
ROMAN STATES

By L. W. FULCHER

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The stamps grouped by philatelists under the generic term of the ' Italian States ' possess a varied interest. They include some of the finest stamps ever produced, and some of the crudest. The history of the various issues and the circumstances of their employment is so intimately connected with the stirring political events in the country of origin during the middle of the last century that the philatelist will find some preliminary acquaintance with the outlines of Italian history necessary for the proper appreciation of certain of the issues in the arrangement of his collection. Several points of importance cannot be even suspected from a knowledge derived solely from such information as is available in the current catalogues which form the collector's works of reference, but only become apparent after a detailed study of the stamps themselves. In short, the stamps of the Italian States offer an extensive domain for philatelic investigation. Some portions of it have been diligently searched, others are yet but superficially examined, and much remains to be done before the whole may be said to have been satisfactorily explored.

The stamps of the Roman States cannot be said to have attracted an undue amount of attention from philatelists, but notwithstanding their unlovely aspect they are not devoid of interest. This paper deals with such results as I have been able to acquire from a study of the stamps themselves. The historical side is untouched, for I have occupied myself chiefly with the description of the varieties of these stamps and their classification. Some few points I hope are new, and I trust that these observations may prove useful ' *mémoires pour servir etc.*' to some future historian of the stamps in question.

Preliminary to these studies I have made every endeavour to find out what has already been written on the subject, and at the end of this paper will be found a select bibliography which, I hope, contains all the more important contributions. The papers are arranged in chronological order, and numbered consecutively in thick black figures. When referred to in the text they will be indicated by corresponding numbers. On the whole, as far as the stamps are concerned not much has been added by other authors to Signor Fabri's original monograph (4). This monograph with Mr. Phillips' notes (28) and some contributions by Dr. Diena contain nearly everything of importance from the present point of view. In what follows I propose to incorporate the descriptions of the sheets I published at the beginning of last year (39) but in a somewhat different form. In describing sheets of stamps containing four panes I find it more convenient to treat each pane by itself, and to follow Dr. Diena in numbering the panes in the order indicated in the diagram below.

I	III
II	IV

As one of the objects of this study was to ascertain the details of the " settings " of the sheet, if perchance there happened to be more than one, I found it necessary to note any flaws or peculiarities which presented themselves. Some of the sheets show a good many defective clichés and it is by means of the positions of these defective clichés, which are readily recognised, that different settings, if such exist, are discoverable. It, therefore, appears to me to be worth while to put on record these which exist, not because the stamps which show flaws are important varieties, but because they may be the means of bringing to light information important from

a philatelic point of view. For the general collector I have added to this paper a "Reference List" which, besides being an attempt to improve on these which already exist, will include such varieties as appear to be of more than passing interest.

According to Fabri (4) the first issue, consisting of the eight values, $\frac{1}{2}$ to 7 bajocchi, was made on 1 January 1852, the stamps being engraved by Giovanni Valagna. The types are too well known to describe further here.

$\frac{1}{2}$ BAJOCO



I do not know for certain whether there is more than one setting of this value. The stamp in *blue-grey* is known to exist *tête-bêche*. This error was presumably corrected as soon as discovered, and as far as I am aware the position of the inverted cliché on the sheet is unknown. I have not seen a sheet of this value in blue-grey, and Mr. Phillips (28) does not think one is known. Mr. Phillips mentions sheets in 'drab' and 'dull lilac.' I have one in the latter colour. These sheets contain four panes of twenty-five stamps in five rows of five. The one I possess contains many defective clichés, mostly congregated on the left hand side of the sheet. The following are the most obvious:—

PANE I.

- No. 3. Break in the oval over "FR" of the word "FRANCO."
- " 5. Break in the oval over the first "O" of the word "BOLLO."
- " 6. Break in the oval over "FR" of the word "FRANCO" and the "R" of this word damaged.
- " 7. The letter "R" of the word "FRANCO" broken, only the upper portion being visible.
- " 10. Break in the oval over "AL" of the word "POSTALE."
- " 15. The "C" of the word "FRANCO" and the first "O" of "BOLLO" broken.
- " 16. The "J" of the word "BAJ," the second "O" of "BOLLO" and the "E." of the word "POSTALE" broken.
- " 19. The "C" of the word "FRANCO" broken.
- " 20. Break in the oval over the letters "PO" of "POSTALE."
- " 21. Left end of the oval broken.
- " 22. Break in the oval over the "L" of the word "POSTALE."
- " 24. The oval ring of small circles defective above the Papal tiara.
- " 25. Right end of oval broken.

PANE II.

- No. 1. Breaks in the oval over the "A" and "O" of the word "FRANCO."
- " 3. Flaw in the letters "FRA" of the word "FRANCO"
- " 4. Break in the oval under the "M" of the word "MEZZO."
- " 5. Right end of oval broken, and also the second "O" of the word "BOLLO."
- " 6. Left end of oval broken and a flaw in "FR" of the word "FRANCO."
- " 7. The "E" of the word "MEZZO" broken.
- " 9. The "R" of the word "FRANCO" broken.
- " 10. Right end of oval broken and also the "E" of the word "MEZZO."
- " 11. Break in the oval over the "A" of the word "FRANCO."
- " 12. The "A" of the word "FRANCO" broken and breaks in the oval over the "TAL" of the word "POSTALE."
- " 14. Breaks in the oval over the "LL" of the word "BOLLO."
- " 15. Right end of oval broken.
- " 16. Flaws in the "RA" and "O" of the word "FRANCO" and in "B" of the word "BOLLO."
- " 20. Right end of oval broken.
- " 21. Left end of oval defective, a flaw in "F" of the word "FRANCO" and in "AJ" of "BAJ."
- " 22. The "A" of "BAJ" broken, only the lower half being visible.
- " 23. The "F" of the word "FRANCO" broken, and a break in the oval over the "A" of the word "POSTALE."
- " 25. Right end of oval broken.

PANE III.

- No. 3. Flaws on the " F " and " AN " of the word " FRANCO."
 ,, 8. Break in the oval over the " FR " of the word " FRANCO," and the top of the " R " in this word broken.
 ,, 12. The " O " of the word " FRANCO," the " A " of the word " POSTALE," and two rings below this letter broken.
 ,, 17. The " R " of the word " FRANCO " broken.
 ,, 20. Break in oval over " FRA " of the word " FRANCO."

PANE IV.

- No. 6. The " R " of the word " FRANCO " broken.
 ,, 11. The " F " of the word " FRANCO " broken.
 ,, 13. Break in oval over the " P " of the word " POSTALE."
 ,, 14. Break in oval over the " B " of the word " BOLLO."
 ,, 15. Break in oval over the " AL " of the word " POSTALE."
 ,, 16. The second " O " of the word " BOLLO " and the " T " of the word " POSTALE " broken.
 ,, 17. Break in oval over the " LE " of the word " POSTALE."
 ,, 20. Large black dot forming part of the ornament by the " E " of the word " POSTALE."
 ,, 25. Black dash over the " E " of the word " POSTALE."

As the sheet on which the above defects occur is a tolerably late printing all the varieties described may not be found in the earlier shades, such as the 'blue-grey' and the 'grey.' Many of the flaws would no doubt occur gradually, according to the wear of the plate, and making allowance for this, a comparison with pairs and strips of the earlier shades appears to point to the conclusion that there is only one setting of this value (or two if the sheet with the inverted cliché is to be regarded as a setting).

The paper on which the stamps of this value are printed varies considerably, but the variations appear to accompany the numerous changes in shade and are best studied in connection therewith. The 'blue-grey' paper is often strongly ribbed vertically, while the 'grey' stamp occurs on the paper which Dr. Diena (21), following Dr. Legrand, has termed 'sablé.' This is a very thin paper, showing a kind of cross-grained structure producing a punctate transparent effect, and often showing a ribbed appearance when examined in reflected light. As I know of no satisfactory English equivalent for this term, and hesitate to invent one, I propose to use it in its French form. We meet with this paper again in other values of the first issue.

The shades of the $\frac{1}{2}$ bajocco are numerous, and some allowance must be made for modifications produced by atmospheric agencies in the course of time. A writer in the *Berliner Briefmarken-Zeitung* (33) has pointed out that the order in which the main varieties appeared and the extent of their use was as follows:—

Blue-grey.	From 21 March 1852 to 18 September 1855
Grey.	From 27 August 1854 to 30 December 1858
Dull violet.	From 7 October 1856 to 3 November 1861
Deep violet.	From 5 March 1857 to 2 December 1865

For a collection I fear it is necessary to further subdivide the shades. For example, there is a very distinctive shade, allied to the blue-grey, which I should term a distinct *pale blue*, of which I have found no previous record. This seems to be rare. The violets and purples must also, I think, be further differentiated. I would suggest the following classification:—

1. Blue-grey
2. Pale blue
3. Grey
4. Pale red-violet
5. Pale dull purple
6. Lilac
7. Deep purple
8. Deep violet

Shades which do not come under one of these categories are often bleached copies.

Mr W. H. Milnes-Marsden has shown me a copy of this stamp in the deep violet shade very distinctly double-printed, the two impressions being separated by several millimetres.

Forgeries of this value are not dangerous. The one in olive-green, with a single-lined frame, exposed by Dr. Diena (13) many years ago, is a close imitation as regards design, but the colour is distinctive.

1 BAJOCO



Dr. Diena (21) was the first to announce that two settings exist of this value. He was, moreover, able to establish the fact that the second setting was first printed from in October 1864, and the stamps issued in 1865. The sheets of both settings contain 100 stamps, in four panes of twenty-five, five rows of five. In the first setting the double frame lines between the stamps are vertically continuous down the panes, with the horizontal double lines in sections between them, while in the second setting the reverse is the case, the double lines being horizontally continuous and vertically in sections between the horizontal lines.

I have not seen a sheet of the first setting, and do not know of any marked varieties. Occasionally stamps are found showing that the right and left sides of the cliché have failed to leave any impression on the paper. The stamps of this first setting are found printed in at least two shades of green, deep and pale. The pale green stamps also occur on very thin *sablé* paper, which often has the appearance of being vertically ribbed. Stamps on the thicker paper in the pale green shade may also be found strongly ribbed vertically. The impression of the stamps on the pale green paper, especially the *sablé* variety, is frequently very faint. Stamps from the first printing are known printed on both sides.

In the case of the second setting there are no varieties of moment on the sheet. Nos. 13, 15 and 18 in the third pane show flaws practically obliterating the final "E" of the word "POSTALE," and No. 7 shows a small circular flaw in the figure "1." At the bottom left-hand corner of the second pane the external frame is broken, leaving a gap about $3\frac{1}{2}$ mm. in width.

The stamps of this second setting are found in two distinct shades, dull green and blue-green, on a thinnish paper of poor quality. Used copies do not appear to be very common.

2 BAJOCCHI



There is only one setting of this value, the sheet consisting of 100 stamps in four panes of 25, five rows of five. There are no frame lines either round the panes or between the stamps. A number of stamps in each pane show minor defects, usually some small damage on the edge of the cliché, e.g., Pane I., Nos. 3 and 8; Pane II., Nos. 5 and 21; Pane III, Nos. 6, 7, 12, 16, 21 and 22; Pane IV, Nos. 1, 5, 10, 17 and 25. The only varieties worth special mention are the following:—

PANE I.

- No. 1. Top left corner broken.
- „ 4. Large flaw almost deleting the ornament to the right of the Papal tiara and keys.
- „ 9. No stop between “BAJ” and “2.”

PANE II.

- No. 11. Second “o” of the word “BOLLO” broken.
- „ 23. Very small stop between “BAJ” and “2.”

PANE IV.

- No. 9. A flaw in the Papal tiara, removing partly the upper portion.

There does not seem to be anything special to remark about the paper of which the four shades usually catalogued are a sufficient distinction. These shades are :—

- Green
- Yellow-green
- Grey-green
- Greenish-white

The grey-green shade sometimes has a bluish tinge.

3 BAJOCCHI



I only find one setting of this value. The sheet contains 100 stamps in four panes of 25, as usual. The double frame lines between the stamps are horizontally continuous across the panes, and in sections between these vertically. Besides certain minor defects the following varieties are noticeable.

PANE I.

- No. 7. Flaw in “B” of “BAJ.”

PANE III.

- No. 3. Flaw deleting the lower half of the letter “J” of “BAJ” and the frame below it.

PANE IV.

- No. 16. Flaw deleting the lower part of the figure “3.”
- „ 21. The tassel on the left (by the head of the key) wanting.

The last-mentioned variety is rather a striking one. The shades of paper employed for this stamp fall into two categories, brown and yellow-buff, and, of course, all the above-mentioned varieties occur in both shades. It is to be noted that in Pane II, Nos. 9 and 19, and in Pane III, No. 5 of the second shade have the oval frame broken on the right-hand side, but this is probably due to wear as it is doubtful whether these always occur in the brown shade. The “brown” paper varies somewhat in tint. The earliest shade is definitely brown, which passes off more or less gradually into the yellow-buff colour. Occasionally the brown stamps may be found on paper vertically laid or ribbed, but not in a pronounced manner. Curious impressions which are best described as “oily” prints, also occur in the brown shade. The yellow-buff stamps do not call for any special remark. In this shade a variety printed on both sides has been recorded.

4 BAJOCCHI



I have not seen a sheet of this value. The probability is that there is only one setting of 100 stamps, in four panes of 25, as usual. The varieties I have noticed are :—

- (a) The "OLL" of the word "BOLLO" damaged.
- (b) The second "L" of the word "BOLLO" and the circle below broken.
- (c) Flaw in figure "4."

I have a block of four showing that the variety (a) occurs immediately above the variety (b).

The first printings of this stamp in buff occur normally on a finely vertically ribbed paper. There are two shades, light brown and buff, and of the latter copies may be found in a slightly yellower shade, not showing the ribbing. Besides the ordinary *yellow* and *lemon* shades as catalogued, I find copies on a distinct thin *orange* coloured paper. I also possess a copy on a thick dirty white paper, which may be a bleached copy, though the quality of the paper does not appear to agree with any others that I have examined. I should not, however, presume to add this variety to the catalogue without further substantiation of its claims to be regarded as a distinctive variety. The stamp in lemon-yellow has been recorded as occurring printed on both sides.

5 BAJOCCHI



I have not seen a sheet of this value. Mr. Phillips describes one as consisting of 100 stamps in four panes of 25, without any frame lines. I find the following flaws in this stamp.

- (a) Right hand margin wanting a little over a millimetre in distance at the bottom corner.
- (b) Right-hand bottom corner wanting.
- (c) Left-hand bottom corner rounded.
- (d) Top right-hand margin wanting for a little less than a millimetre from the upper corner.
- (e) Flaw deleting the lower half of the "E" of the word "POSTALE."
- (f) Flaw in top right corner and over the letters "LO" of the word "BOLLO."
- (g) Flaw deleting the lower portion of the "AJ" of "BAJ" and the frame below.
- (h) Flaw nearly deleting the "E" of "POSTALE" so that this word looks like "POSTALI."

The paper varies in quality, and the stamps are readily found both on thick and thin paper, the latter sometimes *sablé*. The colour "rose" is probably somewhat fugitive, and the pale shades are doubtless more or less due to fading, though the latter appear to occur usually on the thin paper. The impression varies much from black to grey-black, and is sometimes very poor. This stamp is also found printed on both sides of the paper, and a dangerous forgery of this variety exists. The normal stamp was forged for the purpose of defrauding the revenue, and may be found genuinely used. The postmark of one I possess on the original cover is Bologna, 28 April 1856.

6 BAJOCCHI.



Mr. Phillips states (28) that he has had sheets in *greenish grey*, *greyish* and *pale azure*, containing 100 stamps, in four panes of 25 each, without any dividing lines. As no reference is made to any difference of setting we may probably assume that there is only one setting of this value. The varieties due to defective clichés which I have noted are :—

- (a) Flaw deleting the "o" of the word "FRANCO," part of the "B" and the last "o" of the word "BOLLO."
- (b) Crack in right-hand margin of stamp.
- (c) A dent in the bottom margin under the figure "6."
- (d) The "B" of the word "BOLLO" damaged.
- (e) Flaw similar to (b) but the right margin completely separated from the rest of the stamp.

I have also seen another variety with a large flaw in the words "FRANCO BOLLO POSTALE," but I regret I omitted to make a note of the details.

The varieties of shade and paper appear to fall into the following categories, but I have not seen sufficient used copies with dated postmarks to be sure of the order.

- | | | |
|----|----------------|--------------------------------|
| 1. | Lavender. | Thin wove paper. |
| 2. | Pale lavender. | Thin wove paper. |
| 3. | Pale grey. | Thin wove paper. |
| 4. | Pale grey. | Thick vertically ribbed paper. |
| 5. | Greenish grey. | Sablé paper. |

The last mentioned is sometimes of a bluish tinge rather than greenish, but this may be due to atmospheric agencies. A rather good forgery exists of this value in a shade approaching lavender. This forgery is also found "split" on pieces of original with a forged postmark (Rome, 10 January 1866).

7 BAJOCCHI



No sheet of this value is known. It is probable that it contained 100 stamps. There are no dividing lines between the clichés. The paper on which the stamps are printed is variable in thickness. It usually shows horizontal ribbing very clearly marked, though the thinner varieties do not appear to show any traces of it. It is doubtful whether there is any real distinction between the two papers, the presence or absence of the ribbing being possibly due to fortuitous circumstances. The impression is sometimes very dark. A forgery exists of this stamp which is not particularly dangerous, but in the sheet of the forgery one of the stamps is inverted, and from this circumstance tête-bêche pairs of this stamp have been recorded, which do not exist as originals.

Two stamps I have noted with flaws :—

- (a) Flaw through the tail of the "7" and the frame on the right.
- (b) The foot of the second "L" and the bottom part of the second "o" of the word "BOLLO" broken.

It has generally been supposed that the above-described series of eight values was supplemented on 3 October 1852 by the three additional values, 8 and 50 bajocchi and 1 scudo, but recently Fabri (36) has stated that the 50 baj. and 1 scudo were issued on 12 July 1852, though he does not state the evidence on which he has changed the usually accepted date of issue.

8 BAJOCCHI



One setting in sheets of 100, four panes of 25, in five rows of five. The double frame lines are horizontally continuous across the panes between the rows of stamps. I have not noticed any varieties worthy of record. The impression is on paper variable in thickness. Forgeries were made of this value to defraud the revenue. I have two different types, the first of which appears to have been used in Bologna in April 1855 though the postmark is not very legible; the second is postmarked Bologna, 25 October 1856.

50 BAJOCCHI



The sheets of this value probably contained the same number of stamps as those of the 1 scudo, *i.e.*, 50 in ten rows of five. I do not know of any varieties except the well-known worn impression which appears in all the current catalogues. This variety seems to have been first noticed by the *Société Française de Timbrologie* in very early days (3).

1 SCUDO



In the *Berliner Briefmarken-Zeitung* for 1909 (32) will be found a reproduction of what is claimed to be a complete sheet of this value. It contains 50 stamps, in ten rows of five. No. 17 on this sheet is seen to show a flaw nearly deleting the "F" of the word "FRANCO." I have not observed any other varieties.

As regards the split provisionals of the above stamps, $\frac{1}{2}$ to 8 baj., I have nothing to add to what has already been put on record by Dr. C. Diena (6), Signor Fabri (36), and especially Dr. E. Diena in an article on the stamps of Romagna in the *Timbre Poste* for 1897. It seems that legitimately these split provisionals belong to the postal history of Romagna and should be included in a collection of the stamps of this province.

ISSUE IN DECIMAL CURRENCY.

A. Imperforate.

In consequence of the adoption by the Government of the decimal system of currency a change was necessary in the stamps. This was confined merely to substituting the new values in clichés of the old type. Thus the 2 baj. became 2 centesimi; the $\frac{1}{2}$ baj. became 3c.; the 8 baj. became 10c.; the 4 baj. became 20c.; the 6 baj.

became 40c. and the 1 baj. became 80c. There was no other change except that in the case of the 10c. the small knobs at the ends of the keys were removed, "*comme luxe inutile*" as Signor Fabri remarks. The new clichés were made by M. Montarsolo, and the stamps issued on 21 September 1867.

The stamps were issued imperforate, and there seems to be only one setting of each value, in sheets of 64, four panes of 16, each pane containing four rows of four stamps. There are double lines round the panes and double lines continuous horizontally across the panes between the rows of stamps, and vertically in sections between the continuous horizontal lines. Imperforate stamps in sheets of 120 are remainders of the following perforated series, which had been prepared for issue, and were intended to be perforated before issue. The setting of the 20c., consisting of 80 stamps in eight rows of ten, mentioned by Mr. Phillips (28) is evidently Usigli's reprint, of which a description will be found below.

2 CENTESIMI

There are two varieties of this value, with and without stop after the word "Cent." There are only six stamps on the sheet without the stop after the word "Cent." They are the following:—

Pane	I.	No. 7
"	II.	No. 13
"	III.	Nos. 1 and 6
"	IV.	Nos. 4 and 10

3 CENTESIMI

There are no varieties of the stamps, but it exists in two shades, grey, and rosy-grey. The reasons for the existence of two shades of this stamp are obscure. The *Stamp Collector's Magazine* for November 1867, in announcing the issue stated that the 3c. value would not be put into circulation as it corresponded to no rate, and later, in January 1868, that a dozen or so sheets had been issued, but that no more would be printed. This original intention of not printing any further supplies after the first was evidently not carried out as not only do we find the two shades already mentioned, but we find the stamp again in the following perforated series printed from a new setting of the clichés.

5 CENTESIMI

The normal stamp of this value shows a stop after the figure "5" and also after the word "Cent," but the following two stamps have no stop after the figure "5."

Pane	I.	No. 9
"	III.	No. 9

The following stamps have a group of three or more black stops or marks after the figure "5."

Pane	I.	Nos. 1 and 3
"	II.	No. 11
"	III.	No. 6

This stamp I find to be much scarcer unused than the catalogue quotations would indicate. The reason is that imperforate remainders of the perforated issue are usually sold by dealers for the real thing. It is difficult to distinguish between the two in the case of single copies. "Plating" will usually, but not always, settle the matter definitely, but short of that one can only say that the imperforate remainders of the next issue are of a purer blue colour in tone, and are usually without gum. There are also many minor varieties to be found in these imperforate remainders, as will be seen when the setting is described, which do not exist in the issued imperforate setting.

10 CENTESIMI

I have not seen a sheet of this value, and I find it a scarce stamp unused. The reason again is that, as in the case of the 5c., imperforate remainders of the perforate issue are usually sold for the genuine article. To insure the possession of the right stamp the collector will find that the most satisfactory course is to have a pair or block showing the narrow margin between the panes, otherwise in the case of singles it can only be recognised by the very highly glazed nature of the surface of the paper. I have also noticed that most stamps of the true setting generally show the letter "t" of the word "Cent." very defective, and in many copies nearly absent, and I think this fact a fair criterion of the genuine stamp. As it will be seen in the sequel that this particular setting of the stamp was issued perforated it is most important to be able to distinguish it in the next issue from the ordinary ones printed in sheets of 120.

20 CENTESIMI

The normal type of this stamp shows a stop both after the figures "20" and after the word "Cent." The following varieties are to be found on the sheet:—

PANE I.

- No. 2. No stop after the figure "20."
 No. 9. Split stop after the figure "20."

PANE II.

- No. 4. Split stop after the figure "20."

PANE III.

- No. 12. No stop after the word "Cent."

PANE IV.

- No. 1. A group of small dots after the figure "20."

In Pane I, Nos. 7 and 9, and in Pane IV, Nos. 1, 3 and 8 show a small dot over the figure "2" of "20."

The 20c. *solferino* of Gibbons Catalogue does not exist, except as an imperforate remainder of the next issue.

40 CENTESIMI

There are two types of this stamp differing in the inscription of the value. When I first described these types last year (39) I thought that they had not been observed previously, but I find that they were first noted by Signor Fabri in the *Timbre-Poste*, Vol. XXIII (1894), p. 68. The differences are as follows:—

TYPE 1.

- Length of value "40. Cent." from the point of the figure "4" including the stop after "Cent." is 12 mm.
 Distance between the "o" of "40" and "C" of "Cent." is 1½ mm.
 Thick stop after "40."
 Stop after "Cent." level.
 Letter "C" of "Cent." dropped, but "ent" regular and horizontal.
 The ornament to the left of the figure "4" has eight branches.

TYPE 2.

- Length of value "40. Cent." from the point of the figure "4" including the stop after "Cent." is 12½ mm.
 Distance between the "o" of "40" and "C" of "Cent." is 1¾ mm.
 Usually no stop after the figure "40."
 Stop after "Cent." dropped.
 Word "Cent." inclines upwards to the right.
 The ornament to the left of the figure "4" has seven branches.

The types are arranged on the sheet as follows :—

I 2 2 I	2 I I 2
2 2 I I	2 I I 2
2 I 2 2	2 2 2 I
I I 2 I	I I 2 I
2 I 2 I	2 2 I 2
I I 2 I	2 2 2 I
I 2 I I	2 2 2 2
2 2 I 2	2 2 I I

There are 29 stamps of Type 1 and 35 of Type 2 on the sheet. The stamps of Type 2 have no stop after the figure "40" except in the following cases :—

- Pane I. No. 9
 „ II. Nos. 10, 14, 16
 „ III. No. 15
 „ IV. Nos. 10, 11, 13, 14

which show a minute stop after the figure "40." This is usually well defined, but may occasionally be absent. Other noticeable varieties are the following :—

PANE I.
 No. 4. Large black spot between "40" and "Cent." and a dot under the "Ce" of "Cent."

PANE II.
 No. 7. An additional black dot after the word "Cent." making practically a colon after this word.

80 CENTESIMI

The normal type of this stamp shows two stops, a large one followed by a small one, after the figure "80," and a stop after the word "Cent." The chief varieties on the sheet are :—

PANE II.
 No. 2. Group of black dots between "80" and "Cent."
 Nos. 7 and 15. Small stop after "80" wanting.
 Nos. 12 and 13. Oblique dash in place of small stop after "80."

PANE IV.
 Nos. 5 and 13. Small stop after "80" wanting.
 No. 16. Three stops after "80."

I make three shades of the paper on which this stamp is printed, rose, bright rose, and salmon pink.

B. PERFORATED.

At the end of February 1868 the stamps began to appear perforated 13. The *Stamp Collector's Magazine* chronicles the 10c. vermilion and the 20c. "lake" perforated in June 1868, the 2c. and 5c. in October 1868, the 40c. in December 1868, and the 80c. in May 1869. I find no reference to the 3c. perforated in the *Stamp Collector's Magazine*, but it is chronicled in the *Philatelist* for June 1869 as completing the set of the perforated issue. Excluding consideration for a moment of the 3c. value which, both from its settings in this perforated series and the limited use to which it seems to have been put, stands in a category by itself, this chronicle is interesting

as showing that the 10c. and the 20c. Indian red were the first to appear, and hence that these two values might be expected to be the same setting as the former sheets of 64 stamps in four panes of four. That the 10c. in the setting for the imperforate series was perforated for this issue is a fact which has been known for some time. It is referred to by Cohn (31), but I think the fact that the 20c. of the same setting was issued perforated is new. I, however, possess a pair from the lower left corner of the fourth pane (Nos. 13 and 14) with margin below, which leaves no doubt of the fact. These stamps, moreover, are on surfaced paper like the imperforate issue. The bulk of the copies of the 20c. Indian red, which are on unsurfaced paper, are from another setting which Cohn states in the *Berliner Briefmarken-Zeitung* for 1907, p. 247 (31) to be the usual setting of 120 for this value in solferino, etc. I have not been able to satisfy myself that this is the case, for as yet I have not found some of the more notable varieties which occur in the solferino coloured stamp, and I have not been particularly successful in plating single copies, although occasionally I have been able to detect certain of the clichés. There seems to be an idea afloat that there was an original sheet of 80 stamps for this value, but I know of no evidence to support such a view. Under these circumstances I feel obliged to leave the matter undecided. The normal setting for this perforated issue for all the values, except the 3c., was in sheets of 120 in eight rows of fifteen. Further details are given below under each value.

2 CENTESIMI.

Of this value there is one setting of 120 in eight rows of fifteen stamps. The sheet is divided into two portions by continuous vertical double lines between the eighth and ninth columns. In each portion the double lines between each row of stamps are continuous horizontally, the vertical double lines between each stamp being in sections between the horizontal lines. The marginal double lines are continuous on all four sides of the sheet. There are two varieties of the stamp (*a*) with stop, and (*b*) without stop after the word "Cent." They are nearly equally distributed in the sheet, there being 62 stamps of variety *a* and 58 of variety *b* arranged in the following manner:—

<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>
<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>

The stop after the word "Cent." on Nos. 111, 112 and 117 is very small. Several stamps of the sheet show more or less defective impressions. Pairs of this stamps may be found imperforate vertically.

3 CENTESIMI.

I understand Cohn (31) to state on the authority of Dr. Diena that the setting of the 3c. *rosy-grey* is that of the imperforate stamp "noch die Druckerordnung der

ungezählten Ausgabe" that is, 64 stamps in four panes of sixteen. This being so, a new setting was made from which the grey stamps were printed, in sheets of 64, eight rows of eight not divided into panes as in the previous issue. There are continuous double lines on all four sides of the sheet and continuous double vertical lines divide the sheet into two halves between columns four and five. The double lines between the rows of stamps are continuous horizontally on either side of the central vertical continuous pair.

5 CENTESIMI.

There is only one setting of this value. The sheet of 120 stamps is divided into three portions, containing 56, 32 and 32 stamps respectively, by double lines continuous vertically between the seventh and eighth, and eleventh and twelfth columns. In each of these three portions the double lines between the rows are continuous horizontally and in sections vertically. The marginal double lines are continuous on all four sides of the sheet. The clichés show numerous minor defects. In particular a good many show no stop or only a very minute one after the figure "5," the normal type having a stop both after the figure "5" and after the word "Cent."

- (1) With no stop after "5." Nos. 10, 11, 15, 44, 48, 65, 70, 76, 77, 88, 94, 96 and 107.
- (2) With minute stop after "5." Nos. 5, 6, 22, 29, 34, 36, 42, 43, 51, 52, 55, 66, 68, 90, 93 and 108.

Though I give these two varieties as they appear on the sheet from which I have taken the particulars, yet it must be remembered that owing to variations in the printing in some cases where there is only a very minute stop after the figure "5" it might not be apparent.

No. 52 on the sheet is an important variety, being without any stop after the word "Cent.," the only stamp on the sheet showing this peculiarity.

Other noticeable varieties are:—

- Nos. 8, 28, 92, 99 and 113. Three or more black stops or specks after the figure "5."
- No. 7. Inner line of oval thickened under the "Ce" of the word "Cent."
- .. 27. Flaw in "e" of the word "Cent." almost deleting the letter.
- .. 44. Broken "n" in the word "Cent."
- .. 46. Frame of oval broken under the figure "5."
- .. 73. Dot inside the ball of the figure "5."

There are two very distinct shades of this stamp, blue and bright or sky-blue. Of the latter shade I have a specimen apparently imperforate, but it is a single copy without sufficient margins to establish the fact beyond dispute. It is, of course, possible that some sheets in this shade occurred in the imperforate remainder sheets which exist of this value. In the ordinary shade this value is common imperforate from these remainder sheets which were intended to have been perforated had they been issued. I have already mentioned that these imperforate remainders are frequently mistaken from the genuine imperforate stamp of the previous issue. They are also met with fraudulently perforated (11½). The issued stamp exists imperforate vertically.

10 CENTESIMI.

There are two settings of this value, the first being the same as for the imperforate stamps of the previous issue. The second setting is the normal one for this issue, 120 stamps in eight rows of fifteen. The sheet is divided into two equal and one unequal portions by double lines continuous vertically between the fourth and fifth and eighth and ninth columns; the equal portions thus containing 32 stamps and the unequal portion 56. The double lines are continuous horizontally between each rows of stamps in each of the three divisions of the sheet. The marginal double lines are continuous on all four sides of the sheet.

There are no noteworthy varieties of the stamps on the sheet. The normal type shows a small dot after the " i " and a stop after the " o " of the figure " 10 " and a stop after the word " Cent." but probably through defects of printing and not of the clichés themselves some of the stamps show the figure " 1 " defective at the base and the dot apparently absent or very faint. No. 77 shows a flaw in the letter " e " of the word " Cent." This stamp is found on what may be regarded as unsurfaced paper as well as the ordinary surfaced paper, and exists imperforate both horizontally and vertically. Imperforate remainders exist of this setting. The sheets I have seen indicate some resetting of the frame lines, in particular a marked break on the left hand margin at the level of the base of the first row of stamps. These remainders may be met with fraudulently perforated.

It is very difficult to distinguish single copies of the first-setting from those of the second. This subject has already been discussed under the previous issue, as the same difficulty arises in distinguishing the genuine imperforates of that issue from the imperforate remainders of this.

20 CENTESIMI.

There are at least two settings of this value. I have already referred to the fact that the imperforate setting of 64 stamps, in four panes of 16, in Indian red, was issued also perforated and that there is another setting of this stamp which is either the same as that for the magenta or solferino stamps which succeeded it, or a special setting of 80 stamps. *Le Timbre Poste* for May 1869, states that the 20c. " is now in solferino." As I find no reference to a magenta stamp in the early chronicles I suppose the term " solferino " includes the magenta shade and that the colour of the stamp was changed from Indian red about this time (April or May 1869). The setting of the sheet of 120 stamps in the magenta and solferino shades is similar to that of the 10 centesimi, being divided into two equal and one unequal portions by double lines continuous vertically between the fourth and fifth and eighth and ninth columns. The double lines between the rows of stamps are continuous horizontally in each of the three divisions, and there are marginal continuous double lines on all four sides of the sheet.

The chief varieties noticeable are :—

- No. 6. No stop after the figure " 20."
- " 9. The word " BOLLIO " damaged.
- Nos. 35, 94 and 106. " Split " stop after the figure " 20." No. 106 has an extra stop or mark after the " split " stop.
- No. 113. No stop after the word " Cent." or only a minute trace of one.
- " 120. Frame below " n " of the word " Cent." to the corner of the sheet missing

Nos. 22, 35, 79, 106, and 108 have a small dot over the figure " 2 " of " 20 " and a large number of the stamps on the sheet show the frame lines under the circular stamp defective.

Imperforate remainders exist of this value in at least three shades. These sheets show the same varieties as above and in addition :—

- No. 7. The " ANC " of the word " FRANCO " missing.
- " 28. The frame and the " C " of the word " Cent." broken.
- " 32. The " n " of the word " Cent." broken.

I have recently found a perforated pair, Nos. 6 and 7 on the sheet, the latter stamp showing the variety just mentioned, and I therefore conclude that some sheets, presumably late printings, of the issued stamp show these additional flaws.

There are several shades of the issued stamp in the later colours, and it also exists on surfaced and unsurfaced paper. The following arrangement would, perhaps, meet the needs of a catalogue.

- (a) Surfaced paper.
 - Bronze-green on magenta
 - " on rosy-magenta
 - " on purplish magenta
- (b) Unsurfaced paper.
 - Bronze-green on magenta
 - " on solferino
 - " on deep solferino

It is uncertain how far these shades are strictly valid as the pigment appears to be very liable to change with time and exposure. The solferino shades also are partially soluble in water. Varieties are also to be found on paper coloured on both sides, ordinary copies being coloured only on the surface. The stamp exists imperforate vertically.

40 CENTESIMI.

The sheet of this value consisting as usual of 120 stamps in eight rows of fifteen is not divided into sections by double lines continuous vertically, as in the case of the 2, 5, 10 and 20 centesimi. The double lines are continuous horizontally between each row of stamps, the vertical double lines being in sections between these continuous horizontal lines. The marginal double frame lines are continuous on all four sides of the sheet. I have found an indication that the frame lines have been reset in at least one place, for I have a horizontal pair, Nos. 98 and 99 on the sheet which show a gap in the lower horizontal double lines of about 3½ mm. In the sheets of stamps of this value which I have seen there is no gap, so that in this position at least a defect in the frame lines has been repaired. The stamps themselves consist of the same two types as are found on the setting of the imperforate issue, and it is interesting to note that this big sheet contains exactly the same number (29) of stamps of Type 1 as on the smaller sheet. All the remaining ones, 91 in number, are Type 2. The following is the scheme of arrangement :—

2	2	2	I	I	2	2	2	2	2	2	I	I	2	2
I	2	2	I	I	I	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	I	2	2	2	2	2	2	2	2
I	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	I	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	I	I	2	I	I	I	I	2	I	2	2	2	2
I	2	I	2	I	I	I	2	2	I	I	I	I	I	I

Among the stamps of Type 2, Nos. 21, 22, 23, 24, 25, 26, 27, 28, 84, 92 and 114 usually show a small distinct stop after the figure "40." The chief varieties are :—

- No. 17. Variety reading "Ceni" for "Cent."
- " 19. A flaw in the word "BOLLO" and the frame above it.
- Nos. 94 and 106. A large spot between the figure "40" and the word "Cent." and a dot under the "Ce" of the word "Cent."
- " 99 and 108. A dot under the "Ce" of the word "Cent."
- " 101. A spot between "40" and "Cent"; a dot under the "Ce" of "Cent" and one between the "e" and "n" of this word.
- " 120. A flaw in the frame under the "C" of the word "Cent."

I find four distinct shades of this stamp. In addition to the shades usually catalogued I have copies on a bright canary yellow paper, which are certainly not reprints. Some very pale impressions may be found of the stamps on lemon-yellow paper.

80 CENTESIMI.

The sheet is similar in setting to that of the 40 centesimi. The vertical double lines between the stamps are missing between Nos. 61 and 62 and Nos. 76 and 77. The normal type of this stamp has two stops after the figure "80," a large one followed by a small one. The most noticeable varieties are:—

No. 29. Large stop wanting.

Nos. 82, 104, 108, 110, 111 and 116. Small stop wanting.

Nos. 108 and 118 have several small black specks between the figure "80" and the word "Cent."

All the stamps appear to have a small dash over the "o" in "80" more or less visible. There are three well-marked shades, salmon-pink, rose, and a very bright rose, the latter a striking shade.

This value is found among the remainder sheets on unsurfaced paper in a deep lilac-rose, but was not issued in this colour. The remainders are perf. 13, like the issued stamps.

REPRINTS.

A good deal has been written about the reprints of the last two issues of the stamps of the Roman States, and details relating to the shades, paper, perforation, etc. of these reprints have been many times described. Notwithstanding the wealth of description available in philatelic literature I find that collectors are much troubled to distinguish the reprints from the originals, and reprints are very frequently offered for sale as originals. In the case of perforated stamps, of course, the difficulty practically vanishes, as most of the reprints are perf. 11½ or 12, while the originals are perf. 13 and measurement of the perforation is sufficient to decide the point. It is true, however, that some of the Gelli and Tani's reprints are to be found perf. 13, but these are comparatively rare. By a study of the sheets of the reprints I find, however, that, with the exception of the earliest reprints, viz., those of Usigli, there is a very simple test by which all the later reprints may be distinguished with ease if the frame lines of the stamp are not cut off. The sheets of the reprints of all values made by Moens, Gelli and Tani or Cohn, show the double lines enclosing the clichés continuous *vertically* down the sheet. As the originals have the double lines continuous *horizontally* across the panes or sheets, this fact provides an easy test whereby the reprints may be distinguished. *If a stamp shows the vertical frame lines on the left and right margins passing the ends of the horizontal lines above and below then the stamp is a reprint.* In applying this test it must be borne in mind that the marginal lines on the left and right sides of the sheets of the originals are continuous vertically. In the case of a marginal stamp an original will show the vertical lines continuous past the horizontal lines *either* on the left *or* the right side *but not on both*. The last remark applies also to stamps from the perforated series of 1868 from those columns on the sheet where the double lines are continuous vertically down the sheet. This simple test will enable the collector, provided he takes only good specimens showing the frame lines, to reject at sight at least three-quarters of the reprints, a proportion which includes all the commoner ones, where the perforation does not help. The early reprints made by Usigli are more troublesome.

I propose now to review briefly some details with regard to the settings of the different values with a few notes which may be useful, though the details of appearance, shade, paper and perforation, of all except Usigli's reprints, diminish in importance in view of the tests given above. For these details the reader

may refer to the excellent description in Ohrt's *Neudrucke und ihre Kennzeichen* (*Kirchenstaat*, p. 200).

The history of the reprints in brief appears to be as follows. Usigli of Florence, by some means unknown, came into the possession of a number of clichés of all values of the last two issues from which, in the year 1878, he made reprints of the 2c., 3c., 20c., 40c. and 80c., in the colours of the original stamps, and also in fancy colours. He is said to have made no reprints of the 5c. and 10c., being in possession of a sufficient quantity of the remainders of the original stamps for the purposes of his business. I think this statement is open to doubt on the evidence which I now proceed to detail. By the kindness of Mr. P. J. Evans, who has allowed me to inspect some sheets of reprints in his possession, I find the following sheets printed in fancy colours:—

- 5c. Black impression on black glazed paper
- 10c. Black impression on blue glazed paper
- 10c. Black impression on white glazed paper
- 20c. Black impression on blue glazed paper

These stamps are all printed in sheets of 80, in eight rows of ten. I also possess a part sheet of the 10c. in black on black glazed paper, which consisted of 80 stamps as the above-mentioned, but a block of six has been removed from the lower left-hand corner, and a block of four of the 40c. in black on white glazed paper of the same quality as that of the sheet of the 10c. mentioned above and containing an inverted cliché. I have moreover seen a block of four of the 20c. printed on the same white glazed paper. The sheet of the 20c. on the blue glazed paper is identically the same setting (which is more particularly described below) as that of the same stamp reprinted by Usigli in the colour of the original. The block of 40c. undoubtedly shows the characteristics of a Usigli reprint, and it is known that one of his settings of this stamp (besides the small sheet on which the clichés are set *tête-à-tête*) contained one or more inverted clichés. Hence I conclude that this blue glazed paper and the white glazed paper were employed by Usigli (or possibly by Bonasi from his plates) for making these fancy impressions. Consequently, as we have no evidence that the original stamps existed in sheets of 80, the sheets of the 5c. and 10c. mentioned above form a fresh setting of the original clichés by Usigli. The three sheets of the 10c. on blue, white and black glazed paper are all the same setting. The details of the 5c. cannot easily be studied in consequence of the impression being in black on black paper, but it is probable that this value may also exist on the blue and the white paper. There appears to be no valid reason why these two values should not exist, printed from the sheets of 80, in the colours of the issued stamps.

Usigli ultimately sold his clichés to Bonasi, who made electrotype plates of each value and at different dates sold them successively to Moens, Gelli and Tani, and David Cohn. Moens made reprints of all values in sheets of 120, consisting of two panes of 60 stamps, Gelli and Tani made two separate reprints in sheets of 60, and David Cohn also two separate reprints in sheets of 60. Gelli and Tani's two reprints and Cohn's two reprints are all made from a reproduction of the left hand pane of 60 stamps of Moens' reprints, though in the case of Gelli and Tani's second reprint defective clichés have been replaced by more perfect ones in various places on the sheet in order to obtain a better result. With these exceptions many clichés showing varieties or flaws occupy the same positions in all the sheets of the reprints as described for the left hand pane of Moens' reprint. Cohn's first reprint may be distinguished from the second by the absence of the guide marks, consisting of an upright circular arc with a dot in the concave side, in the left and right margins half way down the sides. In all Moens' reprints the double lines are continuous vertically down the panes and as the later reprints are made from reproductions of the left hand pane of Moens' reprint this feature provides the valuable distinction between originals and reprints to which I have already drawn attention.

2 CENTESIMI

Usigli's reprint of this value was made in sheets of 80, in eight rows of ten stamps. The double lines between the rows are continuous horizontally across the sheet as in the originals. The sheet contains 52 stamps with stop after the word "Cent." (*a*) and 28 stamps without stop after this word (*b*) arranged as in the following diagram:—

<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>

No. 31 has a flaw in the Papal tiara under the word "BOLLO," a variety which is found in later reprints.

In Moens' reprint, in sheets of 120 stamps in two panes of 60 containing ten rows of six, the double lines are continuous vertically down the panes, a fundamental difference from the setting of the originals. The sheet contains 76 stamps with stop after the word "Cent." (*a*) and 44 stamps without stop after this word (*b*), in the left hand pane 37 and 23 respectively, and in the right hand pane 39 and 21 respectively, arranged as follows:—

<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>

In the right-hand pane No. 47 has a very small stop after the word "Cent." and No. 37 shows a minute trace of one. No. 24 in the left-hand pane shows the same flaw as No. 31 on Usigli's sheet. This flawed cliché is not found on Gelli and Tani's

second reprint, though, of course, from what has been already stated it exists on all the remaining sheets of reprints, which are from the same setting as the left-hand pane of Moens'.

3 CENTESIMI

Usigli's reprint consists of sheet of 78 stamps, in ten rows of 8, the last space on the first two rows being blank. The double lines are continuous horizontally only between the second and third, the fifth and sixth, sixth and seventh, and seventh and eighth rows, whereas in the sheets of the originals the double lines are continuous horizontally between every row. Hence stamps from the sixth and seventh rows of Usigli's reprint will pass the test I have enunciated for distinguishing reprints from originals. Stamps from the first (upper marginal), third and eighth rows will show the horizontal double lines only continuous at the top and stamps from the second, fifth and tenth (lower marginal) rows will show them only continuous at the bottom. The first and fourth stamps in both of the two bottom rows are inverted, forming *tête-bêche* pairs which do not exist in the originals. A large number of clichés in the sheet are damaged or defective, in particular, the fourth stamp in the bottom rows, the inverted cliché, has a large flaw in the centre. This cliché may be traced in the later reprints as it is No. 54 in the left hand pane of Moens' reprint, but it has been replaced by a perfect cliché in Gelli and Tani's second reprint.

It is possible that Usigli also made another setting, similar to the above, and containing the inverted clichés, with the full number of 80 stamps, but I have not seen such a sheet. If it existed it may not have been used to reprint the stamps in its original colour. I have seen a pair of these reprints in magenta, the proper colour of the *zoc.*, and it might also exist on the black, white and blue glazed papers to which reference has already been made. The remaining reprints call for no special remark except that No. 2 on the left hand pane of Moens' reprint and consequently on all the rest reads "TRF CENTESIMI," a variety not found on the original sheet.

5 CENTESIMI

The setting of 80 stamps in eight rows of ten already referred to, and probably made by Usigli, may not have been used for reprinting this value in the original colour. In this setting the double lines between the rows are horizontally continuous and agree with the originals in this respect. The only sheet I have being in black on black glazed paper does not lend itself for the study of varieties, and consequently I have not specially examined it.

All the chief varieties of the originals are found in the later reprints. The variety without stop after "Cent.," which is found as No. 52 on the sheet of the perforated originals, occurs in Moens' reprints as No. 9 on the left hand pane and No. 44 on the right hand pane, but shows the "n" of "Cent" broken, which is not the case with the original stamp. This broken letter does not, however, occur in Gelli and Tani's second reprint in the variety in question, but as it is in Moens' left hand pane it occurs in all the other later reprints. M. Moens' reprint, Nos. 1, 12, 17, 27, 28, 38, 45, 49, 56 and 60 of the left hand pane, and Nos. 5, 10, 37, 38, 39, 48 and 53 of the right hand pane have no stop after the figure "5." The positions of this variety, without stop after "5," are, of course, the same on all the later reprints, except in the case of Gelli and Tani's second reprint, on the sheet of which Nos. 28, 38 and 49 have the usual stop after the figure and No. 8 lacks it. No. 8 on the left pane of Moens' reprint has a large flaw obliterating the letters "ALE" of "POSTALE," and a new cliché has been substituted for this stamp on Gelli and Tani's second reprint. No. 24 in the left hand pane and No. 54 in the right hand pane of Moens' reprint have the figure "5" nearly obliterated by a flaw, forming a variety which does not exist in the originals. This stamp again has been replaced by a perfect cliché in Gelli and Tani's second reprint. It is unnecessary to refer to other defective varieties found in the reprints except to state that Nos. 43, 54 and 58 of the left-hand

pane of Moens' reprint (Nos. 43 and 54 being the same as Nos. 59 and 4 of the right hand pane) correspond to Nos. 8, 92, 99 and 113 of the original perforated setting, although the exact identification is uncertain.

10 CENTESIMI

As in the case of the 5c. I assume the setting of 80 stamps in eight rows of ten, already described, to be one of Usigli's, though possibly not printed on vermilion paper. There is nothing specially worthy of mention as regards the later reprints of the value. We may perhaps note that No. 8 (which is the same as No. 13 of the right-hand pane of Moens' reprint) has the letter "c" of "Cent." deleted by a flaw, and No. 13 has the upper left corner of the octagon defective. These varieties appear on all the later reprints.

20 CENTESIMI

Usigli made two different reprints of this value, the first in sheets of 64 in eight rows of eight, the second in sheets of 80, eight rows of ten. The first reprint shows the double lines continuous horizontally between the third and fourth, fourth and fifth and fifth and sixth rows only, so that stamps from the fourth and fifth rows only will show the horizontal double lines passing the ends of the vertical ones. Stamps from the first (upper marginal) and sixth rows will show only the upper horizontal double lines passing the vertical ones and those from the third and eighth (lower marginal) rows will show the lower horizontal double lines only passing the vertical ones. In the case of the second reprint the double lines are continuous horizontally across the sheet between every row, so that in this respect the stamps resemble the originals. All the stamps in both sheets of the reprints have a stop after the figure "20" and after the word "Cent." and No. 33 in the first reprint and Nos. 32 and 49 in the second reprint show the variety with "split" stop after the figure "20." No. 63 of the first reprint has the "n" of "Cent." completely deleted, and No. 43 of the second reprint has it partially deleted by a flaw. There are no other varieties in the Usigli reprints worth mentioning, so that several of those, such as the varieties with no stop after "20" and no stop after "Cent," which exist on the original sheets, exist as originals only.

In Moens' reprint the following varieties occur :—

LEFT-HAND PANE.

- No. 20. Flaw in the word "Cent."
- .. 27. "Split" stop after the figure "20."
- .. 29. Flaw in the word "BOLLO."
- .. 37. Flaw in the value "20 Cent." removing the stop after "20," and most of the "C" of the word "Cent."
- .. 40. The circular margin of the stamp is flattened on the left side.
- .. 44. Flaw in the word "Cent."

RIGHT-HAND PANE.

- No. 18. Large flaw over the words "FRANCO BOLLO."
- .. 29. Flaw in the "C" of the word "Cent."
- .. 33. Flaw in the word "BOLLO." (The same as No. 29 of the left-hand pane.)
- .. 45. Circular margin flattened. (Same as No. 40 of the left-hand pane.)
- .. 49. The word "Cent." much broken.

This with the exception of No. 37, which has a flaw peculiar to itself of the left-hand pane, all the stamps show a stop after "20," and one after the word "Cent." In Gelli and Tani's second reprint a perfect cliché has been substituted for the No. 37 just referred to.

40 CENTESIMI

Usigli made three different reprints of this value. The first in sheets of 56, in seven rows of eight, of the second I have not seen a complete sheet, but believe that

it contained two blank spaces, and one or more clichés inverted. The third reprint is a small sheet of 20, in four rows of five, with all the clichés in the first and third rows inverted. The first reprint shows the double lines continuous horizontally between the second and third, the third and fourth, and fourth and fifth rows only. Hence only the stamps from the third and fourth rows will show the horizontal double frame lines passing the ends of the vertical ones. This sheet contains 17 stamps of Type 1 and 39 of Type 2 arranged as follows:—

2	2	1	1	1	1	1	2
1	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
2	2	2	1	2	1	1	1
2	2	1	2	2	1	2	2
2	2	2	2	1	2	1	2
2	1	1	2	1	2	2	2

The noticeable varieties are:—

- No. 1. The "n" of the word "Cent." broken.
- .. 3. The "4" of "40" nearly deleted by a flaw.
- .. 4. Flaw in the word "FRANCO" and the frame above
- .. 9. Black speck between "40" and "Cent."
- .. 18. The variety "Ceni."
- .. 30. Dot under the "Ce" of "Cent."

The second reprint possibly consisted of 80 stamps. I have seen a block of six, in three rows of two, in which the top right corner space and the one below were blank and the remaining four occupied by stamps of Type 2, which belonged to this second reprint. The block of four, with the inverted cliché, on white glazed paper mentioned above may also have formed part of this sheet.

The third reprint contains five stamps of Type 1 and 15 of Type 2, arranged tête-à-tête as follows:—

1	2	2	1	2
2	1	1	2	2
1	2	2	2	2
2	2	2	2	2

The double lines are all continuous vertically in this sheet. The varieties are:—

- No. 7. Black speck between "40" and "Cent." (Same as No. 9 of the first reprint.)
- .. 8. Defective "4" of "40." (Same as No. 3 of the first reprint.)
- .. 10. A damaged cliché with the lower left corner rounded.

This last (No. 10) figures conspicuously on the later reprints, being No. 1 in the left pane and No. 15 in the right pane of Moens' reprint. In Moens' reprint there are 37 stamps of Type 1, 83 of Type 2; 19 and 41 respectively in the left pane, and 18 and 42 respectively in the right-hand pane arranged as follows:—

2	2	2	I	2	2
2	I	2	I	I	2
I	I	2	I	I	2
I	2	2	2	2	I
I	I	2	2	2	2
2	2	I	I	2	I
2	2	2	2	2	2
2	2	2	2	2	2
2	2	2	2	2	2
2	2	2	2	2	2
I	2	I	I	2	I
I	2	2	2	I	2
2	2	2	I	2	2
I	2	2	2	I	2
I	I	2	2	2	I
I	2	2	2	I	2
2	2	2	2	2	2

The chief varieties are :—

LEFT-HAND PANE.

- No. 1. Damaged cliché with rounded lower left corner.
 .. 3. Flaw in the word "POSTALE."
 .. 11. The "4" of "40" nearly deleted by a flaw.
 .. 19. Black speck between "40" and the word "Cent."
 .. 32. The "n" of the word "Cent." broken.
 .. 35. The variety "Ceni."
 .. 60. Flaw in the word "BOLLO."

RIGHT-HAND PANE.

- No. 12. Same as No. 32 of the left-hand pane.
 .. 15. " No. 1 " " " "
 .. 20. " No. 3 " " "
 .. 29. " No. 35 " " "
 .. 48. " No. 60 " " "
 .. 53. " No. 11 " " "

The later reprints being the same as the left-hand pane of Moens' reprint, call for no further remark.

80 CENTESIMI

Usigli's reprint is in sheets of 80, in eight rows of ten and is found printed in two very distinct shades, salmon-pink and lilac-rose, the former shade approaching closely to one of the shades of the originals, but the latter is distinctive of the reprint. The double lines between the rows are continuous horizontally across the sheet everywhere as in the case of the originals. The only varieties are No. 67 and 69, which have no stops after the figure "80" and Nos. 38, 44, 55, 56, 66, 71 and 78, which have the small stop after this figure missing.

In Moens' reprint the varieties are as follows :—

LEFT-HAND PANE.

- No. 2. Flaw over "POS" of "POSTALE."
 Nos. 3, 20, 25 and 32. Small stop after "80" wanting.
 .. 5, 7 and 13. No stops after "80."
 No. 14. Flaw over the word "FRANCO."
 .. 43. Flaw in the centre of the stamp.
 .. 60. Flaw over the word "BOLLO."

RIGHT-HAND PANE.

- No. 7. Same as No. 2 of the left-hand pane.
 Nos. 8, 9, 16, 18, 19 and 33. Small stop after "80" wanting.
 No. 18. Same as No. 14 of the left-hand pane.
 Nos. 38 and 39. No stops after "80."

The later reprints show the same varieties as the left-hand pane of Moens' reprint, except in the case of Gelli and Tani's second reprint where most of the defects have disappeared. The only varieties existing on this reprint are Nos. 2, 3, 5 and 20.

REFERENCE LIST.

I JANUARY, 1852. Engraved by Giovanni Valagna. Typographed. Black impression on coloured paper of variable quality. Imperf.

1. $\frac{1}{2}$ baj. black on blue-grey
Varieties of No. 1
 (a) Tête-bêche
 (b) Ribbed paper
2. $\frac{1}{2}$ baj. black on pale blue
3. $\frac{1}{2}$ baj. black on grey
4. $\frac{1}{2}$ baj. black on pale red-violet
5. $\frac{1}{2}$ baj. black on pale dull purple
6. $\frac{1}{2}$ baj. black on lilac
7. $\frac{1}{2}$ baj. black on deep purple
8. $\frac{1}{2}$ baj. black on deep violet
9. 1 baj. black on green
10. 1 baj. black on pale green

Varieties of No. 10
 (a) Thick ribbed paper
 (b) Thin sablé paper
 (c) Printed on both sides

[Nos. 9 and 10 show the double frame lines continuous *vertically* on both sides of the stamp.]

11. 1 baj. black on dull green
12. 1 baj. black on blue-green

[Nos. 11 and 12 show the double frame lines continuous *horizontally* on the upper and lower margins of the stamps.]

13. 2 baj. black on green
14. 2 baj. black on yellow-green
15. 2 baj. black on grey-green
16. 2 baj. black on greenish white

Varieties of Nos. 13, 14, 15, 16
 (a) No stop between "BAJ" and "2"

17. 3 baj. black on brown

Varieties of No. 17
 (a) Ribbed paper
 (b) Tassel by knob of key on left wanting

18. 3 baj. black on yellow-buff

Variety of No. 18
 (a) Tassel by knob of key on left wanting
 (b) Printed on both sides

19. 4 baj. black on light brown
- 19a. 4 baj. black on buff
20. 4 baj. black on orange
21. 4 baj. black on yellow
22. 4 baj. black on lemon-yellow

Variety of No. 22
 (a) Printed on both sides

23. 5 baj. black on rose
24. 5 baj. black on pale rose

Varieties of Nos. 23 and 24
 (a) Thin paper
 (b) Printed on both sides

25. 6 baj. black on lavender
 26. 6 baj. black on pale lavender
 27. 6 baj. black on pale grey

Variety of No. 27

(a) Thick vertically ribbed paper

28. 6 baj. black on greenish grey
 29. 7 baj. black on blue

Variety of No. 29

(a) Plain wove paper. (The normal stamp is on horizontally ribbed paper).

3 OCTOBER, 1852. Engraved by Giovanni Valagna. Typographed. Black impression on white paper. Imperf.

30. 8 baj. black on white

12 JULY, 1852. Engraved by Giovanni Valagna. Typographed. Coloured impression on white paper. Imperf.

31. 50 baj. pale blue

Variety of No. 31

(a) Worn plate. Dark blue

32. 1 scudo, red

21 SEPTEMBER, 1867. Change of currency. Dies altered by M. Montarsola. Black impression (except 20c.), on coloured glazed paper. Sheets of 64 stamps, in four panes of 16. Imperf.

33. 2c. black on green

Variety of No. 33

(a) Without stop after "Cent"

34. 3c. black on grey
 35. 3c. black on rosy-grey
 36. 5c. black on greenish-blue

Varieties of No. 36

(a) No stop after "5"
 (b) Three stops after "5"

37. 10c. black on vermilion
 38. 20c. bronze-green on Indian red

Varieties of No. 38

(a) No stop after "20"
 (b) No stop after "Cent"

39. 40c. black on lemon-yellow

Varieties of No. 39

- (a) Type 1. Stop after "40" "40 Cent" measures 12 mm.
 (b) Type 2a. Stop after "40" "40 Cent" measures 12½ mm.
 (c) Type 2b. No stop after "40" "40 Cent" measures 12½ mm.

40. 80c. black on rose
 41. 80c. black on bright rose
 42. 80c. black on salmon-pink

Varieties of Nos. 40, 41 and 42

(a) Small stop after "80" wanting
 (b) Three stops after "80"

OCTOBER, 1868. As last, in sheets of 64 stamps, but perf. 13.

43. 3c. black on rosy-grey
 44. 10c. black on vermilion
 45. 20c. bronze-green on Indian red

Varieties of No. 44

(a) No stop after "20"
 (b) No stop after "Cent"

[The 10c. and 20c. are difficult to distinguish from Nos. 50 and 63.]

1868-69. Type and impression as before but printed (except the 3c.) in sheets of 120, not divided into panes. The 3c. in sheets of 64, not divided into panes. Perf. 13.

A. SURFACED PAPER.

46. 2c. black on green
Variety of No. 46
 (a) Without stop after "Cent"
47. 3c. black on grey
48. 5c. black on blue
49. 5c. black on sky-blue
Varieties of Nos. 48 and 49
 (a) No stop after "Cent"
 (b) No stop after "5"
 (c) Three stops after "5"
 (d) Imperf. (Not issued).
50. 10c. black on vermilion
51. 10c. black on orange-vermilion
Varieties of Nos. 50 and 51
 (a) Imperf. (Not issued.)
52. 20c. bronze-green on magenta
53. 20c. bronze-green on rosy-magenta
54. 20c. bronze-green on purplish magenta
Varieties of Nos. 52, 53 and 54
 (a) No stop after "20"
 (b) No stop after "Cent"
 (c) Imperf. (Not issued)
55. 40c. black on lemon-yellow
56. 40c. black on orange-yellow
57. 40c. black on orange
58. 40c. black on bright yellow
Varieties of Nos. 55, 56, 57 and 58
 (a) Type 1. Stop after "40." "40 Cent" measures 12 mm.
 (b) Type 2a. Stop after "40." "40 Cent" measures 12½ mm.
 (c) Type 2b. No stop after "40." "40 Cent" measures 12½ mm.
59. 80c. black on salmon-pink
60. 80c. black on rose
61. 80c. black on bright rose
Varieties of Nos. 59, 60 and 61
 (a) Large stop after "80" wanting
 (b) Small stop after "80" wanting
 (c) Frame lines wanting between pairs, Nos. 61 and 62 and Nos. 76 and 77 on the sheet

B. UNSURFACED PAPER.

62. 10c. black on vermilion
Variety of No. 62
 (a) Imperf. (Not issued)
63. 20c. bronze-green on Indian red
64. 20c. bronze-green on magenta
65. 20c. bronze-green on solferino
66. 20c. bronze-green on deep solferino
Varieties of Nos. 64, 65 and 66
 (a) No stop after "20"
 (b) No stop after "Cent"
 (c) Imperf. (Not issued)

67. 80c. deep lilac-rose (not issued)

Varieties of No. 67

- (a) Large stop after "80" wanting
 (b) Small stop after "80" wanting
 (c) Frame lines wanting between pairs, Nos. 61 and 62 and Nos. 76 and 77 on the sheet

REPRINTS

1878. Made by Usigli. Imperf. and perf. 11½.

- 2c. black on green
 3c. black on dark grey

Variety

(a) Tête-bêche

- 20c. bronze-green on magenta, rosy magenta, solferino
 40c. black on yellow

Variety.

(a) Tête-bêche

- 80c. black on salmon-pink, lilac-rose

The above also exist in black on white card and in fancy colours.

1889. Made by J. B. Moens. Imperf. and perf. 12.

- 2c. black on pale green
 3c. black on French grey
 5c. black on sky-blue
 10c. black on vermilion
 20c. bronze-green on magenta
 40c. black on yellow
 80c. black on salmon-pink

1890. Made by Gelli & Tani. Highly glazed paper. Imperf., perf. 11½ and perf. 13.

- 2c. black on dark green, dark yellowish green
 3c. black on brownish grey
 5c. black on dull blue, greenish blue
 10c. black on black on deep vermilion, orange-vermilion
 20c. bronze-green on magenta, solferino
 40c. black on bright yellow
 80c. black on salmon-pink, pale salmon

1890. Made by D. Cohn. Imperf. and perf. 11½.

- 2c. black on bluish green, pale bluish green
 3c. black on brownish grey
 5c. black on dull blue, pale dull blue
 10c. black on vermilion, orange-vermilion
 20c. bronze-green on magenta, pale magenta
 40c. black on yellow
 80c. black on salmon-pink, bright pink

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