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	
inverted = i:	121																				
damaged E	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	<u>7</u>	
	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	
below	141																				
	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	<u>8</u>	
	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	
	161																				
	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	
	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	
	181																				
	Ⓛ	Ⓜ	Ⓝ	Ⓞ	Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓛ	Ⓜ	Ⓝ	Ⓞ	Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓛ	Ⓜ	
	u	u	u	i	u	i	u	u	u	u	u	u	u	u	u	u	u	i	u	u	

six=6

nine=9

PECULIARITIES OF THE VARIOUS VALUES.

5 *Para*. Pale grey, grey, grey-green. Nearly all the stamps bear the watermark inverted in relation to the overprint. Stamps with the watermark upright are among the great rarities of Egypt. The make-up of the stone is seen from the diagram illustrating the proof sheet. One hundred and twenty-two units are upright, i.e. the rays of the star point on either side of the right-hand upper corner tablet. Seventy-eight are inverted, i.e. one ray of the star points to the right-hand upper corner tablet. Seven transfers from the matrix stone are upright and thirteen inverted. On the matrix stone the top impression is upright, the other nine being inverted. The ten types are recognized as follows :

Type 1. Design upright.

(a) Small break in upper outer frame line just to right of tablet containing " 5."

(b) Wide breach in lower outer frame line from half-way along left corner tablet containing " PARA " to point of first diamond.

„ 2. Design inverted.

(a) Small break in upper outer frame line just to left of point of third diamond.

(b) Small break in lower outer frame line just to right of point of big central diamond.

(c) Wide breach with weak margins in upper outer frame line from above tablet containing " 5 " to right of point of first diamond.

(d) Wide breach in lower outer frame line from under centre of tablet containing " PARA " to right extremity of first diamond, with fragments in the gap.

„ 3. Design inverted.

(a) Vertical coloured line from inner end of left upper corner tablet to inner frame line.

(b) Sharp break in upper outer frame line just to left of (a), this line being fragmented above first diamond in upper border.

(c) lower outer frame line fragmented from level with top of " P " nearly to right extremity of first diamond in lower border, the most marked break is wide and just below the point of the diamond.

„ 4. Design inverted.

(a) Coloured fragment adherent to upper outer frame line above sixth diamond.

(b) Minute coloured fragment adherent to lower outer frame line below curve of " 5 " and break in line to left of this with single fragment in its centre.

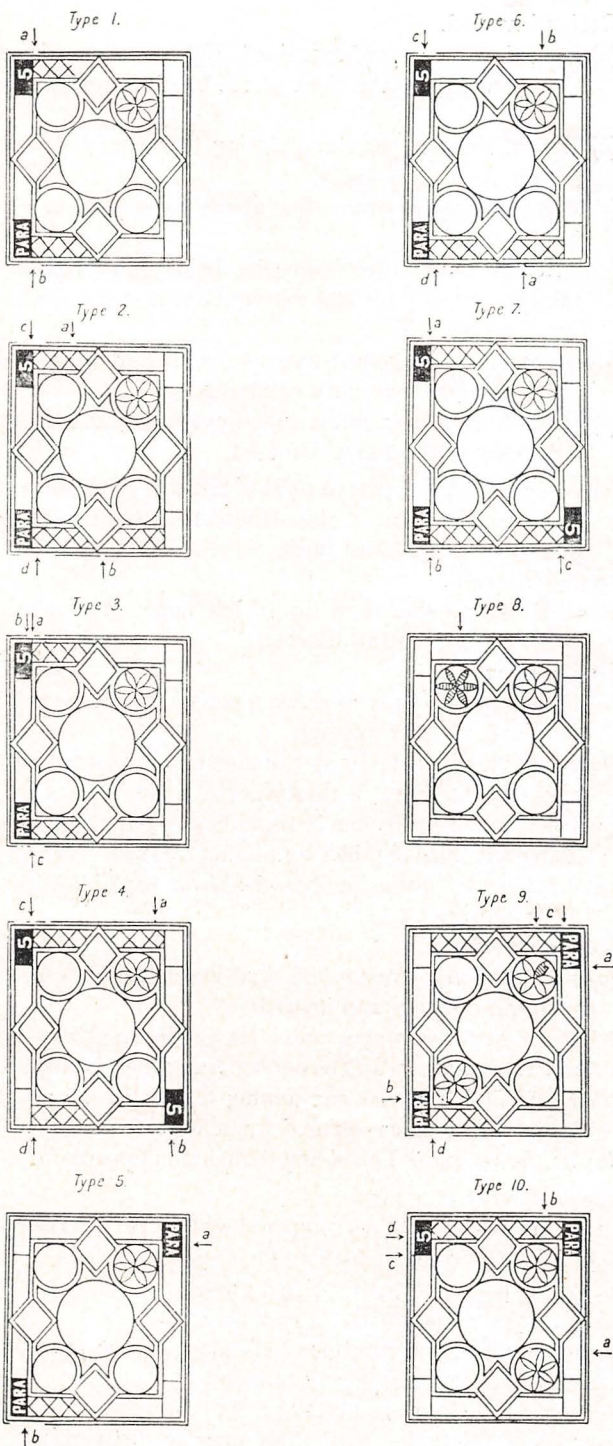
(c) fragmented upper outer frame line from near left corner to right point of first diamond.

(d) Ditto in lower outer frame line from mid point of left lower tablet to right point of first diamond.

„ 5. Design inverted.

(a) " R " of " PARA " in upper corner is broken (R).

(b) Wide break in lower outer frame line extending under whole of left corner tablet and two-thirds of first diamond ; the upper outer frame line is complete.



5 PARA. THE 10 TYPES.

- Type 6. Design inverted.
- (a) Break in lower outer frame line to right of point of fourth diamond, the extremity to the right of the break is thickened and turned upwards.
 - (b) Ray of right upper star pointing to corner is broken on upper margin near the point.
 - (c) Breach in upper frame line above inner portion of tablet containing "5."
 - (d) Ditto in lower outer frame line below inner half of tablet containing " PARA " to right extremity of first diamond.
- „ 7. Design inverted.
- (a) Upper outer frame line fragmented from mid point of left corner tablet to right extremity of first diamond.
 - (b) Ditto lower outer frame line from mid point of left tablet to right extremity of first diamond.
 - (c) Same line broken just to right of point of sixth diamond (in many instances the point of this diamond is joined to the inner frame line by a coloured hair line).
- „ 8. Design inverted.
- Basal stroke missing from ray of left upper star pointing to lower part of large central diamond.
- „ 9. Design inverted.
- (a) Breach in tip of ray of right upper star pointing to " PARA " and terminal cross bar missing.
 - (b) Circle round left lower star broken in two places between the two rays pointing towards the corner.
 - (c) Upper outer frame line broken above point of fifth diamond and above left third of tablet containing " PARA."
 - (d) Lower outer frame line breached from top of " P " to right point of first diamond.
- „ 10. Design inverted.
- (a) Break in inner circle round right lower star between the two rays pointing upwards and inwards.
 - (b) Short break in upper outer frame line mid-way between fifth and sixth diamonds. The outside frame line shows no wide breach.
 - (c) Horizontal coloured bar joining left upper corner tablet at its lower end to inner coloured frame line.
 - (d) Left lower frame line of first diamond in upper border is broken.

Three substituted transfers occur :

1. Stamp 137 : Type 3 upright (as compared with Type 3 on the matrix stone : the design is in the inverted position) for Type 4 inverted.
2. Stamp 157 : Type 4 inverted for Type 3 inverted.
3. Stamp 165 : Type 2 upright for Type 2 inverted.

It seems obvious that these substitutions took place on the printing stone after the matrix transfers had been laid down complete.

Perforation : $12\frac{1}{2}$; $12\frac{1}{2} \times 13$; $13 \times 12\frac{1}{2}$; 13 ; imperf. and partly imperf. Dangerous forgeries of this value exist, they may be distinguished by the narrower white areas around the rosette-like portion of the central design.

10 *Para*. Brown, dark brown, chocolate-brown, and light brown. The earlier printings are on thicker paper, which is sometimes tinted, and have tinted gum; the later printings are on thin white paper and have colourless gum. Most of the stamps bear the watermark upright in relation to the overprint. Frequently the overprint is inverted when compared with the proof sheet. Stamps showing the watermark inverted in relation to the overprint are not uncommon. The make-up of the stone is seen from the diagram illustrating the proof sheet: One hundred and seventeen units are upright, i.e. the right-hand upper corner hook in the border is open upwards. Eighty-three units are inverted, i.e. the right-hand upper corner hook is open downwards. Twelve transfers from the matrix stone are upright and eight inverted. On the matrix stone all the impressions are upright with the exception of No. 6. The ten types are recognized as follows:

Type 1. Design upright.

- (a) Cross bar from lower right triangle.
- (b) Right upper lozenge is open at outer end and the circle above it shows a wide breach,
- (c) Wide breaches in lower outer frame line beneath first, second, and seventh hooks.

„ 2. Design upright.

- (a) Cross bars from both lower triangles.
- (b) Small coloured projection from right upper triangle level with third horizontal line from top.
- (c) Similar projection from inner surface of left upper tablet containing "10" level with top line of triangle.

„ 3. Design upright.

- (a) Cross bars from both lower triangles.
- (b) Breaks in the base line of both lower lozenges.
- (c) Sharp break in lower outer frame line beneath upright of fourth hook, the end on the left is turned upwards.

„ 4. Design upright.

- (a) Cross bar from lower right triangle; faint trace of similar bar on left.
- (b) Small break in third horizontal line of left upper triangle near its left-hand end.
- (c) Minute break in fifth horizontal line of right lower triangle at the junction of inner and middle thirds.
- (d) Minute sharp break in upper outer frame line just to left of upright of third hook.

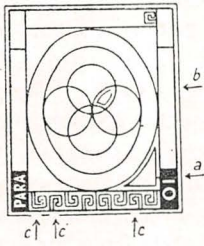
„ 5. Design upright.

- (a) Cross bar from lower right triangle.
- (b) Fragments of cross bar joining third line of right upper triangle to tablet containing "PARA" and similar coloured projection from the same tablet level with the second line of the triangle.

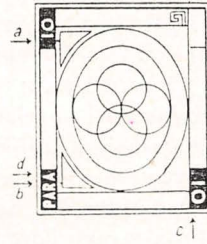
„ 6. Design inverted.

- (a) Cross bar from upper left triangle.
- (b) Fragments of cross bar from lower left triangle.

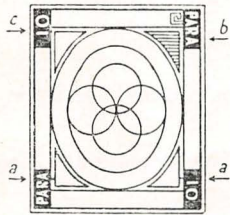
Type 1.



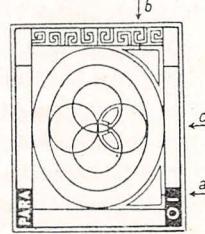
Type 6.



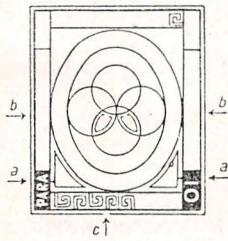
Type 2.



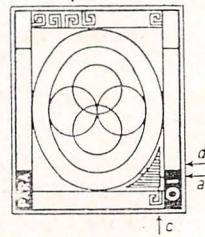
Type 7.



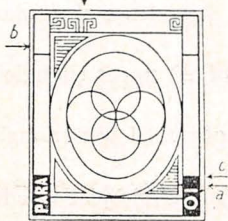
Type 3.



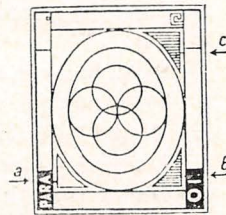
Type 8.



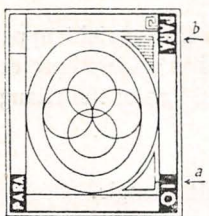
Type 4.



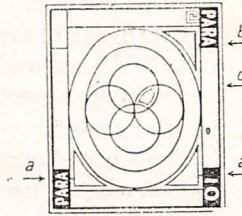
Type 9.



Type 5.



Type 10.



IO PARA. THE IO TYPES.

- (c) Flat bottom to "o" of "10" in right lower corner.
- (d) Right-hand limb of second "A" in "PARA" at left bottom corner is thin or broken just above its centre.

Type 7. Design upright.

- (a) Cross bar from lower right triangle.
- (b) Vertical coloured line joining upper right triangle to inner frame line beneath seventh hook in upper border.
- (c) Vertical coloured line joining bases of the two right-hand lozenges.

„ 8. Design upright.

- (a) Cross bar from lower right triangle.
- (b) Fine diagonal coloured line in third hook of upper border joining tip to upright.
- (c) Fine vertical line joining left-hand stroke of last hook in lower border to triangle above.
- (d) Minute projection from curve of right lower triangle level with fifth horizontal line, and hair line across white space two lines below it.

9. Design upright.

- (a) Cross bar from lower left triangle.
- (b) Broken cross bar from right lower tablet level with fourth line from bottom of triangle.
- (c) Fine diagonal coloured line between eighth and tenth horizontal lines of right upper triangle, and minute-coloured projection from eighth line outwards.

„ 10. Design upright.

- (a) Cross bar from both lower triangles, left one sometimes defective.
- (b) Small coloured projection pointing upwards and inwards from lower end of right upper tablet containing "PARA."
- (c) Right upper lozenge broken at outer end and circle above it shows a breach (similar to (b) of Type 1 but neither break is so marked and there is no break in lower outer frame line beneath seventh hook).

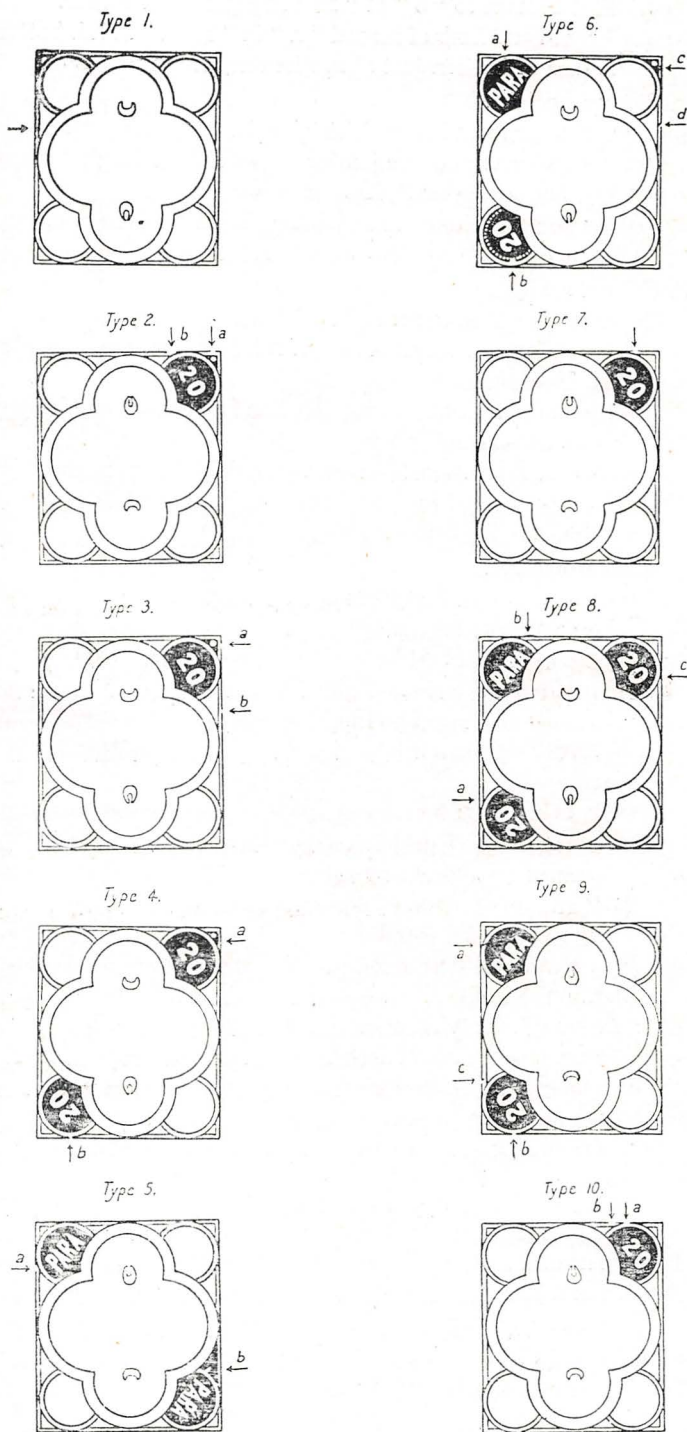
One substituted transfer only occurs :

Stamp 56 : Type 8 upright for Type 8 inverted.

This substitution took place on the printing stone after the matrix transfers had been laid down complete.

Perforation : 12½ ; 12½ × 13 ; 12½ × 15 ; 13 ; 13 × 12½ ; imperf. and partly imperf.

20 *Para*. Blue, pale blue, deep blue, and green-blue. The paper varies little in texture. The gum is slightly tinted, which probably accounts for the green-blue shades. The watermark is nearly always upright in relation to the overprint and the identification of a large number of individual stamps has proved that roughly 97 per cent of all the specimens studied bear the overprint in the same position as do the corresponding stamps on the proof sheet. The remaining 3 per cent of stamps bear the overprint inverted when compared with the proof sheet, and also show the watermark inverted in relation to the overprint. Though regarded as stamps with inverted watermarks the watermarks are correctly placed in com-



20 PARA. THE 20 TYPES.

parison with the proof sheet, the difference being merely one of overprinting. All the stamps I have seen with the watermark inverted are in the same pale shade and may therefore come from one printing.

The make-up of the stone is seen from the diagram illustrating the proof sheet. Ninety-nine units are upright, i.e. with the open crescent above; one hundred and one units are inverted, i.e. with the closed crescent above. Four transfers from the matrix stone are upright and sixteen inverted. On the matrix stone the first, third, fourth, sixth, and eighth impressions are upright, the other five inverted. The ten types are recognized as follows:

- Type 1. Design upright.
Horizontal bar of colour across white frame line on left side at junction of upper and middle thirds.
- „ 2. Design inverted.
(a) Breaks in upper coloured frame line just above, right upper corner pearl.
(b) Break in upper coloured frame line to left of circle above "20."
- „ 3. Design upright.
(a) Break in right-hand coloured frame line just below right upper corner pearl.
(b) Break in right-hand coloured frame line at junction of upper and middle thirds (minute).
- „ 4. Design upright.
(a) Right upper corner triangle containing pearl has the right side curved instead of straight.
(b) Lower coloured frame line has a minute break below centre of "2" of "20."
- „ 5. Design inverted.
(a) Break in left-hand coloured frame line at junction with circle opposite "P" of "PARA."
(b) Right lower white circle has white barb opposite foot of "P" of "PARA."
- „ 6. Design upright.
(a) Notch in upper coloured frame line above "R" of "PARA."
(b) Break in inner coloured circle below "2" of "20."
(c) Two fine lines crossing white frame line just below right upper pearl.
(d) Break in right coloured frame line at junction of upper and middle thirds with fragment turned inwards.
- „ 7. Design inverted.
Minute break in upper coloured frame line just to right of junction with right upper circle.
- „ 8. Design upright.
(a) Two breaks in shading above lower "20."
(b) Bent outer coloured frame line above second "A" of "PARA."
(c) Minute spot of colour on white to right and below opening of "o" at right upper corner.

Type 9. Design inverted.

- (a) Break in white circle in left upper corner, level with the upper portion of "R" of "PARA."
- (b) Minute break in outer coloured frame line below "2" of "20."
- (c) Ditto in left side line a short distance above the left lower circle with the fragment turned inwards.

„ 10. Design inverted.

- (a) Break in upper coloured frame line above "2" of "20," involving outer coloured circle.
- (d) Ditto a short distance to the left of same circle.

Nine substituted transfers can be recognized. All replace what should normally be Type 9 impressions. Apparently the defect in Type 9 on the matrix stone did not become marked till after the first eleven transfers had been taken from it (these appear as columns 9 to 20 inclusive on the printed sheet), and was not noticed till the whole printing stone had been laid down. The substituted transfers were apparently taken as one complete transfer from the matrix stone, for together they provide one instance of each type with the exception of the defective No. 9 which was, of course, rejected. After separation, they were all placed upright (in relation to their positions on the matrix) in their new positions. These facts, taken together, point to the conclusion that the substitutions were all made at the same time and before printing from the stone began. Had damage to the printing stone necessitated substitution at a later date, it is more than unlikely that the damage in widely separated areas of the stone would have occurred to Type 9 impressions only. Had the defect in Type 9 on the matrix stone been noticed before the printing stone was completed and a fresh transfer substituted on the matrix stone, one type only would appear in all situations where a substituted transfer occurs on the printing stone. The correct placing of all impressions of Type 10, other than the one substituted copy, indicates that the transfers from the matrix stone were laid down complete, including the defective impressions which were subsequently removed. The positions of these substituted transfers can be seen in the diagram of the proof sheet.

Perforation : $12\frac{1}{2}$; $12\frac{1}{2} \times 13$; $13 \times 12\frac{1}{2}$; imperf. and partly imperf.

The five primary types of overprint on this value may be recognized by the following characteristics :

- | | | | |
|------|------|----------------------|-------------------------------------------------------------------------------------|
| Type | I. | Top inscription : | the two diagonal strokes are both straight and the inverted comma has a large tail. |
| „ | II. | Top inscription : | the upper stroke is thin and concave upwards. The inverted comma is smaller. |
| „ | III. | Top inscription : | both strokes are straight. The inverted comma has no tail. |
| | | Bottom inscription : | the lowest of the three dots is smaller than the others. |
| „ | IV. | Left inscription : | the paired dots are firmly joined together. |
| | | Right inscription : | the two lower dots touch one another. |
| „ | V. | Top inscription : | the loop-shaped character is badly formed. |
| | | Left inscription : | the two dots touch. |
| | | Right inscription : | the two dots are apart. |

پوسته
مقاي مصر
بكره ايه

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2 *Piastres*. - Orange-yellow, bright yellow, dull yellow, pale yellow. Most of the stamps bear the watermark inverted in relation to the overprint. The study of this stamp I propose to attempt later. It is the only value of this issue which was officially bisected. The stamp thus divided was authorized for use at Alexandria and Cairo from 16th to 31st July, 1867. Copies bearing the Alexandria postmark are the more difficult to find. Many excellent forgeries exist but can be detected by measurement of the different elements of the obliteration.

Perforation : $12\frac{1}{2}$; $12\frac{1}{2} \times 13$; $13 \times 12\frac{1}{2}$; $12\frac{1}{2} \times 15$; imperf. and partly imperf.)

The stamp perf. $12\frac{1}{2} \times 15$ is of great rarity and so far I have not seen a used copy. The three copies in the Mackenzie Low collection were all unused, as also is the copy in the collection of H.M. King George V.

5 *Piastres*. Rose-red and rose. The stamps of the former shade have tinted gum. My study of this stamp is too incomplete to be worthy of inclusion.

The error of overprint, 10 piastres for 5 piastres, is known perf. $12\frac{1}{2}$; $13 \times 12\frac{1}{2}$; $12\frac{1}{2} \times 15$; imperf. The two first perforations are of the greatest rarity. At least one sheet of the error received the overprint in inverted position when compared with the proof sheet. The used copy in the King's collection is dated 1.19.66 Cairo, and is perf. $12\frac{1}{2} \times 15$. The copy in the Mackenzie Low collection is dated 25.vi.66 Cairo.

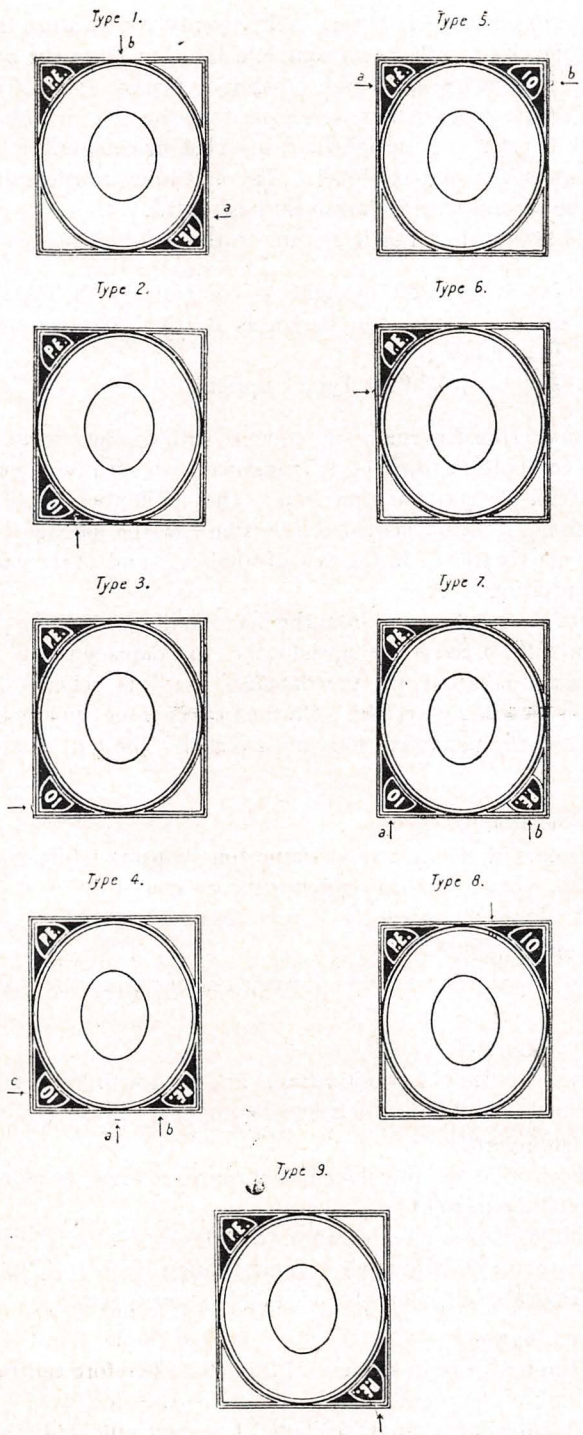
Forgeries are mainly recognizable by the lack of contrast between the light and dark parts of the design. They occur on watermarked paper and the overprint is singularly accurate.

10 *Piastres*. Slate. The paper is of uniform thickness. The gum is colourless. Certain imperforate copies are in a very deep shade on a smoother paper which is slightly tinted. These stamps are undoubtedly printed from the stone used for the perforated stamps but their standing is doubtful and I have not seen a genuinely used copy.

The present description of the two halves of the design, though accurate, necessitates careful study of each stamp. I propose instead to employ the letter "E" as the distinguishing feature. In one corner this letter is defective, in that it appears to have had a "bite" taken out of the back of it extending over the greater part of the upper half. When this damaged "E" is uppermost the design is in the upright position. To determine the top of the sheet has proved extremely difficult, but I have come to the conclusion that the 10 piastre proof sheet cannot be accepted as having been correctly placed for overprinting.

My reasons are as follows:

- (a) Nearly all specimens identified bear the overprint inverted when compared with the same stamps on the proof sheet, and yet the watermark is upright in relation to the overprint. It must be admitted that the amount of material studied is only small as these stamps are scarce and few of them are sufficiently well printed to allow of identification.
- (b) The three left-hand columns on the proof sheet do not show certain recurrent defects common to the remaining columns, so it may be inferred that these three columns were transferred from the matrix before the secondary flaws developed. These three columns were therefore the first to be laid down and as such indicate the right-hand side of the sheet or the left-hand side of the stone. The proof sheet, therefore, must be inverted for study and the explanatory diagram has been made out accordingly. In this position it will be noticed that the whole of the bottom row of stamps is made up of substituted transfers and that therefore no Type 10 stamp exists. It may be suggested that only nine transfers were made on to the matrix stone, but I think it more likely that the same procedure was followed as for the other values, and that Type 10 proving unsatisfactory all transfers from it were removed from the printing stone.



10 PIASTRES. THE NINE TYPES.

Twenty-two substituted transfers occur. The twenty constituting the bottom row of the sheet comprise together two complete transfers from the matrix, less the defective Type 10, plus one extra transfer each of Types 1 and 2. The severed units of the transfers from the matrix were placed side by side, in some instances upright, in others inverted (i.e. upright and inverted in comparison with their respective positions on the matrix stone). The first nine transfers are in their correct order. The second nine are arranged haphazard.

Two additional substituted transfers occur on the sheet :

1. Stamp 22 : Type 3 upright (upright as compared with Type 3 on the matrix stone: the design is in the inverted position) for Type 2 upright.
2. Stamp 42 : Type 4 upright for Type 3 upright.

These two substituted transfers run on in sequence with the two isolated transfers used to complete the bottom row, and it is justifiable to surmise, therefore, that all substitutions took place at the same time. They undoubtedly all took place on the printing stone. In the case of the bottom row the damage to be made good was on the matrix stone; in the case of stamps 22 and 42 the damage must have been to the printing stone.

The make-up of the stone is seen from the diagram illustrating the proof sheet. One hundred and fifteen units are upright, i.e. the damaged "E" is above. Eighty-five units are inverted, i.e. the damaged "E" is below. All twenty transfers from the matrix are upright. On the matrix stone, impressions 1, 2, 5, 7, and 8 are upright, the remaining four are inverted. The ten types are recognized as follows :

Type 1. Design upright.

(a) Break in coloured oval frame line, causing white spot beneath the foot of "P" in right lower corner.

(b) Wide breach in centre of upper outer frame line.

„ 2. Design upright.

Circular white flaw to right of white line enclosing "10" in left lower corner.

„ 3. Design inverted.

Outward bulge of left outer frame line level with lower part of white line enclosing "10" in left lower corner.

„ 4. Design inverted.

(a) horizontal bar of colour below centre of lower border, extending slightly to right.

(b) Minute break in outer white triangle around "P.E." in right lower corner level with angle of inner triangle by foot of "E."

(c) Deformed opening of "o" in left lower corner.

„ 5. Design upright.

(a) Minute break in white oval frame line opposite centre of upright limb of damaged "E."

(b) Small comma-shaped coloured fragment outside the design level with upper portion of "o" in right upper corner (this flaw is not seen on poor impressions).

Type 6. Design inverted.

Small detached coloured fragment just outside left lateral frame line a short distance above lowest point of left upper outer triangle. -

,, 7. Design upright.

"o" of "10" in left corner is flattened along the aspect facing the lower border of the stamp.

,, 8. Design upright.

Three minute coloured specks on white oval frame line opposite point midway between upper inner angles of the two, white triangle enclosing "10" in right upper corner of design.

,, 9. Design inverted.

Break in lower inner coloured frame line directly below right extremity of "P."

,, 10. Unknown, as all twenty impressions have been removed from the printing stone.

Of the secondary flaws mentioned above as recurring from the fourth matrix transfer onwards, the most noticeable is seen on Type 8. It consists of an ill-defined smudge involving the right lower quadrant of the design and best seen as a blurring of the horizontal hatching which constitutes the oval frame enclosing the central word of the overprint.

RETOUCHING. On none of the other values have I been able to detect evidence of retouching, but there are appearances on several stamps of the 10 piastre value which I think can only be explained by assuming that the printing stone was retouched.

The characteristics of Type 1 are (a) a break in the coloured oval frame line, causing an obvious white area beneath the foot of "P" in the right lower corner, and (b) a wide breach in the centre of the upper outer frame line. Either characteristic is sufficient to distinguish stamps of this type. On stamps 18, 19, and 20, the last three of the top row as seen on the inverted proof sheet, the white area is absent and yet all three stamps are undoubted examples of Type 1, as the breach in the upper outer frame line is clearly seen and is typical in formation. In each instance the break in the coloured oval frame line has been made good but the state of the frame line is not identical. Had the state of the frame line been perfect it would have been more reasonable to assume that the white area was a defect developing on the matrix stone after the first three transfers had been taken from it, when the white area would have ranked as a secondary recurrent flaw and not as a type characteristic. I think instead we may assume that the white flaw was retouched on the printing stone and that only the first three columns on the stone were thus dealt with. Our President informs me that there are several instances of a recurrent flaw on a lithographic stone being retouched on only some stamps of a series and I think we may conclude that this is yet another example.

On the same page as the photo of the retouched stamps from the proof sheet I show a mint horizontal pair of stamps which are much more difficult to interpret. On both the design is in the upright position. The right-hand stamp is undoubtedly Type 1, but the white area has been retouched. The retouch is not identical with that on either stamps 18, 19, or 20. Also the left-hand stamp is not Type 1, as it should be if the pair came from the top row of the sheet. The other examples

of Type 1 on the proof sheet are Nos. 181, 190, and 199; all substituted transfers in the bottom row, none of which shows any trace of retouch. The Type 1 stamp of my pair cannot be No. 181 as that stamp has no stamp adjoining it on the left side. It also cannot be No. 199, for No. 198 bears the design inverted. There only remains Nos. 189 and 190 as the possible pair. This pair shows the design upright in both instances. No. 189 is Type 9 inverted (inverted in relation to the position of Type 9 on the matrix stone). Type 9 is always a difficult stamp to identify as it is recognized by a break in the lower inner coloured frame line directly below the right extremity of "P." No. 189 on the proof sheet shows this break distinctly, also two definite printing stone flaws: (a) a break in the white line immediately beneath "E," and (b) a break in the inner coloured side line level with the top of the same "E," the broken portion being attached at the upper end of the gap and turned inwards. Both these flaws are at the left upper corner of the stamp as it lies on the printing stone. Neither of these flaws nor the flaw characteristic of Type 9 is seen on the left-hand stamp of my pair. We are left with the following alternatives:

1. That my pair is a forgery. I don't think this is so and moreover the stamps have been expertized by Dr. Diena, who has accepted them as genuine and placed his signature on the back.
2. That two printing stones were prepared for the 10 piastre value. This seems highly improbable as this value is the highest of the series, and therefore nearly certainly the one in least demand. The other values were all printed from single stones, and a second stone for the 10 piastre can, I think, be ruled out.
3. That the printing stone exists in two states, and that additional retouching or further substitutions took place after the proof impressions were taken. This third alternative I believe to be the correct assumption.

On my pair the left-hand stamp shows what I take to be retouching of the frame lines at the lower left-hand corner. The right-hand stamp shows many minor points of difference from No. 190, but these may be due to defects of printing. My pair to me remains something of a mystery and I am unable to type with certainty the left-hand stamp.

Forgeries on watermarked paper are common. The watermark, however, is impressed, the holes of the perforation are too large and the "E" of the upper half of the design shows no "bite" out of the back. Forged overprints on printers' waste are known; these include the pairs showing *tête-bêche* overprints.

V. POSTAL STATUS. POSTAL RATES. POSTAL OBLITERATIONS.

The Official Notice announcing the issue of postage stamps states that they were "to be used for internal post and on foreign letters as far as Alexandria." Beyond Egypt additional stamps of the country of origin or destination of the correspondence were required for franking purposes. From the evidence of untaxed letters it is certain that the stamps of this issue carried correspondence to Egypt from places in the Turkish Empire where Egyptian post offices were maintained. Nevertheless, in the strict sense of the term, the stamps of the first issue of Egypt are Locals.

POSTAL RATES can only be arrived at by a study of the use of the various duties.

5 Para is found on newspapers.

10 Para was the rate for letters to be delivered in the town of origin.

20 Para may have been the rate for printed matter between the various towns of Egypt. All envelopes I have seen bearing this value are franked with more than one copy.

1 Piastre was the rate for letters between the various towns of Egypt.

2 Piastres and above was required on registered correspondence and on heavier packages.

POSTAL OBLITERATIONS. These were fully dealt with by me in the *Philatelic Journal of Great Britain* for June 1930, and I can add no further information here. Since my previous paper was written I have obtained a good example of Mahalle Kebir which on the postmark is spelt Michalla and impressed in black.

As will be seen, this is a very incomplete account of the first issue of Egypt, but I trust what I have written may prove interesting and useful to other students of this country's stamps. I shall endeavour to complete the work and hope to have the privilege of submitting the result of my labours to my fellow-members on some future occasion.

UNRECORDED VARIETIES



Mr. Ahmed Saber Metwalli of Edfou, Upper Egypt (member No. 4729) came across a part of a sheet of the 50 m. value of the 1962-63 Official Stamps of Egypt (Zeheri Catalogue No. 76), with the watermark inverted (w/mk XXV). It is presumed that the remaining stamps were used in correspondence.

Mr. Gino Piperno of Milan, Italy (member No. 696) sent us an enlarged photo of a used copy of the 10 m. of 1952 issue of Egypt (Zeheri Catalogue No. 168), showing double overprint of "King of Egypt and the Sudan" (one overprint is above and touches the second below).

A complete sheet of this variety must have been released, and other copies may come to light, if they are not already housed in some collectors' albums.

CHRONIQUE DE BEYROUTH

Un dicton philatélique bien connu affirme que le timbre se vend le mieux dans son pays. Eh bien, ce dicton me semble avoir été démenti par la vente aux enchères de timbres d'Égypte qui a eu lieu dans les beaux bureaux de la Société Anonyme Libanaise que M. Jacques Anhoury a fondée à Beyrouth sous l'appellation « Middle East Stamps », vente qui s'est déroulée les deux jours de samedi et dimanche 24 et 25 juin 1967. A la vérité, cette vente comprenait non seulement des timbres d'Égypte, mais aussi des timbres de divers pays du Moyen-Orient ainsi que d'autres pays. Cependant comme seuls les timbres d'Égypte m'intéressent, c'est de la vente de ces seuls timbres que je rendrai compte.

Cette vente m'a rappelé celles qui ont eu lieu à Alexandrie vers l'année 1948, dans les salons des Galeries Nationales sous la baguette du Commissaire-Priseur Vassilopoulos et avec l'assistance de l'Expert Savidis. O souvenirs des temps anciens, souvenirs des philatélistes disparus : Alfieris, Kadifian, Zizinia, Toughladjian, sans parler des vivants, que Dieu les conserve ! D'ailleurs c'est sur le modèle de ces ventes d'Alexandrie que celle de Beyrouth s'est accomplie, en changeant le nom de Vassilopoulos par celui de F. Arcache et celui de Savidis par celui de J. Anhoury, tous deux anciens Égyptiens devenus Libanais. Je cite quelques personnes de l'assistance : Messieurs J. Kassab, Pehlivan, Gédéon, Flouty, Dahan, Helou, Chehateh, etc.

Et je passe maintenant aux résultats. Il est regrettable que la vente ait eu lieu en période de guerre au Moyen-Orient : elle avait été tout d'abord fixée aux 10 et 11 Juin ; mais c'est la première semaine de la guerre et l'on était sous le régime du black-out et du couvre-feu ; elle fut renvoyée aux 24 et 25 Juin. D'après moi, elle aurait dû être retardée davantage, car à ces dates on était et on est encore en période de crise et de marasme ; on aurait eu tout à gagner à attendre un peu plus.

Or, malgré cette situation défavorable, les prix atteints m'ont paru exceptionnels et certainement supérieurs aux prix du marché égyptien, tout au moins aux prix pratiqués au moment où j'ai quitté l'Égypte, soit il y a environ deux ans.

Je vais indiquer ces prix, bien entendu en monnaie libanaise, sauf à ceux qui le voudront à convertir ces prix en monnaie égyptienne sur la base du cours pratiqué sur le marché libre, qui est de livres libanaises quatre et quart par livre égyptienne et en tenant compte en outre de 5 % pour droits de criée et 2 $\frac{1}{2}$ % pour taxe municipale, soit 7 $\frac{1}{2}$ % au total.

Pour commencer, je signale qu'il n'y avait, pour la période égyptienne classique, que quatre lots : un bloc de 8 du 5 paras de 1874 avec

têtes-bêches verticaux, qui a atteint LL. 100, les timbres Nos 21 et 22, dont une paire surcharge renversée, qui a atteint LL. 70, et enfin un bloc de 4 du provisoire de 20 paras sur P.T. 5 vert de 1884 (No. 31), surcharge renversée, qui a atteint LL. 125. Tout le reste des timbres offerts est moderne.

Le commémoratif Fouad de 1926 (No. 104) de P.T. 50 a atteint en pièce LL. 40, en paire LL. 90 et en bloc de 4 LL. 180. L'Exposition Agricole 1926 a atteint en paires L.E. 76 et en bloc de 4 LL. 150. La série Prince Farouk de 1929 centre brun a atteint en pièces LL. 120 (oblitérée), en paires LL. 600 et en blocs LL. 850. La série Port-Fouad en blocs de 4 LL. 4250. La série du Congrès Postal de 1934 en blocs de 4 avec contrôle LL. 900. La livre surchargée 100 mm., le bloc de 4 coin de feuille LL. 500. La livre mariage Farouk-Farida en bloc de 4 avec contrôle LL. 400 ; une paire du même non-dentelée LL. 1050. L'Azhar non-surchargé en bloc de 4 LL. 200. Enfin la paire blocs-feuillets Jamboree LL. 500.

Dans la Poste Aérienne, je signale le prix atteint de 50 livres pour les deux timbres 1 et 2 en blocs de 4. Les premiers vols Zeppelin sur enveloppes LL. 35 à 40. La série Nos 5 à 24 simple à LL. 40 et en blocs de 4 à LL. 140.

Les blocs-feuillets No. 1 Exposition Philatélique, la paire LL. 35.

Voilà de belles réalisations, qui prouvent qu'il y a des amateurs sérieux pour les timbres d'Egypte à Beyrouth.

Gabriel Boulad.

P.S. — Des renseignements que notre Président Monsieur Mehanny Eid m'a aimablement fournis, il résulte que dans la R.A.U. les prix des timbres rares ou assez rares d'Egypte ont considérablement haussé depuis deux ans et qu'ils sont à la parité des prix de Beyrouth indiqués ci-dessus. Il y a donc un nivellement qui se fait dans le monde, ce qui, en somme, est normal.

MICHEL NICOLAIZOS

Négociant en Timbres-Poste

22, Boulevard Saad Zaghloul — Alexandrie — R.A.U.

R.C.A. 36569

S.E.P. 907

ACHAT — VENTE — ECHANGE

WHAT PEOPLE SAY ABOUT THE 1967 ZEHERI CATALOGUE

We publish here extracts of some of the comments made on the 1967 Zeheri Catalogue :

ZEHERI

The 1967 edition of the distinguished Zeheri Catalogue, a specialist's compendium of the stamps of Egypt, the United Arab Republic and the Sudan, is now available to collectors. This is the eighth edition of the catalogue created by the late Georges Zeheri, and the first in English.

Published by the Philatelic Society of Egypt, the 1967 edition is edited by Mehanny Eid, president of the society. He has continued the valuable work of the previous editors, Mr. Zeheri, Ibrahim Chaftar and Ahmed Mazloum.

The Zeheri is valuable to collectors of the stamps of the kingdom of Egypt, the successor republic and the Sudan because of its broad coverage of all aspects of the stamps of these nations.

The Zeheri is profusely illustrated. Every issue is pictured, along with depictions of every known variety and delineations of the special first-day cancellations that have been in use by the Cairo government for more than 40 years.

Since the last edition of the Zeheri, there has been a growing interest in the stamps of Egypt, the U.A.R. and the Sudan. As a result, prices have been rising in just about all categories and this is reflected in this latest edition.

The Zeheri, priced at \$5.75, postpaid, is available from its American distributor, Mihran B. Hagopian, Oriental Philatelic House, 157 West 47th Street, New York 10036.

David Lidman

The New York Times

Sunday Issue — 26/2/1967



Zeheri Catalogue for Postage Stamps of Egypt, U.A.R. and the Sudan 1967 by Mehanny Eid.

Published by The Philatelic Society of Egypt. 379 pp. 9½ ins. x 6½ ins.
Available from John Revell, 135 Cromwell Road, Whitstable, Kent.
Price 40/-.

The publication of a new edition of Zeheri's Catalogue of the stamps of Egypt, U.A.R. and the Sudan is an event looked forward to by all

serious collectors of the stamps of the countries concerned, and the 8th edition which has been published recently will possibly be all the more welcome in this country in that it is published in English instead of French for the first time.

There has been a very marked increase in the prices of the stamps of almost all issues, but these appear by no means excessive and in some instances they are already out of date.

There is one point upon which we feel that an explanatory note would be helpful in connection with the errors of the overprint of 1922. All serious collectors of Egypt should be aware that these fall into two categories, *viz.* the genuine errors which are listed in the catalogue, and the clandestinely produced ones, which are not. In the English catalogues both types of errors are shown without any note as to which are genuine and which clandestinely produced, and we feel that if a list of the latter could be inserted in the next edition after the description of the types of overprint it would be helpful to collectors.

J. R. D.

The London Philatelist
May, 1967



The honorable Mehanny Eid, President
Philatelic Society of Egypt
P.O. Box 142 — Cairo, Egypt, U.A.R.

.....I congratulate you on the 1967 edition, in English, of the new Zeheri Catalogue of Egypt, U.A.R. and the Sudan.

As a long time student of Egyptian philately, I believe this is one of the finest works of its kind it has been my privilege to come across. I believe, more than any other single factor, that this catalogue will do more to promote Egyptian philately among the English speaking peoples of the world and, as a result to help increase the value of Egyptian stamps to the level where they belong.

For many years it has been exceedingly difficult to obtain information on the postal issues of Egypt. This book goes into a great detail of inestimable worth to the specialist.....

Gordon B. Garrett

Los Angeles, California, U.S.A.

I must congratulate you for the Zeheri catalogue. It is better than ever, and you have really done a magnificent work. It is a pleasure to work with this catalogue-handbook, and it is an honour to know its editor.

Lord Justice Lars Alund

Tingshuset, Ornskoldsvik, Sweden



I am delighted to receive the latest Zeheri catalogue, and want to congratulate you for a really huge job you accomplished with it. You deserve the thanks of all Egyptian stamp specialists and hope that its sale will be strong.

Ernest A. Kehr

Stamp News Bureau, New York - U.S.A.



May I congratulate you on the new edition of the Zeheri Catalogue—you must have put in a lot of work on it over a long period of time, the result does you justice.

R. A. G. Potter

Editor of *The Quarterly Circular*
Published by The Egypt Study Circle,
London — England



As I continue to make use of the 1967 Zeheri, I find out more and more improvements that you made and my appreciation of the fine work of you and the P.S. of E. grows ever greater.

Dr. Peter A. S. Smith

University of Michigan
Michigan — U.S.A.



I must congratulate you for this splendid publication. This edition is the most complete one that a collector can have, and the several NOTES of information on the 1st, 2nd and 3rd issues are an important and worthwhile help for all collectors, even for those who may be considered as specialists.

Gino Piperno

Milano — Italy

I have received the ten copies of the new Zeheri 1967 Catalogue and I wish to thank you for your prompt attention to my order. May I express my congratulations for the excellent work you have done.

Michel Nicolaizos
Alexandria, Egypt, U.A.R.



Zeheri catalogue for Postage Stamps of Egypt, U.A.R and the Sudan

8th Edition 1967, by Mehanny Eid, President of The Philatelic Society of Egypt.

Prix 225 piastres égyptiennes, ou £ 2.0.0. ou \$ 5,75 franco recommandé. S'adresser à la Société Philatélique d'Egypte B.P. 142, Le Caire.

En cas de règlement par chèque privé ajouter sh. 5/- ou \$ 0,70 pour frais bancaires d'encaissement.

La *8e édition* de ce catalogue hautement spécialisé vient de paraître pour la première fois *en langue anglaise* alors que les 7 précédentes avaient toujours été publiées en français.

Cette heureuse innovation due à la plume de l'actuel président de la Société Philatélique d'Egypte, M. Mehanny Eid, peut être considérée comme un succès si l'on peut s'imaginer la dose de patience et de persévérance qu'il a fallu à l'auteur pour mener à bien cette entreprise.

L'ouvrage comprend 380 pages dont 324 sont consacrées à l'Egypte et à la RAU, 20 à la Palestine (Territoire de Gaza) et 33 au Soudan. Les prix sont indiqués en piastres égyptiennes ; la valeur officielle de 100 piastres étant de 12 francs suisses environ.

Toutes les listes de timbres et leurs variétés ainsi que des chiffres de contrôle ont été minutieusement revues, complétées et augmentées ; d'une façon générale les cotes ont subi une hausse moyenne de 50 %, parfois même davantage.

Une innovation très appréciable est constituée par des notes explicatives de la langue arabe pour permettre de comprendre certaines variétés ou erreurs dans les écritures, notamment dans les points en plus ou en moins qui ont produit des variétés aujourd'hui recherchées.

Les quatre types des deux émissions de chiffres-taxe de 1884-86 et 1888 sont très clairement décrits d'après les dernières études du spécialiste de ces timbres.

D'une façon générale cette 8e édition constitue l'encyclopédie de la philatélie égyptienne et le livre de chevet de tout spécialiste des timbres-poste de ce pays.

Son auteur a droit à toute notre reconnaissance et notre admiration pour avoir réussi un travail si délicat et si ingrat.

J. B. H.

Journal Philatélique Suisse
Mars, 1967



LE CATALOGUE ZEHERI D'EGYPTE

La huitième édition (1967) du « Catalogue Zeheri » des timbres d'Egypte, de la République Arabe Unie et du Soudan ⁽¹⁾ vient d'être publiée au Caire par M. Mehanny Eid, Président de la Société Philatélique d'Egypte.

La septième édition remontait à 1960 et le besoin se faisait sentir d'une mise à jour et de compléments. Mais, alors que cette édition et la précédente étaient rédigées en français, la nouvelle l'est en anglais, ce qui peut se comprendre, étant donné les diverses langues parlées au bord du Nil. Nous tenons cependant à exprimer le souhait qu'une future édition du Catalogue soit bilingue, ce qui ne devrait pas poser beaucoup de problèmes étant donné l'impression aérée du volume.

Ce dernier a à peu près le format et l'épaisseur du Tome II du Catalogue Yvert broché. Il est abondamment illustré sur le beau papier de ses 380 pages. Le texte en est clair et l'essentiel de ce qui concerne les timbres des pays sus-mentionnés s'y trouve. On peut regretter que les marques et oblitérations anciennes n'y figurent pas alors que les commémoratifs modernes s'y trouvent. Elles n'auraient pas pris trop de place et l'ouvrage aurait été ainsi tout à fait complet.

Tel quel, il s'avère nécessaire aux collectionneurs des pays de la vallée du Nil.

SCRUTATOR

La Philatélie Française
Avril, 1967

(1) « Zeheri Catalogue For Postage Stamps of Egypt, U.A.R. and The Sudan ». Société Philatélique d'Egypte, B.P. 142, Le Caire (R.A.U.). Prix : 31 Francs.

PLATE FLAWS AND RETOUCHES OF EGYPT,

with comments on their cataloguing and pricing.

Peter A. S. Smith

(Continued from page 628 of L'O.P. N° 117)

The 1 P.T. 1866

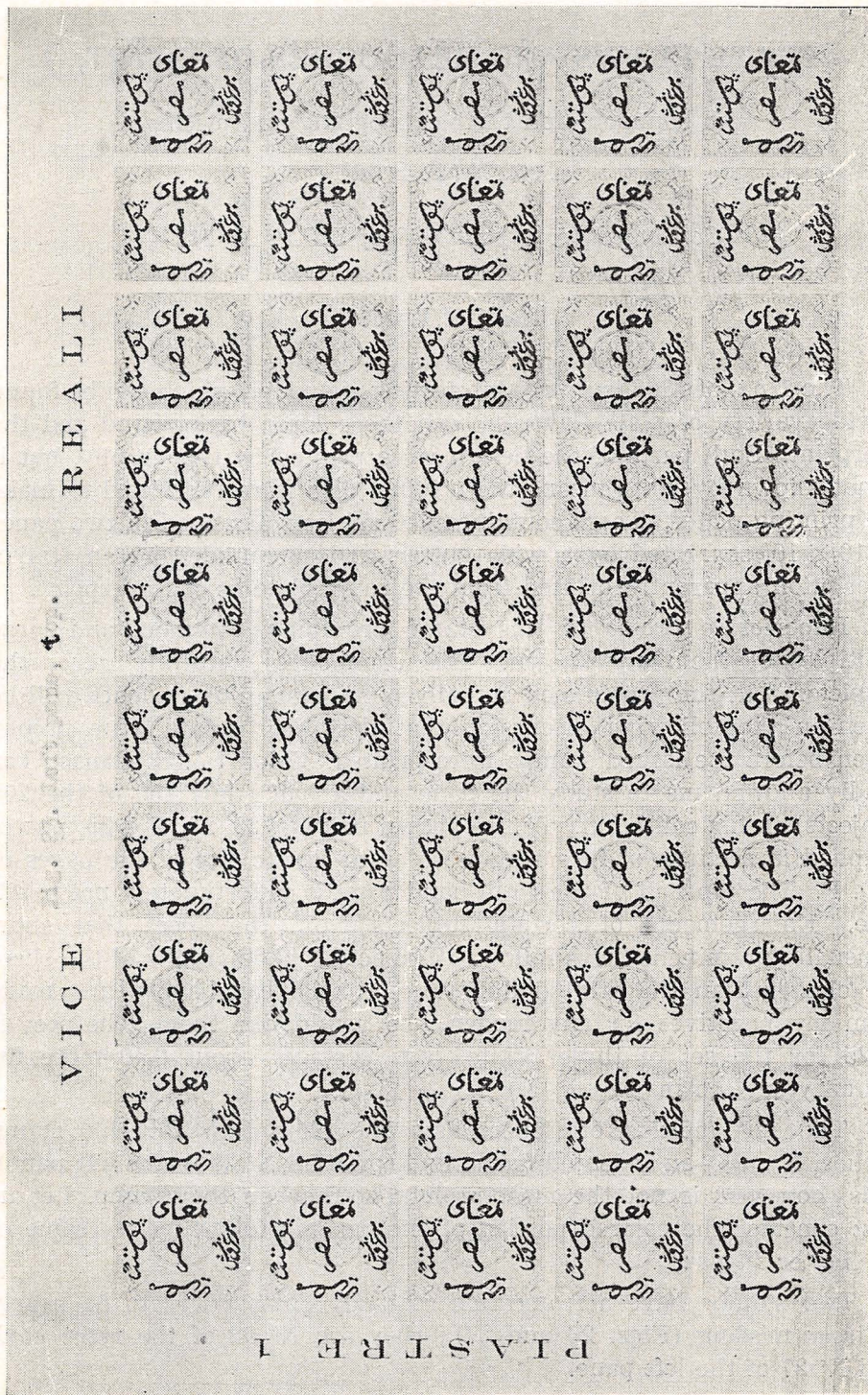
The 1 p.t. of 1866 is a very interesting stamp, on which can be found a wide variety of plate flaws in both the colored background and the overprint. Both parts of the design were printed by typography, but it is not known by what means the original dies were replicated to make the printing plates. These contained 200 subjects arranged in two panes of 10×10 , separated by a wide gutter, and surrounded by an Italian inscription apparently printed from the same plate as the overprint.

Imperforate proofs of this stamp are fairly common, and large multiples of them are known. This commonness naturally raises the suspicion that the proofs may actually be reprints, but evidence will be given in the following discussion that they are, indeed, true proofs, taken before the issued stamps were printed. Colonel J. R. Danson has kindly allowed me to study the pane and a half (thus 150 of the 200 subjects) in his collection. This is shown in Figs. 23, 24, and 25, photographed in sections of fifty stamps so as to fit the size of the pages of L'O. P. The top half of the right-hand pane is unfortunately not available. Enlargements of certain subjects from the sheet that show unusually prominent flaws follow. (The actual photographs of the sheet are clearer than the printed illustration, and I can have prints made from my negatives for any reader who would like them. The cost is \$2.25 for the set of three prints, plus postage—about 0.50 more for ordinary surface mail.)

The 1960 edition of Zeheri lists one plate flaw for this stamp (Zeheri N° 4d)—an indented frame line (position N° 37 in the left pane). This, however, is not the most prominent flaw on this stamp. Let us first consider the colored portion of the design; following are some of the better flaws:

I. Two stamps have a frame line so badly damaged as to be nearly entirely missing (Figs. 26 and 27); they are N° 98 of the right pane and N° 27 of the left pane.

Fig. 23. — Left Pane, top.



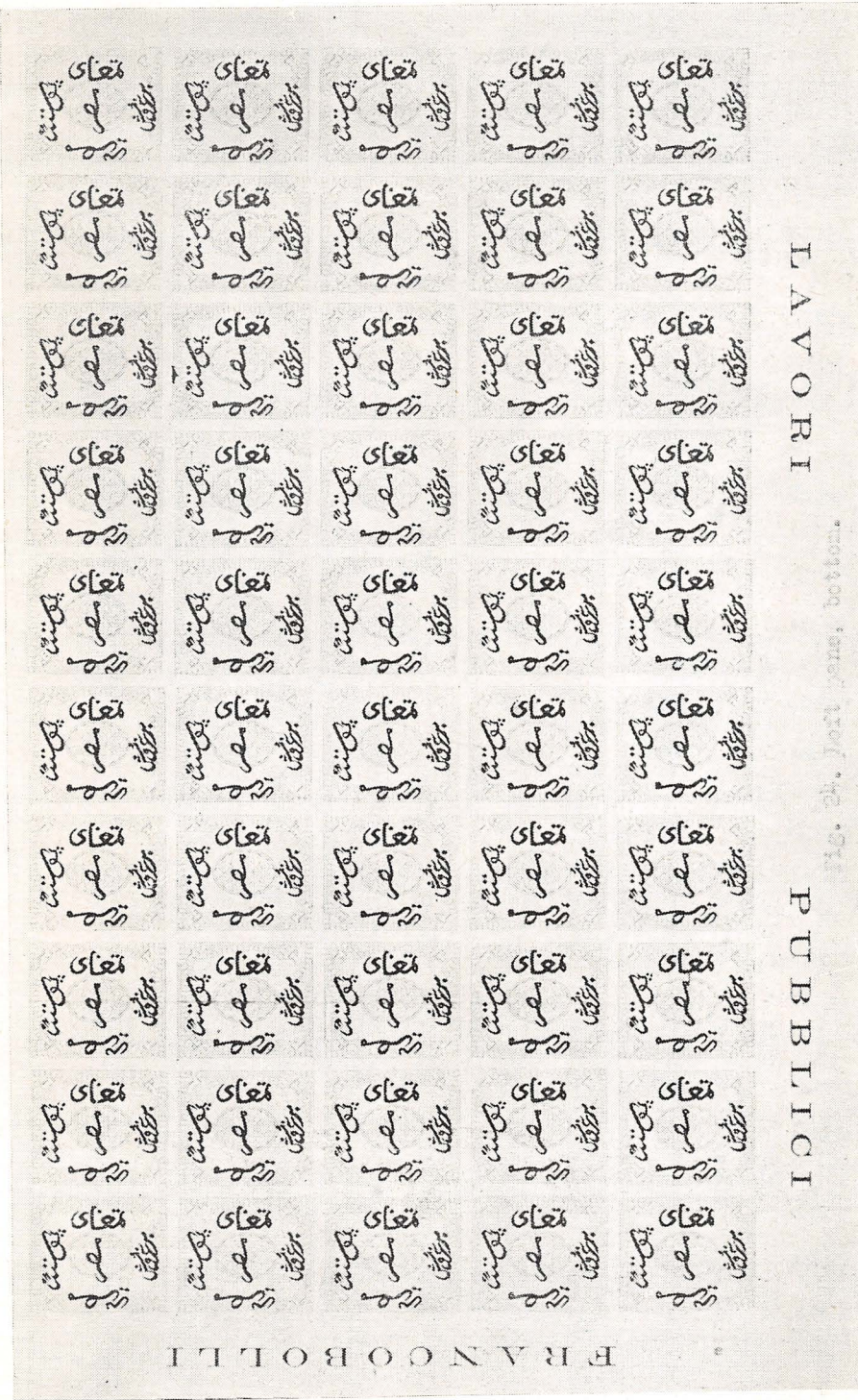


Fig. 24. Left pane, bottom.

Fig. 24. — Left Pane, bottom.

PIASTRE 1

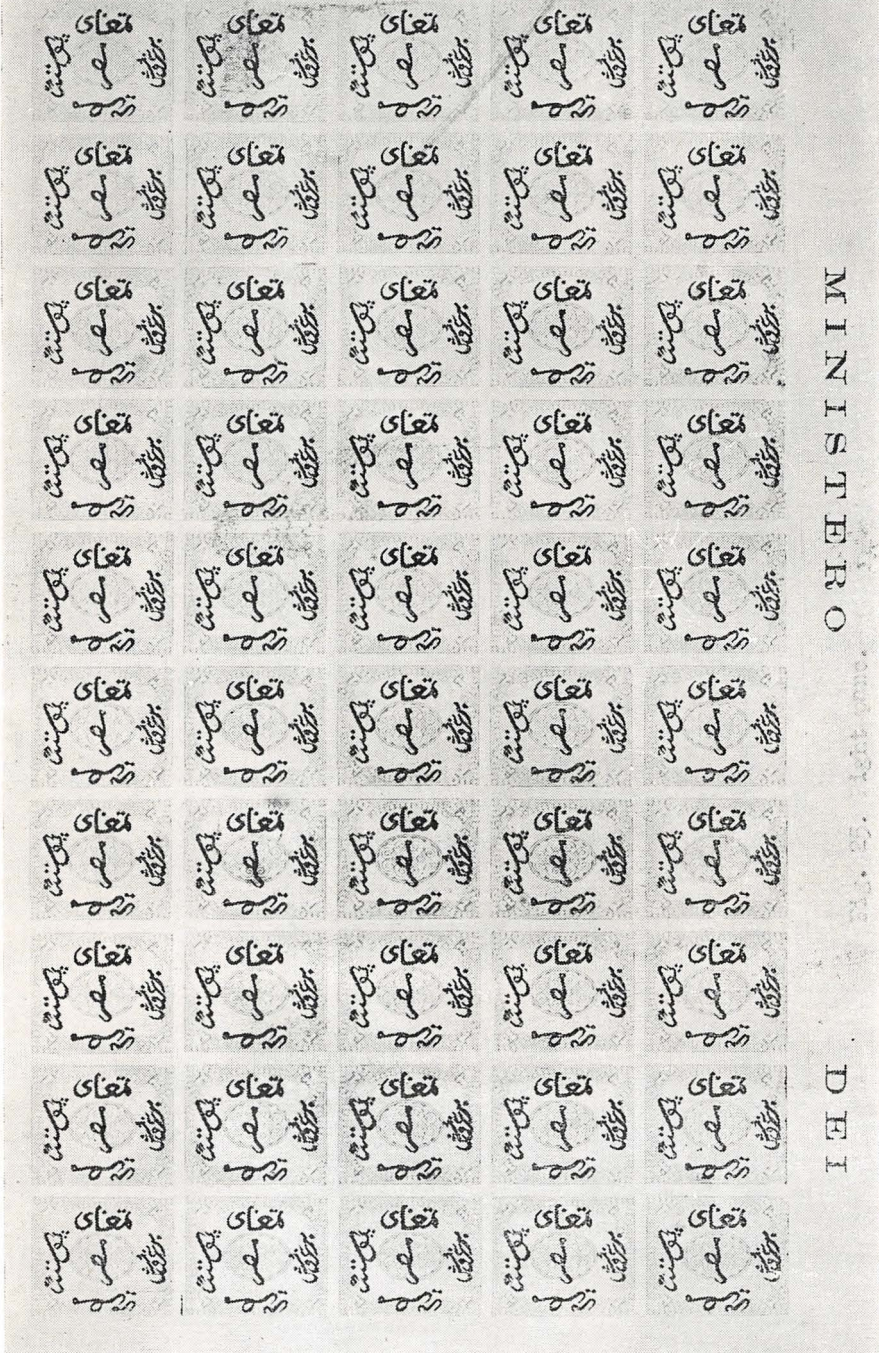


Fig. 25. — Right Pane.



Fig. 26.
No. 98, right pane.

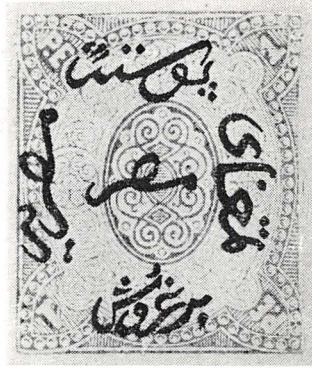


Fig. 27.
No. 27, left pane.

II. Position 83 of the right pane has a break in the top frame line of about one-third its length, a shorter break at the lower end of the left frame line, and a curious white flaw on the E at lower right, making it resemble an F (Fig. 28). The same stamp also shows damage to the dots of the letter پ in the top inscription.



Fig. 28.
No. 83, right pane.

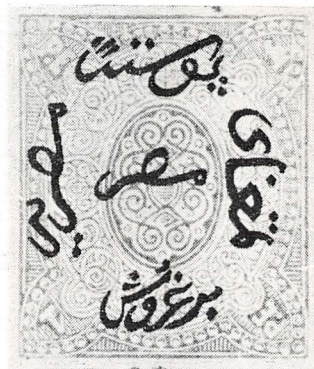


Fig. 29.
No. 13, left pane

III. Position 13 of the left pane shows a flaw that might be termed "the winged 1"; there is a trapezoidal white flaw on the right side of the numeral at the upper right (Fig. 29).

IV. A long, white area appears on position 73, left pane, in the vertical shading at the top of the stamp (Fig. 30).



Fig. 30.
No. 73, left pane.



Fig. 31.
No. 55, left pane.

V. Position 55, left pane, shows a large white area at the right, just above the middle, obliterating the outer part of the arabesque design and impringing on the pearls (Fig. 31).

VI. Position 69 shows a flaw similar to that on N° 73L, but larger (Fig. 32).



Fig. 32.
No. 68, 69, 70, right pane.

VII. Position 70 shows an enormous white area intruding over 2 mm. into the bottom of the design (Fig. 32, which shows positions 68, 69, and 70). Position N° 68, adjacent, has no major plate flaw, but does show a heavy colored mark outside the design at lower right, a curious flaw, perhaps the result of a risen spacer.

The overprint part of the stamp has so many variations that it is possible to identify almost every plate position by them, but only a few are so outstanding as to merit special mention (there seems to be no recurrence of overprint types, as in the case of the lithographed overprints of the para values and the 5 and 10 p.t.):

VIII. A very interesting variety occurs at least twice in the sheet (14 and 32, left pane), and consists of a shaved bottom inscription

(Figs. 33 and 34). The letters of the bottom inscription have flat bottoms, and so much is shaved away that the linkage between the middle two letters is severed. The degree of shaving is slightly but clearly different in the two positions. It suggests that individual stereotypes were prepared for the overprint for each stamp, and that these were then shaved by grinding so as to fit together properly. On the two "shaved stereotypes", the workman must have overdone his job.



Fig. 33.
No. 32, left pane.



Fig. 34.
No. 14, left pane.

IX. Position 99, right pane, shows a nice break in the central word, to the left of the loop (Fig. 35).



Fig. 35.
No. 99, right pane.



Fig. 36.
No. 56, right pane.

X. A much larger break is seen at position 56, right pane, in the left inscription ; the hooked tail of the first part of the word is almost entirely

gone (Fig. 36). This stamp also shows a small nick in ع in the right-hand inscription.

XI. Another really large break in the overprint occurs at position 69, left pane, in the top inscription, which is broken into three parts at the center (Fig. 37).



Fig. 37.
No. 69, left pane.

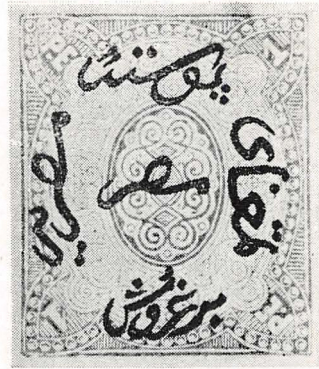


Fig. 38.
No. 79, right pane.

Missing or largely missing dots occur at several positions, of which 79 and 91 of the right pane are among the most prominent :

XII. On N° 79, the large comma-shaped mark at the upper left of the top inscription is entirely missing (Fig. 38).

XIII. On N° 91, it is the lowest of the three marks in the same position that is damaged ; the long, apostrophe-like mark is reduced to but a tiny dot (Fig. 39).

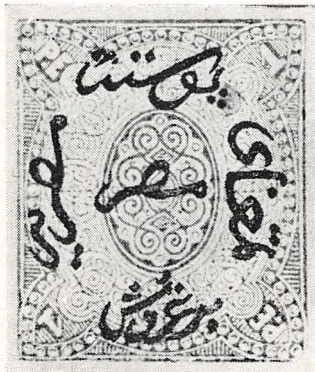


Fig. 39.
No. 91, right pane.



Fig. 40.
No. 58, left pane.

XIV. The last flaw that I illustrate from the proof sheet is at position 58, left pane, and consists of a large break in the middle of ع in the right inscription (Fig. 40). Apart from its interest as a prominent and cataloguable variety, this flaw has additional significance. The same variety is shown in Fig. 41a on a used copy of the issued stamp. Careful inspection reveals that the break has apparently become slightly larger, perhaps as the result of wear. We can be sure that we are looking at the same stereo, for a small white flaw in the shading to the right of the upper right numeral "1" is present on both examples. This progression in the state of the flaw is evidence that the proofs were, indeed, printed before the issued stamps.

XV. Fig. 41b shows another example of the issued stamp having a flaw also seen on the proofs; it is position 33, left pane, in which the two marks (dot and bar) over the left end of the bottom inscription are almost gone.

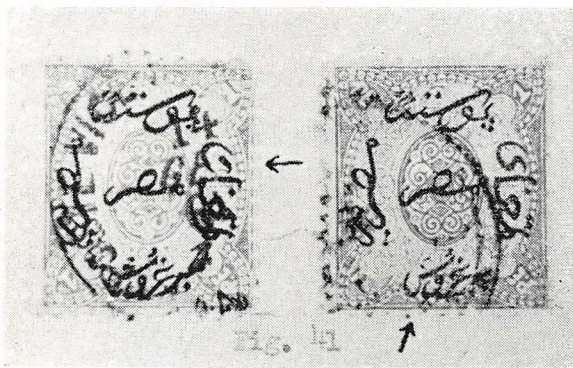


Fig. 41.

No 58, left pane, and No. 33, left pane.

I should probably add at this point that these two are by no means the only examples I have seen of the same flaw on the issued stamps and the proofs; I have actually seen a moderate number, large and small, including some of the other flaws illustrated in this article. In fact, I have seen enough of them, alike down to fine detail, that I am convinced that all the flaws mentioned are constant and can be found on the issued stamps as well.

This leads us to the "no stop in P.E" variety. Fig. 42 shows a used block of the 1 p.t. evidently from a late printing. Comparison of several small flaws allows it to be assigned unequivocally to positions 81, 82, 91, 92, of the right pane (compare with Fig. 39 to identify position 91 in the block). In the proof sheet (Fig. 25, lower left corner), it can be

seen that the stop between P and E is clearly present on all stamps. In Fig. 42, however, a stop is missing on position 92, and both stops are missing on position 82. Furthermore, the whole impression of the block of issued stamps is smudgy ; many small white areas have been partially or completely filled in by color. This is exactly the result to be expected from the accumulation of crusts of dried ink as the printing job progresses. (or from wear of the plate). The "missing stop" is thus merely a transient variety, not a true plate flaw. Notwithstanding the fact that it has a considerable popularity, I would seriously consider removing it from the catalog, only mentioning its existence and nature in a footnote. This used block also shows that the proofs were printed from very clean plates compared to many of the issued stamps, and were therefore probably printed first.



Fig. 42.

No. 81, 82, 91 and 92, right pane, showing
"no stop" varieties (late printing).

The problem of how to list the large number of plate varieties in the catalog might best be met here as suggested earlier : assign but one number to "major plate flaws", and include a footnote describing the

principal ones. However, because two sets of plate flaws are involved—background and overprint—it might be useful to use two numbers, one for each. Some of the varieties may be met with perforated 13 on one or more sides ; this is to be expected for those stamps whose position is near an edge of either pane. Such varieties should be worth a premium, but the complications that would be introduced in attempting to list the possible plate varieties of each perforation variety are enough to lead me to believe it better to ignore the perforation varieties in this form at the moment.

The value of the plate varieties of the 1 p. t. can reasonably be set at about five times the value of the normal stamp, considering that each variety occurs once in 200. On this basis, N° 4d in the 1960 edition of Zeheri is underpriced unused and overpriced used. If the normal stamp is priced at £ 6 $\frac{1}{2}$ unused, £ $\frac{1}{2}$ used, then the major varieties should be priced about £ 20 unused, £ 2 $\frac{1}{2}$ used (the unused stamp, being already moderately costly, does not require as great a multiplication of its price). There will, of course, be some variation in the actual market price according to the prominence of the flaw ; this would be reflected in differing discounts from the catalog price, and should not be spelled out in the catalog itself.

The 20 Para 1872

With this stamp, we have to deal with the phenomenon of a large variety of plate flaws, each of which may be found in two gauges of perforation, and many of which occur printed by typography or lithography, and in two very distinct shades. Without shades, thus, all plate varieties exist in at least two states, and many exist in four states ; counting shades, there will be at least six states for some plate varieties (the major differences in shade are found only on the lithographs). The number of different constant varieties recorded by the Egypt Study Circle is over 180. Even though most of these are too small to merit catalog listing, and command no premium, there is still an unusually large number of unquestionably major varieties. The only practical way to handle them in the catalog seems to be to use four numbers : 16u, perf. $12 \frac{1}{2} \times 13 \frac{1}{4}$, typo, major plate flaws ; 16v, perf. $13 \frac{1}{4}$, ditto ; 16w, perf. $12 \frac{1}{2} \times 13 \frac{1}{4}$, litho, major plate flaws ; 16x, perf. $13 \frac{1}{4}$, ditto.

Two footnotes would be required. One would describe the major flaws known for the typographs, and the other would state that most of the flaws (with the principal exception of the broken frame lines) on the typographs are also to be found on the lithographs, and that each plate variety of the lithographs is in principle to be found in either indigo or light Prussian blue.

To consider the prices to be assigned, we must first rationalize the prices of the normal stamps in the four states. If the typo perf. $12\frac{1}{2} \times 13\frac{1}{4}$ is priced at £3 unused, £1 $\frac{1}{4}$ used, and the typo perf. $13\frac{1}{2}$ at £5 and £2 $\frac{1}{2}$, then a fair set of figures for the lithographs (in either shade) would be about four times these prices. This makes an unused litho perf. $13\frac{1}{4}$ already so expensive (£20) that one cannot expect to simply impose a factor of five-fold for a major plate flaw, even though each plate flaw occurs only once in 200. In view of the fact that plate flaws are so abundant on this stamp, an individual one does not command quite the same premium that it would on a stamp where plate flaws are less common (*e.g.* the 20 para of 1866). As a starting point for discussion, I suggest a factor of three-fold for the typographs, and two-fold for the lithographs (thus taking into account the greater value of the normal stamp among the lithographs). Exceptional items, such as lithographs from the very scarce Stone X, "married" couples of the same flaw on both a litho and a typo, flaws of special philatelic significance (*e.g.* Byam's "silica line" varieties), etc., may command prices from the connoisseur bearing little relation to the catalog value, of course.

Many of the major plate flaws on the 20 para 1872 have already been illustrated in Dr. Byam's articles (*e.g.* L'O. P., N° 102, July, 1960). The 1960 edition of Zeheri illustrates and lists only one: the "thunder-



Fig. 43.

Intrinsic flaws 14, 17, 1122, and 140 (No. 5 on sheet).

bolt", a white gash near the base of the pyramid (Fig. 43a). It is known both typographed and lithographed, as well as in both perforations. Following the criteria given in the earlier part of this article, I have selected a representative group of varieties that seem to me to qualify for listing in addition (there are, of course, still others that might be listed, depending on how strictly one draws the line). (In the captions to the illustrations of this stamp, I have given the position in the sheet, if known, and the serial record numbers used by the Egypt Study Circle to keep track of the numerous intrinsic flaws. Although they have no other significance, they may be useful as a short-hand nomenclature; these "I numbers" were used extensively in the catalog of the Byam sale).

I. "Exploding star" varieties, in which a white flaw greatly expands one of the stars in the corner ornamentation (Fig. 43c, d).

II. White flaw above P of PARA and scattered white flaws in the medallion (Fig. 43b).



Fig. 44.

Broken frame varieties: a. 194; b. 1106 (probably No. 190 on sheet); c. No. 7 on sheet; and d. one unlocated.



Fig. 45.
Another broken frame variety.



Fig. 46.
Broken frame at upper right (147, No. 27 in sheet).



Fig. 47.

a. probably No. 200 in sheet; b. 122; c. 13; d. 129.

III. Severely broken frame lines (Figs. 44-46 and 47c, d).

IV. The "blind sphinx" variety, consisting of a number of small white areas, two of which remove the eyeballs of the sphinx (Fig. 48).



Fig. 48.

"Blind sphinx".



Fig. 49. — Flaw 16.

V. White area obliterating P of PARA, together with a large medallion flaw beneath the sphinx and several smaller white spots (Fig. 49).

VI. "Hole in wig" flaws, in which there is a large white flaw in the wig to the observer's left (there are two different) (Fig. 47a, b).

VII. A large white area obliterating the second E of EGIZIANE, together with several small white flaws in the medallion (Fig. 50).



Fig. 50. — Flaw 12.



Fig. 51.
The "Gilbert retouch".

VIII. The "Gilbert retouch", the famous lithograph variety discovered in the Tapling collection by John Gilbert and described in Dr. Byam's article. It consists of an extensive, smudgy, stippled area affecting EU1 of KHEDEUIE and part of the medallion above it (Fig. 51).

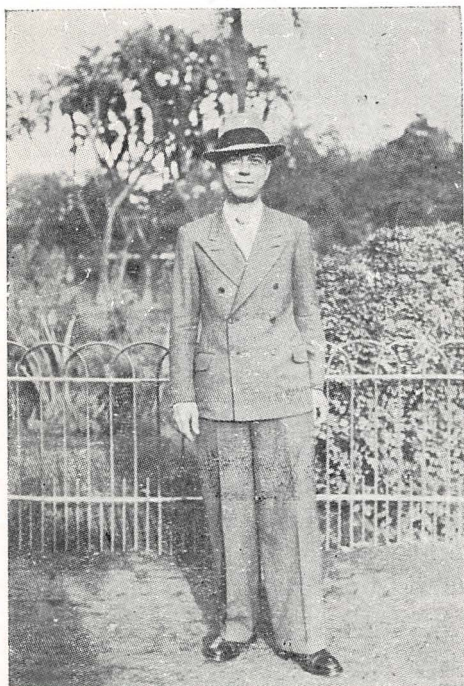
This variety can exist only on the lithographs, of course. Because it is of a distinct nature, being a retouch instead of a simple plate flaw, it should probably be assigned a separate catalog number. It is excessively rare, only two copies being recorded, neither of which has ever been offered in the public market as such. It is accordingly very difficult to estimate a catalog value, but perhaps £50 would be a conservative figure (either perforation, used).

IX. P of POSTE made complete by retouching. Similar remarks as given under VIII, above, apply here. Three used examples of this variety were illustrated in the catalog of the Byam sale (lot N° 530). This lot sold for £30 (1961). This variety might well have realized a considerably higher individual price had but one of them been offered in the lot. Because more examples are known than of the Gilbert retouch, and because it is a less spectacular variety, a catalog price of perhaps £30 for a used copy of the commoner perforation might not be improper.

In concluding this discussion, I should like to point out that but little credit should be given me for discovery. Most of the varieties I have mentioned in this article have been known to specialists for a long time, and their original discoverer is perhaps forgotten. Some of the varieties first came to my attention on album pages obtained at auction sales, carefully annotated by the anonymous collectors who formed the collections and whom I cannot therefore credit by name. The best and least we can do is to acknowledge their skill, perception, and good luck with an expression of philatelic appreciation!

ALFREDO DAZZI N'EST PLUS

C'est avec une profonde tristesse que nous annonçons son décès survenu à Naples (Italie) le 27 Avril 1967. Avec lui disparaît un élément



du pur amateurisme philatélique, doublé d'un talent d'excellent dessinateur. Toujours d'un caractère doux et égal, il était prêt à rendre service bénévolement. Pendant de longues années il a collaboré avec la Société Philatélique d'Egypte, dont il était un des fondateurs, en tant que Secrétaire. Surtout il s'est fortement occupé, soit auprès de l'imprimerie, soit pour toutes les reproductions qui n'étaient pas photographiques mais dessinées à la main, pour la parution du Catalogue Zeheri édition 1956. Il a laissé quantités de motifs de dessins qui ont été utilisés pour la couverture de la Revue de la Société. Il n'a pas manqué de rester en contact avec la Société même lorsqu'il quitta son Pays d'adoption, l'Egypte, pour son

Pays d'origine, l'Italie, tout en continuant à lui envoyer d'autres dessins pour la couverture de la Revue.

Tous ses amis d'Egypte, et ils sont nombreux, surtout ceux du Clan Philatélique, ne l'oublieront jamais.

A Mme Dazzi et à toute sa famille, le Comité et les Membres de la Société Philatélique d'Egypte adressent leurs sincères condoléances.

S. ASMAR

NEGOCIANT EN TIMBRES-POSTE

GRAND CHOIX DE TIMBRES-POSTE
DU MONDE ENTIER

EXECUTION DE MANCO-LISTES

4, Rue Emad El-Dine — Le Caire

NEW ISSUES

COMMEMORATIVE SET POST DAY

Date of issue : Jan. 2, 1967.
Design and
Denomination : 10 mills Jacakal depicting
"Anobis" the Pharaonic deity.
35 mills A statue of alabaster, "one
of Tut-Ankh-Amun monuments".
Dimension : 40 × 40 mm.
Perforation : 11 1/2
Sheet : 35 stamps (5 × 7).
Watermark : Multiple Eagle.
Printing Process : Rotogravure "Postal
Authority Printing House".
Control No. : Date of issue and serial
number.
Quantity : 10 mills (1,000,000 stamps).
35 mills (600,000 stamps).



Design and
Denomination : 80+20 mills, the statue of
"Mediator" employed by ancient
Egyptian kings.
115+40 mills a statue of a pharaonic
guard.
Dimension : 61 × 28 mm.
Perforation : 11 1/2
Sheet : 50 stamps (5 × 10).
Watermark : Multiple eagle.
Printing : Rotogravure "Postal Authority
Printing House".
Control No. : Date of issue and serial
number.
Quantity : 250,000 sets.

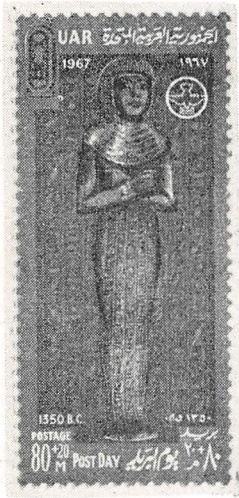
الإصدارات الحديثة

مجموعة تذكارية يوم البريد

تاريخ الإصدار : ٢ يناير ١٩٦٧
الرسم والفئة : ١٠ ملليمات ابن آوى يمثل الاله
أنوبيس عند قدماء المصريين
٣٥ ملليمات تمثال من المرمر من
آثار توت عنخ آمون
أبعاد الطابع : ٤٠ × ٤٠ مم
التخريم : ١١,٥
الفرخ : ٣٥ طابع (٧ × ٥)
العلامة المائية : النسب متكرر
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ١٠ ملليمات : مليون طابع
٣٥ ملليمات : ٦٠٠,٠٠٠ طابع



الرسم والفئة : ٨٠ + ٢٠ ملليمات تمثال أوشابتنس
عند ملوك قدماء المصريين
٤٠ + ١١٥ ملليمات تمثال حارس
عند قدماء المصريين
أبعاد الطابع : ٦١ × ٢٨ مم
التخريم : ١١,٥
الفرخ : ٥٠ طابع (١٠ × ٥)
العلامة المائية : النسب متكرر
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ٢٥٠,٠٠٠ مجموعة



COMMEMORATIVE STAMP TREE FESTIVAL

Date of issue : March, 15, 1967.
 Design : two workers farming a tree.
 Denomination : 10 mills.
 Dimension : 25 × 42 mm.
 Perforation : 11,5.
 Sheet : 50 stamps (10 × 5).
 Watermark : Multiple Eagle.
 Printing : Rotogravure "Postal Authority
 Printing House".
 Control No : Date of issue and serial
 number.

طابع بريد تذكاري
 « عيد الشجرة »

تاريخ الاصدار : ١٥ مارس ١٩٦٧
 الرسم : عاملان يفرسان شجرة
 الفئة : ١٠ مليمات
 الأبعاد : ٢٥ × ٤٢ مم
 التخريم : ١١,٥
 الفرخ : ٥٠ طابع (١٠ × ٥)
 العلامة المائية : النسر متكرر
 طريقة الطبع : روتوجرافير مطابع هيئة البريد
 رقم الرقابة : تاريخ الطبع والرقم المسلسل



**COMMEMORATIVE STAMP
ARAB PUBLICITY WEEK**

Date of issue: March 22, 1967.
Design: Gamal-el-Dine el-Aighani and
the emblem of Arab League.
Denomination: 10 Mills.
Dimension: 25 × 42 mm.
Perforation: 11.5
Sheet: 50 stamps (10 × 5).
Watermark: Multiple Eagle.
Printing: Rotogravure "Postal Authority
Printing House".
Control No.: Date of issue and serial
number.

PALESTINE STAMP:

A Palestine commemorative stamp
identical with that of U.A.R. except in
colour and quantity has been released
for the same occasion on the same date.



**COMMEMORATIVE STAMP
FIRST INDUSTRIAL CENSUS**

Date of issue: April 23, 1967.
Design: Symbol of Census and some
factories.
Denomination: 10 Mills.
Dimension: 42 × 25 mm.
Perforation: 11,5
Sheet: 50 stamps (5 × 10).
Watermark: Multiple Eagle.
Printing: Postal Authority Printing House.
Control No.: Date of issue and serial
number.
Quantity: 2,000,000 stamps.

طابع بريد تذكاري
أسبوع الدعاية العربية

تاريخ الاصدار : ٢٢ مارس ١٩٦٧
الرسم : جمال الدين الأفغانى وشعار
الجامعة العربية
الفئة : ١٠ مليمات
الأبعاد : ٢٥ × ٤٢ م
التخريم : ١١,٥
الفرخ : ٥٠ طابع (١٠ × ٥)
العلامة المائية : النسر متكرر
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل

طابع فلسطين

صدر في هذه المناسبة طابع فلسطين بنفس الفئة
ولكنه يختلف في اللون والكمية .

طابع تذكاري
التعداد الصناعي الأول

تاريخ الاصدار : ٢٣ أبريل ١٩٦٧
الرسم : شعار التعداد وبعض المصانع
الفئة : ١٠ مليمات
الأبعاد : ٤٢ × ٢٥ م
التخريم : ١١,٥
الفرخ : ٥٠ طابع (١٠ × ٥)
العلامة المائية : النسر متكرر
الطبع : مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ٢ مليون طابع

**COMMEMORATIVE STAMP
LABOUR DAY**

Date of issue : May 1, 1967.
Design : The emblem of ILO.
Denomination : 10 Mills.
Dimension : 42 × 25 mm.
Perforation : 11,5
Sheet : 50 stamps (5 × 10).
Watermark : Multiple Eagle.
Printing : Postal Authority Printing House.
Control No : Date of issue and serial number.
Quantity : 2,000,000 stamps.

PALESTINE STAMP :

A Palestine commemorative stamp identical with that of U.A.R. except in colour and quantity has been released for the same occasion on the same date.

طابع تذكاري
يوم العمال

تاريخ الاصدار : أول مايو ١٩٦٧
الرسم : شعار منظمة العمل الدولية
الفئة : ١٠ مليمات
الأبعاد : ٤٢ × ٢٥ م
التخريم : ١١,٥
الفرخ : ٥٠ طابع (١٠ × ٥)
العلامة المائية : النسر مكرر
الطبع : مطابع هيئة البريد (روتوجرافور)
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ٢ مليون طابع

طابع فلسطين

صدر في هذه المناسبة طابع فلسطين بنفس الفئة ولكنه يختلف في اللون والكمية .

**COMMEMORATIVE SET
INTERNATIONAL TOURIST YEAR**

Date of issue : June 7, 1967.
Denomination and Design :
10 Mills : Ramses and the Queen.
20 Mills : The Hotel at Alamein.
35 Mills : Shooting of ducks.
80 Mills : The Virgin's tree.
115 Mills : Fishing at Red Sea.
Dimension : 10, 35 mills : 61 × 28 mm.
20, 80, 115 mills : 40 × 40 mm.
Perforation : 11,5

مجموعة تذكارية
سنة السياحة الدولية

تاريخ الاصدار : ٧ يونيو ١٩٦٧
الفئة والرسم : ١٠ مليمات رمسيس والملكة -
٢٠ مليماً فندق العلمين - ٣٥
مليماً صيد البط - ٨٠ مليماً
شجرة العذراء مريم بالمطرية -
١١٥ مليماً صيد السمك بالبحر
الأحمر .
الأبعاد : ٢٨ × ٦١ م : ٣٥ ، ١٠
٢٠ ، ٨٠ ، ١١٥ مليماً :
٤٠ × ٤٠ م
التخريم : ١١,٥





Sheet: 10, 35 mills: 50 stamps (5 × 10).

20, 80, 115 mills: 35 stamps (5 × 7).

Printing: Rotogravure "Postal Authority Printing House".

Watermark: Multiple Eagle.

Control No.: Date of issue and serial number.

Quantity: 10 mills: 1,000,000 stamps.

20, 35, 80, 115 mills: 600,000 sets.

الفرخ : ١٠ ، ٣٥ مليماً : ٥٠ طابع
(١٠ × ٥) - ٢٠ ، ٨٠ ،
١١٥ مليماً : ٣٥ طابع
(٧ × ٥)
: مطابع هيئة البريد (روتوجرافير)
: الطبع
: النسر متكرر : العلامة المائتية
: تاريخ الطبع والرقم المسلسل : رقم الرقابة
: ١٠ مليمات : مليون طابع - : الكمية
٢٠ ، ٣٥ ، ٨٠ ، ١١٥
مليماً : ٦٠٠,٠٠٠ مجموعة



COMMEMORATIVE STAMP ARAB SOLIDARITY FOR PALESTINE DEFENCE

Date of issue: June 22, 1967.

Denomination: 10 Mills.

Design: President Gamal Abd El Nasser with Arab masses of people and the map of Palestine.

Dimension: 40 × 40 mm.

Perforation: 11,5

Sheet: 35 stamps (5 × 7).

Watermark: Multiple Eagle.

Printing Process: Rotogravure "Postal Authority Printing House".

Control No.: Date of issue and serial Number.

Quantity: 2,000,000 stamps.



طابع تذكارى
التضامن العربى فى الدفاع عن فلسطين
تاريخ الاصدار : ٢٢ يونيو سنة ١٩٦٧
الفئة : ١٠ مليمات
الرسم : يمثل صورة الرئيس جمال
عبد الناصر مع الجماهير العربية
وخرطة فلسطين
الأبعاد : ٤٠ × ٤٠ م
التخريم : ١١,٥
الفرخ : ٣٥ طابعاً (٧ × ٥)
الطبع : روتوجرافور مطابع البريد
العلامة المائتية : النسر مكرر
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ٢ مليون طابع



**ORDINARY STAMP
FESTIVAL STAMP, 1967**

Date of issue : Jan., 10, 1967.
Design : Carnation flowers.
Denomination : 4 mills.
Dimension : 25 × 30 mm.
Perforation : 11 1/2.
Sheet : 100 stamps (10 × 10).
Watermark : Multiple eagle.
Printing : Rotogravure "Postal Authority
Printing House".
Control No. : Date of issue and serial
number.

طابع عادي
الأعياد - 1967

تاريخ الاصدار : 10 يناير 1967
الرسم : زهور القرنفل
الفئة : 4 مليمات
الأبعاد : 25 × 30 مم
التخريم : 11,5
الفرخ : 100 طابع (10 × 10)
العلامة المائية : النسر متكرر
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطابع والرقم المسلسل



ORDINARY AIRMAIL STAMP

Date of issue : April 26, 1967.
Design : Cairo Aerodrome and an aero-
plane.
Denomination : 20 mills.
Dimension : 42 × 25 mm.
Sheet : 50 stamps (5 × 10).
Watermark : Multiple Eagle.
Printing : Postal Authority Printing House.
Control No. : Date of issue and serial
number.

طابع عادي جوي

تاريخ الاصدار : 26 أبريل 1967
الرسم : مطار القاهرة الدولي وطائرة
الفئة : 20 مليماً
الأبعاد : 42 × 25 مم
الفرخ : 50 طابع (5 × 10)
العلامة المائية : النسر متكرر
الطبع : مطابع هيئة البريد
رقم الرقابة : تاريخ الطابع والرقم المسلسل

وبعد إجراء عملية الانتخاب قامت اللجنة بفرز الأصوات التي حصل عليها كل مرشح ثم أعلنت أسماء الأعضاء الذين أنتخبوا لعضوية مجلس الإدارة وهم :

- السيد الأستاذ مهني عيد ميخائيل . — السيد اللواء أنور عبد القادر طلهمات .
 - السيد الدكتور عبد الحميد علي لطفى . — السيد المهندس خالد عبد الحكيم مرزوق .
 - السيد الأستاذ لطفى جندى يوسف . — السيد المهندس محمد إبراهيم صبحي .
 - السيد الأستاذ اسحق يوسف تاوضروس . — السيد المهندس يحيى فوزى متوشالح .
 - السيد الأستاذ عطيه حامى محمود . — السيد الدكتور مدحت شريف الشيشيني .
 - السيد المهندس إبراهيم موسى جندى . — السيد جان نيقولا بترنيتس .
- وأثبتت اللجنة ما قامت به في محضر تسلم أسكرتارية الجمعية لحفظه .
وانتهت الجلسة حيث كانت الساعة العاشرة والثلاث مساء .

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1er étage, bureau No. 9

ثم طلب رئيس مجلس الإدارة النظر في تعيين مراقب الحسابات فقال :
أرجو الآن النظر في تعيين مراقب الحسابات لسنة ١٩٦٧ - وإذا رأيتم تعيين
مراقب حسابات السنة الماضية - الأستاذ كامل سليم - أرجو النظر في أن تكون أتعابه
كالسنة الماضية - أي عشرين جنيها عن السنة بأكملها .

القرار : الموافقة بالإجماع .

وفي ختام كلمته قال رئيس مجلس الإدارة :

أنتهز هذه الفرصة لأقدم الشكر الجزيل للسادة أعضاء مجلس الإدارة للمعاونة
الصادقة التي قاموا بها والمجهودات التي بذلوها في سبيل تحقيق أغراض الجمعية كما أنني
أقدر لموظفي الجمعية الروح الطيبة التي يؤدون بها أعمالهم .
وفي ختام هذه الكلمة أرجو لكم جميعاً أطيب التمنيات بالصحة والسعادة والهناء
إلى أن نلتقى في العام القادم باذن الله .

* * *

وبعد انتهاء السيد رئيس مجلس الإدارة من إلقاء كلمته تقدم بعض السادة أعضاء
الجمعية باقتراحات عن زيادة إيرادات الجمعية - منها الاعلان بالجرائد عن قرار
تخفيض رسم القيد والاشتراك السنوي للطلبة حتى يقبلون على الاشتراك في الجمعية بينما
رأى بعض الأعضاء الآخرين أن مجال بحث هذه الاقتراحات هو مجلس الإدارة وليس
الجمعية العمومية - وأخيراً تمت الموافقة بالإجماع على أن تقدم أي اقتراحات لدى
السادة الأعضاء لمجلس الإدارة لدراستها واتخاذ ما يراه بشأنها .

* * *

وبعد ذلك أعلن السيد رئيس مجلس الإدارة البدء في عملية انتخاب السادة أعضاء
مجلس الإدارة الجديد وطلب تكوين لجنة من السادة أعضاء الجمعية العمومية الذين
لم يرشحوا أنفسهم للانتخاب لكي تقوم بالإشراف على هذه العملية وفرز الأصوات -
وقد تمت الموافقة على تكوين اللجنة من السادة :

العميد حميد عبد الرؤوف

المهندس محمود محسن

الأستاذ فاروق بغدادى عبد السيد

المهندس فايق بنياين

ثانياً - خصوم الجمعية :

الحسابات الدائنة :

ملم جنيه

١ -	٥٨,٩٠٥	أشترافات عن سنة ١٩٦٧ دفعت مقدماً .
٢ -	١٧,٠٠٠	تأمينات محصلة من الغير (لم تتغير) .

هذه باختصار بعض ملاحظتنا عن نتيجة أعمال الجمعية عن سنة ١٩٦٦ وفيما عدا ذلك فان الحسابات الختامية تمثل المركز المالي الحقيقي للجمعية في ٣١ ديسمبر سنة ١٩٦٦ طبقاً للمستندات المقدمة لنا والبيانات التي حصلنا عليها .

حساب الايرادات والمصروفات

عن المدة من أول يناير إلى آخر ديسمبر سنة ١٩٦٦

ملم جنيه	البيان	ملم جنيه	البيان	ملم جنيه
٧٨٢,٠٠٢	مصرفات عمومية	٢٦٠,٥٥٠	ملم جنيه	اشترافات
١٧١,٦١٩	مصرفات المحللة		ملم جنيه	إيرادات متنوعة
١٥,٩٧٢	استهلاك أثاث ٢٠٪	٢٥٣,١٤٠	ملم جنيه	إيراديجان تصدير
٦,٢١٢	استهلاك أجهزة		ملم جنيه	واستيراد الطوابع
١٥,٥٦٦	علمية ٢٠٪	١٤,٥٠٠	ملم جنيه	إيراد اعلانات بالمجلة
٣٧,٧٥٠	استهلاك مصاريف التأسيس ٢٠٪	٥,٠٠٠	ملم جنيه	بيع كتالوج زهيرى
		٢٧٢,٦٤٠	ملم جنيه	طبعة ١٩٦٠ م
		٤٠٥,٥١٠	ملم جنيه	إيراد استثمارات
		٩٣٨,٧٠٠		
		٥٢,٦٧١		زيادة المصروفات عن
		٩٩١,٣٧١		الايادات
				٩٩١,٣٧١

تقرير المراجعة السنوية عن أعمال

الجمعية المصرية لهواة طوابع البريد عن سنة ١٩٦٦ م

وبدأ الأستاذ كامل سليم تقريره :

السيد رئيس مجلس إدارة الجمعية المصرية لهواة طوابع البريد

تحية طيبة وبعد ؛

نتشرف بإفادة سيادتكم أننا قمنا بمراجعة حسابات الجمعية عن السنة المالية ١٩٦٦ وفي رأينا أن الحسابات الختامية تمثل المركز المالي الحقيقي للجمعية في ٣١ ديسمبر سنة ١٩٦٦ طبقاً للدفاتر والمستندات المقدمة لنا والبيانات التي حصلنا عليها . وفيما يلي بعض ملاحظتنا عن أعمال المراجعة :

أولاً - أصول الجمعية :

- | | |
|-----------------------|---|
| ١ - الأثاث | } |
| ٢ - الأجهزة العلمية | |
| ٣ - مصاريف التأسيس | |
| ٤ - المكتبة | |
| ٥ - لوحات عرض الطوابع | |
- لم يتغير أى أصل خلال سنة ١٩٦٦ وقد قمنا من جانبنا بعمل استهلاك بواقع ٢٠٪ على ١ ، ٢ ، ٣

ملف جنيه

٦ - الأوراق المالية - القيمة الدفترية لهذا الأصل هي ١٠٦٣٥,٤٧٢ وهي تمثل سندات قرض وطني محول قيمتها عشرة آلاف جنيه والسندات مودعة بالبنك الأهلي المصري - ملف ١٨٠٧٠ .

٧ - مجموعة الطوابع المحفوظة بالجمعية بلغت قيمتها في ٣١-١٢-١٩٦٦ مبلغ

ملف جنيه

٥٨٨,٢٨٥ بسعر التكلفة .

ملف جنيه

٨ - طوابع تحت التوزيع بلغت قيمتها في ٣١-١٢-١٩٦٦ - ٢٣٨,٦٦٦ بسعر التكلفة .

٩ - حساب البنك الأهلي المصري - ح- ايداع - مودع بالبنك الأهلي المصري مبلغ ٢٠٠٠ جنيه وقد تجدد هذا الحساب بموجب اشعارات خصم البنك رقم ٢٥٨٢٥٣ ، ٢٥٨١٢٦ ، ٢٦٨٤٢٢ بتاريخ ١٨-٧-١٩٦٦ .

نخاتم اللجنة - وهذه الخدمة تؤدي لأعضاء الجمعية بدون مقابل - بعكس ما هو حاصل في الجمعيات الموجودة في الخارج والتي لها لجنة خبراء - فإن الأعضاء هناك يطالبون بدفع رسوم نسبية مقررة على شهادات الخبرة هذه - ولا يفوتني في هذا المجال أن أسدي الشكر الجزيل لأعضاء هذه اللجنة .

ألمحت في كلمتي في اجتماع الجمعية العمومية الماضية عن القانون رقم ٩٣ لسنة ١٩٦٤ الذى قضى بأن يكون استيراد كافة الأصناف - ومنها طوابع البريد - قاصراً على القطاع العام - وعن اللجنة التي شكلتها هيئة البريد لبحث هذا الموضوع وأن الجمعية مثلت في هذه اللجنة كما حضرها مندوبون عن التجار - وأن الرأي استقر على أن تتولى الشركة العربية للتجارة الداخلية استيراد ما يطلبه التجار من طوابع بريد - وأنه جرى وضع النظام اللازم لهذه العملية .

وأضيف الآن - أن هيئة البريد طلبت مني الانضمام إلى مندوبيها الذين كلفتهم بمقابلة المسؤولين في الشركة للاتفاق على النظام الذى يوضع للعملية - وقد تم التوصل إلى وضع النظام المطلوب - بعد أن قبلت الشركة أن تتقاضى رسوماً بنسبة زهيدة من قيمة ارساليات الطوابع - وقد كلفت الجمعية من هيئة البريد باخطار التجار المستوردين بالنظام الذى تم وضعه لتنفيذه في حالة رغبتهم استيراد طوابع من الخارج - والمأمول أن يستتبع ذلك أن يدب النشاط من جديد في تصدير طوابع الجمهورية - إذ أن هذا التصدير له ارتباط كبير باستيراد الطوابع نظراً لما يشترطه التجار في الخارج من وجوب سداد جزء من ثمن الطوابع المصدرة لهم بطوابع أجنبية يرسلونها للجمهورية .

إن من دواعي السرور أن نجد بعض أعضاء الجمعية من كبار هواة المتخصصين في الطوابع المصرية يوالون أبحاثهم عن هذه الطوابع في مجالات مختلفة - وينشرون هذه الأبحاث في مجلة الجمعية - وقد صدر العدد الأخير من المحلة في ١٠٤ صحيفة شاملاً أبحاثاً هامة - منها الجزء الثانى من البحث الذى تجريه الأستاذ إبراهيم شفتى عن تاريخ البريد المصرى ومكاتب البريد التى أنشئت منذ سنة ١٨٦٤ حتى ١٨٩١ - ومنها أبحاث في مجالات أخرى قام بها كل من الدكتور بيتر سميث - والمسيو جوجاس - والمهتشار لارز الوند - ونأمل أن يستوعب السادة الأعضاء هذه المقالات وأمثالها ويستفيدون منها - لأن هواية الطوابع على المستوى العالمى أصبحت هواية ثقافية تحتاج إلى دراسات من نواحي كثيرة - ولا يكتفى فيها بتكملة مجموعات الطوابع وترتيبها في الألبومات - وكلما تعمق الهاوى في هذه الدراسات كلما شغف بهويته وأحبها وتعلق بها .

* * *

والآن أرجو أن نستمتع إلى الأستاذ كامل سليم - مراقب حسابات الجمعية - الذى سيتلو على سيادتكم تقريره عن المركز المالى للجمعية عن سنة ١٩٦٦ .

أعضاء الجمعية ومن مندوب عن مصلحة الجمارك وآخر عن الإدارة العامة للتقدي الأجنبي - وتعتمد اللجنة جلساتها من وقت لآخر في مركز الجمعية لتقدير أثمان الطوابع المصدرة - وفي قسم طرود الجمر ك بالعتبة لتقدير أثمان الطوابع المستوردة - وتقوم اللجنة باستخراج شهادات التقدير عن العملية بشطرها كما تقوم بتحريز ارساليات الطوابع الصادرة والواردة وختمها بالشمع الأحمر بأختام الأطراف الثلاثة المكونة للجنة وقد كلفت الجمعية بامساك السجلات اللازمة لضبط ومراقبة عمليات التصدير والاستيراد عن ارساليات الطوابع التي لا تزيد عن الخمسين جنهما في الارسالية الواحدة للتحقق من استيراد قيمة هذه الارساليات في الفترة المقررة - وتراجع هذه السجلات بمعرفة المختصين في الإدارة العامة للتقدي الأجنبي .

وفضلاً عن هذا العمل المستمر على مدار السنة فان اللجنة قامت بمجهود يشكر في تقدير أثمان معروضات دول العالم التي أرسلتها للعرض في معرض الطوابع العالمي الذي أقيم بالقاهرة في أوائل شهر يناير من العام الماضي ، ثم أعادت عمل هذا التقدير عندما أعيدت هذه المعروضات إلى الدول العارضة وذلك للتحقق من أنه لم ينقص من هذه المعروضات أو يزداد عليها شيء عند إعادتها .

وكذلك فان مجهودات اللجنة تمتد إلى الاجراءات التي تعمل في حالات الهجرة التي يستصحب فيها المهاجر مجموعة طوابعه - فتقوم بتقدير هذه المجموعات وتستخرج الشهادات عنها - مراعية في ذلك الحدود المسموح بها من السلطات سواء أكان المهاجر من رعايا الجمهورية أو من الأجانب - وسواء أكان المهاجر مغادراً للجمهورية بمفرده أو مع عائلته - إذ أن لكل حالة حداً أقصى لما يسمح به من الطوابع . وكذلك تمتد مجهودات اللجنة إلى تقدير المضبوطات من الطوابع التي تضبط مع المخالفين لقانون الجمارك من المغادرين للجمهورية أو القادمين إليها .

كما تشمل مجهودات اللجنة أيضاً تقدير مجموعات الطوابع التي توجد ضمن التركات التي يتوفى عنها أصحابها حتى يتسنى لمصلحة الضرائب ربط الضريبة المقررة عليها وفي كل هذه الأعمال يبذل أعضاء الجمعية المعينون في اللجنة - مجهودات سخية دون أن يتقاضوا أى أتعاب أو مكافآت لأنفسهم ، ما بل أنهم حتى لا يستعيضون مصاريف انتقالاتهم - فلا أقل من أن ننتهز هذه الفرصة لكي نقدم لهم الشكر والثناء على ما يقومون به من مجهودات مفيدة مثمرة .

ومن أوجه نشاط الجمعية أيضاً ما تقوم به لجنة الخبراء من عمل جليل - وهو فحص ما يقدم لها من طوابع مشكوك في تزييفها - فتقوم اللجنة بعد الفحص الدقيق باعطاء رأيها فيما إذا كان الطابع حقيقياً أو مزيفاً على نموذج الشهادة المطبوع خصيصاً لذلك - بعد لصق صورة الطابع الفوتوغرافية على الشهادة وختم كل من الصورة والشهادة

والسودانية في الخارج كانوا يتطلعون من مدة إلى ظهور هذه الطبعة لاشباع رغبتهم في المزيد من المعرفة عما يتصل بالطوابع المصرية والسودانية .
وقد استفاد كثيرون من الأعضاء الذين يملكون مجموعات ذات أهمية خاصة من الطوابع المصرية والسودانية من خبرة الدكتور بيتر سميث ومعلوماته الواسعة في مجال الطوابع المذكورة بعد أن لبي دعوتهم وزارهم في منازلهم وأطلع على مجموعاتهم وناقشهم فيما تحويه من طوابع أو أختام أو مظارييف أو متنوعات لها شأن في المجال الدولي وأمدهم بما كان ينقصهم من معلومات أو بيانات أو دراسات أو حقائق لها علاقة ببعض محتويات ألبوماتهم .

وما دمت قد ذكرت الطبعة الثامنة من كتالوج زهري الذي صدر عن سنة ١٩٦٧ فاني أحمد الله على انجاز هذا العمل بعد مجهود شاق متواصل لمدة خمسة عشر شهراً - كما أحمدته تعالى على ما لاقاه من رواج في مختلف دول العالم - فقد طلبه كثيرون من الهواة الموجودين في لبنان والكويت - وإنجلترا وفرنسا وسويسرا وألمانيا والنمسا وهولنده وبلجيكا وإيطاليا واليونان والولايات المتحدة الأمريكية وكندا ، بل حتى الهواة في فنزويلا وجنوب أفريقيا والسويد والدانمارك واليابان وأستراليا - وقد بلغت قيمة العملة الصعبة التي وردت من الدول المذكورة من أجل هذا الكتالوج نحو خمسمائة جنيه من ضمن مبلغ ألف ومائة وثمانين جنهما قيمة المتحصل لغاية الآن ، وهذا المبلغ آخذ في الزيادة المستمرة يوماً بعد يوم - إذ ما زالت الطلبات ترد تباعاً من الخارج ومن الداخل رغم أنه لم ينشر عن هذا الكتالوج أى إعلان لا في الخارج ولا محلياً .

والخطابات التي وردت لتهنئة الجمعية ورئيسها وشكرهما لإصدار هذا الكتالوج كثيرة نقتصر على ذكر ما ورد من المستشار Lars Alund المستشار بالحكمة العليا بالسويد - والمستر أنست كهر المحرر بالنيويورك هيرالد تريبيون بالولايات المتحدة الأمريكية - والمستر دافيد لدمان David Lidman المحرر بالنيويورك تيمس بالولايات المتحدة الأمريكية - والمستر بوتتر Potter محرر نشرة مركز الأبحاث الخاصة بالطوابع المصرية بلندن Egypt Study Circle, London. والمسئو جان بولاد دى ميير بلوزان في سويسرا عن نفسه وعن المسئو أنطونيني مجنوى في إيطاليا - والمسئو جينو ببيرونو في ميلانو في إيطاليا - والمسئو ميشيل هاجوبيان بمنتريال في كندا - والأستاذ جبرائيل بولاد بيروت في لبنان - وغيرهم من المقيمين في الخارج أوفى الجمهورية .

* * *

ومن أهم أوجه نشاط الجمعية الأخرى - العمل الجاد المستمر الذي تقوم به لجنة استيراد وتصدير طوابع البريد - وهي اللجنة المشكلة بقرار من وزارة المالية من بعض

الجمعيات رقم ٣٢ لسنة ١٩٦٤ - وقد وافقتم في الاجتماع غير العادى للجمعية العمومية المتعقلة في ٦ يونية سنة ١٩٦٦ على مواد هذه اللائحة بعد ادخال التعديلات التى رأتها وزارة الشؤون الاجتماعية .

ويسرنى أن أبلغكم اليوم أن مديرية الشؤون الاجتماعية الجنوبية بمحافظة القاهرة قد أخطرتنا بالكتاب رقم ١٩١٣ المؤرخ فى ٢٢ فبراير سنة ١٩٦٧ أنه قد صدر القرار رقم ١٦٤ بتاريخ ٢ فبراير سنة ١٩٦٧ باعادة شهر جمعيتنا باسم « الجمعية المصرية لهواة طوابع البريد » تحت رقم ٦٩٦ بتاريخ ٢ فبراير ١٩٦٧ .

* * *

ما زال الاقبال يزداد على الندوات التى تعقد فى مساء يوم الاثنين من كل أسبوع - وخصوصاً يوم الاثنين الأول من الشهر ، لتبادل الطوابع بين الأعضاء - وتبادل الحديث والمعلومات فى كافة نواحي الهواية - مما زاد فى الألفة والود والمحبة بين الأعضاء المترددين على هذه الندوات - وقد أصبحوا يشعرون فيما بينهم بالأخوة الصادقة - وبذلك تكون هويتنا قد حققت أحد الأغراض الهامة التى ننشدها .

وقد حضر بعض هذه الندوات الدكتور بيتر سميث - ممثل جمعيتنا فى الولايات المتحدة الأمريكية - وهو أستاذ الطبيعة بجامعة متشيغان - وذلك أثناء وجوده بالقاهرة مدة الستة أسابيع التى أقامها ضيفاً على الحكومة المصرية بصفته أستاذاً زائراً وباحثاً خبيراً للاستفادة بعلمه فى بعض الأبحاث التى تجرى فى المركز القومى للبحوث بالدقى .

وقد تفضل سيادته فى إحدى الندوات بالقاء محاضرة قيمة عن بعض أنواع الطوابع المصرية النادرة التى شاهدها لدى كبار هواة الطوابع المصرية فى الخارج - كما أنه عرض على الحاضرين بعض الطوابع المصرية من الاصدارات الأولى التى اشترأها فى لندن حديثاً - وعلمها الأختام المصرية قديمة العهد نادرة الوجود - وهى الأختام التى تظهر على الطوابع بكتابة عربية بيضاء على أرضية سوداء .

وفى مسهل محاضرته أشاد سيادته بالحملة التى تصدرها الجمعية لما تحويه دائماً من دراسات ومقالات مستفيضة وعميقة على مستوى عالمى مرتفع - مؤكداً أنها تعتبر مرجعاً شاملاً ممتازاً لا غنى عنه لكل هاو يقوم بجمع الطوابع المصرية والسودانية بالطريقة العلمية الصحيحة - وأنه هو شخصياً - كغيره من المتخصصين فى جمع الطوابع المصرية والسودانية - اكتسب القسط الأكبر من معلوماته عن الطوابع المذكورة من مداومة الاطلاع على هذه الحملة .

كذلك أننى سيادته ثناءً عاطراً على الطبعة الثامنة من كتاب لوج زهيرى التى صدرت عن سنة ١٩٦٧ - وأطرب فى ملحق هذا المجلد لما احتواه من معلومات وبيانات وإيضاحات ودراسات فى الدرجة الأولى من الأهمية - وذكر أن هواة الطوابع المصرية

محضر الجمعية العمومية

المنعقدة في ٢٦ أبريل سنة ١٩٦٧

كان محمداً الساعة السابعة مساء يوم ٢٦ أبريل سنة ١٩٦٧ موعداً لانعقاد الجمعية العمومية للجمعية المصرية لهواة طوابع البريد - بناء على الدعوة السابق ارسالها للسادة الأعضاء بالبريد الموصى عليه بتاريخ ٣٠ مارس سنة ١٩٦٧ ، ولما كان عدد الأعضاء الحاضرين في الميعاد المذكور لا يتجاوز خمسة عشر عضواً وهو أقل من العدد القانوني لانعقاد الجمعية العمومية لذلك تأجل عقد الجلسة حتى الساعة الثامنة مساء من نفس اليوم بناء على المادة ٢٨ من لأئحة النظام الأساسي للجمعية .

وفي الساعة الثامنة مساء بدأت الجلسة برئاسة السيد الأستاذ مهني عيد ميخائيل رئيس مجلس إدارة الجمعية ، وحضر من الأعضاء السادة الموضحة أسماءهم بالكشف المرفق وعددهم ٦١ (سواء بأنفسهم أو بالتوكيل) وذلك من مجموع الأعضاء الذين لهم حق الحضور وعددهم ١١١ عضواً .

وبدأ السيد الأستاذ مهني عيد رئيس مجلس إدارة الجمعية كلمته فقال :

السادة الزملاء المحترمين

أحييكم أطيب تحية - وأشكركم جزيل الشكر على تلبيتكم للدعوة التي وجهت لكم لحضور جمعيتنا العمومية هذه - وأتمنى لكم جميعاً موفور الصحة حتى تتكرر اجتماعاتنا السنوية باذن الله .

كان هذا الاجتماع محمداً له الساعة السابعة من هذا المساء - ولعندم حضور العدد القانوني من الأعضاء فتم تأجل للساعة الثامنة - طبقاً لما نصت عليه المادة ٢٨ من النظام الأساسي للجمعية من أنه إذا لم يكتمل العدد القانوني أجل الاجتماع إلى جلسة أخرى تعقد بعد ساعة من موعد عقد الجلسة الأولى - ويكون الانعقاد في هذه الحالة صحيحاً إذا حضره بأنفسهم عدد لا يقل عن ١٠٪ أو ٢٠٠ عضو أيهما أقل ، بحيث لا يقل عدد الحاضرين عن ٨ أشخاص .

محضر الجمعية العمومية السابقة المنعقدة في ٦ يونية سنة ١٩٦٦ نشر في العدد ١١٧

من مجلة الجمعية - وقد وزع هذا العدد على جميع الأعضاء وقت صدوره ، وطبيعي أن يكون كل من سيادتكم قد قرأه - فاذا رأيتم - توفيراً للوقت - أن نعتبر أن هذا المحضر قد تمت قراءته الآن - فاني أرجو أن يتفضل أي عضو لديه أية ملاحظة على المحضر المذكور أن يبديها - وإذا لم توجد ملاحظات فأرجو إقرار هذا المحضر .

القرار : الموافقة بالاجماع

أوضحت في كلمتي في الجمعية العمومية في العام الماضي أن مجلس إدارة الجمعية قد أعاد دراسة اللائحة الأساسية للجمعية على ضوء أحكام اللائحة التنفيذية لقانون

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