

THE
 NESBITT STAMPED ENVELOPES
 AND WRAPPERS
 OF THE
United States of America,

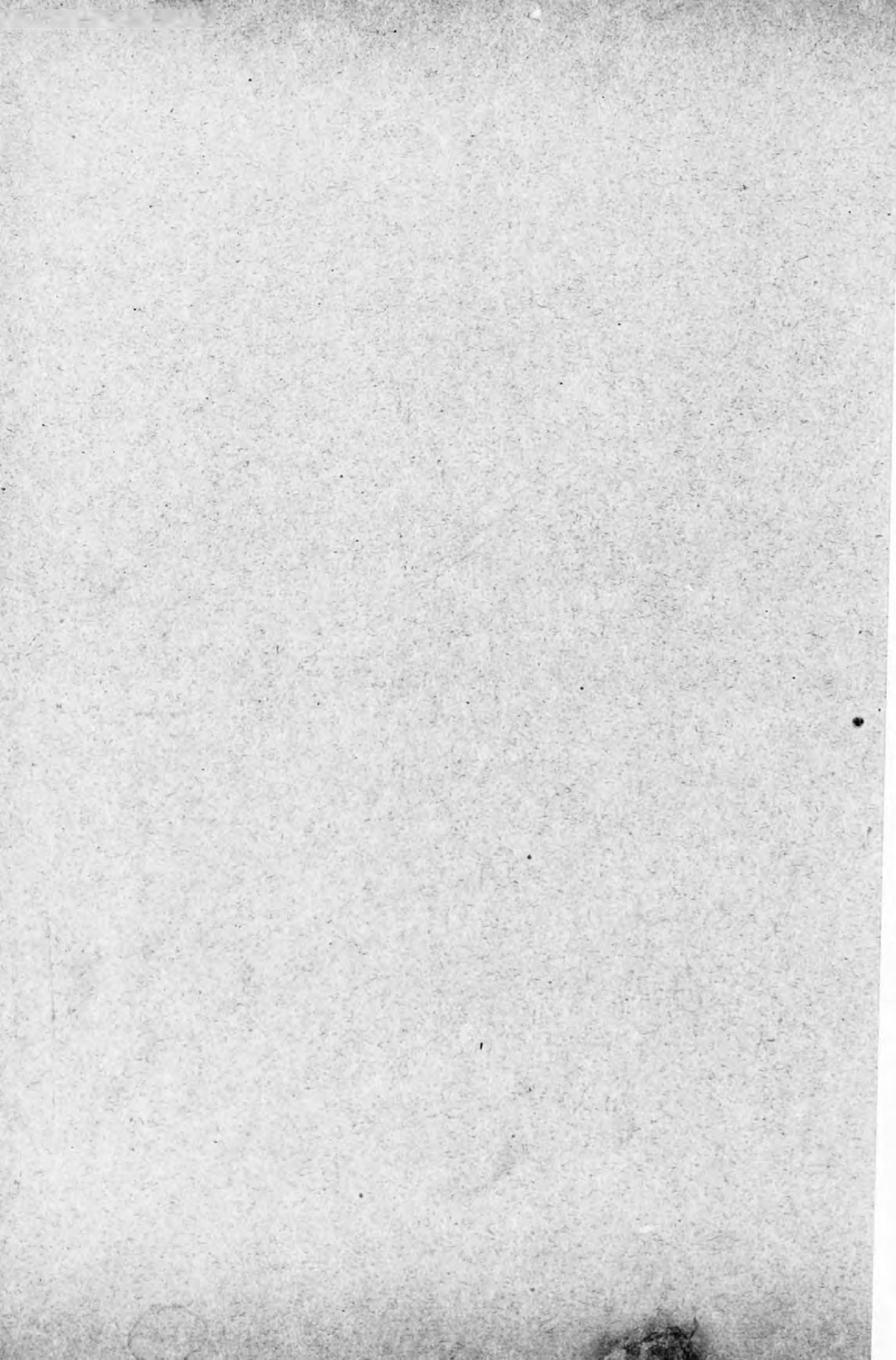
WITH DESCRIPTIONS OF THE VARIETIES OF THE DIES
 AND
 FIFTEEN FULL-PAGE ILLUSTRATIONS.

BY
 THE LATE GILBERT HARRISON.

EDITED AND COMPLETED BY
 E. D. BACON.

PUBLISHED AS A SUPPLEMENT TO THE
 "London Philatelist,"

BY M. P. CASTLE,
 VICE-PRESIDENT OF THE PHILATELIC SOCIETY, LONDON.



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1895

EDITOR'S PREFACE.



THE premature and lamented death of Mr. Gilbert Harrison, on the 9th November last, before the completion and publication of this work, is regretted by no one more sincerely than by myself.

Mr. Harrison devoted a great portion of the latter years of his life to the study of the envelopes of the United States, and formed one of the finest collections, if not absolutely the most perfect one, of these envelopes ever gathered together. His unrivalled knowledge of this, one of the most difficult of all branches of Philately, and his splendid perseverance in investigating the most minute details, are worthy of the highest praise. It is not too much to say that his attainments as a philatelist of the countries he specialized amounted to genius of a very exceptional order, and his early death is indeed a sad loss to Philately.

At the time of Mr. Harrison's death he was occupied, amongst other philatelic work, in writing a series of articles on the Nesbitt envelopes of the United States, for publication in the *London Philatelist*. All the plates of illustrations for the papers, fifteen in number, had been prepared after a laborious cost of time and a large expenditure of money. The text part of the work, dealing with and including the reference list of the die varieties of the first 3 cents, 6 cents, and 10 cents envelopes, was also fortunately entirely completed, but the descriptive portion and reference lists of the remaining part of the work was untouched.

Mr. Harrison's family were good enough to entrust me with the care of all the philatelic papers left by their relative, and at Mr. M. P. Castle's request I have undertaken to edit and complete, to the best of my power, the work on the Nesbitt Envelopes.

I am painfully conscious of my inability to do full justice to this very intricate subject, and I enter upon my labours with misgivings as to my qualification for the task. It will, however, be my earnest endeavour to

complete the work, as far as possible, in the way in which I know Mr. Harrison would have wished it to appear, and I have had the advantage of making my reference lists of the later issues from his splendid collection before it left this country for sale by auction in New York.

I would ask critics, both in Europe and America, to be lenient with any shortcomings there may be in the work, but at the same time I shall gladly welcome the correction of any misstatements or errors it may contain.

E. D. BACON.

11th March, 1895.

I SHOULD be guilty of gross ingratitude were I not to acknowledge, on behalf of all Philatelists, the obligation I am under to my friend Mr. Bacon for so kindly undertaking to continue and conclude the truly Herculean task commenced by the late Mr. Gilbert Harrison. Difficult and arduous as is the work, it could have fallen on no more able shoulders, and I am convinced, despite Mr. Bacon's deprecatory assurances, that the result attained will be found to constitute a most valuable accession to the sum of philatelic knowledge as regards the Nesbitt envelopes of the United States.

M. P. CASTLE,

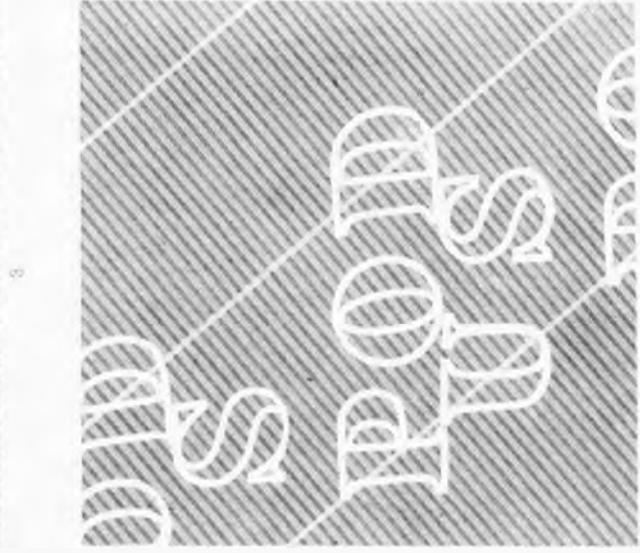
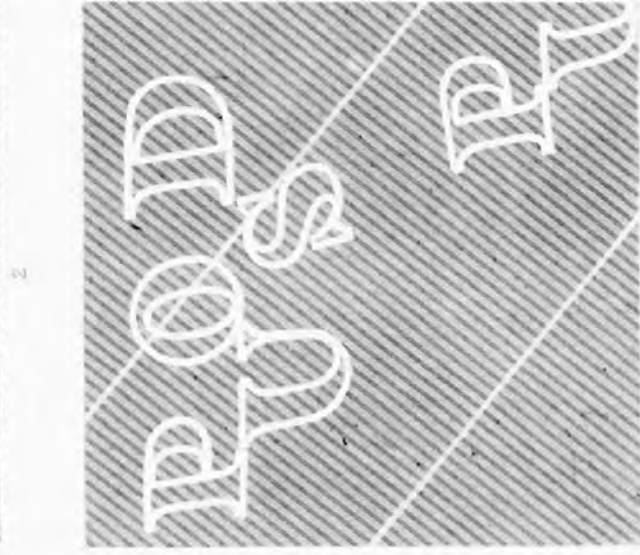
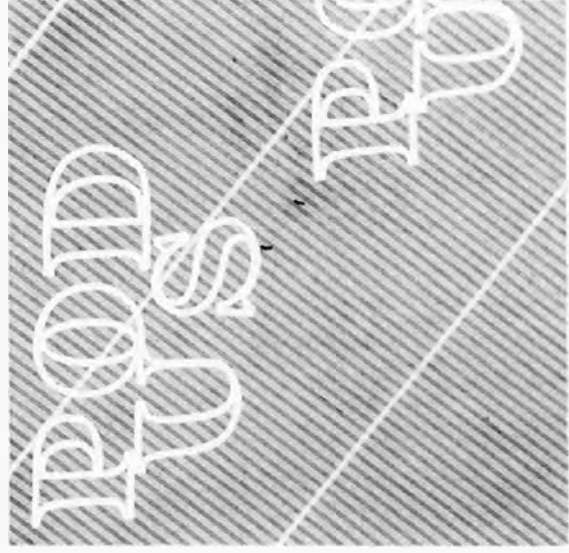
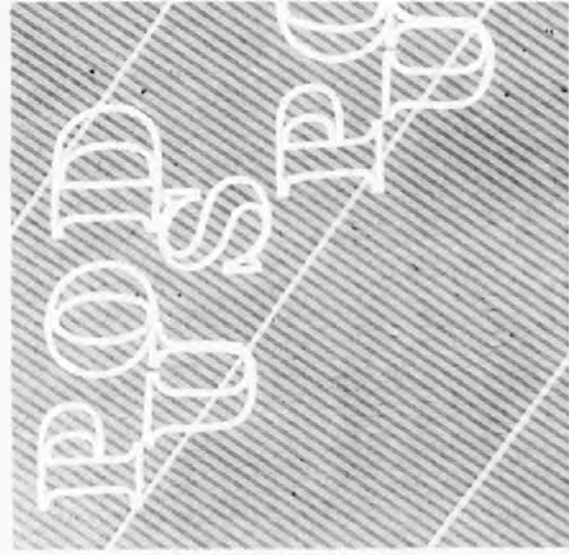
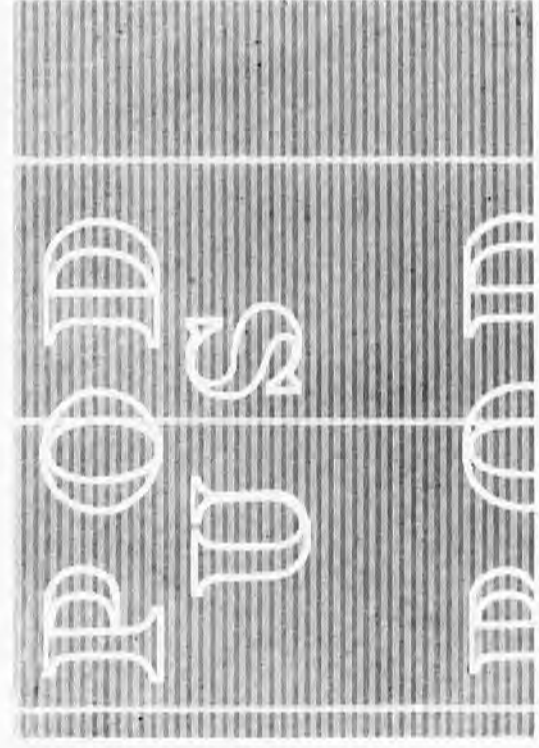
Editor London Philatelist.



*Plate of Illustrations of the
different heads in relief of the 1853 issue
of the Stamped Envelopes of the United States.*

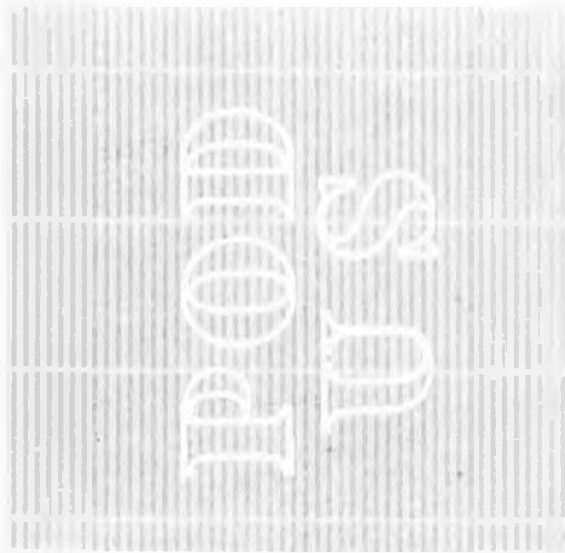


*Two Plates of Illustrations of the
different varieties of Watermark
in the paper of the Nesbitt Issues.*

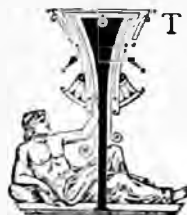


TO
FROM

TO
FROM



THE
Nesbitt Stamped Envelopes and Wrappers
OF THE
UNITED STATES.



IT is many years now since I determined to become a collector of United States envelopes, and I soon discovered that it was as fascinating a study as any that could be found in Philately. The chief drawback was the great want of a complete catalogue, most of the lists in existence being full of omissions and errors. Of course this disadvantage is more or less obviated now, with the work by Messrs. Tiffany, Bogert, and Rechert, which was promised us almost in the dark ages, and kept us in various stages of expectation for many years. However, in 1892 the new list made its appearance, and must have proved a great boon to the majority of envelope collectors. Later on a review of the work was published in the *London Philatelist*, and an announcement appeared therein that we British philatelic sportsmen, in appreciation of the efforts of our American cousins, intended to supplement their work, and that at no distant date we should publish in our journal an exhaustive account of the varieties of the Nesbitt dies, with photographic illustrations, without which descriptions would be waste of time.

To a collector, who means business in the way of a variety hunt, and spares neither time nor expense, it is not difficult to get an abundance of the raw material to work at. American friends, collectors and dealers, as well as friends on the Continent and in our own country, responded nobly to my prayers and demands for large quantities of envelopes to examine, many of them sending over their whole stocks, regardless of trouble and risk. The result has been an acquisition of all the varieties of die, impression, watermark, and shades of stamp and paper that are likely to exist. This has, I hope, enabled me to make a Reference List of varieties complete, or nearly so, and I consider it is a positive duty for me to publish the new information for the benefit of any philatelists that may be interested.

Stamped envelopes were introduced into the United States in July, 1853, by order of the Postmaster-General, and the first contract was given to Messrs. George F. Nesbitt & Co., of New York. There were soon complaints about this firm having the contract, and more especially because they had

stamped their seal upon the flaps of the envelopes. Messrs. Nesbitt were promptly notified by the Department at Washington that no more envelopes would be received bearing their name, and further that they never had permission to put it on. The use of the seal was discontinued, and the contracts with Messrs. Nesbitt were extended from time to time by order of the Postmaster-General, in spite of the contentions that had arisen; and no change was made until July, 1870.

The envelopes first issued were as follows:

1.	3 cents, red,	die A, B, D	...	note size	...	Sept., 1853.
2.	3 "	" " A, B, C, D	...	letter size	...	July, 1853.
3.	3 "	" " E	...	ruled note	...	Sept., 1860.
4.	3 "	" " E	...	note size	...	March, 1854.
5.	3 "	" " E	...	letter size	...	March, 1854.
6.	3 "	" " E	...	ruled letter size 1	...	Oct., 1855.
7.	3 "	" " E	...	ruled letter size 2	...	Sept., 1860.
8.	6 "	green " A	...	letter size	...	Sept., 1853.
9.	10 "	" " A, B...	...	letter size	...	April, 1855.
10.	6 "	red " A	...	official size	...	July, 1853.

It will be noticed that there are five dies of the 3 cents, one die of the 6 cents, and two dies of the 10 cents. It is hardly necessary to describe these at length, as they are well known to collectors, and have been described with more or less success in some of the old catalogues. Perhaps the best way of treating them will be to give each of them an appropriate name, showing the chief characteristics by which they are distinguished, and giving collectors a convenient system of *memoria technica* to keep them in mind.

The suggested names for the dies are as follows:

1.	3 cents, red,	Die A	...	...	The Close-end Die.
2.	3 "	" " B	...	...	The Straight-end Die.
3.	3 "	" " C	...	...	The K-end Die.
4.	3 "	" " D	...	...	The Wide-end Die.
5.	3 "	" " E	...	..	The Common Die.
1.	6 "	green " A	...	...	The Straight-end Die.
1.	10 "	" " A	...	...	The Straight-end Die.
2.	10 "	" " B	...	...	The Wide-end Die.

In the Nesbitt series one of the most important considerations is the watermarks, which are found on all the different papers that were used for the manufacture of the envelopes. The arrangement of the watermarks in the new Tiffany work is very unsatisfactory, as two of the most important ones are omitted, and collectors must have great difficulty in arranging their specimens by that list. No other writers have since published anything on the subject, so it seems to be the duty of any student who knows these watermarks to give a clear explanation of the varieties that exist, and show by what methods they can be distinguished. There are nine different watermarks in the series, and accurate illustrations of them will be found on two of the plates. The real points that should be held to distinguish the different Nesbitt watermarks are, first the angles at which the monograms are set with

the cross lines, and secondly, the position of each monogram in relation to the next monograms above and below. In both cases manifestly displaced monograms must be disregarded. Also no notice should be taken of the shapes of the individual letters, save a few which will be mentioned, as each variety of watermark has letters of all the usual shapes. The angles are the most important standard to hold by, but they are rather troublesome to take, as one has to rule pencil lines on the envelopes to ensure true accuracy. But all that is required is the average angle of each variety, which I can give, having taken it with great care on a large number of normal specimens of each variety :

Wmk. 2	averages	32°	; extremes,	30°	to	34°.
" 3	"	37°	"	35°	to	38°.
" 4	"	42°	"	41°	to	44°.
" 5	"	51°	"	48°	to	54°.
" 6	"	47°	"	43°	to	48°.
" 7	"	45°	"	44°	to	47°.
" 8	"	46°	"	44°	to	48°.

Wmk. 1 and wmk. 9 are not included in the above list, as the monograms are at right angles to the cross lines. These averages are given to establish the watermarks as different, and not as a means of identifying specimens. The latter is more conveniently done by the relative positions of the monograms, which can be seen at a glance, though certain peculiarities are easier tests for some of them.

Wmk. 1. The monograms are set at right angles to the cross lines, one under the other. Length of POD averages 55 mm., and of US 31 mm. The next monogram is 20 mm. below the one above. (Tiffany's A, 1.)

Wmk. 2. The remark about the angle does not apply to this watermark, as the angle is the chief point of difference from wmk. 3, and if judged by the eye, one may easily be mistaken for the other. Length of POD averages 46 mm., and the cross lines 31 mm. apart. The next monogram usually starts with the P close to the corner of the S above, but sometimes a little way off. (Tiffany's A, 2.)

Wmk. 3. Length of POD averages 44 mm., and the cross lines 31 mm. apart. The monograms are, as a rule, a little lower down and a little further off those above than in var. 2, but still the two watermarks are wonderfully alike. (Tiffany's A, 3.)

Wmk. 4. Length of POD averages 52 mm., and the cross lines 31 mm. apart. The positions vary a little, but the monogram below usually has the P in a line under the S of the one above, and is about 13 mm. below. This variety can be recognised best by the peculiar shape of the O. The inner oval of this letter is much lower down than the outer circle, and the top of the O shows a large space between the two lines. (Not mentioned by Tiffany.)

Wmk. 5. Length of POD averages 45 mm., and the cross lines 26 mm. apart. This watermark is very different to the others, as the P of the lower monogram is well under, and sometimes a little to the left of the S of the monogram above. The monograms are about 7 mm. apart. (Tiffany's A, 4.)

Wmk. 6. Length of POD averages 45 mm., and the cross lines 31 mm. apart. This watermark is the opposite of wmk. 5, the position of the lower monograms being to the right of those above. The P is usually just clear of the S, and sometimes just under it. Monograms further apart, upper ones about 10 mm. above the lower ones. (Not mentioned by Tiffany.)

Wmk. 7. Length of POD averages 48 mm., and the cross lines 30 mm. apart. This is the variety with the positions of the monograms reversed as regards the cross lines. The D is, as a rule, almost under the U above, though sometimes half clear to the left. Monograms about 8 to 12 mm. apart. (Tiffany's A, 5.)

Wmk. 8. Length of POD averages 47 mm., and the cross lines 19 mm. apart. The P is usually nearly clear of the S. Lower monograms about 10 mm. below those above. (Tiffany's A, 6.)

Wmk. 9. The monograms are set at right angles to the cross lines. Length of POD is 43 mm., and the cross lines are 18 mm. apart. The monograms are placed at intervals of 176 mm., one above the other, so that only two can show in a letter-sheet. (Tiffany's A, 7.)

The paper with wmk. 1 was one of the earliest made, and was in use at the same time with the usual wmk. 2 paper made for the issue of 1853. The remark in Tiffany's work that it is undoubtedly the earliest is incorrect, as the wmk. 2 paper was as early, and later envelopes than the first issued are found with wmk. 1 paper, which must have been used till the supply was exhausted. It only exists on white paper, and with the Nesbitt seal. Nearly all the envelopes of 1853-1855 are on wmk. 2 paper, with the few exceptions of wmk. 1, and one or two scarce specimens of later watermarks. Wmk. 3 and wmk. 5 are the usual varieties found on the bulk of the 1860 issue. Wmk. 3 is only known on white paper, and only occurs rarely after 1860. Wmk. 4 appeared at the same time as wmk. 3, but only on a 1 cent of 1860. It only exists on coloured papers, and it is not found in any quantity until 1864. Wmk. 5 and wmk. 6 are far the most abundant varieties, and are the commonest in all the issues from 1861 to 1865. Wmk. 7, the reversed variety, is scarce, and is not found on many envelopes. It may be looked for in the 2 cents "U.S. POST" of 1864, and on most of the high values of 1865, and a few rare instances have been found in the 3 cents of 1864 on white paper. Wmk. 8 is a very convenient receptacle for all the envelopes with fine laid lines and the cross lines proportionately nearer together. Large numbers of envelopes from 1860 to 1865 are found with this narrow lined paper, and as a rule they are later impressions than those with the other watermarks. Wmk. 9, the last of the varieties, is on blue laid paper, and only exists on the 3 cents letter-sheets of August, 1861. There is no necessity to specify in the notes on the dies and their varieties, the watermarks or the sizes and knives of the envelopes, as they will appear later on in the Reference List. What has to be done now is to deal with the actual dies in regular order with brief descriptions of the varieties, and to endeavour to make everything clear to such philatelists as wish to study this intricate subject.

3 Cents, red. Die A. The Close-end Die.

Short labels with curved ends. 10 loops on the left, 9 loops on the right.

There are eleven different varieties of this die. The first three of them have the same head in relief. Now these early Nesbitt dies were made in two pieces, the outer oval frame with the letters, figures, and ornamental designs, and the inner oval containing the head, which fits into the inner line of the outer oval frame. The result of this is that there are different dies with the same head in relief. This particular head seems to have been the first one made, and it has been used for several other dies besides Die A. In this case of three heads alike, it will be necessary to compare the differences in the letters of THREE and CENTS to discriminate between the varieties. In the remaining varieties of this die the heads are all different, and in many cases are very useful as a means of identifying the varieties. There is a special plate which gives excellent illustrations of all the 1853 heads. Any student who becomes interested in this subject is strongly recommended to pay particular attention to this plate of heads, as they are the best means of identifying some of the varieties. In cases where it is difficult to recognise a head, the letters will generally help to make certain. A noticeable feature in this series and the next is the Nesbitt patte. There are no less than ten varieties in the positions of the letters and periods. Illustrations of them appear in Plate IV., following the illustrations of the dies of 1853. They are somewhat useful, as in cases of poor impressions or heavily-obliterated specimens it is sometimes easy to make sure of the variety by the Nesbitt patte. Although the seal was promptly forbidden, as we learn from the journals of the time, Messrs. Nesbitt seem to have been able to circulate a considerable number of envelopes with it. Some time ago, when Messrs. Collin and Calman were kind enough to send me their whole stock of Nesbitts, I found a package of these envelopes, some hundreds in number, that contained practically every variety that was likely to exist, and from which I was able to select long series of good specimens of every known envelope with this die. Ten out of the eleven varieties are found with the seal, and the first of them with the seal only. Further, most of the varieties of die have a different variety of Nesbitt patte. They are all found with plain flaps except var. 1, mentioned above. Amongst the earliest envelopes is the variety with a special watermark, wmk. 1 of the list, and commonly known as Horner 6½. This envelope is found with several of the eleven varieties of the die, which proves that Horner 6½ was not the earliest envelope issued by itself, as some writers have been sanguine enough to suppose. The envelope is letter size, and only exists on white paper and with the Nesbitt patte. A few of the varieties are found on note size also. However, the vast majority of the specimens of this die that come into the market are the usual letter size on white or buff paper with the regular 1853 wmk. 2, and there are nearly as many with the Nesbitt patte as without.

There is no occasion to give long detailed descriptions of each variety, as nine out of ten collectors will identify their specimens by the illustrations. A few notes pointing out the chief differences, and a special mention of any

strange or abnormal peculiarities occurring in certain dies, may be of some assistance in cases of doubt.

Var. 1. Head 1. Nesbitt 5 only.

Letters of THREE spaced out further than in var. 2, and T and E very near the curves. THIR evenly spaced. C of CENTS some way off the curve.

Var. 2. Head 1. Nesbitt 8 and plain.

Letters of THREE high up in the label. T further off the curve, but same distance off H as in var. 1. H and R close together. Letters of CENTS spaced about the same as in var. 1.

Var. 3. Head 1. Nesbitt 3 and plain.

T very near the curve. HIRE all wide apart. C of CENTS much nearer the curve than in the others, and also further off E.

Var. 4. Head 2. Nesbitt 5 and plain.

THIR and EE about same distance apart. R and E a little further apart. Letters of CENTS low down in label, and a fair distance apart from each other and from the curves.

Var. 5. Head 3. Nesbitt 2 and plain.

T very near the curve. THIR and EE about same distance apart. R only a little further off E. C high up and far off E. S almost touches the curve.

Var. 6. Head 4. Nesbitt 10 and plain.

T below the level of the other letters, which are fairly evenly spaced. ENT nearer to each other than C to E and T to S.

Var. 7. Head 5. Plain only.

TH and EE near together. R further off H and E. C high up and far off E. ENTS evenly spaced. No assistance here from a Nesbitt patte, but there is a noticeable variation in the head in relief. The second lock of hair from the top is double, which can be seen at a glance.

Var. 8. Head 6. Nesbitt 8 and plain.

R a long way off H and E. Second E very near the curve. Letters of CENTS high up in label, especially C. ENT near together, S slightly further off, and C much further off.

Var. 9. Head 7. Nesbitt 9 and plain.

T some way off H, and H and R close together. ENTS about evenly spaced. C some way off E.

Var. 10. Head 8. Nesbitt 1 and plain.

R a good way off H and E. NT of CENTS nearer together than the other letters. The front lock of hair over the ear is much thickened at the end, and somewhat resembles a boomerang. Later specimens show a crease which cuts into the paper and runs from the top to the bottom of the stamp. It has been named "The Cracked Die" by our friends in the States.

Var. 11. Head 9. Nesbitt 4 and plain.

T very close indeed to the curve, sometimes touching it. Letters of THREE all well spaced. C high up and some way off E. ENTS well spaced.

*** 3 Cents, red. Die B. The Straight-end Die.**

Short labels with straight ends. $8\frac{1}{2}$ loops on the left, 9 loops on the right.

There is no doubt about this being one of the earliest dies made, as numerous specimens are found with the Nesbitt patte. Var. 1, as with var. 1 of Die A, exists only with the patte; but two varieties of it are found, one of them on white paper only. There are two new seals in this series, which do not occur in the previous one. There is another fact about this series which is a genuine surprise, as it reverses the order of things existing for Die A. There are three different varieties of this die, and they all have the letters of THREE and CENTS exactly alike. In this case it will be necessary to compare the heads in relief, which fortunately are very distinct, and can be recognised for certain with a little care. The head of the first variety is the one found in the previous series, and described as the head first made, and as having been used for later impressions. The others have new heads of relief, which can be seen in the illustrations. In case of an envelope with a Nesbitt patte, it will perhaps be a safer guide to the die than the illustration of the head may prove. But there are more of this series found with plain flaps than with Nesbitt seals, and it is therefore advisable to describe the varieties of the heads for occasions when they are the only points to resort to.

Var. 1. Head 1. Nesbitt 5 and 6 only.

This head is best recognised by the three lower locks of hair, which curve down, and finish on a level with the lobe of the ear. They form a compact bunch of hair distinctly separate from the queue, which is faintly impressed. Garment at the back of the neck has two folds.

Var. 2. Head 10. Nesbitt 3 and plain.

Two rows of five and four short thick locks of hair, the back row continuing down into the queue. The end of the small lock, curling down from the corner of the eyebrow to just over the ear, is near the lobe of the ear. Garment at the back of the neck has four folds.

Var. 3. Head 11. Nesbitt 7 and plain.

Two rows of five and three locks of hair, the two near the middle of the front row much smaller than the others, and only taking up as much room as the one opposite in the back row. The two lowest in the front row and the lowest in the back row are very thick and lumpy indeed in some specimens. The small lock from the corner of the eyebrow slants down, and is a little further off the lobe of the ear than in var. 2. Garment at the back of the neck has four folds.

* The Illustrations of Die B on Plate I. will be found following those of Die C.

3 Cents, red. Die C. The K-end Die.

Short labels with straight ends, which have a diagonal line at each corner.
8½ loops on the left, 9 loops on the right.

There are only two varieties of this die, and perhaps it is fortunate there are not several of them. The two varieties that do exist resemble one another so much in the details, which usually differ in the varieties of other dies, that a number of others, equally alike, might tax the powers of an expert to identify. In the heads in relief there is only a slight difference in the arrangement of the hair, which is of no practical use, as in most specimens of this series the head is so lightly impressed that it is impossible to detect any differences. After the first two series there are no more Nesbitt pates to be found. Messrs. Tiffany, Bogert, and Rechert in their "Historical Notes," say that Dies 1, 2, 3, and 4 are all found with the seal, but that is evidently a mistake of theirs. The two latter, commonly known as Horner 8 and 9, and 4 and 5, have been considered great rarities in former times, but since the omnivorous search of old correspondence in the States has unearthed a considerable quantity of these envelopes, examination shows that there need be no doubt that the Nesbitt was abolished before these were made. There is therefore no assistance to be looked for in the flaps, but fortunately there is a little variation in the letters of CENTS, by which they are easily identified.

Var. 1. Head 12. Plain only.

In the head in relief the end of the third lock of hair from the top is nearly straight, and does not curve down so much as the fourth lock does. However, the C of CENTS is the key of the situation. In var. 1, it is low down in the label.

Var. 2. Head 13. Plain only.

The point of the third lock curves down, and to some extent follows the end of the fourth lock below it. In var. 2, C of CENTS is high up in the label,

3 Cents, red. Die D. The Wide-end Die.

Top label very long with straight ends, lower label short with straight ends.
7 loops on each side.

There is only one variety of this die, and it is another instance of the use of the old original head, the first one made, which has already been described for Var. 1. of Die B. The lettering is different to that of the other 3 cents, as, in consequence of the wide upper label, the letters of THREE have had to be spread out to a very considerable extent to fill their share of the label. The description in the new American work is rather misleading, as it states, "Long labels with square ends," whereas the upper label is the only long one, the top line measuring 20mm. and the lower line 14mm., whilst the lower label coincides with the short labels of Die B and Die C in measurement, the top line being 11mm., and the lower line 16mm. in length.

Var. 1. Head 1. Plain only.

Letters of THREE spread far apart from each other, especially the second E. E further off the end of the label than T. ENT of CENTS nearer to each other than C to E and T to S.

3 Cents, red. Die E. The Common Die.

Short labels with curved ends, 9 loops on the left, $8\frac{1}{2}$ loops on the right.

This die, the fifth of the 3 cents that the authorities seem to have found it necessary to order, made its appearance in March, 1854, and continued to do duty till October, 1860, an unusually long period for one die to last. Naturally, it went through many vicissitudes, in the way of the usual repairs and retouching of the lines and the letters. Indeed, to such an extent was this carried that no less than thirty varieties of the die have been found. There is a very useful division of these varieties, the first ten having the cross-strokes of the letters T much wider than the last twenty. The differences, by which they are distinguished, need only be looked for in the alterations of the lines and the curves, and in the arrangement of the letters of THREE and CENTS. A new head in relief (*Illustration 14*) was specially made for this die, and it was used for every one of the thirty varieties. It is very different from any of the numerous heads that were made for the other dies of this issue. There are seven very thin locks of hair, almost hair-lines, in the upper part of the head, running across to the back of the head, each with a curve upwards in the centre. Below these there is a short thick bunch of hair, slanting upwards into the space left by the curve of the seventh thin lock. The arrangement of the hair is completed by three short thick locks side by side at right angles to the slanting bunch of hair, the front one almost covering the ear. The lower margin of these three locks is very sharply defined, and makes the whole into a compact head of hair separate from the queue, a similar arrangement to the one noticed in the description of Head 1 of the 3 cents, Die B.

Seeing the long time this series was in use, of course the envelopes are far more abundant and easy to get than those of the four rarer dies. The first large lot of the "Common Die" 3 cents that came to me were sent by Mr. J. W. Scott, and amounted to some 500 envelopes. At that time dies were new work, and the more I tried to investigate them with my unpractised eyes, the more insuperable seemed the labour of separating them, even to some extent. However, by dint of British perseverance, the doubtful varieties grew less and less, and before I returned the parcel I had specimens of some sort of nearly all the varieties that exist. Regular supplies began to arrive as soon as I had pestered my friends in the States, and thousands must have passed through my hands. With constant practice, picking them out became as easy as shelling peas, and I have got together good specimens of all the thirty dies, with many varieties of shades of stamp and paper, which are more abundant in this series than in any other. Some of the envelopes are scarcer than others, especially a few on white paper, but none of them can be considered real rarities. Many of the varieties have little flaws in the design, or noticeable peculiarities in the curves and letters, all of which will be specially mentioned in the descriptions. These should be noted and looked for, as the ten earlier varieties are by no means easy to separate, and besides, it saves time in going through large lots.

GROUP A. *Letters T with long cross-strokes.*

Var. 1. T near H, and below the level of the other letters. HREE evenly spaced. CEN rather nearer to each other than NTS. The curve on the left slants back, and is a long way off C at the lower corner.

Var. 2. R exactly in the centre of the label, and some distance off H and E. All the letters of CENTS close together, and N nearly touching T. Ends of label deeply curved.

Var. 3. T and second E lower than the other letters. R some way off H and E. Letters of CENTS very near together, except TS.

Var. 4. TH near together, other letters well spaced. T much nearer the curve than E. CE and NT both very near together.

Var. 5. Letters of THREE gradually further off each other to the end. E much further off the curve than T. CEN nearer together than NTS. There is a little blank space in the outer line, just under N and T.

Var. 6. Letters of THREE a fair distance apart, except R, which is further off H and E. T and E lower than the other letters. ENT close to each other. C high up in label.

Var. 7. Letters of THREE equally spaced. T and E a good way off the curves. N above T, and sometimes touches it. The thin stroke across the top of N is prolonged in a curious way, and curls upward.

Var. 8. T and E a good way off the curves. R a little way off H and E. Letters of CENTS very evenly spaced.

Var. 9. Letters of THREE fairly well spaced. R slightly further off E. CENT very near each other, and S rather near T.

Var. 10. H and R much nearer together, and further off their neighbours than in any of the foregoing varieties. ENT close together.

GROUP B. *Letters T with short cross-strokes.*

Var. 11. T and E near the curves. R a long way off H and E. N low down in label, and the thin stroke across the top of N, if produced, would bisect the little down-stroke of T.

Var. 12. T and H very near indeed. R a long way off. REE about evenly spaced. EN very near together.

Var. 13. TH much nearer together than the other letters. EN very near together. The left curve slants back, and is a long way off C at the lower corner.

Var. 14. R some distance off H, and further still off E. CENT near each other. C further off the curve than S.

Var. 15. T near H. Last four letters well spaced, and high up in the label. ENT near together. The curves deeper than usual.

Var. 16. TH near together. T near the curve. R some way off H and E. EE near together. E a long way off the curve. Letters of CENTS near together, especially EN.

Var. 17. THR and EE spaced about the same as in Var. 16, but R higher up in the label. E near the curve. NT near together, other letters a little way apart.

Var. 18. T some way off H. R near H, but same distance off E as in Var. 16. EE some way apart. Letters of CENTS evenly spaced. E rather large. NTS high up in the label.

Var. 19. Letters of THREE noticeable for being the closest together of any variety. EN near together. Curves deep.

Var. 20. R upright in the centre, and a little way off H and E. Curve on the right slants inwards, and is further off E at the upper corner. CEN close together. NTS a little distance apart.

Var. 21. T and E near the curves. Letters of THREE wide apart, especially HRE. CE very near together. S some way off T.

Var. 22. T and E near the curves. Letters of THREE wide apart, except TH. CE and NTS both near together. EN a little way off.

Var. 23. Letters of THREE wide apart, except TH. ENT near together. Lower curve on right slants back, and is a long way off S at the lower corner. Curves more or less straightened, and this applies to the remaining varieties.

Var. 24. Letters of THREE similar to those of Var. 23. C high up. ENT near together. There is a flaw in the design on the right, where a line has been continued a short distance into the space between the inner oval and the engine-turning, near the fifth and sixth loops.

Var. 25. T low down in the label, and much nearer the curve than E. HREE evenly spaced. C nearer the curve than S. NT very near, and sometimes touching. This is an exception to the straightened curves, and the curves are deep.

Var. 26. HR near together, and a good way off T and E. Letters of CENTS very near together, especially CE. There is a flaw in the engine-turning on the right, where the design is continued into the angle formed by the curve and the inner oval line.

Var. 27. Letters of THREE wide apart, especially REE. NT nearly touching. Lower curve on left slants back, and is a long way off C at the lower corner.

Var. 28. Letters of THREE wide apart, except EE. Letters of CENTS near together, especially NT. S high up in label.

Var. 29. HR wide apart, other letters only a good way off. Letters of CENTS near together. The little stroke across the top of N is over the top of T.

Var. 30. Letters of THREE very wide apart, perhaps the widest. C much further off the curve than S. Letters of CENTS not so near together as in Var. 29.

6 Cents, red, and also green. Die A. The Straight-end Die.

Short labels with straight ends. $8\frac{1}{2}$ loops on the left, 9 loops on the right.

There are four varieties of this die, which is perhaps more than might be expected with a value so much less in use than the 3 cents. The heads in relief show much more decided differences than those of any previous series; and were these 6 cents in the same case as Die B of the 3 cents, only differing in the heads, it is probable they would still be easy to recognise. In fact, curiously enough, the first two varieties have the letters of SIX and CENTS in identical positions; but as they have used the first head for Var. 1, there is no difficulty in separating these two. It is the last appearance of Head 1; and it looks as if it had been so much used, that it was necessary to replace it with a new one when more 6 cents were required, but using the same oval frame, which would still be serviceable. The last two varieties have new heads, and also different arrangements of the letters. There is in the Tiffany list an attempt, in the notes on dies, to describe three different arrangements of the hair, with a remark that they can only be distinguished in fine clear specimens. This proviso is perhaps superfluous, as all the 6 cents, both in red and green, are remarkably clearly printed; but, irrespective of this, the writer, who possesses a large number of fine specimens for comparison, is quite unable to identify from the notes the varieties described.

The three last illustrations of the 6 cents on Plate IV. are arranged in a different order to that given in the description, but to prevent mistakes we have added the number of the corresponding illustration at the end of each of the three varieties.

Var. 1. Head 1. Plain only.

Head 1 need not be described here, as that has already been done for Die B of the 3 cents. Letters of SIX wide apart, but well centred in the label. C of CENTS a long way off E. ENTS equal distance from each other.

Var. 2. Head 15. Plain only.

Two rows of four locks of hair, the two lowest of the back row being very thick and heavy indeed. Both of them merge into the queue, which runs down to the corner of the bust, and shows no divisions in the hair. The small lock of hair curling down from the corner of the eyebrow, and finishing just over the lobe of the ear, is much thinner than its neighbours of the front row. The letters are identical with those of Var. 1. (*Illustration No. 4.*)

Var. 3. Head 16. Plain only.

This head is very different from the others, and may be known by the five long straight locks of hair, the last almost covering the ear. The small lock from the corner of the eyebrow is very thin indeed, and the end of it projects just over the lobe of the ear. Letters of SIX closer together, and further off the ends of the label. C a long way off E. ENT equal distance from each other, and S only a little further off T. (*Illustration No. 2.*)

Var. 4. Head 17. Plain only.

Two clearly printed locks of hair across the top of the head. Below these two rows of four and three locks, the second one of the front row being a mere hair-line above the large third lock and parallel to it. The lock from the corner of the eyebrow is a little larger, and finishes a little further off the lobe of the ear, than in either of the last two heads. The queue is divided into very regular plaits all the way down. Letters of SIX are identical with those of Var. 3, or nearly so. ENTS near together. C and S some distance off E and T. (*Illustration No. 3.*)

10 Cents, green. Die A. The Straight-end Die.

Short labels with straight ends. $8\frac{1}{2}$ loops on the left, 9 loops on the right.

Die A, the first die of the 10 cents, green, made its appearance in April, 1855. Evidently there was no great quantity of them required, as there is only one variety of the die. It would seem that they had studied economy in their old age, as they have made use of the special head, that was made for the whole series of the 3 cents, Die E, for this first die of the 10 cents. There can be no chance of making any mistake in identifying the 10 cents, as the two dies are as widely different as any of the dies of the 3 cents, and there is only one variety of each die.

Var. 1. Head 14. Plain only.

The head in relief has been described at length in the notes on the Common Die of the 3 cents. Letters of TEN about equally spaced. T rather slanting back, and nearer the end of the label than N. CE and NT very near together indeed.

10 Cents, green. Die B. The Wide-end Die.

Upper label very long with straight ends, lower label short with straight ends.
7 loops on each side.

There is only one variety of this die, and as it was the same with the Wide-end Die of the 3 cents, it is probable they were both made from the same oval frame, and only the letters altered. There is a new head in relief for this die, and here again we have to correct our American friends. In their description of this die they remark, "The head is also like Die 4." The head of their Die 4 is Head 1 of the plate of heads, and the new head bears no resemblance to that first head—indeed, as a matter of fact, it is entirely different to any other 1853 head.

Var. 1. Head 18. Plain only.

The head in relief has a double row of six and five locks of hair, all very short and somewhat thick. The small lock from the corner of the eyebrow is thin, and finishes a little above the lobe of the ear. The letters of TEN are not spread out to fill the wide label, as they are in Var. 1 of Die D of the 3 cents, but spaced about the same distance apart as in Die A; but in this die the letters are nearer to the right end of the label. EN very close together. C and T rather near E and N. S further off T.

REFERENCE LIST.*

		July, 1853.	3 Cents, red.		Die A.							
		<i>Var. 1.</i>										
No.	Value.	Colour.	Paper.	Knife.	Wmk.	Flap.						
1.	3 cents	red	white	2	1	Nesbitt.						
2.	3 "	"	"	2	2	"						
3.	3 "	"	buff	2	2	"						
		<i>Var. 2.</i>										
4.	3 cents	red	white	2	2	Nesbitt.						
5.	3 "	"	buff	2	2	"						
6.	3 "	"	white	2	2	Plain.						
7.	3 "	"	buff	2	2	"						
		<i>Var. 3.</i>										
8.	3 cents	red	white	2	1	Nesbitt.						
9.	3 "	"	"	2	2	"						
10.	3 "	"	buff	2	2	"						
11.	3 "	"	white	2	2	Plain.						
12.	3 "	"	buff	2	2	"						
		<i>Var. 4.</i>										
13.	3 cents	red	white	1	2	Plain.						
14.	3 "	"	"	2	2	Nesbitt.						
15.	3 "	"	buff	2	2	"						
16.	3 "	"	white	2	2	Plain.						
17.	3 "	"	buff	2	2	"						
		<i>Var. 5.</i>										
18.	3 cents	red	white	2	1	Nesbitt.						
19.	3 "	"	"	2	2	"						
20.	3 "	"	buff	2	2	"						
21.	3 "	"	white	2	2	Plain.						
22.	3 "	"	buff	2	2	"						
		<i>Var. 6.</i>										
23.	3 cents	red	white	1	2	Plain.						
24.	3 "	"	"	2	1	Nesbitt.						
25.	3 "	"	"	2	2	"						
26.	3 "	"	buff	2	2	"						
27.	3 "	"	white	2	2	Plain.						
28.	3 "	"	buff	2	2	"						
		<i>Var. 7.</i>										
29.	3 cents	red	white	1	2	Plain.						
30.	3 "	"	"	2	2	"						
31.	3 "	"	buff	2	2	"						

* The Reference Lists are all drawn up under the same form as that adopted in the work of Messrs. Tiffany, Bogert, and Rechart, except that the numbers of the watermarks correspond with our two plates of illustrations.

Var. 8.

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Flap.
32.	3 cents	red	white	2	2	Nesbitt.
33.	3 "	"	buff	2	2	"
34.	3 "	"	white	2	2	Plain.
35.	3 "	"	buff	2	2	"

Var. 9.

36.	3 cents	red	white	1	2	Plain.
37.	3 "	"	"	2	2	Nesbitt.
38.	3 "	"	buff	2	2	"
39.	3 "	"	white	2	2	Plain.
40.	3 "	"	buff	2	2	"

Var. 10.

41.	3 cents	red	white	1	2	Plain.
42.	3 "	"	"	2	1	Nesbitt.
43.	3 "	"	"	2	2	"
44.	3 "	"	buff	2	2	"
45.	3 "	"	white	2	2	Plain.
46.	3 "	"	buff	2	2	"

Var. 11.

47.	3 cents	red	white	2	2	Nesbitt.
48.	3 "	"	buff	2	2	"
49.	3 "	"	white	2	2	Plain.
50.	3 "	"	buff	2	2	"

July, 1853.

3 Cents, red.

Die B.

Var. 1.

51.	3 cents	red	white	2	2	Nesbitt.
52.	3 "	"	buff	2	2	"

Var. 2.

53.	3 cents	red	white	2	2	Nesbitt.
54.	3 "	"	buff	2	2	"
55.	3 "	"	white	2	2	Plain.
56.	3 "	"	buff	2	2	"

Var. 3.

57.	3 cents	red	white	1	2	Plain.
58.	3 "	"	"	2	2	Nesbitt.
59.	3 "	"	buff	2	2	"
60.	3 "	"	white	2	2	Plain.
61.	3 "	"	buff	2	2	"

July, 1853.

3 Cents, red.

Die C.

Var. 1.

No.	Value.	Colour.	Paper.	Knife.	Wmk.
62.	3 cents	red	white	2	2
63.	3 "	"	buff	2	2

No.	Value.	Colour.	Paper.	Knife.	Wmk.
<i>Var. 2.</i>					
64.	3 cents	red	white	2	2
65.	3 "	"	buff	2	2
July, 1853. 3 Cents, red. Die D.					
<i>Var. 1.</i>					
66.	3 cents	red	white	1	2
67.	3 "	"	"	2	2
68.	3 "	"	buff	2	2
March, 1854. 3 Cents, red. Die E.					
GROUP A. LETTERS T WITH LONG CROSS-STROKES.					
<i>Var. 1.</i>					
69.	3 cents	red	white	1	2
70.	3 "	"	"	2	2
71.	3 "	"	buff	2	2
<i>Var. 2.</i>					
72.	3 cents	red	white	1	2
73.	3 "	"	"	2	2
74.	3 "	"	buff	2	2
<i>Var. 3.</i>					
75.	3 cents	red	white	1	2
76.	3 "	"	"	2	2
77.	3 "	"	buff	2	2
<i>Var. 4.</i>					
78.	3 cents	red	white	2	2
79.	3 "	"	buff	2	2
<i>Var. 5.</i>					
80.	3 cents	red	white	2	2
81.	3 "	"	buff	2	2
<i>Var. 6.</i>					
82.	3 cents	red	white	2	2
83.	3 "	"	buff	2	2
<i>Var. 7.</i>					
84.	3 cents	red	white	2	2
85.	3 "	"	buff	2	2
<i>Var. 8.</i>					
86.	3 cents	red	white	2	2
87.	3 "	"	buff	2	2
<i>Var. 9.</i>					
88.	3 cents	red	white	2	2
89.	3 "	"	buff	2	2
<i>Var. 10.</i>					
90.	3 cents	red	white	2	2
91.	3 "	"	buff	2	2
92.	3 "	"	white	4	2
93.	3 "	"	buff	4	2

GROUP B. LETTERS T WITH SHORT CROSS-STROKES.

<i>Var. 11.</i>										
No.	Value.	Colour.	Paper.	Knife.	Wmk.					
94.	3 cents	red	white	2	2					
95.	3 "	"	buff	2	2					
<i>Var. 12.</i>										
96.	3 cents	red	white	2	2					
97.	3 "	"	buff	2	2					
98.	3 "	"	white	5	2					
99.	3 "	"	buff	5	2					
<i>Var. 13.</i>										
100.	3 cents	red	white	2	2					
101.	3 "	"	buff	2	2					
<i>Var. 14.</i>										
102.	3 cents	red	white	2	2					
103.	3 "	"	buff	2	2					
<i>Var. 15.</i>										
104.	3 cents	red	white	2	2					
105.	3 "	"	buff	2	2					
106.	3 "	"	white	4	2					
107.	3 "	"	buff	4	2					
<i>Var. 16.</i>										
108.	3 cents	red	white	2	2					
109.	3 "	"	buff	2	2					
110.	3 "	"	white	4	2					
111.	3 "	"	buff	4	2					
<i>Var. 17.</i>										
112.	3 cents	red	white	2	2					
113.	3 "	"	buff	2	2					
114.	3 "	"	white	4	2					
115.	3 "	"	buff	4	2					
116.	3 "	"	white	5	2					
117.	3 "	"	buff	5	2					
<i>Var. 18.</i>										
118.	3 cents	red	white	2	2					
119.	3 "	"	buff	2	2					
120.	3 "	"	white	4	2					
121.	3 "	"	buff	4	2					
122.	3 "	"	white	5	2					
123.	3 "	"	buff	5	2					
<i>Var. 19.</i>										
124.	3 cents	red	white	1	2					
125.	3 "	"	"	2	2					
126.	3 "	"	buff	2	2					
127.	3 "	"	white	4	2					
128.	3 "	"	buff	4	2					
129.	3 "	"	white	6	2					

No.	Value.	Colour.	Paper.	Knife.	Wmk.
<i>Var. 20.</i>					
130.	3 cents	red	white	2	2
131.	3 "	"	buff	2	2
132.	3 "	"	white	5	2
133.	3 "	"	buff	5	2
<i>Var. 21.</i>					
134.	3 cents	red	white	2	2
135.	3 "	"	buff	2	2
<i>Var. 22.</i>					
136.	3 cents	red	white	2	2
137.	3 "	"	buff	2	2, 5
138.	3 "	"	white	4	2
139.	3 "	"	buff	4	2
<i>Var. 23.</i>					
140.	3 cents	red	white	2	2
141.	3 "	"	buff	2	2
<i>Var. 24.</i>					
142.	3 cents	red	white	2	2
143.	3 "	"	buff	2	2
<i>Var. 25.</i>					
144.	3 cents	red	white	2	2
145.	3 "	"	buff	2	2
146.	3 "	"	white	4	2
147.	3 "	"	buff	4	2
<i>Var. 26.</i>					
148.	3 cents	red	white	2	2
149.	3 "	"	buff	2	2
<i>Var. 27.</i>					
150.	3 cents	red	white	2	2
151.	3 "	"	buff	2	2
<i>Var. 28.</i>					
152.	3 cents	red	white	1	2
153.	3 "	"	"	2	2
154.	3 "	"	buff	2	2
<i>Var. 29.</i>					
155.	3 cents	red	white	2	2
156.	3 "	"	buff	2	2
<i>Var. 30.</i>					
157.	3 cents	red	white	2	2
158.	3 "	"	buff	2	2

July, 1853.

6 Cents, red.

Die A.

<i>Var. 1.</i>					
159.	6 cents	red	white	3	2
160.	6 "	"	buff	3	2

No.	Value.	Colour.		Paper.	Knife.	Wmk.			
<i>Var. 2. (Illustration 4.)</i>									
161.	6 cents	...	red	...	white	...	3	...	2
162.	6 "	...	"	...	buff	...	3	...	2
<i>Var. 3. (Illustration 2.)</i>									
163.	6 cents	...	red	...	white	...	3	...	2
164.	6 "	...	"	...	buff	...	3	...	2
<i>Var. 4. (Illustration 3.)</i>									
165.	6 cents	...	red	...	white	...	3	...	2
166.	6 "	...	"	...	buff	...	3	...	2
September, 1853.			6 Cents, green.			Die A.			
<i>Var. 1.</i>									
167.	6 cents	...	green	...	white	...	2	...	2
168.	6 "	...	"	...	buff	...	2	...	2
<i>Var. 2. (Illustration 4.)</i>									
169.	6 cents	...	green	...	white	...	2	...	2
170.	6 "	...	"	...	buff	...	2	...	2
<i>Var. 3. (Illustration 2.)</i>									
171.	6 cents	...	green	...	white	...	2	...	2
172.	6 "	...	"	...	buff	...	2	...	2
<i>Var. 4. (Illustration 3.)</i>									
173.	6 cents	...	green	...	white	...	2	...	2
174.	6 "	...	"	...	buff	...	2	...	2
April, 1855.			10 Cents, green.			Die A.			
<i>Var. 1.</i>									
175.	10 cents	...	green	...	white	...	2	...	2
176.	10 "	...	"	...	buff	...	2	...	2
April, 1855.			10 Cents, green.			Die B.			
<i>Var. 1.</i>									
177.	10 cents	...	green	...	white	...	2	...	2
178.	10 "	...	"	...	buff	...	2	...	2

THE ISSUE OF 1860.

In October, 1860, a new issue of 3 cents, 6 cents, and 10 cents envelopes took place, with stamps of a smaller and entirely new design. These envelopes were followed in December of the same year with two new values of 1 cent and 4 cents, the latter consisting of a 1 cent stamp and a 3 cents stamp struck side by side on the same envelope. From an extract from the Postmaster-General's Report of December 1st, 1860, given in Messrs. Tiffany, Bogert, and Rechert's work, it appears that the 1 cent value was for "circulars" and city correspondence, while the 4 cents was "required in cities where there are lamp-post letter-boxes, or other depositories for letters to be conveyed by carriers to the Post-office, the one cent paying the carriers' fee, and the other stamp paying the postage."

We take the envelopes in the order of value.

1 Cent. Head of Franklin.

For the 1 cent the Tiffany list gives two dies, with five sub-varieties for the first, and two sub-varieties for the second. As will be seen from Plate V., we have found eleven varieties in all. It is very difficult to say which are die varieties, and which distinct dies, in these 1 cent envelopes, as some of the varieties are so different that we think they must be from entirely separate dies. We have therefore considered it best not to divide the varieties up under different dies, but to describe them in consecutive order, which we now proceed to do.

Var. 1. For the first three varieties the stamp measures $20\frac{1}{2} \times 24\frac{1}{2}$ mm. There is a period after the word POSTAGE, and the bust points at the letter G of that word. In Var. 1 the space between the top of the E and C of ONE CENT measures 4 mm. The O of ONE is away from N.

Var. 2. The space between the letters E and C measures only 3 mm. O of ONE is close to N. E and N of CENT also close.

Var. 3. The space between E and C measures $3\frac{1}{2}$ mm. O of ONE close to N. E and N further apart.

Var. 4. In this and the next three varieties the bust points between the letters A and G of POSTAGE, there still being a period at the end of that word, and the stamp measures $20\frac{1}{2} \times 24\frac{1}{2}$ mm. In Var. 4 the space between O of ONE and U of U.S. measures $7\frac{1}{2}$ mm., and that between E and C of ONE CENT barely 4 mm. There are usually two small white dots in the central oval, which are in line with the commencement of the letter S of U.S.

Var. 5. Space between O and U measures 8 mm., that between E and C 4 mm. There is a spot sometimes under the left star, and also in the central oval at the back of the head.

Var. 6. Space between O and U measures $7\frac{1}{4}$ mm., which in worn specimens is 7 mm. only. Space between E and C 4 mm. There is usually a comma after the letter S of POSTAGE, and a dot in the central oval under the letter N of ONE in early printed specimens. The illustrations on Plate V., numbered 6 A, 6 B, and 6 C, are taken from wrappers, and show the gradual wear of this variety.

Var. 7. Space between O and U measures 8 mm. Space between E and C $3\frac{1}{4}$ mm.

Var. 8. The stamp measures the same as in the preceding varieties, and there is a period after POSTAGE. The distinguishing feature is that the bust points at the letter A of POSTAGE. As in Variety 6, a second illustration (8 A), taken from a wrapper, is given to show the deterioration that took place during the use of this die.

Var. 9. For this and the next variety the stamp measures $21 \times 24\frac{3}{4}$ mm., and there is no period after the word POSTAGE. In Var. 9 the bust points between the letters A and G of POSTAGE.

Var. 10. The same as last, but the bust points at the letter G of POSTAGE.

Var. 11. The stamp measures 20×24 mm., and there is a period after the word POSTAGE. The bust cuts into the frame between the letters A and G of POSTAGE, and also touches the frame to left. The upper ray of the stars points outwards. The "Tapling Collection" contains a specimen of this variety upon an unofficial-shaped envelope of *white* laid paper, without watermark, size 140×79 mm., and square gum. The shape is very similar to Knife 11, but the flap is rather differently cut. The stamp was struck upon the envelope after it was made up, and we think must have been printed to private order. We therefore exclude the envelope from our Reference List.

3 Cents. Head of Washington.

For this value the Tiffany list describes five varieties. In addition to these, we have found four others, making nine in all, the illustrations of which will be found on Plate VI. We find one of the best tests for separating the varieties is that given by Mr. Tiffany and his colleagues, viz., stretching a thread, or laying a straight edge, from the extreme right of the top stroke of the letter T of THREE through the extreme right of the queue, and we have therefore adopted this as one of our methods in dealing with the descriptions.

Var. 1. In this and the succeeding six varieties the bottom of the queue is in a line with the commencement of the letter G of POSTAGE. The test thread passes through the right side of the letter G.

Var. 2. The thread passes through the G of POSTAGE, and the letters S and T of that word are closer.

Var. 3. The thread passes through the left side of the G of POSTAGE.

Var. 4. The thread passes through the G of POSTAGE. O further from P than in Vars. 1 and 2. S of POSTAGE higher up. (A mistake has unfortunately been made in the illustration of this variety, as that numbered 4 on Plate VI. is a duplicate of number 8. The error is not, however, of so much consequence as it might have been, as a true illustration of our variety 4 is given lower down on the plate, under variety 1 of the 4 cents.)

Var. 5. The thread passes through the left side of the G of POSTAGE. S is further from O, letters TAG are nearer the outer frame line, and the bust is nearer to the inner frame.

Var. 6. The thread passes through the left side of the letter G. Bust near frame. S and T of POSTAGE further apart, and A and G nearer the frame at top.

Var. 7. The thread passes through the left side of the letter G of POSTAGE, the letter A of which word has no cross-stroke.

Var. 8. In this and the following variety the bottom of the queue is in a line with the space between the letters G and E of POSTAGE. The stamp in Var. 8 measures $20 \times 24\frac{1}{2}$ mm., whereas in all the other eight varieties the measurement is 20×24 mm. The thread passes through the space between the letters G and E of POSTAGE.

Var. 9. Same as Var. 8; but the stamp measures 20×24 mm., and the word POSTAGE is shorter, the letters being closer together.

4 Cents. Heads of Franklin and Washington.

The Tiffany list mentions four different combinations of varieties of the 1 cent and 3 cents, as having been employed to form the 4 cents value. We have found one additional combination.

<i>Var. 1.</i>	Consists of the 1 cent, var. 4., and the 3 cents, var. 4.
<i>Var. 2.</i>	" 1 " " 6 " 3 " " 8.
<i>Var. 3.</i>	" 1 " " 5 " 3 " " 1.
<i>Var. 4.</i>	" 1 " " 3 " 3 " " 8.
<i>Var. 5.</i>	" 1 " " 11 " 3 " " 8.

There seems no doubt, from the information given by Mr. Harrison in an article in the *London Philatelist*, vol. ii. p. 12, that this last variety of the 4 cents was never issued for use.

6 Cents and 10 Cents. Head of Washington.

Only one variety of the die for each of these two values is known, which, considering the rarity of the envelopes, is not surprising. The illustrations of the two stamps will be found on Plate VI., following the ninth variety of the 3 cents.

REFERENCE LIST.

		December, 1860.		1 Cent, blue.							
No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.					
<i>Var. 1.</i>											
179.	1 cent	blue	buff	2	5	S					
180.	1 "	"	"	2	5	U					
<i>Var. 2.</i>											
181.	1 cent	blue	buff	2	5	S					
182.	1 "	"	"	2	2, 5	U					
<i>Var. 3.</i>											
183.	1 cent	blue	buff	2	5	S					
184.	1 "	"	"	2	5	U					
185.	1 "	"	"	5	5	S					
<i>Var. 4.</i>											
186.	1 cent	blue	buff	2	5	U					
187.	1 "	"	"	5	5	U					
<i>Var. 5.</i>											
188.	1 cent	blue	buff	2	5	S					
189.	1 "	"	"	2	5	U					
<i>Var. 6.</i>											
190.	1 cent	blue	buff	2	2	S					
191.	1 "	"	"	2	5	U					
192.	1 "	"	"	5	5	S					
193.	1 "	"	"	5	5	U					
194.	1 "	"	"	9	5	S					
195.	1 "	"	"	9	5	U					

<i>Var. 7.</i>												
No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.						
196.	1 cent	blue	buff	5	5	S						
197.	1 "	"	"	5	5	U						
<i>Var. 8.</i>												
198.	1 cent	blue	buff	2	5	U						
199.	1 "	"	"	5	2, 5	U						
200.	1 "	"	yellow-buff, wove	5	none	U						
<i>Var. 9.</i>												
201.	1 cent	blue	straw	11	4, 8	S						
<i>Var. 10.</i>												
202.*	1 cent	blue	straw	11	6	S						
<i>Var. 11.</i>												
203.	1 cent	blue	orange	11	8	S						

October, 1860.

3 Cents, red.

<i>Var. 1.</i>												
No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.						
204.	3 cents	red	white	7	5	S						
205.	3 "	"	"	8	3, 5	S						
206.	3 "	"	buff	8	5	S						
207.	3 "	"	white	2	3	S						
208.	3 "	"	buff	2	5	S						
<i>Var. 2.</i>												
209.	3 cents	red	white	7	5	S						
210.	3 "	"	buff	7	5	S						
211.	3 "	"	white	8	3, 5	S						
212.	3 "	"	buff	8	5	S						
213.	3 "	"	white	2	3	S						
214.	3 "	"	buff	2	5	S						
<i>Var. 3.</i>												
215.	3 cents	red	white	6	3	S						
216.	3 "	"	"	1	3	S						
217.	3 "	"	"	2	3	S						
218.	3 "	"	buff	2	5	S						
<i>Var. 4.</i>												
219.	3 cents	red	buff	7	5	S						
220.	3 "	"	"	8	5	S						
221.	3 "	"	"	2	5	S						
<i>Var. 5.</i>												
222.	3 cents	red	white	2	3, 5	S						
223.	3 "	"	buff	2	5	S						
<i>Var. 6.</i>												
224.	3 cents	red	white	2	3, 5	S						
225.	3 "	"	buff	2	5	S						

* We have only seen this envelope with "specimen."

<i>Var. 7.</i>											
No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.					
226.	... 3 cents	... red	... white	... 6	... 5	... S					
227.	... 3 "	... "	... "	... 7	... 5	... S					
228.	... 3 "	... "	... buff	... 7	... 5	... S					
229.	... 3 "	... "	... "	... 2	... 5	... S					
<i>Var. 8.</i>											
230.	... 3 cents	... red	... white	... 7	... 5	... S					
231.	... 3 "	... "	... buff	... 7	... 5	... S					
232.	... 3 "	... "	... white	... 8	... 5	... S					
233.	... 3 "	... "	... buff	... 8	... 5	... S					
234.	... 3 "	... "	... white	... 2	... 3	... S					
235.	... 3 "	... "	... buff	... 2	... 5	... S					
<i>Var. 9.</i>											
236.	... 3 cents	... red	... white	... 7	... 5	... S					
237.	... 3 "	... "	... buff	... 7	... 5	... S					
238.	... 3 "	... "	... white	... 8	... 3, 5	... S					
239.	... 3 "	... "	... buff	... 8	... 5	... S					
240.	... 3 "	... "	... white	... 2	... 3	... S					
241.	... 3 "	... "	... buff	... 2	... 2, 5	... S					
December, 1860. 4 Cents, blue and red.											
<i>Var. 1.</i>											
242.	... 4 cents	... blue & red	... white	... 2	... 5	... S					
243.	... 4 "	... "	... buff	... 2	... 5	... S					
<i>Var. 2.</i>											
244.	... 4 cents	... blue & red	... white	... 2	... 5	... S					
245.	... 4 "	... "	... buff	... 2	... 5	... S					
<i>Var. 3.</i>											
246.	... 4 cents	... blue & red	... white	... 8	... 3	... S					
247.	... 4 "	... "	... buff	... 8	... 5	... S					
<i>Var. 4.</i>											
248.	... 4 cents	... blue & red	... white	... 9	... 5	... S					
249.	... 4 "	... "	... buff	... 9	... 5	... S					
<i>Var. 5.</i>											
250.	... 4 cents	... blue & red	... white	... 8	... 3	... S					
251.	... 4 "	... "	... buff	... 2	... 5	... S					
October, 1860. 6 Cents, red.											
252.	... 6 cents	... red	... white	... 3	... 5	... S					
253.	... 6 "	... "	... buff	... 3	... 5	... S					
October, 1860. 10 Cents, green.											
254.	... 10 cents	... green	... white	... 2	... 3	... S					
255.	... 10 "	... "	... buff	... 2	... 5	... S					

WRAPPERS.

October, 1861. 1 Cent, blue.

Var. 3.

No.	Value.	Colour.	Paper.	Form.	Wmk.	Gum.
256.	1 cent	blue	white	1	5	S
257.	1 "	"	buff	1	5	S
258.	1 "	"	"	1	5 paper, <i>nowmk.</i>	S
259.	1 "	"	yellow-buff	1	2	S
260.	1 "	"	orange	1	5 paper, <i>nowmk.</i>	S
261.	1 "	"	"	1	wove paper, <i>nowmk.</i>	S
262.	1 "	"	yellow-buff	1	8 paper, <i>nowmk.</i>	S

Var. 4.

263.	1 cent	blue	buff	1	5	S
264.	1 "	"	yellow-buff	1	2	S

Var. 5.

265.	1 cent	blue	buff	1	5	S
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Var. 6, 6a, 6b, & 6c.

266.	1 cent	blue	buff	1	5	S
267.	1 "	"	yellow-buff	1	2	S
268.	1 "	"	coarse buff	1	5	S
269.	1 "	"	dark manila	1	5	S
270.	1 "	"	white	1	5	S

Var. 7.

271.	1 cent	blue	buff	1	5	S
272.	1 "	"	yellow-buff	1	2	S
273.	1 "	"	dark manila	1	5	S

Var. 8. & 8a.

274.	1 cent	blue	buff	1	5	S
275.	1 "	"	dark manila	1	5	S

Var. 9.

276.	1 cent	blue	pale manila	1	8	S
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Var. 10.

277.	1 cent	blue	pale manila	1	5	S
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THE ISSUE OF 1861.

In this year new values of 12 cents, 20 cents, 24 cents, and 40 cents were issued during the month of January, for large packages and foreign correspondence, and on August 15th the stamps on the 3 cents, 6 cents, and 10 cents envelopes were once more changed. The envelopes all bear the head of Washington. For the six higher values there is but one die variety each, but for the 3 cents we have discovered sixteen different varieties, which will be found illustrated on Plate VII. The illustrations of the other values are given on Plate VIII. The varieties of the 3 cents are difficult to describe, and the illustrations are the surest guide to go by. The following particulars may, however, be also found useful in identifying specimens. In each case the measurements are taken from the circles containing the numerals.

1.	T of THREE	$\frac{3}{4}$ mm.,	S of CENTS	$1\frac{1}{2}$ mm.,	U of UNITED	1 mm.,	second S of STATES	1 mm.
2.	"	1 "	"	$1\frac{3}{4}$ "	"	1 "	"	$\frac{3}{4}$ mm.
3.	"	$\frac{3}{4}$ "	"	$1\frac{1}{2}$ "	"	$1\frac{1}{2}$ "	"	1 mm.
4.	"	1 "	"	$1\frac{3}{4}$ "	"	1 "	"	1 mm.
5.	"	- "	"	$1\frac{1}{2}$ "	"	- "	"	$\frac{3}{4}$ mm.
6.	"	1 "	"	$1\frac{3}{4}$ "	"	1 "	"	$\frac{3}{4}$ mm.
7.	"	1 "	"	$1\frac{1}{2}$ "	"	$1\frac{1}{2}$ "	"	$\frac{3}{4}$ mm.
8.	"	1 "	"	$1\frac{1}{4}$ "	"	1 "	"	1 mm.
9.	"	1 "	"	$1\frac{1}{2}$ "	"	1 "	"	$1\frac{1}{2}$ mm.
10.	"	1 "	"	$1\frac{1}{2}$ "	"	$1\frac{1}{2}$ "	"	1 mm.
11.	"	$\frac{3}{4}$ "	"	1 "	"	$1\frac{1}{4}$ "	"	1 mm.
12.	"	$\frac{3}{4}$ "	"	$1\frac{1}{4}$ "	"	$1\frac{1}{2}$ "	"	$1\frac{1}{4}$ mm.
13.	"	$\frac{3}{4}$ "	"	$1\frac{1}{3}$ "	"	$\frac{3}{4}$ "	"	1 mm.
14.	"	1 "	"	$1\frac{1}{2}$ "	"	1 "	"	1 mm.
15.	"	1 "	"	1 "	"	$\frac{3}{4}$ "	"	$1\frac{1}{2}$ mm.
16.	"	$\frac{3}{4}$ "	"	$1\frac{1}{4}$ "	"	$\frac{3}{4}$ "	"	1 mm.

Var. 2. The letter A of STATES is narrower at the top, and the cross-stroke is higher up, than in Var. 1.

Var. 3. The letters T and E of UNITED are closer than in Vars. 1 and 2.

Var. 4. The C of CENTS is narrow and oval in shape, and the letters T and S are apart. The second E of THREE is tall and narrow. (The illustration has no cross-stroke to the letter T of THREE, which is incorrect, as the variety has a cross-stroke, although rather a short one. The two numerals of value are also badly reproduced.)

Var. 5. The top of the C of CENTS is straight, instead of being curved. (The illustration is done from a damaged copy, the left numeral of value and the word UNITED having been taken from another variety, in order to complete the only specimen of Var. 5 possessed by Mr. Harrison.)

Var. 6. The C of CENTS is large.

Var. 7. The C of CENTS is narrow and oval in shape; the left limb of the T of UNITED is very short.

Var. 8. The right limb of the second T of STATES is short.

Var. 9. The C of CENTS is round. The T and E of UNITED almost touch.

Var. 10. The letters of UNITED are further apart than in Vars. 8 and 9.

Var. 11. The right limb of the T of THREE is short.

Var. 12. The T and S of CENTS almost touch; the chin is very pointed.

Var. 13. The T and S of CENTS almost touch.

Var. 14. The D of UNITED is rounder than in Var. 13. The right-hand circle with numeral runs into the outside oval.

Var. 15. The right numeral is placed low down in the circle.

Var. 16. The C of CENTS is large, and the letters T and S touch.

REFERENCE LIST.

August 15th, 1861. 3 Cents, rose.

Var. 1.

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
278.	3 cents	rose	white	2	5	S
279.	3 "	"	buff	2	5	S

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 2.</i>						
280.	3 cents	rose	buff	2	5	S
<i>Var. 3.</i>						
281.	3 cents	rose	white	1	5	S
282.	3 "	"	"	6	5	S
<i>Var. 4.</i>						
283.	3 cents	rose	white	2	5	S
284.	3 "	"	buff	2	5	S
<i>Var. 5.</i>						
285.	3 cents	rose	white	2	5	S
<i>Var. 6.</i>						
286.	3 cents	rose	white	2	5	S
<i>Var. 7.</i>						
287.	3 cents	rose	white	11	6	S
288.	3 "	"	buff	11	5	S
<i>Var. 8.</i>						
289.	3 cents	rose	buff	7	5	S
290.	3 "	"	"	9	5	S
<i>Var. 9.</i>						
291.	3 cents	rose	white	2	5	S
<i>Var. 10.</i>						
292.	3 cents	rose	white	2	5	S
293.	3 "	"	buff	2	5	S
294.	3 "	"	white	6	5	S
295.	3 "	"	"	7	5	S
<i>Var. 11.</i>						
296.	3 cents	rose	buff	2	5	S
297.	3 "	"	"	9	5	S
298.	3 "	"	white	12	5	S
299.	3 "	"	buff	12	5	S
<i>Var. 12.</i>						
300.	3 cents	rose	white	2	5	S
301.	3 "	"	"	6	5	S
302.*	3 "	"	"	6	5	S
303.	3 "	"	"	1	5	S
304.	3 "	"	"	10	5	S
<i>Var. 13.</i>						
305.	3 cents	rose	buff	2	5	S
<i>Var. 14.</i>						
306.	3 cents	rose	white	1	5	S
307.	3 "	"	buff	7	5	S
308.	3 "	"	white	5	5	S
309.	3 "	"	buff	5	5	S

* The inscription "Pat. Nov. 20, 1855." reads *downwards*.

Var. 14—(continued.)

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
310.	... 3 "	... "	... white	... 9	... 3	... S
311.	... 3 "	... "	... buff	... 9	... 5	... S
312.	... 3 "	... "	... orange	... 2 5	paper, <i>no wmk.</i>	S
313.	... 3 "	... "	... "	... 12 5	" "	S
314.	... 3 "	... "	... white	... 12 8	" "	S

Var. 15.

315.	... 3 cents	... rose	... white	... 9	... 5	... S
316.	... 3 "	... "	... buff	... 9	... 2, 5	... S

Var. 16.

317.	... 3 cents	... rose	... white	... 7	... 5	... S
318.	... 3 "	... "	... "	... 9	... 5	... S

August 15th, 1861. 6 Cents, rose.

319.	... 6 cents	... rose	... white	... 3	... 3, 5	... S
320.	... 6 "	... "	... buff	... 3	... 2, 5	... S
321.	... 6 "	... "	... white	... 16	... 5	... S
322.	... 6 "	... "	... "	... 3 8	paper, <i>no wmk.</i>	S
323.	... 6 "	... "	... creamy-buff	... 3 8	" "	S

August 15th, 1861. 10 Cents, green.

324.	... 10 cents	... green	... white	... 2	... 5	... S
325.	... 10 "	... "	... buff	... 2	... 5	... S
326.	... 10 "	... "	... white	... 11	... 6, 8	... S
327.	... 10 "	... "	... buff	... 11	... 4, 6, 8	... S
328.	... 10 "	... "	... white	... 5	... 5	... S
329.	... 10 "	... "	... "	... 9	... 5	... S
330.	... 10 "	... "	... buff	... 9	... 5	... S

January, 1861.

331.	... 12 cents	... red and brown	amber	... 13	... 5	... S	
332.	... 20 "	... "	blue	... 14	... 5	... S	
333.	... 24 "	... "	green	... 15	... 5	... S	
334.	... 24 "	... "	creamy-buff	15	... 5	... S	
335.	... 40 "	... "	black	amber	... 15	... 5	... S
336.	... 40 "	... "	creamy-buff	15	... 5	... S	

LETTER-SHEET ENVELOPES.

August, 1861.

Var. 10.

No.	Value.	Colour.	Paper.	Size.	Wmk.	Gum.
337.	... 3 cents	... rose	... blue	... Note	... 9	... S
338.	... 3 "	... "	... "	... Letter	... 9	... S

Var. 14.

339.	... 3 cents	... rose	... blue	... Note	... 9	... S
340.	... 3 "	... "	... "	... Letter	... 9	... S

THE ISSUE OF JULY 1st, 1863.

On March 3rd, 1863, an Act was passed, which established a 2 cents rate for "drop" letters, to take effect from July 1st of the same year. A stamp of an entirely new design, with the head of Jackson, was adopted. For this

value we have found eight varieties, illustrated on Plate VIII., and we add a description of the more salient differences.

Var. 1. Size 22×26 mm. The letter o of POSTAGE is higher up than the other letters, and is over the point of the inside frame line. The bottom of the left numeral touches, or almost touches, the line on the left.

Var. 2. Size $22\frac{1}{2} \times 25$ mm. The o of POSTAGE is to left of the point. The bottom of the left numeral is further from the frame line on the left. The bust points to the right limb of the letter w of TWO.

Var. 3. Size $22\frac{1}{2} \times 25$ mm. o of POSTAGE to left of the point. The bust points to the middle of the letter o of TWO, and is placed lower down than in Var. 2.

Var. 4. Size $22\frac{1}{2} \times 25\frac{3}{4}$ mm. o of POSTAGE to left of the point, and the letter s of that word higher up than the other letters.

Var. 5. Size $22 \times 25\frac{3}{4}$ mm. o of POSTAGE to left of the point. The point of the bust almost touches the frame line. The letters of U. S. POSTAGE are nearer the inside frame line than in Var. 4.

Var. 6. Size $22\frac{3}{4} \times 25\frac{1}{2}$ mm. o of POSTAGE is nearer the top of the point, and the right upper part of the E of that word touches the outside frame.

Var. 7. Size $22\frac{1}{4} \times 25\frac{3}{4}$ mm. The o of POSTAGE is near the top of the point. The bust points to the middle of the letter w of TWO. Illustrations 7 A and 7 B are given to shew the deterioration that took place during the use of this variety. In Var. 7 neither numeral of value touches the frame lines to left, whereas in 7 A the right numeral, and in 7 B, both numerals, touch the frame lines.

Var. 8. Size $21\frac{1}{2} \times 25$ mm. Both numerals of value have the left lower part much more curved.

REFERENCE LIST.

July 1st, 1863.				2 Cents, black.			
No.	Value.	Colour.		<i>Var. 1.</i>			
341.	2 cents	black	...	Paper. buff	Knife. 2	Wmk. 5	Gum. S.
342.	2 "	"	...	" "	" 2	" 5	U.
<i>Var. 4.</i>							
343.	2 cents	black	...	Paper. buff	Knife. 2	Wmk. 5	U.
344.	2 "	"	...	" "	11	5	S.
<i>Var. 5.</i>							
345.	2 cents	black	...	Paper. buff	2	5	U.
<i>Var. 8.</i>							
346.	2 cents	black	...	Paper. buff	11	4	U.
347.	2 "	"	...	orange	11	6	U.

WRAPPERS.

July 1st, 1863.				2 Cents, black.			
No.	Value.	Colour.		<i>Var. 2.</i>			
348.	2 cents	black	...	Paper. light manila	Form. 1	Wmk. 5	Gum. S.

No.	Value.	Colour.	<i>Var. 3.</i> Paper.	Form.	Wmk.	Gum.
349.	2 cents	black	light manila	1	5	S.
<i>Var. 5.</i>						
350.	2 cents	black	dark manila	1	5	S.
<i>Var. 6.</i>						
351.	2 cents	black	light & dark manila	1	5	S.
<i>Var. 7, 7 A, and 7 B.</i>						
352.	2 cents	black	light & dark manila	1	5	S.

THE ISSUE OF SEPTEMBER, 1864.

The stamps on the 2 cents, 3 cents, and 6 cents envelopes were changed in September, 1864. The new designs are similar to the old ones, but the 2 cents has the inscription at the top altered from U. S. POSTAGE to U. S. POST, and the 3 cents and 6 cents have the inscriptions in plainer type, and larger numerals of value. The Tiffany list describes twenty varieties of the 2 cents, and two of the 6 cents, and states that at least nineteen varieties exist of the 3 cents. We have found thirty-nine distinct varieties of the 2 cents, twenty of the 3 cents, and two of the 6 cents. These are all illustrated on Plates IX., X., XI., & XII. As in the previous issues, we give the more distinctive features of each variety, for the benefit of students who may attempt to make up the various sets.

2 Cents. Head of Jackson.

Var. 1. Size $25\frac{1}{2} \times 26$ mm. The bust points to the left line of the letter O of TWO. C of CENTS under the point of the frame line above. O of TWO low down.

Var. 2. Size $24 \times 26\frac{3}{4}$ mm. The bust points to the middle limb of the letter W. C to left of the point.

Var. 3. Size $24\frac{1}{2} \times 26\frac{1}{4}$ mm. The bust points to the right limb of the W. C to left of the point.

Var. 4. Size $24 \times 25\frac{1}{2}$ mm. The bust points to the middle limb of the W. C under the point. U of U. S. touches the line below.

Var. 5. Size $24\frac{1}{4} \times 26$ mm. The bust points to the left line of the O. C under the point. Letters PO of POST close together.

Var. 6. Size $24\frac{3}{4} \times 26\frac{1}{2}$ mm. The bust points to the right limb of the W. C to left of the point. EN of CENTS far apart.

Var. 7. Size $24 \times 25\frac{1}{2}$ mm. The bust points to the left line of the O. C to left of the point. U almost touches the line below, and O of POST almost touches the line above.

Var. 8. Size $23\frac{3}{4} \times 26\frac{1}{4}$ mm. The bust points to the right limb of the W. C to left of the point. T of TWO almost touches the line below.

Var. 9. Size $24\frac{1}{2} \times 25\frac{3}{4}$ mm. The bust points to the left line of the O. C to left of the point. CE very close at the top.

Var. 10. Size $24\frac{1}{4} \times 26$ mm. The bust points to the right limb of the W. C to left of the point. O of POST near the point.

Var. 11. Size $23\frac{3}{4} \times 26\frac{1}{4}$ mm. The bust points between the letters W and O. P of POST almost touches the line above. Letters ENTS are high up.

Var. 12. Size $24\frac{3}{4} \times 25$ mm. The bust points to the left line of the O. Letters TW touch at the top.

Var. 13. Size 24×26 mm. The bust points to the left line of the O. C almost touches the line below. (Illustrations 13 A, 14 A, 15 A, and 40 A show the deterioration that took place during the use of these varieties.)

Var. 14. Size $23\frac{1}{2} \times 26$ mm. The bust points to the middle of the letter O. Letters EN are far apart. In Var. 14 A, C touches the point, and the letters TS touch.

Var. 15. Size 25×26 mm. The bust points to the middle of the O. The letters EN are closer than in Var. 14. In Var. 15 A, the letter E touches the point.

Var. 16. Size $24\frac{3}{4} \times 26\frac{1}{4}$ mm. The bust points to the right line of the O. C to left of the point.

Var. 17. Size $25 \times 26\frac{1}{2}$ mm. The bust points to the middle of the O. C to left of the point. O of TWO and C of CENTS close.

Var. 18. Size $26 \times 25\frac{3}{4}$ mm. The bust points to the left line of the O. C to left of the point.

Var. 19. Size $25\frac{3}{4} \times 25\frac{3}{4}$ mm. The bust points to the right line of the O. C to left of the point. Letters ENTS very close to the line above.

Var. 20. Size 26×26 mm. The bust points to the middle of the letter O. C to left of the point. Letters CE close at the top.

Var. 21. Size 26×26 mm. The bust points to the left line of the O. C to left of the point. TW touch, or almost do so, at the top.

Var. 22. Size $26\frac{1}{4} \times 25\frac{1}{2}$ mm. The bust points between the W and O. C to left of the point. C and T of CENTS very close to the line above.

Var. 23. Size 25×27 mm. The bust points to the middle of the O. C to left of the point. S of U. S. very close to the line above.

Var. 24. Size $26 \times 25\frac{3}{4}$ mm. The bust points to the right line of the O. Letters U. S. are very low down, and PO are close together. (A mistake occurs in the illustrations given on Plate X., the stamps numbered 24 and 25 being the same variety. The real Var. 24 of Mr. Harrison is the same as his 27, so the total number of varieties is reduced to thirty-nine.)

Var. 25. Size $26 \times 26\frac{1}{4}$ mm. The bust points to the middle of the O. Letter S of POST is lower than the O or T. (*Illustration 26.*)

Var. 26. Size $25\frac{3}{4} \times 25\frac{3}{4}$ mm. The bust points to the middle of the O. The back stroke of the E of CENTS touches, or almost touches, the point. The S of U. S. is low down, and the N of CENTS is higher than the T. (*Illustration 27.*)

Var. 27. Size $25 \times 25\frac{3}{4}$ mm. The bust points to the right line of the O. N of CENTS is higher than the T. (*Illustration 28.*)

Var. 28. Size 26×25 mm. The bust points to the left line of the O. Letters PO are close, as are also CE. C almost touches the line below. (*Illustration 29.*)

Var. 29. Size $25\frac{1}{2} \times 26$ mm. The bust points to the middle of the O. S of U. S. almost touches the line above. (*Illustration 30.*)

Var. 30. Size $26 \times 25\frac{3}{4}$ mm. The bust points to the left line of the O. TW almost touch at the top. (*Illustration 31.*)

Var. 31. Size 26×26 mm. The bust points to the middle of the O. T of CENTS almost touches the line above. (*Illustration 32.*)

Var. 32. Size $25\frac{3}{4} \times 25\frac{1}{2}$ mm. The bust points to the left line of the O. Letters PO are close, and CE are also close. (*Illustration 33.*)

Var. 33. Size 26×26 mm. The bust points to the left line of the O. (*Illustration 34.*)

Var. 34. Size $26\frac{1}{2} \times 26$ mm. The bust points to the middle of the O. Letters TS of CENTS are close. (*Illustration 35.*)

Var. 35. Size 26×26 mm. The bust points to the middle of the O. S of U. S. low down. Letters of POST are far apart. (*Illustration 36.*)

Var. 36. Size 26×26 mm. The bust points to the right of the O. (*Illustration 37.*)

Var. 37. Size $26\frac{1}{4} \times 25\frac{1}{2}$ mm. The bust points to the right line of the O. S of POST close to the line above. C of CENTS close to the line below. (*Illustration 38.*)

Var. 38. Size $26 \times 25\frac{1}{2}$ mm. The bust points to the left line of the O. Letters ENT are very close to the line above. (*Illustration 39.*)

Var. 39. Size $26\frac{1}{4} \times 25\frac{1}{2}$ mm. The bust points to the left line of the O. Letters EN are very close to the line above. (*Illustration 40.*) In *Var. 39 A* (*Illustration 40 A*) EN, and some of the other letters, touch the lines.

3 Cents. Head of Washington.

As in the case of the 3 cents of August, 1861, we preface our description of the varieties by giving a table of the distances the various parts of the inscription are from the large numerals of value at the side of the stamp.

1.	T of THREE	$\frac{1}{2}$ mm.	S of CENTS	$\frac{1}{2}$ mm.	U of UNITED	$\frac{1}{2}$ mm.	last S of STATES	$\frac{1}{2}$ mm.
2.	"	$\frac{3}{4}$	"	1	"	$\frac{3}{4}$	"	$\frac{3}{4}$
3.	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	$\frac{1}{2}$	"	$\frac{1}{2}$
4.	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	$\frac{1}{4}$	"	$\frac{1}{4}$
5.	"	$1\frac{1}{4}$	"	$1\frac{1}{4}$	"	$\frac{1}{2}$	"	$\frac{1}{2}$
6.	"	$1\frac{1}{2}$	"	$1\frac{1}{4}$	"	$\frac{1}{2}$	"	$\frac{1}{2}$
7.	"	1	"	$1\frac{1}{2}$	"	$\frac{1}{2}$	"	$\frac{3}{4}$
8.	"	$\frac{3}{4}$	"	1	"	$\frac{3}{4}$	"	1
9.	"	$\frac{1}{2}$	"	$\frac{3}{4}$	"	1	"	1
10.	"	$\frac{3}{4}$	"	1	"	1	"	1
11.	"	$\frac{3}{4}$	"	1	"	$\frac{3}{4}$	"	$\frac{3}{4}$
12.	"	1	"	1	"	$\frac{3}{4}$	"	$\frac{3}{4}$
13.	"	$\frac{1}{2}$	"	$\frac{3}{4}$	"	1	"	1
14.	"	$\frac{1}{2}$	"	1	"	1	"	1
15.	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	$\frac{3}{4}$
16.	"	1	"	1	"	1	"	$1\frac{1}{4}$
17.	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	$\frac{3}{4}$	"	1
18.	"	$1\frac{1}{4}$	"	$1\frac{1}{2}$	"	1	"	1
19.	"	1	"	$1\frac{1}{2}$	"	$1\frac{1}{2}$	"	1
20.	"	1	"	$1\frac{3}{4}$	"	$1\frac{1}{4}$	"	1

Var. 1. The letters HRE of THREE are far apart, as are also the letters EN of CENTS. Letters TA of STATES are close.

Var. 2. The letters HRE are close, as also EN. TA far apart. The lower part of the left numeral touches the frame-line.

Var. 3. The letters HRE, EN, and TA are all close together.

Var. 4. The letters EE of THREE are apart, as also EN. TA close. The lower part of the right numeral touches the frame-line.

Var. 5. The letters EE are closer than in the last variety. EN are very close, and TA are close.

Var. 6. The letter D of UNITED, and the first S of STATES, are further apart than in Var. 5.

Var. 7. The letters EE are further apart than in Var. 6.

Var. 8. The letters EE are very close, and so are the TS of CENTS. The lower part of both numerals touches the frame-line.

Var. 9. The letter D of UNITED and the first S of STATES; and the last E of THREE and the C of CENTS, are further apart than in Var. 8.

Var. 10. The letters AT of STATES are closer than in Var. 9. The lower part of the right numeral touches the frame-line.

Var. 11. The letters IT of UNITED, and ST of STATES, are further apart than in Var. 10. The lower part of the right numeral touches the frame-line.

Var. 12. The letters ED of UNITED are closer than in Var. 11.

Var. 13. The letters TE of UNITED are further apart than in Var. 12.

Var. 14. The last E of THREE, and the C of CENTS are further apart than in Var. 13. The lower part of the left numeral touches the frame-line.

Var. 15. The TE of UNITED, and TA of STATES, are closer than in Var. 14. The lower part of the left numeral touches the frame-line.

Var. 16. The TE of UNITED, and ST of STATES, are further apart; and the EN of CENTS are closer than in Var. 15.

Var. 17. The letters ENTS of CENTS are further apart than in Var. 16.

Var. 18. The TE of UNITED, and TS of CENTS, are closer than in Var. 17. The lower part of both numerals touches the frame-line.

Var. 19. The TE of UNITED, AT of STATES, and TS of CENTS, are all further apart than in Var. 18.

Var. 20. The letters REE of THREE are further apart than in Var. 19.

6 Cents. Head of Washington.

1. S of SIX $1\frac{1}{2}$ mm., S of CENTS $1\frac{1}{2}$ mm., U of UNITED 1 mm., last S of STATES $1\frac{1}{4}$ mm.

2. " $1\frac{3}{4}$ " " $1\frac{3}{4}$ " " $\frac{3}{4}$ " " 1 "

(In each case the measurements are from the numerals.)

Var. 2. The letters TA of STATES, and IX of SIX are further apart, and the letters CE and NT are closer than in Variety 1. The left numeral is also nearer the left frame line, and the word SIX is placed lower down.

REFERENCE LIST.

September, 1864. 2 Cents, black.

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.						
353.	...	2 cents	...	black	...	buff	...	2	...	5.	...	U

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 2.</i>						
354.	2 cents	black	buff	11	5. 6. 7.	S
355.	2 "	"	"	11	5. 6. 7.	U
356.	2 "	"	orange	11	5.	U
<i>Var. 3.</i>						
357.	2 cents	black	buff	11	5. 6.	S
358.	2 "	"	orange	11	5. 6. 8.	U
<i>Var. 7.</i>						
359.	2 cents	black	buff	11	6.	S
360.	2 "	"	orange	11	6. 8.	U
361.	2 "	"	buff	12	6.	U
<i>Var. 8.</i>						
362.	2 cents	black	buff	11	6.	S
363.	2 "	"	orange	11	5. 6. 8.	U
<i>Var. 9.</i>						
364.	2 cents	black	buff	11	5. 6.	S
365.	2 "	"	orange	11	5.	U
<i>Var. 10.</i>						
366.	2 cents	black	buff	11	5. 6.	S
367.	2 "	"	orange	11	5. 6. 8.	U
<i>Var. 11.</i>						
368.	2 cents	black	buff	11	6.	S
369.	2 "	"	orange	11	6. 8.	U
<i>Var. 12.</i>						
370.	2 cents	black	buff	11	6.	S
371.	2 "	"	orange	11	5.	U
<i>Var. 13.</i>						
372.	2 cents	black	buff	11	6.	S
373.	2 "	"	orange	11	8.	U
<i>Var. 14.</i>						
374.	2 cents	black	buff	11	5. 6.	S
375.	2 "	"	orange	11	8.	U
<i>Var. 15.</i>						
376.	2 cents	black	buff	11	6.	S
377.	2 "	"	orange	11	6.	U
378.	2 "	"	buff	12	6.	U
<i>Var. 16.</i>						
379.	2 cents	black	buff	11	6.	S
380.	2 "	"	orange	11	6.	U
<i>Var. 17.</i>						
381.	2 cents	black	buff	11	6.	S
382.	2 "	"	orange	11	6.	U
<i>Var. 18.</i>						
383.	2 cents	black	buff	11	4. 6.	S
384.	2 "	"	orange	11	6.	S
385.	2 "	"	"	11	4. 6.	U
386.	2 "	"	buff	12	4.	U

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 19.</i>						
387.	2 cents	black	buff	11	4.	S
388.	2 "	"	orange	11	4. 6.	U
<i>Var. 20.</i>						
389.	2 cents	black	buff	11	4.	S
390.	2 "	"	amber	11	8.	S
391.	2 "	"	orange	11	6. 8.	U
<i>Var. 21.</i>						
392.	2 cents	black	buff	11	4.	S
393.	2 "	"	orange	11	4. 6. & invisible	U
<i>Var. 22.</i>						
394.	2 cents	black	buff	11	(cut square specimen)	
395.	2 "	"	orange	11	4. 6.	U
<i>Var. 23.</i>						
396.	2 cents	black	buff	11	6.	S
397.	2 "	"	orange	11	(cut square specimen)	
<i>Var. 24. (Illustrations 24 & 25.)</i>						
398.	2 cents	black	amber	12	8.	U
<i>Var. 26. (Illustration 27.)</i>						
399.	2 cents	black	buff	11	4. 6.	S
400.	2 "	"	orange	11	6.	U
<i>Var. 27. (Illustration 28.)</i>						
401.	2 cents	black	buff	11	4. 6.	S
402.	2 "	"	orange	11	4. & invisible	U
<i>Var. 28. (Illustration 29.)</i>						
403.	2 cents	black	amber	12	8.	U
<i>Var. 29. (Illustration 30.)</i>						
404.	2 cents	black	buff	11	4. 6.	S
405.	2 "	"	orange	11	6.	U
<i>Var. 30. (Illustration 31.)</i>						
406.	2 cents	black	amber	12	8.	S
407.	2 "	"	"	12	8.	U
<i>Var. 31. (Illustration 32.)</i>						
408.	2 cents	black	amber	12	8.	U
<i>Var. 32. (Illustration 33.)</i>						
409.	2 cents	black	amber	12	8.	U
<i>Var. 33. (Illustration 34.)</i>						
410.	2 cents	black	amber	11	8.	S
<i>Var. 34. (Illustration 35.)</i>						
411.	2 cents	black	amber	11	8.	S
412.	2 "	"	"	11	8. (hor. laid lines)	S
413.	2 "	"	orange	11	8.	U
<i>Var. 35. (Illustration 36.)</i>						
414.	2 cents	black	amber	11	8.	S
415.	2 "	"	orange	11	8.	U

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 36. (Illustration 37.)</i>						
416.	2 cents	black	orange	11	8.	U
<i>Var. 37. (Illustration 38.)</i>						
417.	2 cents	black	amber	12	8.	U
<i>Var. 38. (Illustration 39.)</i>						
418.	2 cents	black	amber	11	8.	S
419.	2 "	"	"	12	8.	U
<i>Var. 39. (Illustration 40.)</i>						
420.*	2 cents	black	amber	12	8.	U
September, 1864. 3 Cents, rose.						
<i>Var. 1.</i>						
421.	3 cents	rose	white	17	8.	S
<i>Var. 2.</i>						
422.	3 cents	rose	white	11	8.	S
423.	3 "	"	"	9	8.	S
<i>Var. 3.</i>						
424.	3 cents	rose	white	17	8.	S
425.	3 "	"	"	11	8.	S
426.	3 "	"	"	12	8.	S
427.	3 "	"	amber	12	8.	S
<i>Var. 4.</i>						
428.	3 cents	rose	white	17	8.	S
429.	3 "	"	buff	11	6.	S
<i>Var. 5.</i>						
430.	3 cents	rose	buff	11	4. 5. 6.	S
<i>Var. 6.</i>						
431.	3 cents	rose	buff	11	6.	S
<i>Var. 7.</i>						
432.	3 cents	rose	white	17	8.	S
433.	3 "	"	"	11	8.	S
434.	3 "	"	"	9	8.	S
435.	3 "	"	amber	12	8.	S
<i>Var. 8.</i>						
436.	3 cents	rose	white	17	6.	S
437.	3 "	"	"	11	8.	S
<i>Var. 9.</i>						
438.	3 cents	rose	white	11	8.	S
439.	3 "	"	amber	11	8.	S
<i>Var. 10.</i>						
440.	3 cents	rose	white	12	8.	S
<i>Var. 11.</i>						
441.	3 cents	rose	amber	9	8.	S
442.†	3 "	"	buff	12	6.	S

† Seen only with "Specimen" on the envelope.

* The watermark is sometimes found with the letter "U" omitted.

No.	Value.	Colour.	<i>Var. 12.</i> Paper.	Knife.	Wmk.	Gum.
443.	3 cents	rose	white	9	8.	S
444.	3 "	"	amber	9	8.	S
445.	3 "	"	buff	12	4. 5.	S
<i>Var. 13.</i>						
446.	3 cents	rose	white	17	8.	S
447.	3 "	"	amber	11	8.	S
<i>Var. 14.</i>						
448.	3 cents	rose	amber	11	8.	S
449.	3 "	"	buff	9	4. 6.	S
450.	3 "	"	"	12	6.	S
<i>Var. 15.</i>						
451.	3 cents	rose	white	17	8.	S
452.	3 "	"	"	11	8.	S
453.	3 "	"	amber	11	8.	S
454.	3 "	"	white	12	6.	S
<i>Var. 16.</i>						
455.	3 cents	rose	buff	11	5.	S
<i>Var. 17.</i>						
456.	3 cents	rose	white	9	8.	S
457.	3 "	"	buff	11	6.	S
<i>Var. 18.</i>						
458.	3 cents	rose	white	1	5.	S
459.	3 "	"	"	17	6.	S
460.	3 "	"	buff	9	6.	S
461.	3 "	"	amber	9	8.	S
<i>Var. 19.</i>						
462.	3 cents	rose	white	11	6.	S
<i>Var. 20.</i>						
463.	3 cents	rose	white	11	5. 6.	S
464.	3 "	"	buff	11	5. 7.	S
465.	3 "	"	white	12	5.	S
September, 1864. 6 Cents, rose.						
<i>Var. 1.</i>						
466.	6 cents	rose	white	16	5. 6. 8.	S
467.*	6 "	"	"	16	5. 6. 8.	S
468.	6 "	"	buff	16	4. 5. 6. 7.	S
469.*	6 "	"	"	16	4. 5. 6. 7.	S
<i>Var. 2.</i>						
470.	6 cents	rose	white	16	8.	S
471.	6 "	"	amber	16	8.	S
472.*	6 "	"	"	16	8.	S

* Horizontal laid lines.

WRAPPERS.

September, 1864. 2 Cents, black.

No.	Value.	Colour.	Paper.	Form.	Wmk.	Gum.
<i>Var. 4.</i>						
473.	2 cents	black	light manila	I	5.	S
<i>Var. 5.</i>						
474.	2 cents	black	dark manila	I	5.	S
<i>Var. 6.</i>						
475.	2 cents	black	light manila	I	5.	S
<i>Var. 7.</i>						
476.	2 cents	black	light manila	I	5.	S
<i>Var. 8.</i>						
477.	2 cents	black	light manila	I	5.	S
<i>Var. 12.</i>						
478.	2 cents	black	light manila	I	5.	S
<i>Var. 14.</i>						
479.	2 cents	black	light manila	I	5.	S
<i>Var. 15.</i>						
480.	2 cents	black	light manila	I	5.	S
<i>Var. 19.</i>						
481.	2 cents	black	light manila	I	5.	S
<i>Var. 21.</i>						
482.	2 cents	black	light manila	I	5.	S
483.	2 "	"	light yellow-buff	I	6.	S
<i>Var. 22.</i>						
484.	2 cents	black	light manila	I	5.	S
485.	2 "	"	light yellow-buff	I	6.	S
<i>Var. 23.</i>						
486.	2 cents	black	light manila	I	5.	S
<i>Var. 24. (Illustrations 24 & 25.)</i>						
487.	2 cents	black	light yellow-buff	I	4. 8.	S
<i>Var. 25. (Illustration 26.)</i>						
488.	2 cents	black	light manila	I	5.	S
<i>Var. 26. (Illustration 27.)</i>						
489.	2 cents	black	light manila	I	5.	S
<i>Var. 27. (Illustration 28.)</i>						
490.	2 cents	black	light manila	I	5. 6.	S
<i>Var. 28. (Illustration 29.)</i>						
491.	2 cents	black	light yellow-buff	I	4. 8.	S
<i>Var. 30. (Illustration 31.)</i>						
492.	2 cents	black	light yellow-buff	I	4. 5. 8.	S
<i>Var. 31. (Illustration 32.)</i>						
493.	2 cents	black	light yellow-buff	I	4.	S

No.	Value.	Colour.	Paper.	Form.	Wmk.	Gum.
<i>Var. 32. (Illustration 33.)</i>						
494.	2 cents	black	light yellow-buff	1	6.	S
<i>Var. 33. (Illustration 34.)</i>						
495.	2 cents	black	light yellow-buff	1	8.	S
<i>Var. 37. (Illustration 38.)</i>						
496.	2 cents	black	light yellow-buff	1	8.	S
<i>Var. 38. (Illustration 39.)</i>						
497.	2 cents	black	light yellow-buff	1	8.	S
498.	2 "	"	"	1	8.	U
<i>Var. 39 & 39A. (Illustrations 40 & 40A.)</i>						
499.	2 cents	black	light yellow-buff	1	8.	S

THE ISSUE OF 1865.

On July 24th, 1865, the stamps on the 3 cents and 6 cents envelopes of the preceding issue were changed in colour; and in December of the same year envelopes with stamps of a new design were issued, of the following values: 9 cents, 12 cents, 18 cents, 24 cents, 30 cents, and 40 cents. All bear the head of Washington. No description of the die varieties is necessary, as those of the 3 cents and 6 cents are the same as for the 1864 issue, and there is only one variety for each of the other values. Illustrations of all the varieties found in this issue are given on Plates XI. and XII.

REFERENCE LIST.

July 24th, 1865. 3 Cents, brown.

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 1.</i>						
500.	3 cents	brown	white	16	8.	S
501.	3 "	"	amber	16	8.	S
<i>Var. 2.</i>						
502.	3 cents	brown	white	16	6.	S
503.*	3 "	"	"	16	8.	S
504.	3 "	"	buff	16	4. 6.	S
<i>Var. 3.</i>						
505.*	3 cents	brown	white	16	8.	S
506.	3 "	"	amber	16	8.	S
<i>Var. 5.</i>						
507.	3 cents	brown	buff	16	6.	S
<i>Var. 7.</i>						
508.*	3 cents	brown	white	16	6.	S
<i>Var. 10.</i>						
509.	3 cents	brown	white	16	8.	S
510.	3 "	"	amber	16	8.	S
511.*	3 "	"	"	16	8.	S

* Horizontal laid lines.

No.	Value.	Colour.	Paper.	Knife.	Wmk.	Gum.
<i>Var. 12.</i>						
512.	3 cents	brown	white	16	6. 8.	S
513.	3 "	"	buff	16	5. 6.	S
<i>Var. 14.</i>						
514.*	3 cents	brown	white	16	6.	S
<i>Var. 15.</i>						
515.	3 cents	brown	white	16	8.	S
<i>Var. 16.</i>						
516.*	3 cents	brown	buff	16	5.	S
<i>Var. 17.</i>						
517.*	3 cents	brown	buff	16	4.	S
July 24th, 1865. 6 Cents, purple.						
<i>Var. 1.</i>						
518.	6 cents	purple	white	11	6. 8.	S
519.	6 "	"	buff	11	4. 5. 6.	S
520.	6 "	"	amber	11	8.	S
<i>Var. 2.</i>						
521.	6 cents	purple	white	11	8.	S
522.	6 "	"	amber	11	8.	S
December, 1865. 9 Cents, yellow and orange.						
523.	9 cents	yellow	buff	16	5.	S
524.	9 "	orange	"	16	5. 6.	S
525.	9 "	"	amber	16	8.	S
December, 1865. 12 Cents, claret and brown.						
526.	12 cents	claret	buff	16	5. 6.	S
527.	12 "	brown	"	16	6.	S
528.	12 "	"	amber	16	8.	S
December, 1865. 18 Cents, red.						
529.	18 cents	red	buff	15	5. 6. 7.	S
530.*	18 "	"	"	15	6.	S
December, 1865. 24 Cents, blue.						
531.	24 cents	blue	buff	15	5. 6. 7.	S
532.*	24 "	"	"	15	5. 7.	S
December, 1865. 30 Cents, green.						
533.	30 cents	green	buff	15	5. 7.	S
534.*	30 "	"	"	15	5.	S
December, 1865. 40 Cents, rose.						
535.	40 cents	rose	buff	15	4. 5. 6. 7.	S
536.*	40 "	"	"	15	5. 6. 7.	S

* Horizontal laid lines.





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PLATE I



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PLATE IV



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6^a



6^b



6^c



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8^a



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PLATE V





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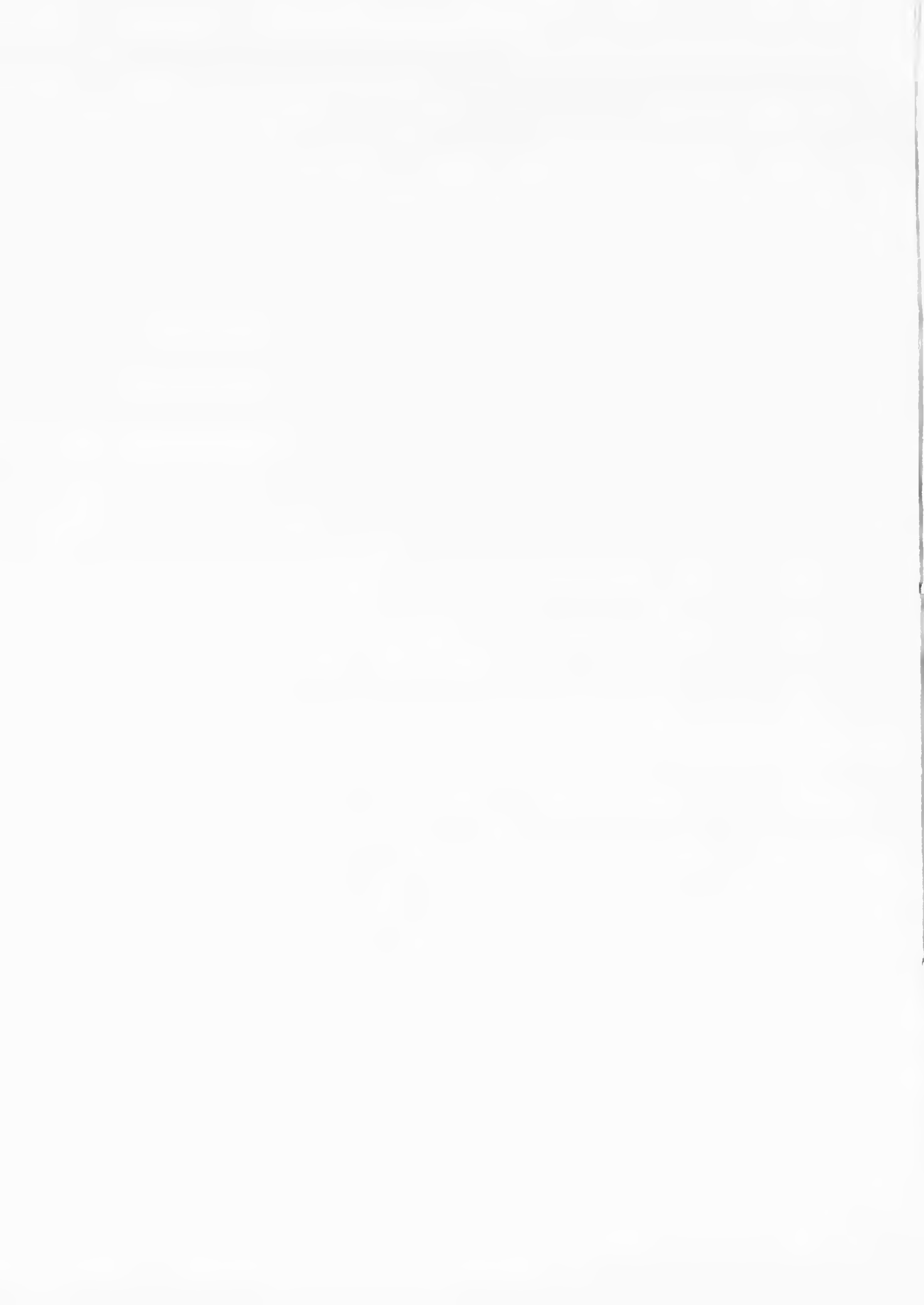


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7^a

7^b



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PLATE VIII



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14^A



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15^A



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PLATE IX



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