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THE
STAMPS OF GREECE.

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To

P. G. Bacon Esq

With the authors compliments

April 1898

THE STAMPS OF GREECE.

The Stamps of Greece.



FULL history of the post in Greece has yet to be written, and, so far as I am aware, a treatise of an exhaustive kind, dealing with the stamps themselves, has also yet to be compiled.

Articles have from time to time appeared dealing with this country's stamps, or particular issues of them, from the pen of Dr. Socolis, Herrn Glasswaldt, Lieut. Napier, R.N., and Mr. Deakin, but it is still common ground with all philatelists that the Specialists' paper on Greece has yet to see the light of day.

I do not aspire to write the final word that can be said about the complicated printings of the stamps under consideration, but my aim is rather to put forward an attempt at classifying the various printings for the criticism of Greek Specialists, whereupon someone may be prevailed upon hereafter to treat these stamps in a manner which, from their artistic merits and high philatelic interest, they deserve.

The first decree dealing with the postal service, which it is necessary to quote from, was passed on May 24th, 1860. Perhaps it will be best for me to give you a translation of the decree; it is as follows:—

LAW PASSED MAY 24TH, 1860.

Article I. All inland letters weighing up to 15 grammes will be charged 20 lepta; if up to 30 grammes, 40 lepta; if up to 60 grammes, 60 lepta; and if up to 100 grammes, 80 lepta.

Any letter weighing above 100 grammes will be charged 80 lepta for every 100 grammes or fraction of it.

Letters posted for delivery in the same town, viz., local letters, are to be charged half of the above charges.

Registered letters to be charged double.

Article II. Patterns when posted in unsealed wrappers are charged half rate of the letters.

Article III. Newspapers and periodicals in loose wrappers, covering not more than the third, are charged 1 lepton, if weighing 30 grammes or less; 2 lepta, if weighing up to 50 grammes, and so on; viz., 1 lepton for every 20 grammes. But if weighing above 100 grammes they are charged 10 lepta for every 100 or part thereof. Nevertheless, the maximum weight of each parcel must not exceed 1000 grammes.

Article IV. Circulars, price lists, music, etc., when posted in loose wrappers and weighing not more than 10 grammes, are charged 4 lepta; if not exceeding 15 grammes, 6 lepta, and so on; viz., 2 lepta for every 5 grammes or fraction thereof. But if the packet weighs above 50 grammes, then the charge is 20 lepta for every 50 grammes or part thereof.

Article V. Books are charged at the rate of 10 lepta for every 100 grammes or part thereof.

Article VI. The weight for newspapers, etc., mentioned in the Articles II-V, is including wrappers, seals, etc.

Article VII. Letters, or any kind of written correspondence, is not allowed to be enclosed in packets of patterns or of newspapers; and if found will be treated according to the 3rd and 4th paragraphs of the Article IX.

Article VIII. All official documents are posted free of charge, and Royal decrees will decide their form of address.

Article IX. The charges of postage are payable in advance by adhering the required stamps on the letters, packets of patterns, etc.

Letters, patterns, and printed circulars, not bearing the postage stamps required or insufficiently prepaid, shall not be forwarded to their destination but returned to the sender if known; and if not known such letters are to be exposed at the local post-office for three months, and during that period the addresses of the letters are to be published three times in the principal newspapers.

If at the expiration of the three months such letters are not claimed, they are sent to the General Post Office and kept there for another three months, and destroyed afterwards if still remaining unclaimed.

Article X. Foreign letters are charged 20 lepta if their weight does not exceed 15 grammes.

Newspapers, periodicals, books, printed circulars, patterns, etc., are charged as per Articles II, III, IV, and V.

Letters, patterns, etc., sent from Greece to their branch offices in Turkey, or the Principalities and *vice versa*, are treated as above.

Article XI. All letters, patterns, etc., sent out of the kingdom, are to be prepaid according to the International Postal Treaties.

Letters, etc., insufficiently prepaid or not stamped at all will be treated as per Article IX.

If the postal treaty leaves the option of prepayment to the sender, and such a letter or packet is not sufficiently prepaid, it will be treated as not paid at all and be charged on delivery with the full rate of postage.

Article XII. Inland or foreign letters if not prepaid are charged on delivery.

Article XIII. Royal decrees will decide the form, printing, and sale of stamps, and the mode also of cancelling same.

Vendors of stamps to receive a commission not exceeding 5 per cent., and a salary of 50 drachmas per month.

Article XIV. No person employed at the post-office will be allowed to enclose in postal documents private letters; a fine of 20 drachmas will be imposed for the first offence; 50 drachmas for the second offence; and if a third time he commits himself, he will be at once dismissed.

Article XV. Any person employed at the post-office who shall send letters, packets, etc., contrary to the regulations, shall suffer a penalty of 50 to 200 drachmas, according to the gravity of the offence.

Article XVI. Coins or bank notes, or any precious articles, are not allowed to be posted in ordinary letters but in registered letters, otherwise they cannot be claimed if lost.

A registered letter if lost can claim only 25 drachmas, and that if the loss is caused by negligence of a post-office employee.

Article XVII. No postman is allowed to carry letters, etc., except those entrusted to him by the post-office for distribution, otherwise he will incur the punishment according to the 14th Article of this law.

Article XVIII. Whoever shall make use of a stamp already used, or shall offer such for sale, will incur a fine of from 50 to 500 drachmas, and if the offender is one of the post-office employees he shall be dismissed.

Article XIX. Whoever shall print spurious and false stamps, or offer such, shall be punished according to the 51st Article of the law of the 14th August, 1836.

Article XX. All other regulations contrary to these and also the law of the 17th May, 1855, are cancelled.

This decree contemplated the issue of postage stamps, and the following two decrees are interesting as conveying the official description of the stamps and their colours.

ROYAL DECREE, JUNE 8TH, 1860.

Shape, etc., of the postage stamps.

The postage stamp is of an oblong or rectangular shape, having a width of 18, and length of 22 millimetres, and having in the centre and within a circle Hermes; the circle is 16 millimetres in diameter; above the circle are the words "Greek postage," and below, its value in numbers. The stamps are of seven different values, distinguished by their colours, viz. :—

1	lepton,	black.
2	"	pale.
5	"	green.
10	"	blue.
20	"	purple.
40	"	red.
80	"	orange.

ROYAL DECREE, AUGUST 24TH, 1860.

The colours of the postage stamps have been modified as under, viz. :—

1	lepton,	chestnut.
2	„	pale.
5	„	green.
10	„	orange.
20	„	blue.
40	„	purple.
80	„	red.

I am sorely tempted at this stage to digress from my subject into an article upon the difficulties all philatelists are under in correctly describing colours, or more especially in the absence of uniformity in such descriptions, through the want of a recognised basis to work from. This is a subject, however, that has been worn threadbare in the philatelic press without any corresponding advantage accruing. I prefer, therefore, to leave it severely alone with this one remark, that although I heartily wish some standard could be set up and universally adopted, I do not at all agree that the writers on this subject have been happy in selecting (as they almost invariably have done) the stamps of Greece as affording examples of the different colours attributed by well-known dealers in their catalogues to the same stamp. For instance, I find Lieut. Napier in his article quotes with apparent approval from an article in the *Stamp Collectors' Magazine* of December, 1866, which states, *inter alia*, that “rose, pink, and carmine are in like manner occasionally mistaken for each other. Thus the 80 lepta Greek is *carmine* in the eyes of Messrs. Moens and Mahé; *rose* in the opinion of Mount-Brown and Maury; and *crimson* according to Dr. Gray.”

Now I do not wish to be understood to say that the three colours named are not confounded by collectors, but to point out that the illustration given is an extremely bad one, because the “80 lepta Greek” exists in each of the three colours, and the authorities quoted may each, to my mind, be quite correct. It is owing to this great divergence in colour tones that the Greek stamps are so perplexing and at the same time so interesting to the serious collector who attempts to classify them in their various printings.

There is one more decree which bears date before the stamps were issued I must give, and it reads :—

ROYAL DECREE, SEPTEMBER 5TH, 1861.

Article I. The scale of charges for all letters, patterns, periodicals, and all printed matters are regulated accordingly to the Articles I-VI.

Article II. No letters or any written communication is allowed to be enclosed in packets of patterns, newspapers, or books; if so enclosed they will not be forwarded but treated as per § 3 and 4 of the 9th Article of the law.

Article III. Public documents are posted free, also Government letters.

Article IV. All foreign and inland letters are subject to the regulation provided by Article 10 of the law.

Books, periodicals, patterns, etc., are treated according to Articles II, III, IV, and V.

Article V. The postal charges are to be prepaid by affixing the required stamps, the form, design, etc., of which have been regulated by our decrees of the 8th June and 24th August of the present year.

Article VI. The postage stamps for letters despatched must be affixed by the sender, but for those received unpaid the postal officials must weigh and affix the stamps.

Article VII. The postage stamps must be placed on the right corner of the envelope and on the face, and not at the back of the envelope unless there be no sufficient room on the face.

Article VIII. Prepaid letters can be posted at the post-office, or at any of the pillars or other boxes fixed for the purpose by the postal authorities.

All such boxes will be cleared at fixed days and at the hours indicated on the face of each of them.

Article IX. Exception to the above rule :

(a) Registered letters must be handed in at the post-office counter for registration ; and
(b) Pattern packets, books, periodicals, etc., must be posted at the post-office and not in pillar boxes.

Article X. Letters, etc., insufficiently or not prepaid at all, are treated as per § 3, 4, of the 9th Article of the law, 24/5/60, except for the first year of issue of a new stamp, when letters, etc., insufficiently prepaid, will be forwarded to their destination and charged to the receiver for the deficiency if that is less than the half of the required charge ; but if the prepayment does not cover even half of the full charges then the deficiency is charged double, and postage stamps are affixed accordingly.

Article XI. Letters, etc., received from abroad unpaid, if for local delivery, are at once weighed and stamps affixed, if not for local delivery they are forwarded to their destination.

Article XII. In case any letter, book, etc., although prepaid, has not been delivered owing to the receiver not being found, having gone abroad or some such other reason, the Post-office Authorities are obliged to act as follows :—

(a) If the receiver's new address is known such a letter is forwarded to the post-office of the respective town, charging the same with the postage to be collected on delivery ; but if the person to whom the letter was addressed had left that town also, the letter is not forwarded but returned to the post-office accompanied by the new address.

(b) If the person to whom a letter is addressed had left for abroad, then such a letter is returned to the General Post Office, who take the charge to return it according to the existing International Postal Treaties ; except when the person before leaving notifies to the post-office his new address.

(c) Letters, etc., addressed to anyone but to be kept at the post-office till called for, or addressed to a sailor of an expected vessel, and also those for which there is a probability of being delivered, are kept at the local post-office for three months, and if not delivered in that time are returned to the General Post Office.

All letters received illegibly or insufficiently addressed, or of an unknown address, are returned.

Article XIII. Letters returned to the General Post Office must be accompanied with three copies of the reasons and other particulars ; the first to be forwarded to the Minister of Finance, the second to be kept at the General Post Office, and the third to the appointed clerk for entrance.

Article XIV. The Minister of Finance on receipt sends stamps to replace those cancelled on the letter returned, to be handed over to the post-office whence the letter came from.

Article XV. A note of all letters returned is taken in a special Book of Record, in order to account for the cancelled stamps to the Minister of Finance.

Article XVI. Any letter, newspaper, etc., found bearing a fictitious stamp, or one that has been used before, is not delivered, but passed to the General Post Office Authorities for prosecution.

Article XVII. Those who by the 12th Article of our decree, dated the 10th August, 1861, have been appointed or allowed to sell stamps (retail), should take care to keep in stock the quantities fixed by the General Post Office Authorities. Such appointments take place once a year.

Article XVIII. Anyone neglecting the above rule renders himself personally liable for the consequences, and if he belongs to the Post-office Staff is punished accordingly ; but if he is a chemist or other outsider and omits thrice to keep the required amount of stamps, he loses the privilege of selling.

Article XIX. The Authorities of the General Post Office, being obliged to see that the above rules are carried out, shall issue detailed instructions to all the post-offices of the kingdom.

Article XX. The law relative to postage stamp will be set in force from the 1st October, 1861, and all previous decrees and regulations not in accordance with these are considered cancelled.

I do not propose to make any observations on these decrees, which speak for themselves, other than pointing out that this is, so far as I know, the first time they have appeared. They were obtained for me by my friend Mr. Mertzanoff (to whom I am much indebted for the considerable trouble he has taken to assist me), and I placed them in the hands of an interpreter to translate, who informed me he had some difficulty in his task by reason of their not being written entirely in modern Greek.

The stamps themselves were ordered from Paris, and the engraving of the matrix was entrusted to M. Barre, the well-known engraver of the three

first issues of the French stamps. It is, therefore, not a matter of surprise that the design, which I will now shortly describe, should bear such a strong family likeness to the French stamps.

Design.—The head of Hermes to right, with a winged headgear known as a petasus, on a circular solid ground of colour, surrounded by a circle of 88 pearls within a rectangle. The tablets at each side contain a Greek pattern on a solid ground, and these tablets are broken into by the circle of pearls. The upper label bears the inscription "E.L. GRAMM" (Greece postage), and the lower label the value* on a solid ground. There is a small square in each of the four angles of the design, containing an ornament resembling a *Croix pattée*. The space between the circle and the side and top labels is filled in with a fine network composed of wavy, vertical lines, and small dots. The design is strikingly handsome, although not elaborate, in fact much of its attractiveness is due to its simplicity.

The Plate.—The matrix was engraved in relief in steel by M. Barre, and the same matrix was used for all the values. The matrix was engraved without the figures of value in the bottom label, but it did contain the letters "L. E. P. T." From this original matrix a plate of 150 electros (15 rows of 10) was constructed for each value. The numerals of value were inserted separately on each of the 150 electros for each plate, and consequently, as a strict matter of fact, each stamp on the sheet is different so far as the numerals of value are concerned. These numerals are too minute to attempt the herculean task of reconstructing entire sheets; at the same time there are sufficiently marked variations, especially in the positions of the numerals, to satisfy any philatelist that what I have pointed out is a fact. Although the matrix was engraved by M. Barre, yet I have a very strong reason for thinking that there his work ceased. The plates were constructed by M. Ernest Meyer, and the stamps, in the first instance, were, I believe, printed at the *Hôtel de la Monnaie*, in Paris. My ground for the first assertion is a strip of three of the 20 lepta from the bottom of the sheet bearing a marginal inscription, in the colour of the stamps of course, which reads: "Typographie Ernest Meyer, Rue de Verneuil, 22, à Paris." I ought to add that the margin on this strip is 19 mm. (whereas the usual width of the margin on the Paris issue is only 8 mm.), and that this inscription is at the bottom of the margin. The Athens prints do not exist with this inscription; in the first place the sheets have not, as a rule, so much lower margin, and secondly, I believe when the plates were sent to Athens the inscription was removed. I will briefly give my reason for the second opinion, namely, that the stamps were first printed at the *Hôtel de la Monnaie*, in Paris. We know the French stamps of this period (the imperf. series of the empire) were printed there, and a comparison of the colours, tone, paper, tone of surface paper, and general workmanship will, I think, be sufficient to satisfy most that such must have been the case. In my opinion the same paper and colours, and the same process, were used for printing both the Greek and French stamps of the period under consideration (1860). Believing as I do that the paper employed was the same as that used for the French stamp, it would be well for me here to quote from an excellent article on the French stamps in the *Philatelic Record*, by its then very able editor: "The paper on which the stamps were printed was furnished by the firm of Lacroix, of Angoulême. It is white wove, somewhat thin, but it is not of so close a texture as that now used for the English stamps. Before the impression was made the paper was covered with a thin coat of a preparation, the secret of which was guarded; but its object was to prevent the stamp being reproduced by lithography. M. Hulot states the stamps were printed on papers *teintés en diminutif de la couleur de l'impression*. This slight

* The unit of the modern Greek currency is the drachma. At the present rate of exchange this is worth about sixpence. The name was revived in 1833, when Greece became independent; prior to that time, being subservient to Turkey, I presume the piastre was current.

tinge of colour was doubtless mixed with the chemical preparation, as in itself it is said to have been colourless." This previous preparation of the paper has always been adopted in France, although such is not the case in Greece. As recently applied in France it formed a safeguard against cleaning the stamps, for it disintegrates on the application of detergents, and the impression is destroyed.

I propose now to bring my general observations to a close, and to consider the several issues. It will avoid confusion if I state the order in which I propose to discuss the stamps. For the purpose of this paper I shall do so in the order in which they are arranged in my collection, for the reason that it will be easier for me, and secondly, because I can find at present no better system of arrangement; it is as follows:—

FIRST PERIOD.

The *Paris* prints, 1861.

SECOND PERIOD.

a The *Athens* prints most nearly allied to the Paris.

β The *Athens* prints prior to 1870.

γ The *Athens* prints from 1870 to 1876 (except in the case of the 1 lepton and 2 lepta, which are brought up to 1885).

Although this period is subdivided I propose to take each value right through the three subdivisions before parting with it to describe the next.

THIRD PERIOD.

The stamps (except 1 lepton and 2 lepta) issued in 1876 on creamish tinted paper, with numerals on the back, including (as I am obliged) the 30 lepta and 60 lepta *Paris and Athens*.

FOURTH PERIOD.

The stamps (except 1 lepton and 2 lepta) of 1878–85, on similar paper, but without numerals of value on the back.

These four periods incorporate all the issues of the first type of head, the stamps of which I only collect; those of the second type of head I leave the new collector to deal with.

The errors and minor varieties of numerals on the back will be dealt with in a chapter to themselves, and my paper will be brought to a close by a consideration of the Unpaid Letter stamps and their various perforations.

Let us now turn to the stamps of the First Period, known as the Paris prints, and so called because the stamps themselves were printed there. The stamps of this issue can be distinguished by the splendid execution, the shading on the cheek of Hermes being composed of very fine lines, which are more or less broken up, making the shading appear as if it were composed of dots and short dashes. This is the best test of the Paris prints. The values, except the 10 lepta, have no numerals of value on the back. The 10 lepta value has numerals measuring 8 mm. in height on the back, 10.

The idea of printing the numerals of value on the back of the stamps emanated from M. Hulot, who superintended the printing of the French stamps in Paris, and a suggestion was made by him to have the numerals printed on the back of the French stamps; but it did not meet with favour, and was not adopted.

This novel idea commended itself to the printer of the Greek stamps, and by way of experiment he delivered the 10 lepta value having the numerals on the back. The obvious advantage was that mistakes might be prevented by the

First Period.

PARIS PRINTS, 1861.

FIRST PRINTING.



SHOWING MARGINAL INSCRIPTION.



SECOND PRINTING.



Post-office clerks, and also that the different values could be easily distinguished by the public. To anyone unacquainted with the colours, or colour-blind and at all short-sighted, apart from the numerals on the back, it must have been very trying to tell the different values, owing to the numerals of value in the label on the face being so small. That the experiment found favour in Greece is established by the fact that practically so soon as the stamps were printed in Athens the system was adopted for all the values except the two lowest. The size of the numerals on the Athens prints is, however, much smaller, measuring $6\frac{1}{4}$ mm. in height, instead of 8 mm. The reason for this change would seem to be a printer's one. To make myself clear you must understand that first of all the stamps were printed, then the numerals were printed on the back, and the sheets finally were gummed. A plate of 150 *clichés* of numerals was set up, and this plate corresponded with the size of the plate for the stamps. With this plate the numerals were printed on the back of the stamps. Now it will at once be seen that great care would have to be exercised in printing from this numeral plate to make the numerals fall correctly on the back of the stamps, especially when such a large size of numeral as that of the Paris 10 lepta was employed; and this difficulty would have been emphasized in the case of the other numerals if made of a size to correspond with the 10, because the numerals 20, 40, or 80 must occupy more space than the numerals 10. For this reason, and to have the numerals of value for the different values uniform in size, we find that the numerals on the back of the Athens prints are much smaller, measuring $6\frac{1}{4}$ mm., as against 8 mm. of the Paris.

Gum.—This all-important matter, nowadays, I will say a few words upon, confining my remarks to the Paris issue. Two distinct kinds of gum are to be met with. The first is of a yellowish kind and good substance, what my friends call "good old crinkly gum"; the second is quite colourless and thin, showing a smooth surface on the back of the stamp, of a kind that seldom crinkles. There were two printings at Paris, which will be dealt with in due course; the yellowish gum, although I have described it first, was really used on the second printing, *et sequitur* the colourless gum on the first.

A number of stamps have recently been on the market without gum; these are from damaged sheets, and were, I believe, found, together with the imperf. Roumania of 1872, in Paris. The supply was limited, by no means equal to the demand, consequently collectors need not be alarmed. No 1 lepton or 10 lepta were found. Why I mention the matter is that specimens offered me recently as O.G. were by no means correctly described; if the O had been omitted I should not have cavilled at the description.

The first printings of the Paris were issued in Athens on October 1st, 1860, according to the Greek calendar. This would be October 13th by the Augustine Table.

FIRST PRINTING.

- 1 lepton, chocolate-brown, varying in shade to deep chocolate-brown; on cream paper.
- 2 lepta, olive-bistre, varying in shade to very light; on yellowish paper.
- 5 ,, pale emerald-green; on greenish paper. Practically no shades.
- 10 ,, bright orange-red; on greenish blue paper. These vary but slightly in shade.
- 20 ,, clear blue, varying in shade to deep; on faint bluish paper.
- 40 ,, bright violet; on greenish blue paper. These vary but slightly in shade; used specimens, however, are often very faded.
- 80 ,, rose; on creamish paper. Slight shades. The colour of this value is apt to run and impart a pink tone to the surface of the paper.

SECOND PRINTING.

- 1 lepton, reddish chocolate, varying in shade to very light; on cream paper.
 2 lepta, ochre-bistre, varying to dark; on yellow paper.
 5 „ green; on greenish paper.
 20 „ blue (paler than in the first printing); on bluish paper, which is deeper than in the first printing.
 40 „ violet (which is deeper than in the first printing); on greenish blue paper.
 80 „ carmine (varying in shade); on cream-tinted paper.

To distinguish between the two printings there are three guiding stones. The colours, or rather the tones of colour, are different, especially marked being the 2 lep., 20 lep., and 80 lep. In the second place, what I have already mentioned—the gum; on the second printing you will remember it is the good old-fashioned sort. Thirdly, and this is a very important matter in view of the assertion I am going to make hereafter, the lines of shading on the neck and cheek are distinctly heavier, and are almost continuous lines, in lieu of being very much broken up into dots and dashes as in the first printing. The impression of the second printing is heavier than that of the first. It is to the very light printing of the first Paris that I attribute the shading on the face appearing in dots and dashes. The whole of the lines of shading were, I maintain, on the plate; but sufficient pressure was not applied, or the mode of printing* was not adapted for bringing out these lines, especially on the glazed paper employed, and again the composition of the colours might not be suitable. On the second printing, when deeper colours were employed, we find these lines of shading showing up.

There is another matter to be considered on this head, and that is, “How is it that on the 10 lepta the lines of shading are clearer than on the other values of the first printing?”

This value was taken from the same matrix, and must be identical, so far as the shading on the plate goes, with the other values. How is it then that the shading appears heavier? My answer is, On account of the ink being of a richer substance, and greater pressure applied in printing. I think it by no means unreasonable to suppose that this value was handed to a different workman to print and put the numerals of value on the back, so that by separating from the others no mistake might be made as to the numerals appearing on the wrong stamps. But whatever the reason is, the fact of the shading appearing heavier remains. It is similar to the shading on the second printing, in which the 10 lepta value is not found.

Having dealt with the two printings, I must now say a few words upon that well-known stamp, the 10 lepta Paris, without figures on the back. It has been called an error. This I cannot believe, because it is not in the same tone of colour as the one with large numerals at the back. The colour of the one without numerals I should call vermilion-red, on greenish blue paper. It is certainly not orange-red.

It has also been said that the first few sheets printed were without numeral, and that the second printing was with numeral, and this was the solution of the difficulty suggested in a few observations I made last season on the Paris issue. At the present time I do not believe this to be the case, for the reason that the first delivery at Athens, which included the stamps of the first printing, also included the 10 lepta value with numerals.

There is a third explanation—but it is one I am very loath to adopt—that it is a proof. No used specimen on the entire envelope is known, which certainly would have been the case, bearing in mind the stamp is no rarer

* Unfortunately, owing to the death of the printer, which took place in Dresden in 1894, I have been unable to ascertain definitely the mode of printing employed.

unused than its fellow with numerals, had the stamp been issued. Can it be placed in the category of stamps printed for use but not put into circulation? This would put it on a par with the V.R. It may have been that some sheets were printed without numerals first of all, and rejected on that account. This I think hardly probable. It is a stamp around which much doubt still exists, and for that reason is so fascinating that it ought not, in my opinion, to be excluded from a representative collection on the ground of being a proof, which I must confess I believe it is, until its status is definitely decided.

The 1 lepton exists in black-brown and rusty light brown.
The 20 lepta ,, Prussian blue.

These varieties are proofs. The 20 lepta was printed on both sides, and exists twice printed on the face. It is doubtful whether these varieties were issued.

The Paris issue was generally in use until the early part of 1862, although by that time some of the values, notably the 1 l., 10 l., and 20 l., were used up at the chief offices, and the Athens prints had superseded them. The obliteration was in the shape of a diamond composed of dots with numerals in the the centre, signifying the number of the Post-office; each office having allotted to it a different number as in this country; e.g., 1 was Athens. During the first three months, namely, from October 1st to December 31st, 1861, stamps to the value of about £4000 were sold.

SECOND PERIOD.

- a* The *Athens* prints most nearly allied to the Paris.
- β* The *Athens* prints prior to 1870.
- γ* The *Athens* prints from 1870 to 1876 (except in the case of the 1 l. and 2 l., which are brought up to 1885).

It will occur to you, perhaps, as strange that I should have considered it necessary to subdivide into three groups the Athens prints for the above period. I hope you will follow me in the reasons I am about to put forward for so doing, and that you will agree that this subdivision is a wise one to make, and assists in the unravelling of the intricate printings of the various values which we are about to consider.

You are all aware of the characteristics of the Athens prints. In the olden days it was sufficient to know that the Athens prints in the case of all values except 1 l. and 2 l. had amounts of value on the back measuring $6\frac{1}{4}$ mm. in height, and that the 1 l. and 2 l. could be distinguished by the heavier shading on the face and neck.

The last of these characteristics is the one which I prefer to give as the true way of distinguishing between a stamp of the First Period (Paris) and the Second Period (Athens), especially as the other is scarcely true, because, as we shall see hereafter, the 10 l. and 20 l. were first printed in Athens without numerals on the back. The fact that so few were so printed does not in itself affect the incorrectness of the descriptive characteristic as used in the olden days, but it may account for it, as possibly, owing to the rarity of the stamps without numerals on the back, they were overlooked.

Returning to the distinguishing feature, *i.e.*, the heavier lines of shading on the neck, it at once will occur to you to ask, To what do I attribute it? I have carefully considered this problem, and have in addition examined some thousands of specimens, and the conclusion I have arrived at is opposed to the reason which has always hitherto been advanced.

Every writer on this subject, so far as I have read, has always stated that the plates were retouched by having the lines of shading on the face and neck deepened or strengthened prior to the stamps being printed in Athens in December, 1861.

From this I dissent, and for the following reasons:—

After the second printing at Paris the plates were sent to Athens with a working printer to instruct the Athens workmen in the art of printing stamps, and this workman took with him a quantity of ink and paper from Paris.

The stamps of the Second Period, subdivision *a*, were printed by this workman in Athens upon paper he brought with him and with the Paris ink. These stamps are known to collectors as the First Athens, by reason of their good execution, and the colours resembling but not being identical to the Paris. The difference is of course accounted for by the printer having to mix the colours afresh. The *a* stamps show the shading on the neck in very fine lines very clearly defined. The *β* stamps have their lines slightly heavier in the first printings, and considerably heavier in the later ones. The stamps of this period (*β*) were printed in Athens by Athens workmen, in the first stages under the supervision of the French workman. After his departure, in the first stages very good paper, possibly Paris, was used; later, inferior kinds. Some of the later printings of this period were very bad indeed, due partly to the continual printing from the same plates, and secondly to the inexperienced workmen employed. So much was this the case that we find in 1870 a German workman was sent for to clean and renovate the plates, and he brought with him a new printing press. The stamps printed by him from the renovated plates and those printed after he left I have identified by calling the *γ* period.

Before leaving this, the *γ* period, I must describe two curious variations which occur on each sheet of the 1 lepton of all the printings in this period. On the 44th stamp on the sheet, being the 4th stamp in the 5th row, there is an irregular white blotch on the pearl circle between the bottom of the fore part of the neck and the lower label, being over the letters P T. This minor variety I have described hereafter as Flaw No. 1. The second variety is the 55th stamp on the sheet, being the 5th stamp in the 6th row, on which there is a irregular white blotch (not so large as the first variety) at the back of the head, and running through the lower end of the ribbon. This variety I describe hereafter as Flaw No. 2. Both these varieties are due to a mishap which occurred to those two particular *clichés* when the plate was being cleaned in 1870. Although minor varieties, they are more than usually interesting, as clearly demonstrating that the same plate was used for the beautiful fine prints of 1870 and all the subsequent printings, the majority of which were blotchy, heavy, and poor.

To come back to the question of the so-called retouch of the plates in 1862, I would ask, What occasion was there to retouch the plates then? They had only been in use a very short time; and, further, it is not at all likely that they were retouched before leaving Paris, and I think much more unlikely to have been retouched in Athens. I am of opinion, firstly, that there was only one plate for each value; secondly, that this plate was used for the stamps, both of the First and Second Periods (Paris and Athens); thirdly, that nothing was done to the plate until 1870.

In support of this opinion I beg to point out that if the plate was retouched the different stamps on the sheet would certainly bear signs of the retouch in the length or quantity of the lines of shading on the face and neck varying, apart altogether from minor differences in the other parts of the stamp, which might or might not exist, and which would depend upon whether the other parts of the stamps were retouched. I have very carefully examined entire sheets, and I cannot trace any signs of a retouch at all. What difference there is, is simply in the thickness of the shading lines, and this I maintain is due to the printing.

I would also point out that there are one or two peculiarities in the shading on the neck and face which are to be found on every stamp. This surely would not have been the case if the entire plate had been retouched.

I know full well there is another possible explanation, but it has not been advanced, and that is that the matrix was retouched and a fresh plate for each

value constructed from the retouched matrix. This would, of course, make every stamp on the sheet the same. I ask again, Is it likely? But I go further and say that it is not so, for we have evidence that the plates went to Athens from Paris, and accompanied the second printing of the Paris; so that this theory of new plates from a retouched matrix is not tenable.

Again, I have carefully examined large blocks of the First Period (Paris) with corresponding blocks from sheets of the Second Period (Athens), and I find the positions, etc., of the small numerals in the lower tablets identical. Does not this conclusively prove the same plate was employed?

Having dealt with the reasons against a retouch, I will briefly recapitulate those I have for saying that the depth of shading is due to the printing.

If you will take a specimen of the

1	lepton; the First Period, First Printing
”	” ” Second ”
”	” Second ” α
”	” ” ” β

and place them in a row, you cannot fail to be struck with the gradual increase in the depth of the shading lines on each successive stamp. This increase is not enough in itself to make one think that anything was done to the plate, especially when one takes into consideration that the plate was made of bronze,* and thus that these lines of shading under heavier pressure would be likely to wear and become by use heavier.

If you will again carefully compare this row you will find on each stamp the lines of shading are identical in length and position, differing as they do only in thickness. Does not this show that the reason for the difference in thickness is one outside the plate, *i.e.*, in the printing, and perhaps in a secondary degree in the ink and paper employed?

Look at them just again, and you will trace the lines of shading are thin in the second printing of the Paris, and if you will take a number of unused specimens of the 1 lepton, Paris, first printing, you will find that the so-called dots and dashes in the shading vary. This is accounted for at once by my theory, that these dots and dashes are not on the plate, but are caused by the imperfect printing of the lines of shading, which on the plate are lines, but have not been brought out except in an imperfect form, dots and dashes, through the lightness of the imprint. This time take a set of the Paris issue, first printing, and you will fail to trace the slightest difference in the stamps, except the numeral of value. Yet you will at once see that the 1 lepton shows the most dots and dashes, and the 10 lepta practically none. How is this accounted for except by the printing, and that the colour employed for the 1 l. was not so well adapted as the one used for the 10 l.? The 20 l. and 40 l. show the lines clearer than any of the others after the 10, and here we find the composition of these colours is more nearly allied to that used for the 10 l. than the other values. You must also bear in mind that these dots and dashes are fast disappearing on the second printing (Paris), and that almost continued lines of shading take their place; this would not be so unless the lines were on the plate.

Again, the difference between the Paris and the early Athens is no more marked than the difference between the 1870 of the 1 lepton and those that follow. Now we know that these stamps were printed from the same plates, as we find the two varieties, numbers 44 and 55 on the plate (previously described), on the 1870 and all subsequent printings. The variation, indeed, is so marked in the last instance given, that heretofore the 1870 printing has been

* In answer to an enquiry I made concerning the material used for the plate, I was answered by the word “*Ορειχαλκος*,” which in English is Brass. I think, however, it much more likely they are bronze or copper; in any case they are the same as the French plates, made by the same engraver for the French Government.

Second Period.

ATHENS PRINTS.

1 lepton, various printings, showing gradations of shading on the neck and face.



PRINTING I.

PRINTING J.



FLAW NO. 1.

FLAW NO. 2.



PRINTING C.

PRINTING I.

DOUBLE PRINT.

STRAIGHT NOSTRIL.



THE TWO VARIETIES OF NUMERAL 5.



called a new plate, and different from the plate employed for the subsequent issues. I never agreed in this contention, and recently, from specimens which have come into my possession, I am able to show that such is not the case. When, therefore, we find that the mode of printing has been accountable for the error into which collectors have fallen in describing specimens of the "fine and short lines of shading," *i.e.*, the 1870 issue as a new plate, it is not unreasonable to find that a similar cause has led to the belief in the retouch of the Paris plate before the printing in Athens.

I know I have laboured this subject, but my excuse for doing so must be the very great issue involved, it being no less than the complete overthrow of a fallacy, namely, the retouch of the plate which has always been accepted as gospel for the last thirty years.

We will now turn our attention to the different printings of the stamps in the α , β , γ subdivisions of the Second Period, commonly known as the Athens prints. The values will be taken each in turn, and each value will be taken through all the subdivisions α , β , γ before leaving it for the next values.

The dates I give are only approximate, as they must necessarily be, in the absence of any official record of the different printings, or even of the total number of stamps printed. Much, but not all of the difference whereby the different printings can be distinguished depends upon the colours. I have bestowed a great deal of time and care in my description of them, and at times, to emphasize the distinction, I may have made use of names which, to one not versed in Greek stamps, may appear somewhat ridiculous. Only those who have attempted a similar task can really know how difficult it is. I shall no doubt have attributed to some stamps a colour which some of my friends may disagree with. At the same time I only claim to have been consistent in my nomenclature, and if those who differ from me will have the patience to follow me through, I trust they will agree that in making the claim I do I am at all events right.

SECOND PERIOD.

Subdivision α .

1 Lepton value.

PRINTING.

A. Deep chocolate-brown; finely executed; lines of shading on the neck
Dec. thin; on highly glazed paper, resembling Paris in colour and tone, clear
1861. impression.

Subdivision β .

B. Chocolate-brown; varying from light to medium, but none so deep
Jan. or rich in tone as A; well executed; lines of shading on the neck more
1862. pronounced but clear; on glazed paper slightly tinted cream; * clear
impression. This printing is popularly known as the first Athens prints;
technically it is the second Athens, the stamps of the first Athens
(printing A) being very scarce.

Variety.

On paper vertically ribbed.†

C. Brown, varying very slightly in shade; fairly executed; lines of
March shading on the neck as B; paper not glazed, but tinted as in B; clear
1862. impression.

* The stamps of this printing vary greatly in shade.

† This variety is on distinctly ribbed paper, visible on the face and back of the stamp, and the ribbing resembles that of the Pence Issue of Canada. Various opinions have been hazarded as to the *raison d'être* of the Canadian ribbed papers, but from a block I have of these Greece ribbed there can be no question that only very few of this variety are on the sheet. The ribbed varieties are those at the edge of the sheet, the ribbing extending entirely over the outer right vertical row and about three-quarters over the stamps of next vertical row, whereas the other stamps bear no signs of ribbing. The ribbed varieties are very scarce, very few sheets showing this variety in the paper.

Variety.

On paper vertically ribbed.

PRINTING.

D. Olive-brown; in all other respects identical to C; the colour is very distinctive, and in some specimens is nearly allied to that used for the April 1862. 2 lepta issue; the paper is also slightly deeper cream. This difference, however, is not sufficiently pronounced to be traced in single specimens, but is noticeable in blocks having the margin.

E. Pale brown, in colour resembling C, but lighter and warmer in tone, 1863. having more red in its composition; the shades vary from very pale to medium, the lighter shades being greyer in tone; not so well executed, the lines on the neck being more pronounced; cream paper, not glazed; impression not so clear, showing wear of the plate.

F. Black-brown, very distinctive colour; inferior execution; lines of 1865. shading on the neck down the cheek-bone having a tendency to run into one another; deep cream paper, not glazed; heavy impression. The paper of this printing varies in texture, some of it resembling the paper hitherto used, which is opaque, the other being thinner and semi-transparent.

G. Purple-brown; better executed than F; cream paper, not glazed; 1866. light impression, which I think accounts for the better execution; the paper is opaque.

H. Reddish brown, very warm in tone, and quite different from the colour 1867. of any of the foregoing printings; poor execution, the inscription of the marginal stamps being hardly legible. This, I think, was probably caused through excessive pressure having to be applied to print the stamps owing to the condition of the plate. The lines of shading on the neck down the cheek-bone not discernible, forming a solid blotch of colour; paper resembling F, but none semi-transparent; blurred impression.

Variety A few sheets of the glazed paper, being on hand, were used up in h. this printing. In consequence of the better-finished paper the impression is much clearer, and at first sight would appear to belong to an earlier printing (B); but the colour and the lines of shading on the neck not being so clearly defined at once locates the stamp. It is, in my opinion, a very scarce variety.

The unsatisfactory appearance of the last printing, caused no doubt through the wear and dirty condition of the plates, made it imperative on the authorities to do something in the matter. For some reason or another no attempt seems to have been made by the printers at Athens to cope with the difficulty, and the authorities ultimately deemed it advisable to consult a printer of experience from Germany; the result being that the plate was thoroughly cleaned, which is the characteristic of the next printing.

Subdivision γ.

I. Pale red-brown, the lighter shades verging on fawn; finely 1870. executed; lines of shading on the neck much shorter. This shading varies slightly in different specimens, and in the majority of cases is rounded off on the cheek, from the front of the ear to the chin, differing from all the former and later printings where the shading forms a distinct angle at the chin. This peculiarity gives a rounded and fuller appearance to the face. Highly-finished toned paper; clear impression.

The whole execution of this stamp points to the fact that an experienced workman at all events superintended the printing of these stamps, if he did not himself print them. The scarcity of the stamps also shows that only a limited quantity were printed. This stamp has always hitherto been chronicled as one from a new plate, but in this I do not agree, for the reasons previously mentioned. I also see that so early a date as 1864 has been assigned to this stamp; this is much too early. All dated postmarks I have seen are 1870-1, and it cannot be placed earlier than 1870, as it was then that the plate was cleaned, etc., which, with the method of printing, accounts for the fine appearance of the stamp.

There are two minor varieties of this and each subsequent printing, which I describe as Flaw No. 1 and Flaw No. 2. The former (Flaw No. 1) consists in an irregular white blotch which appears on the bottom of the pearl circle (see illustration). This is stamp No. 44 on the sheet, being the fourth stamp in the fifth horizontal row. The latter (Flaw No. 2) consists in an irregular white blotch which appears in the hair behind the head (see illustration). This is stamp No. 55 on the sheet, being the fifth stamp on the sixth horizontal row. As before mentioned, these minor varieties are more than usually interesting, as demonstrating that the same plate was employed for Printing 1 and all the subsequent printings.

Minor Varieties.

With Flaw No. 1.

„ „ No. 2.

PRINTING.

J. Red-brown, varying from light to deep; well executed; cream paper, not glazed. The impression (which is fairly clear) is what one would expect from Athens workmen having cleaned plates to deal with.

Minor Varieties.

With Flaw No. 1.

„ „ No. 2.

The general appearance of the stamps is practically identical to those of the printing A to G, but the expression on the face strikes one as being somewhat haggard, and as not possessing the repose of the earlier printing.

The following three printings are easily recognized owing to being on coloured paper:—

K. Red-brown, varying much in shade from light to deep; fairly well executed; lines of shading as I. The paper (which, as is mentioned in the head-note, is a reliable guide to this printing) is orange-buff on the surface, and the deeper the impression, the more orange the paper appears, leading one to believe that the colour of the stamp exercised an influence on the tone of the paper. Impression varies according to the depth of colour, in the lighter ones being fairly clear.

Minor Varieties.

With Flaw No. 1.

„ „ No. 2.

L. Deep ochre-brown on orange-buff paper; in all respects like K.

Minor Varieties.

With Flaw No. 1.

„ „ No. 2.

M. Full grey-brown; execution as last; lines of shading as in J. The paper (a reliable guide) is canary-yellow, and is thin in texture, the impression showing through on the back.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

PRINTING.

N. Coffee-brown, varying very slightly in shade; execution and shading as in K. The paper (a reliable guide) is buff; clear impression.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

O. Red-brown on coffee-coloured paper. The paper of this printing looks as if it had been steeped in coffee; so much is this the case that at first I refused to believe in the *bona fides* of these stamps, and it was not until I had obtained several from different undoubted good sources that I became convinced.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

P. Deep brown. This printing must not be confounded with F, the only one to which it bears a resemblance, the colour not being so dark, and having more red in its composition; the paper is also deeper in tone; fair execution; lines of shading on the neck heavy, particularly on the marginal stamps, having a tendency to run into one another. The paper is light buff; impression heavy, the plate showing signs of neglect.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

Q. Stone-brown, varying in shade from light to deep; execution as 1878? in P; paper similar to P, but closer in texture; impression as last.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

R. Grey-brown, varying from light to full; execution fair; lines of shading distinct, light impression; paper light buff, not so deep as N.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

S. Light fawn-brown; fair execution, probably due to the colour and 1881. better quality of the paper; paper varies, being sometimes well finished—it is tinted cream; impression clear on the well-finished paper, but blotchy on the indifferent papers.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

PRINTING.

- T.** Reddish fawn-brown, resembling S, but much deeper in tone, and
1883. with more red in the composition; not so well executed as a whole; paper as in S; impression blurred as a rule, and especially on the marginal stamps, the outer tablets being almost a solid ground of colour; the Greek border on such particular stamps being almost invisible.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

- U.** Fawny brown; fair execution; paper and shading as in S, from which printing it can be distinguished by the colour, which is quite different, the S printing being very much lighter and more yellowish in tone. The impression might have been on dry paper, which could not absorb the same quantity of colour, thus conveying to one's mind that the stamp is somewhat larger. The small numerals of value are certainly clearer and thicker, due to the printing.

Minor Varieties.

With Flaw No. 1.

" " No. 2.

2 Lepta.*Subdivision α.*

- A.** Yellow-brown, on cream-tinted paper; execution fine; clear
Dec. impression, on highly-finished glazed paper, resembling the Paris—in
1861. fact it was, I believe, the remnant of the Paris paper; lines of shading on the neck thin and distinct.

Subdivision β.

- B.** Yellowish brown, on cream-tinted paper; execution good; im-
1863. pression fair, on highly-finished but unglazed paper, which gives the impression a more sober appearance than in A. There is less yellow in the colour than in A. This I have emphasized by calling it yellowish brown and not yellow-brown, consequently the stamps are darker.

- C.** Bistre to deep bistre and deep tinted paper; fair execution; im-
1864. pression heavy; good paper, but not glazed.

- D.** Very deep yellowish brown on cream-tinted paper; impression
1866. not so good as before; execution showing deterioration of the plate, and that it required attention; paper slightly thinner than in C.

The colour of this printing is characteristic, it being the deepest of all the printings. The stamps of this printing are scarce.

- E.** Yellowish bistre, on deep cream paper; execution and impression
1869. clearly showing the plate required renovating; paper as in D.

The characteristic of this issue is the blotchy appearance, a distinct blotch being often visible on the cheek-bone.

Subdivision γ.

- F.** Bistre on cream-tinted paper; execution good, showing superior
1870. workmanship; impression clear and distinct, on good paper, but not glazed. The good execution and general appearance of this printing would lead one at first to place it amongst the earliest printings of the Athens.

PRINTING.

G. Deep stone, on buff paper; execution not so good as F, but impression still clear.

H. Light stone, on dark cream paper; execution fair; light impression, on very thin transparent paper, resembling *pelure*.

Whether owing to the colour or the paper these stamps are very unevenly printed, some specimens having a corner or both corners almost invisible, certain portions of such corners only appearing as in a mist, many other specimens on either side of such stamps being quite complete and clear. This printing is easily distinguished by the colour and paper.

I. Ochre-yellow, on deep cream paper; well executed; clear impression, bearing in mind the unsuitable colour.

The colour as a guide is the best, and it is of a warmer tone of yellow than any other printing, which I have therefore termed ochre-yellow.

J. Bistre-yellow, on light buff paper; heavy impression, especially in the later printings—caused through more pressure having to be applied in getting a sufficiently satisfactory impression from the plate, which was now quite worn out.

The specimens, as a rule, present a blurred appearance, and the paper is decidedly deeper than that hitherto employed.

The specimens of this printing are very common.

5 Lepta.

Subdivision α.

A. Blue-green, varying but slightly in shade, on paper tinted greenish; good execution; fine impression; highly-finished glazed paper, presumably the remainder of the French stock, with figures of value measuring $6\frac{1}{4}$ mm. in height on the back. This issue is known by the figure on the back, which is Type I. (see illustration), and differs materially from all the subsequent printings (except B), which have the figure Type II. (see illustration) on the back.

B. Yellowish green, varying slightly in shade, on paper tinted greenish; fair execution; impression heavier, and not so clear. This is accounted for by the colour not being as suitable, with figures of value, as in A, on the back. The stamps of this printing are much scarcer than A.

Subdivision β.

C. Blue-green, on paper similar to A; execution and impression good, but not so clear as in A, with figure of value $6\frac{1}{4}$ mm. in height on the back. This figure is quite different from A, and is generally known as the second type of numeral (see illustration Type II.). This is a scarce printing.

All the subsequent printings of the value have the numerals on the back as Type II.

D. Light green, on paper tinted greenish; execution, impression, and paper similar to B; the colour is very different from B, being much lighter, and is not blue-green.

E. Green, varying in shade, on paper tinted greenish; execution and impression varying, the later printings showing signs of decay in the plate. This printing is the common one, the great majority of the unused specimens found belonging to it.

Subdivision γ.

PRINTING.

F. Light green, on paper tinted green, but not glazed; good execution
1870. and clear impression from the cleaned plates.

It is very difficult to distinguish this printing from C, the colour being practically the same; but in C the tone is softer.

G. Deep green, on paper tinted greenish; fairly well executed;
1872. impression varying medium to very heavy; transparent thin paper, resembling *pelure*. There is an oily appearance on the majority of the specimens of this printing, due to the ink and paper employed; in fact, I find M. Moens describes them as "huileux."

This printing can easily be told by the paper, and likewise by the colour, which is much deeper than in any other printing.

H. Pale sage-green, on paper tinted greenish; execution and im-
1876. pression showing the plate was in a very bad condition; paper resembling E.

The specimens of this printing have a "washed-out" appearance, and in some cases the inscriptions and spandrels can hardly be distinguished.

10 Lepta.

Subdivision α.

A. Yellow-ochre, on paper tinted bluish; well executed, on glazed,
Nov. well-finished paper; clear impression, bearing in mind the colour
1861. was unsuitable for printing; without numerals on the back. The rarity of the stamps of this printing shows that very few can have been issued.

B. Yellow-ochre, on paper tinted bluish; identical in all respects
Nov. with A, but with figures of value measuring $6\frac{1}{4}$ mm. on the back, in
1861. orange. The stamps of this printing are scarce, especially unused.

Subdivision β.

C. Orange, varying in shade, on well-finished greenish paper; well
1862. executed; clear impression; figure of value on the back in orange. This is the printing most usually found.

D. Dull orange, on blue paper; execution, impression, and paper
1865. inferior to last; the colour of the paper is a distinguishing feature in this printing; figures of value on the back. The shades vary from light to very dark, the dark specimens being heavier printed and presenting a more blotched appearance.

E. Reddish orange (light to dark), on blue paper; execution and
1866. impression scarcely as clear as in D; paper dull; figures of value on back. The colour of the impression is a good guide to this printing, being a deep, rich colour.

F. Orange-yellow, on greenish paper; figure of value on the back as
1869. before; light impression. The best test for this printing is the colour, which is lighter and nearer approaching yellow than any other printing.

Subdivision γ.

PRINTING.

- G.** Bright orange, on finished greenish paper; well executed; clear impression from the cleaned plate; figure of value on the back as before. This printing must not be confounded with C, the only one to which it bears any resemblance. It can be distinguished from C, however, by the heavier lines of shading on the cheek and neck. The tone of colour is slightly different.
- 1870.**
- H.** Bright orange-red, on highly-finished azure paper, of very fine texture, almost *pelure*; well executed; impression not so clear, especially in the spandrels; figure of value on the back as before. This printing can be easily distinguished by the paper, which I describe as *demi-pelure*.
- 1872.**
- I.** Deep orange, on greenish paper; inferior execution; heavy and blurred impression, especially in the spandrels, and often in the lettering; figures of value on the back. This printing can be distinguished by the decided greenish tone of the paper; by the colour, which is a full orange; by the impression, which is the worst executed of all the printings of this value; and also by the paper, which is very thin, but not quite so thin or transparent as G.
- 1874.**
- J.** Dull orange, on greenish paper; better executed than H, caused, doubtless, by the less heavy printing and greater care exercised in the manufacture; light impression; figure of value on the back as before.
- 1875.**

20 Lepta.

Subdivision α.

- A.** Dark blue, on thin bluish tinted paper, slightly glazed; fairly executed; lines of shading on the neck and cheek slightly heavier than Paris, but still showing dots and short dashes; worn spandrels; without figure of value on the back. The remarks as to rarity made under the 10 lepta A apply in a minor degree.
- Nov.**
- 1861.**
- B.** Dark blue, on thick bluish tinted paper, slightly glazed; identical with last, but with figure of value measuring $6\frac{1}{4}$ mm. on the back, in blue. This is also a scarce printing.
- Dec.**
- 1861.**

To prevent repetition I may here say that all the following printings of this value have the numerals of value on the back as described in B.

- C.** Steel-blue, on bluish paper, which is yellowish on the face. This is a somewhat extraordinary incident, but the stamp is a well-known one, and easily distinguished by the yellowish appearance on the surface of the stamp; well executed; lines of shading on the face and neck clear, but much heavier than in B.
- Dec.**
- 1861.**

Subdivision β.

- D.** Pale milky blue, on tinted paper; well executed; lines of shading on the face as in C.*
- 1862.**

* This is the printing in which the error with numerals "80" on the back hereafter chronicled appears.

PRINTING.

- E.** Bright blue, on tinted paper; identical with last, except the colour.
1863. This is a very common printing.
- F.** Blue, varying in shade from light to deep, on greenish paper; execution and impression varies very much, some specimens being extremely clear, and others quite blurred. This printing can be easily distinguished by the coloured paper.
- G.** Full blue, on tinted paper; fair even impression; fairly executed.
1866. There is no characteristic in this printing; it can be distinguished from E by the colour, which in this printing is much duller and deeper, and from C by the paper not being tinged yellow, although the colour of the stamp is somewhat similar, but by no means identical.
- H.** Black-blue, on tinted paper; heavy impression, showing signs that the plate required renovating. Specimens are to be found very blotchy. The heavy impression and the colour, which is very much darker and deeper than any other of the blues, and therefore termed by me "black-blue," are the easy guides to this printing.

Subdivision γ.

- I.** Pale blue and blue, on tinted paper; well executed; clear impression; lines of shading on the face and neck clear, although light; worn spandrels. The latter is the distinguishing feature of this printing. They are called by M. Moens, *Exceptionnellement plus soignée*; they are also known to English collectors as *Bien soignée*, "The worn spandrel issue," or "The issue from the Paris plate."

Various theories have been advanced to account for the vagaries of this printing.

This is the printing at which all writers hitherto have stumbled (I do not say I am not going to do the same), owing to their having believed in the retouch of the Paris plate in 1862, by the strengthening of the lines of shading on the neck and face, which, as you have seen, I consider a myth. To get out of their difficulty, they have suggested that the stamps were printed from the plates they call the Paris ones, before they were retouched in 1862. This would mean accordingly that the stamps were printed in 1861, and kept in stock for nine years. Recognizing the unlikelihood of the first printing at Athens (which this would be, according to this version) being overlooked, it has been suggested that the stamps were not issued at the time owing to their unsatisfactory appearance.

Now I may say at once that I do not agree with any of these reasons or suggestions. Obviously it was the "retouch in 1862" which has got my friends into the difficulty, and, as is often the case, in trying to get out of it they get deeper into the mire.

I have several objections to make against the stamps having been printed in 1861; one of these, however, I think will be sufficient. The stamp exists with the numerals on the back inverted, and bearing in mind that this error (inverted numerals) exists on other printings subsequent to 1870, and not before 1870, I think it shows conclusively that the stamps cannot have been ready for issuing in 1861.

Having dealt shortly with what has been said up to the present on this printing, I feel, owing to its particular interest, I cannot leave it without giving my views as to how it is accounted for.

The stamps were admittedly issued in 1870, and I believe were printed then. This was the time at which the plates were cleaned, *and this is the first printing from the cleaned plates.*

It must also be borne in mind that a fresh printing press was being experimented with at this time, which may have something to do with the curious printing, and the colours employed may also contribute a little. A careful examination of this printing shows that either very little pressure was applied in the printing, or the conditions of printing were in some other way abnormal, the background almost invariably being spotted through want of sufficient pressure in printing; this would also militate against the spandrels being defined. You will bear in mind likewise that the first printing of the 1 lepton in 1870 bears as strong a contrast to the other 1 lepton as this 20 lepta does to its fellows. Whether it is the result of accident owing to cleaned plates and a *fresh press* being employed, or whether it is due to design—the German printer endeavouring to produce stamps having the fineness of the Paris prints—it is, of course, impossible to say. Possibly it is the combination of the two.

PRINTING.

J. Indigo, on tinted paper, very thin, resembling *pelure*; well executed; 1872. heavy impression. The characteristic of this printing is the paper, which I describe as *demi-pelure*.

J. Grey-blue, on greyish paper, not quite so thin as in J, otherwise 1872. identical.

K. Deep blue, on blue paper; execution fair; heavy impression. 1876. The paper is an easy guide to this printing. Some of the specimens are very blotchy.

L. Blue, on tinted paper; imperfect impression, showing spandrels 1877. more or less blurred. The gum of this printing presents a dirty brown appearance. The characteristic is the coarse printing. I have seen specimens described as with black background; they are not really so, but are the blurred spandrels, above mentioned, which have become oxidized.

40 Lepta.

With figures of value 6} mm. in height on the back, in the colour of the stamp.

Subdivision a.

A. Bright violet, on blue paper; good execution; clear impression; 1862. paper glazed and well finished. The whole design stands well out.

B. Violet, on blue paper; good execution; clear impression, though 1863. hardly as good as A; paper as in A. The design seems flatter and the colour is duller, although still rich in tone.

Subdivision B.

C. Pale violet, on blue paper; execution and impression inferior; 1864. paper not glazed.

This printing can be told by the colour, which is the lightest of all the violets, and very faded in appearance.

D. Rosy violet, varying in shade, on blue paper; impression not so 1865. distinct; paper as in C; the spandrels showing the plate was becoming in a bad state.

PRINTING

- E.** Lake, varying much in shade from light to dark, on azure paper ;
1865. impression varies much, according to the quantity of colour used in printing ; heavy impression, some stamps having a very blotched appearance—these are mostly from the edges of the sheet. The colour is the distinctive feature of this printing. It is called “*lie de vin*” by M. Moens, and claret by English writers ; watered claret would, perhaps, meet the mark. A large number must have been printed, as they were generally in use up to 1868.
- F.** Lake-violet, varying in shade, on blue paper ; paper as in D. This
1868. printing resembles D, but is very much deeper in colour, and therefore described as lake-violet.

We have now arrived at the period when the plates were cleaned.

Subdivision γ.

- G.** Pale violet on blue paper ; good execution ; clear impression
1870. from the cleaned plate. This printing can be distinguished from C by the paper, which is much thinner and more transparent. This printing is scarce.
- H.** Pale violet, on blue paper. Same as G, but inferior printing.
- I.** Dark violet, on blue paper ; heavy impression, causing a blotchy
Jan. appearance ; paper as in F and G, but more transparent. I find in
1871. the *S.C.M.* for December, 1871, a note that “the 40 l. is changed again to a rich mauve tinge.” This richness of colour is the characteristic of this printing, and after the pale colour of the two previous printings, I do not wonder at the Editor of the *S.C.M.* making the note in question. I have a dated specimen, January, 1871, which is eleven months before the *S.C.M.* chronicled it.
- J.** Solferino, on greenish paper ; good execution ; clear impression ;
April, the paper is thicker in texture than before ; the numerals of value on
1872. the back are not in the colour of the stamp, but in reddish violet. The stamps vary very much, from deep to very pale ; the latter shades can scarcely be called solferino, being more a dirty salmon. I am of opinion that this is accounted for by the fugitive nature of the ink, as the dark shades used are very much the scarcest, and I have never seen an unused specimen O.G. in the light shade.
- K.** Green, on greenish paper ; dull impression, caused through the
1872. colour and the paper, which is very thin, brittle, and transparent, resembling *pelure*, and called by me *demi-pelure*. The stamps have a very oily appearance. I have given the colour as green, as it best describes their appearance, although I do not for a moment believe a green colour was used—probably it was really a violet-bistre. This printing is rare, ranking second only after the solferino, whilst used it is much rarer than the solferino in like condition.
- L.** Bistre-violet, on blue. The colour we have here was most likely
1873. intended for the last printing, but in this printing the colour is clearly recognized through a more suitable paper being employed. The paper is thicker in texture than in K, and the stamps do not present the same oily appearance. A peculiarity of this printing is the faded appearance of the stamps even in mint condition.

PRINTING.

- M.** Brown-violet, on blue paper, which is thin in texture and transparent.
1872. The shades vary from a rusty violet shade to brown-violet; heavy impression. Very extraordinary shades are found in the used specimens of this printing, the colouring matter employed being very susceptible to atmospheric or other extraneous conditions.*

Minor varieties of the 40 lepta.

There are two minor varieties of the 40 lepta. The most pronounced one shows the right-hand top corner of the stamp missing. This variety is the nineteenth stamp in the sheet, being the ninth stamp in the second row. The other variety consists in the line which forms the nostril; this in the ordinary specimens is curved, whereas in the variety it is straight and extends almost to the point of the nostril, giving the nose a pointed appearance. (See illustration.) This variety is the 107th on the sheet, being the seventh stamp in the eleventh row. I have not discovered either of these varieties on any printing prior to 1870. I believe they exist on all printings in the γ Period, although as yet I have not got them in all the printings. They are due to the same cause as the varieties already dealt with in the 1 lepton.

80 Lepta.*Subdivision α .*

- A.** Rose, bright rose to carmine; well executed; lines of shading on the neck pronounced; on glazed paper, slightly tinted rose; clear impression, with numerals of value measuring $6\frac{1}{4}$ mm. at the back, in vermilion. This latter fact is the distinguishing feature of this printing.
May, 1862.

Subdivision β .

- B.** Rose, bright rose to deep rose and carmine; well executed; lines of shading as before; on glazed paper, slightly tinted rose; clear impression, with numerals of value as before on the back, *but in carmine.*
1863.
- C.** Carmine; well executed; clear impression, on paper tinted rose; with numerals of value as before on the back, in carmine.
- D.** Rose; poor execution; showing signs of dirt on the plate, causing the impression to be inferior; paper not glazed, but tinted rose as before; figures on the back, as last.
Jan. 1866.
- E.** Deep rose to carmine, similar to last, but execution and impression inferior; paper and numerals as in C. Some specimens are very smudgy, caused in part, doubtless, by the paper being too damp when the stamps were printed.
1866.
- F.** Deep rose; the execution shows that although care seems to have been taken in the printing, the state of the plate was such as to render it extremely difficult to print from; there is a blotch of colour varying in size and intensity on the cheek-bone, caused through a dirty plate; paper and numerals as in D.
1867.

* The figures of value at the back of some of the stamps of all the printings from K are hardly visible. Sometimes specimens from these printings are described as without numerals, but I have always as yet been able, although at times I admit not without trouble, to discover a part of the numerals which were said to be wanting.

We have now arrived at the period when the plates were cleaned by the German printers. This is clearly shown by the better impressions in the following printing :—

PRINTING.

Subdivision γ.

G.
1869-70. Dark rose and carmine; execution good; clear impression, on paper slightly tinted rose; numerals on the back as in B.

H.
1872? B, but printed more heavily, and therefore appearing thicker. The tinted paper, resembling *pelure* (*demi-pelure*), is the characteristic of this printing.

NOTE.—When the stock (which owing to the scarcity of the specimens must have been small) was done the printers reverted to the paper used in G, and such later printings cannot be distinguished from G. This value was withdrawn in December, 1881, by official decree as follows :—

ROYAL DECREE.

December 31, 1881.

- A. Refers to other values.
- B. The postage stamp of 80 lepta is cancelled.

ROYAL DECREE.

April 29, 1882.

The 80 lepta, red, must not be used at all; but can be exchanged at the Treasurer's offices up to May 31st of the stamps of the last issue in new colours, agreeably to the 1st Article of our decree dated December 31, 1881.

In the opinion of the writer no printings (except the special one hereafter referred to) of these values took place after 1874-75, the stock in hand being sufficient for postal requirements up to the date of their withdrawal in 1880. It has been said that a few sheets were ordered towards the end of 1878, and were consequently on yellowish paper. I have been fortunate in acquiring several specimens of this printing, which is the rarest of the 80 lepta, and described below.

I.
1878. Pale rose; fair execution; numerals on the back as before. The paper is medium thick and yellowish white. The stamps of this (end.) printing cannot possibly be confused with any of the other printings.

THIRD PERIOD.

Coming to this period, we find the following decree authorising the 30 lepta and 60 lepta :—

ROYAL DECREE.

September 13, 1875.

Two more stamps have been added to the existing list, viz. :—

- A. 30 lepta, grey or dust-colour.
60 „ dark green.
- B. Also post cards to be stamped on the right top corner same as the postage stamps, only above the central circle to have the word Greece (ΕΛΛΑΣ), and below the 15, its fixed value— all in blue.
- C. The post card is of a rectangular form twelve centimetres long and nine wide, and on the face of it are printed the words, “ Epistolicon deltarion (post card),” and at the bottom the words, “ This side only the address.”
- D. Post cards are treated under the same regulations as the rest of the stamps.

Concerning the other values in this period no decree appears to exist.

PARIS PRINTS.

- 30 lepta, olive-brown (varying little in shade), on cream-tinted paper.
 30 „ brown (varying in shade), on cream-tinted paper.
 60 „ green (varying little in shade), on greenish tinted paper.

The latter two stamps are sometimes found having heavier shading on the neck, the line of shading being continuous. Such specimens are treated by some authorities as being Athens prints on Paris paper. It is doubtful whether this is so; at the same time two distinct sets can be collected, showing marked differences in the shading of the neck.

The 30 lepta, brown, exists double printed.

ATHENS PRINTS.

September, 1876.

PRINTING.

30 Lepta.

- A.**
 Sept. 1876. Brown, varying in shade, on cream-tinted paper.
- B.**
 1878. Yellow-brown, varying little in shade, on buff paper.
- C.**
 1879. Reddish brown, varying from light to dark, on cream-tinted paper.

60 Lepta.

- A.** Green, varying little in shade, on buff paper.

The 30 lepta exists in olive-brown.

This variety is very clearly printed, and in my opinion is a proof.

The 30 lepta was withdrawn from circulation by Royal Decree of April 29, 1882, being superseded by the 30 lepta, blue.

The stamps we are about to consider, namely, those of 1876, are so different, from a collector's point of view, from those which preceded them in the Second Period, that it is difficult at first to account for the absence of any decree authorising their use. On second thoughts, however, it will be seen that the difference is more a collector's than an official one, for the colours of the stamps remained as before, the paper only being made uniform for all the values, instead of being tinted as heretofore.

The old plates were cleaned and used for printing the stamps of this period.

THIRD PERIOD—*continued.*

5 Lepta.

With numerals of value 6½ mm. in height on the back.

- A.**
 Jan. 1876. Dark green, on buff paper.
- B.**
 March, 1876. Green, very much lighter in tone than A, on buff paper, which is scarcely so deep.
- C.**
 1877. Light yellowish green, on cream-tinted paper; well executed; fine, clear impression.
- D.**
 1878. Yellowish green, on cream-tinted paper. The stamps are darker than C, and not so well executed.

10 Lepta.

With numerals of value $6\frac{1}{2}$ mm. in height on the back.

PRINTING.

- A. Bright orange-red, on deep cream-tinted paper.
- B. Orange, on cream-tinted paper.
- C. Yellowish orange, on yellow paper.

20 Lepta.

With numerals of value $6\frac{1}{2}$ mm. in height on the back.

- A. 1876. Blue, on cream-tinted paper.
- B. 1877. Deep blue (very much darker than A), on cream-tinted paper.
- C. 1877. Bright blue (quite different from either of the above), on cream-tinted paper.
- D. 1878. Dull ultramarine, on cream-tinted paper.
- E. 1878. Bright ultramarine, on cream-tinted paper.
- F. 1878. Ultramarine, on buff paper. The paper is the distinguishing feature of this printing.

40 Lepta.

With numerals of value measuring $6\frac{1}{2}$ mm. on the back.

- A. 1876. Flesh, on cream-tinted paper.
- B. 1878. Bright flesh (deeper in tone than A), on cream-tinted paper.
- C. 1879. Pale flesh (very much lighter than either A or B, and in some specimens resembling the 2 lepta, Printing J), on cream-tinted paper.

The old plate being used for printing the above stamps, the varieties already mentioned of the 40 lepta, as a matter of necessity, occur on each of the above printings. These varieties, it will be remembered, are as follows :

Minor Varieties.

Broken right-hand top corner. Printing A, B, and C.
Straight nostril. Printing A, B, and C.

FOURTH PERIOD.

The distinguishing feature of this period is that the stamps are all without the numerals of value on the back. The paper similar to that used for the Third Period was employed. There is no decree to be found concerning this issue.

5 Lepta.

- A. Oct. 1879. Yellow-green, on cream-tinted paper; highly finished, the paper being glazed; fine impression.
- B. 1880. Yellow-green, on cream-tinted paper, which is not glazed. The impression is not so clear and fine as in A.

PRINTING.

- C. Yellow-green, on buff paper. The paper is the distinguishing feature of this printing.
- D. Bright yellow-green, on cream very thin transparent tinted paper, which is glazed and resembles *pelure*. This printing is easily distinguished by the paper.
- E. Dark green, on cream-tinted paper. A minor variety exists in this printing printed on thick paper.
- F. Dark green, on buff paper.

Minor Varieties.

With lines of shading on the neck dotted (Printing B).
On bluish tinted paper.

The first minor variety is probably due to the printing. Mr. Duerst has a pair—one of which is this variety—in his collection, and I observe that it is also given in Collins and Calman's *Catalogue for Advanced Collectors*.

The second minor variety, of which I possess two pairs, is not given anywhere, but Collins and Calman give the 20 lepta of this issue on the same paper; they are both, in my opinion, proofs.

Specimens are occasionally found in which the numerals in the lower label are so imperfectly printed as to make them APPEAR to be without numerals altogether, white blotches taking their place. As a matter of fact, however, these are not errors at all, but are only due to careless printing. I do not consider them of any great interest, and only mention them here owing to their having been offered to me as *errors without numerals*. Blocks are found in which one or two of these varieties exist, the other stamps being normal.

10 Lepta.

- A.
Oct.
1879. Orange-yellow, on cream-tinted paper.
- B.
1880. Yellow-orange, on cream-tinted paper.
- C.
1881. Reddish orange, on cream-tinted paper.

Minor Variety.

On ribbed paper.

20 Lepta.

- A. Dark ultramarine, on cream-tinted paper.
- B. Dark ultramarine, on buff paper.

40 Lepta.

- A. Pale mauve, on cream-tinted paper.
- B. Dark mauve, on cream-tinted paper.

Minor Varieties.

With broken right-hand top corner. Printings A and B.
With straight nostril. Printings A and B.

The above varieties show that the same plate was used for printing these stamps as that employed in 1870, and for the subsequent printings.

A Royal Decree, published on December 31, 1881 (which would be January, 13, 1882, according to our Table), reads as follows:—

ROYAL DECREE.

December 31, 1881.

The colours of the following stamps have been altered, viz. :—

- A. 20 lepta to red.
30 „ „ blue.
B. The postage stamps of 80 lepta are cancelled.

PRINTING.

20 Lepta.

- A. Dark carmine, on deep cream-tinted paper.
Jany. 1882.
B. Pale rose (varying in shade), on cream-tinted paper.
C. Deep rose (varying in shade), on cream-tinted paper.

30 Lepta.

- A. Deep ultramarine (varying in shade), on cream-tinted paper.
Jany. 1882.
B. Milky blue (varying but little in shade), on cream-tinted paper.

ROYAL DECREE.

April 29, 1882.

The following stamps, viz. :—

- 20 lepta, blue,
30 „ „ dust-colour,
80 „ „ red,

must not be used at all, but can be exchanged at the Treasurer's offices up to 31st May for the latest issue in new colours agreeably to the 1st Article of our Decree, dated December 31, 1881.

We have now concluded the consideration of the stamps of the first type of head. These were gradually superseded by the new type, of which the first values to appear were the 25 l., 50 l., and the 1 dr. As, however, I collect only those of the first type, I must leave those of the second type to someone better able than I am to deal with them.

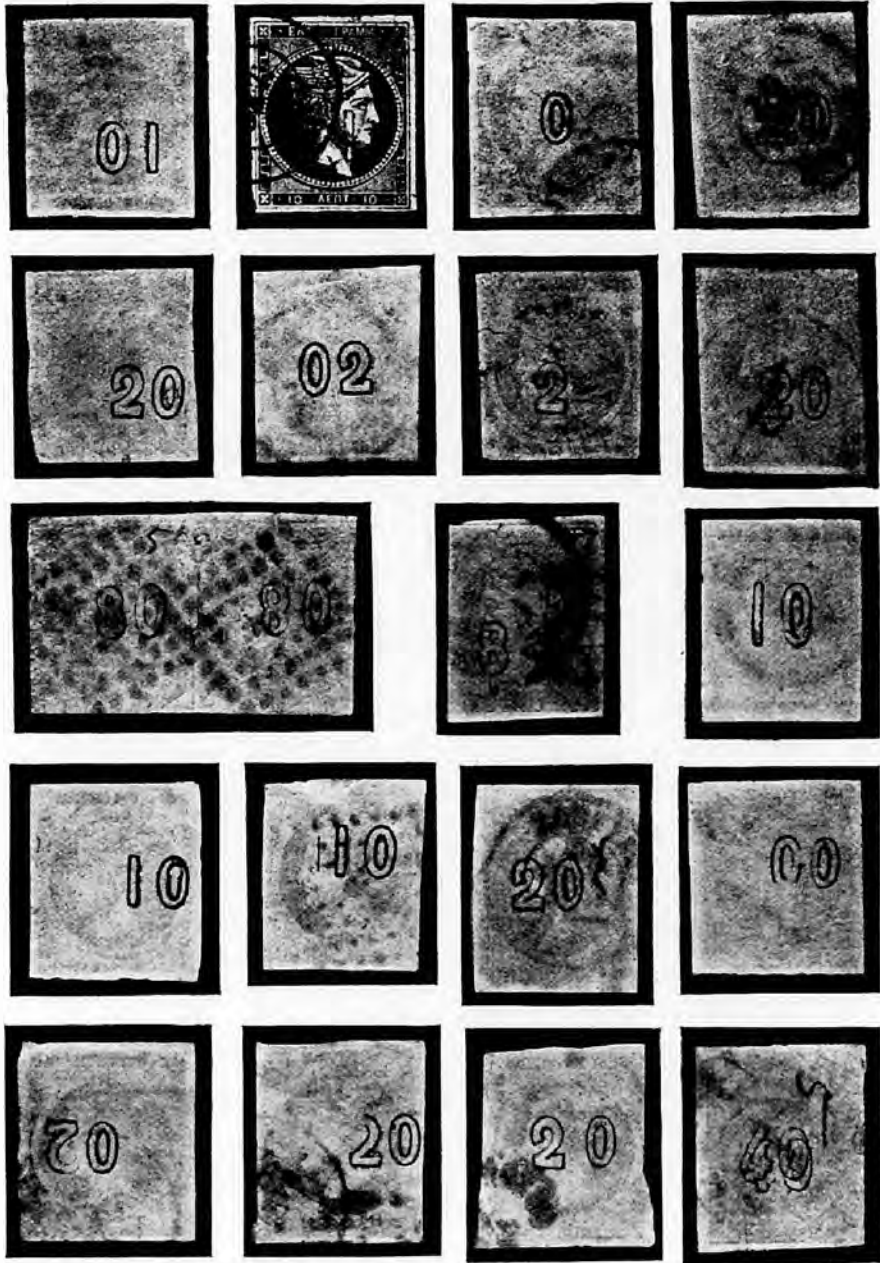
THE ERRORS.

In the later printings of the Second Period and those of the Third Period are to be found a number of errors in the numerals on the back of the stamps. These errors may be divided primarily into two classes, the first class being marked errors, for instance, where the wrong numerals were printed on the back; such, for example, as the 20 lepta with "80," and 40 lepta with "20," subsequently corrected and overprinted "40." In these cases undoubtedly the whole of the stamps on the sheet would be errors. The second class are those where only one stamp on the sheet was an error; for example, "0" instead of "10," "00" instead of "10," etc.

In addition to these marked errors there are a number of specimens which have varieties in the numerals themselves, or in the printing of the numerals. Such varieties, although differing from the normal type, are not sufficiently marked to be classified as errors; at the same time, because a collection would not be complete without representative specimens of them, I have enumerated those I have found, and have called them minor varieties.

It will be observed that in dealing with the errors I have followed the same arrangement as adopted for the stamps themselves; namely, the different values are taken in turn, and the whole of the errors found on that value in its different printings and periods are described before dealing with the next.

THE STAMPS OF GREECE.



Errors.

5 Lepta.

Three errors are usually notified of this value; namely, one with inverted numeral; another with numeral impressed twice (once inverted); and the third with numeral impressed twice, reading "55." I am of opinion that all these errors are bogus. I therefore refrain from cataloguing any. I have the 5 lepta of the Second Period, Printing G, with the numeral partly impressed twice. I think this is caused only through the sheet slipping when under the printing press, and at the most can only be recorded as a minor variety, and not an error.

Dr. Socolis, in an interesting article which appeared in the *Dresden Philatelist*, is of the same opinion.

10 Lepta.

SECOND PERIOD.

- "o" instead of "10." (*See illustration.*) Printings E, H, and I. This error is found several times on the sheet on Printing I.
- "o1" instead of "10." (*See illustration.*) Printings E, G, H, and I. This error exists several times on the sheet in Printings H and I. Printings E and G are very much scarcer.
- "1" instead of "10." Printing H. This is found several times on the sheet.
- "o1" on the face instead of "10" on the back. (*See illustration.*) Printing D. This error was due to the sheet being put through the press the wrong way up. It is a scarce error, and probably only one or two sheets were thus printed.
- "o1" on the face and on the back. Printing D. Without numerals on the back. Printing G.
- "10" printed twice. (*See illustration.*)

Minor Varieties.

"110" instead of "10." (*See illustration.*) This variety is found on several printings, and is caused through the dropping of the "bit." It is usually placed amongst the errors, but I scarcely consider it one, and prefer therefore to give it under the above heading.

Curiously-shaped "o." (*See illustration.*) This is found in several printings in subdivision γ .

"o 1," being the "o" at one edge and the "1" on the other edge of the stamp, caused through misplacing the sheet when printing. This is found on Printing I.

THIRD PERIOD.

- "oo" instead of "10" on the back. (*See illustration.*) Printing A.
- "o" instead of "10" on the back. (*See illustration.*) Printing B.
- "110" instead of "10" on the back. (*See illustration.*) Printing A.

The extra numeral "1" on this stamp is higher, and 2 mm. from the other "1." It is a distinct numeral "1," and not the minor variety previously chronicled.

"1" instead of "10" on the back. Printing A.

"o1" instead of "10." (*See illustration.*) Printing A.

Minor Varieties.

With numerals on the back slipped and thus appearing as impressed twice.

"110" instead of "10." (*See illustration.*) This is caused, as previously mentioned, through the "bit" connecting the numerals getting misplaced.

"0 1," sometimes called "01" spaced; caused through the sheets being improperly placed, and thus causing the numerals to fall between the stamps.

Forgeries.

"000" instead of "10."

"1100" instead of "10."

20 Lepta.

SECOND PERIOD.

"80" instead of "20." (*See illustration.*) Printing B. This error was evidently caused through one entire sheet at least having the wrong numerals put on the back. All the stamps of this error were put into circulation from one post office.

"2" instead of "20." (*See illustration.*) Printing L.

"0" instead of "20." (*See illustration.*)

"02" instead of "20." (*See illustration.*) Printings L and D (?).

"0z" instead of "20." (*See illustration.*) Printings B and I.

"20" twice. (*See illustration.*) Printing D. This is a distinct double print, and not caused through the sheet slipping when passing through the press. [This is another error.] Without figures on the back. Printing C.

Minor Varieties.

With numerals of value slipped and appearing as a blurred double print, sometimes appearing as "220," and at others as "200."

"0 2" spaced. Caused as previously explained

THIRD PERIOD.

"0" instead of "20." (*See illustration.*)

"02" instead of "20." (*See illustration.*) Printing D.

"0z" instead of "20." Printing A.

"20" twice. (*See illustration.*) Printing A. Clear double print.

"20" instead of "20." (*See illustration.*) Printing D. All these errors I have seen have the "2" with a broken top loop. I scarcely think it exists otherwise.

"2 0" spaced (*see illustration*), the numerals being almost 4 mm. apart, and are in the centre of the stamp. Printing A. This is quite different from the spaced numerals hitherto chronicled under the head of minor varieties.

Minor Varieties.

With numerals of value slipped and appearing as a blurred double print; also sometimes as "220."

"0 2" spaced, the numerals falling at different sides of the stamp, caused as previously explained.

- "20," the numeral "0" being higher than the "2."
 "20." Curiously shaped "0." This exists on all the printings. (*See illustration* of the "10," the last numeral of which is similar.)
 Ditto "0" inverted. (*See illustration* of the "10," the last numeral of which is similar.)
 "20." The first numeral with broken top loop. (*See illustration.*) Printing E. This figure "2" is the same as the numeral in the "20" error, and appearing as it does on a subsequent printing, in which that error is not found, it seems that the error was rectified.
 "0" smaller than the "2." (*See illustration.*)
 "0" broken, only one side showing.

Forgeries.

"000" instead of "20."

40 Lepta.

SECOND PERIOD.

- "20" instead of "40." Printing D.
 Ditto " " " " "40," and with the "2" overprinted "4." (*See illustration.*)
 Printing D. This error is doubtless a correction of the first error.
 "4" instead of "40."
 "0" " " "40."
 "04" " " "40."
 "07" " " "40."

Minor Variety.

Numerals of value slipped. (*See previous observations.*)

With numerals of value on the back in olive-green, on Printings G and I.

Forgeries.

"0400" instead of "40."

80 Lepta.

SECOND PERIOD.

- "8" instead of "80." (*See illustration.*)
 "80" with "8" inverted. (*See illustration.*) Printings D, E, and F.
 "0" instead of "8."
 "08" " " "80." Printing D.

Minor Variety.

With numerals slipped. (*See previous observations.*)

Forgeries.

"000" instead of "80."
 "008" " " "80."



PLYMOUTH:
WILLIAM BRENDON AND SON,
PHILATELIC PRINTERS.