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Lit. L. a. 356. Jahresbericht des Internationalen Postwerthzeichenhändler-Vereins zu Berlin im Jahre 1898.
- a. 357. Jahresbericht nebst Mitglieder- und Bibliothek-Verzeichniss No. 6 für 1900 des Hamburg-Altonaer Briefmarkensammler-Vereins zu Hamburg. Februar 1901.
- a. 358. Die Schwarze Liste des Vertraulichen Korrespondenz-Blattes philatelistischer Vereine aus den Jahren 1891 bis 1899.
- a. 359. Erinnerungsblatt für die Theilnehmer an der 25jährigen Stiftungsfeier des Kieler Philatelisten-Klub am 8. December 1900.
- a. 360. Vertrauliche Vereins-Mittheilungen des Vereins für Briefmarkenkunde zu Frankfurt a. M. 1900.
- a. 361. Jahresbericht pro 1900 und Mitgliederverzeichniss des Deutschen Philatelisten-Verbandes. Gössnitz. Februar 1901.
- a. 362. Jaarboekje 1901/1902 der Nederl. Vereeniging v. Postzegelverzamelaars. Amsterdam.
- a. 363. Statuts de la Société des Amateurs de Timbres Français. Menton 1900.
- a. 364. Programm der Internationalen Postzegeltentoonstelling. 's-Gravenhage vom 10. bis 19. August 1901.
- a. 365. Jahresbericht des Internationalen Postwerthzeichenhändler-Vereins zu Berlin im Jahre 1900.
- a. 366. Mitgliederverzeichniss des Sammel-Complex „Mars". 1901.
- a. 367. Jahresbericht des Vereins für Briefmarkenkunde. Kiel 1900.
- a. 368. Annual Report of the Birmingham Philatelic Society. 30. September 1901.
- a. 369. Statuten des Philatelisten-Vereins „Rund um Berlin" zu Berlin. 1901.
- a. 370. To American Stamp Collectors, Philippine Islands von Federico C. Schenkel. Manila 1900.
- a. 371. Annuaire-Almanach de la Société Française de Timbrologie. Paris 1901.
- a. 372. Statuten des Bayerischen Briefmarkensammler-Vereins. (Section des Intern. Philatel.-Vereins Dresden.) München. Januar 1901.
- a. 373. Satzungen und Mitgliederverzeichniss des Vereins Wiener Postwerthzeichensammler „Vindobona". Wien. 28. Januar 1901.
- a. 374. Bundesbuch, herausgegeben vom Bund deutscher und österreichischer Philatelisten-Vereine. 1901.
- a. 375. Vertrauliche Mittheilung No. 23 des Internationalen Philatelisten-Vereins Dresden. 1901.
- a. 376. Stenographischer Bericht über den XIII. Deutschen Philatelistentag vom 7. bis 10. September 1901 in Berlin.

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The Stamp Designs of Eastern Asia,

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By

C. A. HOWES.

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CHINA.

Turning to the issues of eastern Asia we find them abounding in characteristic designs, replete with symbolism, and with no little interest added by the curious and often ornamental inscriptions which differ so widely from our familiar European forms As China has been the foster parent of the East, from which the others have drawn their literature and letters as well as their civilization and superstitions, let us look first at that great empire which furnishes so much of curious and absorbing interest to the student of human nature and the development of races

As we have already noted in connection with the names of eastern countries, the Chinese, themselves are not acquainted with the name *China* by which the country is known to the West. The most credible account of the origin of this name takes us back to the third century before Christ. At that time the empire was composed of an agglomeration of feudal principalities somewhat like the condition of the kingdoms of Europe during the Middle Ages. We know that powerful vassals often possessed more actual power than the sovereign himself, and such was the case in China at the time mentioned ; misrule and vice in the reigning dynasty had crippled its power, and anarchy had broken loose through the ambitions and jealousies of the petty sovereigns, released from the stronger control of a central government. During this internecine warfare the family of Chin gradually became paramount and, in the year B. C. 255, they overthrew the imperial dynasty called the *Chou* and founded the *Ch'in* dynasty Prior to this conquest, the Chin family had long been famous and, when they were finally seated on the imperial throne, they immediately took steps to destroy the old feudal system and welded the many states into the beginning of the China of to-day It is, therefore, to the fame of the exploits of the Chin family and its emperors, which became well known in India, Persia and other Asiatic countries, that we are, doubtless, indebted to our present term *China.*

The natives themselves have many names to designate the country. When the Chou (or Chow) dynasty, spoken of above, was established, about B. C. 1122, the imperial family called its own special state *Chung Kuo*, or the "Middle Kingdom", because it was surrounded by the others This name gradually came to be given to the empire, for, with Chinese conceit they believed themselves to be the "chosen people"; that within their borders was

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contained the only civilization on the earth and without were none but "barbarians". It is thus that we have become familiar with that term as well as the "Middle Flowery Kingdom", *Chung Hua Kuo*, another affectation, the term "flowery" referring to the extremely polished and polite state of their civilization, in their own opinion, thus giving the word the same use that we often make of it. Another name for China proper, which does not include its possessions, is *Shih-pa Shêng*, or the "Eighteen Provinces", that being the number of the main political divisions.

We need concern ourselves but little with the history of China down to the time of the *T'ai p'ing* rebellion, which shook the empire to its foundations and lasted for some fifteen years Ten years previous to that, in 1840, had occurred the so-called "Opium War" by which the British, in support of the East India Company, had succeeded in forcing China to open her markets to the drug which she had previously barred out. The treaty of peace opened the first five Treaty Ports to trade and settlement: Canton, Amoy, Foochow, Ningpo and Shanghai; a maritime customs bureau was instituted and a regular customs tariff established at the open ports During the Tai-ping rebellion, however, in the later "50's" when the rebels were getting uncomfortably close to Shanghai, the foreign merchants of that place suggested to the Chinese authorities that the collection of the customs revenue be placed in the hands of foreigners, inasmuch as the Imperial Government had already made use of their services in various ways during the progress of the rebellion. The suggestion was acted upon and the result surprised the Chinese themselves The unexpected increase in the revenues showed to what extent the native officials had previously "squeezed" them and the imperial authorities, therefore, gladly extended the new arrangement and put the customs definitely under foreign control.

Sir Robert Hart, who had been in the British consular service, was engaged by the Imperial Government in 1859 and, in 1863, was made Inspector-General, which post he holds to this day. Under his able, honest and efficient management the imperial maritime customs has become "the one financial stay and prop, the one negotiable asset, the one honestly administered and creditable branch or hopeful feature in all the Chinese scheme or plan of government," and it is likewise noted for having the most admirable civil service system in the world

It is to this department of the Chinese government that our stamp studies bring us. With the head office in Peking, between which and the Treaty Ports communication must be kept up for the forwarding of instructions, reports, etc., and the opening of more and more ports, as new treaties and concessions were wrung from China, a regular courier and boat service had to be kept up for the customs' own use, which amounted practically to a postal service. In 1878 it was determined to increase this service and permit the use of it by residents of the Treaty Ports, who often had considerable delay, difficulty and expense in forwarding missives between the ports Accordingly, the organization of the customs' post was intrusted to Mr H. B. Morse, one of the employes of the service, and, on July 26, 1878, it was opened between Tientsin and Peking. Because of the use of the post by the public, stamps were, of course, a necessity. I have had the pleasure of seeing a set, "one of the first dozen ever sold", which were sent by Mr. Morse to a friend in Boston. He evidently thought they would be more interesting in cancelled condition, as they each bear the dated postmark of Tientsin, as above indicated.

The stamps are, of course, familiar to all our readers and it will be at once noticed that they are copied almost directly from the old first issue of Shanghai ; like the latter, they were also made in that city. The main feature of the design is the dragon, China's only "coat of arms." This creature figures to such an extent in legendary lore, not only among the Asiatic peoples but among Europeans as well, that one may reasonably consider it as something more than wholly mythical, particularly when geology presents us with the remains of creatures of such terrifying forms as the pterodactyl, or flying lizard, the plesiosaurus, or swimming lizard, and various other forms that make a pictorial work on geology look like an extract from a nightmare. May it not be that, in the early childhood of the race, primeval man now and again came across one of the fast disappearing monsters of the reptilian age which preceded him, and our legends of dragons are the faint echo of such encounters ?

The Chinese have divided the animal kingdom into five tribes. At the head of the "naked animals" is man! At the head of the other four tribes, however, are fabulous creatures : the *ch'i-lin*, or unicorn, heads the hairy animals ; the *fêng-huang*, or phoenix, the feathered tribe ; the *lung*, or dragon, the scaly races ; and the *kuei*, or tortoise, the shelly division Among them all, however, the dragon stands pre-eminent and furnishes a comparison for everything terrible, imposing and powerful. From its divine origin and character, therefore, it has become symbolical of the emperor, who is called *T'ien Tzŭ*, or Son of Heaven, by his subjects, because heaven is supposed to be his father and the earth his mother. It is thus that his presence is spoken of as the *lung-yen* or "dragon countenance"; his person as the *lung-t'i* or "dragon's body"; and his throne as the *lung-wei* or "dragon's seat." On his robe of state, of imperial yellow, is embroidered the fabled monster, as the emblem of its wearer, and again, in the imperial standard, we find a blue dragon on a yellow field.

Three kinds of dragons are accounted for, the *lung* in the sky, the *li* in the sea, and the *chiao* in the marshes ; but the Chinese say the *lung* is the only authentic one. A real orthodox dragon is a truly marvellous production, as he is supposed to have the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws, of a hawk and palms of a tiger. It is four footed and each foot has *five* claws, if for use in pictures, embroideries or figures used by the imperial court or under its authority ; for all other uses the representation must contain but *four* claws. Turning to our stamps we find the five-clawed dragon, showing that they were issued under imperial authority. On each side of the dragon's mouth are whiskers and there is, generally, a beard ; its breath is sometimes changed into water and sometimes into fire ; and its voice is like the jingling of copper pans. If a real live dragon could be caught we are sure it would

excite all the wonder that the Chinese claim for it, and make the fortune of any circus manager.

Pictures of the dragon are almost always accompanied by certain accessories which will readily be recognized in the cuts already given. The curved or wavy lines beneath represent the sea; the "curls" scattered around him represent clouds, for this is the *lung* or dragon of the sky. The whiskers and beard are plainly seen on the Shanghai stamp but not so readily on the customs stamp. The latter, however, has the pearl or gem which the dragon is popularly supposed to carry on its forehead or in its beard and to which are attributed wondrous virtues and powers of healing. Its name is the *yeh-kuang chu* or "night shining pearl" and it is variously described as a diamond, pearl or carbuncle which is "as brilliant as a fire and shines like a star." It is the circular object beneath the dragon's head and within the curve of its body. The horns branching out from it are the conventional Chinese symbol for the irradiation of its inherent light.

Let us now turn to the inscriptions on the stamps, for many of them are as interesting as the designs themselves. But first let me say a few words about the characters forming these legends, in answer to many queries about Chinese writing.

The Chinese language possesses *no alphabet*, and anything approaching "spelling" is therefore entirely foreign to it. The characters are simply arbitrary signs to which sounds have been given, naturally, but which possess in themselves no indication of such sounds. A good illustration may be taken from our numerals: the figure 5, for instance, is merely a conventional form which a Chinaman, although he might have learned our alphabet, would be utterly unable to call by name until someone told it to him, because there is nothing in its make-up to indicate the sound of "five". The Chinese characters stand in the same relation to the Englishman; he cannot pronounce them until he learns from some source what their names may be.

Originally the characters were few in number and were derived from natural or artificial objects, like the Egyptian hieroglyphics, and were used perhaps, like the more primitive picture writing of the American Indians. Chinese philologists have preserved many of the ancient forms from which the modern characters have become conventionalized, in the lapse of ages, until some are hardly recognizable offspring of the ancient morphograms. But imitative symbols obviously had their limitations and, as the use of writing increased and abstract ideas had to be represented, the symbols were combined to represent new ideas or qualities. Thus two "trees" together stand for *forest*; a "woman" and a "broom" for *wife*; a "door" with a "bar" across it means *to lock*, etc. But by far the greater bulk of the language is made up of compound characters which cannot be so readily dissected. They are called phonograms because they combine an imitative with a sound symbol; the former imparting at least some of its significance to the compound, as a rule, while the latter loses its meaning entirely but gives the combination its name. In this particular alone do we have any approach to alphabetic writing, namely: the use of a symbol phonetically and with no reference to its particular meaning; but it is only a rudimentary form.

Concerning the number of characters used by the Chinese various wild statements are made at times. It may be said, however, that the total number of really different characters sanctioned by good usage is not far from 25,000; while the knowledge of from three to five thousand is amply sufficient for all ordinary demands. Much difficulty was experienced by Chinese lexicographers in arranging the characters in dictionaries until about 500

years ago, when the most prominent part of each compound character was selected as its key or "radical" and all those having the same radical were arranged consecutively under it according to the number of strokes of the brush made in writing the remaining portion. All the radicals, or "classifiers", as they are sometimes called, are arranged in the same way, according to the number of strokes made in forming them and, as there are 214 of these, one will find that number of groupings in a Chinese dictionary. These characters are all common ones and among the most ancient in the language.

In pronouncing the words which will be given as transliterations of the characters it will be necessary to state only that the consonants have their usual familiar English sounds except that "ch" is pronounced about like "j." The vowels are pronounced as in Italian, except that the "ê" has the sound of "u" in "but"; ü has the German pronunciation (the French "u"); ' û" is short as in "put;" and "ou" corresponds to "our" in English A few other curious combinations of consonants can hardly be described, but the aspirate (‘), which occurs in so many words, must be mentioned. Greek scholars will recognize it as the "rough breathing" or equivalent of "h." It must be remembered that the use of characters, each of which is a separate and distinct word and is pronounced with but one movement of the organs of speech, has kept the Chinese language monosyllabic and thus preserved to us the nearest approach to the form of speech of primeval man, which was without doubt, in single syllables. It is apparent that a limit would soon be reached in the number of different sounds or monosyllabic words that could be formed, and the introduction of this aspirate is one method of increasing them. To the untrained foreign ear, however, the difference is hardly noticeable between the ordinary and the aspirated syllable, and in words commonly written by foreigners (such as *T'ai-p'ing*, usually writtten *Taiping*) the aspirate is dropped. Not counting the aspirated words, there are some 350 sounds used as words, if too minute variations are not noted

In reading the characters one always begins at the right and reads downwards, if they are in vertical columns, taking the columns towards the left in turn. If horizontal, the characters are read from right to left. All the transliterations that follow are in the court or mandarin dialect, with the spelling according to the system adopted by Sir Thomas Wade and now in general use.

With this introduction we can now look at some of the inscriptions a little more understandingly, perhaps. On the stamps of the first issue, whose design has already been described, we find in the right upper corner the character 大, *ta*, which means "great", and in the left upper corner 清, *ch'ing* meaning "pure". These two characters form the dynastic title of the present Manchu house, which has occupied the imperial throne since 1644. The custom of calling the country by the name of the dynasty then reigning was established by the same family of Chin, of which we have already heard, and, as each succeeding dynasty has sat upon the throne of China they have called the country by the name chosen to designate their period of ascendency. The last Chinese dynasty was called the *Ta Ming* or "Great Bright" but, when the Manchus overthrew it, they adopted the term *Ta Ch'ing* or "Great Pure" by which the empire has since been officially known

In the right hand panel are three characters reading downward 郵政局 *yu-chêng chü*, the first two characters signifying "postal" and the last one "bureau", the whole being the Chinese designation for the Postal Bureau or, as we might call it, the Post Office Department. In the case of

these stamps it was, of course, only that section of the Customs Administration which had postal matters in charge.

In the left hand panel are three more characters, the top one being a numeral and changed for each value. Inasmuch as most of the Chinese numerals appear on the stamps, it may be well to give them all together here for easy reference. They occur in two forms, the long and the short, which might be roughly compared to our word for the number and the figure representing the same. The long form is used in documents, on money, etc., and is the only one found on the Government stamps. The short form is a contraction and is used commercially where rapidity is desirable. These forms may be found on some of the Treaty Port issues.

Arabic.	*Long Chinese.*	*Short Chinese*	*Name.*
1	壹	一	*i*
2	貳, 弍	二	*er*
3	叁	三	*san*
4	肆	四	*szu*
5	伍	五	*wu*
6	陸	六	*lu*
7	柒	七	*ch'i*
8	捌	八	*pa*
9	玖	九	*chiu*
10	拾	十	*shih*

On the Customs stamps we note the long form of the numerals and the inscription reads: 壹 (叁 or 伍) 分 銀, *i* (*san* or *wu*) *fén yin*, or "1 (3 or 5) candarins, silver." It must be explained that the *candarin* is a money of account and not a coin. The only coin in general currency throughout China is the brass *cash* which is known collectively to the Chinese as *ch'ien*, corresponding to "money". Some say this term was applied because the original cash piece weighed one mace (*ch'ien*); others, because the cash are generally strung by hundreds through the square hole in the center (100 cash being nominally equivalent to 1 mace). Larger amounts are represented by small ingots of silver, of various shapes and sizes, called *sycee*, a corruption of *hsi szŭ* or "fine silk", so called because pure silver under the application of heat, can be drawn out into threads of the fineness of silk. Sycee are often cast into a shape called a "shoe" but which more resembles a boat. These ingots usually have a "mint mark", so to speak, giving the district magistrate's title and the date, for purposes of verification.

The table of money of accounts is as follows:

10 cash (厘, *li*) = 1 candarin (分, *fén*)
10 candarin = 1 mace (錢, *ch'ien*)
10 mace = 1 tael (兩, *liang*)

It will be observed that the ordinary names by which foreigners designate the units are not those by which the Chinese know them. The names familiar to us are Portuguese adaptations of various Malay terms, for it will

be remembered that the Portuguese were the first European traders who pushed their commerce as far as Malaysia and China, and who, therefore, brought back much of the earliest information. The word *cash* is from the Portuguese *caixa*, a name given to the tin coins found by them at Malacca, in 1511, and which had been brought there from the Malabar coast in India, where they were known as *kasu*. *Candarin*, is from the Malay *kondrin; mace* from the Malay *mas;* and *tael* is the Portuguese form of the Malay *tahil*, meaning a weight—for the tael or liang is the Chinese ounce and the table we have been considering is really the table of weights, used for accounting because silver is used by weight in payment.

The second issue of the Customs stamps, made in 1885, is but a reduction of the design of the previous issue and, therefore, needs no comment. The issue of 1894, however, deserves special notice as it is a commemorative one. The sixtieth birthday of the empress dowager, *Tzŭ Hsi*, occurred in November of that year, when great celebrations would, no doubt, have occurred, had not the war between China and Japan interfered and diverted the jubilee funds to other ends. A new and more extensive set of stamps was prepared for the use of the customs post and the designs, drawn by Mr. R A. de Villard of the Statistical Department of the Customs, all exemplified the commemorative character. It must be explained that the completion of sixty years is a momentous event in the life of any Chinese and calls for special recognition and congratulation. Tennyson may have had an exaggerated meaning for it when he wrote in "Locksley Hall":

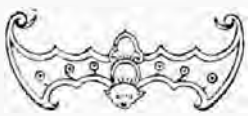
"Better fifty years of Europe than a cycle of Cathay",

yet this sixty-year period is the true "Cycle of Cathay" or "Sexagenary Cycle" as it is generally called. It is the basis of Chinese chronology and thus corresponds to our centuries, though there is no trace of a serial numbering of the successive periods It is supposed to have been invented by the Emperor Huang-ti the third of the "Five Rulers", or his minister Nao the Great and begins with the sixty-first year of his reign, B C. 2637. There have thus been 75 cycles, aggregating 4500 years and ending with the year 1863 A. D., the present year (1904) being the forty-first of the seventy-sixth cycle. The postmarks that the interior cities of China now use on their mail, where the present postal system has established offices, express their dates in this ancient chronology. The year is expressed by two characters, the first being a series of ten characters called the *shih-kan* or "ten stems", six times repeated and the second a series of twelve characters, called the *shih er chih* or "twelve branches", five times repeated This arrangement does not bring the same two characters together until sixty combinations have been made.

On five of the stamps of this series the inscriptions are in side panels, as on the first issue, and read: 大清國郵政局 *Ta ch'ing Kuo Yu Chêng Chü*, or "Imperial Chinese Postal Bureau". The third character is a new one, *kuo* meaning "country", the first three together being the *kuo hao*, or "national designation" used by the present dynasty as a name for the country, which has already been explained. On the 1, 5 and 9 candarins, however, the last character *chü* is omitted and the inscription, which stands just above the central design in these cases, may be translated "Imperial Chinese Postal Service." On the 12 candarins the inscription is in the central circle in a hardly recognizable form. It consists of the four characters *Ta Ch'ing Yu Chêng* or "Imperial Post" written in a very ancient form which is, in fact, the most ancient fashion of writing next to the primitive picture hieroglyphics or ideograms. It corresponds in a way to our "Old English" text or "black-

letter" and is now used only in seals and ornamental inscriptions, being known as the "seal character". It is often quite difficult to trace any resemblance between these characters and their modern prototypes, at least without a good knowledge of their forms ; but for those who care to trace it out we will say that the character *ta* is at the top of the circle, *ch'ing* beneath it, *yu* at the right side and *chêng* at the left. Who will recognize them first? The value is given as *shih er* (10 and 2) in the right upper corner and *fên* in the left.

In the center of the 1 and 9 candarin stamps we find a character somewhat resembling a Greek fret into which curved lines have been introduced. This is an ornamental form of the character 壽, *shou*, meaning "longevity". This character is used as a charm and is varied to an almost unlimited extent for ornamental purposes. Surrounding this central character are the figures of five bats, which might be taken for arabesque work unless examined carefully. These represent the 五福, *wu fu*, or "five blessings", according to Chinese ideas which are enumerated as long life, riches. health (a sound body and a serene mind), love of virtue and a peaceful end. The allusion is a punning one, as the word for happiness or blessing is exactly the same as for bat, although written with a different character. Hence the five bats are used as a pictorial allusion to the chief desires of a Chinaman's life, and belie our English saying that "Happiness is found only in the dictionary." A curious fact, illustrating the Chinese ideas of zoology, is that the radical, or root, character of the compound signifying a "bat" is the character for an "insect". An enlargement of one of these little bats is here given, for which we are indebted to the *Collectionneur de Timbres-Poste.*



On the 9 candarin stamps will be noted two of the five clawed dragons and in front of each will be seen the fiery pearl already described. In the upper right and left corners respectively are the characters *chiu fên*, or

"9 candarins". At the top of the 1 candarin stamp is a large flower and some foliage, though a larger and better representation will be found above the "seal" on the 12 candarin stamp previously illustrated. This is the *mou-tan*, the giant, or tree, peony, reared for its large and variegated flowers. Another name, *hua wang*, or "king of flowers" indicates the estimation in which it is held, and it is also regarded as an emblem of illustriousness. At the bottom of the stamp is a sort of fungus called the *ling chih hua* which is emblematic of long life. It is supposed to be the food of gods and sprites. The value, *i fên*, is in the upper corners as before.

At either side of the central circle and between the Chinese and English inscriptions are two curious figures called by the Chinese *T'ai chi*, more commonly known as the symbol of *Yang* and *Yin*. It is a graphic illustration of the two principles of nature, illustrated by the male and female in animate objects, by the union of which all things were produced. It is curious how the cosmogony of the barbarous nations, as well as the more civilized which have been untouched by christianity, often runs along lines similar to those accepted by the christian and scientific world of to-day. The Chinese say that at first was the "Indefinite" (*Wu Chi*); the bible says at the opening of Genesis: "In the beginning God created the heaven and the earth. And the earth was without form and void". This corresponds to what we call "chaos", but the Chinese *Wu Chi* carries the thought back of that and would correspond to "In the beginning was God", had the writer of Genesis opened his account in that way. The Chinese continue: *Wu Chi* the "Indefinite", or "Infinite", produced *T'ai Chi*, which may be called the "Great Finite", or "Definite". This corresponds to the biblical passage above quoted and, therefore, to our chaos. The next step was the production from *T'ai Chi* of the *Yang* and *Yin* whose primitive significations are "light" and "darkness". We read next in Genesis: "And God said, Let there be light; and there was light ..... And God divided the light from the darkness". So far the two cosmogonies seem parallel, but now comes the divergence. In the bible the Supreme Being continues with "creation" in the next "six days", which is, of course, the allegorical description of the geological and biological development of the earth. The Chinese account ascribes the generation of all things to the dual principles, *Yang* and *Yin*, which were formed in chaos.

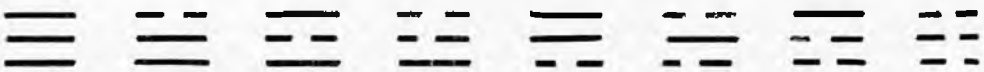
YANG AND YIN.

WATERMARK OF STAMPS.

The above diagram is an enlargement of the small symbol on the stamp and is the graphic representation of the two principles; the shading of the diagram carrying out the primitive meaning Yet the Chinese idea of the two principles themselves does not ascribe any concrete form to them; they are simply unconscious, impersonal agents; the "energies of the universal sexual system" to which the creation and preservation of the universe are attributed. The form, as given, is supposed to represent the two agencies in motion, revolving around each other and, by their mutual operation, creating and destroying, thus giving rise to the phenomena of nature. The white

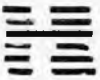
form is the *yang*, or male principle ; the dark form the *yin*, or female principle The "eyes" are placed there as they are placed on the bows of Chinese boats, for the heathen says : "No hab eyes, how can see ?"

Another Chinese diagram connected with the last will be found in the octagons in the corners of the 3 and 6 candarin stamps. This is the *Pa Kua* or "Eight Diagrams" which consists of a series of whole and broken lines, reminding one of the "Morse alphabet" of telegraphy but combined in groups of three. The invention of these combinations and their signification is ascribed to the Emperor *Fu Hsi*, the first of the "Five Rulers", who reigned from B. C. 2852 to B C. 2737. This ruler is the reputed founder of Chinese civilization, through his history is, doubtless, largely legendary or even fabulous. The story is that he was one day walking beside the yellow river when a "dragon horse" arose from the waters, bearing on his back a scroll upon which *Fu Hsi* saw these diagrams. On the basis of these forms it is said thathe invented the Chinese system of writing, from which fact they are sometimes spoken of as "the original alphabet of all language". The eight combinations are here given :



1. 2. 3 4. 5. 6. 7. 8.

The two original forms are the whole (—) line and the broken line (- -) which represent the *yang* and *yin* principles as previously described, only, in this case, they are seen at rest. These two forms are combined into four diagrams (the upper two of numbers 1, 2, 3 and 4), or into the eight as given. These latter are supposed to represent various aspects of nature, points of the compass, attributes and qualities, etc., and on them a system of philosophy and divination has been built up which none but an Oriental could or would spend the time to envolve. The principal significations are these : 1. Heaven —the male principle ; 2. Still water, as in lakes ; 3. The sun, fire ; 4. Thunder; 5. Wind, wood ; 6. Water in motion, as clouds, rain, streams ; 7. Mountains; 8. The Earth—the female principle. The eight trigrams were later expanded to 64 hexagrams by combining them. This is supposed to have been done by King Wên, of the feudal state of Chou, about B. C. 1185, and it forms the basis of the *Yih King*, or "Book of Changes", the oldest of the Chinese "Classics", which consists of 64 short essays on the character and significance of these groups of lines They do not interest us except that the obliterations or "daubers" used for cancelling when the Imperial Post was instituted. in 1897, were taken from the 64 hexagrams, each city being provided with a certain one. For example, Soochow can be recognized by the following obliteration :



The 2 and 4 candarin stamps, as well as the 3 and 6 candarins, all have the same center—the dragon and his fiery pearl. The 3 candarin has, at the top, a figure of the *p'an tao*, the flat or dwarf peach tree, a symbol of longevity as it is supposed to flower and bear for 3000 years. The 4 candarin has the giant peony again, while the 6 candarin presents another symbol of longevity in the shape of the Chinese immortelle. Its name is the *wan nien ch'ing* or "a myriad years green" which is as descriptive, if not quite as concise, as our "everlasting." The 2 candarin is stated by Mr. Villard to have "hydrangea leaves and fruit of passiflora (*hsiu ch'ui hua*) above; a favorite emblem on auspicious occasions." The values are, as usual, in the upper corners: *er* (2), *san* (3), *szŭ* (4) and *lu* (6) at the right with *fên* at the left.

The 5 candarin stamp presents us with a new subject, the carp, called by the Chinese the *li yü*, or "messenger fish." He is regarded as the king of fish by the Chinese, who have tamed and cultivated carp from the earliest times, and is fabled to turn into a dragon. He symbolizes literary talent because of his perseverence in surmounting obstacles when ascending rivers. Common Chinese expressions are "The carp has become a dragon—or has leaped the dragon-gate" when students are successful in getting degrees and promotions. Its term of "messenger fish" refers to an old legend that political intrigue was once carried on under the very nose of a suspicious prince by the conspirators sending carp to each other, in each fish being a letter. For this reason letters were often folded into the rough shape of a carp, and even now letters are sometimes called *shuang li*, or a "brace of carp." On the stamp, however, he is represented alive and in his native element. At the top of the stamp is the *ling chih hua*, already noted on the 1 candarin, and at the bottom the Chinese immortelle again. The *yang* and *yin* symbol also appears as on the 1 candarin stamp. The value in the upper corners is *wu* (5) *fên*.

The last stamp of the series is a variation, showing a Canton junk under sail. At the top is the *p'an tao*, or flat peach tree, already described. The value is given as *er ch'ien*, or "2 mace" in the upper right corner, and *szŭ fên*, or "4 candarins" in the upper left corner, the total, of course, being 24 candarins as expressed in English.

On March 27, 1896, an imperial edict was issued extending the customs postal department and establishing an Imperial National Postal Service under Sir Robert Hart, as Customs and Post Inspector-General. It is thus seen that the Imperial Post was the outgrowth of the customs post and that the latter was practically under the imperial sanction and direction as the only national postal service until the Imperial Post began operations on Feb. 2, 1897.

When the new stamps were ordered they were to have their values expressed in terms of the Mexican dollar, as this was the currency of the treaty ports and had been working its way inland to some extent, while several provincial mints had been established and had coined silver currency based on the same coin. The latter currency usually had its exchange value in mace and candarins expressed on it as well. The new rates established required stamps of new values and, pending the receipt of the new set, the current customs stamps of the 1894 issue and even the remainders of the small 1885 set, which had not all been used up, were employed for a provisional issue. All of them were surcharged in black with six characters, the left two of which, being the value, were changed on the different denominations.

半洋暫
分銀作

½
cent

The two characters at the right, reading downward, are 暫作, *chan tso* meaning "temporary make" or, in other words, "provisional". The middle two are 洋銀. *yang yin*, or "foreign silver", and designate the Mexican dollar and its fractions The character *yang* means literally "ocean" and "foreign" only by implication, since foreign articles are mostly things that come "over the ocean" The two characters at the left express the value, and on the half cent surcharge we find a new character 半, *pan*, which means a half." The character *fên*, used for the candarin or "tael cent" on the previous issues, is retained to designate the cent of the Mexican dollar, for its translation is literally "cent"—that is, *fên* means a fraction but particularly the *hundredth part* of anything and, therefore, is practically a synonym of our word *cent*. Up through the 5 cent we have already noted the numerals on the 1894 set, but this issue introduces a new one, *pa*, meaning "eight," which will be found in the table already given. When we reach the 10 cent and its

multiples the characters of value return to 1 and 3 followed by a new character 角, *chiao*, which is used to signify a "dime."

All the stamps of the 1885 and 1894 issues used for surcharging bore the characters *Ta Ch'ing Kuo Yu ChêngChü* in full or abbreviated, as noted previously, by omitting *kuo* or *chü*; but, when some stamps prepared for revenue purposes were used for surcharging into postage stamps, the inscription had to be supplied as they were without any Chinese legends. Thus we find *Ta Ch'ing Yu Chêng* on all the surcharged revenues. The 1 cent and 1 dollar values bear a new character 當, *tang*, which means "equal to" or "worth", and the character for dollar 圓, *yüan*, is new to us. This latter character means literally "circular", whence its application to the Mexican dollar is readily apparent.

At last the new stamps made in Japan began to appear. They were lithographed and did not prove entirely satisfactory, so a set in the same designs was ordered of Waterlow & Sons in London. These were finely engraved on steel and vary but little in their details from the Japanese designs. All bear the legend *Ta Ch'ing Kuo Yu Chêng* and its equivalent "Imperial Chinese Post" on the Japanese set or "Chinese Imperial Post" on the London set. The characters for the denominations and money units we have already described. The designs in two cases practically repeat what we found on the commemorative set of 1894. Through the 10 cent (1 dime) value we find the rampant dragon with his fiery pearl, and at the top the *wan nien ch'ing* or immortelle. The 20, 30 and 50 cent (2, 3 and 5 dime) stamps have the carp or *li yü* and the *mou tan* or giant peony at the top. But the dollar values give us a new design in the shape of a wild goose on the wing. This is called by the Chinese *hung*.

According to legend the Emperor of China once sent an ambassador to the sovereign of a country at the North. The ambassador was treacherously detained and reduced to the position of a cattle driver. One day he captured a wild goose, and, remembering the migrations of these birds north and south, the thought occurred to him to attach to it a letter bearing the Emperor's name and to set it free. Of course it happened that the Emperor was out hunting one day and fortunately brought down this very goose, on which he found the letter. Needless to add the ambassador was soon rescued and the neighboring sovereign duly punished for his treachery. From this legend comes the common expression for the mail—*hung pien*, "the convenience of the wild goose."

Although the Chinese "Customs stamps" have now been allotted their proper position by the cataloguers as regular postage stamps, there yet remains the host of so-called "Chinese Locals" which occupy a somewhat anomalous position. The forerunners of these were the Shanghai stamps, issued for

a genuine public need and convenience in that important and growing community, whose Local Post Office for nearly thirty years supplied a large part of the mail communication between the various treaty ports. The exact date of opening the Local Post does not seem to be known, but it was apparently established in 1865 by the English Municipal Council. Mr. J N. Luff, in his monograph on the first issue of Shanghai, places the date of issue of these stamps as about August 1. 1865, apparently basing his conclusion on a statement of Mr. W. B. Thornhill that he had seen an early impression of the 4 candarins bearing a postmark dated August 10th of that year I am glad to corroborate Mr. Luff by stating that I possess a copy of the 2 candarins, likewise a very clear and evidently early impression, which bears a postmark of August 2, 1865, and is still attached to what appears to be a portion of its original wrapper If this is approximately the date of issue, it may be surmised that the Local Post began its operations but a short time previously.

Though doubtless mainly local at its inception, the Municipal Post Office did not confine itself to Shanghai for very long, as a notice issued by the Council on December 4, 1865 says: "With a view of insuring security in the delivery of letters, a branch has been opened at Ningpo." As the port grew and its business relations with other treaty ports became more important the operation of the Local Post was extended to include most of them. Whether agencies for the sale of Shanghai stamps were established in all the ports thus brought within the scope of the Local Post I cannot say, but such was the case with some of them, for the writer possesses Shanghai stamps cancelled with the postmarks of the agencies at Ningpo, Hankow, Amoy and Foochow, and is aware that they were also employed at Kewkiang and Nanking. These facts put the Shanghai stamps on a rather unusual footing and show that they were something more than "local" in its usual sense. In fact they seem to have carried mail matter between treaty ports with as much facility as the Customs stamps did at a later period

When the foreign settlements of some of the other treaty ports, however, finally waked up to the fact that there was money in the issue of "locals", which would be needed more largely for collectors' demands than for local postal requirements, they rather overdid the thing and the result was the flood of treaty port issues from 1893 to 1896. These issues, however, did not partake of the breadth of service of the Shanghai stamps, for in no other case were agencies established in other ports and connected with the home office. The stamps of each port were, nevertheless, recognized as valid by the other treaty ports with which it had postal relations, and no fee was collected at its destination on mail matter fully prepaid by the stamp of the office of origin.

This interchange of mails between the ports and the mutual recognition of their stamp issues, lifts the status of these stamps somewhat above the ordinary "locals", whose use is confined to some city delivery company. This is particularly true of those ports where the foreign community was organized into a municipality, and the stamps issued under the authority of the Municipal Council. Private enterprises like those of Wuhu and Chungking, and to a lesser degree perhaps in the cases of Ichang and Nanking, can hardly claim quite as good a standing as the municipal issues, to my mind. Still, the speculative character of so many of them, from whatever source, and their restricted use to a few foreign settlements in China have caused them to be excluded from a number of catalogues; but as many collect them, and their designs are mostly curious and often characteristic of the land they hail from, we will include them in our studies.

Returning to Shanghai, then, let us see what these pioneer locals have to offer. In the first place it may be well to explain that the Local Post Office inaugurated a subscription system by which, on the payment of 55 taels per annum, all mail matter was handled for the subscriber without additional charge and without the use of stamps. Later the subscription was reduced, so that in 1892, at the end of which year the system was abolished, it was but 30 taels per annum This explains why cancelled stamps are so rare, especially in the early issues, for most of the business houses were subscribers and only the occasional patrons of the post used the stamps. In fact, all the evidence tends to show that the first issue of Shanghai was a *provisional* issue for the needs of non-subscribers. This can readily be accounted for by the following facts. If, as stated, the Municipal Council organized the Local Post in 1865, the issue of stamps about August 1st showed their original intention of using them ; and the arrival and issue of a permanent set on March 5, 1866 which had been lithographed by Nissen and Parker in London, proves that this permanent set must have been ordered about the time the temporary stamps were issued, only seven months before.

Again, the method of making the stamps of the first issue exemplifies their temporary character. It is now known with practical certainty that the central design was engraved on wood by a Chinese, and that the single "block" was the only one used. This was surrounded by printer's rule, which enclosed it and the type (both English and Chinese) which made up the inscriptions. There being but a single "form", the stamps had to be printed one at a time, probably in a small hand press for they were not struck by hand This fact is shown by the irregular way in which they are printed upon several strips that are preserved. When a new value was needed, the form was loosened and the proper changes in the inscriptions made ; the form was then tightened up and the new printing proceeded. Sometimes, through carelessness, the proper changes were not all made and we have as a result several "errors" Evidently no great demand for stamps could be supplied by this primitive method, and probably none was expected. The stamps were employed, according to Mr Luff's deductions, up to about March 1, 1867, or for a year after the permanent set arrived, and perhaps as supplementary to that set which did not contain the 1, 3, 6 and 12 candarin values. From the fact that Mr. Luff finds some 24 printings, as denoted by the 'settings" of the frame and inscriptions it can readily be seen that no very large quantity was printed at any one time during the year and a half, approximately, that they were regularly employed.

We have already described the design of the first issue of Shanghai in connection with the first issue of the Customs stamps, the latter being copied in all essentials directly from the former. The inscriptions on the Shanghai stamps, however, we said nothing about, so we will now look at them. In the upper right and left corners, respectively, are the two characters which

form the name of the city, 上 海 *Shang-hai.* The exact meaning of the name is somewhat obscure, but perhaps "Towards the Sea" or "Approaching the Sea" may express it as well as any. The usual meaning of *shang* is "above" or "on", but it is employed to express motion to a place, as in going to Peking a Chinaman would say *shang Ch'ing*, literally "toward the Capital".

In the lower right and left corners respectively are two new characters. 工 部 *Kung Pu*, meaning literally "Work Board" but used here as the designation of the Municipal Council. One of the six great departments of the Chinese Government is the Kung Pu, translated freely as the "Board of Public Works", whence the application of the term to the Municipal Councils is at once apparent.

In the right panel, reading downwards, are three characters, 書 信 館 *shu hsin kuan*, standing for "post-office". The first character, *shu*, means "to write"; the second, *hsin*, means a "letter" and the third, *kuan*, signifies a "hall" or "office". It may be of interest to note in passing that the character for "letter", *hsin*, is one of those which illustrate the "built up" style of character, where several simpler ones are used to express a new idea by their combination. The upright at the left with the diagonal top dash is the character for "man" as used in combination, the form when used alone being similar to an inverted v, thus ∧. The little square is the character for a "mouth", while the straight lines above ("units") may be taken for what issues from the mouth, this part of the combination when used alone signifying "words". Hence we have the combination for a "letter" made up of a "man" and his "words". The character also means "honest"—a man standing by his word, so to speak. To show the utter lack of any spelling or attempt at an alphabet, it is only necessary to state that the character for mouth is called *Kou;* the four units (*i* or *yi*) added to it make the character for "words", called *yên;* now add the character for "man", called *jên*, and we have the combination meaning a "letter", which is known as *hsin.*

In the left panel is the value expressed as on the first issue of the Customs stamps, the numeral followed by *fén yin* or "candarins of silver". With the 12 ahd 16 candarin values the character 錢 *ch ien* or "mace" is used, as on the 24 candarin of the 1894 Customs issue, for it will be remembered that 10 *fén* equal 1 *ch'ien.* The arrangement is seen on the 16 cent stamp of the 1866 issue where the value in Chinese is expressed as *i ch'ien lu fên*, or 1 mace 6 candarins. The "cent" expressed in English on this issue is the same as the candarin, for the latter were often called "tael cents", being the one hundredth part of a tael. It will be noticed that in this second issue the character *yin*, silver, heads the inscription instead of ending it.

On all these stamps the "short" numerals are used instead of the "long" ones which the Customs stamps employed. The first 2 candarins issued, however, has a character which might be mistaken for an error, as it is the character 兩 *liang* which we gave in our money table for the "tael" or ounce. It so happens that the character also means a "brace" or "pair", and is here used in that sense for "two". A genuine error, nevertheless, occurs on some of the 4 and 8 candarin stamps where the character for mace —*ch'ien*—was accidently used instead of the one for *fên.* From our previous description of the way in which all values were made from one form, it will

be readily apparent that such an error was very possible in making changes in the type. Some of the 12 or 16 candarin stamps might have been made previous to the need of the 4 or 8 candarins, and, in changing the Chinese type the character *fên* was removed instead of *ch'ien*. The Chinese value is thus made ten times the value expressed in English.

The surcharges of 1873-5 all have the value in Chinese expressed as in the panels of the second issue of 1866—*yin i* (or *san*) *fên*, "silver, 1 (or 3) candarins", reading to the right.

With the issue of 1877 we find a change in the denomination of the stamps from the money of account to the ordinary money of the Chinese, the brass cash, worth nominally about 1000 to the tael or ten to the candarin, though the exchange fluctuates a good deal. Our Chinese numbers are therefore much larger, and we find the method of expressing the multiples of ten is by simply placing the unit character before the character for 10, thus: *êr shih* or two tens signifies 20, *szŭ shih* is 40, *lu shih* is 60, and *pa shih* is 80. When we reach 100 a new character is introduced, so that on the 100 cash stamp the value reads 一百文 *i pai wên*. The last character, *wên*, is a new "one" (this happens to be its pronunciation) and is used to denote the brass cash. The character relates specifically to ornamentation and denotes the markings and designs so used; it was thus applied to coined money as *wên ch'ien*, and, though it can apply to any coin, it has become the particular designation of the universal Chinese coin, the brass cash.

All the issues, from the beginning, have borne the dragon which has already been described under China. The first Shanghai stamps have a rather rough cut, which bears out its reputation of having been made by a native artist. The succeeding issues, made in London, have a rather more pretentious looking beast, and we see below his head and between the curve of his body the fiery pearl which has also been described.

In 1890 another type was brought out with another change in currency. Instead of the Chinese cash we now find the Mexican currency adopted and the new denominations expressed in cents of the Mexican dollar which had for so long been the commercial coin of Europeans in the far East. Why this had not long before been adopted as the basis for the stamp denomina-

tions it is hard to say. The Mexican dollar or "piece of eight" (it was of the value of 8 reales) was first coined about 1535, when a mint was established in Mexico by a royal Spanish decree. By the latter part of that century it

was in circulation in the Antilles, in the countries of South America, and had reached the Philippines; while later it became current in the English colonies in America and was the basis of our own dollar, whose coinage was authorized in 1792 "to be of the value of a Spanish milled dollar." The Spanish trade with the Philippines brought the Mexican dollars there in large quantities, and as trade with China and the neighboring countries was opened up the coin became the basis of practically all the trade in the far East.

The new design is a departure from the previous ones. In the center is a shield with the characters *Kung Pu* or "Municipal Council" on it, supported by a rampant dragon at either side. Just above the shield appear the characters for *Shanghai* and just beneath are the three characters for "post-office", *shu hsin kuan*. All these characters read correctly according to Chinese, *i.e.* downwards on the shield and from right to left on the inscriptions above and below it. At the top of the stamp, however, are some more characters expressing the value in Chinese and these, strangely enough, read from *left* to *right* as an Englishman does, but as a Chinaman does not. The result is curious in one case. The values are repeated in the upper corners of the stamp and for the 2 cent read *er fên*; for the 5 cent, *wu fên*; for the 10 cent, *i ch'iao* (1 dime); and for the 20 cent, *er ch'iao* (2 dimes). But the 15 cent has 角 半 *ch'iao pan*, intended for "1 dime and a half", which should more properly have been expressed *i ch'iao pan*, when there would have been less chance for error. Now suppose a Chinaman buys the stamp; he naturally reads the value from right to left as *pan ch'iao* or "half dime", and might very properly object to paying three times the value expressed for what he would rightly consider a 5 cent stamp. The "long" form of numeral appears for the first time on this issue. The 10 cent (1 dime) stamp has the long 1, and the 2 cent and 20 cent (2 dime) stamps have the abbreviated form of the long 2 (see table on page 184). The 5 cent has the short form, however, and there is but one form of the character for "half".

The two characters at the very top of the stamp, which separate the values in the corners, are read properly from right to left as *ying yang* 英 洋, and not *vice versa* as with the denomination—another mixture. The *yang*, as we have seen with the Chinese provisionals of 1897, means "foreign", while the *ying* is the designation of the English, *Ying Kuo* being the Chinese transcription of "England". The character itself means "brave" but is used phonetically without regard to the signification in Chinese. The combination thus means "English foreign (money)" and designates the Mexican dollar (used by the English throughout the treaty ports and Hongkong) in distinction from the rouble or the rupee.

In 1893 three surcharges were made, ½ cent on 15 cents, 1 cent on 20 cents, and 2 cents on 5 cents. They had both English and Chinese inscriptions, the first having characters readily recognized as *pan* (or *i*) *fên*

yin, "½ (or 1) cent, silver." The 2 cents on 5 cents, however, brings us a novelty: the Chinese reads (reversed) 弍 允 時, *er hsien shih*, or "two

ancient times ", which is of course absurd. The explanation is that the second and third characters are used phonetically to represent the sound of the English word " cents ", without regard to their meaning in Chinese. The dialectic pronunciation of the two characters at Shanghai is *sin sz'*, which approximates the sound of " cents " and is the reason for their use.

I am not positive what the little flower in the spandrels above the Arabic numerals may be, but its resemblance to the tea blossom and the appropriateness of that flower make the presumption a fairly good one in favor of it.

Another radical change in design was brought out in May, 1893. This is an entirely different conception from anything previously in use. The central portion of the design consists of three shields or coats of-arms placed together at their bases. Each shield is " quartered " or divided into four portions, each part reproducing the flag of one of the nations having representatives at Shanghai If we turn the stamp so that the upper left-hand shield is upright, we shall find that the first (upper left) quarter contains the crosses of the Union Jack ot Great Britain ; the second (upper right) quarter attempts to reproduce the Stars and Stripes of the United States ; the third (lower left) quarter shows the tricolor of France (it being remembered that, in uncolored reproductions of heraldic designs, vertical shading represents red and horizontal shading blue); while the fourth (lower right) quarter has what is evidently an eagle with outstretched wings.* We can only conjecture that this is meant for the imperial eagle of Germany, because the shield is evidently intended to contain the insignia of the four nations whose interests are greatest at the Treaty Port, and we cannot find Germany otherwise represented The German flag, as all know, is in three horizontal stripes of black, white and red ; but as there are three other nations represented on the remaining two shields by horizontally three-striped flags, it was presumably thought more distinctive to use the eagle which supports the imperial coat-of-arms, though Germany has no flag bearing this as its sole device.

Next, taking the shield at the right, we find in its first quarter a flag indicated by the shading as horizontally striped in white, red and blue. The only trouble is that there is no such national flag! It is undoubtedly meant for the Russian flag which is white, blue and red In the second quarter is the white cross on a red field which indicates Denmark. The third and fourth quarters show very plainly the Italian and Portuguese flags, but again there is an error in the shading of the former. The Italian flag is green next the staff : in heraldry this is represented by diagonal shading to the *right*. The engraver of these stamps has made it diagonal to the *left*, which indicates purple instead of green

Lastly, turn the stamp upside down and look at the lower shield. The first quarter has the red, white and blue horizontal stripes of Holland, the

*This shows more plainly on the embossed envelope stamps of this issue than on the adhesives.

second the two bars of Spain, the third the Austrian merchant flag and the fourth the flag of Sweden, On the whole this triple coat-of-arms, (*en pairle*, to use the heraldic term), is a most curious piece of work. It is entirely fanciful and is not even strictly accurate, as we have noted. The motto surrounding the design shows what it is intended to represent :—OMNIA JUNCTA IN UNO, "All joined in one,"—the union of the various nationalities in the make up of the Foreign Settlement of Shanghai.

The inscriptions are practically as before, *Shanghai Kung Pu* in tiny characters at the right and *Shu Hsin Kuan* at the left, in the small upper panels. Beneath the Arabic numerals is the Chinese value in cents in each case. The character for dime is not used on this issue, *yin shih* (*shih wu* or *er shih*) *fên* indicating directly "silver, 10 (15 or 20) cents," the figures all being in the "long" form. In the corners of the stamp will be seen post-horns representing the mail, and winged wheels representing speed—though we are forcibly reminded by complaints in the Shanghai papers of the time, that the Local Post was more productive of stamps for collectors than of speed for its patrons.

The special postage due stamps that were issued with this set of adhesives call for no particular comment. The inscriptions are exactly similar to those on the regular set, with the exception that the value in Chinese is preceded by the character 欠 *ch'ien*, which means "deficient" or "to owe" The upper corners are embellished with a post-horn and a foul anchor.

工部

All these stamps, since the issue of 1889, have appeared upon paper watermarked with the design shown above, which will be readily recognized as the characters *Kung Pu* or "Municipal Council."

In the fall of 1893 Shanghai prepared to celebrate her fiftieth anniversary, and naturally bethought herself of the jubilee stamp and the stamp collector. The report of the Commissioner of Customs for that year says: "1893 will remain memorable for the fact that it was the fiftieth year of the advent of Foreigners to Shanghai, and of the opening of the port to Foreign commerce. The occasion was fittingly celebrated on the 17th and 18th November by the entire Foreign community, supported by the Native population of the Settlement. The festivities arranged by the Municipal Council, which extended over the two days, were greatly enhanced by the tasteful decoration and illumination of the principal streets."

Shanghai was one of the five ports chosen by the British Government to be opened to foreign trade and settlement in accordance with the treaty of Nanking, to which we have already referred as closing the so called "Opium War" of 1840-2. The nucleus of the foreign settlement, which lies just outside the walls of the large native city, was the "British Concession", then mostly marsh, which was marked out in 1843 by the British Consul. In 1849 the French obtained a concession just south of the British settlement, and in 1863 a district north of the British town, known as Hong-kew and popularly called the "American Concession", though none was ever legally made to the United States, was incorporated with the British settlement for municipal purposes. The French settlement has its own municipal government,

presided over by the French Consul, but the British and American sections, as stated, are under a single Municipal Council, of nine members elected by the land-renters, who are the voters.

The Jubilee stamp was ready and announcement of its issue made for November 15, 1893. A clipping from the *Shanghai Mercury* of that date gives us some interesting details :

"A Municipal Notification appeared in the papers yesterday informing the general public that the two-cents Jubilee Postage Stamps would be for sale at the Local Post Office on and after Wednesday, the 15th instant, between 10 A. M. and 4 P. M., and that the number of stamps to be sold to each purchaser was limited to 250 or to the value of $5. These had to be paid for in dollar notes. Our reporter arrived on the scene about 10.10. At that time there were about 200 Foreigners of all sorts, sizes and nationalities. all pushing, hustling, howling, and some swearing, but all determined to have the first of the new stamps. By 10.15 the crowd had increased, when carriages and jinrickshas lined each side of the street for a considerable distance, and the people were so densely packed that those who had obtained an entrance to the small window, where it was only possible for one at a time to be served with the stamps, found it almost impossible to make an exit when served. * * * * *

The Post Master had a terrible time. The total issue of the Jubilee stamps is 360,000, and some 200,000 were taken by the public before the office closed this afternoon. $2.900 worth were sold before tiffin time. The stamps will be on sale again tomorrow, and we hope steps will be taken to prevent the scene that was witnessed this morning being repeated."

The stamp itself is somewhat larger the ordinary ones and is of rather neat design. The principal feature is a figure of Mercury, the messenger of the gods, surrounded by a glory and resting one foot on a winged wheel At the bottom is the *fasces*, the badge of the old Roman magistrates, and across it runs the motto found on the regular issue—IN UNO OMNIA JUNCTA The inscriptions correspond to those already given : *Shanghai Kung Pu Shu Hsin Kuan* beneath the oval, and the value at the top : *yin liang fên*, "silver two cents"

The whole issue of this stamp was disposed of in two days, realizing $7,200 Mexican. The success of the venture apparently turned the heads of the Municipal Council, for the next step was the surcharging of the regular stamps into a Jubilee series. The following notice was issued :

LOCAL POST OFFICE.

The Council have decided to make one issue of a limited quantity of ordinary stamps surcharged "Jubilee 1843-1893".

By order,

SHANGHAI, 1st Dec. 1893. A. ROMER, *Local Postmaster.*

The "limited issue" proved to be 10,000 sets, and it was announced that the stamps would be sold "in complete sets only" and only by subscription. In spite of this bare faced speculation the entire lot was subscribed for before they were "issued" on December 14th. No sooner were they sold, however, than the Council decided to put the lower values (½, 1, 2 and 5 cents) on regular sale for use up to New Year's, and graciously added the

envelopes, wrappers, postal cards and letter card. The 10, 15 and 20 cent values were not included in this "re-issue"—perhaps to keep partial faith, at least, with those who had purchased full sets on the "limited issue" basis.

This speculation was roundly denounced by the press of Shanghai which termed the stamps an "indefensible issue for commercial purposes." One paper says: "The stamp business is so popular that the mail business in Shanghai has been neglected, and the inhabitants who have depended upon the mail service are complaining bitterly that their letters are not promptly delivered." Probably public indignation had some effect, for from that time until the suppression of the Shanghai stamps, with all the other locals, when the Imperial Chinese Post came into operation on February 2, 1897, there was no further change in the stamps and no new issues, save the 4 and 6 cent surcharges of 1896 which were soon replaced by regular stamps in the current design.

Although all the other local post-offices were closed when the Imperial Post began its functions, the large local collections and deliveries of the Shanghai Post-office led to its being continued in this capacity, as the Imperial Post seemed unwilling to take such a large contract on its hands. It is still operating in this manner, and though, of course, using the regular Chinese stamps in its local business it employs a postmark having the familiar legend "Shanghai Local Post", which one now and again runs across on a Chinese stamp.

The first of the Treaty Ports to follow the example of Shanghai in issuing stamps for its local use was Hankow. That it was a perfectly legitimate proceeding on the part of the Municipality, and not a scheme to exploit collectors, seems certain. It will be remembered that Shanghai had had an agency of her Local Post at Hankow for many years, and we know that the "subscription" system was in vogue at the agencies as well as at the head office. This obviated the necessity for the use of stamps except by non-subscribers, and explains why stamps cancelled at these agencies are so infrequently met with. On January 1, 1893, however, the subscription system was abolished and the use of stamps required from all. The result was a large demand for stamps which the agency could not fill. They applied to Shanghai for more but none could be obtained; in fact the Shanghai Post Office had not provisioned itself for this change of system. The ½, 1 and 2 cent surcharges of 1893 were the result, pending the arrival of the new issue which came from England in May, and even later when the low values of the regular set ran short.

With regard to the trouble a local paper said: "Here then was a fix. Stamps were insisted on, and none could be obtained. What was to be done? 'Why not get stamps of our own', asked Hankow, 'and thus save many a dollar which would otherwise go into the Shanghai pocket?' It was so resolved and so done." It will thus be seen that, as the same paper puts it: "It is to the machinations of Shanghai that Hankow is indebted for being able to boast of a set of postage stamps of her own, and not to any desire on the part of moderate-minded Teaopolis to do the grand, as if she considered herself fit to be numbered among the world's great governing Powers."

The Municipal Council of Hankow took over the Shanghai agency and constituted it a Local Post of their own. Because of the reasons already given, the issue of stamps was a prime necessity; and as there was no time to send to Shanghai, Japan or Europe for their production, it was done at home, and we have in the Hankow issue the first stamps made in China wholly by Chinamen. The issue of the three lower values took place on

May 20, 1893. The stamps were printed in vertical strips of ten, with the exception of the 5 cent which was in a horizontal strip of the same number. They were coarsely rouletted in color between the stamps, so that all values except the 5 cent are imperforate at the sides and rouletted at top and bottom, while the 5 cent reverses these conditions.

The designs were novel and characteristic. The three lower values were alike, representing a Chinese coolie carrying two boxes of tea suspended from a bamboo pole across his shoulders. On the chests can be seen tiny characters which the newspaper quoted explains as " Superior Heavenly Tips ". Hankow is in the very heart of the country, 600 miles up the Yang-tsz river from Shanghai, and has always been a great mart for tea, which forms one of the largest items of its export trade. The coolie with his chests of " Ningchow " was, therefore, a truly representative figure.

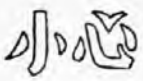
On the 20 cent stamp of the first issue is shown *Huang Hao Lou* or "Yellow Stork Tower," a pagoda which formerly stood on the city wall of Wuchang, just across the Yang-tsz from Hankow. It was on a rocky point which jutted out into the river, and was held in great repute by the natives who came to visit it from far and near. The 20 cent stamp of the second issue shows it perched upon the wall, where it formed the most conspicuous object in the neighborhood of Hankow. But one night in 1885 it caught fire and was entirely destroyed. An American gun-boat in port had turned its search-light on the pagoda the night before, and the natives aver that this was the cause of its destruction.

The 30 cent stamp gives a picture of the Municipal Building of the foreign settlement. The native city of Hankow (the " Mouth of the Han ") lies in the angle formed by the junction of the Han river with the Yang-tsz,

which here flows northward. To the Chinese it is but a suburb of the city of Hanyang, just across the Han to the south, in the other angle formed by the rivers. To the east, across the mile wide expanse of the mighty Yang-tsz, is the important city of Wuchang, already spoken of, which is the capital of the province of Hu-pei and the seat of the Governor General (sometimes spoken of as one of the "Yang-tsz Viceroys") of the provinces of Hu-pei and Hu-nan. This locality commands the most extensive network of river communication on the face of the globe, and has, therefore, been commercially important from a very early period. When Hankow was opened as a Treaty Port, in 1861, the British obtained a concession along the river front just north of the native city, but did not restrict settlement to their own nationality. One of the first proceedings after the establishment of foreign residences was the formation of a Municipal Council, patterned after the one at Shanghai and elected by the land-renters. The fine Municipal Building shown on the stamp was erected by the Council and finished in March, 1891. It is at the south end of the Concession, facing the "Bund" or embankment along the river front, and with its back towards the native city.

Turning now to the inscriptions, we find most of them familiar. On the first 2 cent stamp we find in the left panel *Han K'ou Shu Hsin Kuan* or "Hankow Post Office"; but on the 2 cent stamp which soon succeeded it, as well as on the other values of the set, instead of the full name *Han-k'ou* 漢口 (the characters being side by side) we find it abbreviated to the first character only, *Han*. As already stated, the name means the "Mouth of the Han", but just why the second character *k'ou* was dropped I cannot say, unless because the Chinese sometimes abbreviate names and it was found inconvenient to crowd the little character into the small space.

The right panel contains the value, *er* (or *wu*) *fên* for the 2 and 5 cent stamps, and *i* (*er* or *san*) *chiao* for the 1, 2 and 3 dime stamps, the figures all being "short". Following the value are the characters *yang ch'ien*, "foreign money" which have already been explained and, of course, refer to the Mexican currency. On the second and third issues (the large stamps) the characters *yang ch'ien* precede the value in each of the lower corners, while the *Han Shu Hsin Kuan* is found on either side of the words LOCAL POST at the bottom.



The second issue, lithographed by Waterlow & Sons in London, was on watermarked paper and bore on each stamp the character *Hsiao Hsin* (reading to the right in the illustration) which signify a "precaution", or to "be careful". Quite apropos for a watermark!

Postage due stamps were made by surcharging the first issue with these words in English and adding the Chinese characters 欠 工貢 *ch'ien hsiang*, meaning "to owe funds", or a deficiency or debt to the amount represented by the stamp.

The success of the Hankow stamps inspired Chefoo to follow suit. The claim made was that both the Customs service and the native postal agencies (of which there were a great many in China previous to the inauguration of the Imperial postal service) charged too much for carrying mail. As a consequence a committee of citizens, known as the "Chefoo Local Post Committee", organized a local postal service which entered into relations with the other Treaty Ports as Shanghai had done. The inevitable stamps ap-

peared, but this time "made in Germany", where they were lithographed by Messrs. Schleicher & Schull of Düren, Prussia. The issue took place on October 6, 1893.

The name Chefoo (more correctly *Chifu*) has been erroneously applied to this Treaty Port by foreigners. On the opposite side of the bay from the Port is a peninsula in the form of a T, and on this is the small Chinese town of Chifu which gives its name, on the Admiralty charts, to the cape at the eastern end of the peninsula and a lone hill about 1000 feet high. This cartographic prominence resulted in the use of the name for the Treaty Port which otherwise has no connection with it. The foreign settlement was located directly across the bay from Chifu at the town of Yentai. At this place a small promontory juts out from the shore and terminates in an elevation of some 200 feet, overlooking the bay. This is known as "Tower Point" from the fact that a small, fort-like structure occupies the summit. The "tower" is a relic of ancient times when the state of the country was signalled by beacon fires at night or a column of smoke by day.

Though this method of signalling has long been obsolete, the circumstance has given the name to the native town. *Yen-t'ai* 烟臺, which means literally "Smoke Tower", and this explains why these characters appear in the upper corners of the Chefoo stamps instead of those corresponding to the name in English. The second character, *t'ai*, signifies any height, so that the name may be as readily translated "Beacon Hill" and thus furnish an Oriental original for the more modern Boston prototype.

The old tower is still used as a signal station, but in a different manner than formerly. The lower values of the Chefoo stamps give a very good picture of it, with a mast beside it on which are displayed marine signals showing the approach of shipping. The foreign settlement has been built up mostly on Tower Point, and the three higher values of the stamps give a view of the European town clustering around the little hill crowned with the signal station. In the harbor is some shipping and in the distance can be seen the Kung-tung group of islands which shelter the bay on the north and east.

The small stamps are watermarked with the single character *Yen*, but the large ones have both the characters *Yen-t'ai*.

The ball was now set fairly in motion. We have just considered an issue made by a Municipal Council with some justification; then an issue by a citizens' committee with less to be said in its favor; and we now come to a private speculation on a par with the many delivery companies in this country, that formerly issued so many "locals." We refer to the Chungking stamps. There is this to be said in favor of the first issue, that it was not heralded to the philatelic fraternity with the "please send your order" style of most of the other locals. It was reported by Mr. David Benjamin of Shanghai, the correspondant of several of the leading stamp journals, who said the postmaster at Hankow had sent him a copy that arrived on a parcel at the latter city about the middle of February, 1894.

Further inquiry developed the fact that the stamp had been issued as a private speculation by Mr. Archibald J. Little, a British merchant who had resided for a number of years in Chungking. He was the General Manager at that port of the Chungking Transport Co., Ltd., a venture which had its head office in London. For this reason the stamps are often mentioned as having been issued by the aforesaid company; but such was not the case, however, and Mr. Little was alone responsible for them.

The city of Chungking is the westernmost treaty port of the Yang tsz valley, being some 1,500 miles from the sea and 400 miles beyond Ichang, which had previously been the farthest inland treaty port. When Chungking was opened in 1891 and the Customs began operation, it was naturally supposed that the public could avail themselves of the Customs post in communicating with the city. So they could but, strangely enough, the residents of Chungking were not so favored. Just what the reason was I have never been able to find out but, though the Customs post would receive letters *for* Chungking at 3 candarins each, it absolutely refused to bring any letters back. The residents were therefore obliged to use the native postal agencies, which were very reliable, by the way, but which changed more. There were three of these agencies in the city, all having their head offices at Hankow and, according to the Commission of Customs at Chungking, the usual charge for mail to Hankow, in 1892, was 60 cash per cover irrespective of weight and 300 cash per "catty" for parcels—say 30 candarins per 21 ounces.

Mr. Little therefore conceived the idea of collecting mail at 2 candarins per cover from those desiring to send and enclosing the whole in large covers or parcels. The difference went into his own pocket. We have here, then, the origin of the first "issue" of one stamp, valued at 2 candarins.

It may be interesting to quote here from the *China Gazette* a short sketch of the methods employed and the difficulties overcome by the native postal agencies in carrying mail between Hankow and the far western ports.

In the winter season, when the water is low and the current of the down flowing Yangtze not over strong, letters are carried from Hankow by small steamer to Ichang, not uncommonly grounding on Sunday Island or some other low lying sand bank for a day or two on the way. In summer time when a freshet makes the current hard to stem, the letters proceed from Hankow at once by messenger, who partly runs, partly carries them in a boat through creeks and along cut-offs. In either case they are delivered at Ichang to a man like the hero of Dr. Kipling's "The Overland Mail," whose "soft sandalled feet and broad brawny chest" then have to make their way for at least 12, more often 17, days across rivers in flood, over broken-down rope bridges, mountains, and down break-neck flights of steps, till he reaches the Poppy Regions and for five days hurries forward, in the spring time breast high in flowers.

The distance is divided out so that each courier is said to run for three days, then rest for three. Each carries as big a load as he conveniently can, fastened onto a split bamboo across his shoulders, and if he falls by the way it is the duty of the next messenger coming afterwards to take on his burden. But if this one is too heavily laden, he cannot, and so one after another will sometimes press on swift footed till, as we know in one case, the letters were three weeks late in Chungking, while the courier lay dying in one of the wretched wayside inns.

Very different is the lot of the down coming missives our Chungking friends send to us. Packed up in oil-paper they are stowed beneath the net roof of a swift Wu-pan, that speeds down with the current and with the aid of lustry rowers, day and night if there be moonlight, or even sometimes by the aid of stars, thus doing the 500 miles distance, that has taken the upgoing courier 12 or 17 days, in rather less than 5. Then from Ichang the lot of the down coming letter is monotonous enough on board a steamer.

From the report of the Chungking Custom Commissioner in 1892, I supplement the above extract with the following:

On the upward journey from Hankow and Ichang the couriers (weather permitting) are timed to cover 2 stages, aggregating 200 li [about 70 miles], in 24 hours, there being relays

of men all along the line at stated intervals. Downward mails are water-borne in small craft, the property, as a rule, of the different offices. Those more regularly employed are of about 10 piculs capacity [two-thirds of a ton], carry a crew consisting of one or, at the most, two men and afford accommodation for the couriers with their bags, the contents of which, in addition to mail matter proper, are restricted to 50 or 60 catties weight [about 80 pounds] of parcels, and treasure to the extent of Taels 1,000. The mail matter, made up in oiled-paper packages, is enclosed in waterproof bags, which on the downward trip are attached by lines to the oars of the boat, in the hope that in the event of a capsize the oars may serve as buoys. Post-boats proceed hence to Ichang and Shasi, and on reaching their destination are usually disposed of for 3,000 or 4,000 cash each, the couriers and boatmen returning to Chungking overland.

During 1891 the fastest time in which a Customs mail reached Chungking from Hankow was 14 days, and the slowest 33 days; and from Ichang the fastest was 9 days, and the slowest 15 days. The fastest time in which a Chungking mail was delivered in Ichang was 4 days, and in Hankow 11 days from date of despatch hence.

Thus we see that these labels, even though they were but private locals, tell an interesting story of conditions of travel and communication in the heart of the Celestial Empire. It should be remarked, perhaps, that Ichang is the head of steam navigation on the Yang-tsz, and from thence to Chungking and beyond navigation is rendered difficult by the frequent rapids. Junks and smaller craft are towed up these rapids by many men dragging a tow line on shore. Descending the river they shoot the rapids—with more or less success.

The first production for postal purposes was a most wretched looking affair. The stamp was lithographed by Messrs. Kelly and Walsh of Shanghai and printed in horizontal strips of ten, perforated between, thus leaving the top and bottom imperforate as well as one side of each end stamp. It served its purpose, however, until orders from collectors began to arrive and the idea of a more pretensious set was borne in upon Mr. Little. The result was a series of five values, lithographed in Japan by the Tokio Tsukiji Co, and issued at Chungking about November 1, 1894.

These stamps reproduce the design of the first one in a much clearer and more art stic fashion. The view presented is one on the opposite side of the Yang-tsz from the city. Chungking lies on the west bank of the great river, which is usually called the "Min" in that region, in the angle formed by the confluence with the "Chialing" river. Abreast the city the Yang-tsz is about half a mile wide, and the opposite shore rises to a steep range of hills with numerous peaks and ridges. The great eastern highway from Chungking ascends these hills by stone steps, passing between two elevations as it leaves the river, the right and highest of which is crowned by a seven story pagoda known as the *Wên Fêng T'a* or "Pinnacle Pagoda," which is shown on the stamps. From its top is a fine view over the city and surrounding

country. If I am not greatly mistaken, Mr. Little had his headquarters in one of the buildings shown at the foot of the hill, or else in a "hulk" moored near the shore at this point.

With regard to the inscriptions we find 重 慶 信局 票 *Chung ch'ing Hsin Chü P'iao*, the first four being down the right side and meaning Chungking Letter Bureau, while the last stands at the top of the left side and means a 'stamp" (literally a "ticket.") The remaining characters at the left side should be familiar by this time, for we find *yin er* (*szŭ* or *pa*) *fên*, "silver 2 (4 or 8) candarins," with *i ch'ien lu fên* and *er ch'ien szu fên* for the 16 and 24 candarins values, all in long numerals. The postage due surcharge is the same that we found on the Hankow stamps, *ch'ien hsiang*, meaning to owe funds, or a deficiency in amount.

The next treaty port to join the ranks was Kewkiang, which brought out a set on June 1, 1894. There is a Municipal Council at this port which took over the Shanghai postal agency and constituted it a local post office. They then made a barefaced bid to philatelists by announcing a set of stamps from ½ cent to 40 cents. For convenience in selling full sets (!) they arranged the values so as to sum up an even dollar, but in doing so they had to provide *two* half cent stamps, a dilemma which was overcome satisfactorily for both seller and buyer by printing that value in two different colors. I do not know how well the postal needs were looked out for, but certainly the collector was well taken care of.

The stamps are very mediocre productions, most of them simply having the characters for Kewkiang (*Chiuchiang* in Mandarin) in the centre, surrounded by flowers and foliage. I dare not say what the latter represent without an interview with the designer. The 1 cent and 10 cent stamps have the characters in modern form, but the other values have it in the ancient style, now used only for cutting seals and therefore usually known as the "seal character."

The ½ cent stamp is more distinctive, for it gives a pretty poor picture of one of the two pagodas which Kewkiang possesses. One of them is within the native city while the other is on a bluff which juts out from the river bank just below the city. The two pagodas are as like as two peas in a pod and the stamp seems to give no clew as to which is intended; but as the one on the river bank is naturally the more prominent and doubtless best known to Europeans, this is probably the one depicted.

Following up our remarks about the bid for collectors' favor, we find it announced that only 100,000 of each value would be printed. Result, the ½ cent stamps were bought up and cornered. A new supply was necessary, and to keep faith with their declaration the first ones could not be reprinted. We, therefore have a half cent stamp in a new type—and also in the two colors.

Kewkiang, which means "Nine Rivers," is so named from the tributaries of the great Po-yang lake which lies south of it. The native city is on the south bank of the Yang tsz, which here flows east, and the foreign concession lies just west of it along the river, extending from near the city walls to a creek called the *Lung K'ai Ho*. Southward is an undulating country leading to a chain of hills called the *Lu Shan*, about nine miles distant. These rise to a height of four or five thousand feet and afford much fine scenery, but they cut off the southerly breezes from the city in summer. The Europeans have therefore established a resort at Kuling, in the mountains, where they resort for rest and recreation. The new ½ cent stamp gives a view of the range in the background, while the foreground shows a bridge across the Lung K'ai Creek. The usual "camel-back" bridge of the Chinese will be readily recognized.

Before long the 1 cent stamps also gave out and another new design was forthcoming. The "Views of Kewkiang" being exhausted also, they went some 35 miles down the river to a famous spot and made us acquainted with the *Hsiao Ku Shan* or "Little Orphan Rock." The traveller coming up the Yang-tsz finds many features to claim his interest and admiration, but perhaps none more so than at this point. The channel of the river is here narrowed to scarce a quarter of a mile by steep mountains on either side, while from its very midst rises a precipitous rock to the height of 300 feet above the water. The steeper front of the islet, facing up stream, has had a Buddhist temple built or rather let into the perpendicular cliff about half way to the summit. It is approached by steps hewn out of the rock and presents a most striking and picturesque effect. A fantastic two story pagoda tops the rock mass, which is unfortunately not shown in its most effective aspect on the stamp.

Legends cluster thickly as vines around this picturesque place. Tradition tells of a woman swept away in a flood and cast on this rock, who perforce remained, fed by attendant cormorants, until pious river folk, regarding hers as a holy life, sought the orphan's intercession with the gods. Another tells of a whole family drowned by a capsized boat, save two small children whom a big frog put on his back and swam away with toward Lake Po-yang. The little orphan, grieving and comfortless, threw himself from the frog's back and was drowned, afterwards rising as this solid rock memorial in the river gorge. The other orphan, grieving at his second loss, leaped from the frog's back as he entered Lake Po-yang, and the Big Orphan Island, situated just within the entrance to the lake, stands as his monument.

More fanciful still is the legend of the lone fisherman who dropped his anchor under Little Orphan Rock and could not find it again. He applied to a priest, who gave him an invocation to place upon his forehead and then dive for his anchor. The spell succeeded to a miracle, for not only did he find his lost property, but discovered a charming river-nymph asleep on its fluke. Stealing a tiny shoe from the crushed foot of this Chinese Naiad as a

memento, he rudely tripped his anchor and sailed away for Lake Po-yang. Our old song tells how "the villain still pursued her," but as usual the case is reversed in China and the angry lady pursued the villain, who was finally so hard pressed that he threw the shoe overboard at the mouth of the lake. On the spot where it fell arose the solitary rock which we have already spoken of as Great Orphan Rock, but which is also known as Shoe Rock, and is so named on the Admiralty charts.

The Kewkiang stamps are meagre with their inscriptions. Outside of the name which appears so prominently on all stamps of the first set the only Chinese characters are the values. The numerals are in the upper right corner and have the long form up to the 15 cent, which has the *shish wu* (10 plus 5) in short numerals. The 20 and 40 cent stamps are labeled *er* and *szu chiao*, 2 and 4 dimes, but the others all have the character *fên* for "cents" in the upper left corner.

The second or "landscape" design has "Kewkiang" in microscopic characters at the right of the picture, above and below, while at the left side, in the same positions, are the characters ***hsin kuan*** or "letter office" which we found first on the Shanghai stamps. The second type of the 1 cent stamp, however, besides the value and the names has *shu hsin kuan* or "post office" at the right side, as on the Shanghai stamps, but at the left has an entirely new inscription. Most of the treaty ports call their Municipal Council the *Kung Pu* or "Board of Works"; but Kewkiang has another name, 公務局 *Kung Wu Chü* or "Bureau of Public Business."

The postage due stamps have simply the character *ch'ien*, meaning "deficient," which we have already noted on several other sets.

Next on the list comes Chinkiang, which issued a set of stamps on August 6, 1894. Though put forth by the Municipal Council, they thought best to defend themselves by stating that "our service is a legitimate need, and the denominations have been carefully selected with a view to postal requirements, limited as it is to 28½ cents, differing materially from others whose sets are unnecessarily high." The sum total was later raised by a 15 cent stamp.

Chinkiang is the first treaty port at which the traveler stops on ascending the Yang-tsz. It is situated about 150 miles from the sea, at the point where the great river begins to widen into a tidal estuary. The name, 鎮江 *Chên-chiang* in Mandarin, signifies "Guarding the River," and the significance of the appellation is seen when it is known that the Grand Canal, that stupendous work of years gone by, over which all the tribute in grain from the southern provinces was formerly transported to the capital, crosses the Yang-tsz at this point. In fact the south branch of the Canal enters the river after skirting the west wall af the city.

The foreign settlement extends westward along the river bank and is separated from the native city by the Grand Canal. About a mile west of the settlement rises an abrupt and rocky hill with its north side projecting into the river. This is *Kin Shan* or Gold Hill, usually known as Golden Island. The latter name is now a misnomer. It is known that in 1842 the British fleet under Sir Hugh Gough anchored on the south, or what is now the land side of Golden Island, after the capture of Chinkiang in the Opium War. At the present time, however, this region is all paddy fields, having gradually filled up in the past sixty years.

On this "island" is a picturesque and and antique pagoda, once beautiful, but shorn of its external decorations and battered by the Taiping rebels. Kinshan is said to be about 190 feet high and the pagoda to be 213 feet high It is a picture of this spot that is shown on the Chinkiang stamps. Of its former appearance Sir John Davis said years ago: "The celebrated Kinshan or Golden Island, with its pagoda and the ornamental roofs of its temples and other buildings, looked like a fairy creation rising out of the waters of the Kiang. This picturesque place is celebrated all over China."

Like Kewkiang, Chinkiang contents itself with few Chinese inscriptions. A simple heading, *Chênchiang Kung Pu* or "Chinkiang Municipal Council," and the value in the upper corners. All the numerals have the long form and "cents" is rendered by *fên* as usual. The postage due stamps, both surcharged and regular are distinguished by the characters *ch'ien yin*, both familiar and signifying "to owe silver."

We come now to an *opera bouffe* performance which took place at Wuhu, a treaty port some 250 miles up the Yang-tsz from Shanghai. There was no municipal council there and the residents were evidently not enough interested in the establishment of a local post to take concerted action in the matter. But the success of the philatelic ventures we have described was not lost upon one of them, at least, for a certain Mr. Gregson saw his opportunity and launched out on his own account.

A letter from Lieut. Comander Wm. C Eaton, U. S. N., graphically describes the inception of this post and we cannot refrain from making a quotation Mr. Eaton visited Wuhu in June, 1894, on the *U. S. S. Monocacy*. He says:—

"I had the pleasure of meeting the gentleman as he called to pay his respects to my fellow officers and, incidentally, to announce the formation of the office. I was at once interested and our conversation resulted in showing a remarkable if not amusing example of the perversion of ideas by the thirst for gain. Almost his first question, after asking the addresses of United States dealers, was 'What can I charge for my stamps in New York —a gold dollar per set?' (about twice the face, as a Mexican dollar is worth about 50 cents.)

"When I had recovered the breath taken away by this remarkable specimen of ingenuousness, I told him that it was difficult to see just how, as Postmaster, he could ask more than face value. 'But,' he said, 'there will be no harm, will there, if I reserve a portion of each of my issues for a future rise?' Suppressing a smile I endeavored to give the gentleman some idea of the proprieties of the postal business, and on finding from his answers to my questions that the post office was entirely a thing of his own, that all the revenues went into his own pocket and that the people of Wuhu had nothing whatever to do with it, except that he had obtained their signatures to a paper requesting that their mail be sent in his care, I told him that I feared that his project would not be a success and that a stamp to be legitimate should be issued by the governing authorities of the place. Upon this the gentleman suddenly departed. An hour afterward I was amused to hear of a call for a meeting of the citizens of Wuhu to 'appoint a Postmaster'. From all accounts this meeting was a most amusing as well an exciting one, leading even to the unparliamentary act by the self-appointed Postmaster of shaking his fist at said citizens and declaring that he did not want their endorsement and did not propose to 'let them in' to the matter at all, also refusing to give any guarantee, on being questioned, that the office would be maintained for any length

of time. However, in justice it should be said that the meeting finally did vote to 'endorse' him though just what such an endorsement amounts to it is difficult to determine; it would seem in a measure to make them responsible for the Postmaster, while he is under no sort of responsibility to them."

All this happened on June 23, 1894. On July 7th there appeared in the *North China Daily News*, a Shanghai paper, the following advertisement:—

NOTICE.

I, ARTHUR KNIGHT GREGSON, have from the 1st instant, established myself as Local Postmaster, at Wuhu,

13 jy 49 Wuhu, 4th July 1894

On the editorial page of the same issue we find the following remarks called forth:—

"Hitherto the majority of examples of 'curious trades' have been found in the crowded cities of Europe, but we venture to think that an advertisement on our front page to-day will afford an instance equally worthy of note from the port of Wuhu. Mr. Gregson announces that he has 'established' himself as Local Postmaster at Wuhu, and although he has omitted to say that all 'orders for stamps will be promptly executed.' we have no doubt that such will be the case, and that by strict attention to business and a constant succession of newest patterns and designs, surcharged, and obliterated in the most up-to-date style, he will be able to gladden the hearts of students of the 'science' of philately."

That Mr. Gregson fully justified this editorial comment in advance, is borne out by a glance at the catalogue of Wuhu "issues." The gentleman also took exception to Mr. Eaton's "exposé" which we have quoted, and rushed into print to defend himself; but a perusal of both sides of the controversy leaves the impression that Mr Eaton's pen picture was substantially correct. A further incident will illustrate. Mr. Gregson wrote Messrs. Stanley Gibbons in defense of his enterprise and concluded the letter in these terms; "The Wuhu stamps were printed by the Lithograph Society of Shanghai, and the stones have been destroyed. It is not the intention of this office to have any further issue, without being actually compelled to do so." Major Evans' comment upon this curious statement is pertinent; "But why have the stones been destroyed? If Mr. Gregson's office does enough legitimate business to pay its way, he will some day require more stamps, and it would be much more satisfactory to know that these could be printed from the original stones, than to be assured that the office would have to have an entirely new issue."

From all the foregoing the private nature of this post is readily apparent, as well as the absurdity of placing it on a par with the Shanghai Local Post. Its proper classification, like that of Chungking, is with the German and Scandinavian private posts or our own letter express companies. The story of its formation has been detailed at length, both because of its amusing interest and because it forms the antithesis, in its standing, to the Shanghai Local Post. Between these two extremes may be ranged all the other local posts according as they have more or less competent authority behind them. But because its stamps were recognized at the other treaty ports and carried mail matter to them, they will have to be included in the family.

To begin with, Mr. Gregson adopted the same trick that Kewkiang had played, that of making the full set of stamps total one dollar "for convenience" As there was a half cent value called for by the rates, this had to be reckoned twice, the difficulty being overcome by two designs for this denomination. The stamps were issued on August 20, 1894, in five different designs which Mr. Gregson describes as follows:—

The first type of the ½ cent (and also the 40 cent) represents "wild fowl on the lake"; the name Wuhu means "weedy lake" or "lakes and grass," a number of ponds and swamps lying near the native city. The rushes are plainly shown on the stamps and the "wild fowl" are evidently ducks. The second type of the ½ cent (and the 2 cent) shows "a field with rice growing." These are usually called "paddy fields", that being the term used in rice cultivation until the grain is husked. Rice is generally grown in moist soil which is artificially flooded from time to time. This requires irrigation ditches and one of them can be seen in the foreground of the stamp design. The third design, used for the 1 cent and 10 cents, represents "pheasants feeding." From the picture it is evidently the common pheasant which is known to the Chinese as *Shan Chi* or the "mountain fowl."

The 5 cent and 15 cent stamps show the "Wuhu pagoda" which has evidently been somewhat restored for the occasion The Chinese city lies about a mile inland fron the Yang-tsz on what is called by the Europeans Wuhu Creek and by the natives Nei Ho. At the mouth of this creek stands an old pagoda called *Chung Chiang Chu* or "Midway River Pillar"; Chung-chiang being the ancient name for Wuhu, which is about half way between the mouth of the Yang-tsz and the group of great cities already spoken of, Hankow, Hanyang and Wuchow. The building of the pagoda was begun in 1619 during the Ming dynasty, and completed after long interruptions, due largely to the Manchu conquest, in 1670. It now has but seven stories as shown on the stamps, though the upper one is not finished off in the style represented; but it is said to have been originally nine stories high, two having been removed on account of their supposed unfavorable geomantic influence. The pagoda is now a picturesque ruin, the lower part being concealed by the houses which cluster around it. The upper part is a favorite roosting place for large flocks of birds, and trees of considerable size have grown on its top story.

The fifth design, used for the 6 cent and 20 cent stamps, is merely the character *Fu* meaning "abundance" or "riches." It is one of the characters which the Chinese are so fond of using as talismans, their function being similar to our "God Bless Our Home" mottoes, rabbit's foot watch charms, horseshoes, etc.

It will be noticed that none of the stamps of this issue bear the value expressed in Chinese characters, Out of pity for the inconvenience thus caused his celestial constituents. Mr Gregson kindly had each stamp surcharged with the corresponding value in Chinese, in the early part of 1895, thus creating a new issue to revive the flagging interest in the first. Several "inverts" of course appeared, which need not concern us any more than the two surcharges of new value which were deemed neccessary just before the issue of an entirely new set. The surcharge is simply the "short" numeral followed by *fên* for the values below 10 cents; the 10, 20, and 40 cents are given as "dimes" by the use of the short numeral with *chiao*, and the 15 cent is surcharghd *i chiao pan*, "one dime and a half"—all reading backwards of course.

Toward the close of 1895 the success of the office warrented a new supply of stamps and an entirely new set was the result. It was built upon the same lines as the previous issue, with the same values, even to the companion ½ cent stamps, and five designs appropriated to a pair of denominations each.

One type of the ½ cent (also used for the 5 cent) has the character *chi* for a centerpiece. This is another of the talismanic characters and signifies "auspicious" or "fortunate" Unfortunately it is not made quite correctly, though it hardly constitutes an "error." We saw under Hankow that the little square character *kou*, meant a "mouth." Now the "plus or minus" character above it on the stamp means either "earth" (*t u*) or "scholar" (*shih*), according as the "minus" sign at the bottom is longer or shorter than the horizontal stroke of the "plus" sign. The character for "auspicious" is made up of "scholar" and "mouth," a complimentary reference to the scholar's utterance ; but on the stamp it happens to be "earth" and "mouth" which signifies "to vomit"! All ambiguity is removed, however, by the position of the characters; for in "auspicious" they are always one above another and in the other combination always side by side, so that no "slip of the pen" (or brush) can confuse them.

The 1 cent stamp (and the 20 cent stamp as well) bears the characters for *Wuhu*, which also appear in the upper corners of all the stamps issued and constitute their only Chinese inscription, except for the surcharged values.

The other three designs take us into the fauna of the country. The first, used for the second type of the ½ cent and the 15 cent, shows a pair of cranes on the banks of the Yang-tsz. These birds are the largest of the so-called waders, standing about four feet high, and are migratory, spending the winters in the tropical lands but in the spring returning northward to the temperate and even the sub-arctic regions. They migrate in flocks, flying in a V shaped formation, but separate into pairs for breeding and are said to mate thus for life, manifesting for each other a marked attachment. The crane is regarded as an emblem of longevity and is frequently represented in Chinese paintings, while the wealthy class often keep them alive in captivity. The favorite kind is the Manchurian crane which is white, with black markings on the head and throat, green bill and black legs. Part of the wing feathers are prolonged and tipped with black, drooping over the tail when at rest and giving the appearence of a bushy, black tail. This is called the *hsien hao* or "fairy crane", because paper images of it are carried at funerals, on which the departed spirit rides to heaven. It is also the official insignia of civil mandarins of the first grade, and is embroidered on their court robes.

The owl is called by the Chinese *mao-êrh-t'ou ying* or "cat-headed hawk." The large horned owl, or *hsiu liu* is grey-brown in color and is very common throughout the south-eastern part of China. It is regarded as a bird of ill omen because it frequents ruins. This is probably the one figured on the stamp, though the picture gives rather the impression of its being the white horned owl, or *chiao ch'ih*, found further north in colder regions.

The last stamp shows the head and antlers of a stag or *chia*. This is the common red deer of China, the general name for which is *lu*. The antlers, when "in the velvet," are pulverized and used in medicine.

Unfortunately Mr. Gregson did not learn wisdom from experience and again neglected his Chinese constituents. The deficiency was soon made good, however, for all the values of the new set were surcharged with the the corresponding values in Chinese in the same manner as before. We need only add that both surcharged sets were supplied with a "Postage Due" overprint, making six sets in two years and a half, before coming to the most bare-faced "joke" that has been played upon collectors When the Wuhu local office was closed on the opening of the Imperial Post, February 2, 1897, Mr. Gregson surcharged part of his remainders with the letters "P.P.C." in various positions, both in red and black. Even the school boy would doubtless guess that this was taking "French leave," and that the letters were nothing else the initials of *Pour Prendre Congé*, formerly much used on visiting cards when making a farewell call. It was really heart-rending to see this trash duly catalogued in all its varieties; but it has finally been consigned to its proper oblivion.

The next port to catch the fever was Ichang. This is an important commercial city on the Yang-tsz about 1100 miles from its mouth. It is at present the limit of steam navigation on the river because of the dangerous rapids of the upper Yang-tsz which begin just beyond. For this reason all goods destined for Chungking some 400 miles farther on, must be trans-shipped to native craft which can be towed up the rapids. There is a "Concession" at this port and at the time of which we write there was a population of about forty Europeans, but there was no Municipal Council. On the very same day, however, that Lieut. Com. Eaton had his memorable interview at Wuhu, namely on June 23, 1894, a meeting of the foreign land-holders was held at the British Consulate and a governing body styled the "Ichang Public Improvement Committee" was constituted, with the British Consul as chairman.

The Ichang Local Post was established by and carried on under the auspices of this Committee, and the revenues, if exceeding expenses, were to be devoted to the improvement of the port. We gather that the venture was entirely successful from the following statement in "China", by E. R. Scidmore: "The sale of Ichang stamps furnished funds to purchase the inevitable recreation ground, the first necessity of British exiles in the East."

The stamps were obtained in Japan and issued on December 1, 1894. They form one of the most interesting series that we have to deal with, though their use must have been attended with some inconvenience from their undue size. The ½ candarin stamp represents a Chinese brass cash, but only in form: the raised rim and the square hole in the center are familiar, but the inscriptions have been adapted to the stamp and are not those of a cash piece. As the denomination is in candarins, the money of account, the coin is labeled above and below the square hole 紋銀 *wên yin*, which signifies "coined silver" or "sycee", a term we have already explained on page 184. At right and left of the hole, respectively, are the characters 伍毫 *wu hao* or "five-tenths" to represent the value in Chinese. It is a little curious that this combination should have been used instead of 半分 *pan fên* or "half candarin", for it does not specify five-tenths of what and moreover, the character *hao* is used on the Chinese surcharges of the Macao stamps, and the French consular office sets, for a "dime". But probably few Chinese used the stamps and it didn't matter.

On the 1 candarin stamp we have correct representations or four brass cash, although a candarin is supposed to be equal to about ten. These four, from their inscriptions, represent the last four reigns of the Chinese emperors, dating from 1821 to the present time, and covering the period during which the isolation of the Empire has been broken down and proper intercourse with the nations of the West forced upon her. It will be noticed that the wo characters at the right and left of the square hole are the same in each, case; these are 通寶 *tung pao*, meaning "current coin" or "current value", and they form the usual inscription on this money. The other two characters, above and below the hole, represent the reign during which the cash were issued. We have already explained how the Manchus, following the precedent of other dynasties which had preceded them on the throne of China, took the name of *Ta Ch'ing* or "Great Pure" for their dynastic title; and how this appellation, with the addition of *Kuo* meaning country, is used by them as the *kuo hao* or "national designation" of the empire. We must now add that each emperor, on ascending the throne, selects a title by which the period of his reign is to be known. This is called the *nien hao* or "year

designation" because the years of a reign are numbered under this style, and is, in a way, an expression of the idea which the monarch wishes to associate with his rule. The emperor's personal name is considered too sacred to be spoken by his subjects, most of whom never know it, and it is thus that he is only known to them by his "reign name". For the same reason the use of this title by foreigners has made it equivalent to the sovereign's personal name, for it is easier to say the "Emperor Kuang Hsü" than the "period or reign named Kuang Hsü". The use of *nien hao* began with the Emperor Wên ti of the Han dynasty in 179 B.C

Looking at the stamp again, we find the cash piece at the top labelled above and below the hole, respectively, 道 光 *Tao Kuang* which means "Reason's Light". This emperor was on the throne from 1821 to 1851 and it was during his reign that the first war with the "Western barbarians" took place—the so-called Opium War of which we have already spoken. His successor, who ruled from 1851 to 1862, was known as *Hsien Fêng*, meaning "General Abundance" or "Complete Prosperity", and the characters 咸 豐 will be found on the cash piece at the bottom. Under him the second foreign war took place, when the English and French expedition captured Peking and burned the Summer Palace.

The cash piece at the right exhibits the next reign, that of 同 治 *T'ung Chih*, which extended from 1862 to 1875. These characters signify "United Rule" or the "Union of Law and Order." The left hand cash is one of the current reign which began in 1875 and is now closing its thirtieth year. The characters are 光 緒 *Kuang Hsü*, and mean "Illustrious Succession."

The 2 candarin and 5 candarin stamps have for their main feature simply the name of the city, the former presenting it in the ancient seal character or *chuan shu*, and the latter in the modern or pattern style of character called the *ch'iai shu*. The difference between the two styles shows plainly the difficulty of deciphering the ancient seal character if one is only acquainted with the modern forms Around the central portion of the 2 candarin stamp will be noticed flowers and foliage; above and below are tea blossoms, while at either side are poppies

In the four inner corners of the 2 candarin stamp will be seen the mystic emblem 卍 called the fylfot or "four-footed" cross, also known as "Thor's hammer." This is one of the earliest known symbols It seems to have appeared first in Europe during the Bronze Age, occurring in the Swiss lake dwellings. Its origin has been ascribed to a hieroglyphic or "short hand" representation of a spider, from the cross on the insect's back.

This may account for its use in connection with Thor, the Zeus or Jupiter of Scandinavian mythology; for the spider is well known as a barometer, foretelling by its actions approaching storms or fine weather. At the present time, even, the German and Irish peasants attach superstitions importance to this magic sign of their heathen forefathers, using it to dispel thunder. In Asia the symbol was adopted by the Buddhists and its presence in India, China and Japan is due to the spread of their religion. The name given it by them is the *swastika*, a Sanskrit word from *su*, "well", and *asti*, "it is", meaning "it is well". It is thus a sign of benediction or good luck, and remembering what we have already said of talismanic characters, we readily see why the Chinese are very fond of employing it. To them it signifies the "accumulation of lucky signs, possessing ten thousand virtues." Probably on this account it is put forth as the archaic form of the character *wan*, meaning 10,000, and it is by that name that the Chinese know it.

Once again we have the local fauna represented. China is distinguished for the beauty of many of her native birds, and the 1 mace stamp gives us the picture of one of them called the Reeves' Pheasant. This bird is found in northern and western China, but the first specimens of it were brought to Europe from Canton, where four of them were purchased by a Mr Reeves in 1830 for one hundred and thirty dollars. It is a large bird and its flesh is white and very delicate eating. The plumage is a general golden yellow, each feather being barred with black. But the principal feature is an excessively long tail, the central feathers of which reach five and six feet. They are grayish white with buff margins, and are barred with brown and black. These feathers are sometimes worn by mandarins in their hats and also used by actors.

On the 15 candarin stamp is an otter, which is much used around Ichang for fishing purposes. This method seems peculiar to the locality, the fishermen having their headquarters in a small bay on the shore opposite the city. Mrs. Little writes: "From the bank and overhanging the water depend small bamboos, like fishing rods, to the extremity of each of which is attached an otter by an iron chain fixed to leather thongs crossed around the animal's chest and immediately behind the shoulders. When required for use the fisherman, after casting his net which is heavily loaded all around the foot, draws up its long neck to the water level and inserts the otter through the central aperture; the otter then routs out the fish from the muddy bottom and rocky crevices in which they hide. Fish, otter and net are then hauled on board together, the otter is released and rewarded, and a fresh cast is made."

The 3 candarin stamp has for its design the *Pa kua* diagram used by the geomancers in casting horoscopes. The whole and broken line combinations, which were explained on page 199, are here formed by the sections into which the three concentric rings are cut by the radial lines. Vertical, horizontal and 45° radii seperate the combinations, which start with the three whole lines in the section between W and NW, so to speak, and are opposed by the three broken lines in the section between E and SE. The date "1894" in the center is, of course, merely the year in which the local post was started.

The 3 mace stamp is somewhat unique. We have already had the map stamps of Panama and the map of Australia on the Centennial five shillings of New South Wales; but this is the first stamp to present the map of a city. Perhaps "city" is a little too pretentious name for a foreign settlemen, particularly as half a hundred Europeans would about cover its population, except for such Chinese as preferred to join with them. The city lies on the left bank of the Yang tsz which here flows southeast. On the stamp the river is labelled in Chinese characters *Ch'ang Chiang* or "Long River," another of the several names bestowed on various parts of this mighty stream. Near the "Bund" or embankment along the river front is an irregular plot labelled with the characters *Hai kuan* which denotes the "Custom House". Back of the settlement is a detached plot labelled in tiny characters *Ying Shu* where the British Consulate is located.

We must now say a word about the regular inscriptions occurring on all values. The center piece of the 5 candarin stamp illustrates the city name, *I-ch'ang*, which means "Proper Abundance", or perhaps the sentiment "May it be prosperous!" It is, of course, on all the stamps as well as our old friends *Shu Hsin Kuan* for "Post Office", except that the ½ candarin omits the first character. We have already explained the expression of value on the ½ candarin, where the characters *wên yin* are used to denote the *sycee* or silver ingots used for money, and we find them again on the 3 mace stamp with the added characters 參 錢 正 *san ch'ien chêng* meaning "3 mace exactly". The other stamps have simply the character for "silver" followed by the value in candarins or mace, the 15 candarins, for example, being "characterized" as *yin i ch'ien wu fên* or "silver, 1 mace and 5 candarins." The 1 mace has the value not only in the left panel, but also on the little scroll beneath the pheasant.

Another turn of the wheel brings us to Amoy, a port on the southeastern sea coast opposite Formosa. The Shanghai Local Post had established an agency there on February 5 1890, and the Shanghai stamps were used from March 1st of that year until April 1, 1895. But meanwhile the Amoy Municipal Council had taken over the Agency on November 15, 1894. Stamps were of course ordered, the makers being the same that furnished the Chefoo stamps, Messrs. Karl Schleicher and Schull, of Düren, Germany.

The stamps arrived and were placed on sale on June 8, 1895. There is but one design which represents the *pai lu* or white egret, a bird of the heron family which frequents the vicinity. On account of their number the Chinese speak poetically of Amoy as *Lu-tao*, *Lu-mên* or *Lu-chiang*, meaning Egret Island, Gate or Harbor A writer thus describes them : "Flocks of the beautiful white egret or paddy-bird, as they are familiarly known to us, often attract our attention as they wing their way slowly through the obscure blue of a summer twilight, from the fields where they have been feeding to their selected nest-trees, on which they settle like masses of snow among the dark green leaves. The egret is much admired by the sentimental Chinese." It is used as an insignia of rank and, as such, is embroidered on the court robes of civil officials of the sixth grade.

We now return to some of the inscriptions that we started with, for at the right side of the stamps we find *Hsia-mên Kung Pu*, "Amoy Municipal Council." The name *A-moy* is the local pronunciation of the characters 厦門, which is quite different from the Mandarin pronunciation. The name means "Palace Gate." At the left side is *yu chêng chü*, "postal bureau", as upon the Customs' stamps. In the upper right corners are the numerals of value in the "long" type, but in the upper left corner is a new character 仙 *hsien*. This means literally "fairies", or "genii", which is in itself senseless ; but the character is used phonetically, without regard to its meaning, to transcribe the English word "cent". As the local pronunciation is *sian* it comes somewhere near the requirement. The three higher values, 15, 20 and 25 cents, have the characters for Amoy in the upper corners instead of the value, and they are watermarked with the same characters.

Foochow, one of the five original treaty ports, was the next city to claim the philatelists' attention. It lies some 150 miles northeast of Amoy and, like most Chinese seaports, is not directly on the coast but some distance inland, this being a condition due to former times when piratical raids along the coast were frequent. The city itself is on the Min river, about 34 miles from its mouth, and the foreign settlement is opposite the city on a long narrow island called *Nan-t'ai*. The anchorage for foreign vessels, however, owing to shallow water, is some ten miles down stream at a small island with a pagoda on it, known to the Chinese as *Lo hsing tao* but more familiarly to foreigners as Pagoda Island or Pagoda Anchorage

Foochow was one of the cities, already spoken of, where the Shanghai Local Post had an agency and where the Shanghai local stamps were sold and used. But the foreign residents finally came to the conclusion that they might as well have the benefits of their own post-office, as other treaty ports had already done. They therefore took over the Shanghai agency, making it a local post under the direction of the "Committee of Public Works", at whose head was the British Consul, and ordered a set of stamps from England. The stamps arrived early in August, 1895, and were issued shortly after, though I cannot give the exact date. As far as design, execution and general attractiveness count, we must award the palm among the treaty port

issues to this set. They appear to be lithographed from a finely engraved original die, and certain things about them seem to point to Messrs. Waterlow & Sons of London as the makers, though of this I am not certain.

The design is the same for all the stamps and represent a regatta "dragon boat" on the river. The "Dragon Boat Festival" is an institution of Southern China which occurs yearly on the fifth day of the fifth moon (usually in June). Williams says: 'This festival was instituted in memory of the statesman Küh Yuen, about 450 B C., who drowned himself in the river Min-lo, an affluent of the Tungting Lake, after having been falsely accused by one of the petty princes of the state. The people, who loved the unfortunate courtier for his fidelity and virtues, sent out boats in search of the body, but to no purpose. They then made a peculiar sort of rice cake called *tsung* and setting out across the river in boats with flags and gongs, each strove to be first on the spot of the tragedy and sacrifice to the spirit of Küh Yuen. This mode of commemorating the event has been since continued as an annual holiday, wherever there is a serviceable stream for its celebration. At Canton long, narrow boats holding sixty or more rowers race up and down the river in pairs with huge clamor, as if searching for some one who had been drowned. The bow of the boat is ornamented or carved into the head of a dragon, and men beating gongs and drums and waving flags inspirit the rowers to renewed exertions. The exhilarating exercise of racing leads the people to prolong the festival two or three days and generally with commendable good humor, but their eagerness to beat often breaks the boats or leads them into so much danger that the magistrates some times forbid the races in order to save the people from drowning".

Miss. Scidmore also says: "The more spectacular and active Cantonese fête is in midsummer, on the fifth day of the fifth moon, when the water-dragon of the Pearl River must be bribed and intimidated. Pandemonium is then let loose upon the air, and the Cantonese have a heavenly feast of noise; thousands of gongs, millions of fire-crackers, and hundreds of thousands of ear splitting voices assailing the dragon at once, begging him not to steal or devour boat people, or consume the food offerings thrown to the soul of the statesman founder of the festival. Crazy, jointed dragon boats sweep up and down the river front slambanging with gongs and cymbals; tons of boiled rice and gallons of rice brandy are consumed in offerings; the dragon boats scatter prayers, sham gold-leaf, bank notes and ingots; the crews defy and race one another, they foul, collide, and end the day in glorious free fights". These descriptions doubtless apply as well to Foochow as to Canton.

The dragon boats as the stamp picture shows, are shaped like the long narrow war canoes of the Pacific islanders, and are highly ornamented and gilded. The rowers sit in pairs and propel the craft by means of short sculls or paddles The drums or gongs are usually placed in the middle of

the boat where the two standing figures may be seen on the stamp. The background of the stamp picture is filled in with a forest of junk masts, while in the distance is *Ku Shan* or Drum Mountain, a nearby elevation of some 3000 feet. The ascent of this mountain is a favorite trip, as it is easily reached from the river and a good flagged path leads from its foot to a celebrated Buddist monastery, situated about two-thirds of the way to the top. The beautiful views of the Min valley are said to amply repay one for the toil of the climb, and the monastery forms a favorite place of resort for both foreigners and Chinese in the hot summer months.

The inscriptions on the stamps are very simple, being merely the value repeated in the side tablets Each inscription is headed 信資 *hsin tzŭ* or "letter fee". On the ½ cent this is followed by characters which we recognize 錢伍文 *ch'ien wu wên*, "five pieces of coined money" or five *cash* in other words. As ten cash was the nominal equivalent of a cent we see the reason for this inscription. All the other values, from 1 cent up, have the character *hsien* for cent which we found on the Amoy stamps, and the numerals all have the long form. There was a sub office of the Foochow post at Pagoda Anchorage, and the stamps are found cancelled with a dated postmark reading POSTAL SERVICE — FOOCHOW — CHINA or PAGODA ANCHORAGE — FOOCHOW.

The last city with which we have to deal is Nanking. one of the oldest and most famous cities of the empire. It is situated on the Yang-tsz river about two hundred miles from Shanghai and almost half way between Chinkiang and Wuhu. At the close of China's second foreign war in 1860, the treaty with Great Britain provided for the opening of eight ports in addition to the five named at the close of the Opium War. The treaty with France at the same time named Nanking alone; but it was then in the hands of the Taiping rebels and they left it practically destroyed and depopulated when the Imperialists recaptured it in 1864 As a result no move was made to open the port until May 1st, 1899, when a Custom House was established there. The site for a future concession along the river front, however, was selected by British and French officers in 1865, and a community of missionaries gradually grew up there before the actual opening of the port We can do no better than to reproduce a letter from the "Nankin Community Committee on Stamps for Local Post Office", sent to Mr. Henry Gremmel, in describing the inception of the last of the treaty port issues.

"The Nankin Local Post Office was established about 12 years ago . . . . . An arrangement was made with the Shanghai Local Post Office, whereby mails forwarded to Shanghai were delivered free, and mails arriving from there were similarly dealt with here. The expense of working the Local Post Office was defrayed by members of the community. Accounts were kept and paid quarterly, the whole amount being apportioned equally among the adult members of the community. The duties of postmaster were undertaken voluntarily and without remuneration by one of the foreign missionary body . . . . This addition to the foreign community greatly increased the work of the local post office, making it impracticable to keep a separate account with each individual . . . . The postmaster having his missionary work to attend to, as well as looking after the post office, the old system of keeping accounts was altogether too much to require of him. It was therefore decided to issue stamps. The Shanghai Municipality through the local postmaster was approached on the subject of allowing us to have their stamps over-printed for our local use. They asked 50 per cent of the face value of any stamps supplied. This we considered too much to pay, fearing that the profits to us would be insufficient to defray the expenses of our office. Accordingly, an order was given to a firm in Japan to print the stamps as supplied to the public from September, 1896 "—*Dated* November 27, 1897.

The price asked by the Shanghai Local Post Office is only another proof of its money making propensities in its later days!

A surcharged set of Nanking locals on the regular Shanghai stamps would have been a novelty indeed! But we should then have missed an interesting set of local pictures. Nanking seems to have been very seldom written about, and its local features still less; but such information as it has been possible to obtain concerning the designs on the stamps is here given.

About the middle of the fourteenth century, when the Mongol rulers were on the throne of China, a revolt of the southern Chinese against their alien conquerors and oppressors was led by one Chu Yuen Chang. His success grew until, in 1363, he drove the last Mongol emperor from Peking, then called Khan-baligh — the "City of the Khan" — the Cambaluc of Marco Polo. He did not remain there, however, but established his capital at Ying-t'ien, where he proclaimed the new Ming or "Bright" dynasty and assumed the title of Hung Wu. But the city became more familiarly known as *Nanking*, the "Southern Capital", as distinguished from the then neglected *Peking* or "Northern Capital". Hung Wu reigned for thirty years as one of the best emperors that China ever had. He died in 1398 and was succeeded by a grandson, aged sixteen, who was deposed five years later by an ambitious uncle. These two emperors, Hung Wu and his grandson Chien-wên were both buried about a mile north-east of the city walls where the remains of their tombs, destroyed during the Taiping rebellion, may now be seen The road leading from the city to the royal tombs is lined on both sides by pairs of colossal stone figures. Not far from the walls are gigantic statues of warriors cased in armor, standing like grim sentinels over the relics of the past The design of the ½ cent stamp shows a couple of these monoliths in the foreground, with two more pairs in the distance.

Farther on as one approaches the tombs, and some distance from the "alley of giants", are great figures of horses, lions, camels, elephants, etc., mostly hewn from solid blocks of stone and rather rudely executed. They are arranged, like the statues, in pairs on either side of the road and represent the guardians of the mighty dead. The 2 cent stamp gives a very good picture of a pair of elephants, whose height may be some fifteen feet or so.

The 1 cent (as well as the 10 cent and 20 cent) stamp gives us a picture of the ancient structure known as the Chung Ku Lou or Central Drum Tower. This edifice, which looks almost like a city gate that has wandered

from its accompanying walls, is on an elevation in the heart of Nanking. As its name implies, it contains the great barrel drum that once banged out the watches of the night and thus served the purpose of the "City Hall Clock" of so many American communities. A glance at the picture will show that a road leads from the central archway. This is known as the "European Road", which starts at the river bank in the foreign settlement, crosses a creek at its back, then enters the northwest gate of Nanking, known as the I-fêng Mên, and traverses the city for its entire length, about eight miles. This was an old road, but it was reconstructed in European fash on by the Viceroy in 1896. It passes directly beneath the Drum Tower, and has been of much benefit both to the foreigners and the natives.

The 5 cent stamp shows one of the famous bells of the world. It hangs in the *Ta Chung T'ing* or "Great Bell Pavilion" very near the Drum Tower. Its function was to boom over the city at sunset as the signal of the closing of the gates, and to repeat the signal at sunrise for their opening. This bell is one of the masterpieces of Yung lo, the usurping uncle of the second Ming emperor. When he became seated on the throne in 1403 he devoted himself to the encouragement of literature and fine arts, and the casting of great bronze bells seems to have been one of his fancies. His largest bell is in Peking, where he moved his court in 1409, and its weight is said to be fifty three tons; but he left a twenty-two ton monster in Nanking, and this is the one pictured on the stamp. The bells are covered inside and out with gracefully modeled characters and figures.

The 4 cent stamp shows the central hall of the temple of Confucius. Broad steps, with a sloping panel between, lead up to the platform or terrace on which the memorial building stands; double latticed doors are swung one side and the visitor enters the big columned hall. Here there is an altar table, and behind that the wooden shrine which contains the little wooden tablet inscribed with the name of China's greatest sage, and which stands as the representative of his spirit.

The little picture on the 3 cent stamp is said to be the lake of Hen di-Wah, but what or where this is and why it is given such prominence is still a puzzle to the author. For the rest of the design, common to all the values, we find two rampant dragons fighting for possession of the sacred crystal, *yeh-kuang-chu*.

The inscriptions on the Nanking stamps are simple. Each one bears the heading *Chin-ling Shu Hsin Kuan* or "Chinling Post Office". The characters 金陵, pronounced locally "Kinling," form the most ancient name of Nanking and mean "Golden Cemetery". Just why this name should have been resurrected I am unable to say. From the third century B.C. to the first century A.D. the city was called Tan-yang; at later periods it was known as Kien yeh, Kiang nan, Shing-chow and Kien-kang; Emperor Hung-wu named it Ying t'ien, and when the Manchus wrested the throne

from the Mings in 1644 they named it Kiang ning, which is its present official name. But its popular name of Nanking is still most widely used. The value is expressed in long numerals, except on the 4 and 5 cent, enclosed in the little circle at the lower right side; while the character *fén* is used for "cents" in the corresponding circle at the left

We have now reached the end of the Chinese issues, but before leaving for other countries it may be well to say a few words about Hongkong. This colony consists of the island itself and several small adjacent islands, ceded to Great Britain in 1841, besides the peninsula of Kowloon on the mainland opposite, the extreme end of which has been held since 1860, but the full possession of which was taken by lease in 1898. The acquisition of Hongkong was a political and commercial necessity if the British meant to retain a hold on the trade of China, particularly as the Portuguese were firmly located only thirty miles away at Macao. The official act of taking possession was thus described by Sir Edward Belcher in his "Voyage of H. M. S. *Sulphur*:" "We landed on Monday, the 25th January, 1841, at fifteen minutes past eight A. M., and being the *bona fide* first possessors, Her Majes y's health was drunk with three cheers on Possession Mount. On the 26th the squadron arrived; the marines were landed, the Union Jack hoisted on our post, and formal possession taken of the Island by Commodore Sir J. G. Bremer, accompanied by the other officers of the squadron, under a *feu-de-joie* from the marines, and the Royal salute from the ships of war."

It was the fiftieth anniversary of this occasion that led to the surcharged Jubilee stamp of 1891. This stamp was only on sale for three days at that time January 22, 23 and 24.

Hongkong was erected into a Crown Colony on April 5, 1843, and its first stamps were issued on December 8, 1862. There is nothing in their design for us but we can say a few words about the Chinese inscriptions. The characters for the name, pronounced *Hsiang Chiang* in Mandarin, are always found in the right panel. It means "Fragrant Streams" and was bestowed upon it presumably on account of the excellent quality of the water and the abundance of the mountain streams. The values in the left

panels are all in the short form except that of the 2 cent stamp, which is the abbreviation of the long form (see page 184). The characters for "cents"

were formerly the two meaning "ancient times", which we described under Shanghai as being used phonetically, their pronunciation approximating the English word On a few of the later stamps the character *hsien* ("fairies"), used at Amoy, appears, and on the Kings head stamps the character *hsien* meaning "ancient" is alone used. On the large fiscal postals and the current King's head dollar values, the character for dollar is *yüan* which means a "head", perhaps because of the head on the silver dollars, though the word is pronounced the same as the character for "circular", which is more often used.

COREA.

The next country to claim our attention is one that has been very much in the public eye during the past year, on account of the Russo-Japanese war and the effects which this may have upon its destiny. Twice within a decade has Korea been a cause of war to the Japanese Empire. In 1894 the machinations of China brought about a conflict which resulted in destroying the claim of suzerainty, which had for centuries been insisted upon by China and acknowledged by Korea. Soon after this liberation the King of Korea raised himself and his country to imperial dignity in order that he might be on an equal footing with his brother rulers of Japan and China. In 1904 the machinations of Russia in Korea, as well as her refusal to evacuate Manchuria according to promise, brought on the present conflict whose results may yet succeed in finally extinguishing the independence of the erstwhile "Hermit Kingdom."

Korean historians claim for their country an authentic record of at least three thousand years. The definite starting point is given as the year 1122 B. C., when the sage Ki-tsz (Ki-ja in Korean), exiled from China, came to northern Korea with a band of several thousand Chinese followers and founded, in the present province of Ping-yang, a civilized state, where before had been only semi-barbarous tribes living like animals in caves and holes in the ground. Ki-ja took for this new state the name *Cho-sŏn*, which signifies "Morning Freshness" rather than "Morning Calm." The kingdom grew gradually until at one time it was said to include all the territory between the Liao river, of recent fame, and the Han river, on which is the present capital of Korea.

This old Kingdom of Chosŏn existed for a thousand years, coming to an end finally in 106 B. C., when it was absorbed by China. But, meanwhile, a refugee king of Chosŏn had fled into Southern Korea in 193 B. C., where he found three petty states called the "Han" states, and became ruler of one of them. In the year 57 B. C. another of the Han states formed itself into a kingdom, which later became great and powerful, under the name of Silla. In 36 B. C. a fugitive prince from far north came to northern Korea and succeeded in forming a new kingdom from the Chinese provinces which were the remains of old Chosŏn. This new kingdom he named Ko-ku ryŭ. Eighteen years later one of his sons went into southern Korea and established the kingdom of Paik-je, which gradually extended until most of southern Korea was divided between it and Silla. Thus, within forty years we have an entirely new political distribution in the peninsula, ushering in what is known as the period of the "Three Kingdoms." They naturally grew jealous of each other, finally fell to fighting and, after about seven centuries of existence, Paikje and Kokuryŭ were conquered by Silla, with China's aid; the former fell in 660 A. D. and the latter in 668 A. D. This was the first united Korea, though Silla did not extend north of the Tatong river.

At the beginning of the tenth century a defection in the north resulted in the forming of a new state which was destined to overthrow Silla. In 918

A. D. the name Ko-ryu was adopted for the rising kingdom, and in 935 Silla, then grown very weak, gave up to its powerful rival. It is this name Koryu which is the origin of our designation for the country. The Portuguese obtained it from the Japanese during their voyages into these regions in the sixteenth century. There being no "k" in Portuguese they spelled it *Corea*, which closely approximates the sound of the native name which is now transcribed by the form Koryŭ.

This kingdom lasted until the fourteenth century, by which time its government had become so corrupt that it was finally overthrown, in 1392, under the leadership of General Yi, who was persuaded to mount the throne. This was the establishment of the present dynasty and, as is usual with dynastic changes in these Eastern countries, a new name was chosen to mark the event. Thus the ancient name of Chosŏn was resuscitated and became the official designation of the kingdom until October 12-14, 1897, when, as before stated, the King of Korea assumed imperial attributes and raised his country from a kingdom to an empire, renaming it of course, *Tai Han* or the "Han Empire", in remembrance of the *Sam Han* or "Three Han" principalities of two thousand years ago.

This, in brief, is the history of Korea for three milleniums as taken from native annals. It is still a much troubled country and needs a strong hand at the helm. The Japanese are capable of supplying this and are the natural tutors of their Korean cousins. As it seems probable at this writing that the Japanese objectives in the present war will all be gained, we may hope to see later a great improvement in the administration of the country and a brighter future open before it

When Korea emerged from her isolation in 1882 and consented to make treaties with foreign powers, a progressive element endeavored to push her too fast along the road of progress and Western civilization. The Japanese were largely concerned in this and, under their guidance, a postal system was projected in 1884. Stamps of five values were ordered in Tokio, but when the new Post Office building in Seoul was opened by a banquet given there on the evening of December 4, 1884, only two values had been received. These were the 5 and 10 moon stamps pictured above. That very evening, however, was signalized by an attempt of the Progressive party to literally kill all opposition and obtain complete control of the Government. The Chinese and Japanese troops were drawn into the fray, and for the next three days the city was a scene of turmoil, riot and incendiarism, during which the new Post Office was looted and burned and the stamps in stock scattered through the streets. These two values are, therefore, most interesting mementoes of Korea's first attempt at a postal service, which in the end proved to be merely a still-born affair. The remaining three values did not arrive until after the *émeute*, as it is known, and therefore can claim no place as issued stamps.

The main feature of the design of these two stamps is the curious figure in the center, which may be described as a bisected target of alternate white and colored rings, each half being opposed or reversed in coloring to the other. It is only a variation in form of the symbol of "Yang and Yin", that emblem of Chinese philosophy which ascribes all nature to the action of the dual forces represented by the male (light) and female (dark) principles. This has already been fully described in our studies of Chinese stamps, on page 198 of the last volume; for it must be remembered that Korea's arts, sciences and literature were all drawn from the Celestial Empire. The figure in its more usual form, as seen upon the 1895 issue, or better

still, upon the 1900 issue, has been taken as a national emblem, corresponding to a coat-of-arms. It is thus used upon the Korean flag—a white banner with the symbol in red and blue, accompanied by four groups of the "eight diagrams", which have also been fully described on page 199 of the last volume. These may be seen on the stamps of the 1895 issue, where the central square is a reproduction of the Korean "coat of-arms" which may be seen over the porch of the "Korean Legation, on Iowa Circle, in Washington. The four "diagrams" employed are: (1) in the upper right corner, whose signification is Heaven, or the male principle; (2) in the upper left corner, signifying the sun, or fire; (3) in the lower right corner, which represents water in motion, as clouds, rain, streams; and (4) in the lower left corner, which signifies the Earth, or the female principle.

In the four corners of the 1895 issue appear rude representations intended for plum blossoms, which appear singly or in pairs on the 1900 issue in much more recognizable form; in fact, on the 3 cheun stamp the flower is accompanied by leaves and sprays with a couple of small plums on each. This flower appears as the emblem of the present reigning house of Korea. It will be remembered that the dynasty was founded by one General Yi in 1392 A. D., and it happened that the Chinese character used for his name was that for "plum tree"; the plum blossom was, therefore, adopted as the badge of the once royal and now imperial house.

On October 21, 1902, there was issued a special stamp to commemorate the "fortieth year of accession" according to the inscription. Inasmuch as

the present Emporer ascended the throne as King on January 21, 1864, it has puzzled very many to account for the forty years. But the discrepancy is due to the peculiarly oriental methods of reckoning time. A friend once wrote me from Seoul: "When anything happens in Korea they call it a 'year'", and this can be well illustrated by the case of a child's age. No matter when he may be born, he is "a year old" during the remainder of that year and "two years old" on his first New Year's day—which thus becomes every Korean's birthday. The result is peculiar if the baby arrives on the last day of the year — he is then "a year old" on his *birth* day. The next day is New Year's and he is then "two years old", while on his *second* New Year's day, when we would reckon his age as a year and a day, the Koreans declare he is "three years old." Now, turning to the accession of the present Emperor as King, on January 21, 1864, it will be seen that 1865 was his second year, 1868 his fifth, 1873 his tenth and so on, making 1897 his 34th. But, on October 12 of this 34th year he assumed imperial dignity and this made a new year, the 35th, of his accession or the first of the new regime. Adding five years to make the 40th year of the accession brings us to 1902, the anniversary occurring on October 18 of that year, reckoning by the Chinese calender which is still in use in Korea concurrently with the Christian calender.

The plum blossoms (*vi hoa*) are quite prominent in this design, four occupying the angles of the central diamond shaped frame and four others, surrounded by leaves and fruit, peeping from its sides. The "crown" which is pictured in the center, is a copy of the cap or "toque" formerly worn by the King on state occasions and known as the "Ming bonnet", it having been the style of head-dress employed at the Court of China during the Ming dynasty(1368-1644) The pin put through it was to pass through the "top-knot", which is the universal accompaniment of married Koreans and a badge of manhood, to hold the bonnet in place. The "top-knot" method of arranging the hair was also copied from the Mings.

The design of the set of French manufacture, issued in 1903, was a radical departure from the previous designs, but hardly an improvement over the small stamps of 1900, at least. Its main feature is quite heraldic in appearance, the central circle being occupied by the imperial bird, the "violet falcon," with the coat-of-arms—the *Yang* and *Yin* symbol surrounded by the full "eight diagrams" in this case—on its breast. There are also four little *yin-yangs* on each wing, and the right claw holds a sheathed sword with its belt, while the left claw grasps a terrestial globe on which Korea and Japan can be discerned. The use of the falcon with the arms of Korea seems to be something recent, but it is justified by the fact that falconry has for centuries been a sport of royalty and nobility, just as it was in China, and

these birds are protected by law from being killed. The plum blossom is again prominent in the design, one being beneath the falcon and two smaller ones in the foliations at right and left below the top label.

Now let us look at the inscriptions which appear on these stamps. Curiously enough, we find no less than four languages represented, Chinese, Korean, English and French. The first three occur on all stamps issued up to 1903, but the current set, which appeared on October 1 of that year, has French inscriptions replacing the English. Just why English should have been placed on the first issue of 1884 it is difficult to say, except that the postal service was modeled and directed by Japanese, and the stamps made at the Stamp Printing Bureau in Tokio. Because the Japanese stamps themselves had inscriptions in English is probably the reason why this language appears on the first Korean stamps also. The reason for the Chinese inscription lies in the fact, already noted, that Korea received all her literature from the Celestial Empire. A Korean gentleman was not educated unless he had studied the Chinese classics, just as a knowledge of the Greek and Latin classics was formerly considered indispensable for the educated Englishman. But though the Korean based his education on Chinese, he had his own method of pronouncing the characters—a pronunciation descended from the ancient Chinese sounds for them, which have been preserved for the Korean through the means of his native alphabet. The Chinese, through the lack of alphabetic writing, have no fixed pronunciation for their ideographs, as is readily shown to-day by their many dialects, though all use the same written forms. For this reason the pronunciation has changed much during the lapse of ages.

But the Koreans, in the early part of the fifteenth century, had a King whose attainments would redound to the credit of many a modern monarch. His name was Sei-jong, and he saw, understood and attempted to remedy the difficulty in the use of Chinese characters for writing the Korean vernacular. This difficulty lies in the structural difference of the two languages: Chinese is monosyllabic and uninflected while Korean is polysyllabic and highly inflected. It can, therefore, be seen that in writing Korean with Chinese characters only the "root" form of the verb, for instance, can be used; and that in reading a Chinese text it is necessary for a Korean to interpolate the case endings and verb forms which he requires to make the sense clear in the vernacular. An attempt to supply a syllabary for these terminations was made as early as the eighth century, but it was cumbrous and but little used.

King Sei-jong made a radical departure by inventing a real alphabet which should represent all the sounds employed in the language, and thus be capable of expressing phonetically (*i. e.* spelling) all the words or terminations which might be found in the vernacular. This work was accomplished with the aid of a number of scholars, and resulted in what is deemed the most perfect alphabet extant, because it is the simplest and most comprehensive that can be found. It was called the *ŭn-mun* or "common character" because it was intended for the use of the common people, who were not educated in reading Chinese, the language used for all official documents. It originally contained twenty-eight letters, but a few have fallen into disuse or are infrequently employed. It will be enough for our purpose to reproduce here the twenty-five which are commonly in use and by which all the inscriptions on the stamps may be readily deciphered. The equivalents in Roman letters are pronounced as in English for the consonants and as in Italian for the vowels, except the short *ă* as in *hat*, the short *ŭ* as in *but*, and the *eu* as in the French *feu*.

아	*a*	요	*yo*	ㅂ	*p* or *b*
야	*ya*	우	*u, w* (initial)	ㅍ	*p'* (aspirated)
어	*ŭ*	유	*yu*	ㄹ	*r, l* or *n*
여	*yŭ*	ㅎ	*h*	ㅅ	*s, t* (final)
으	*eu*	ㄱ	*k or g*	ㄷ	*t* or *d*
이	*i*	ㅋ	*k'* (aspirated)	ㅌ	*t'* (aspirated)
오	*o*	ㅁ	*m*	ㅈ	*ch* or *j*
		ㄴ	*n, l* or silent	ㅊ	*ch'* (aspirated)
		ㅇ	*ng* (final)		

NOTE—When the vowels are preceded by a consonant, the little circle before them is omitted.

When Korean text is examined, however, it will be noted that, in spite of the radical departure from the Chinese characters, King Sei-jong retained a semblance by combining the letters into monosyllabic groups, thus giving them the form of a syllabary which departed as little as possible from the usual method of writing the Chinese.

Turning now to the stamps of the 1884 issue, let us see what we can make of the inscriptions. The four higher values bear the words COREAN POST in English, which are lacking on the 5m., but all five values have the same Chinese and Korean inscriptions. The former is in the ancient seal character on the 5m. and 25m , and in the engrossing style on the other three values. The Korean legend repeats the Chinese, both reading (in the Korean pronunciation) *Tai Chyo-syŭn Kuk u ch'o*, literally "Great Cho-sŭn State post paper money." The use of the word for paper money is curious and is the only example known where it does duty for a postage "stamp." The values of the stamps are expressed by Arabic numerals and the abbreviation Mn; by Chinese numerals and the character 文 *wên*, which we found under Shanghai was used for the copper "cash"; and in the upper corners in each case by the Korean words (there are no Korean numerals as such). If we take the 10m. stamp we find, by using our alphabet table, that the word *mun* is in the left upper corner, and this is the equivalent for the Chinese *wên* or "cash." The word is pronounced "moon." The right upper corner has the word *sip* for "ten." On the 5m. we find *o mun* in each upper corner; on the 25m. *i sip* (two tens) at the right and *o mun* at the left, making the 25 moon; the 50m. has simply *o sip* (five tens) in each upper corner; and the 100m. has *paik* at the right and *mun* at the left.

The 1895 issue bears the single word KOREA in English, but the Chinese and Korean inscriptions, which correspond as before, read *Chyo-syŭn u p'yo* or "Cho-sŭn post ticket," the last word being a frequent Chinese designation for a stamp. The Chinese legend at the top is in the seal character and the Korean at the bottom is in a somewhat fancy form. The values are in the side labels, in Chinese at the left and Korean at the right. In the former we recognize the character 分 *fên*, employed on the Chinese cus-

toms stamps for a candarin. We also find an abbreviated form of the character for mace, 錢 in which only the right hand portion of two similar small characters appears. Now by spelling out the Korean legend we find that *p'un* corresponds to *fên* and *ton* to *chien*, the Chinese name of the abbreviated character. The values in English, however, are all in poon, thus 5p. corresponds to *o p'un*; 10p. to *han ton* (*i. e.* one mace); 25p. to *tu ton o p'un* (*i. e.* two mace five candarins); and 50p. to *tas ton* (*i. e.* five mace). These numbers, *han*, *tu* and *tas* are the native Korean vernacular for one, two and five; *han* appears again on the surcharged 1p. on 25p. 1900, with the Chinese figure at the left and the Arabic below. The word *o* for five is, the name of the Chinese numeral.

With the issue of 1900 we find many alterations. The English legend now reads IMPERIAL KOREAN POST and the Chinese and Korean legends, corresponding as before, read *Tai Han Tyŭi* (or *Chei*) *Kuk u p'yo*, literally "Great Han Ruler's State post stamp," which is rendered in English by "Imperial Korean postage stamp." The change in name to the "Han Empire" has already been explained, and the first two characters of each legend, *Tai Han*, are the ones that were surcharged in red on the poon stamps of 1895.



With the values of this set we again find something new. The currency has been based on the Japanese monetary system of 1000 rins=100 sen=1 yen but the Korean names are slightly different. The lowest value appears as *i ri*, translated into English on the stamp as "2 Re." The next denomination is expressed on the 3c. stamp in full as "cheun," but we find it is the same character used on the 1895 set and there called *ton*. The discrepancy is overcome by stating that *ton* is the pure Korean word while *chyŭn* (using our alphabet) or *jŭn* for brevity, is the pronunciation of the Chinese character of the same meaning. All the different values of these stamps use the Korean pronunciation of the Chinese numerals, the vernacular words not appearing. Thus we find 1=*il*, 2=*i*, 3=*sam*, 4=*sa*, 5=*o*. 6=*ryuk*, 10=*sip*, 15=*sip o*, 20=*i sip*, and 50=*o sip*. The highest denomination is spelled out in Korean letters in the upper left corner of the 1w. stamp. It reads *wŭn* and the corresponding Chinese character is the first one in the tablet at the bottom.

The jubilee stamp has inscriptions in Chinese and French only, this being the first appearance of the latter language. The Chinese legend at the top is just the same as on the stamps of the 1900 issue, and the French at the bottom is merely POSTES DE CORÉE—Korean Post. The jubilee announcement in French, XL ANN. JUBILÉ D'AVENEMENT—40th year celebration of the accession—is supplemented by the Chinese inscription above, *Tai hoang chei p'yŭi ha ŭ keuk sa sip nyŭn kyŭng chyŭn*, to the effect that the Emperor descends from the Throne to invoke Heaven's blessing upon the forty years.

The current set of large stamps is also inscribed in French instead of English—the stamps were made in Paris—with the legend POSTES IM-

PERIALES DE COREE, the equivalent of the former English legend. The same Chinese and Korean inscriptions appear as on the 1900 issue. The only differences are that "ㄹ" is now spelled in Korean *ni* instead of *i*; but it is to be noted that initial *n* is usually silent; and that the Chinese character for *jun* ("cheun") is also changed to the full form of our old friend *ch'ien* in Chinese.

JAPAN.

The third country of the oriental triumvirate that we are considering is the Island Empire of Japan. Though China is the greatest in size, Japan has proved herself greatest in progress and in might, and the present conflict in the Far East has gained for her an undisputed position among the so-called "Great Powers" of the world—the first oriental country to enter that exclusive set. Japan first became known to the western world, apparently, through the famous Venetian traveller, Marco Polo. After his return from seventeen years' service under the great Mongol emperor of China, Kublai Khan, he wrote a book of his travels which for centuries was the only source of knowledge concerning the extreme East that Europe possessed. In this book, which appeared about the year 1300, he speaks of the islands as *Zipangu*, which was merely his transliteration of the name by which the Chinese knew them. The Chinese name was *Jih-pên-kuo* which means literally the "sun origin country", *i. e.*, "the land the sun comes from", a very apt designation considering the position of the archipelago to the east of China. The Japanese themselves adopted this name for their country about 670 A.D., soon after letters and literature were introduced from China, so that it is doubtless a borrowed name and not original. The Japanese pronunciation of the Chinese characters, however, is *Ni-hon Koku*, but the last word is usually neglected and the first becomes, by euphony, *Nippon*, the present native name for the Empire.

The Japanese begin their history with a year which corresponds to B. C. 660, when Jimmu Tenno (*i. e.* Jimmu the Emperor), the reputed founder of the line of Mikados that has continued unbroken through one hundred and twenty-three representatives to the present Emperor, came from the south-west and settled near the present city of Kioto, after having conquered numerous tribes which opposed him. These opposing tribes were the Ainos, now found principally in the northern island, who were probably the aborigines. Just where Jimmu and his followers came from is not known, but ethnologists find characteristics in the present day Japanese which apparently point to Korean or Manchurian origin, while other characteristics are as certainly Malay. Indeed, the writer was forcibly struck with the resemblance between the Japanese and the Filipinos when at the St. Louis Fair. If we now add that the conquerors, from whatever source, intermarried with the subjugated Ainos, it will be evident that the modern Japanese are really a very mixed people.

Jimmu put all of the conquered territory under a rude feudal system, the *daimios*, corresponding to "barons," holding their lands in fief as in Europe during the Middle Ages, while their military retainers formed the famous *samurai* class corresponding to European knighthood By the third century after Christ, Chinese civilization began to make itself felt, coming

largely through intercourse with Korea; but it was not until A. D. 552, when Buddhist missionaries came from Korea, bringing Chinese arts, sciences and letters, that the real historic period of the Empire began. So rapidly did the Japanese assimilate the new religion and civilization that within a hundred years the government itself had been remodeled from feudalism to a monarchy based upon the Chinese form. The result was that the Mikados gradually withdrew from active participation in the affairs of state, committing the actual work of administration to their subordinates and becoming, in their seclusion, more of a name than an actuality in the government.

That this state of affairs was unfortunate for the peace of the country goes without saying, as it opened the way to intrigue and strife for the power thus delegated and finally plunged the Empire into civil wars. Feudalism was revived and, as in the "Wars of the Roses," powerful families struggled for the mastery, though the goal in Japan was a step below the throne even if the power was absolute. Finally one Yoritomo became premier and obtained from the Mikado in 1192 the title of *Shogun* or "Generalissimo." The Mikado was then left in his retirement at Kioto, a mere figurehead stripped of his power though accorded that outward form and honor which tradition held his due; while Yoritomo established himself near Yokohama and, as military commander-in-chief as well as premier, became the virtual ruler of the Empire. Thus originated the famous "Shogunate" which has given rise to the story of a dual monarchy in Japan, the Mikado being the Spiritual Emperor and the Shogun the Temporal Emperor. Such was never the case; there was but one Emperor, the Mikado, powerless it is true and often an infant in arms, but he was always the theoretical head of the state, his authority being merely delegated to the Shogun who held all the reins of government in the Emperor's name.

But the Shogunate was already tottering when Commodore Perry appeared at Yokohama in 1853 and negotiated the treaty which opened Japan to foreign trade and intercourse. The new relations and their results stirred up additional strife between the Courts of the Mikado and the Shogun, which resulted in the forced resignation of the latter officer in 1867. Civil war followed, the government was reorganized, the Shogunate abolished, and the year 1868 saw the full recovery of power by the Mikado, who is the present Emperor. This year is known as the Restoration, and following the usual oriental custom a new "reign name" was adopted to designate the period. This is *Meiji*, which signifies "Enlightened Rule" and has proved quite apropos. It is in this period that all Japonese dates are given, though the months and days correspond to the Christian calendar. This fact should be borne in mind when examining Japanese postmarks, for instance, the year number coming first, the month next and the day last. The present year (1905) is Meiji 38. [It should be remarked that upon international mail matter the postmarks are usually in Roman lettering and dated according to the Christian calender.]

Following upon the Restoration came the introduction of Western civilization, and the speed with which the new Japan was literally manufactured put entirely in the shade the adoption of Chinese civilization thirteen centuries before. History has never witnessed a more sudden *volte-face*. But the details of this regeneration do not concern us, save to note that the government was modelled mainly along German lines and that it resulted in establishing official control of postal communications. A resumé of the postal history of Japan and the inception of the new system is found in a publication by the Japanese Commission to the St. Louis Exposition, and is worth reproducing here.

"It was in 1871 that the postal system modeled on the Western mail service was first adopted in Japan. It must not be supposed that that was the first post system ever originated in Japan, for, though in an imperfect form, the service had long existed in our country. The 'post station' system that was first established in the second year of the reign of the Empress Jingo (202 A.D.), when the Empress undertook an expedition against Korea, marked, theoretically speaking, the appearance of an embryonic postal service administration. The rudimentary system was brought to greater perfection in 646 A.D. by the introduction of the various administrative institutions of the Tang Dynasty, China. The setting up of the Regency Office at Kamakura by Yoritomo was followed by a further improvement in the system and in the conveyance of letters by carriers. The mode of managing roads and ferries in this connection was specially well arranged at that time. The carrier system, however, received a serious reverse during the Regency of the Ashikaga [1338–1597], and by prolonged civil disorders that marked the administration of that weak Regency. In fact the system was practically suspended." [The word Regency is used in this article for Shogunate.]

"With the rise of Nobunaga the service was restored; old roads and bridges were repaired and Hideyoshi, who succeeded Nobunaga, carried the service to a state of greater perfection. The service, though very much developed and expanded as compared with that which had been prevailing in the period of Taikwa, was confined to the conveyance of official letters, so that the general public did not participate in the benefit

"The system was very much advanced during the Tokugawa period [1603–1868] and it was then made much more efficient and comprehensive in operation. Official letters were regularly despatched by the Shogunate to the provinces by carriers, and the feudal lords residing in the provinces also employed regular carriers to act as messengers between their fiefs and the residential seat of the Shogunate. What was still more noteworthy was the fact that the private post service was first brought into existence. This originated in the thrice-a month system of correspondence that had been maintained between the Shogunate's retainers on duty at the Cattle of Osaka and their families in Yedo [now Tokio]. The shrewd merchants of Osaka took a hint from this system of correspondence and some of them opened a regular system of carriers to convey private letters between the three important cities of Yedo, Kioto and Osaka. The business proved quite remunerative as, indeed, it proved highly convenient to the people. For more than two centuries this primitive system of postal service was in vogue in Japan.

"On the advent of the Imperial Government it was decided to run the postal service modeled on the Western system as an official undertaking, as it was perceived that the business could not be carried on with efficiency and benefit as private enterprises. In January of 1871 the new Postal Service System was promulgated, and was put in force by way of trial between Tokio, Osaka and Kioto in March of the same year. The hour of transmission was previously announced and a number of carriers were despatched every day. The benefit of correspondence was extended to all the towns and villages lying along the trunk route connecting the three principal cities. The local authorities were made to take charge of the business of transmitting the mails from one post to another and also the sale of postal stamps.

"This system, highly imperfect as it was compared with the one now in operation, was, however, a memorable improvement over what had been in operation before, and for the first time the general community, or, strictly speaking, a limited portion of the general communiiy, was enabled to partici-

pate in the benefit of the postal service. The new department thus inaugurated was carried to greater perfection and improvements were made in quick succession. In March of the 1872 year a thrice a-day service was opened for the city of Tokio and for the delivery of both letters and newspapers. Soon a five-times-a-day service was established between Tokio and Yokohama, and it was announced at the same time that people were forbidden to engage as their business in the transmission and delivery of letters not bearing postage stamps.

"In April of 1873 the postal fee was made uniform irrespective of distance, except in case of city mails and suburban extra fee mails. In the same year the Post Exchange Contract was concluded with the United States of America. In June of the following year [this is an error; it was June 1, 1877], Japan joined the International Postal Union, by which the arrangement of postal communication between Japan and the foreign countries was somewhat completed. In view of this the British Post Offices that had been existing in Yokohama, Kobe and Nagasaki were withdrawn in December of 1879, while a year hence the French Post Office at Yokohama was also withdrawn, and the postal administrative autonomy was first secured by Japan."

This last paragraph is interesting because it shows that foreign post-offices were established in the three "Treaty Ports" mentioned, just as they were, and still are, established in the Treaty Ports of China. By the treaty of 1858 the towns of Nagasaki and Kanagawa were designated for foreign trade and residence, and both were opened the next year. The settlement at Kanagawa, however, was shortly transferred to the nearby town of Yokohama as being a better location. Evidently a British post office was soon established there, for in the *Stamp-Collector's Magazine* for May, 1868 is a copy of a notice from the Postmaster-General of Hong Kong, dated 18th August, 1864, in which the following sentence occurs: "I have to request that, on and after the 15th October next, you will discontinue to receive money in payment of the correspondence posted at your office, and you will demand that such payment be made in the postage stamps of the colony of Hong Kong." The same journal, in November, 1865, stated that the use of Hong Kong stamps had been extended to Nagasaki. In 1868 the port of Hiogo was opened, the neighboring town of Kobe becoming the residence quarter, and a post office was established there. Now, the curious part of it all is that the informant of the *Stamp-Collector's Magazine* says: "I have seen many packets from Kanagawa, and the stamps have always been postmarked with the B62 which is found on all the labels of that colony [Hong Kong]." Evidently the stamps were not cancelled until the letters reached Hong Kong. At some time subsequent to 1874 and before the abolition of the British post offices in Japan in 1879, the office at Hiogo received a "colonial cancellation" mark lettered D30, but whether Yokohama and Nagasaki were also provided and what their numbers might have been, is still an unanswered question.

With regard to the French office at Yokohama a little more definite information is at hand. It was opened in 1867 and closed in 1880. French stamps of the period were used and cancelled at first with losenge of dots bearing the number of 5118 in the center. In 1876 these obliterations were suppressed and the stamps thereafter cancelled with the dated postmark bearing the town name.

The United States office at Yokohama was closed in the fall of 1873, when the postal convention between the two countries went into effect, but the date of its opening is not known. The postmark reads simply YOKOHAMA—JAPAN with month and day in center, and the stamp is cancelled by a daub.

Turning now to the stamps themselves, let us see what they have to offer of particular interest. The first issue, spoken of in our quotation as having been put in use in March, 1871, comprises the well-known small square stamps containing merely the value in Chinese numerals in the center. The main feature of this design is the two rampant dragons, one at either side, with their tails crossed at the bottom. This was not an original drawing for the stamps but an adaptation of part of the design of the national *kinsatsu* or "money cards" issued in 1869. For centuries before, every great daimio had issued paper money current only in his *han*. When the Mikado was restored to power and the government reorganized, it followed the example of the daimios and issued paper money in various denominations. The cards were oblong in shape, like our own paper money, but varied in size; two thirds of the length bore an ornamental frame containing the value, and the remaining third resembled a coupon, being our two dragons enclosing an inscription denoting the issuing office. Should we cut off this "coupon" and surround it with the key-pattern frame, we should have the prototype of our stamps. Of the dragon itself, called *rio*, it is unnecessary for us to say anything here, as we have already given his make up and attributes fully under China (*Vol. XVII: page* 181), and need only add that when the Japanese embraced Chinese civilization they adopted Chinese mythology as well.

In July, 1872 a new issue brought a radical change in design. The dragon disappears from all but one stamp and a new emblem, the chrysanthemum, appears, which has not failed to find a place on every stamp since issued by the Japanese government for postal purposes. In Japan, as in Europe, feudalism produced the "nobyl and gentyl sciaunce" of heraldry, though it did not develop to such a degree of complexity as in the Occident. Most of the great daimios possessed three crests or badges called *mon*, the lesser daimios had two and the ordinary samurai one. These served in time of war to adorn the helmet, breast plate and flag. When Commodore Perry "opened" Japan, the Shogun in power was of the Tokugawa dynasty, which held the office for 264 years. The crest of this family was a circle enclosing three asarum or mallow leaves, their points meeting at the center, and it was under a banner bearing this device that Perry made his treaty. But when the Shogunate was abolished and the Mikado came into his own, in 1868, the trefoil emblem disappeared and the Mikado's crest, the chrysanthemum, took its proper place as the official insignia.

The chrysanthemum, which is a common flower in our own gardens and

homes, is one of the latest flowers of autumn, but it makes up in a measure for its tardy appearance by its showy and brilliant effects. It is held in particular estimation by the Japanese, who have annually a fête in its honor during the early part of November. To its many varieties, such as we are familiar with, they have added not a few strange forms, for it is well known that the Japanese are past-masters of the horticulturist's art. Basil Hall Chamberlain says :—

"A very curious sight is to be seen at the Dango-zaka in Tokyo at the proper season. It consists of chrysanthemums worked into all sorts of shapes,—men and gods, boats, bridges, castles, etc., etc. There, too, may be seen very fine natural chrysanthemums, though not so fine as the *élite* of Tokyo society is admitted to gaze on once a year in the beautiful grounds of the old palace at Akasaka. The mere variety is amazing. There is not only every colour, but every shape. Some of the blossoms are immense,—larger across than a man's hand can stretch. Some are like large snow-balls,—the petals all smooth, and turned in one on the top of the other. Others resemble the tousled head of a Scotch terrier. Some have long filaments stretched out like star-fish, and some, as if to counterbalance the giants, have their petals atrophied into mere drooping hairs. But the strangest thing of all is to see five or six kinds, of various colours and sizes, growing together on the same plant—a nosegay with only one stem—the result of judicious grafting. Of the *same* kind of blossoms, as many as a thousand and fifty eight have been known to be produced on one plant! In other cases the triumph is just the opposite way. The whole energies of a plant are made to concentrate on the production of a single blossom! A tawny, dishevelled monster, perhaps, called 'Sleepy Head' (for each variety has some quaint name), or else the 'Fisher's Lantern'—a dark russet this—or the 'Robe of Feathers', a richly clustering pink and white, or, loveliest of all, the 'Starlit Night'—a delicately fretted creature, looking like Iceland moss covered with hoar-frost. Such results are obtained only by the accumulated toil of years, and especially by care, repeated many times daily during the seven months that precede the period of the blossoming."

But although the chrysanthemum is such a popular flower of Japan, yet its use as an emblem, such as we find it upon the stamps, is restricted to the Imperial government or such objects as may be put forth by Imperial sanction. It has been the emblem of the Imperial family from remote antiquity, and on the restoration of the Mikado's full power it naturally became the badge or seal of the government, just as the arms of reigning families in Europe have become the State coats of-arms for their dominions. In its use as such it appears in a conventionalized form which is best seen, perhaps, on the 1 yen stamp of 1883. This shows a small circle at the center which represents the central "head" of true flowers (for the chrysanthemum is a composite flower like the daisy and dandelion, and its so-called "petals" are but "bracts", according to the botanist), while the radiating rays represent the petals. For government use these petals number exactly sixteen, while sixteen more "tips" may appear around the periphery as if from behind. This number, which is traceable to Chinese geomantic notions, is particularly reserved for Imperial use and ordinary subjects are forbidden under penalty to represent the flower in just this form. A curious fact has been called to my attention by Mr. William J. Gardner, that on all stamps bearing this emblem which were issued previous to 1876, the "wheel" stands with two "spokes" coinciding with a vertical line through its center; on all stamps issued since 1876 the "wheel" is turned slightly so that the same vertical line would bisect two opposite petals. Just what the reason for the change may

have been is still an enigma ; but that it was not fortuitous is amply proved by the consistency in position both before and since the date mentioned.


But the chrysanthemum crest or *kiku-mon* is not the only one possessed by the Imperial family, for there is a second just as ancient which is known as the *kiri mon.* The latter is represented by three leaves and three flower panicles of the *Paulownia imperialis*, a tree indigenous to Japan and which much resembles the catalpa. This tree called the *kiri* by the Japanese, has broad heart-shaped leaves and bears flowers of a pale violet, with brown spots. These flowers, which are showy and fragrant, grow on a panicle like the catalpa or horse-chestnut, and when correctly represented the crest should have seven buds on the central panicle and five on each of the side ones Both crests, the *kiku* and the *kiri*, are found correctly represented on the 5 rin stamp of 1876, being respectively above and below the central circle containing the value in Chinese On the 5 sen stamp of the same issue, however, the *kiri mon* is represented beneath the chrysanthemum with but a single flower panicle, though it is surrounded by branches and flowers of the paulownia. Looking back now to the third issue of stamps of July, 1872, we find that the low values and also the 30 sen have the central inscription enclosed by two crossed branches, which can be recognized as the chrysanthemum at the right and the paulownia at the left. Again in the 1877 issue we find the same crossed branches, but curiously enough, the chrysanthemum is on the *left* in the design which includes the values from 5 sen to 12 sen, and on the right as before in the design which is used for the values from 15 sen to 50 sen.

In regard to the use of these two crests, it must be explained that the chrysanthemum was the "official" badge of the Mikado, so to speak, while the paulownia was used on business personal to himself and his family. It was thus that the *kiku-mon* became the badge or arms of the nation when the rightful sovereign took command at the Restoration ; while the *kiri-mon*, as the household badge, has come to be regarded particularly as the crest of the Empress It is a curious coincidence indeed that the German explorer Siebold, in his "Flora Japonica" in 1835, should have named the tree which furnished the family crest of the Mikado for Anna Paulowna, daughter of the Czar, Paul I, of Russia.

Looking back once more at the illustrations of the 1 sen and 5 sen stamps, it will be noticed that each corner contains a flower. This is the cherry blossom, the truly national flower of the Japanese people as distinguished from the official flower of the government. Chamberlain says : "The Japanese cherry-tree is cultivated, not for its fruit, but for its blossom, which has always been to Japan what the rose is to Western nations. Poets have sung it since the earliest ages, and crowds still pour forth every year, as spring comes round, to the chief places where avenues of it seem to fill the air with clouds of the most delicate pink Even patriotism has adopted it in contradistinction to the plum blossom, which is believed to be of Chinese origin—not, like the cherry-tree, a true native of Japan. The poet Motoöri

exclaims : 'If one should enquire of you concerning the spirit of a true Japanese, point to the wild cherry-blossom shining in the sun.'—Again a Japanese proverb says : 'The cherry is first among flowers, as the warrior is first among men.' The single blossom variety is generally at its best about the 7th April, coming out before the leaves ; the clustering double variety follows a little later."

We thus see that the cherry blossom, called *sakura* by the Japanese, represents the "spirit of Japan." As with the chrysanthemum, the season of its flowering is made the occasion of a fête, when everybody journeys to the localities that are famous for its displays ; and the sight is one that lingers long in memory although the reality is of but a few days' duration. The blossoms are often as large as a small rose, and though pink predominates, they range in color from a deep rose to pure white. The fruit is small and bitter like our "choke-cherries" and is considered of no account. We shall find the cherry again on some of the stamps to be described later.

With the issue of 1875 still another type was introduced, its main feature being the representation of some bird The 12 sen has a picture of the *gan* or wild goose, surrounded by reeds called *ashi*. It is said that the geese, in flying on long journeys, carry rushes in their bills which they drop on the water before alighting and then alight on them. For this reason geese and rushes are always figured together. The Japanese artists usually associate the wild goose with autumn or winter, and paintings in which it occurs will be found to typify one of these two seasons. Much difficulty has been experienced in "guessing" at the identity of the bird on this stamp, the pheasant, pea-hen and quail being candidates ; but a careful inspection of its form and attitude, and the association with the reeds leaves no doubt of its identity.

On the 15 sen stamp we find a neat little picture of the *sekirei*, a species of wagtail. The particular claim of this bird to Japanese fame runs back to mythological times when, in a story resembling the tradition of Adam and Eve and the serpent, the bird takes the place of the reptile in opening the eyes of the oriental pair. As our friend Mons. Maury says, the story could be told best in Japanese—or in Latin. This early pair, who are looked upon as the progenitors of the race, were named Izanagi and Izanami, and were supposed to have descended from heaven upon Mount Kirishima in Kiushiu, the larger island at the south-west of the archipelago.

The third stamp of the set, the 45 sen, shows the *taka* or falcon. We have aleady seen that the Emperor of Korea has adopted this as the "imperial bird", from its long association with the court in furnishing sport. We now find that hunting by falcons was also a diversion of the court at Kioto during the Middle Ages. At that time falconry, which had been introduced from Korea by some ambassadors in the reign of the Empress Jingo (A.D. 200–270), was almost as extensively practiced as in Europe, nearly every daimio having his perch of falcons.

For other decorations on these stamps, it will be noticed that the

chrysanthemum stands at the top of each one ; the 12 sen has nothing else of note, but the 15 sen has four cherry blossoms separating the Japanse and English inscriptions around the central circle. On the 45 sen thes latter are replaced by four of the paulownia crests in the same positions, while the four cherry blossoms are in the corners.

We have already spoken of the designs of the 5 rin and 5 sen stamps of 1876, the former including the 1, 2 and 4 sen stamps Let us now look at the second type of the 5 sen stamp, whose design serves also for the 6 8, 10 and 12 sen stamps. We noted in speaking of the chrysanthemum and paulownia, that this was the only design on which the crossed branches beneath the *kiku-mon* had the former flower at the left and the latter at the right instead of *vice versa*. Outside of the central design there is nothing to remark except in the spandrels between the oval and the frame. Each value in this design has a different figure in its spandrels : on the 5 sen is the winged wheel which occidental nations have used from remote antiquity to represent speed ; the 6 sen shows the propeller of a steamship in its usual form, with three blades or "fans"; the 8 sen shows the original form of the "screw" propeller, this being a helix parallel to the shaft ; the 10 sen has the whip and horseshoe, and the 12 sen four balloons, three birds accompanying each of the lower ones.

The third design, including the stamps from 15 to 50 sen, is still different. The crossed branches of the chrysanthemum and paulownia have now the *kiku mon* placed over their intersection, while above is the emblem one might have expected to see long before—the rising sun! As we all know, the Japanese flag has a red ball, representing the sun, upon a white field, and the "ball" upon the stamps in question is shaded vertically, which, in heraldry, denotes *gules* or red. At the left of the oval, in the band bearing the Japanese inscriptions, is a crescent moon and at the right is the *kiri-mon* or paulownia badge. The moon is a new emblem and its appearance here with the sun requires explanation To do this we must go back to China where, from time immemorial, the court and army had made use of banners adorned with figures founded on astrological fancies,—the sun with the Three legged Crow that inhabits it, the Moon with its Hare and Cassia-tree instead of the "man" that we know, the Red Bird, the Dark Warrior (Tortoise), the Azure Dragon and the White Tiger, representing the constellations of the four quarters of the zodiac, and the Northern Bushel (the occidental "Great Bear") The banners of the Sun and Moon assumed special importance because the Sun was the Emperor's elder brother and the Moon his sister, a corollary to his claim of being the son of Heaven.

The Japanese took over these things wholesale,—Imperial title, banners, mythological ideas and all,—when they adopted Chinese civilization in the sixth and seventh centuries, and the official annals incidentally record their use in A.D 700. As time went on most of these banners became obsolete, only the Sun and Moon banners being retained as Imperial insignia but without their fabulous inmates. The Sun Crow and the Moon Hare, how-

ever, still linger on in art. Finally the Moon banner fell into disuse and the Sun banner alone remained, so that when Japan was opened to foreigners and a national flag corresponding to those of Europe became necessary in 1859, the Sun banner naturally stepped into the vacant place. Thus we see that the Japanese flag was not a creation made to fit the name of the "Land of the Rising Sun", but, like that name, was imported from China; and though having at first nothing to do with the name, yet, by a most happy coincidence, finally came to be the most appropriate symbol of Dai Nippon. The appearance of the sun and moon together on this design is therefore fully accounted for.

In the little spandrels above the numerals on the 15 sen stamp will be found a cherry blossom with a bud and some leaves. The 20 sen has a sprig of some grass or reed in these spandrels, and the 45 sen what appears to be the tuft or tassel of the bamboo. The 30 and 50 sen stamps have only conventional foliations.



In 1888 two new values were added to the then current set—a 25 sen and a 1 yen stamp—each in a new type. The 25 sen stamp has the usual chrysanthemum crest and crossed branches in the center, but the upper spandrels contain some leaves, etc., that have a special significance of which the writer once made note; unfortunately that note has disappeared and it has been impossible to regain the information, which is greatly regretted. The 1 yen stamp we have already spoken of under its leading feature, the chrysanthemum, but there will be found in the upper corners two objects that require explanation. These are the old time couriers' bells, and lest they should not be recognized, perhaps, they have been labelled in tiny characters, one on each, *eki rei* or "courier bell". They were somewhat similar to our so-called "sleigh bells" and were usually slung over the shoulder by the cord attached. The old courier system, spoken of in the quoted article on page 61, was adopted from the Chinese and was only for the conveyance of official letters and despatches. The couriers were hardy and fleet of foot, they wore but little clothing, often only a loin cloth, and carried their mail in bundles fastened to the ends of a bamboo pole resting on the shoulder. To guard against the chances of sickness or accident delaying him, the courier was often attended by a companion and the two performed their "stage" of the route at their utmost speed. The special service of the bell was to announce their approach to a post-station where the runner in waiting, thus warned, should be ready to snatch the pole and proceed without delay. Other pictures of the couriers' bell will be found in the upper corners of all the *sen* values of the 1899-1900 issue of stamps, duly labelled as before, though the design of the 25 and 50 sen stamps has both characters on each bell. The 25 sen stamp of 1888 has a smaller representation of the bell at each side of the central circle, separating the Japanese and English inscriptions. On the second design of the 1899 issue will also be noticed the sprig of cherry, with blossoms and fruit, at each side of the circular band containing the inscription, while each octagon in the corners of the third design is flanked by the *ashi* reeds.

On March 9, 1894 Japan issued her first commemorative stamps. There were but two low values, 2 sen and 5 sen, but they served to announce to the world the twenty fifth anniversary of the marriage of the Emperor and Empress. The present Emperor was born at Kioto, then the capital, on November 3, 1852, and succeeded his father, the Emperor Komei, at the latter's death on February 13, 1867. The next year saw the abolition of the Shogunate and the Restoration, as it is called, which practically dates from October 12, 1868, when, with due ceremony corresponding to the coronation of Western monarchs, the Mikado assumed the full powers of government. The Mikado has no crown, however, the symbol of his station being a large gold decoration, perhaps six inches in diameter, representing the sun with the conventional thirty two rays and set in the center with a very large diamond. This is worn on the breast.

It may be remarked here that the name Mikado, usually applied to the Emperor by Europeans, was formerly his popular and official title, but it has now become practically obsolete in Japan. The word means "Exalted (*mi*) Gate (*kado*)" and is practically a synonym of the term "Sublime Porte" as applied to the Sultan of Turkey. The usual appellation of the Japanese is *Tenno*, the "Heavenly Emperor", or *Tenshi*, the "Son of Heaven", both terms having been borrowed from China. The Emperors have no family name, but do possess a personal name which is held to be sacred and is never repeated by and seldom known to their subjects. The name of the present incumbent is Mutsuhito.

On March 9, 1869, the Emperor married the Princess Haru-ko, daughter of Prince Ichijo, and she was on that day proclaimed Empress of Japan. The design of the stamp which commemorates the anniversary is simple and yet appropriate. The center is, of course, the Imperial Chrysanthemum, while as supporters at its sides are two cranes, in a very much conventionalized form, which embody the wish for "many happy returns". It is popularly supposed by the Japanese that these birds, called *tsuru*, live for a thousand years and they are, therefore, much employed as a symbol of longevity besides having a prominent place in Japanese art, where their many graceful forms and postures are familiar to us all. On the stamps it will be noted that the arabesques which start from beneath the birds finally end in cherry blossoms in the two upper corners, while above the birds' bills will be found the fruit as well as at either side of the value in Japanese.

Once again, on May 10, 1900, was there on occasion for issuing a commemorative stamp, this time for the marriage of the Prince Imperial. Prince Yoshihito was born on August 31, 1879 and proclaimed Crown Prince or *Kotaishi* on November 3, 1889. On May 10, 1900 he married the Princess Sada-ko, daughter of Prince Kujo. The design on the stamp is emblematic of the occasion, for within the central oval is pictured a large box called an *oishiki*, in which food is carried on the occasion of the marriage of distinguished personages. It is made of thin wood by folding at the corners (like our pasteboard boxes) and contains rice cakes called *mikka yo mochi*, or "three days' and nights' bread", because they are left in the bridal chamber for that length of time after the wedding for the newly married couple to regale themselves with if they so desire. There are said to be as many cakes as there are years in the bride's age. The box is ornamented with cranes (*tsuru*) and pine sprigs (*matsu*) both of which are emblems of longevity for, as already remarked, the crane is supposed to live a thousand years while the pine tree is believed never to die. The smaller box nearer the front is called a *yanagibako* or wicker box, and is covered with fine red paper. It serves to hold the communications between the interested parties relating to the arrangements for the marriage.

An account of the Imperial wedding which was published in the *Japan Mail* will be interesting to our readers, no doubt, in this connection. The paper says:—

"Everything moved with clock-like regularity so far as the official arrangements were concerned. The Imperial couple left their respective residences at half past seven in the morning, and proceeded by different routes to the Palace. This part of the programme was not distinguished by any special display. The Prince rode in an ordinary carriage, duly escorted by lancers and preceded by outriders. He wore his military uniform of Major, and the waiting crowds saw little to distinguish the occasion from one of the every-day comings and goings of His Imperial Highness. The passage of Princess Sada to the ceremony which was to make her the future Empress of Japan, presented features of great interest, for she wore the old court costume of Japan, and her pretty face was framed in the wonderful coiffure—expensive, angular and inartistic—which, in defiance of the law of the survival of the fittest, still holds the place of honor among Japanese head-dresses, a relic of the days when the country founded its fashions on Korean suggestions. The bride's progress did not elicit any demonatration from the crowds through which her equipage passed, preceded by carriages of Chamberlains, escorted by lancers, and followed by coaches carrying various dignitaries. She reached the Palace nearly half an hour before the Prince—an arrangement which may be regarded as the only mark of deference paid to the traditional inferiority of the fair sex in Japan on this occasion.

"The Prince, after arriving at the Palace, donned a Japanese costume appropriate to the occasion, and the Imperial couple then repaired to the Sanctuary, the Prince led by the Grand Master of Ceremonies, Baron Sannomiya, and followed by the Chamberlain bearing the Sacred Sword; the Princess, conducted by a Master of Ceremonies and supported by two maids of Honour. The rites performed in the Sanctuary were particularly interesting. Not for their own sake, indeed, since they consisted merely of the offering of evergreen branches at the Imperial Shrines; the recital of a marriage ritual by the Prince; the drinking of sacred *saké*, and various obeisances before the Altar of the Sanctuary, while a naval squadron assembled in Shinagawa Bay and troops at Aoyama fired salutes of 101 guns. But the noteworthiness of this ceremonial will be understood when we say that it was altogether novel. An Imperial marriage in Japan had never previously been solomnized in such a manner. The old custom did not demand anything more than a public announcement. A certain lady was gazetted to the post of Imperial consort, just as a man who had deserved well of the State might have been gazetted to some high office. No religious element of any kind used to be imported into the procedure, whereas the rites solomnized on Thursday give to the Imperial marriage a character of the highest sanctity. The innovation is due, of course, to Marquis Ito. It represents part of the work upon which that eminent statesman is now engaged; the work of constructing a code to regulate all affairs relating to Imperialism in Japan.

"After the ceremony in the Sanctuary the Imperial couple change their costumes, the Prince now wearing the usual Court dress, and the Princess donning foreign robes. They

then repaired to the presence of the Emperor and Empress; received the congratulations of their Majesties; drank the traditional 'cups of felication'; and taking their leave, entered a State coach drawn by four horses, preceded and followed by carriages containing high dignitaries of the Household, and escorted by lancers. This part of the great event had been most eagerly awaited by the public, for it was known that the State coach, especially constructed for the occasion, would be an object of great magnificence, and it was rumored that the Imperial couple would wear Japanese costumes. In one respect the expectation was satisfied. The coach was distinctly gorgeous—a glittering structure of rich lacquer, glowing gold and bright glass—and the four horses were caparisoned in right royal style. But there was no vestige of Japanese costume. The Prince wore his court robes, stiff with gold lace, and the Princess had on a dress just such as any European lady would have chosen under the circumstances. The crowds were perhaps a little disappointed, but they raised a chorus of *banzai* as the procession passed. A few hours of comparative quiet succeeded, and in the afternoon at four o'clock the Imperial bridegroom and bride proceeded once more to the Palace where arrangements had been made for a reception on a large scale * * * * * * * At about seven o'clock the great throng began to wend its path to the points of exit. On the way thither each guest handed in his card of invitation and received in return a silver *bonbonnière*, certainly the most beautiful souvenir of the kind hitherto given in the Palace. Thereafter followed illuminations and fireworks of the usual kind."

Concerning the issue of the commemorative stamp, the following notice was sent to the Editor of the *Japan Mail*:—

SIR.—I beg to inform you that the postage stamps specially issued for the commemoration of the Imperial Wedding can be obtained at Post Offices as well as Postal Agencies after this date.

The public, however, is strictly cautioned not to use them before the date, 10th May, and should mail matters bearing the stamp be posted before the above-mentioned date, they will be treated as unpaid or insufficiently paid matter.

The postage stamps can only be used for the domestic mail and are invalid on foreign mail packages, except for China and Korea, where Japanese Post Offices are established.

Yours respectfully,

N. NARITA,

YOKOHAMA, April 28th, 1900. Supt. of Foreign Mails.

It will thus be seen that the issue of the stamp to the public began on April 28, 1900, but that the stamps were invalid for use until the day of the ceremony.

For the remainder of the stamp design, we find the Imperial Crest at the top with crossed chrysanthemum branches beneath, while in the four corners are sprays of wistaria, or *fuji*, which is the crest of the Princess' family. At the bottom of the oval are two swallows, called *tsubame*, whose significance must have been borrowed from Western nations where they are an emblem of domesticity, for in Japan, unless we are greatly mistaken, these birds are rather a portent of fire on the premises.

Besides the commemorative stamps, Japan has issued four memorial stamps, bearing the likeness of two princes of the blood who died while on duty in their country's service. Equal honor was done each, in that their features appeared upon two stamps, of 2 sen and 5 sen, whose designs were otherwise identical for the same values. This is the first time that Japan has placed portraits upon her stamps, though she has, for some time, pictured her

ancient celebrities upon her national bank notes. The Emperor's likeness, for obvious reasons has never appeared in such a manner, and it will probably be a long time yet before conservation is broken down to such an extent as to allow of such seeming profanation.

On the 2 sen stamp which we have reproduced is the portrait of H. I. H. Prince Yoshihisa Kita Shirakawa. He was born on April 1, 1847 and at the time of the Restoration was high priest of the famous temples at Nikko. He left the priesthood soon after, resumed his titles and was sent to Europe in 1870, where he spent seven years in study, mostly in Germany, acquiring a sound military education. He was of medium stature and possessed a handsome and highly intellectual face. All scientific subjects and everything connected with intellectual development interested him keenly and he was president of various learned associations But he chose a military career in which he attained the rank of Lieutenant-General, commanding the Fourth Division. In 1894 he was given command of the Imperial Guards with whom he went to Formosa in 1895, after the cession of the island to Japan by China, and whom he accompanied in their advance southward through the island while subjugating it. But he fell a victim to the terrible malarial fever of Formosa and died at Tainan on October 28, 1895.

On the 5 sen stamp which we illustrate is the portrait of H. I. H. Prince Taruhito Arisugawa He was born in 1835 and was an uncle of the Emperor. When the deposed Shogun sought to regain his position by the rebellion of 1868, which ended in the complete triumph of the Mikado, Prince Arisugawa was appointed supreme administrator and commander-in chief of the imperial army. Receiving the sword of justice and the brocade banner, he led the Mikado's troops against the rebels, saved Yedo (now Tokio) from destruction, and then directed the military operations in the North which brought the civil war to a conclusion. In 1869 he returned to the Emperor the sword and banner in token of the complete pacification of the empire. In 1875 he was made President of the Senate, and in 1877 received supreme command of the forces which after seven months of fighting and the loss of twenty thousand lives and fifty million dollars, suppressed the Satsuma rebellion led by Saigo Takamori For the signal ability with which he accomplished this success he was decorated with the Order of the Chrysanthemum and made Field Marshal and Junior Prime Minister. He was then Japan's most noted soldier, so that it was natural, when the war with China began in 1894, that he should be made the Chief of the General Staff which sat at Hiroshima, the military and naval headquarters, throughout the war. But sickness overtook him while on duty and he died at his home in Suma, province of Hiogo, on January 24. 1895.

It must be added that the "princes of the blood" are all descendants of former mikados, but the house of Arisugawa is the nearest to the present Emperor's family and is the foremost of the four houses from which the imperial heir is appointed under certain circumstances. In fact, Prince Takehito Arisugawa, a younger brother of the famous general, who has just paid a visit to England after having represented the Emperor of Japan at the wedding of the Crown Prince of Germany, was adopted by the Emperor as heir to the throne in 1878, before the birth of the present Prince Imperial.

Looking at the stamps now, we see that both Princes are represented in uniform and each wears about his neck the Grand Cordon of the Chrysanthemum. This Order, founded by the Emperor in 1876, is conferred only on monarchs and the highest State officials. The decoration is a "sun" surrounded by thirty-two white rays, similar to the Imperial "badge of office" already described, with four chrysanthemums, each flanked by two green

leaves, placed around the outside between the extremities of the four principal rays The back of one of the flowers is inscribed "Exalted deeds and honorable actions," The decoration is not wholly visible but more of it is seen on the 2 sen stamps bearing Prince Arisugawa's portrait than on any of the others. All four stamps bear the chrysanthemum crest at top, but on the 5 sen stamps will be found the crests of the respective Princely houses occupying a corresponding position at the bottom A close inspection will reveal that the badge of the Kita-Shirakawa family is a chrysanthemum of fourteen petals whose center is occupied by a cherry blossom On the other hand the crest of the house of Arisugawa is found to be three chrysanthemum blossoms seen "in profile", their stems meeting in the center of the circular badge. A chrysanthemum scroll on either side of the central circle, separating the Japanese and English inscriptions, completes the special feature of the 5 sen value. The 2 sen stamps have the corners occupied by a much conventionalized spike of the *paulownia* with seven "buds".

These "war memorial" stamps were issued on August 1, 1896 and were good for foreign as well as domestic postage. Five millions of each type of the 2 sen were printed and two millions of each type of the 5 sen. They are steel engravings, the first ever made for Japanese stamps, although the issues previous to 1876 were line engraved on copper.

Just as these notes were being finished there arrived from Japan another commemorative stamp whose advent had already been heralded, which may form the precursor of further important changes to come when the end of the present conflict allows the re-adjustment of disturbed conditions in domestic affairs. Properly speaking it is rather a Korean stamp, but as it has been issued by the Japanese authorities it will not be wholly out of place to consider it here. It will be remembered that, in the spring of 1905, it was announced that the Japanese would take over the management of the Korean Posts and Telegraphs, as they had already taken charge of the finances. This move was accomplished on May 18th, when notices to the effect that the Korean postal, telegraph and telephone services would be operated by the Japanese from that date were posted on the bulletin boards. To mark the event and yet not give offense to the Koreans by the substitution of Japanese stamps for their own, a special commemorative stamp of 3 sen was projected by the Japanese Department of Communication, this being the domestic letter rate in Korea and, therefore, the most commonly used value. The stamp was issued on July 1 and is intended for the Korean domestic service only, though it will carry a letter to any part of Japan or to any Chinese treaty port where there is a Japanese post office This limitation explains the fact that the inscriptions are wholly in Chinese characters, whereas all other current stamps of the two countries bear either English or French inscriptions as well.

The design of the stamp is neat and effective, as is usual with these Japanese productions A banderole at the top bears the commemorative inscription, while the main feature of the design is a double circle, the inner

one enclosing the value on an engine-turned ground. The space between the circles should be occupied by the inscriptions, if the precedent of the usual stamp design had been followed, but a much more effective emblematic inscription has taken its place At the left, the heraldic "dexter" and side of honor, is found a plum blossom, called *ume* by the Japanese, which we will recall is the emblem of the reigning house of Korea. At the corresponding point on the right side, the heraldic "sinister" and nominally subordinate position as Japan is issuing the stamp for her sister empire, appears the *kiku-mon* or chrysanthemum badge of the Japanese Emperor. As a backing for the two badges we find a spray of cherry, with blossoms and fruit, accompanying the Korean emblem; while a similar spray of plum, again with blossoms and fruit, accompanies the Japanese emblem and thus we have a sort of international "exchange of courtesies". At the top and bottom of the circle are two pigeons, called *hato*, representing the post, while the lower spandrels are filled in with conventional thunderbolts to signalize the telegraph and telephone services.

The fact will doubtless not have escaped our readers that all these commemorative stamps have appeared in a red color, though the war memorial stamps do not properly belong in the "jubilee" category, their colors merely corresponding to the colors of the same values in the regular set. The reason is that red is not only the jubilee color but also the national color as well. The use of red for fêtes and celebrations is traced back, like so many other things, to Chinese influences Yellow is the imperial hue in China, but red may be called the official color, for the official list of the empire is contained in a red book, the Emperor signs or annotates documents with the "vermilion pencil", seals are impressed in red ink, mandarins of the highest rank are denoted by a red button on the cap, official calling cards are inscribed on red paper and the color is generally in evidence at festivals or any occasion where joy and good will are the key-notes. In Japan, in addition, red is the color of the "Rising Sun" as he appears on their flags and has thus become the national color in conjunction with white.

As we have told something of the language, and the characters used in writing it, under China and Korea, we cannot omit a few remarks on this subject under Japan. We have already stated that Buddhist priests from Korea brought in a flood of Chinese civilization about the middle of the sixth century of our era; but for at least two centuries before that time a knowledge of Chinese letters, writing and ethics had drifted into southwestern Japan from Korea by means of craftsmen, teachers and men of learning who had crossed the Tsushima straits Of course the Chinese characters were adopted by the Japanese in their educational awakening, for they had no system of writing of their own But just as in the case of Korea, much difficulty was experienced in using the ideographs for the simple reason that the languages were totally dissimilar; the Chinese is monosyllabic and uninflected while the Japanese, like the Korean, is polysyllabic and highly inflected—in fact in structure, though not in vocabulary, the two languages closely resemble each other. The result was similar in both instances—a syllabary was formed to represent the terminations and particles necessary to add to the Chinese characters, which stood simply for the "root" or "stem" so that an intelligible reading of the text was possible to those whose attainments did not permit of their reading a composition in purely Chinese style. Two forms of syllabary are in use under the general name of *kana*, a contraction of *karina*, meaning "borrowed names" because they are modifications of Chinese characters retaining their names but not their meanings.

The development of the kana was doubtless due to the fact that, originally, pure Japanse was written by means of the Chinese characters used phonetically without regard to their meaning, certain ideographs being associated with definite sounds. But this was too cumbrous, the long, polysyllabic Japanese words naturally causing a writer to abbreviate the complicated characters as much as possible The resulting syllabary probably came about gradually, though the *hiragana* (*i.e.* plain kana) is popularly supposed to be the invention of a noted Buddhist saint named Kobo Daishi, about A.D 835. It is abbreviated from the cursive or written Chinese characters and is the syllabary commonly used in connection with the regular ideograph. The other called *katakana* (*i.e.* side kana, because the symbols are parts or sides of the square or book form of characters), was formed from the ideographs most commonly employed and is popularly attributed to a worthy named Kibi-no-Mabi, about the middle of the eighth century of our era. This syllabary really looks more like an "invented" one than the hiragana, its syllables having but one constant form while the hiragana has a number of variants for most of its syllables. The katakana was formerly used almost exclusively for writing proper names and foreign words, but it is now coming into more general use in replacing the hiragana characters, at least in printing; and there is no reason why it should not do so as it is simpler in form and conforms more nearly to the general appearance of the ideographs than the cursive hiragana. We will have occasion to return to the katakana later.

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But this is not all; when one is reading a text he finds that there may be two or three pronunciations for the same ideograph, a relic of the days of its introduction when the Buddhist priests came from different localities and taught different dialects in consequence. Then again, this same character may have its meaning translated into a purely Japanese word, and the reader must know by the context or his familiarity with the language which pronunciation or reading is demanded Sometimes the same character has several Japanese renderings and in some cases the same Japanese word may be written with several different characters. Besides this, foreign names are often written with ideographs whose sound only is used without reference to their meaning; but the most curious result of the introduction of modern science into Japan has been that the Japanese have fallen back on the Chinese ideographs for the expression of their new terms, just as we ourselves have had recourse to Latin and Greek. Next, euphony interferes and requires, perhaps, the dropping of a syllable here or a change in pronunciation there to avoid a hiatus. But it is useless to tire the reader further, "for pure complexity of cussedness it is hard to beat," expresses the whole thing in a nut-shell.

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Now let us turn to the inscriptions on the stamps, after this somewhat lengthy introduction. The first issue of 1871 bore nothing but the values, expressed in Chinese characters with which we are quite familiar. At the top we find the character 錢 which, as in China, stands for "cash" collectively or "money". Below this are the numerals with the character 文 at the bottom, showing us that the value was in *cash* pieces. But the Japanese names of these characters and numerals are naturally quite different from the Chinese. The first one, our old friend *ch'ien* in Chinese, was formerly called *zeni* in Japanese, and the last one, *wên* in Chinese was known as *mon* or *mo*. The numerals, which are used by the Japanese in the same manner as by the Chinese, are named as follows :—

½	*han*	6	*roku*
1	*ichi*	7	*shichi*
2	*ni*	8	*hachi*
3	*san*	9	*ku*
4	*shi*	10	*ju*
5	*go*	100	*hiaku*

The inscriptions, therefore, read; on the 48 cash stamp, *zeni shi-ju hachi mon*; on the 100 cash stamp, *zeni hiaku mon*; on the 200 cash stamp, *zeni ni hiaku mon*; and on the 500 cash stamp, *zeni go hiaku mon.*

With regard to this money it must be explained that at the time these first stamps were issued, the common money of Japan was in cash pieces patterned after the same coins of China, and like them pierced with a hole for stringing or impaling on pins or skewers in shops or at toll gates. The inscriptions were in Chinese characters and usually read *tsu bo* ("current value") together with the name of the period during which they were coined. The *mon* were round cast iron coins, rusty and often chipped and cracked. Their value was very small, nominally one hundred to a cent, so that the 500 cash stamp was but five cents in face value.

But the Government, in its march of progress, was already at work upon the currency system and the new coinage regulations of 1871 established the money table as we now know it :—

10 *rin* (厘)=1 *sen* (錢) or cent
10 *sen* =1 *yen* (圓) or dollar

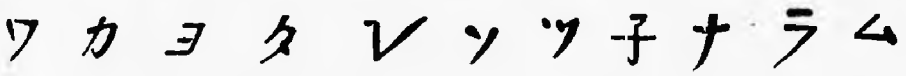
The yen was made the equivalent of the Mexican dollar, then circulating extensively in the Far East, and the oval brass coins in common use, called *tempo* from the period (1830-1844) during which they were coined, were accepted as cents. These were worth about 100 cash, and whether by accident or design the new cent value was called a *sen* (Chinese *ch'ien*), which would be the nominal equivalent of 100 cash according to Chinese reckoning. The old tempo and mon are now seldom met with.

New stamps naturally followed this change in the currency, the old values being translated into the new, and these appeared in February, 1872. They were like the first issue except in the inscriptions, which now read: *han sen* or ½ cent, *issen* (for *ichi sen*) or 1 cent, *ni sen* or 2 cents, and *go sen* or 5 cents. With the second design issued in July, 1872, we have more elaborate inscriptions, both Japanese and English. The centre of the stamp contains four characters 郵便切手 which now appear on all issues up to the new designs of 1876. These characters are read *yubin kitte* (the last word

an euphonic change for *kiri-te*) meaning "postage stamp". The character *yū* we found under China meaning "post", but the second character *bin* is new to us and means "convenience" or "opportunity"; the two together signify the postal service. The last two characters, read *kitte*, were formerly used to designate a ticket sold by a merchant which allowed the holder to draw on him for goods to the amount written on it, in other words a sort of credit slip. The use of the term for a postage stamp was quite apropos. There is nothing further to add about the inscriptions on these stamps except the compound values, *ju-ni* for 12, *ju-go* for 15, *ni-ju* for 20, *san-ju* for 30, and *shi jo gu* for 45.

In 1874, however, a system of plate numbering akin to the English plate numbers was adopted for the stamps then in use. Like the English system the plate number was engraved on the stamp, but unlike it the notation was not in numbers but in the characters of the *katakana* syllabary already described. The syllabary contains forty eight characters but only twenty-three of them were used, the value having the highest being the 2 sen yellow. This syllabary is often used for notation in this manner just as we use the letters of our own alphabet. The characters employed, with their names, will be found below :—

1	2	3	4	5	6	7	8	9	10	11	12
i	ro	ha	ni	ho	he	to	chi	ri	nu	ru	wo



13	14	15	16	17	18	19	20	21	22	23
wa	ka	yo	ta	re	so	tsu	ne	na	ra	mu

With the new designs of the 1876 set of stamps a new inscription was employed which has been in use ever since. This consists of seven characters 大日本帝國郵便 read *Dai Nippon Teikoku Yubin* and meaning "Great Japanese Empire Postal Service." Nothing further occurs on the regular stamps for inscriptions except the introduction of the characters for *rin* and *yen*, which will be found in the money table, and the new values of *ni ju-go* and *go ju sen*, or twenty five and fifty cents.

We now come to the commemorative stamps which bear inscriptions appropriate to their subjects. The silver wedding stamps of 1894 have a legend in the ancient or seal style of character over the chrysanthemum which reads *Dai Kon Ni ju-go Nen Shukuten*, in English "Great Marriage 25 years Celebration, though "great" may be translated as "imperial" as used in this connection.

On the war memorial stamps there is no explanatory legend, but curiously enough the 2 sen stamps do not bear the customary stamp inscription but one which reads (toward the left of course), *Nippon Teikoku* on the right side, and *Yubin Kitte* on the left side—"Japanese Empire" and "Postage Stamp."

The stamp commemorating the Prince Imperial's wedding has the usual postal inscription in seal characters reading down the left side of the oval, while down the right side, in similar characters, is the legend *Togu go Kongi Shukuten*, the "Heir Apparents' honorable Marriage Ceremony Celebration." The term *Togu*, applied to the Crown Prince, means literally "Eastern Palace," a term of oriental vagueness and politeness on a par with the "Honorable Gate" signification of *Mikado*.

The legend on the new commemorative stamp for use in Korea is again in the picturesque seal characters and reads: *Ni Kan Tsushin Gyomu Godo Kinen*, in English "To Commemorate the Union of the Communication Business of Japan and Korea," that is, the amalgamation of the postal and telegraph systems of the two countries, as already explained. *Ni* stands for *Ni-hon* or *Nippon*, i. e. Japan, and *Kan* stands for *Kan goku* or the "Han Country." the present official name of Korea.

Before leaving this interesting group of countries it is only necessary to add that the surcharge on the Japanese stamps for use in China is in characters used phonetically without regard to their meaning, 邦 支 pronounced *Shi-na*, The surcharge on the stamps used in Korea is the proper one both as regards the meaning of the characters and their pronunciation, 鮮 朝 *Cho-sen*. Both of these names read backward as printed on the stamps.