

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 Byam thirty-six years ago, but it has never been superseded.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 catalogue 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.

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 regime, 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	01	01	01	01	01	01	01	01	01	01	01	1	u	u	u	u	u	u	u
2	01	01	01	01	01	01	01	01	01	01	01	2	u	u	u	u	u	u	u
3	01	01	01	01	01	01	01	01	01	01	01	3	u	u	u	u	u	u	u
4	01	01	01	01	01	01	01	01	01	01	01	4	u	u	u	u	u	u	u
5	01	01	01	01	01	01	01	01	01	01	01	5	u	u	u	u	u	u	u
6	01	01	01	01	01	01	01	01	01	01	01	6	u	u	u	u	u	u	u
7	1	1	1	1	1	1	1	1	1	1	1	7	u	u	u	u	u	u	u
8	01	01	01	01	01	01	01	01	01	01	01	8	u	u	u	u	u	u	u
9	1	1	1	1	1	1	1	1	1	1	1	9	u	u	u	u	u	u	u
10	1	1	1	1	1	1	1	1	1	1	1	10	u	u	u	u	u	u	u
11	01	01	01	01	01	01	01	01	01	01	01	11	u	u	u	u	u	u	u
12	1	1	1	1	1	1	1	1	1	1	1	12	u	u	u	u	u	u	u
13	1	1	1	1	1	1	1	1	1	1	1	13	u	u	u	u	u	u	u
14	01	01	01	01	01	01	01	01	01	01	01	14	u	u	u	u	u	u	u
15	01	01	01	01	01	01	01	01	01	01	01	15	u	u	u	u	u	u	u
16	01	01	01	01	01	01	01	01	01	01	01	16	u	u	u	u	u	u	u
17	01	01	01	01	01	01	01	01	01	01	01	17	u	u	u	u	u	u	u
18	01	01	01	01	01	01	01	01	01	01	01	18	u	u	u	u	u	u	u
19	01	01	01	01	01	01	01	01	01	01	01	19	u	u	u	u	u	u	u
20	1	1	1	1	1	1	1	1	1	1	1	20	u	u	u	u	u	u	u

six = 6

nine = 9

Type numbers enclosed in circles are substituted transfers.

1866 - 10 Paras.

Brown. (Proof sheet).

Ten types on matrix stone : arranged vertically.

117	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
upright = u :	OT	OT	OT	1	1	1	1	1	OT	1	OT	1	1	1	OT	OT	1	OT	1	1
right	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	i	u	i	u	u
hand upper	6	6	6	2	2	2	2	2	6	2	6	2	2	2	6	6	2	6	2	2
corner	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
hook is	8	8	8	3	3	3	3	3	8	3	8	3	3	3	8	8	3	8	3	3
open	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
upwards.	9	9	9	5	5	5	5	5	9	5	9	5	5	5	9	9	5	9	5	5
83	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
inverted = i :	5	5	5	6	6	6	6	6	5	6	5	6	6	6	5	5	6	5	6	6
right hand	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
upper	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
corner	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
hook is	3	3	3	8	8	8	8	8	3	8	3	8	8	8	3	3	8	3	8	8
open	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
downwards.	2	2	2	9	9	9	9	9	2	9	2	9	9	9	2	2	9	2	9	9
161	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u
181	T	T	T	10	10	10	10	10	T	10	T	10	10	10	T	T	10	T	10	10
	i	i	i	u	u	u	u	u	i	u	i	u	u	u	i	u	u	i	u	u

six - 6

nine - 9

Type number enclosed in circle is a substituted transfer.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
0t	1	0t	1	0t	0t	0t	1	0t	0t	0t	0t	0t	0t	0t	0t	0t	0t	0t	1
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
7	2	8	2	3	2	4	2	6	6	6	6	6	6	6	5	6	6	6	2
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
41	8	3	8	3	8	8	3	8	8	8	8	8	8	8	8	8	8	8	3
i	i	u	i	u	i	i	u	i	i	i	i	i	i	i	i	i	i	i	u
61	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
81	9	5	9	5	9	9	5	9	9	9	9	9	9	9	9	9	9	9	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	6	5	5	5	5	5	5	5	5	5	5	5	6
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
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
141	2	8	2	8	2	2	8	2	2	2	2	2	2	2	2	2	2	2	8
i	i	u	i	u	i	i	u	i	i	i	i	i	i	i	i	i	i	i	u
161	2	10	2	10	2	2	10	2	2	2	2	2	2	2	2	2	2	2	10
u	u	i	u	i	u	u	u	u	u	u	u	u	u	u	u	u	u	u	i
181	1	10	1	10	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.

upright = u :
open
crescent
above:
101
inverted = i :
closed
crescent
above.

1866-10 Piastres—State.

(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
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
21	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
u	i	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
41	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
61	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
81	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
101	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
121	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
141	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u	u
161	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i	i
181	1	2	3	4	5	6	7	8	1	2	5	4	7	9	8	9	3	1	2
u	u	u	u	i	u	i	u	u	u	u	u	u	u	u	u	i	i	u	u

Type numbers enclosed in circles are 22 substituted transfers. Type 10 is entirely removed from the printing stone.

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 :

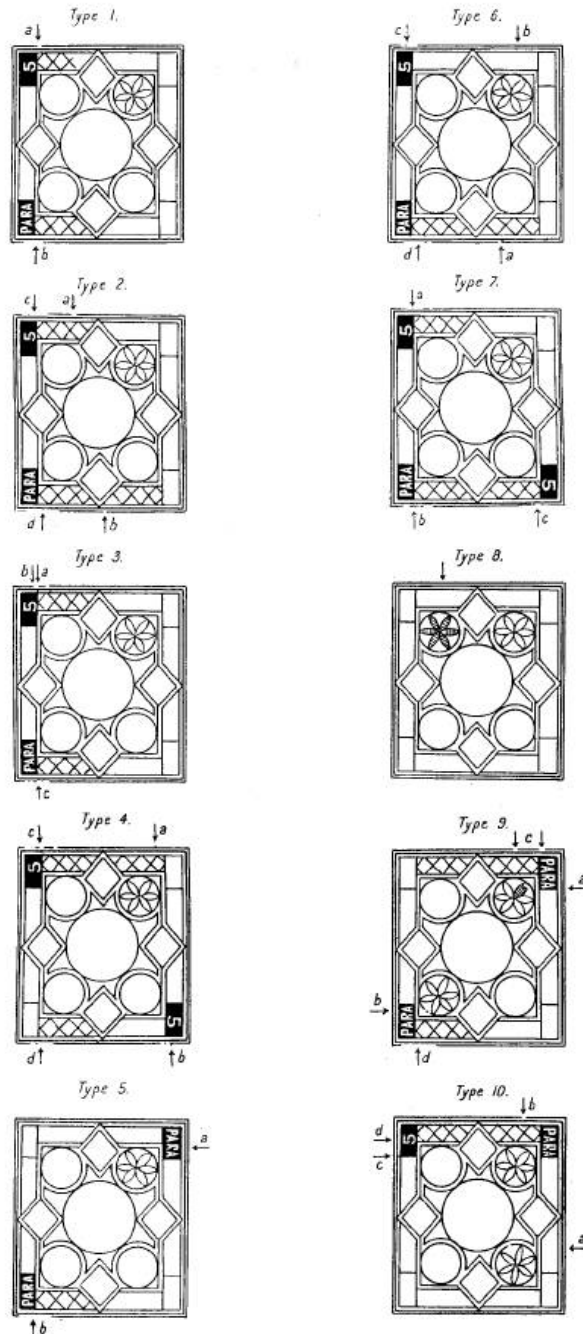
- Type 1. Design upright.
- (a) Small break in upper outer frame line just to right of tablet containing "5."
 - (b) "Wide breach in lower outer frame line from half-way along left corner tablet containing " PARA " to point of first diamond.
- Type 2. Design inverted.
- (a) Small break in upper outer 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.
- Type 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.
- Type 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. ,, 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)
- Type 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.

Type 10. Design inverted. o

- (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.



5 PARA. THE 10 TYPES.

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: 12½; 12½x13; 13x12½-; 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 :

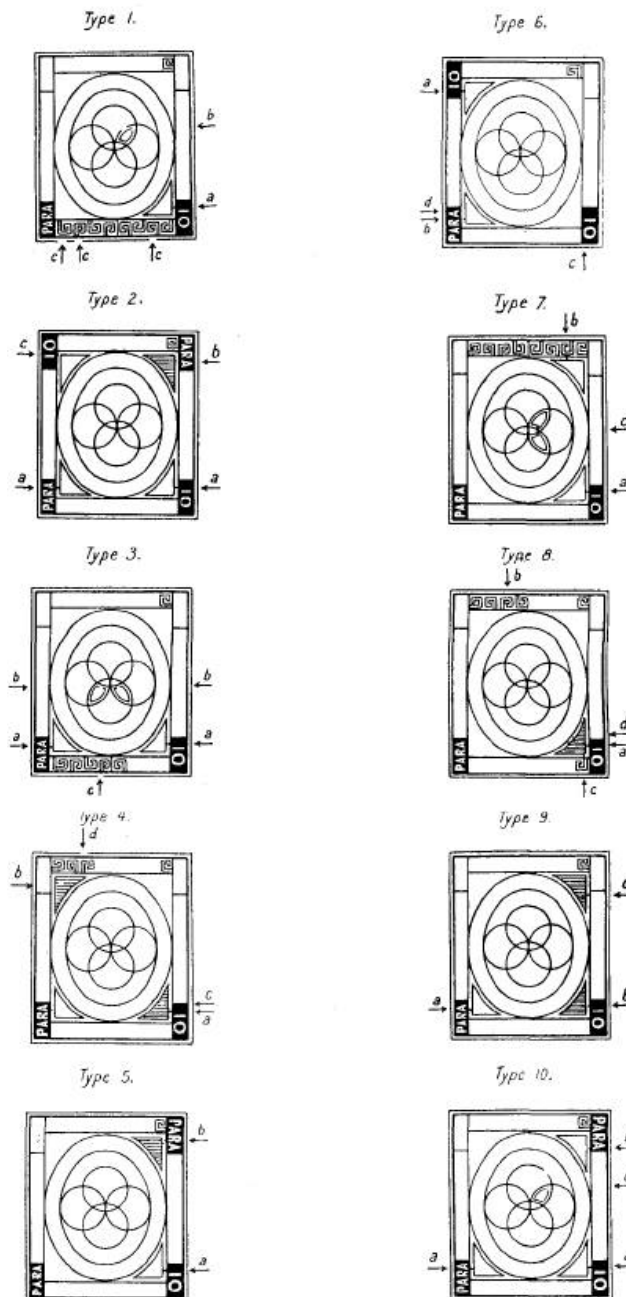
- Type 1. Design upright.
- (a) Cross bar from lower right triangle.
 - (b) Right upper lozenge is open at outer end and the circle above it shows a wide breach.
 - (c) Wide breaches in lower outer frame line beneath first, second, and seventh hooks.
- Type 2. Design upright.
- (a) Cross bars from both 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 contain-” 10 “ level with top line of triangle.
- Type 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.
- Type 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 up right of third hook.
- Type 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.
- Type 6. Design inverted.
- (a) Cross bar from upper left triangle.
 - (b) Fragments of cross bar from lower left triangle.
 - (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.
- Type 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.

- Type 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.

- Type 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 x 13; 12½ x 15; 13; 13 x 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 comparison 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.

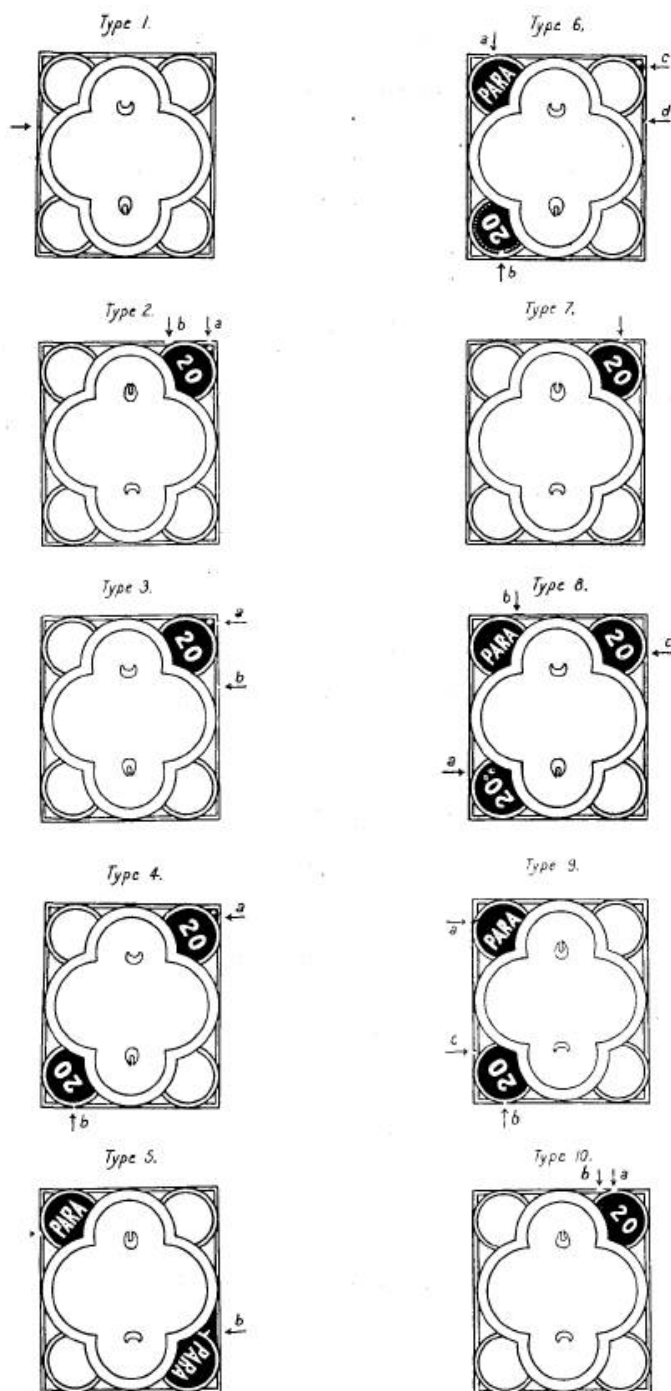
The make-up of the stone is seen from the diagram illustrating the proof sheet. Ninety-nine units are upright, i.e. with the open crescent above; one hundred and one units are inverted, i.e. with the closed crescent above. Four transfers from the matrix stone are upright and sixteen inverted. On the 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.
- Type 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."
- Type 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).
- Type 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."
- Type 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."
- Type 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.
- Type 7. Design inverted. Minute break in upper coloured frame line just to right of junction with right upper circle.
- Type 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.
- Type 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 : 12½; 12½ x 13; 13 x 12½; imperf. and partly imperf.



20 PARA. THE 20 TYPES.

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. |
| Type II. | Top inscription : | the upper stroke is thin and concave upwards. The inverted comma is smaller. |
| Type 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. |
| Type IV. | Left inscription: | the paired dots are firmly joined together |
| . | Right inscription : | the two lower dots touch one another. |
| Type V. | Top inscription : | the loop-shaped character is badly formed. |
| | Left inscription : | the two dots touch. Right inscription : the two dots are apart. |



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: 12½; 12½ x 13; 13 x 12½; 12 x 15; imperf. and partly imperf.

The stamp perf. 12½x15 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. $12\frac{1}{2}$; $13 \times 12\frac{1}{2}$; 12×15 ; 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 i.ix.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.

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 i, 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.
- Type 2. Design upright. Circular white flaw to right of white line enclosing “ 10 “ in left lower corner.
- Type 3. Design inverted. Outward bulge of left outer frame line level with lower part of white line enclosing “ 10 “ in left lower corner.
- Type 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.
- Type 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.
- Type 7. Design upright. “ o “ of “ 10 “ in left corner is flattened along the aspect facing the lower border of the stamp.
- Type 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.
- Type 9. Design inverted. Break in lower inner coloured frame line directly below right extremity of “ P.”
- Type 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.

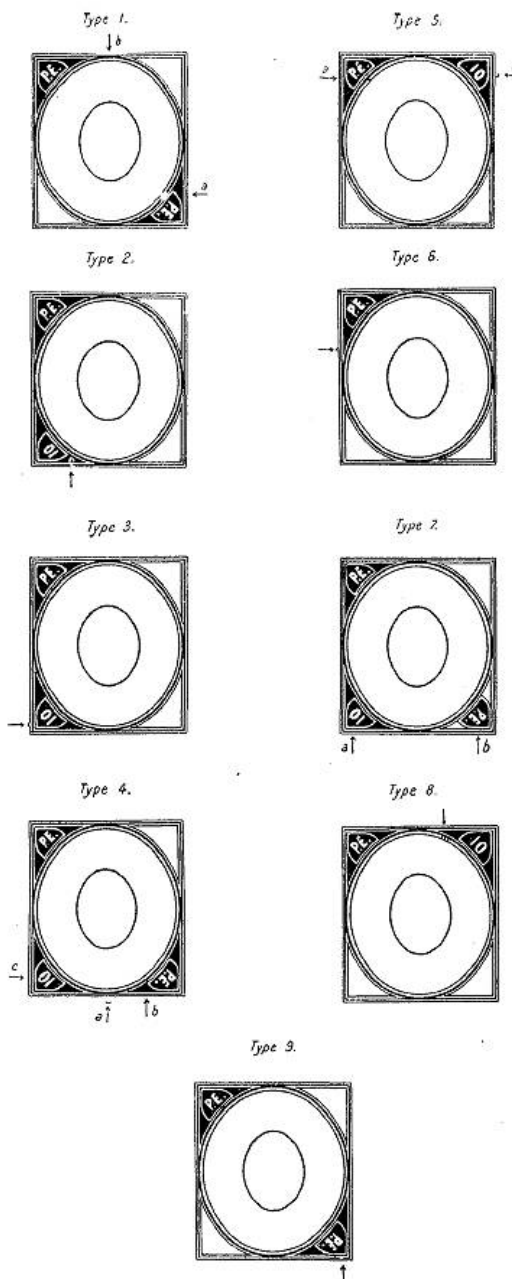
RETOUCHING. On none of the other values have I been able to detect evidence of retouching, but there are appearances on several stamps of the 10 piastre value which I think can only be explained by assuming that the printing stone was retouched.

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 i, 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 i 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 tete-beche 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 un-taxed 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.