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EXTRA EDITION.









Plate I.

# THE PHILATELICAL CATALOGUE.

## ALSACE AND LORRAINE.

USED also in those parts of French Territory in Prussian occupation.

August, 1870.

TYPE I.--Numeral on continuous ground of net, POSTES above, CENTIMES below (no name). Stamps defined by, and divided by, band of colour. Col. imp. rect. type set. (*Fig. 1.*)

1 centime, olive.	4 centimes, grey.
2 „ brown.	10 „ bistre.
20 centimes, blue.	

Completion of Issue, January, 1871.

5 centimes, green.	25 centimes, cold brown.
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### Varieties.

These are dependent upon colour, net, and differences in the type. but it is impossible to chronicle the latter, they are so numerous, and so often trivial.

*M. 14, net, with points up.*

1 c. olive-green*. pale olive.	10 c. olive*. golden brown.
2 c. claret l. and d. deep warm brown*.	bistre*.
4 c. grey*.	20 c. dark blue. bright blue.
5 c. yellow-green. bright green.	25 c. dark brown. clear brown.

*Net, with points down.*

1 c. olive.	5 c. bright green.
2 c. claret*.	10 c. cinnamon.
4 c. grey.	20 c. blue.
25 c. dark brown.	

*Net, nearly invisible, being much paler than stamp.*

5 c. bright green.	10 c. dirty brown. l. and d.
10 c. golden brown.	25 c. dark brown.



- b.* Its nearness or distance from the side lines.
- c.* The space occupied by *centimes*.
- d.* Its nearness or distance from the side lines.
- e.* The central numerals in relation to the word *postes*.
- f.* The same in relation to *centimes*.

As there are such numerous varieties, I have not felt justified in singling out one or two for especial collection, but would suggest that a specimen of 10 c., which shows the figure 1 to left of the letter O above, and others which show the same figure to the right, or exactly under, are essential to any collection which aims at illustrating the variations of a series. In like manner there are two notable varieties of the 20 c.; the one which is illustrated has the figure 2 *not* in line with the *P* of *Postes* above it, in the other the figure 2 is more to the left, and consequently in line with the letter *P*. Varieties do not occur (in my experience) on the same sheet, so that these differences point to distinct printings, and I imagine that it is quite within the power of any painstaking collector to identify them all in the course of a few months; the differences in the colours of the net are very appreciable, in the darker shades it is frequently of a different tint from the impression, and in those copies in which it is indistinct, the difference between the colour of the net and the impression is even more patent, some 10 c. showing a pale yellow net to a brownish stamp, whilst others appear quite devoid of net.

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## ANGOLA.

July 1, 1870.

I.—Crown in solid Etruscan circle, name above, value below. Col. imp. rect. typo. perf. (*Fig. 2.*)

5 reis, black.	25 reis, red.
10 „ yellow.	50 „ green.
20 „ bistre.	100 „ violet.

### Varieties.

These are not numerous, and are principally due to colour, though the tint of the paper supplies a series of secondary importance.

*M. 13, 1870, toned paper.*

5 reis, black.	25 reis, vermilion.
10 „ golden yellow.	flesh. 1871.
paler yellow.	50 „ deep green*.
20 „ pale bistre-brown.	100 „ violet l. and d.
bistre. 1871.	

*Rough white paper.*

5 reis, black.

*Smooth white, 1872.*

5 reis, black.		25 reis, rose <sup>r</sup> .
10 „ pale golden yellow.		50 „ p
20 „ bistre <sup>r</sup> .		100 „ deep violet.

## ANTIGUA.

**End of 1862.**

TYPE I.—Queen's head to left on engine-turned ground, name above, full value below. Col. imp. rect. typo. perf. (*Fig. 3.*)

One penny, violet rose. | One penny, vermilion. | Sixpence, green.

### Varieties.

These are of watermark and colour, the latter being very numerous and confusing.

*Wmk. star, M. 14 to 15½ compound. 1862, pp. ordinary.*

One penny, violet-rose <sup>r</sup> .		Sixpence, dark green <sup>r</sup> .
„ chalky rose <sup>r</sup> .		„ deep warm green <sup>r</sup> .
„ carmine-rose <sup>r</sup> .		

*1866, pp. thick to very thin.*

One penny, crimson-red. | One penny, brick-red.

*1867.*

One penny, orange-vermilion<sup>r</sup>. | Sixpence, washy yellow-green.

*1870, very thin pp.*

Sixpence, pale green. | Sixpence, dark green.

*Wmk. cc. and c. M. 12½, 1873.*

One penny, reddish rose. | Sixpence, green.

### Remarks.

The series with the star watermark was perforated in every combination from 14 to 15½ on the same sheet; such is termed a *compound* perforation, and its vagaries are of no moment, and less interest. The cc. and crown watermark appears to be inseparable from a 12½ perforation, and the colours are very *dense* in the solid parts, a further point of uniformity in all stamps emanating from the same atelier.

## ANTIOQUIA.

## First Issue.

? 1868.

TYPES.—Col. imp. rect. litho(?). imperf.

- I. Arms in lettered oval, background white. (*Fig. 4.*)  
2½ centavos, pale blue.
- II. Arms in sinuous lettered oval, background wavy. (*Fig. 5.*)  
5 centavos, dark green.
- III. Arms with name in circle, lettered band above and below,  
background white. (*Fig. 6.*)  
10 centavos, pale lilac.
- IV. Arms in lettered oval truncated by lettered band above  
and below, background and lettering surcharged  
by fine wavy lines. (*Fig. 7.*)  
1 peso, rose-red.

## Varieties.

The most fruitful elements of colour varieties are here in pale blue and pale lilac stamps, but the originals are so uncommon that I am unable to subdivide the above four types into anything further than normal shades. Although the 10 c. lilac may be found in two shades of lilac, both are pale, and one is probably faded from the other. The 1 peso varies slightly, but not enough to catalogue. The paper is of tolerable thickness in all known specimens.

## Remarks.

The stamps of this series were brought to light in a very desultory manner during 1869 and 1870, and the three lower values were obsolete before they were even suspected to have existed. The second series was first seen in England in May, 1869, and the 1 peso of Type IV. (*fig. 7*) was found with the four values constituting that series; in the December and January following, the 2½ and 5 c. were resuscitated, the 10 c. was first noticed a few months later, and it was then suggested that the 2½ and 10 c. formed portions of one series, whilst the 5 c. and 1 peso were units of another issue. With this hypothesis I am even now inclined to agree, although no other specimens have been found to bear it through. My adhesion to this theory is founded on the 5 c. value, as we know it, showing signs of alteration from a state which would bring it in harmony with the 2½ c. Both 2½ and 10 c. have entirely plain backgrounds, the 2½

has *Correos* in a short label at top, and the value below is simply ruled off; the 5 c. has *Correos* in the same style of short label, and the part at base containing the value *has been ruled off* similarly to the 2½ c., and *the lines are still there*, though a label has been inserted *afterwards*; it is true that this does not prove that it was ever issued with the value in a straight ruled space and without the ground, but this value appears to me to be a lithographic transfer, whilst the 2½ and 10 c. seem printed from metal; as it would have been impossible to add a lined background to those values which previously were plain, it is surely not improbable that if the 5 c. ever existed with a plain ground, &c., it was transferred to stone, so that the ground might be added, and the value altered as inexpensively as possible. The 2½ and 10 centavos are rare stamps, the 5 c. and 1 peso being but slightly commoner, as the peso was in use when the second series was discovered, it was naturally imported with it, but not to any extent. I am not acquainted with any forgeries, but a careful examination of the originals will be the greatest safeguard to those who are afraid of imitations. The shield on all but 5 c. has a similarity, and that is all, the two upper points are curved over, and on 10 c. and 1 peso the upper third of the shield is shaded, the 2½ and 10 show but one flag on each side, the ends of which are carefully tucked away behind the curled base of the shield on the 10 c., but looped up and falling below on the 2½ c. There are three flags on each side of the peso, and two on the 5 c., and the ends are looped up and fall below the point of shield, which is *not* curled at base on these two values. The shield contains two cornucopias, a cap of liberty, and what we are assured is an isthmus, but which seems more like a bridge, the topmost emblems being on a lined ground save in the lowest value. The condor which surmounts the shield has a glory on the 2½ c. and 1 peso, with the addition of nine stars to the latter value, and on the same value (1 peso) he carries the sarcastic legend, *Libertad y Orden*, which is indecipherable on the other values. The condor is to the right on 2½, 5, and 10 c., to left, and holding a wreath on the peso. Although I know no forgeries, yet the following points occur in originals, which should be safe tests of genuineness:—

2½ c. The value is printed "2 i½," i. e. "2 and a ½," the fractional 1 cuts through the line above, which is broken to allow it; further, the 1 is pointed, and the fractional line below it curves completely upwards, towards the dot to the letter "i;" the top to the said letter

is very long, and only on the left side, that at base is short by comparison, and shorter on the right than the left. There are thirteen rays round the condor's head, two of them (over left wing) being mere dots. The shading behind the shield is of horizontal lines with a few oblique ones, the top of the shield is like a flattened fleur-de-lys, and there are marks of shading on each side of it and below the scroll; there is a white line to edge of right hand wing, and the bird's beak is clearly hooked. The label containing CORREOS touches the line above in two places, but is distinctly away from it throughout the part bearing "EOS."

5 c. The lines ruled off by the value, and the two letters "R" of CORREOS being a different size, should suffice to test a doubtful stamp. I will add another, and that is the presence of a small vertical line over the eagle's beak, which may be remains of, or commencement of rays; further, the two figures 5 below, each have a white stop after.

10 c. This is engraved the best of the series, and I regret that the extreme faintness of the original colour precludes me from giving a clear facsimile. The top of the shield is very peculiar, being raised up and flattened out in the centre. The scroll above shows some portions of the motto, *Libertad y Orden*, and the name is in shaded letters. The right hand flag is shaded in its lower half by broken lines, the lower part of the scroll with value comes below the border line, and the "s" has lines of shading through it.

1 peso. Any imitator of this stamp would find it a great difficulty to reproduce with fidelity one important item in the general design. All the lettered portions, and the ground outside those portions, are covered as with a *barrelé* of fine, wavy, horizontal lines. The background of this stamp is peculiar, an extremely large and coarse network is employed, but is not easily distinguished by reason of the before-mentioned wavy, transverse lines which are over it. The entire execution of this stamp is finer than the other values, and I should doubt that it was printed from a lithograph, but that the stamps are divided by ruled lines, which are longer than necessary on the edges of the sheet; they are ruled on the lithographic transfer, and extend so much beyond the size of the outside stamps, as to show they could not have been printed direct from the electrotypes.

The date of issue of this series is a matter for conjecture; I do not think that it could have had any length of currency, and I found



this opinion on the comparative commonness of the succeeding issue within a very short period after its discovery. There is no other obliteration known to me beyond the pen and ink cancellation; some offices may have used a hand-stamp, however, as we find a few on the current series, but that I cannot chronicle a real *postmark* on this set is my misfortune and not my fault.

## Second Issue.

1869.

TYPE.—Arms in lettered oval; col. imp. rect. litho.

I. White numerals in angles. (*Fig. 8.*)

2½ (*dos y medio*) c<sup>s</sup> blue.

II. Solid numerals at angles, large stars and rays. (*Fig. 9.*)

5 (*cinco*) cen. green.

III. Numerals in lower, rosette in upper, angles; large stars and rays; oval divided. (*Fig. 10.*)

10 (*diez*) c<sup>s</sup> lilac.

IV. Much the same as III., small stars and no rays. (*Fig. 11.*)

20 (*veinte*) cent. brown.

### Completion of Issue, 1871.

V. Correos and full value in scrolls above and below, design as type IV. of first series, without background or lines. (*Fig. 12.*)

1 (*un*) peso, carmine.

### Varieties.

The elements are paper and colour, and the latter is quite dependent upon and uniform with the former.

1869, *yellow pp.*

2½ c. dark blue.  
sky blue.  
5 c. dark green.

10 c. violet<sup>r</sup>.  
slate<sup>r</sup>.  
20 c. yellow brown.

1870, *white pp.*

2½ c. sky blue.  
5 c. dark green<sup>r</sup>.

10 c. lilac<sup>r</sup>.  
20 c. dark brown.

1871, *thick pp.*

2½ c. sky blue.  
5 c. dark green.  
10 c. lilac<sup>r</sup>.

20 c. dark brown.  
1 peso, carmine.  
1 peso, red<sup>r</sup>. 1872.

5 c. clear green. 1873.

### Remarks.

Specimens exist bearing the following inscription embossed in

capitals, the inscription covers the space of two stamps, and is no doubt purely official, as the embossing is done after the stamps are placed on the letter or envelope, the stamps are obliterated in the usual way, so that it is not a cancelling mark. *Estados Unidos de Colombia, Estado Soberano de Antioquia. Administracion de Correos, Zaragoza.*

Each value has been separately engraved, and whilst presenting a very strong similarity in the four lower values, differs mostly in the arms where we might have expected positive identity; the condor is to the left in all, there are no rays on the 2½ and 20 c., and the nine stars are very large in the 5 c. The cornucopia on the shield is on white only in the 10 c., and this value is further distinguished by being the worst engraved and bearing the engraver's initials D.A. under the flags. On the four lowest values, under the shield, appears a mysterious "something;" can it be meant to represent the draping of the flags which is clear upon the earlier issue? It appears so to me on the 2½ and 20 c., but on both 5 and 10 c. it is quite separated from the flags, and resembles on the latter an oval brush and nothing else. The 1 peso follows the design of its predecessor, but has no background, and from the absence of the lines over the lettering gains in clearness what it loses in execution. The stars are very much smaller, but the flags are draped, and the general effect is as before, and the condor holds a wreath, but the value is in bolder letters.

The lithographic transfers of this series are getting worse and worse. in the 10 c. bad printing supplies us with specimens quite blocked up with colour, and to this cause is due the so-called "error," *copreos* on the 20 c. to which I will add *curreos* on the 10 c. The latest sheets of 2½ c. are very slurred, and show a dot over the first "A" of ANTIOQUIA, a flaw from the ornament after that word cutting through the inner oval, and a great indistinctness of the "o" of MEDIO at its base. Probably the use of stamps is gaining ground in the "Sovereign State" (Estado Soberano) of Antioquia, so we may hope for something better from them in time. I have been unable to learn anything concerning the *usage* of these stamps, but I suppose that if we consider them purely local, i. e. confined to prepayment in the state which issues them, we shall not be far wrong. Though perhaps "united" in the interests of "Liberty and Order," the states now pleasantly termed *The United States of Colombia* are most probably the managers of their own postal administrations, and use their own stamps, although foreign correspondence undoubtedly requires pre-

payment in the labels issued by the central government. The use of a postmark is an exception, though we have them from Anori and other towns, double transverse oval, name and *Francia* in capitals, ornament each end, and the centre blank. A date is seldom if ever used.

### Third Issue.

1873.

TYPE I.—Arms as before, and general design of type II. of the previous issue, but condor holds a wreath, shape of shield is altered, stars smaller, rays shorter, side ornaments slighter and fewer, numerals shaded, &c. Col. imp. rect. litho. (*Fig.* 13.)

5 (cinco) cen. clear green'.

#### Remarks.

In consequence of the alteration in the shape of the shield, to accord with that shown by the central government (it does not bulge out on each side), and the condor again bearing the wreath in his beak, I have felt justified in adopting this stamp as the first of a new series, and giving it a place to itself, rather than treating it as a variety of type of the 5 c. There is a fault in the engraving of this die; the lettered oval in that portion containing E<sup>s</sup> U<sup>s</sup> is broader than on the opposite side. It was probably issued in the month of May.

## ARGENTINE CONFEDERATION.

### First Issue.

April, 1858.

TYPE I.—Arms, sun over transverse oval, name above, value below, within narrow Greek frame. Col. imp. rect. litho. (*Fig.* 14.)

5 centav., vermilion'.

#### Varieties.

There are none beyond trifling variations of shade.

#### Reprints, 1867.

5 c. vermilion, light and dark.

#### Fancy Stamps, reprinted from altered Dies, 1867.

10 c. dark green.		10 c. blue-green.		10 c. dull green.
15 c. Prussian blue.				15 c. blue.

### Remarks.

During the year 1867 two higher values, 10 and 15c., were introduced as forming the completion of the large figure series. The statistics and information then given, however, will not bear analysis, and there can be no doubt that the specimens then found were possibly essays, but more probably forgeries. There is an able analysis, which shows the discrepancies, in the first volume of *The Philatetical Journal* at page 153, and on the calculations therein given, I found my present expressed opinion of the worthlessness of the 10 and 15 centavos of the large figure series. It has been attempted to prove that a large number of both 10 and 15 cents. were really used for postage, but if such had been the case I cannot but think that it would have been susceptible of proof during the six years which have elapsed since it was enunciated *and doubted*. Suffice it to say that no post marked copies have ever been found, and no attempt has ever come to my knowledge of proof being deduced of their use for franking letters. Assertion is not proof.

Although the 5 c. has a figure very much larger than the letters, these so-called large figured 10 and 15 do not show any such distinction; in point of fact they should not be termed large figured Argentine at all, as that will not distinguish them from the 10 and 15 c. of the next series. The figures are so nearly the size of the lettering, that they ought to be termed "fine Greek border." The 15 c. has a dot after numeral and CENTAV., and is from same die as the 5 c., but the 10 c. has no dots; the c. of CENTAV. is quite different, and the rays to right are much coarser than those to left. Unused originals of the 5 c. are extremely rare, and unused specimens looking so beautifully fresh may be ruthlessly condemned as re-printed.

### Second Issuc.

End 1858.

TYPE I.—Design as above, smaller numerals and larger frets in frame. Col. imp. rect. typo. imperf. (*Figs. 15 & 16.*)

5 centav. red. | 10 centav. green. | 15 centav. blue.

### Varieties.

Save for a variation in the dots after the numeral, there are only light and dark shades of each value.

5. centav. red, l. and d.		10 centav. green.		15 centav. Prussian blue.
5: „ red.		„ dull green.		„ pale blue.

**Reprints, 1867.**

5 c. red, light and dark. | 10 c. green, light and dark.  
15 c. blue, light and dark.

**Remarks.**

The numerals employed differ considerably, as shown in the illustration (fig. 15 and 16). There are two 5 c. to the sheet showing two dots after numeral, the one illustrated having a peculiar 5 with two dots and a scratch, the other has a thicker 5 and the two dots only. Certain of the 5 c. also show a second dot or scratch after CENTAV. There is considerable difficulty in pronouncing absolutely as to what are reprints, and what originals, but, as I take it, the coarser figures when noticed in conjunction with inferior impressions—worn, slurred, and blotched—unmistakably show the reprint; but I should not like to lay down any rule for the detection of early reprints, though I think the same tests as above, but less pronounced, will be found pretty accurate. The paper of reprints is more surfaced, thinner, and the gumming is thin and very even. With the illustrations given it cannot be needful to enter into the minutiae of design, but it may be noted that it is broadly distinct from the previous 5 c. in being coarser in every detail.

**ARGENTINE REPUBLIC.****First Issue.****First Series, 1862.**

TYPE.—Arms encircled by name, value below on rayed ground.  
Col. imp. rect. litho.

I. Lines in oval shield, straight, coarse, branches point to sun. (*Fig. 17.*)

5 centavos, dull red.

II. Lines extremely fine, oval longer, branches point upwards, glory very scanty, &c. (*Fig. 120.*)

10 centavos, sap-green.

III. Nearly the same.

15 centavos, blue.

**Varieties.**

5 c. rose-red, l. and d.  
light red.

10 c. sap-green (yellowish).  
15 c. light blue.

**Reprints of Type I., 1870.**

5 c. light and dark rose.

**Fancy Stamps, reprinted from altered Dies of Type I.**

10 c. light and dark green. | 15 c. light and dark blue.

**Second Series, ? 1862.**

TYPE.—As before, col. imp. rect. litho.

I. Lines in shield arched, wreath broader. (*Fig. 18.*)

5 centavos, rose.

II. Lines in shield straight, shield flatter than in other types, glory thick and waved, &c.

10 centavos, green.

III. Lines in shield straight, glory more irregular than in last, &c. 15 centavos, blue.

**Varieties.**

5 c. violet-rose.		5 c. rose'.
rose-pink'.		dark rose.
10 c. dark green.		10 c. yellow-green, light.
yellow-green, deep.		dull green, dark.
15 c. bright blue.		15 c. pale blue.
15 c. Prussian blue.		

**Remarks.**

Of the first series the 10 c. and 15 c. are well-nigh unattainable; these two values were first identified by Dr. Magnus in the now extinct *Le Timbrophile* at page 471, and I am much indebted to him for placing his own specimens at my disposal for examination. The copy which is figured on Plate IV. (*fig. 120*), has been kindly lent for the purpose by Sir Daniel Cooper: as will be seen, it is very different from the ordinary type, and the following notes may assist the collector.

*First Series.*—Type I. 5 c. as *fig. 17* is not rare; the stone of this type has been used to reprint a full series, so although only a 5 c. is known as an original (and then always in a *red* shade), there are 5 c. *rose*, 10 c. green, and 15 c. blue, of a like design, all being reprints, and two of them quite fancy articles. I have a postmarked specimen of the said 15 c., but I have very strong doubts of the genuineness of the obliteration. The illustration (No. 17) has been taken from a 15 c. reprint, on account of its superior clearness; there are 72 pearls in the circle of this type, and the lines in shield are coarse and straight.

*First Series.*—Type II. 10 c. *fig. 120*, is very scarce, whilst type III. 15 c. is still rarer. As they are very similar, the illustration will serve to identify both; notice the size and shape of the following points, the hands clasping the pole, of the glory, of the wreath, of

the circle (touching the border on the left side), of the value. The lines in shield are very fine and straight, and the pearls are 71 in number.

*Second Series.*—Type I. 5 c. *fig.* 18, is the common stamp, and is distinct in having arched lines in shield, and 74 pearls in circle.

*Second Series.*—Type II. 10 c. is not rare, and may be easily told from the scarce 10 c. of the first series by the ends of the wreath going into the glory and pointing to the head as on the 5 c. There are 78 pearls in this type, and the glory is large.

*Second Series.*—Type III. 15 c. is by no means a common stamp now, it has a strong resemblance to the last 10 c., but the glory is thinner.

### Second Issuc.

1864.

TYPE.—Head of Rivadavia to left in oval, name and full value. Col. imp. rect., T. D. wmk. A. R.

- I. Lettering in oval, numerals in angles. (*Fig.* 19.)  
5 (cinco) centavos, red.
- II. Lettering in labels, numerals in angles. (*Fig.* 20.)  
10 (diez) centavos, green.
- III. Lettering in oval, numerals at sides. (*Fig.* 21.)  
15 (quince) centavos, blue.

#### Varieties.

These are primarily of perforation, the watermark being the same throughout.

Wmk. A. R. Im.

5 cent. rose-red*.		10 cent. green.		15 cent. blue.
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M. 13.

5 cent. rose-red*. red*. brown-red. rose*.		10 cent. deep green, dark. yellow-green*. 15 .. dark blue*. clear blue*.
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1866.

5 cent. carmine*.	}	varying and mixing in every way.
blood-red*.		

#### Provisional Issue. 1867.

TYPE.—Same as I. on paper without wmk. (*Fig.* 19.)  
5 (cinco) centavos, carmine.

#### Varieties.

It is seldom we find varieties in a provisional stamp; but here there are two distinct ones of perforation.

<b>Imperforate.</b>		
5 c. carmine.		5 c. dark carmine.
<i>M.</i> 12.		
5 c. carmine.		
<b>Fancy Stamps (made for sale to collectors).</b>		
No wmk.		
10 centavos, green.		15 centavos, blue.

**Remarks.**

Although this series is distinguished by a multitude of shades for the 5 c., by varieties of perforation, and by a provisional stamp guiltless of watermark, it is not an interesting one. The imperforate series is notable for clearness of impression, and rareness of the highest value. Some of the later issues of the perforated set are virtually imperforate, for the paper hardly bears the marks of the machine, and is frequently not even cut. It would be hardly transcendental to form a series of these latter; but as it is difficult to define them, I have not done so. There are proofs existing in the issued colours, imperf., no watermark, on stout paper slightly toned, which must not be confounded with the re-issue of 1867; the latter being on thinnish paper of a poor quality, and generally badly printed, are quite different. It has been stated that postmarked copies of the no wmk. 10 and 15 c. exist, and if they do, it does not alter my opinion that these two values were printed entirely for sale. As they were identical with the stamps, there was nothing to prevent them paying postage if placed on letters, and they were undoubtedly so used to lead to the impression that they were *bona fide* postals. This 5 c. was again revived (no wmk. and imperf.) in June, 1872, for a short time.

**Third Issue.**

**1867.**

TYPE.—Varying heads, col. imp. rect. T. D.

- I. Head of Rivadavia in lettered circle, name and full value, on shield with label below. (*Fig.* 22.)  
5 (cinco) centavos, red.
- II. Head of Belgrano in lettered oval. (*Fig.* 23.)  
10 (diez) centavos, green.
- III. Head of San Martino in lettered lozenge. (*Fig.* 24.)  
15 (quince) centavos, blue.

**Varieties.**

<i>M.</i> 12½.		
5 c. vermilion-red. red.		10 c. dark green. " green.
15 c. blue.		



**Provisional Re-issue, June, 1872.**

TYPE I.—Same as second issue, 5 c., only no wmk. or perf., being provisional of 1867 re-issued. (*Fig. 19.*)

5 (cinco) dirty carmine.

**Remarks.**

This provisional of 1872 is hardly to be told from that of 1867, except by a usual dinginess of colour, and very frequent eradication of all the fine lines of the background, either from bad printing or bad colour. I hardly think the provisional of 1867 was ever so bad—indeed, some of those first used were very creditable specimens of impression, and the colour was a very pleasing shade; but there are specimens of 1867 which could not be separated from those of 1872. Very likely some of those issued last year were of the 1867 printing remaining in the hands of the Post Office.

**Continuation of Third Issue, 1873.**

Heads in oval, name and full value in labels, numeral in top angles. Col. imp. rect. typo. perf. t. o. by Nat. B. N. Co.

I. Portrait of Balcarce. (*Fig. 25.*)

1 (un) centavo, mauve.

II. Portrait of Moreno. (*Fig. 26.*)

4 (cuatro) centavos, brown.

**Issued October 10.**

III. Portrait of Alvear. (*Fig. 27.*)

30 (treinta) centavos, orange-yellow.

IV. Portrait of Posadas. (*Fig. 28.*)

60 (sesenta) centavos, black.

V. Portrait of Saavedra. (*Fig. 29.*)

90 (noventa) centavos, Prussian blue.

**AUSTRIA.****First Issue.**

**June 1, 1850.**

TYPE I.—Two-headed eagle in shield, no name, col. imp. rect. r. d. (*Fig. 30.*)

1 kreuzer, yellow.		3 kreuzer, red.		9 kreuzer, blue.
2 „ black.		6 „ brown.		

*For Foreign Offices, same value in centes.*

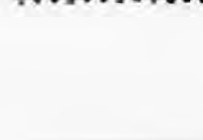
5 centes, yellow.		15 centes, red.		45 centes, blue.
1 „ black.		30 „ brown.		





Heliotypic.

Plate II.



**Journal-Stamp, Jan. 1, 1851.**

(Common to all parts.)

TYPE I.—Profile of Mercury on ground of eccentric oblique lines;  
no name or value. Col. imp. square, T. D. (*Fig. 36.*)

Blue (1 kr.).

Yellow (10 kr. until 21 March, 1856, then only 1 kr.).

Rose (50 kr. withdrawn Oct. 9, 1852).

**Alteration of colour and value, Mar. 21, 1856.**

Yellow (1 kr.).

|

Scarlet (10 kr.).

**Reprints of 1865.***On white paper, rather surfaced.*

Full series in bright colours.

**Reprints of 1873.**

Same as above.

**Reprints of Foreign Offices.****1865.**

Series as above.

|

**1873.**

Series as above.

**Varieties.***Very thin paper, hand made.**Austria proper.*

1 kr. buff-yellow.  
2 kr. black.  
3 kr. vermilion.  
„ red.  
6 kr. dark brown.  
„ warm brown.  
9 kr. Prussian blue.  
„ light blue.

*Foreign Offices.*

5 centes, buff-yellow.  
10 centes, black.  
15 centes, vermilion.  
„ red.  
30 centes, dark brown.  
„ warm brown.  
45 centes, Prussian blue.  
„ light blue.  
Variety K.F. POSTES for K.K. &c.  
15 centes, vermilion\*.

*Thick paper, hard, hand made.*

Full series may be made.

*Thick paper, soft, unsurfaced.**Austria proper.*

1 kr. yellow.  
„ pale yellow.  
2 kr. black.  
3 kr. vermilion\*.  
„ pale red.  
6 kr. warm brown\*.  
9 kr. blue\*.

*Foreign Offices.*

5 centes, yellow.  
„ pale yellow.  
10 centes, black.  
15 centes, vermilion\*.  
„ pale red.  
30 centes, brown\*.  
45 centes, blue\*.

*Ribbed paper, A fine, B coarse.*

<i>Austria proper.</i>		<i>Foreign Offices.</i>
3 kr. red.	5 centes, buff-yellow.	30 centes, brown.
6 kr. brown.	10 centes, black.	45 centes, blue.
9 kr. blue.	15 centes, red.	

*Laid paper (extremely rare).*

15 centes, red.

#### Remarks.

The existence of the variety of 15 centes showing K.F. POSTES is a fact that has hitherto been overlooked; it was probably the first edition of that value, and is distinguished by the position of the word CENTES. It is rare, and was in use from 1850 to 1852.

### Second Issue.

Nov. 1, 1858.

TYPE.—Embossed profile of Francis Joseph to left in various frames; no name, col. imp. rect. typo.

I. Head in laurel wreath, lined background.

2 kr. yellow.

II. Head in oval, solid rect. lettered frame. (*Fig. 34.*)

3 kreuzer, black.

III. Head in laurel branches in circle. (*Fig. 31.*)

5 kr. red.

IV. Head in arch of laurels and shields. (*Fig. 32.*)

10 kr. brown.

V. Head in broken circle with florid ornaments. (*Fig. 33.*)

15 kr. blue.

For Foreign Offices, same; value in *soldi*.

2 soldi, yellow.	5 soldi, red.	15 soldi, blue.
3 „ black.	10 „ brown.	

#### Journal-Stamps.

(Common to all parts.)

VI. Head in rect. solid frame. (*Fig. 35.*)

Oct. 14, 1858.

Blue (1 kr.).

Mar. 12, 1860.

Lilac (1 kr.).

#### Alteration in colour.

II. As before. (*Fig. 34.*)

Mar. 1859.

3 kreuzer, green.

1862.

3 soldi, green.

#### Varieties.

These are entirely of colour. M. 15.

2 kr. yellow.	3 kr. sea-green.	10 kr. light amber.
„ orange-buff.	5 kr. vermilion.	„ reddish brown.
3 kr. black.	5 kr. brick-red.	15 kr. deep blue.
„ grey.	„ pale red.	„ pale blue.

*For Foreign Offices.*

2 kr. yellow.		5 kr. pale red.
3 kr. black.		10 kr. light umber.
„ sea-green.		„ reddish brown.
5 kr. vermilion.		15 kr. deep blue.
„ brick-red.		„ pale blue.

*For Journals. Imperf.*

Deep blue.	Dark lilac.	Slate-grey.
Pale blue.	Pale lilac.	

**Reprint of 1865. M. 12.**

<b>Austria proper.</b>	<b>Foreign Offices.</b>
Series, bright colours.	Series, bright colours.

**Reprint of 1873. M. 9½.**

<b>Austria proper.</b>	<b>Foreign Offices.</b>
Series, bright colours.	Series, bright colours.

**Third Issue.****Jan. 1, 1861.**

TYPE I.—Embossed profile of Francis Joseph to right in engine-turned oval, col. imp. oval, typo. (*Fig. 41.*)

2 kreuzer, yellow.	5 kreuzer, red.	15 kreuzer, blue.
3 „ green.	10 „ brown.	

II. For Foreign Offices, same design, coarser net, value in *soldi*. (*Fig. 42.*)

<b>Jan. 1, 1861.</b>	<b>1862.</b>
5 soldi, red.	10 soldi, brown.

**Journal-Stamp.**

(Common to all parts.)

II. Head in oval within fancy lettered rect. frame. (*Fig. 39.*) Lilac (1 kr.).

**Envelopes.**

Same type as adhesives, embossed in right corner.

I. 3 kreuzer, green.	20 kreuzer, orange.
5 „ red.	25 „ brown.
10 „ brown.	30 „ violet.
15 „ blue.	35 „ grey-brown.

Envelopes for Foreign Offices, same; value in *soldi*.

II. 3 soldi, green.	20 soldi, orange.
5 „ red.	25 „ dark brown.
10 „ chestnut.	30 „ violet.
15 „ blue.	35 „ light brown.

**Varieties of Adhesives.***M.* 14, 1861.

2 kr. yellow.	5 kr. pale red.
3 kr. deep green.	10 kr. chestnut.
„ sea-green.	15 kr. Prussian blue.
5 kr. vermilion.	„ pale blue.
„ brick-red.	

*For Foreign Offices.*

5 soldi, vermilion.	1862.
„ pale red.	10 soldi, chestnut.

*For Journals, Imperf. (1 kr.)*

Rich lilac.	Pale lilac.	Grey.
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**Reprints of 1835, M. 12.**

2 kr. bright yellow.	3 kr. clear green.	5 kr. bright red.
10 kr. dull stone.		5 soldi, red.
15 kr. blue.		10 soldi, brown.

**Fancy Stamps, printed from altered dies, M. 12.**

2 sol. yellow.	3 sol. green.	15 sol. blue.
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**Reprints of 1873, M. 9½.**

Same as above.

**Fancy Stamps of 1873, M. 9½.**

Same as above.

**Varieties of Envelopes.**

TYPE I.—Same as adhesive, stamped to right of envelope. Paper white, wove, soft, and unsurfaced. (*Fig.* 41.)

*Large Envelope.*

3 kreuzer, green.	15 kreuzer, Prussian blue.
5 „ vermilion.	15 „ light blue.
5 „ red.	20 „ orange-yellow.
10 „ chestnut.	25 „ warm brown.

*Ordinary Envelope. Shape A.*

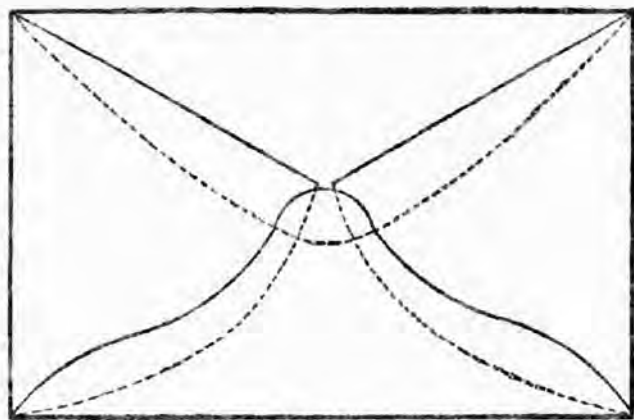
3 kreuzer, deep green.	15 kreuzer, Prussian blue.
3 „ pale „	15 „ light blue.
5 „ vermilion.	20 „ orange-yellow.
5 „ brick-red.	25 „ warm brown.
5 „ light red.	30 „ cold violet.
10 „ chestnut.	35 „ grey-brown.

II. For Foreign Offices, same as adhesive. (*Fig.* 42.)

*Large Envelope.*

5 soldi, vermilion.	10 soldi, chestnut.	15 soldi, Prussian blue.
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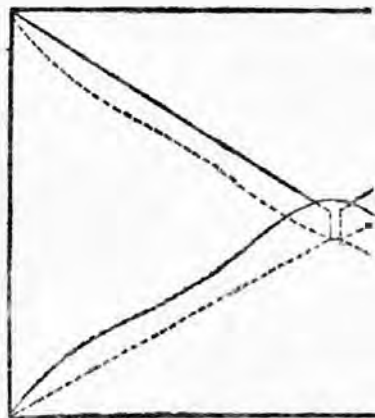




B



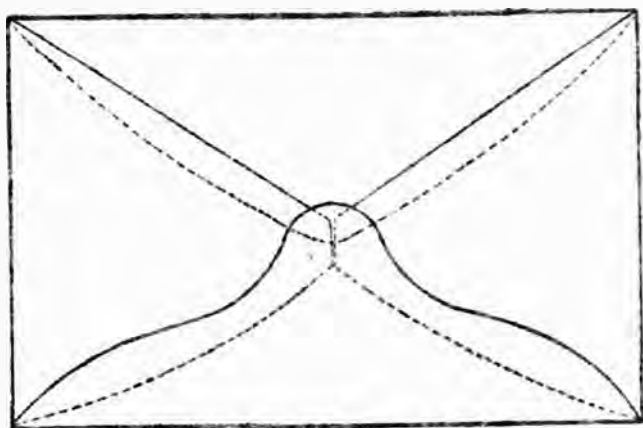
E



C



A



*Ordinary Envelope. Shape A.*

3 soldi, deep green.	15 soldi, Prussian blue.
" pale "	" light blue.
5 soldi, vermilion.	20 soldi, orange-yellow.
" brick-red.	25 " warm brown.
" light red.	30 " cold violet.
10 soldi, chestnut.	35 " grey brown.

**Reprints.**

## Ordinary Size.

1866. *Shape B, with wmk. D (portion of word BRIEF-COUVERTS).*

Full series, in brighter shades.

1873. *Shape C, with wmk. E (portion of word BRIEF-COUVERTS).*

Full series, in brighter shades.

**Remarks.**

No original envelope of this issue bears a watermark. Varieties may be found showing differences in the size of the tress on flap, but though usually small, there is no constancy, and no method, so the cataloguing of them can lead to no good.

**Fourth Issue.**

July 1, 1863.

TYPE I.—Embossed arms in engine-turned oval, col. imp. oval  
typo. (*Fig. 43.*)

2 kreuzer, yellow.	5 kreuzer, rose.	15 kreuzer, brown.
3 " green.	10 " blue.	

II. For Foreign Offices, same design without outer white  
line, &c. Value in *soldi*. (*Fig. 44.*)

2 soldi, yellow.	5 soldi, rose.	15 soldi, brown.
3 " green.	10 " blue.	

**Journal-Stamp, Dec. 1, 1863.**

(Common to all parts.)

III. Embossed arms in octagon. (*Fig. 40.*)

lilac (1 kr.).

**Envelopes.**

July 1, 1863.

TYPE I.—As adhesive, in right corner. (*Fig. 43.*)

3 kreuzer, green.	15 kreuzer, bistre.
5 " rose.	25 " violet.
10 " blue.	

II. For Foreign Offices, as adhesive in right corner. (*Fig. 44.*)

3 soldi, green.	15 soldi, bistre.
5 " rose.	25 " violet.
10 " blue.	

## Varieties of Adhesives.

M. 14, 1863.

2 kreuzer, yellow.	10 kreuzer, blue <sup>r</sup> .
3 „ sea-green.	15 „ light brown (reddish.)
5 „ rose <sup>r</sup> .	

M. 9½, 1864.

2 kreuzer, yellow.	10 kreuzer, Prussian blue.
2 „ orange-yellow.	10 „ light blue.
3 „ sea-green.	15 „ light reddish brown.
3 „ yellow-green.	15 „ very pale brown.
5 „ rose <sup>r</sup> .	

*For Foreign Offices, M. 14, 1863.*

2 soldi, yellow.	10 soldi, blue <sup>r</sup> .
3 „ sea-green.	15 „ reddish stone <sup>r</sup> .
5 „ rose <sup>r</sup> .	

M. 9½, 1864.

2 soldi, yellow.	10 soldi, Prussian blue.
3 „ sea-green.	10 „ light blue.
3 „ deep green.	15 „ light brown (reddish).
5 „ rose <sup>r</sup> .	15 „ very pale brown.
5 „ rose-pink.	

*For Journals, Imperf.*

(1 kr.) lilac <sup>r</sup> .	(1 kr.) grey-lilac.
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## Varieties of Envelopes.

July 1, 1863.

*Ordinary Envelopes. Shape A, no wmk.*

3 kreuzer, yellow-green <sup>r</sup> .	10 kreuzer, Prussian blue.
5 „ light rose.	15 „ light umber.
5 „ deep „	15 „ reddish brown <sup>r</sup> .
10 „ light blue.	25 „ cold violet.

*Ordinary Envelopes. Shape B, no wmk.*

3 kreuzer, green.	10 kreuzer, Prussian blue.
3 „ yellow-green.	10 „ light blue.
5 „ light rose.	15 „ umber <sup>r</sup> .
5 „ deep rose.	25 „ cold violet.

*Ordinary Envelopes. Shape D (wmk. D.).*

3 kreuzer, light green.	15 kreuzer, umber <sup>r</sup> .
5 „ rose.	25 „ cold violet.
10 „ Prussian blue.	

TYPE II.—For Foreign Offices.

*Ordinary size. Shape A, no wmk.*

3 soldi, yellow-green <sup>r</sup> .	10 soldi, light blue.
5 „ pale rose.	15 „ reddish brown.
5 „ deep rose.	15 „ umber, l.
10 „ Prussian blue.	25 „ violet.

*Ordinary size. Shape B, wmk. D.*

3 soldi, pale green.	10 soldi, Prussian blue.
5 „ pale rose.	15 „ amber.
5 „ rose.	

NOTE.—The use of two distinct tresses is continued throughout this and the following series, but as they seem to have been indiscriminately employed, it has not been thought necessary to notice them fully. Illustrations are annexed of the most prominent varieties.



### Fifth Issur.

June 15, 1867.

TYPE.—Head of Francis Joseph to right in solid circle. Col. imp. rect. typo.

I. <i>Curls each side of value.</i>	II. <i>Without curls each side of value. (Fig. 46.)</i>
2 kr. yellow.	10 kr. blue.
3 kr. green.	15 kr. brown.
5 kr. rose.	25 kr. lilac.

III. Large stamp, very florid frame, value in top corners. (Fig. 47.)

50 kr. salmon.

II. For Foreign Offices, value in *soldi*.

2 sld. yellow.	10 sld. blue.
3 „ green.	15 „ brown.
5 „ rose.	25 „ lilac.

III. 50 sld. salmon.

IV. Journal-Stamp.

(Common to all parts.)

Profile of Mercury to left in oval in Greek frame (Fig. 46); no value.

Grey (1 kr.).

### Envelopes.

*Same design, stamped in right corner.*

I. 3 kr. green.	II. Foreign Offices. Soldi.
5 „ rose.	3 sld. green.
II. 10 „ blue.	5 „ rose.
15 „ brown.	10 „ blue.
25 „ violet.	15 „ brown.
	25 „ violet.

## Varieties of Adhesives, all M. 9½.

2 kr. yellow'.	10 kr. sky blue.
„ orange-yellow.	„ clear blue'.
3 kr. emerald'.	„ Prussian blue'.
„ deep green'.	„ intense dark blue.
„ bright green'.	15 kr. cold brown'.
5 kr. dull rose.	„ stone'.
„ dull carmine.	„ reddish stone.
„ flesh.	25 kr. dull violet'.
„ rose-red.	„ chocolate.
	„ grey-violet.

For Foreign Offices, soldi.

The same shades as in the above *kreuzer* series.

## Journal-Stamp.

Dull lilac,  
Dark lilac,  
Bright violet or mauve, „ „

} in every conceivable way.

## Varieties of Envelopes.

Ordinary Envelopes. Shape A, wmk. D.

3 kreuzer, green.	10 kreuzer, Prussian blue.
3 „ pale green.	10 „ blue.
5 „ carmine.	15 „ amber'.
5 „ dark „	25 „ cold violet'.

Ordinary Envelopes. Shape B, wmk. D.

3 kreuzer, pale green.	5 kreuzer, carmine.
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Ordinary Envelope. Shape C, wmk. D.

10 kreuzer, blue.	15 kreuzer, amber.
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Ordinary Envelope. Shape C, wmk. E.

3 kreuzer, green.	10 kreuzer, Prussian blue.
3 „ yellow-green.	10 „ blue.
5 „ carmine.	15 „ yellow-brown.
5 „ dull.	25 „ P

Ordinary Envelope. Shape very similar to C, wmk. E, and with rosace (fig. 119), paper white and surfaced. 1873.

3 kreuzer. deep green.

TYPE II.—For Foreign Offices.

Ordinary Envelope. Shape A, wmk. D.

3 soldi, green, l. and d.	15 soldi, pale brown.
5 „ carmine, l. and d.	25 „ cold violet.
10 „ Prussian blue, l. and d.	

Ordinary Envelope. Shape B, wmk. D

P if any values exist.

Ordinary Envelope. Shape C, wmk. E.

3 soldi, green.	10 soldi Prussian blue.
5 „ carmine, l. and d.	15 „ pale brown.

Ordinary Envelope. Shape C, wmk. D.

25 soldi, violet.

**Wrapper for Journals.**

Issue of 1872.

- I. Type of 1867 adhesive series. (*Fig. 45.*)  
2 kr. yellow.

**Post-Cards.****First Issuc.**

July, 1869.

TYPE of 1867 (I.) in right hand corner, with CORRESPONDENZ-KARTE arched over double eagle, *an* and *in* on front, all within oblong frame; back of card inscribed :--

At top, *Raum für schriftliche Mittheilungen.* (Room for written communication.)

Below, *Die Postanstalt übernimmt keine Verantwortlichkeit für den Inhalt der Mittheilungen.* (The Post Office undertakes no responsibility for the contents of the communication.)

Stamp in colour, rest black; typo<sup>1</sup>.

2 kr. yellow on buff.

**Varieties.**

Two dies exist for this card, besides many slight differences in the setting up of the frames.

2 kr. chrome-yellow on buff.

2 kr. lighter yellow on buff.

2 kr. chrome-yellow on pale buff.

**Second Issuc.**

June, 1871.

TYPE, as last, *Adresse* and *in* on front, at back, *am . . . 187 . .* the instructions being omitted.

2 kr. yellow on buff.

**Varieties.**

There are many types varying in the setting of the frame, and there are certainly two dies for the eagles.

*A. am . . . 187 . .* to left. 1871.

2 kr. chrome on buff.

„ paler „ light buff.

*B. am . . . 187 . .* to right. 1872

2 kr. chrome on buff.

„ yellow on straw.

**Third Issuc.**

End, 1872.

TYPE, as last, back quite blank.

2 kr. yellow\* on straw.

<sup>1</sup> The card similar to above, but bearing shield instead of double eagle, belongs to Hungary, which see.

### Special Cards for Various Provinces.

TYPE, as before, CORRESPONDENZ-KARTE less arched, with translation of it and *Adresse* into one of the five languages in use in the Empire.

1871. *A.* At back, to left, *am* . . . 187 . . .

1872. *B.* „ to right, „

„ *C.* Back entirely blank.

1873. *D.* The same: on face name of the language abbreviated, in right lower angle.

#### I. For Bohemian Provinces.

KOREŠPONDENČNI LISTEK *Adresse* } *in*  
*Adresa* } *v*

*A.* 2 kr. yellow on buff.

*B.* „ on straw.

*C.* 2 kr. yellow on straw.

*D.* „ (Bohm.)

#### II. For Gallician Provinces. (Polish.)

KARTA KORESPONDENCYJNA *Adresse* } *in*  
*Adres* } *w*

*A.* 2 kr. yellow on buff.

*B.* „ on straw:

*C.* 2 kr. yellow on straw.

*D.* „ (Poln.)

#### III. For Illyrian Provinces. (Italian.)

CARTA DA CORRISPONDENZA *Adresse* } *in*  
*Indirizzo* } *a*

*A.* 2 kr. yellow on buff.

*B.* „ on straw.

*C.* 2 kr.?

*D.* „ yellow on straw. (Ital.)

#### IV. For Ruthenian Provinces. (Russian letters.)

Карта Кореспонденційна *Adresse* } *in*  
*Адресса* } *б в.*

*A.* 2 kr. yellow on straw.

*B.* ?

*C.* 2 kr. yellow on straw.

*D.*

#### V. For Slavonic Provinces.

LISTNICA. *Adresse* } *in*  
*Nastor* } *v (na).*

*A.* 2 kr. ?

*B.* 2 kr. yellow on straw.

*C.* 2 kr. yellow on straw.

*D.* ?

#### VI. For Foreign Offices, 1873.

TYPE, as usual, stamp of type II. CARTA DA CORRISPONDENZA in arch over arms, *Indirizzo* on first dotted line.

*C.* 4 soldi, rose (l. and d.) on buff.

#### Remarks.

These cards are extremely complicated, and will require careful study; when the collector is examining these for varieties, he must carefully mark each specimen (as it is identified) in pencil, once properly marked the specimens are better than a ream of instructions. The first issue was the *first* post-card ever issued, and, in its way, was



as great a pioneer as the Mulready envelope, although it *was* termed "a singular vagary" in one stamp-paper when it appeared! The card with two lines of inscription at back exists from two distinct dies, and I am indebted to M. de Joannis for the details of the points of type I.

"Stamp very badly printed, has every appearance of being a lithograph (and I believe it to be so). At bottom, 2 KR., 2 broken in middle, no dot after KR. Face blotchy; dotted frame perfect; circular frame broken in four above, and three below, head. In upper right rosette a vertical dash; in upper left and lower right a dot; in lower left nothing. Inner rectangular frame only perceptible to right; all but missing, top, left, and bottom."

"At a glance the stamp greatly differs from the other die, it is not only in minutiae; the frame of the type I. is  $112\frac{1}{2}$  millimetres long, whereas type II. is 114. The card is light buff. The dot in IN is almost above the N, and very small. AN, A crossed, and N very thick."

### Newspaper Tax-Stamps.

#### First Semi-postal Series, Oct. 1, 1850.

TYPE.—Arms on white ground, in square frame, lettered.

KAIS.-KON.-ZEITUNGS-STÄMPEL, col. imp. rect. t. n.

I. Rosette and trefoils in each angle. (*Fig. 38.*)

2 kreuzer, green.

#### Second Semi-postal Series, 1857, 1858.

II. As the first, with ball and point in each angle. (*Fig. 37.*)

2 kreuzer, brown.

4 kreuzer, brown.

*For Foreign Offices, same.*

4 kreuzer, red.

NOTE.—Both 4 kr. were withdrawn Nov. 23, 1858.

#### Third Semi-postal Series, Nov. 23, 1858.

III. As the last. (*Fig. 37.*)

1 kreuzer, blue.

*For Foreign Offices, same.*

1 kreuzer, black.

2 kreuzer, red.

### Private Local-Post

OF THE

#### Danubian Steam Navigation Co.

TYPE I.—Numerals of value in fancy circle, with anchor each side, all within transverse lettered oval, *ESTE K.K. P.R. DONAU*

DAMPSCHEFFAHRT GESELLSCHAFT. Border of waved horizontal lines  
no frame. Col. imp. oblong typo.

**April 1, 1866.**

17 (soldi) red.

**Aug. 1868.**

10 (soldi) green.

**Aug. 1866.**

10 (soldi) violet.

**July 1871.**

10 (soldi) red.

#### Varieties.

These are principally of perforation, and secondly of colour.

*In. April 1, 1866.*

17 (soldi) vermilion.

10 (soldi) violet.

„ pale violet.

17 (soldi) vermilion\*.

*M. 12.*

17 (soldi) vermilion.

*M. 9½.*

10 (soldi) deep green.

„ clear green.

„ vermilion.

## AZORES.

### First Issue.

1868.

TYPE.—Embossed profile of Don Luis, being Portuguese stamps  
surcharged with AZORES. Col. imp. rect. typo. and perf. (*Figs. 48*  
& 50.)

#### ROSE SURCHARGE.

5 reis, black.

#### BLACK SURCHARGE.

10 reis, yellow.

20 „ dark bistre.

25 „ rose.

50 reis, green.

80 „ orange.

100 „ lilac.

240 reis, mauve.

#### Varieties.

These are of perforation and surcharge, colour being a secondary  
matter in these stamps.

A. Surcharge in block type as in fig 51, in black.

#### *Imperforate.*

20 reis, dark bistre.

50 „ green\*.

5 reis, black\*, rose surcharge.

10 „ yellow.

20 „ bistre.

25 „ rose.

80 reis, orange.

100 „ lilac, dark\*.

*M. 13.*

50 reis, green.

100 „ lilac, pale.

120 „ blue.

240 „ mauve, light.

B. Surcharge longer block letters, as on fig. 48, in dirty red, varying to dull black. *M.* 13.

5 reis, black.

C. Surcharge longer block letters, as on fig. 50, in rose. *M.* 13.

5 reis, black.

D. Surcharge in much smaller block letters than A. *M.* 13.

25 reis, rose.

| 25 reis, inverted surcharge.

E. Surcharge in Roman capitals. *M.* 13.

25 reis, rose.

#### Remarks.

These surcharges may appear intricate at first sight, but there is but *one* common to all values, which is A., shown on fig. 51. B and C, on figs 48 and 50 respectively, are peculiar to the 5 reis value, whilst D and E are equally confined to another value—the 25 reis—and it has not been deemed needful to illustrate them, since they cannot possibly be confused with the other surcharges. The 5 and 25 reis being the values mostly used will account for the occasional appearance of other surcharges, and they may be strictly considered to be provisional.

### Second Issuc.

1871.

TYPE.—Current Portuguese stamps, with AÇORES printed across in block letters. Col. imp. rect. typo. perf. (*Fig.* 51.)

Surcharge A (as before).

*M.* 13., rose letters.

5 reis, black.

Black letters.

10 reis, yellow

20 „ bistre.

25 „ rose.

50 reis, green.

80 „ orange.

100 „ pale lilac.

120 reis, blue.

### BADEN.

#### First Issuc.

First Portion, May 1, 1851.

TYPE.—Solid numeral on varying ground, in circle, within lettered frame. Black imp. square, typo. (*Fig.* 52.)

I. Numeral on open lace-ground.

1 (kreuzer), buff.

- II. Numeral on double waved lines.  
3 (krenzer), yellow.
- III. Numeral on finer double waved lines.  
6 (krenzer), green.
- IV. Numeral on fine wavy lines in bands of four.  
9 (krenzer), rose-lilac.

**Change of Colour, 1853.**

- I. 1 (krenzer), white.
- II. 3 ( " ), green.
- III. 6 ( " ), yellow.

**Second Change of Colour, 1857.**

- II. 3 (krenzer), blue.

**Varieties.**

The paper employed differs considerably in texture, being—

- A. Smooth surfaced paper.
- B. Stouter and rougher.

1 kr. pale brown.		1 kr. white.
3 kr. lemon-chrome.		3 kr. dull grass-green.
" orange-chrome.		" clear green.
6 kr. dull grass-green.		6 kr. lemon-chrome.
" clear green.		" orange-chrome.
9 kr. pale lilac.		3 kr. clear blue.
" rose-lilac.		

**Envelopes.**

Oct. 1, 1858.

TYPE I. Embossed profile of grand duke to left, in lettered engine-turned oval, full value, no name. Col. imp. oval, typo. varying in minutia. Stamped on left of envelope, ins. to left. (*Fig. 49.*)

- 3 (drei) krenzer, blue.
- 6 (sechs) " yellow.
- 9 (neun) " rose.
- 12 (zwoelf) " stone.
- 18 (achtzehn) " light red.

**Varieties.**



*Large envelope, large tress on flap: tip only gummed.*

3 krenzer, blue, light.		9 krenzer, rose.
3 " blue, dark.		9 " carmine.
6 " yellow.		12 " reddish stone.
18 krenzer, light red.		

*Ordinary envelope, as above.*

3 kreuzer, blue, light.		9 kreuzer, rose <sup>r</sup> .
3 " blue, dark.		9 " carmine
6 " yellow <sup>r</sup> .		12 " reddish stone <sup>r</sup> .
18 kreuzer, light red.		

Large envelope, tress like last but with circular mark in centre, size one-tenth of an inch less, tip only of flap gummed.

3 kreuzer, blue <sup>r</sup> .		9 kreuzer, rose <sup>r</sup> .		18 kreuzer, light red.
6 " yellow.		12 " reddish stone.		

**Reprints. ? 1868.**

Large envelope, rosace on flap (*fig.* 119) as on next set, flap gummed along edge.

12 kreuzer, stone.		18 kreuzer, vivid brick-red.
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*Ordinary envelope, as above.*

3 kreuzer, ultramarine <sup>r</sup> .		12 kreuzer, reddish stone.
6 " yellow.		18 " bright deep brick-red.
9 " rose.		

**Reprints of 1873.***Ordinary envelope, rougher paper.*

12 kreuzer, stone.		18 kreuzer, brick-red.
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**Second Issue.****1861.**

TYPE.—Arms on lined ground in lettered frame. Col. imp. square typo. perf. (*Fig.* 53).

1 kreuzer, black.		6 kreuzer, orange.
3 " ultramarine.		9 " rose.

**Alteration of Colour, 1862.**

6 kreuzer, blue.		9 kreuzer, brown.
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**Varieties.**

These are primarily of perforation, secondly of colour: viz.

1861. M. 13½. 1. 3. 6. 9. kr.

1862. M. 10. 1. 6. blue, 9. brown.

M. 13½. 1861.

1 kr. black.		6 kr. dull yellow.
3 " ultramarine.		6 " orange.
3 " dull blue, l. and d.		9 " dull carmine.

M. 10. 1862.

1 kr. black.		9 kr. warm brown <sup>r</sup> .
6 " deep blue.		9 " pale stone <sup>r</sup> .

**Third Issue.****1862—64.**

TYPE.—Precisely same die as above, but arms on a white ground. (*Fig.* 54.)

1 kreuzer, black.	9 kreuzer, brown.
3 „ rose.	18 „ green.
6 „ ultramarine.	30 „ orange-yellow.

**Varieties.**

Save for the 3 kr. with small perforation, the varieties are solely due to colour.

*M.* 10½.

3 kreuzer, rose, varying slightly

*M.* 10.

1 kr. black.	6 kr. deep blue.	9 kr. pale bistre.
3 kr. carmine.	„ ultramarine*.	18 kr. deep green.
„ rose*.	9 kr. reddish stone.	„ clear green.
„ rose-pink.	„ bistre*.	30 kr. orange-yellow.

**Envelopes.**

1862.

TYPE.—Same as preceding envelope, inscription to right. (*Fig.* 49.)

3 (drei) kreuzer, rose.	6 (sechs) kreuzer, blue.
9 (neun) kreuzer, stone.	

**Varieties.**

*A. Rosace (fig. 119) on flap, tip of flap gummed.*

Large Envelope.	Ordinary Envelope.
3 kr. rose, l. and d.	3 kr. rose, l. and d.
6 kr. ultramarine, l. and d.	6 kr. ultramarine, l. and d.
9 kr. stone, l. and d.	9 kr. stone*.

*B. Same rosace on flap, flap gummed along edge.*

Large Envelope.  
3 kreuzer, light rose.

Ordinary Envelope.

3 kr. rose.	6 kr. pale ultramarine.	9 kr. stone.
„ dark rose.	„ bright „	„ reddish stone.

*C. Same rosace on flap, flap gummed along edge, paper un surfaced and bluish.*

Ordinary Envelope.

3 kr. rose.	6 kr. ultramarine.	9 kr. reddish stone*.
„ rose-pink*.	„ light blue*.	„ red-brown*.

**Fourth Issuc.**

1868.

TYPE.—Arms as last, but FREIMARKE each side and coinage abbreviated. Col. imp. square typo. (*Fig.* 55.)

1 kr. green.	3 kr. rose.	7 kr. blue.
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**Varieties.**

These are solely light and dark shades.

1 kr. dark yellow-green.	3 kr. light rose.
pale        "	intense dirty lake.
3 kr. deep rose.	7 kr. dull blue*.

**Rural Post.**

1862.

TYPE.—Solid numerals, PORTO-MARKE curved below, LAND-POST above. Black imp. square typo. \* in minutiae.

**I. LAND-POST arched.**

I (kreuzer) yellow. | 3 (kreuzer) yellow.

**II. LAND-POST straight. (Fig. 56.)**

12 (kreuzer) yellow.

**Remarks.**

The 12 kr. was suppressed in 1871, but the other two are still current. They are used for extra postage for delivery of letters beyond the Government lines.

**Post-Card.**

No stamp, 1870.

TYPE.—BADISCHER POSTBEZIRK CORRESPONDENZ-KARTE with four lines for address; instructions in four paragraphs. Rect. space for stamp. Type set, black imp. large oblong: size  $6\frac{1}{8} \times 4\frac{2}{8}$ .

Pale buff.

**BAHAMAS.**

June 10, 1859.

TYPE.—Full face of Queen diademed in oval. Col. imp. rect. typo.

**I. INTERINSULAR in scroll over head, emblems each side.**

Imp. and perf. (Fig. 58.)

One penny, lake.

Dec. 16, 1861.

**II. Plaid ground, POSTAGE in scroll below head. Queen with necklace. (Fig. 59.)**

Fourpence, rose. | Sixpence, grey.

Aug. 1863.

**III. Profile of Queen to left in fancy oval. Col. imp. rect. typo. (Fig. 60.)**

One shilling, green.

**Varieties.**

These are primarily of watermark, secondly of perforation, and thirdly of colour, briefly thus:—

No wmk. Im. 1 p.  
 „ Perf. 1, 4, 6 p.  
 cc. „ 1, 4, 6 p., 1 sh.

No wmk. Im. toned or grey pp., 1859.  
 1 penny, lake\*.

M. 14 to 12 compound, Dec. 1861.

1 penny, lake, light. 4 pence, rose.  
 1 „ lake, dark. 6 „ violet-grey.

M. 12, thick glazed paper.

1 penny, blood-red. | 4 pence, pale rose. | 6 pence, cold violet\*.

M. 13½, thick glazed paper.

1 penny, brown-lake. 6 pence, violet-grey.  
 4 pence, pale rose. 6 „ cold violet.

Wmk. cc. and c. M. 12½.

1 penny, brown-carmine, l. and d*.		1 penny, light reddish rose*.
1 „ brown-lake, l. and d*.		4 pence, rose, deep, and pale.
1 „ rosy lake, l. and d*.		4 „ deep dull rose.
1 „ blood-red.		6 „ light violet*.

6 pence, intense violet.

Thin glacé pp., wmk. cc. and c.

1s. green, light. | 1s. green, deep.

## BARBADOS.

### First Issue.

1852.

TYPE.—Britannia. Col. imp. rect. t. d.

I. BARBADOS at base, no value.

(Halfpenny) green. | (Penny) blue. | (Fourpence) red.

II. BARBADOS above, full value below. (Fig. 61.)

Sixpence, rose. | One shilling, black.

Alteration of Colour, 1865 or 1866.

Fourpence, red. | Sixpence, red.

Continuation of Issue, 1873.

II. As last.

Threepence, dull lilac.

III. Britannia in large beaded circle. Col. imp. rect. t. d.

(Fig. 65.) Five shillings, rose pink.

### Varieties.

These are of paper, of perforation, and of wmk.; their outline is this:—



No wmk., im. blue pp.  $\frac{1}{2}$ , 1, 4 p.  
 „ „ white pp.  $\frac{1}{2}$ , 1, 6 p., 1 sh.  
 „ perf. „  $\frac{1}{2}$ , 1, 4, 6 p., 1 sh.  
 Star wmk. perf. „  $\frac{1}{2}$ , 1, 3, 4, 6 p., 1 sh., 5 sh.

*Blue* pp., *Im.* 1852.

Blue-green.		Deep blue'.
Rich green'.		Pale blue'.
Yellow-green.		Red.

*Blue* cartridge pp., *Im.*

Rich blue.

*Blue* pelure pp. *Im.*

Deep blue.

*White* pp., *Im.*, *thick and thin.* 1856.

Green'.		Deep blue'.		Light blue'.
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*Yellow* pp.

Yellow-green.		Blue.
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*Pp.* *varying.*

Lake-red.		1 sh. black.
6 p. „		„ sepia-black.

*M.* 12 $\frac{1}{2}$  *very rough*, 1860.

Yellow-green.

*M.* 14 *very rough*, 1860.

Yellow-green.		Light blue.		Deep dull blue.
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*M.* 14 to 16 *compound.*

Dark green.		Rust-red, 1865.
Cold green.		Bright red', 1869.
Bright green, 1868.		6p. lake-red, 1860.
Yellow-green, „		„ red'.
Dark blue.		„ dark vermilion, 1864.
Light blue.		„ orange-red'.
Cold blue'.		„ rose-vermilion', 1869.
Rich blue, 1869.		1 sh. brown-black', 1860.
Lake-red', 1860.		„ grey-black'.
Rose-red'.		

*Star wmk.*, *M.* 14 to 16 *compound*, 1872.

Green.		1 sh. black.
Blue.		3 p. dull lilac, 1873.
Brick-red.		5 sh. rose-pink, „
6 p. vermilion.		

**Remarks.**

The perforations 12 $\frac{1}{2}$  and 14, very rough, were evidently first trials, and are not known upon any other than the insular values ( $\frac{1}{2}$  and 1 p.); they may be easily known by being more or less square punctures. Large and small stars in watermark have been chronicled as existing on the current series, but though they do exist they can hardly be termed separate issues, as they appear

indiscriminately used. Considerable ingenuity has been brought to bear in the constitution of the new high value, 5 sh., the rectangular matrix of the other stamps figuring lodily in its centre circle, the rest of the ground &c. being drawn to it! The stamp is a most handsome one, however, but is utterly spoiled by being printed in as pale and ineffective a shade as could be found.

## BAVARIA.

### First Issue.

June 5, 1849.

TYPE I.—Numeral on ground of maze-work. Col. imp. square, ? typo. imperf. (*Fig. 57.*)

1 kreuzer, black.

#### Remarks.

A good deal has been written about this stamp, and it has been frequently stated that two dies exist. I do not think that such is the case, but there are forgeries of very good execution, which have led to the idea that there were two dies. Some specimens show great wear of the die, especially round the foot of the figure, and I am not quite decided but that some of these are lithographic impressions. The oldest and finest copies are undoubtedly typographs however. There are unused specimens known showing a silk thread through the stamp, but, after making every inquiry, I can only agree with Mr. Philbrick and others that it was never issued to the public for postage.

### Second Issue.

Oct. 1, 1850.

TYPE I.—Numeral on solid circular ground, in frame as last. Col. imp. square, typo. imperf. (*Fig. 62.*)

1 kreuzer, rose.	6 kreuzer, brown.
3 „ blue.	9 „ green.

Continuation of Second Issue, July 19, 1854.

12 kreuzer, vermilion.

Completion of Second Issue, July 1, 1858.

18 kreuzer, yellow.

#### Varieties.

There is one error of impression which may be considered unattain-

able, a 9 kr. yellow; all the other varieties are due to colour principally, whilst the paper varies but slightly.

*Paper showing silk thread.*

1 kr. rose.		9 kr. deep green.
„ rose-pink.		„ yellow-green*.
3 kr. blue*.		„ pale green.
„ pale blue.		„ chrome (error).
6 kr. chestnut.		12 kr. pale red.
„ pale chestnut.		„ vermilion-red*.
	18 kr. chrome*.	

**Third Issue.**

**Oct. 10, 1862.**

*Being the same stamps changed in colour.*

1 kreuzer, yellow.	6 kreuzer, blue.	12 kreuzer, green.
3 „ rose.	9 „ stone.	18 „ vermilion.

**Varieties.**

These are of paper and colour, viz., thick paper 1. 3. 6. 9. 12. 18 kr.; thin paper 1. 3. 6. 9. 18 kr.

*Paper showing silk thread.*

<i>Thick paper.</i>		<i>Thin paper.</i>
1 kr. chrome-yellow*.		1 kr. orange-yellow*.
3 kr. rose*.		3 kr. bright rose.
6 kr. deep blue.		6 kr. deep blue.
„ bright blue.		9 kr. bistre.
9 kr. bistre*.		12 kr. ?
12 kr. yellow-green, 1 and d.		18 kr. pale red.
18 kr. vermilion		„ vermilion*.

**Fourth Issue.**

**1867.**

TYPE I.—Embossed arms on lines; col. imp. rect. type. (*Fig. 63.*)

1 kreuzer, green.	9 kreuzer, bistre (withdrawn 1868).
3 „ rose.	12 „ lilac.
6 „ blue.	18 „ red.

**Continuation of Fourth Issue, 1868.**

6 kreuzer, brown.	7 kreuzer, ultramarine.
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**Completion of Fourth Issue, Dec. 1872.**

9 kreuzer, sienna.	10 kreuzer, yellow.
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**Varieties.**

These are principally of watermark, perforation, and colour.

- Im. no wmk., 1. 3. 6. 7. 9. 12. 18. kr.
- „ laid paper, 1. 3. 6. 7. 12. 18. kr.
- M. 12. wmk. lozenges, 1. 3. 6. 7. 9. 10. 12. 18. kr.
- „ do. and laid 1. 3. 6. 12. 11. kr.
- „ no wmk. 3 kr.

A. *wove paper showing silk thread. Im. 1867.*

1 kr. pale green.		7 kr. ultramarine. }	1868.
„ dark „		„ intense blue. }	
„ rich „		9 kr. pale stone.	
3 kr. pale rose.		„ dark bistre.	
„ bright „		12 kr. rose-lilac.	
6 kr. light blue.		„ dark lilac.	
„ deep „		18 kr. bright red.	
„ dark bistre. (1868.)		„ pale red.	

B. *Paper laid vertically (very fine lines), showing silk thread. Im. 1869.*

1 kr. green.	6 kr. bistre.	12 kr. lilac.
3 kr. rose.	7 kr. blue.	18 kr. red.

C. *Wmk. lozenges. M. 12, 1870.*

1 kr. rich green.	
3 kr. rose l. and d.	
6 kr. bistre.	
7 kr. intense blue	
„ pale blue.	
9 kr. sienna.	} 1872.
10 kr. dull yellow.	
12 kr. lilac.	
18 kr. brick-red.	

D. *Wmk. lozenges, and laid horizontally (coarse lines). M. 12.*

1 kr. rich green.
3 kr. rose.
6 kr. „
7 kr. „
12 kr. lilac.
18 kr. brick-red.

E. *No wmk. M. 12.*

3 kr. rose.
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**Envelope.**

1869.

TYPE.—Embossed arms on solid ground, name and full value. Col. imp. oval. typo. black inscrip. through stamp. (*Fig. 64.*)

3 (drey) kreuzer, rose.

**Varieties.**



Ordinary envelope, flap gummed along edge; rosace as engraving.

*White paper.* 1869.

3 kr. rose.

*Bluish paper.* 1871.

3 kr. rose.

**Post-Card.**

No Stamp.

TYPE.—**BAYERN CORRESPONDENZ-KARTE** in two lines. AN with four dotted lines for address. **BESTIMMUNGSORT**: on third; **WOHNUNG DES EMPFÄNGERS** on fourth. Instructions below in paragraphs 1 to 6. Rect. space for stamp, and two circular spaces for postmarks. Black imp. type set, oblong, 6 $\frac{3}{4}$  + 4 $\frac{1}{4}$ .

Pale buff

**Varieties.**

These are of type, and slight differences of colour. The types I call A, B, and C, and they may be briefly distinguished by the position of the letter L of STEMPEL in the left-hand upper corner.

- A. L of STEMPEL above the level of E before it.  
 B. " " below " "  
 C. " " following the curve.  
 A. black on pale brown.  
 " on pale buff.  
 B. " "  
 C. " "

**With Stamp, 1873.**

Stamp type of adhesive, embossed on buff card; arms, KÖNIGREICH BAYERN POST-KARTE and letterpress in black.

2 kreuzer, green.

**Varieties.**

These differ principally in the letterpress instructions, of which only the leading points are given below :

*Var. A.*  $5\frac{1}{8}$  inch long.

*Paragraph 1*) : one dot over FÜR, H in last word under UL above it.

*Paragraph 3*) : E at end of second and third lines level.

2 kr. pale green.

*Var. B.* same length.

*Paragraph 1*) : two dots over FÜR, last H under MU. *Paragraph 3*) : the two letters E are level.

2 kr. pale green.

*Var. C.*  $\frac{1}{2}$  inch longer.

*Paragraph 1*) : two dots over FÜR, last H as before. *Paragraph 3*) : E end of third line to left of one above. Card  $\frac{1}{2}$  inch longer than other type.

2 kr. pale green.

*Var. D.* length of C.

Instructions smaller type. *Paragraph 1*) : last H under R above it. *Paragraph 3*) : letters E level. Dotted lines thick, made up of oblong marks, and the line over the instructions also thick and  $\frac{3}{16}$  of an inch shorter than others, instructions also compressed to that amount. KÖNIGREICH BAYERN compressed an eighth of an inch, and diæresis over Ü a shapeless mark, &c., &c.

2 kr. deeper green, rougher card.

## BELGIUM.

## First Issue.

July 1, 1849.

TYPE.—Portrait of Leopold I. on ground of lines and tracery, no name. Col. imp. rect. T. D. (*Fig. 67.*)

10 (dix) cents., dark brown. | 20 (vingt) cents., blue.

## Varieties.

These are dependent on the quality of the paper primarily, and colour secondarily.

*LL. wmk. in frame, cartridge pp.*

10 c. dark brown\*. | 20 c. dark blue.

*Ordinary pp.*

10 c. dark brown\*. | 20 c. dark blue.  
 „ sepia\*. | „ clear blue\*.  
 „ „ | „ light blue.

*Thin pp.*

10 c. sepia. | 20 c. dark blue.

## Second Issue.

First Portion, Oct. 18, 1849.

TYPE.—Portrait of Leopold I. in oval, no name. Col. imp. rect. T. D. (*Fig. 68.*) 40 (quarante) cents., rose.

Second Portion, Aug. 10, 1850.

TYPE.—Same.

10 (dix) cents., dark brown. | 20 (vingt) cents., blue.

Third Portion, Journal-Stamp, June 1, 1861.

TYPE.—Same. 1 (un) centime, green.

## Varieties.

These are primarily wmk. and no wmk., and the latter are again divided into imperf. and perf. sets: the series are these in outline:—

Wmk. LL. Im. 10, 20, 40, c. | M. 1, 10, 20, 40, c.  
 No wmk. Im. 1, 10, 20, 40, c. |

Except on the 1 c. the colours are not very variable, but it is a difficult series to those who only take unused.

*Wmk. LL. in frame, cartridge pp.*

40 c. rose.

*Thin pp.*

10 c. black-brown\*. | 40 c. rose-red.  
 20 c. dark blue\*.

*Wmk. without frame, a. thin pp., b. thick.*

10 c. sepia <sup>a</sup> .		40 c. rose-red.
20 c. dark blue <sup>a</sup> .		

*c. thick with ribs.*

10 c. sepia.		20 c. dark blue.
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*No wmk., 1861. Im.*

1 c. dark green.		20 c. blue, dark.
deep green <sup>a</sup> .		" pale.
blue-green.		40 c. carmine.
10 c. sepia.		vermilion.
light brown.		

*M 13 to 14. April 11, 1863.*

1 c. dark green.		10 c. black-brown.
light "		sepia.
olive "		20 c. deep blue <sup>a</sup> .
		40 c. rose-red <sup>a</sup> .

*Letters of CENT defective.*

1 c. green<sup>a</sup>.

### Third Issuc.

**First Portion, Nov. 1, 1865.**

Profile of Leopold I. to left in varying frames, no name. Col. imp. rect. typo.

I. Head in notched circle. (*Fig. 71.*)

30 cent., brown.

II. Head in circle of links. (*Fig. 73.*)

1 (un) franc, blue.

**Second Portion, Jan. 1, 1866.**

III. Head in beaded oval and Etruscan frame. (*Fig. 69.*)

10 cent., grey.

IV. Head in beaded circle and Etruscan frame. (*Fig. 70.*)

20 cent., blue.

V. Head in circle of circlets. (*Fig. 72.*)

40 cent., rose.

**Third Portion.—Journal-Stamp, June 1, 1866.**

VI. Lion rampant in central crowned oval. Background crossed oblique lines. (*Fig. 74.*)

1 centime, grey.

**Fourth Portion.—Journal-Stamp, Sept. 1, 1866.**

VII. Same, with background lozenges of fine lines.

2 centimes, blue.

**Fifth Portion.—Journal-Stamp, Jan. 1, 1867.**

VIII. Same, with background of lines.

5 centimes, brown.

**Varieties.**

These are primarily of impression, and secondarily (mostly dependent on the former), paper and colour, viz. : London printed series, Brussels printed series.

*London print. M. 14, glacé pp.*

10 c. grey.	30 c. brown* im. across.
20 c. blue.	40 c. rose.
30 c. brown*.	1 franc, lilac.

*Brussels print, 1865. M. 14, glacé pp.*

10 c. grey to black.	40 c. rose.
20 c. blue	1 franc, deep lilac.
30 c. brown.	

*Brussels print, 1867. M. 15, thick pp.*

10 c. grey to black.	30 c. brown*.
20 c. blue.	40 c. rose.
20 c. grey-blue.	1 franc, deep lilac.

**Journal-Stamps.***Brussels print, 1866. M. 14, ordinary pp.*

1 c. grey.	5 c. brown.
2 c. blue.	

*Imperforate.*

1 centime, grey.

*Brussels print, 1867. M. 15, thick pp.*

1 c. grey.	2 c. grey-blue.
2 c. blue.	5 c. brown.

**Fourth Issue.**

Profile of Leopold II. to left on solid ground. Col. imp. rect. typo.

**First Portion, Nov. 15, 1869.**I. Head in linear oval, branches around. (*Fig. 75.*)

10 (centimes,) green.

**Second Portion, Jan. 1, 1870.**II. Head in pearled oval, lettered and broken at each angle. (*Fig. 76.*)

20 (centimes,) blue.

**Third Portion, March 1, 1870.**III. Head in linear oval, with fruit and branches. (*Fig. 77.*)

30 (centimes,) yellow-brown.

**Fourth Portion, April 1, 1870.**

IV. Head in lettered solid oval, broken at base by branches.

(*Fig. 78.*)

40 (centimes,) rose.



- V. Head, &c., very similar to III., without POSTES above.  
1 fr., lilac.

**Journal-Stamps, Jan. 1, 1870.**

**(Completion of Fourth Issue.)**

- Numeral on solid ground. Col. imp. rect. typo.  
VI. Name in coloured letters. (*Fig. 79.*)  
1 centime, green. | 2 centimes, blue.  
VII. Name in white letters.

8 centimes, lilac.

**April 1, 1870.**

- VIII. Design as last.  
5 centimes, yellow-brown.

**Post-Cards.**

**First Issue, Jan. 1, 1871.**

TYPE I.—Armorial insignia with emblems, with type VIII. fourth issue stamp on right. The whole above fancy lettered tablet CARTE CORRESPONDANCE with three lines for address, all within single linear frame, outside of which are instructions in Flemish on right, in French on left. Size  $5\frac{1}{2} \times 3\frac{1}{4}$  inches. Col. imp. typo.  
5 centimes, grey-brown on pale buff.

**Second Issue, 1872.**

- II. Same, without instructions at each end. Col. imp. typo.  
5 centimes, grey-brown on pale buff.

**Third Issue, Jan. 1, 1873.**

- III. Stamp of type VIII. Journal, to right, CARTE CORRESPONDANCE over arms, all within fancy frame, whole impression coloured.  
5 centimes, mauve on yellow-buff.  
5        "        on creamy buff.

**Reply-Paid Cards, Jan. 1, 1873.**

- IV. The same, two cards joined, with additional inscription under arms, viz., RÉPONSE—ANTWOORDT on one, and RÉPONSE PAYÉE—ANTWOORDT BETAALD.  
5 c.  $\times$  5 c. mauve on yellow-buff.  
The same, with final T of ANTWOORDT erased on both cards.  
5 c.  $\times$  5 c. mauve on yellow-buff.

**Envelope, 1873.**

TYPE I.—Embossed profile to left in engine-turned oval. Col. imp. rect. typo. (*Fig. 66.*)  
10 centimes, green.

**Varieties.**

There are three sizes of envelope.

## BERGEDORF.

## First Issuc.

Nov. 1, 1862.

TYPE.—Arms of Lubeck and Hamburg joined on waved oblique ground. Col. paper, square, litho. Types, size increasing with value. (*Figs.* 82, 83, & 89.)

$\frac{1}{2}$  (ein halber) schilling, black on violet.

$1\frac{1}{2}$  (ein u. ein halb) schillinge, black on yellow.

3 (drei) schillinge, black on rose,

## Reprints, 1867 and 1872.

$\frac{1}{2}$  sch. black on violet. } brighter colours, and rather worn impressions.  
3 sch. black on rose. }

## Remarks.

I have made a slight innovation here, in classing the second stamp,— $1\frac{1}{2}$  sch. with the final *e* to *schillinge*—as part of the first issue, but probabilities are in favour that it was so issued, and as it is virtually unattainable there can be slight harm in classing it with two other rarities. The error (if such it is) makes the value read in the plural,  $1\frac{1}{2}$  schillinge, when it should be  $1\frac{1}{2}$  schilling; our English authorities adroitly avoided any grammatical awkwardness in a like case when they issued our stamp of *three half-pence*! This stamp is stated to have had a short currency, then the word *schilling* was substituted, but whether this alteration took place at the time when the general series was completed, viz. ten days after, I cannot say, but for convenience of classification will assume so. The  $\frac{1}{2}$  and 3 sch. of Nov. 1 are amongst the rarest of stamps, the reprints have a suspicious newness, the  $\frac{1}{2}$  is much worn, and the 3 considerably so. The later reprints are more worn, and the 3 is on brighter paper.

## Second Issuc.

Nov. 10, 1865.

Same as before. Types increasing with size of stamp. (*Figs.* 80, 81, 82, 88, & 89.)

- I.  $\frac{1}{2}$  (ein halber) schilling, black on blue.  
1 (ein) " " white.  
 $1\frac{1}{2}$  (ein u. ein halb) ,, ,, yellow.  
3 (drei) schillinge, blue on rose.  
4 (vier) ,, black on brown.

## Varieties.

$\frac{1}{2}$ sch. clear blue		3 sch. dark blue on rose.
dark ,,		blue on rose.

## Reprints of 1872.

Same, worn dies.

**Remarks**

These stamps became obsolete on the establishment of the North German Confederation in 1866, and as a good stock was left on hand they have remained common until now. Forgeries of the higher values are rife, but the general clearness of the execution of the circle of circlets—notice how clearly they cross, and how regularly—distinguishes the genuine. Our illustrations of these are so clear, that it would be an insult to the process to describe them.

**BERMUDA.****1867.**

TYPE.—Profile of Queen to left on lines in oval, name above, full value below, ornaments, &c., varying. Col. imp. rect. typo. perf.

- I. Name and value in white letters in straight label. (*Fig. 83.*)  
One penny, rose red.
- II. Name as above, value in coloured letters in curved label.  
Twopence, light blue.
- III. Name in white letters in arched label. Value same in curved label. (*Fig. 84.*)  
Sixpence, lilac.
- IV. Name as last, value as I.  
One shilling, green.

**Issue of 1873.**

- V. Profile of Queen on lines in circle, within octagon, name and value in coloured letters in straight labels. Col. imp. rect. typo. perf. (*Fig. 85.*)  
Threepence, buff-yellow.

**Varieties.**

These are dependent on colour and are few in number, being solely light and dark shades of the same colour, the 2 p. being the only notable variety, viz:—

2 p. pale blue.		2 p. bright clear blue.
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**BOLIVAR.****First Issue.****1863.**

TYPE I.—Shield and stars, with ESTADO S. DE BOLIVAR and value around, within rect. lettered frame Es. U. S. DE COLOMBIA, CORREOS DEL ESTADO. Col. imp. small rect. litho. (*Figs. 92 & 93.*)

10 cs. green.		1 peso red.
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**Alteration in Colour, 1866.**

10 cs. red.

**Varieties.**

There are only light and dark shades of the 1866.

10 c. bright red.

|

10 c. pale red.

**Remarks.**

These are certainly the smallest stamps in existence, since the  $\frac{1}{4}$  sch., gro., or cent de pes., of other countries are but the fractional parts of whole stamps; but these are complete in themselves, and the facial value of the peso is over four shillings; the selling value of the green 10 c. is twenty times that amount, which may show its rarity. This State of Bolivar forms one amongst the United States of Colombia, and I can only hazard the same conjectures as to the stamps, which are set down under the heading of Antioquia. The 10 c. green is chronicled with the peso as forming a first issue, which was obsolete, and it is supposed that the 10 c. value in red was revived in 1866. It is barely likely that stamps of such different facial value as 10 c. and 1 peso should be issued in such an insignificant size, of a like design, and in the same colour. I know of no forgeries of them, but I think if one were made, it would fail to imitate the utter insignificance which characterizes the stamps! I fancy they would make the lines too deep, and the colours too bright, and altogether make them "too pretty" to look at. They are from slightly different dies; however, the principal discrepancies are that on the 10 c. "os" at base is more to the left than in the 1 peso; the last "s" in the left-hand border is slightly nearer the top border (that containing DE COLOM) in the peso than in the 10 c. The outer dotted border shows the greatest difference, being perceptibly finer in the peso than in the 10 c.; it is most noticeable on the right-hand side, where in the 10 c. there are sixteen coloured marks, clearly apart over most of its length, but occasionally running into each other at top; on the left side of 10 c. there are nineteen marks. This table, however, may be useful,—

10 c. left, 19 — 1 peso, 25.

10 c. top, 18, — 1 peso, 19.

„ right, 14, — „ 21.

„ bottom, 15— „ 21.

This frame is really formed of two fine parallel lines, filled in with coloured marks, which down the sides of the 10 c. are usually oblong and distinct, but at top and bottom are only separated by minute white dots. The 10 c. shows two dies side by side on the plate, differing in the star below "v" of Bolivar, which is nearly wanting on one, but not on the other, which we engrave. Small differences are perceptible in lettering also. The dies may be briefly termed 8 and 9 stars.

## Second Issuc.

1873.

TYPE.—Arms and nine stars in varying frames, &c. Col. imp. rect. litho. imperf.

- I. White rect. ground, with straight lettered labels at sides. (*Fig. 86.*)  
5 (cinco) centavos, pale blue.
- II. Solid lettered circle round arms, numerals each side, entire ground white. (*Fig. 87.*)  
10 (diez) centavos, violet.
- III. White oval ground with sides hollowed, on a background of solid colour. (*Fig. 90.*)  
20 (veinte) centavos, deep green, and dull green.
- IV. White circular ground, within lettered circle, background solid colour. (*Fig. 91.*)  
80 (ochenta) centavos, vermilion.

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## BOLIVIA.

### First Issuc.

July, 1866.

TYPE I.—Eagle on globe in lettered oval on crossed lines (vertical and slightly oblique), background crossed lines. Numerals at angles in upright white oval, encroaching on the lettered oval. Col. imp. rect. T. D., 72 types. (*Figs. 94 & 95.*)

5 centavos, green.

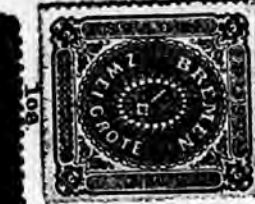
- II. Eagle on globe in broader lettered oval (as last) on vertical lines, background horizontal lines, numerals in transverse white oval. Col. imp. rect. T. D., 78 types. (*Fig. 98.*)  
10 centavos, brown.
- III. Eagle on globe in still broader lettered double linear oval, on vertical lines, background horizontal lines, with numerals on it. Col. imp. rect. T. D., 30 types. (*Fig. 99.*)  
50 centavos, yellow.

IV. Eagle &c., much as last, numerals in transverse white ovals. Col. imp. rect. T. D., 30 types. (*Fig. 100.*)

100 centavos, blue



*Zlatotype*



*Platen*

## Second Issue.

## Change of colour, ? 1868.

I.	5 centavos, lilac.
III.	50 „ blue.
IV.	100 „ green.

## Alteration.

1. The worn-out plate touched up. (*Fig. 97.*)  
5 centavos, dark green.

## Varieties.

These are principally due to the alterations in 5 c. plate, and to the changes of colour consequent upon fresh printings each time. (*Fig. 94* for 5 c.)

## 1ST PERIOD.—

5 c. deep yellow-green. sage-green.	} thick pp.		50 c. brownish yellow (intense). chrome-yellow.
5 c. sage-green.			paler yellow.
10 c. sepia. blackish sepia.			100 c. slate-blue. blue.

## 2ND PERIOD.—Plate more or less worn.

5 c. very dark sage-green. pale sage-green.	} fine, clear } copies.		deep green? } more or less deep bluish green? } slurred & worn.
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3RD PERIOD.—Body of eagle retouched, &c. (*Fig. 95.*)

1868.

5 c. very dark green?.		5 c. very dark green?, nearly black.
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## 4TH PERIOD.—Plate worn out.

5 c. dark green.		5 c. slate.		5 c. red-lilac.		5 c. lilac.
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(*Ordinary plates*) thin pp.

50 c. deep blue.		50 c. dark blue.		50 c. pale blue.		100 c. dark green.
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5TH PERIOD.—Retouch of globe and eagle. (*Fig. 97.*)

5 c. dark blue-green?.

## Remarks.

Few series of stamps caused greater speculation or fiercer discussion when they came out, and the knowledge that there are four distinct "periods" of the 5 c. has only been gained by laborious research on the part of Dr. Magnus. In adopting the learned doctor's arrangement, I am making the most lasting amends possible to him for the strong differences of opinion I expressed concerning the 5 c. lilac, and which will be found in Vol. VIII. of *The Stamp Collector's Magazine*, p. 144. I am so thoroughly convinced that perfect accuracy is inseparable from his writings, that I accept his arrangement gladly (though not identical with my former views on this 5 c. lilac), knowing that his deductions made with the sheets of stamps of the third period before him must be more accurate than



mine made from single specimens of that period. With these few words of explanation, I will quote the arrangement more fully than the condensation necessary in the foregoing list would allow.

*First Period of 5 c.* Impressions fine and clear, showing all the more delicate lines.

*Second Period, 5 c.* With the gradual working of the plate, the finer lines of the wings, and a portion of those which formed the shading of the body of the eagle and the globe, *disappeared little by little*. This period shows the shading of the body of the eagle well marked, formed of oblique lines more or less interlaced, and of some few lines almost vertical. The principal loss has been some of the ground lines in that portion of the oval whence springs the eagle's head. Still the differences between early copies of this and Period I. would not be easily appreciated were it not for the difference in paper and colour noted above.

*Third Period, 5 c.* The workings continue to the *end* of the second period, until only the principal parts of the eagle and globe remained, *all the details having disappeared*, such as the shading, isolated parts of pinions, &c. The breast of the eagle became nearly white. Then the Administration caused the engraver to resink the old lines, and trace new ones; the body of the eagle being principally amended, and printings from this retouched plate formed the third period, of which the colour was a very dark green, approaching to black.

*Fourth Period, 5 c.* Dr. Magnus calls this the end of the third period, but undoubtedly it is a fresh period, as the 5 c. lilac is peculiar to it. It is characterized by the disappearance from the globe of all but the horizontal lines; and those on the eagle's body diminished in number, breadth, and height; indeed the whole stamp is, or stamps on the plate are, worn out, though it is far more manifest in some specimens; so it went on till the

*Fifth Period, 5 c.*, when a second retouch occurred, and this time both the eagle's body and the globe were repaired. The ground behind eagle has been redrawn, the wings are not touched however, but the lines remain thinned down by wear. The globes have no longer the short vertical dashes; the horizontal lines are thinner, and in many cases are broken. To shade the globe there are cut some short *horizontal counter-lines*, which become one important characteristic of this renovation. The above plate was engraved on metal by a Spaniard in La Paz named Estruch. One authority (M. Albes) says upon steel, but I cannot conceive that a steel plate, or for that matter, a copper plate even, would wear down, so that in

the space of twelve months it should require twice deepening and altering. Of course I am considering that the number of stamps printed could not have been very large in a state with the peculiar attributes of Bolivia. The views of Sydney were copperplate, sunken engraving, yet they, with two years' currency, and more workings, did not wear like these 5 c. Bolivia. When this series first appeared a determined effort was made by certain swindlers to foist upon the community other values, 15 c. blue, 15 c. green, 20 c. red, 1 peso red, and 1 peso blue; but no such values ever existed. A further effort was made to introduce some 5 c. in indigo-blue, but these were chemical changelings from the green stamps. The history of the attempt to bring out the false values will be found in *The Stamp Collector's Magazine* for 1869, pp. 16, 38, and 189. Some curious essays are known, which are duly noticed and described in the above magazine for 1867, at p. 25; 1871, pp. 61 and 170; and 1872, p. 47.

**Third Issue.**

**Nov. 8, 1867.**

TYPE.—Arms (mountain, &c.) in oval, with flags and NINE stars below in circle. Col. imp. rect., T. D. by A. B. N. CO. (*Fig. 102.*)

5 (cinco) centavos, green.		50 (cincuenta) centavos, blue.
10 (diez) " vermilion.		100 (cien) " yellow.
500 (quinientos) centavos, black.		

**Varieties.**

It is possible to make slight shades of the lower values as under.

*M. 12, no wmk.*

5 c. deep green.		10 c. deep vermilion.		50 c. deep blue.
" dull "		" paler "		" paler "

**Remarks.**

After being in use for about a year, some alteration occurred in the constitution of the Republic, and two more stars were added, representing two more states or provinces. Both 100 and 500 c. are well-nigh unattainable, (the latter from its higher value of five dollars being the rarer,) and the following account from our old correspondent Dr. Wonne, will add a new fact to the history of the stamps.

We learn that the stamps with nine stars were authorized by decree of March 12, 1867, and a notice of November 8 following approves of the stamps, received from the American Bank Note Co. in these quantities:—

400,000 green, 5 centavos.	20,000 blue, 50 centavos.
200,000 red, 10 "	10,000 yellow, 100 "
2,000 black 500 centavos.	

Now comes the curious part, that the present Government in another decree ordains that all stamps of 100 c. and 500 c. shall be burnt in presence of certain officials, save and except a small number of 100 c. for the use of the Post Office, to frank money and stamps between the departments. As the doctor gives no date, does this destruction refer to the series with nine stars, or to the series with eleven stars? If the latter, it may account for the virtual non-appearance of the 100 and 500 c. eleven stars.

During 1871, a provisional issue of 5 and 10 c. fiscal stamps took place for postal purposes, and specimens properly obliterated are worthy a place in collections. They bear a figure of Justice, in a lettered oval inscribed *TRANSACCIONES SOCIALES BOLIVIA*, with numerals at angles.

5 centavos, black.		10 centavos, green.
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#### Fourth Issue.

1871.

TYPE.—The same (precisely) as before, but with ELEVEN stars.  
 Col. imp. rect. T. D. by A. B. N. CO.

5 centavos, green.		50 centavos, blue.
10 „ vermilion.		100 „ yellow.

#### Varieties.

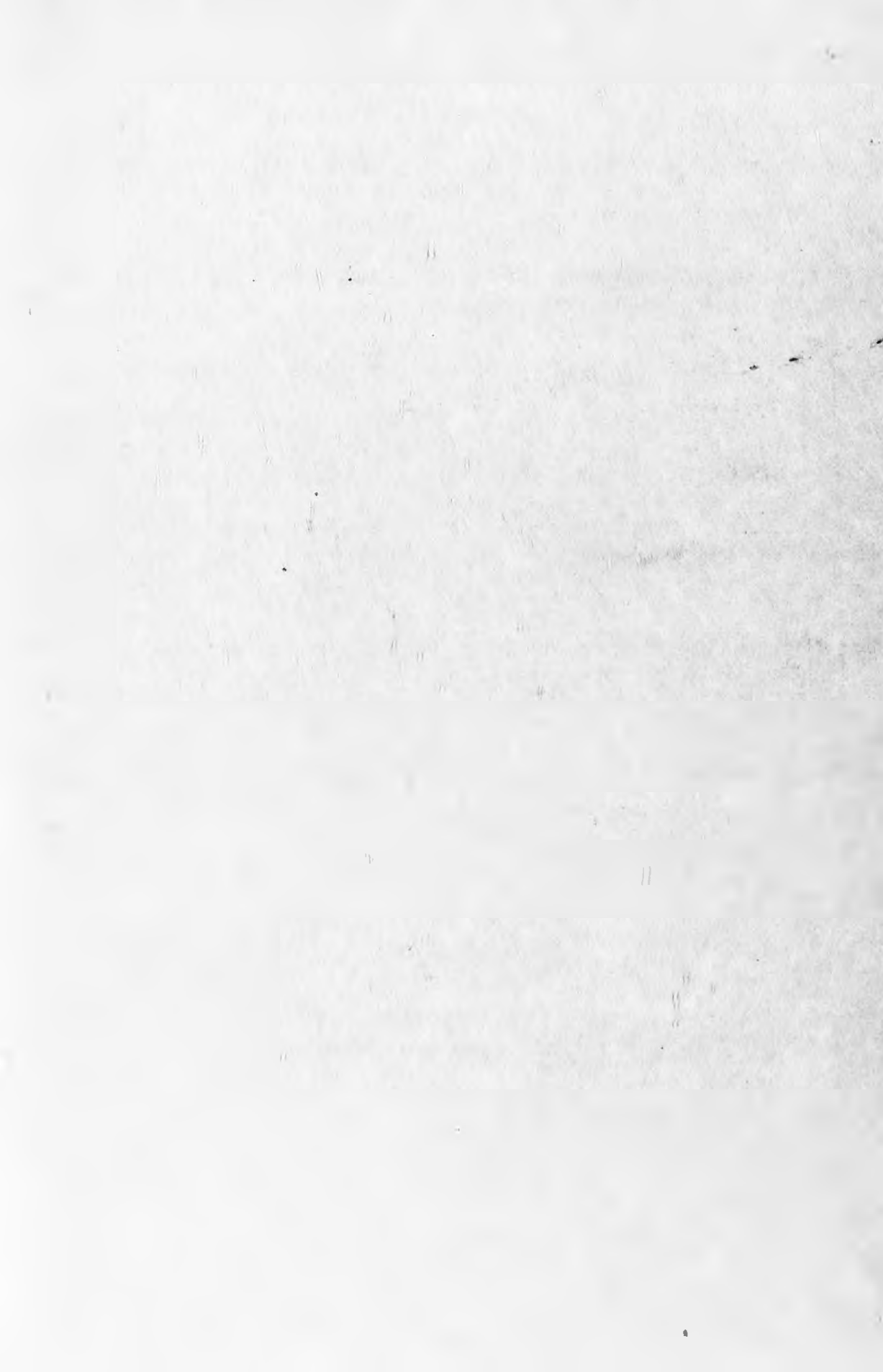
There are trifling differences in the shades, and may be taken as identical with the varieties of the last issue, viz. :—

*M. 12, no work.*

5 c. deep green.		10 c. deep vermilion.		50 c. deep blue.
„ dull green.		„ paler vermilion.		„ paler blue.

#### Remarks.

The existence of a 500 c. of the eleven stars' series has been asserted in *The Philatelic Journal* for 1872, at page 10, on authority there given, but no specimen has been seen by me, and I cannot learn that any one else has been more successful. The information as to the destruction of the stock of 100 c. and 500 c. will explain the non-arrival of the latter value, and the great rarity of the 100 c., the destruction of which being only partial in the series with nine stars may explain that a very small supply was ordered from the eleven stars' plates; at any rate the 100 c. present issue is very uncommon. The engraver's initial will be found in the central oval, close to the lower edge, viz. : a small white letter *N*.



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