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AND

Stamp Collecting:

A Glossary of Philatelic Terms

AND GUIDE TO THE IDENTIFICATION OF

THE

POSTAGE STAMPS OF ALL NATIONS.

BY MAJOR EDWARD B. EVANS,

LATE ROYAL ARTILLERY.

STANLEY GIBBONS, LIMITED,

391, STRAND, LONDON.

1894.

with kindest remembrances
from the Author
Feb. 3, 1894

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PREFACE.

THE information contained in the following pages has appeared during the past eighteen months in a series of papers in the *Monthly Journal*, published by Messrs. Stanley Gibbons, Limited. The original object of those papers was the production of a Glossary of Philatelic Terms, explaining words and phrases used in some special sense in Stamp Catalogues. Such words, however, even when we give the expression "Philatelic Terms" a most liberal interpretation, are comparatively few in number, and I thought it desirable to add to these a list of the inscriptions found upon a number of stamps, the identification of which is sometimes difficult to the less experienced collector.

Descriptions of the various methods of engraving and printing, and the various natures of paper employed in the production of stamps, are plainly admissible into a Handbook of this nature; and in preparing my papers for publication in a separate form it appeared to me that the information upon these points would be more easily accessible if inserted in the Glossary, under the heads of Engraving and Printing, Paper, &c., instead of giving it in my introductory remarks. I have, therefore, confined the latter to a few observations upon the general treatment of stamps, and placed all the rest under more or less appropriate headings, arranged in alphabetical order.

It is perhaps unnecessary to state that my information has been gleaned from various sources—philatelic and other works, as well as living authorities. Among the latter I would especially mention Messrs. Perkins, Bacon, & Co., Limited, who most kindly showed me their process of reproducing engravings in *taille-douce;* and the manager of some extensive paper-mills, to whom I am indebted for the detailed description of paper making.

INTRODUCTION.

SOME two years ago I was asked by a lady, who wished to learn something about the subject with a view to assisting a youthful nephew who was commencing to collect, whether there was not some book which would tell her "all about stamps and stamp collecting." I was obliged to confess that I did not know of any such book, and I thought it only fair to add that a book which contained *all* about stamps would require a giant to lift it; it has, however, often occurred to me since, that a book, dealing not so much with stamps themselves as with stamp collecting, need not be of impossible size, and that even if it did not include *all* that might be written upon the subject, it might nevertheless contain a good deal of information that would be useful, both to the younger collectors and to the parents and friends to whom they so often appeal for assistance and advice. This small volume, therefore, is not intended to contain everything about stamps nor to be an exhaustive treatise upon Philately, but rather to take up the subject from the beginning, and to answer, as far as possible, by anticipation, the numerous questions which trouble beginners of all classes.

At the outset it is as well to remind those about to collect that there is no Royal Road to Philately, any more than there is to any other study or amusement, such as Latin, Greek, or Mathematics, Cricket, Golf, or Whist. Without going into the vexed question of whether Philately is or is not a *Science*, we may fairly claim that it is an intellectual amusement, training the powers of observation, inducing habits of neatness and accuracy, and forming a pleasant occupation for days and hours that have to be spent indoors. Incidentally it leads to some elementary knowledge of geography—the collector is seldom at a loss as to the quarter of the globe in which a small stamp-issuing country or colony is situated,

or as to the mother-country of the most distant possession of a European nation—and it not infrequently involves the study of methods of engraving and printing, of the manufacture of paper, and of other branches of general knowledge which may or may not, be directly useful, but must in any case tend to open the mind and widen the ideas of the learner. And all this insensibly inculcates habits of study, which are in themselves of immense value.

With so much by way of preliminary panegyric, let us now proceed to business.

The first thing that the beginner, who has made up his mind to begin in earnest, requires is an Album. Perhaps some may suggest that Stamps should come first, but I will take it for granted that he, or she (for the masculine in these pages, as in those of the grammars, must be held to include the feminine), has already got some stamps, either loose in envelopes, or perhaps in an old book of some sort which is not suited to the requirements of its present owner. An album then is necessary, and the question is, What sort of album? For the young beginner I should most certainly recommend an album of conveniently small size, so as to be handled with ease, and stowed away in a small space, and of very moderate cost. His first album, if he continues to collect, will not be his last; he will probably make not a few mistakes in arranging his stamps, until he gets to know them pretty well; the different issues of some complicated countries will be apt to get a little mixed; and moreover it will be some time before practice and experience have enabled him to mount, and more especially to remove stamps, when necessary, without injuring the pages to some extent. A very complete and elaborate album also would be apt both to confuse him by the multitude of varieties provided for, and to discourage him by the infinite number of spaces to be filled. For all these reasons the young beginner's album should be modest both in size and cost. But, at the same time, it should not upon that account be carelessly treated; as much care and trouble should be taken in mounting the stamps in it as if it were to be their permanent home. Accidents and mistakes will occur, of course, but they should become fewer and fewer as time goes on. The care and trouble will by no means be thrown away; the stamps carefully handled and mounted will be in better condition, and easier to remove and remount, if occasion arises, than if they had been stuck in just anyhow; and in the course of a very short time the care will cease to be a trouble, and the collector will have learnt that it is as easy to mount stamps the right way as the wrong.

The beginner of more mature age may perhaps be left to select an album for himself, but still a few hints may be of use. We may give him credit for being able to mount his stamps without danger of injuring either them or the book, and with having sufficient patience to study his album carefully before mounting the stamps, and thus to ensure their being placed in correct positions. For both classes of beginners I strongly recommend an album with spaces marked out for the various

issues; but whereas a book which does not provide for all the minor varieties is more suitable for the junior class, the older collector will find it better to get one which is planned upon as full a scale as possible, so as to serve at the same time some of the purposes of a catalogue, and show him what varieties exist, even though he may not at first attempt to collect all of them.

An album having been chosen, I think the next thing to be considered is the treatment of the stamps that we happen to have, and the method of mounting them. All paper should be removed from their backs to commence with; this is a general rule. There are cases where it is advisable to retain the envelope, if you have it, with the stamp upon it; but I would suggest that whenever the inexperienced collector has an opportunity of looking over old letters, he should consult someone who has some knowledge of the stamps upon them before he takes them off, as much valuable information may sometimes be thus obtained as to the dates of particular varieties. I am writing now, however, of stamps that have already been removed from letters, but have paper of some kind still adhering to their backs. This should all be removed, and will probably require soaking off; the great majority of stamps may be simply put into a basin or saucer of water and left till the paper comes off; but at the same time there are a considerable number that are not improved by this process, and there are some which will not stand it at all. Of these last the following is a fairly complete list:—

Afghanistan, current types.
Belgium, some of the recent issues.
Bhor.
Cashmere, the early issues, and the ½ anna, brown on yellow.
Deccan, some of the *Official* surcharges will wash off.
Great Britain, current and recent issues. Most of the values lose some of their colour by washing.
Russia, many of the earlier stamps.
Soruth, the first stamp.
Tasmania, several values of the current stamps have been printed in fugitive inks, but they are not very soluble in cold water.

In addition to the above, no stamps, any part of the design of which is *embossed*, should be soaked, and it is generally inadvisable to wet the face of any fine, unused copies, as soaking is apt to injure the freshness of their appearance. Paper can be removed from the backs of all these by carefully wetting the backs only, with a brush, or by laying them face downwards and covering the backs with wet blotting-paper. I should add, that in the case of unused stamps which have a small piece of paper attached to them (such as part of an old hinge, or a portion of the page of a book to which they have been attached by one corner or one edge), and which still have their gum upon them, care should be taken to

remove as little of the gum as possible, and only the small bit of paper should be wetted, not the whole back.

There are many cases in which the appearance of a stamp may be improved by a little judicious washing, but this requires a great deal of care, and I should not recommend any beginner to try it; the object should not, in any case, be the removal of the postmark, but simply to get rid of grease or other dirt. I need not say that any process which involves rubbing the face of the stamp should be avoided, and experience alone will teach the collector what stamps can safely be treated with boiling water or soap. Personally, I reserve these violent measures for specimens which can hardly be made much worse, but which might be greatly improved.

The edges of stamps should never be trimmed, unless they are *very* ragged and irregular; perforations should in no case be cut off, but with perforated stamps there is usually no object in retaining anything outside the lines of perforations. As large a margin as possible should be left on unperforated specimens, even though the stamps thus become larger than the spaces provided for them in the book; this rule should be especially observed in the case of stamps that exist both perforated and unperforated, as a wide margin is sometimes necessary to distinguish these, and a very small bit of apparently superfluous paper may make all the difference between the genuine imperforate copy (perhaps a rarity) and a doubtful one.

Having removed the paper from the backs of our stamps, and carefully abstained from using the scissors upon them except where absolutely necessary, the next thing is to mount them in the book. This should always be done by means of a hinge of some sort, the nature and object of which it may be necessary to explain. The hinge should be formed of a piece of very thin paper, about the size of the stamp itself, or rather smaller—not wider than the stamp at all events. One edge of this should be gummed to the back of the stamp (at the top is the most usual, and on the whole the most convenient place), only so much of the hinge being attached to the stamp as is necessary to make it quite secure; it being essential not to cover more of the back of the stamp than is necessary, so that the watermark or the nature of the paper may be easily examined. The remainder of the piece of thin paper is to be folded down behind the stamp; the fold should be on a level with the top of the latter, so that when this portion of the paper has been gummed to the page of the album, the whole piece forms a hinge upon which the stamp can be turned over, and the back of it examined, without folding or bending the stamp itself at all. This is one of the objects of hinging the stamps instead of gumming them direct to the page, and in order that it may be fully attained, either the fold of the hinge must be at least as high as the top of the stamp, or the back part of the hinge must be so gummed to the page as to leave a loose portion at the top as deep as that part of stamp which projects above the fold; if the fold is below the top of the

stamp, and the back part of the hinge is gummed to the page right up to the fold, it is evident that the top margin of the stamp will be folded whenever the stamp is turned up.

I hope that I have made my meaning clear, as I consider this rather an important point; but if any of my readers are not quite sure of my meaning, a few experiments in hinging will, I think, make it plain.

For my own part I prefer making the fold of the hinge coincide with the top of the stamp, and gumming either the whole, or at least the top half of the back portion to the page; I think this keeps the stamps straighter than when only a lower part of the hinge is attached to the book. But then I never use gummed hinges in my collection, but make them of plain white tissue paper, and gum the stamps to them; when these hinges are attached to a white, or nearly white page, they are barely perceptible either in the perforation holes, or even if a portion of the hinge projects above the stamp. With gummed hinges it is different; the shiny surface would always show at the top of the stamp, and this I consider one of the objections to gummed hinges; it can be got over, however, by placing the fold just below the top of the stamp, and only wetting the back part at a little distance below the fold.

But hinges have another object besides enabling the back of the stamp to be examined, and this second object appears to me to be too often lost sight of. A hinge once attached to a stamp should form a part of that stamp, and should never be removed from it; when the stamp has to be moved, the part of the hinge attached to the page of the album should be wetted, and the stamp taken off with its hinge complete. A stamp will not last for ever if frequently handled, and especially if frequently wetted—it must wear out in time; and one great object of a hinge is, or should be, to prevent all necessity for ever wetting the stamp again, and thus to obviate a great deal of wear and tear. I am afraid, from the appearance of a good many specimens which have passed through my hands, that many collectors look upon gummed hinges as a substitute for the gum bottle altogether; when a stamp is to be moved they pull it out of the book, and to avoid injuring it by wetting it—or perhaps to avoid trouble—they leave the remains of the old hinge on the back, and stick another over it. I have found several layers of these sometimes, forming a kind of pasteboard backing, which does not, to my mind, altogether add to the value of the specimen, and the removal of which requires some care.

This may be said to be the abuse rather than the use of gummed hinges. If they are properly used they possess many advantages. Those obtained from proper sources are provided with good, clean gum, which will not discolour the paper of the stamps, and in any case gum applied in this way is less likely to soak into the paper than when used liquid. At the same time there is always the temptation to use a fresh hinge every time the stamp is moved, because in wetting the back part of the hinge to remove it from the book the gum will probably be destroyed, and fresh gum must be used to stick the stamp in its new position.

I do not say that it is *necessary* to use all this care in dealing with common stamps, or with a bad specimen which is being taken out to be replaced by a better, but, as a matter of principle, the hinge should be removed with the stamp; the remains of it must be washed off the page in any case, the stamp will be handier as a duplicate with a hinge attached to it, and if it is one of some value it is of importance to save it unnecessary wear.

So far I have alluded only to adhesive stamps. Envelopes and Post Cards must be treated differently: neither of these can conveniently be arranged in the same album as adhesives; both should be kept whole, either in special albums with cardboard leaves, or in boxes or drawers of suitable shape—envelopes are always more valuable whole, and the stamps cut out of post cards are quite valueless.

GLOSSARY.

N the following Dictionary, or Glossary, of Philatelic Terms, and of the inscriptions found upon certain stamps, I wish to give as much assistance as possible to the young collector, both in identifying his stamps, and in understanding what he reads in philatelic magazines and other books; at the same time I do not think it necessary to include words that are employed by philatelists in the same sense as by anyone else, in fact in their ordinary sense (or in one of their ordinary senses). Such words as "Counterfeit" and "Forgery," for instance, require no explanation; if I say that they mean "Imitation" I might be asked to interpret that word also, and thus have to publish a complete Dictionary of the English and a few foreign languages. "Facsimile" I have included, as it seems to be considered, by some collectors and others, to have a different meaning from that of the two words just quoted.

In examining the inscriptions upon the stamps I expect the collector to take a certain amount of trouble for himself, and where the name of the issuing country is shown fairly plainly he should not require me to point it out to him. The inscriptions given below are those in which the name of the country either does not appear at all, or is in some form very different to the English name; except where the inscription is very long I give it in full, under the initial of the first word in it The stamps of which the design consists principally, or entirely, of inscriptions in Indian or other Oriental characters, will be found under the head of "Indian Inscriptions," where illustrations are given of the principal varieties. The inscriptions upon the Russian Locals I do not attempt to deal with, but I give a Russian alphabet which will be of assistance in this and some other cases; these stamps can be more easily identified by means of a fully illustrated catalogue, such as that of the publishers of this book.

Album with Movable Leaves.—We all know what an album is, but there is a special kind of album, used I believe solely by stamp collectors, which, in place of being bound in the ordinary way, has the pages and covers held together by means of strings, screws, or some other mechanical contrivance; so that the leaves can at any time be taken out, their order changed, and fresh leaves inserted wherever they may be required.

A. & T.=Annam & Tonquin (surcharged upon French Colonial stamps).

ANATOAIKH POMYAIA (*Anatolike Romelia*) = Eastern Roumelia. Inscription immediately above the words "EMP. OTTOMAN" on stamps closely resembling those of Turkey, issues of 1876 and later. These are the stamps given under *Roumelia* in the catalogues. The same with the Bulgarian Lion printed upon them are usually placed under the head of *Eastern Roumelia.*

A PERCEVOIR (To pay, or To be collected) with value only. Upon the Unpaid Letter Stamps of Belgium and of Guadeloupe. The stamps of Belgium bear also the motto "L'UNION FAIT LA FORCE" (Union is Strength) in very small letters.

Bâtonné. (See *Paper.*)

BAYERN = Bavaria.

Bayer. Porto (Bavaria. Postage Due.) On the Bavarian Unpaid Letter Stamps.

BELGIQUE = Belgium.

BESTELLGELD-FREI (Post Free, or Delivery Free). On the Local Envelopes of Hanover.

BOLLO STRAORDINARIO PER LE POSTE (Special Postage Stamp). On the Journal stamp of Tuscany.

BRAUNSCHWEIG = Brunswick.

B^{s} A^{s} On the Gaucho stamps of Buenos Ayres.

CABO VERDE = Cape Verde.

CALLAO. Peru.

CATALUNA. Spain, Carlist stamp.

CARRIERS' STAMP. United States; the stamp thus inscribed paid the letter-carriers' charge for the delivery of letters.

C. CH. = Cochin-China (surcharged upon French Colonial stamps).

CENTS (three, six, or ten). On the first issue of United States envelopes.

CHIFFRE TAXE (Amount to pay). On the Unpaid Letter Stamps of France.

CHILE = Chili.

CHORRILLOS. Peru.

COLOMBIA. It may be well to draw attention to the fact that this name appears upon many of the stamps issued by the States forming part of the Republic of Colombia—Antioquia, Bolivar, Cundinamarca, Panama, Santander, and Tolima—in addition to the name of the State to which the stamps specially belong.

COMMISSION FUR RETOURBRIEFE (Returned Letter Department). On Returned Letter Stamps of Bavaria and Wurtemberg. The following illustrations show those with the Arms of the two Kingdoms.

Bavaria.

Wurtemberg

The oblong labels with an inscription only belong to Bavaria; like the former, they bear the names of the various towns in which they are used.

COMMISSION FUR RUCKBRIEFE. On Returned Letter Stamps of Bavaria.

COMUNICACIONES (Communications). On some of the issues of Spain.

CORREIO (Postage, or Post Office). On the early issues of Portugal.

CORREO INTERIOR (Inland Postage). On the stamps of Madrid (Spain).

CORREO OFICIAL (Official Postage). On the Spanish Official stamps.

CORREOS. This, as the Spanish for *Post Office*, naturally occurs upon a very large number of stamps, and I must ask my readers to be careful in looking for a *name* upon these stamps before referring them to any of the following descriptions, which only relate to stamps upon which the *name* is not given.

We may divide them into classes:

1. With CORREOS and the value.

With Arms in the centre, and the word "*real*," "Real," or "real," on the early issues of the Dominican Republic, as shown in the following illustrations:

Dominican Republic.

With a head in the centre, and "R^{l}" (or "R^{s}") "PLATA F.," on the stamps of Cuba and the Philippine Islands. The illustrations show types of these places, which might very possibly be mistaken for one another, and a type of Spain which they both closely resemble, but upon which the value is differently expressed.

Cuba.

Philippines.

Spain.

With head, and "R^{l} P^{TA}. F.,"—Cuba.
" " "CENT P^{o} F^{s}"—Philippines.
" " "C^{s} DE E^{o}" "
" " "CUARTOS"—Spain.
" " "REAL" "
" " "REALES" "
" " "CENT DE ESC^{o}" "
" " "CENTIMOS"—Venezuela.

2. With CORREOS, value and date.

"Ctos" ("Rs" or "Rs") "1864"—Spain.
"Cmos. 1866"—Cuba and Spain.

The only value common to both is the 20 centimos, but that of Cuba is *green* and *imperf.*, while that of Spain is *lilac* and *perf.* All the other values belong to Cuba.

"Cmos. 1867"—Cuba.
"Cs 1870" "

3. With CORREOS and other inscriptions, not including a name.

"CERTIFICADO" (registered) "1850"—Spain.
"CERTIFO" "1851" "
"CERTDO" "1852" ("1853," or "1854")—Spain.
"FRANCO" (free) "1850" ("1851," "1852," "1853," or "1854")—Spain.
"FRANCO 2 Cs" (no date)—Spain.
"FRANCO" "1854 Y 55"—Philippines.
"INTERIOR" "

(This must not be confounded with "CORREO INTERIOR," which is mentioned above, and in which the first word is without the final "S.")

"PORTE FRANCO" (carriage free)—Peru.
"Y TELEGS" (or "TELEGPOS.") (and telegraph)—Spain.

This, I believe, completes the combinations with CORREOS.

Crescent. On the stamps of Turkey, usually surmounted by a *Star*, but sometimes alone.

Cross. With numerals only, or with the word "CENTIMES" and a date also, on the Envelopes, Wrappers, and Post Cards of Switzerland.

СРБИЈА ПОШТА (Servia Post), or the first word alone. On the stamps of Servia.

C. S. A. = Confederate States of America.

DANMARK = Denmark.

DANSK-VESTINDISKE OER = Danish West Indies, or St. Thomas.

DEFICIT (deficiency). On the Unpaid Letter Stamps of Peru.

DERECHOS DE FIRMA (Tax upon Documents). Upon some of the fiscal stamps used for postage in the Philippine Islands.

DEUTSCHE REICHS-POST (German Imperial Post). On the stamps of the German Empire.

Dragons form the principal part of the design of the earliest issues of Japan, without any English inscriptions.

Eagle, with no inscriptions at all, and only numerals in the upper corners of the stamp—Bosnia.

Electrotyping (see *Engraving and Printing*).

ΕΛΛ. ΓΡΑΜΜ = ELL (*as*) GRAMM (*atosemon*) (Greece. Letter Stamps). On the stamps of Greece.

ΕΛΛΑΣ = ELLAS (Greece).

Embossed (see *Engraving and Printing*).

ΕΝΑΡΙΘΜΟΝ ΓΡΑΜΜΑΤΟΣΗΜΟΝ = ENARITHMON GRAMMATOSEMON (Supplementary Letter Stamps). On the Unpaid Letter Stamps of Greece.

Engraving and Printing. The various modes of Engraving and Printing employed in the production of stamps may be said to be four: 1. Printing from plates engraved in *taille douce*, technically termed *copper-plate* printing, by which what are known as *line-engravings* are produced. I mention these different terms, because stamps thus printed are usually described as "engraved in *taille douce*," though this expression applies more strictly to the method of engraving the die or plate; *copper-plate* printing is the English equivalent, and the impressions produced are *line-engravings*. 2. *Typography*, or *surface-printing*, the process by which books, &c., are printed. 3. *Lithography*, or printing from stone. 4. *Embossing*, by which impressions are produced in relief; this is usually employed in connection with the second process, and may be said to be a variety of it, but it produces very different results from those of ordinary typography.

The first of these processes was probably the earliest form of printing that was invented, but it seems to have been originally employed, not by printers, but by engravers and chasers of metal. It was, and is still, no doubt, their habit to rub paint, or colouring matter of some kind, into the lines of their work, and to take an impression from it to see how they were progressing; thence arose, perhaps, a practice of multiplying engravers' designs by this means, and finally the engraving of plates, not for their own sake as works of art, but for the express purpose of being printed from.

In this process those lines of the design which appear in black, or colour, in the stamp or other print produced by it, are cut into the die or plate. The ink is rubbed into these cuts, and the plate is then carefully wiped, so as to remove all colour from the raised portions (that is, from the original surface) of the metal, which represent the parts that are to remain uncoloured in the impression. Damp paper is used for printing upon, and, great pressure being employed, the paper is forced more or less into the hollows in the plate, and so takes up the ink. In impressions of this kind the ink can be plainly seen, with a magnifying-glass, to stand in ridges on the paper, and in many cases the lines can be felt with the finger-nail or the point of a penknife; while, if the back be examined, corresponding furrows may be found, showing that the ridges are due not solely to the thickness of the ink, but in part also to the paper having been pressed into the lines in the plate.

As specimens of this kind of engraving, we may take the Penny and Twopenny stamps of Great Britain from 1840 to 1880, almost all the adhesive stamps of the United States, and many others which cannot be noticed here.

For *Typography* the plates are engraved upon exactly the opposite principle to that just described; the portions which are to receive the ink are left in relief, while those that remain uncoloured in the impression are cut away; the ink is applied by means of a roller, to the parts that are in relief, that is, in the case of an engraved plate or block, to those parts of the original *surface* that are left, and in any case to a level surface of raised lines, &c. (hence the term *Surface-printing*); the paper is, in ordinary cases of printing books, &c., used damp, but it can also be employed dry; and, if the paper has not been subsequently pressed or rolled, the impression can generally be seen to be sunk in on the surface, and to be in slight relief on the back. Printers' type is all made upon this system, as are also, of course, the blocks for illustrations that appear in the letterpress, and it is for that reason that this kind of printing is called typography. Newspapers and books show the characteristics of this process, to a greater or less extent, according to the pressing that they have undergone after printing. The current postage stamps of Great

Britain, all those of France, and those of many other countries, are specimens of typography, those of the two countries named being especially fine examples of it.

Lithography is printing from stone, and in this process the lines of the design are neither cut into the stone nor, to any appreciable extent, raised upon its surface, but are simply lines, &c. of a special kind of ink upon the prepared surface of a certain nature of stone. The design is drawn upon the stone, or drawn or printed upon paper for transfer to a stone, in this ink; when the stone is being printed from, it is wetted, and printing ink applied to it with a roller, as in surface-printing; the printing ink does not affect the wet surface of the stone itself, but only adheres to the design drawn or impressed upon it, as it does to the raised portions of the types used in surface-printing, and an impression is printed in the same manner as in the latter process. A lithograph therefore shows neither the ink in relief upon the paper, nor the impression indented into it; it may generally be recognised by a greasy feeling on the surface, but it is difficult for an amateur to distinguish a good lithograph from a well-pressed typograph in the case of a small thing like a stamp. The majority of the stamps that have been produced by lithography are not first-rate specimens of the result of that process. Perhaps the best are the issues of British Guiana dated 1853, 1860, and 1863, lithographed by Messrs. Waterlow & Sons. The ½ a., 1 a., and 4 a. of the first issue of India; the Mauritius 1d. and 2d. with Greek border, and the great majority of the general and provincial issues of the Republic of Colombia, are lithographs of various degrees of excellence. The process is a very cheap and simple one, and for that very reason, as well as for others which may be considered later, not very suitable for the production of postage stamps. An accurate knowledge of its results is principally important to philatelists, because most of the early forgeries were produced by this method.

Embossing is not, strictly speaking, a method of printing at all, but is merely stamping in relief. A die for embossing is engraved upon a similar principle to that for copper-plate printing, the design to be embossed being cut into the plate; but such dies as those employed for stamping the English envelopes have much wider hollows than could possibly be used in line-engraving. An examination of an impression of one of these envelope dies will convey as good an idea as we can desire of the nature of embossing. The head, we see, is formed by a deep hollow in the die, at the bottom of which are further shallow cuts forming the details of the diadem, the hair, the eye, the ear, &c. Forming a ground to this is a flat, oval surface, enclosed by a rather deeply cut line. Outside this we find an oval band of interlaced wavy lines, the pattern of which is broken by the letters of the inscription, which are on a level with the surface of the die. Beyond this band again is a deeply-cut line, and outside all a narrow rim on a level with the other portions that are left in relief. The die is inked as for surface-printing (in fact, the colour is surface-printed); very heavy pressure is used; and a piece of leather, or substance of that nature, being under the paper, the latter is forced up into the hollows of the die, and receives an impression from them in relief, at the same time as the coloured impression from the raised portions of the die. As examples of adhesive stamps produced by plain embossing, we may take the *red* and the *white* Scinde Dawk stamp, and the second issue of Sardinia, the latter being embossed plain upon ordinary coloured paper. The third issue of Sardinia is also embossed plain, the coloured frame being first lithographed, and then the head embossed in the centre and the inscriptions on the coloured portion. In the later issues the head alone is embossed, and the frame lithographed,

none of these being instances of embossing in colour, or combined embossing and surface-printing in one process. Examples of the latter are the first 6d., 10d., and 1s. of Great Britain; the *blue* Scinde Dawk; the issues of Austria and Austrian Italy from 1858 to 1863; those of Bavaria from 1867 onwards; Brunswick, 1865; Hamburg, 1866; Lubeck, 1863; and various others among the adhesives; and our own stamped envelopes, as well as the majority of those of other countries.

The above are general descriptions of the processes alluded to. We must now consider briefly their special application to the production of stamps. To understand this fully, we must first, I think, consider the requirements that the design for a postage stamp has to fulfil. It must be of small size, both for convenience of use, and in order that the cost of production may be infinitesimal; it must be difficult of imitation, to guard against the danger of forgery; and it must at the same time be capable of being reproduced in unlimited numbers. These requirements are not so very easy to satisfy, for they involve a very small engraving of some kind, very difficult to copy, and that can yet be multiplied indefinitely.

There was no difficulty in finding engravers who could put a sufficient amount of fine work into a small space to guard against forgery; and a combination of mechanical designs produced by intricate machinery, with a portrait delicately engraved by hand, such as was adopted for the first English stamps, was proof against successful imitation. For ordinary purposes a single die, or plate, thus engraved is sufficient; but no single piece of metal could produce the millions upon millions of impressions necessary in this case. Besides this, it was requisite that the stamps should be produced in sheets; so that it became necessary to multiply, not merely impressions, but the dies themselves.

For surface-printing this multiplication of dies and blocks had for many years been effected by casting, which we will consider later. But for our first adhesive stamps it was decided to adopt *taille-douce* engraving, and the difficulty was to produce a plate, engraved in *taille-douce*, with a number of exactly accurate copies of the same small design. An entire plate engraved by hand (such as was subsequently used in certain instances elsewhere) would not have met the case, because, for the detection of forgery, it was essential that every stamp on the sheet should be identically the same, and it is impossible for the most skilful engraver to repeat his work with absolute accuracy.

A process, or series of processes, for this purpose had been invented by Mr. Jacob Perkins, of Massachusetts, the founder of the firm of Perkins, Bacon, & Co. (in 1839 the title was Messrs. Bacon and Petch, and they had, I believe, at that time, a patent for the use of these processes in England); and I am indebted to the representatives of the present firm, Perkins, Bacon, & Co., Limited, for an opportunity of seeing the method of transferring a design from a steel die to a plate. Three of Mr. Perkins' inventions were employed in the production of the plates. 1st. An improved machine for engraving elaborate designs in geometrical lathe-work. 2nd. A method of softening steel, so that it could be easily engraved upon, and then hardening it. 3rd. A method of transferring an engraving from one block of steel to another.

The whole operation then is as follows: A single copy of the design is first engraved upon a block of soft steel. This block of steel is then hardened to such an extent that it can hardly be scratched. An impression from it is next taken upon the curved surface of a small roller, or solid wheel of soft steel, some three or four inches in diameter, and of sufficient thickness to receive the impression upon its circumference. For taking this impression, the die is placed, face upwards, upon the bed

of a species of press; the roller is placed on the face of the die, and held down by means of a lever acted upon by weights, which regulate the pressure. Projecting from the centre of each side of the roller is a small boss or trunnion, forming an axle, upon which the lever rests. A long handle is fitted on one end of the axle, and by means of this the roller is carefully rocked backwards and forwards until it has received a complete and accurate impression of the engraving upon the die.

The roller having been hardened, a plate is constructed from it, by taking the number of impressions required in exactly the same manner as in transferring from the original die to the roller, the roller, of course, being uppermost in both cases; and in making the plate great care must be taken only to rock the roller just sufficiently each way, as to give a clear impression of the outer line of the design, without, at the same time, obliterating any portion of the previous impression.

In the case of our first adhesive postage stamps, the background and side borders were engraved by machinery, and the head, the words "POSTAGE" at the top, and "ONE PENNY" at the bottom, and the ornaments in the upper corners, by hand on the original die. The die for the Two pence was made by taking an impression upon a roller from the One penny die, removing the words "ONE PENNY," and then transferring the design to a flat piece of steel, upon which the words "TWO PENCE" were afterwards engraved.

The letters in the corners, in the lower corners in the early issues, and in all four in the later, were inserted with steel punches upon the plate itself, which, after being cleaned up and all burrs removed, is hardened in its turn, and is then ready for printing from. The plate numbers, when these were inserted in the stamps, were cut upon the rollers, which then became available for the construction of one plate each only; and this, I was informed, was afterwards found to have its advantages, as in case of any of the impressions upon a plate requiring re-cutting, or deepening, after it had been in use, the roller from which it had been made could easily be identified, and was naturally used for that purpose; for the impressions upon different rollers are not *absolutely* identical in size, the hardening process varying slightly in its shrinking effect upon different pieces of steel.

There is little doubt that copper-plate printing gives the finest results of any of the various processes employed for the production of stamps. The principal objection to it is its expense. The plates are expensive to make, the printing is comparatively slow, there is great waste of ink, and the wiping and rubbing of the plates causes them to wear out far sooner than in surface-printing.

For the second process—*Typographic or Surface-printing*—an original die is, of course, engraved also; but as, whether this is to be used for printing from or for the production of other dies, there is not so much wear and tear involved as in copper-plate printing, the engraving need not be upon steel, though I believe the dies for the English stamps printed by Messrs. De la Rue & Co. are of that metal. Blocks of this nature for other purposes are more usually engraved upon wood; hence the term *wood-cuts*, applied to the illustrations printed with the text of a book or a newspaper. The provisional triangular Cape of Good Hope stamps were no doubt also called "wood-blocks" for this reason, and it has indeed only recently been discovered that the original dies for these were of steel.

Reproductions of the engraved die are made in this case by *Stereotyping*, or by *Electrotyping*; at the present day most frequently by the latter process. In *Stereotyping*, casts or impressions from the die are taken in plaster of Paris, or in *papier mâché*. These, when dry and

hard, are used in turn as moulds for making casts in metal, which should be exact reproductions of the original die. Type metal is commonly employed for these final casts, a certain number of which are clamped together, or fixed to a backing of some kind, to print a whole sheet of stamps. The blocks for printing the Mulready envelopes (the original of which was engraved upon brass) were produced in this way, as were also those for the Cape stamps alluded to above, the Buenos Ayres "ships," and, I believe, the second issue of Luxemburg. It may be news to some of my readers that the daily papers are usually printed from stereotypes, made by taking an impression from the ordinary movable type (which has to be set up in a flat form) in *papier mâché*, which is then bent to such a shape that a metal cast taken from it will fit the cylinders by which the paper is printed.

For *Electrotyping*, the impression from the original die is taken in wax or in gutta-percha, and upon this a thin film of copper is deposited by means of a galvanic battery. A facsimile of the engraved die is thus produced, which is backed with type metal, and then mounted upon a block for printing from. A number of these electrotypes may be clamped together for printing a sheet of stamps; or, as I believe is the case with our own current issues, several of the matrix impressions in gutta-percha, or other material, are arranged together, and an electrotype, in one piece, for printing a whole sheet or pane, made upon them. As I have just stated, the current stamps of Great Britain are examples of this method of reproduction, as are also all those of France. I may add that the blocks used for illustrating this book are electrotypes. The original die of these is probably not engraved by hand upon wood, but produced upon metal by some photographic process, which I need not enter into here, as such processes have not, I believe, as yet been employed for the production of stamps.

For printing stamps by *lithography*, the design is either drawn upon transfer paper, and thence transferred to a stone, or drawn upon the stone itself, or, as is more frequently the case, it is engraved, as for typographic printing, or in *taille douce*, upon wood or metal. The first stone, or the wood or metal block, serves as the original die; from this the impressions required are taken singly upon transfer paper in lithographic ink. These are pasted upon a sheet of paper so as to represent a sheet or pane of stamps; the sheet is placed face downwards upon a stone of a size to receive it, and, after being passed through a press, the paper is washed off, and the impressions are found to be transferred to the stone, which can afterwards be used for printing from. Lithographic transfer paper is simply ordinary paper, coated with a composition which permits the design, drawn or printed upon it in lithographic ink, to be transferred to a stone.

This is plainly a much simpler method of multiplying the design than either of those previously described; each copy is merely printed from the original stone or die, and, if any of the impressions are defective, as many more as are wanted can be produced with perfect ease. Where several values are required of the same design, that portion is left blank in the original, and the values are printed from separate blocks and inserted in the paper transfers; this was done in the case of the stamps of British Guiana, 1853, 1860, and 1863, of the earlier of which specimens may frequently be found showing a white line between the lower label and the rest of the design, resulting from the two portions of the transfer not being fitted together quite accurately. The original dies for these are stated to have been of copper, as were also those of the ½ a., blue, 1 a. and 4 a. of the first issue of India.

Very fine work can be done by lithography, but it cannot imitate the

beauties of copper-plate printing, and where a number of transfers have to be taken some of the small details are apt to get blurred, and minute variations may occur which may almost be mistaken for varieties of type, which is a great objection where all the copies are required to be identically the same. It is also open to the objection that it is a cheap and simple process, and that a lithograph can of course be closely imitated by a lithograph.

It should be mentioned that in some cases acid is applied to the stone, after the design has been drawn upon or transferred to it, and the surface slightly eaten away, so as to leave the lines in very slight relief; impressions from a stone prepared in this manner still more closely resemble those produced by Typography. There is also a process of *engraving* on stone, in which the lines are cut or etched into the surface, as in *taille-douce* engraving; the original dies for the first ½ anna, red, of India, and for the locally made stamp of Trinidad, were produced in this manner, as were probably also those for the first issue of Spain.

About *Embossing* there is little more to be said. The embossed adhesives of our own country were printed one by one upon a sheet of paper; the distance between the impressions therefore varies, and they may even be found touching and overlapping. It is probable that embossing in such high relief could not readily be done in sheets of a number of stamps at once, but the Sardinian stamps, the relief on which is much less, no doubt were embossed thus.

Before leaving the subject of engraving and printing, it seems advisable to say a few words about those stamps which show a number of varieties of type on the same sheet, and the nature of which I believe to be somewhat of a puzzle to my less experienced readers. To the advanced collector some of these have formed a puzzle of quite another kind, and many of the most interesting papers that have been written upon philatelic subjects, owe their origin to the productions of more or less unskilful engravers in distant parts of the globe.

This, however, is not the aspect of the question with which I have now to deal; my object here is to explain how these varieties arise, and to explain why the study of them is important to collectors, and why it is so necessary that some at least should possess them all and be able to arrange them in their proper order.

To go back to first causes, it may be said that these varieties originate in human imperfection, being due to the fact that it is impossible for the most skilful draftsman, or engraver, to produce an absolutely exact copy of any except the most simple designs, without the assistance of elaborate mechanical appliances. And, as a design that could be easily copied would not have been suitable, and the engravers available were not very highly skilled, the results were such as might have been expected. These stamps then are printed from plates (I include under this head all kinds of plates and lithographic stones), each separate stamp-design upon which has been engraved or drawn by hand, instead of being reproduced from one original matrix by one of the processes already described; each design, therefore, on the plate differs slightly and unintentionally, from each of the others, and consequently no two *stamps* upon the same sheet are identically the same, though all the *sheets* printed from that plate will be alike, and any particular variety of the stamp will always be found in the same position upon the sheet.

It will be seen that these stamps violate one of the first principles which were laid down as necessary for a perfect stamp, namely, that all impressions of it should be exactly the same; but this was unavoidable in the circumstances under which most of them were produced. Taking the earlier and more important of these as example, we can easily see that a

metal plate, engraved in *taille-douce*, was considered essential; stereotyping or lithography could probably have been used, either in Mauritius, New South Wales, Tasmania, or the Philippines, as was the case in Victoria; but those processes were probably not considered sufficiently safe, and that of Mr. Perkins, for reproducing a die engraved in *taille-douce*, was not available. It is curious that the earliest of all the stamps of this class, those of Zurich, were engraved or drawn with five varieties of type in a row, and were then, I believe, reproduced by lithographic transfer so as to form a stone from which they were printed in sheets; it was therefore apparently quite unnecessary to engrave more than one type in the first instance.

Among the earliest are those forming the second issue of Mauritius; in the first issue of that colony the engraver endeavoured to avoid the difficulty by engraving only one stamp upon each plate, but it was very soon found to be impossible to keep up a supply of stamps by printing them one at a time, and, after some five hundred copies of each value had been struck off, the use of these single-type plates was abandoned. Hence the rarity of the 1d. and 2d., "POST OFFICE" Mauritius, as they are called. The second issue was printed from plates with twelve stamp-designs upon each, twelve 1d. upon one and twelve 2d. upon the other, each of them differing, for the cause I have already stated, from each of the others to a very decided extent; the engraver being evidently of very small skill—he was a watchmaker by trade—and probably not considering it necessary to do more than make twenty-four rather rough copies of his first design. The same cause produced the same effect in other cases, and in each the result is that we find a certain number of *varieties of type* of the same general design, which may either be found all together upon the same sheet—being printed from one plate—or may exist some upon one sheet and some upon another, owing to the plate having worn out and been engraved a second time (as in the case of some of the New South Wales stamps), or to more than one plate having been engraved with copies of the same design (as in the case of the first 4d. of Tasmania and the first issue of Afghanistan). I have alluded especially to this question of the existence in some cases of more than one distinct plate, because it formed one of the great difficulties of the earlier philatelic students; and also because there is generally a kind of "family likeness" between the types on the same plate which will distinguish them from those on another plate of the same design; the difference being very often such as to render it necessary, even for the collector who does not attempt to collect *all* the varieties of type, to endeavour to obtain a specimen of a variety from each of the several plates.

It is sufficient, however, for the less advanced collector to be aware that these varieties of type exist, so that, in these particular cases, he may not suppose, that because two specimens of a stamp differ in minor details, they cannot both be genuine; and this consideration leads me to the question of the importance of the study, and the collection, of all these varieties of type, which can only be carried out by collectors who confine themselves to the stamps of certain countries.

As already stated, the fact that these stamps exist in numerous varieties of type is a violation of one of the first principles of good stamp-engraving, and the reason of this is that it renders the detection of forgeries exceedingly difficult. It must have been difficult enough for the Post-office authorities of the places in which they were used, to detect any imitations that might have been employed to defraud the government, even though they had entire sheets of the stamps by them, with which to compare any suspicious-looking specimens; probably their

greatest safeguard was the fact that the only person in the place, in some cases, who could have imitated the stamps was the man who engraved them. We collectors labour under much greater disadvantages; the forgeries of rare stamps, made to defraud us, are produced by engravers of some skill (fortunately they are frequently *too* well done), and we cannot, every one of us, have at hand even a reconstructed sheet of Sydney Views, early Mauritius, first issue Tasmania, or even the five types of the 4 kreuzer Zurich. If it were not then for those who have studied and collected the stamps of this particular country and that particular country, and who are ready to place at the disposal of others the knowledge and experience which they have thus gained, the general collector would be at the mercy of any skilful forgery of a stamp of the class I am dealing with, because, without comparison with every one of the genuine types, it would be impossible to detect it.

Again, a mere knowledge of the fact that these varieties exist may serve to put a collector on his guard; for instance, if he receives a very nice lot of 1d. Mauritius, of 1848, and finds on examination that all are identically the same, in their smallest details, he may be assured that they are bad. The forger, as a rule, makes only one engraving; the only exceptions to this rule that I am acquainted with, are some forgeries of the 1d. "Sydney View," of which I have seen four varieties (two pairs, each showing two varieties, engraved side by side), rendering them apt to deceive even experienced philatelists.

A most troublesome portion of this class consists of those stamps of very uninteresting appearance, that are set up from printer's type, such as the 1862 issue of British Guiana, the "Fiji Times Express," and the first issue of Reunion, to name some of the rarest examples. Most of these are printed in *black* upon coloured paper, and those of them that were made up of common type and ornaments, such as may be found in any printing office, are very easy to imitate. Fortunately in this case again, exact imitation is practically impossible, and of the rarer issues at least there are only a limited number of genuine varieties, the arrangement of which has in most cases been studied; but where there have been several printings, and the type has been set up afresh each time (as in the case of the stamps of Nowanugger on coloured paper), it would be quite impossible to detect forgeries. Of the stamps just mentioned, M. Moens, in his new catalogue, gives illustrations of thirty-six different sheets, each containing ten or fifteen stamps, all more or less different from one another, and we do not know how many more may exist.

Having thus, I hope, explained the nature and origin of these varieties, I will conclude with a list of the countries amongst whose issues they are to be found—

Afghanistan: issues down to 1878.
Antioquia: provisionals of 1889 and 1890.
Bamra.
Bavaria: oblong Returned Letter Labels.
Bhopal.
Bolivia: 1867–68.
Bremen: 3 types of 3 grote, 2 types of 5 grote.
British Guiana: 1850, 1851 (2 types of each value), 1862, 1882.
Cashmere: all, except the round stamps and the 4 a. and 8 a. of 1866 (the two types of the round ½ a. and 1 a. are not upon the same sheet).
Colombia: provisional stamps of 1879; and two types of each of the 10 c. of 1868, the 10 c. of 1874, and the 2½ c. Unpaid Letter Stamp of 1870.

Confederate States: 2 types of the 10 c. of 1863, but not found on the same sheet. There are varieties of type of several of the Confederate Locals.
Corrientes.
Cundinamarca: provisionals of 1883.
Deccan: 1869.
Dominican Republic: 1862, 1865.
Ecuador: 1866, 2 types of the 4 reales.
Egypt: 1867, 4 types of each value.
Fiji Times Express.
Gaboon: stamps of local manufacture.
Griqualand: Mount Currie Express, 4 types.
Guadeloupe: the Unpaid Letter Stamps.
Japan: issues down to 1876.
Jhind: native issues from 1882, 25 types.
Madagascar: 1891.
Mauritius: 1848, 1859 the two 2d. stamps with lined background.
Nevis: the stamps of emblematic designs.
New Caledonia: 1860.
New South Wales: Sydney Views, Laureated series, Registration Stamps.
Nowanugger: stamps on coloured paper.
Oldenburg: 1853, $\frac{1}{30}$ and $\frac{1}{15}$ thaler, 2 types on the sheet of each.
Philippine Islands: 1854; 1855, 5 types, 4 together upon one sheet, and the 5th upon another; 1859, 4 types upon the sheet of each value.
Reunion: 1852, and the Unpaid Letter Stamps.
Russian Locals: many of these are type-set, or engraved in more than one type.
Salvador: 1879 issue, 10 types of 1 c., 5 of each of the other values; a 2nd edition, of 1881, shows 15 types of 1 c., 15 of 2 c., and 25 of 5 c.
Sandwich Islands: 1852, 2 types of each value; all the *numeral* issues.
Servia: 1866, Arms type.
Soruth: except the first issue.
Spain: Carlist Stamps, 2 types of the ½ real, rose.
Switzerland: Zurich, 5 types of each value; Federal issues 1850 and 1852.
Tasmania: 1852.
Tolima: 1868.
United States: Providence, R.I., 11 types of 5 c. and 1 of 10 c. on the sheet; St. Louis, 3 types of each value.
Victoria: 2d. Queen on Throne.

It should be noted that I have not included any surcharged stamps in the above list. Many surcharges exist in numerous varieties of type. Where I have mentioned the number of varieties, I imply, as a rule, that this is not the total number of stamps upon the sheet, but that the pair, or block, of varieties was multiplied (in most of the cases by lithography) to produce a plate (or stone) from which a larger sheet of stamps could be printed at a time. In the case of the Reunions of 1852 there were 4 types of each value, probably printed on the same sheet; the two values of Providence, Rhode Island, were engraved upon the same plate;

and it is not improbable that the 5 c. and 10 c. of St. Louis were also printed together.

Errors are stamps printed in the wrong colours, on the wrong paper, or with some other unintentional peculiarity, and unintentionally issued for use in that condition.

ESCUELAS (Schools). On stamps of Venezuela, employed for both postal and fiscal purposes. The tax collected by means of these stamps (when employed fiscally) is supposed to be devoted to the State schools.

ESPAÑA = Spain.

Essays are *trials* of design, colour, paper, &c. Designs submitted for approval as such; impressions in various colours, printed as colour trials; impressions upon varieties of paper. Stamps showing trial obliterations, or experiments in perforation, cannot be considered Essays of stamps, but only Essays of obliteration or perforation.

ESTENSI (of Este). On the stamps of Modena; the Dukes of Modena being formerly of the family of Este.

Facsimile is simply another word for an imitation; it is usually applied to imitations which are sold as such; but unless the word is printed across them they are equally liable to be used for fraudulent purposes, and what is termed a *Facsimile* to-day may be a *Forgery* to-morrow.

Figures. The designs of the earliest issues of Brazil consist solely of large figures, denoting the values, upon a background of lines. The Unpaid Letter Stamps of Switzerland also bear figures, with no inscriptions, but the figures are enclosed in a circle of Stars.

FILIPINAS = Philippine Islands.

Flap Ornament is the device upon the upper flap of an envelope, usually an embossed design of some kind. (See also *Rosace* and *Tresse*.)

Flowers. The designs of the stamps on some of the Wrappers of Japan consist of Branches with Flowers and Leaves, without any inscriptions except in Japanese characters.

FRANCO (Free).—With no other inscription except those denoting the value—Switzerland.

FRANCO BOLLO, meaning *Free Stamp*, occurs on the stamps of various Italian States:—

With "POSTE" alone at the top, on the stamps of Naples issued by the Provisional Government.

With "C. POSTE," followed by figures, at the top, on the issues of Sardinia and the Kingdom of Italy.

With the word "POSTALE" and the value only, on the stamps of the Roman States. (These should not be confounded with certain stamps of Italy, inscribed "FRANCO BOLLO POSTALE ITALIANO," or with the stamps of Romagna, which bear "FRANCO BOLLO POSTALE ROMAGNE.")

With "GIORNALI STAMPE" at the sides, on the early Newspaper Stamps of Italy.

With "DI STATO" on the Official Stamps of Italy.

FRANCO SCRISOREI (Free *stamp* for letters; *i.e.*, stamp for letter postage). Upon stamps of Roumania (Moldo-Wallachia).

FRANQUEO (Free). On a stamp of Peru.

FREIMARKE (Free Stamp; *i.e.*, Postage Stamp). On stamps of various German States:—

With „Thurn und Taris" in very small letters at the right-hand side, on the early issues of Germany.

With a head in the centre, and the value below—Prussia.

With Arms in the centre and the value below and at each side—Wurtemberg.

French Colonies. Until recently, almost all the special issues of the various Colonies consisted of stamps of the general French Colonial issues, surcharged in various ways. The surcharge usually includes some indication of the name of the Colony, but there are certain varieties on which the surcharge is only that altering the value. The following illustrations will assist in identifying these:

Cochin-china.

The stamps surcharged as shown in the third illustration were used, I believe, for fiscal, not for postal purposes.

Diego Suarez. *Gabon.* *French Offices in Madagascar.*

French Offices in Madagascar.

Nossi-Bé.

Senegal.

Tahiti.

The above must not be considered as including all the varieties, but they are fairly representative of the types employed in the various places.

FRIMÄRKE FÖR LOCAL BREF (Free stamp for local letters). Sweden.

FRIMÆRKE K.G.L. POST, or KONGELIGT POST (Free stamp of the Royal Post). On the first issue of Denmark.

FRIMÆRKE (Free Stamp). With value only, on the first issue of Norway.

G. P. E. = Guadeloupe (surcharged upon the French Colonial stamps).

Grille or *Grid*. A pattern of small square dots, usually arranged in a square or rectangle, but in some instances covering the whole stamp, embossed upon some of the issues of the United States, and of Peru. The object of it is stated to be, to break up the fibre of the paper to a certain extent, and thus allow the obliterating ink to penetrate into it, and render the cleaning of the stamps impossible.

GUYANE or GUY. FRANC. (Guyane Français) = French Guiana (surcharged upon the French Colonial stamps).

HAWAII = Sandwich Islands.

HALFPENNY. On the Wrapper Stamps of Great Britain and of South Australia.

HELVETIA = Switzerland.

H.H. NAWAB SHAH JAHAN BEGAM. On the stamps of Bhopal, being the titles of the Ruler of that State.

H. I. & U. S. = Hawaiian Islands and United States. Upon some of the earliest stamps of the Sandwich Islands.

HONOLULU. Upon some of the Sandwich Islands stamps.

Horse with rider, and the value only. Upon the Letter Sheets of Italy.

H. R. Z. G. L. = Herzoglich (Ducal). On the stamps of the Duchy of Holstein.

Imperforate or *Imperf.* (see *Perforation*).

"Imper. Reg. Posta Austr." (Imperial and Royal Austrian Post). On the 1883 issue of the Austrian stamps for Foreign Post Offices in the Levant, &c.

IMPUESTO DE GUERRA. On the *War Tax* stamps of Spain.

Indian Inscriptions. There are many varieties of stamps whose designs consist almost entirely of inscriptions in Oriental characters, or the

inscriptions upon which are in these characters alone, without any European lettering by which they could be identified. They are not all of them the stamps of Indian Native States, but, as the majority of them are such, this seems to be the most convenient heading for them. The accompanying pages of illustrations show the types of all of these, arranged according to the following list:

Nos. 1 to 16	Afghanistan.
17	Alwar.
18, 19, 20	Bhor.
21	Bokhara.
22 to 36	Cashmere.
37, 38	Deccan or Hyderabad.
39 to 43	Faridkot.
44	Holkar.
45 to 54	Japan.
55, 56	Jhalawar.
57	Nandgaon.
58, 59	Nepal
60, 61	Nowanugger.
62 to 66	Persia.
67 to 72	Poonch.
73 to 77	Rajpeepla.
78, 79, 80	Siam.
81, 82	Soruth.
83 to 87	Turkey.

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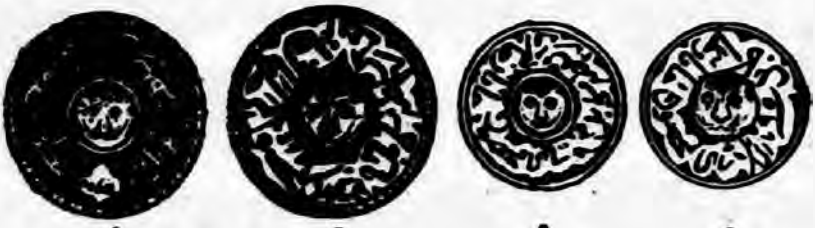

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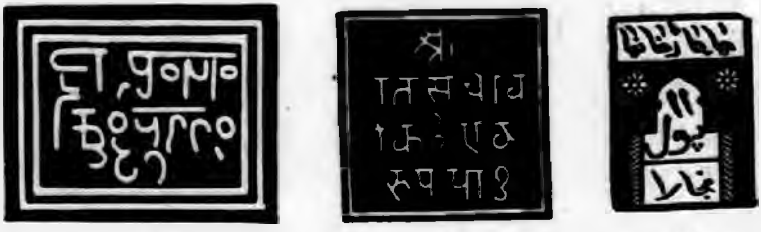
16 17 18



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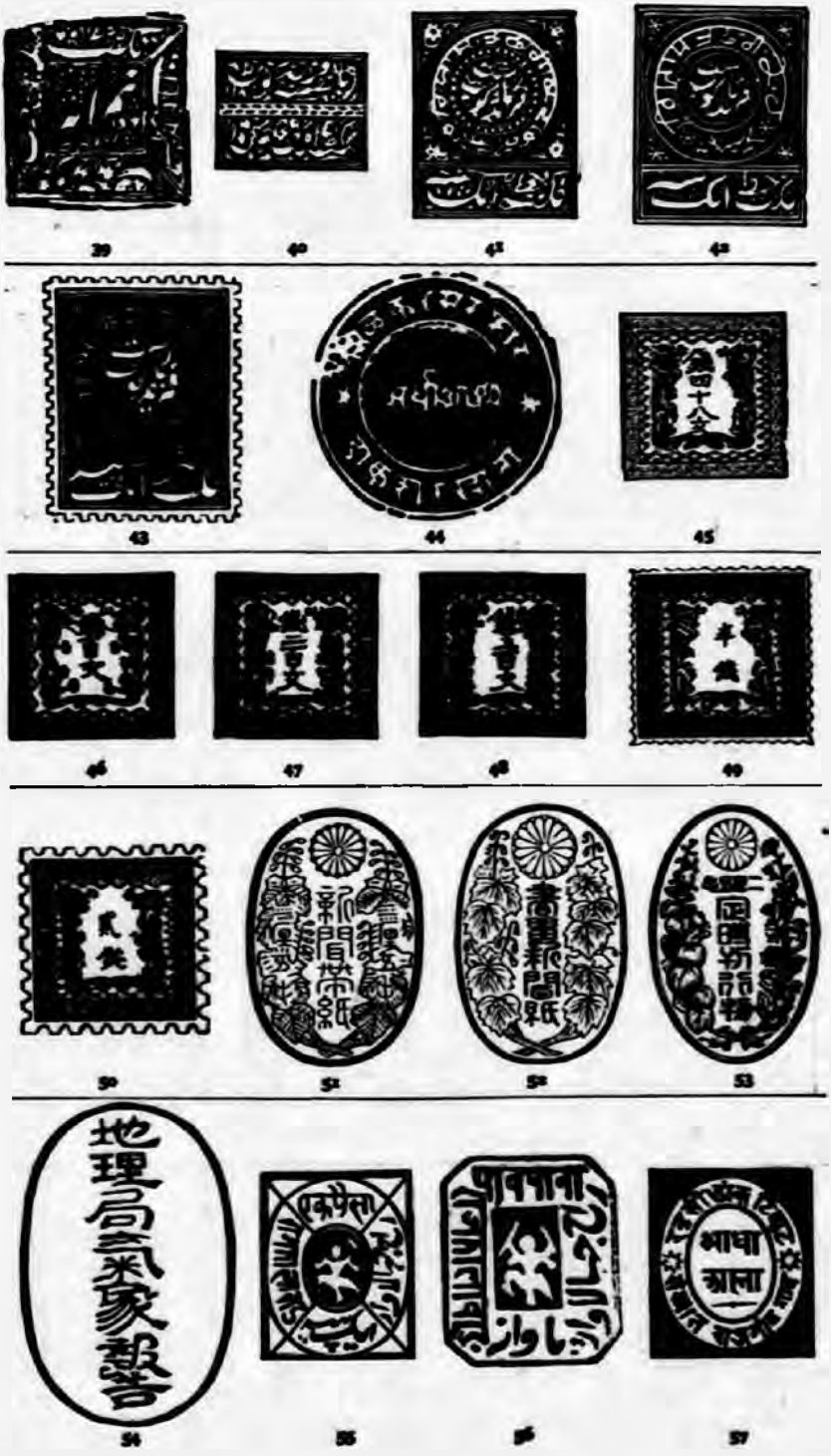
地理局気象報告

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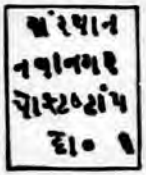

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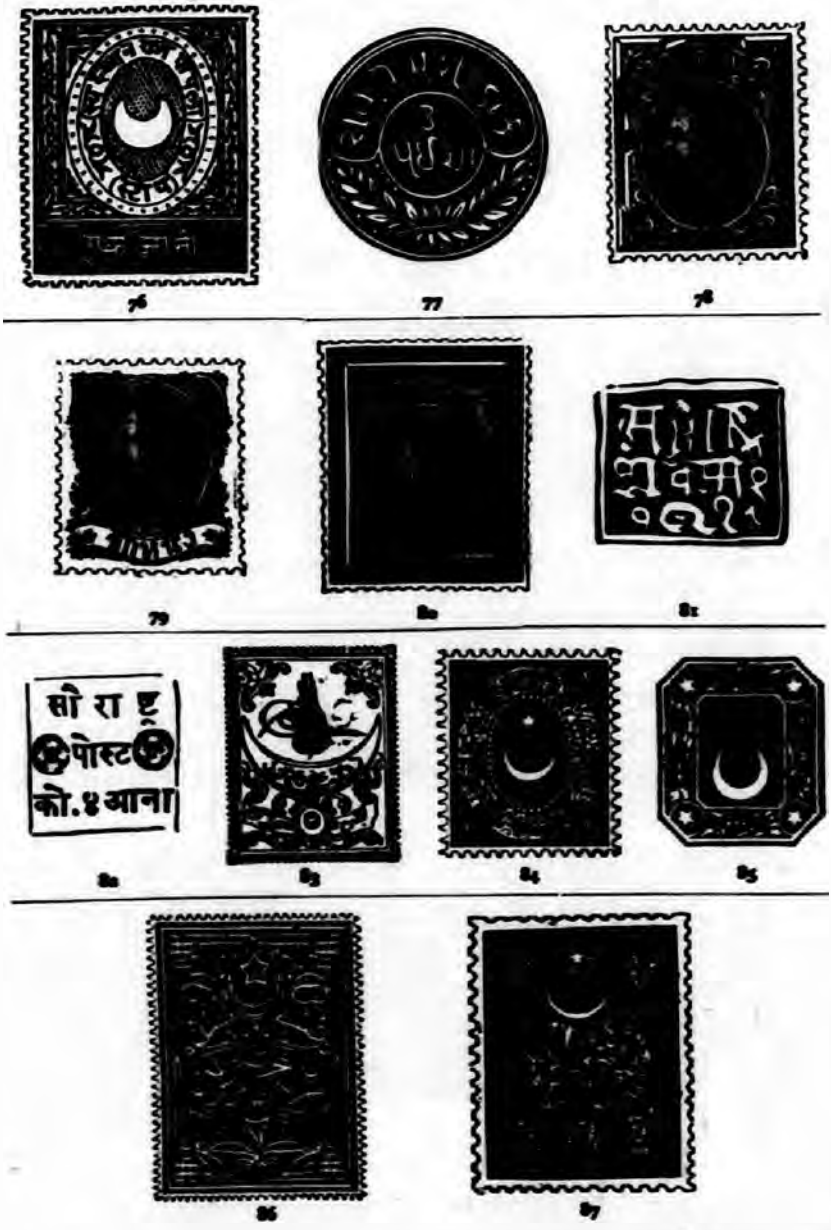


Indian Stamps Surcharged. The stamps of British India surcharged with the names of various Native States are used in those States only, and are catalogued under their names. There are, however, two forms of surcharge found upon these stamps which do not give the names of the places where the stamps bearing them were employed:

A Crown and the Value in CENTS. The Indian stamps with this surcharge formed the first special issue for the Straits Settlements.

'"RAJ" Service' *or* '"RAJ" SERVICE' in two lines in each case. Stamps thus surcharged were used in Jeypore.

INDIA PORT. = Portuguese Indies.

INLAND. On the 3 cents stamp of Liberia.

INSTRUCCION (Instruction). On stamps of Venezuela (see ESCUELAS).

IONIKON KPATOΣ (Ionian Government). On the stamps of the Ionian Islands.

ISLAND = Iceland.

Jubilee Line. The coloured line which surrounds the sheets, or panes, of the current stamps of Great Britain, and of many of the British Colonies, is known by this name, sheets showing it having been first issued in 1887, the Jubilee year of the Queen's reign.

KASSA GLOWNA POCZTOWA. On the stamps of the Local Envelopes for Warsaw (Poland).

K. C. (*or* CPЬCKA) ПОШТА (Kingdom of Servia Postage). On the stamps of Servia.

K. G. L. POST. FRM. (Royal Post. Free stamp). With value in *skillings* "s.", on the stamps of Denmark.

With value in "CENTS," on the stamps of St. Thomas (Danish West Indies).

K. K. POST STEMPEL (Imperial and Royal Postage Stamp). On the stamps of Austria.

"Kais. Königl. Oesterr. Post." KAIS. KOENIGL. OESTERR. (or OESTRR.) POST. (Imperial and Royal Austrian Post). On the stamps of Austria.

K. K. POST ZEITUNGS STAMPEL (STEMPEL or STÆMPEL). On the Austrian *Newspaper* stamps.

"Kais. Kön. Zeitungs Stämpel." On Austrian Newspaper Tax stamps.

Knife. Meaning the shape of an envelope—the shape, that is, of the paper before it is folded. It is the technical term for the cutters of the machine by which the envelope blanks are cut out, and is used in philately principally to denote the varieties of shape of the United States envelopes, where the same size shows several varieties in the cutting of the flaps.

KOP. KOП. = kopecs. With numerals and no other inscription. On the early stamps of Finland.

KR., kr., or KREUZER. With numerals and no other inscriptions, except words denoting numbers. On the stamps of Austria, and on the two types shown in the following illustrations:

Baden.

Hungary.

K. WURTT. or K. W. = Kingdom of Wurtemberg.

Laid (see *Paper*).

LAND-POST—PORTO-MARKE (District, or Rural, Post—postage due stamp). On stamps of Baden, used to denote Postage Due upon letters and packets conveyed by the Rural Post.

LIMA. On some of the early stamps of Peru.

Lion. Rampant and Crowned; with inscriptions in Russian. On the stamps of Bulgaria.

Lion. Passant, regardant; holding a Sword in the right fore paw, and with the Sun behind it. On the stamps of Persia.

L. McL. In a monogram. On a stamp used in Trinidad for prepayment of postage on letters conveyed by a private steamer—the "Lady McLeod."

Locals. In the early days, when specialism was both unknown and unnecessary, the expression "I don't collect Locals" was not infrequently heard. This kind of negative profession of faith served to distinguish the more serious philatelist from the omnivorous collector of cotton-reel tops, and suchlike, who admitted anything that even distantly resembled a stamp. At the present day we more often hear that a collector only takes the stamps of this country or of that country, it being easier for him to state what he does collect than to give the list of what he does not; still, it may be well to decide, if we can, what the once despised "Local" is.

In one sense of the word every stamp is a Local, in that it can only be used in the country in which it is issued, and until someone succeeds in introducing a Universal Postage Stamp, such must always be the case. Even a reply-paid Postal Union card, though its reply half can be used in any country of the Union, is limited in its use, as it can only be addressed to the country from which it originated. But in another sense of the word very few stamps are Locals, inasmuch as they prepay postage on letters going beyond the limits of the place in which they are issued; and, if we are to define a Local at all, it seems to me that this is the only way to draw the distinction.

There are numerous stamps, usually classed as Locals, which have no right, I believe, to be placed under that head. Among the best known of these are the stamps issued by various post-offices in the United States, prior to the general issue of 1847, such as Brattleboro', New York, Providence Rhode Island, St. Louis, &c.; and the so-called Confederate Locals, employed again pending a general issue by the Confederate Government. These were limited in their use certainly, being only sold in certain cities or provinces of a large country, and, naturally, could only be used in those cities or provinces; but they prepaid postage, in the one case, I believe, to any part of the United States, and probably to any place outside the United States to which postage could at the time be prepaid; and, in the other case, to any part of the Confederate States. In point of fact these stamps were Provisional, the use of postage stamps having been authorised by law, but the stamps not having yet been provided by the central government. Under these circumstances, various postmasters issued stamps on their own account, and these stamps were only recognised by the postmasters who issued them; just as the stamps issued by any Government are only recognised by that Government. Some of them circulated in districts at least as large as the Islands of Bermuda, Mauritius, or Reunion, and, like the stamps of these Islands,

they did not defray local postage only, but all postage that could be prepaid at all.

There are, however, plenty of Local Stamps which are properly so designated, and there is no occasion to add to their numbers, neither need we assume that the word *Local* is a term of reproach. If we are to distinguish stamps of a particular class by this term, we must confine it to stamps which only indicate *local* postage, while at the same time postage beyond the local limits can be paid in cash or indicated by means of other stamps. I think the latter part of the definition is essential, because the stamps of a country which has no postal conventions with other countries, and in which postage cannot be prepaid to any place outside, should not in my opinion be considered Locals. I believe the stamps of Afghanistan are in that position now, and I doubt whether postage to Europe or even to India can be prepaid in full at any Afghan post-office; but the Afghan stamps no doubt prepay any postage that can be prepaid in that country.

On the other hand the stamps of Venezuela, inscribed "ESCUELAS" or "INSTRUCCION," are certainly *locals*, as they only pay postage within the country, the stamps lettered "CORREOS" being required upon letters going further. The Russian District stamps, and those of the various protected States of British India, are also *locals;* the postage on all letters beyond the limits of each District or State having to be prepaid by means of stamps of the Russian Empire, or of British India, as the case may be. These are Government Locals, those of Venezuela issued by the Central Government for inland use, those of Russia issued by the district authorities, and those of India issued by the Rulers of the various States. The same kind of thing might occur in England, if the distribution and local transmission of letters were entrusted to the County Councils; County stamps might be issued for prepayment of postage between different parts of the same county, and the Imperial stamps would have to be used upon letters from one county to another, or to Foreign countries.

The stamps of Private Companies are of an entirely different class, and it is some of these that have brought the term *local* into disrepute. The earlier of these companies were started with the most legitimate intentions, their object being to supply deficiencies in, or total absence of Government postal arrangements, by undertaking the delivery or transmission of letters, in cities where there was no house-to-house delivery, or in places where there was no local transmission, or where the arrangements for these purposes were irregular or defective. A number of Companies of this nature carried on business in different parts of the United States, doing work which the General Post-office was unable or unwilling to do; but they were gradually superseded, as the Post-office found that the delivery and local transmission of letters could be made profitable, until I believe Messrs. Wells, Fargo, & Co. are almost the only company that still carries letters in the United States. Original specimens of the stamps of these working companies are both valuable and interesting, but unfortunately not a few of them have been reprinted in large quantities, and of course most of them have been forged. There have also been numerous companies whose principal, or perhaps sole, object was the distribution, not of letters, but of stamps to collectors; and since stamp collecting became a hobby, there has always been the temptation even for a working company to multiply issues and varieties in order to increase its income.

I believe that there was at one time a company in Hamburg doing a legitimate letter-carrying business, but it is quite certain that the great majority of the well-known "Hamburg Locals" were invented solely and

entirely for sale to collectors. In the same way the Danish, Norwegian, and Swedish Local Companies no doubt do far more business with collectors than in the way of carrying letters, and it is more than doubtful whether some were not got up entirely for the former purpose. Some of the German Local Companies are still in existence. In Berlin, Frankfort, and probably in some of the other large towns, there are private companies which are permitted to fix letter boxes in the streets, and to compete with the Government for the carriage of local letters, &c. The issues of these companies are certainly worthy of inclusion in a collection of Private Local stamps; but, according to our theory, they are not *Postage Stamps*, strictly speaking. On the other hand the great majority of the German Locals, with which the philatelic market was flooded a few years ago, were got up entirely for philatelic purposes.

The term Local Postage Stamp, in my opinion, should only be applied to Government Local Issues, at least in all countries where the Post-office is in the hands of the Government; the stamps of Letter-Carrying Companies may be equally interesting and worthy of collection, but should be treated as a distinct class.

LÖSEN. On the Unpaid Letter stamps of Sweden.

L'UNION FAIT LA FORCE (Union is Strength). The motto of Belgium. Distinguishes the Unpaid Letter stamps of that country.

MAGYAR (or MAGY.). On the stamps of Hungary.

MANILLA (see *Paper*).

Map. The design of some of the stamps of the State of Panama consists of a map of the isthmus and surrounding parts. These stamps are inscribed "COLOMBIA" at the top, and the name "PANAMA" is in microscopic letters on the map.

MARK (EN MARK). On the *one mark* stamp of Finland.

MAROC or MARAKECH = Morocco.

MAZAGAN À MAROC, or MAZAGAN MARAKECH. On local stamps of Morocco.

MEJICO = Mexico.

Mercury. Head of Mercury, without any inscriptions, or with "½ kr." below. On the Newspaper stamps of Austria.

Millimètre (mm.). The thousandth part of a *mètre*, French measure. A *mètre* = $39\frac{37}{100}$ inches. Roughly speaking, an inch equals about 25mm., or, more accurately, a foot equals very nearly 305 mm. In measuring perforations the number of holes in a space of 20 mm. is counted.

MODONESI (PROVINCIE) = Provinces of Modena.

M. Q. E. = Martinique (surcharged upon the French Colonial stamps).

NANDGAM = Nandgaon.

NAPOLETANA = Neapolitan. On the stamps of Naples.

Native inscriptions (see *Indian inscriptions*).

Native paper (see *Paper*).

N. C. E. = New Caledonia (surcharged upon the French Colonial stamps).

NEDERLAND = Holland.

NED. INDIE = Dutch Indies.

NORDDEUTSCHER POSTBEZIRK or NORD-DEUTSCHE-POST (North German Post). On the stamps of the North German Confederation. It should be noted that a stamp with this inscription is also lettered "STADTPOST BRIEF HAMBURG," and comes under the issues of that city.

NORGE = Norway.

N. S. B. = Nossi-Bé (surcharged upon the French Colonial stamps).

N. S. W. = New South Wales. These initials are the only indication of the name upon the *Postage Due* stamps of this colony.

Numerals. (See *Figures*).

N. Z. = New Zealand. Upon the *Government Life Insurance Department* stamps of this Colony.

Obliteration. Any mark employed for cancelling stamps and rendering them unfit for further use. In most places a special mark is used for this purpose, distinct from the date stamp of the office. But any stamps that have been defaced (such as the old stocks of Cuban and Spanish stamps, cancelled with crossed lines and horizontal bars) may be said to be *obliterated*, which does not necessarily imply that they have been *used*. (See also *Postmark*.)

Obsolete. Strictly speaking, this term should only be applied to stamps that have actually been withdrawn from circulation, and which can no longer be used for postage; but it is very often used simply to mean old issues, no longer on sale at the Post-office. Thus none of the postage stamps of Great Britain are really *obsolete*, as all of them, from the *black* 1d. and the Mulready Envelopes downwards, can still be used; and the same is the case with many of the stamps of the British Colonies. But in some other countries, when a new issue takes place the previous one is called in, a certain time being allowed during which both series may be employed, or the old stamps exchanged for the new ones, after which the former cease to be available for postage, and are *obsolete* in the true sense of the word.

OESTERR. (OESTERREICH) = Austria.

ON PUBLIC TRUST OFFICE BUSINESS, FREE. On some official stamps of New Zealand.

Oriental Inscriptions, see *Indian Inscriptions*.

ORTS-POST (Local Post). On some of the early stamps of Switzerland.

OTTOMAN (EMP.) = Turkey.

P (with Crescent and Star) in an oval. Surcharged upon stamps of the Straits Settlements for use in Perak.

PACCHI POSTALI. On the *Parcel Post* stamps of Italy.

Pane. The large sheets in which stamps are usually printed are frequently not entirely covered with stamps, but the latter are divided into two or more blocks, separated from one another by narrow spaces. Each of these blocks is called a *pane*, the entire sheet resembling to some extent a window, in which the glass is represented by the stamps, and the framework by the margins of the sheets and the spaces between the blocks, or *panes*, of stamps. These *panes* are not separately printed, but the plates are purposely constructed to print whole sheets divided in this manner. (See also *Watermarks*, under *Paper*.)

Paper. The various kinds of paper upon which stamps have been printed, and the varieties of *Watermark* to be found in them, constitute some of the greatest puzzles for the collector.

Wove paper is of perfectly plain and even texture, such as that generally employed for books and newspapers.

Laid paper shows a series of lines, close together, usually with other lines, an inch or more apart, crossing them; what is known as "cream laid" or "blue laid" writing paper is of this nature.

These are the two commonest kinds of paper, and stamps are usually printed upon *wove;* the paper of the English stamps is wove, but with a watermark in it.

A special paper, with silk threads in it, commonly known as "Dickinson" paper, from the name of its inventor, was used for the Mulready envelopes and letter-sheets, for the embossed envelopes and letter-sheets which succeeded them, for the octagonal tenpence and shilling stamps of Great Britain, and also for the early issues of Bavaria, Schleswig-Holstein, Switzerland, and Wurtemberg, the first envelopes of Prussia, &c. Its peculiarity consists in its having a continuous thread of silk in its substance, the thread being embedded in the soft pulp during the manufacture of the paper.

"Mr. Dickinson took out a patent in 1830 for a method of uniting face to face two sheets of pulp, in order to produce paper of an extra thickness. . . . The paper for postal purposes was manufactured by Mr. Dickinson on a similar system, the silk fibres being introduced between the two laminæ before they were pressed together."*

This paper has never, to my knowledge, been successfully imitated by forgers of stamps, and they would probably find it impossible to obtain a supply of the genuine paper without arousing suspicion. Some very good imitations of the first stamps of Schleswig-Holstein were made years ago, and printed upon paper formed of two thin pieces gummed together, with a silk thread between them. The Arms in the centre of these are nicely embossed, a heavy postmark is usually applied, and the whole forms a most deceptive imitation of stamps, used copies of which are of considerable rarity; the double paper, however, is rather thicker than that of the genuine stamps, and dipping in hot water separates the two layers and exposes the fraud.

To show what difficulty this paper presents to the forger, I may mention that in 1891 some excellent forgeries of the 12 kreuzers and 18 kreuzers of the first issue of Bavaria were found in circulation among collectors, and these, on being examined, turned out to be printed upon a genuine silk thread paper, which occasioned some surprise. There were subsequently discovered, in the possession of the same person, a large number of these forgeries and a certain number of small squares of paper, with a silk thread in each; and close examination showed that each of these pieces of paper had been a genuine stamp of small value, the impression of which had been removed, or very nearly so, in order, by this ingenious method, to obtain paper for imitations of the more valuable varieties of the same issue.

This paper must not be confounded with the silk thread paper upon which some of the United States revenue stamps and bank notes have been printed; the latter has fragments of silk (?) fibre distributed irregularly in its substance, having somewhat the appearance of the coloured threads in *granite* or *silurian* papers.

A so-called *granite* paper has been used for some of the current Swiss stamps; it is an almost white paper with coloured fibres in it, hardly distinguishable in the stamps without the use of a magnifying glass, but a sheet of the paper would probably appear to be tinted with grey. It is

* *Postage and Telegraph Stamps of Great Britain*, by F. A. Philbrick and W. A. S. Westoby, p. 166.

very different however to the writing papers known as *silurian*, which are tinted *grey* or *reddish* throughout, in addition to having the coloured fibres in them.

Other kinds of paper have been used in certain cases, such as that which is commonly known in England as "foreign note paper." This is a thin paper, watermarked with very plain lines as wide apart as those of ordinary *ruled* paper; for this we generally use the French term *bâtonné*. The spaces between these lines may be either plain (wove), or filled with lines as in laid paper, and the paper is accordingly termed "wove *bâtonné*," or "laid *bâtonné*," as the case may be.

Similar thin papers may be found, watermarked with crossed lines, forming small squares, or oblongs; these are known to stamp-collectors as *quadrillé*. It is well also to remember, when using French catalogues, that the words *bâtonné* and *quadrillé* are applied to papers *ruled* with parallel or with crossed lines, as well as to those watermarked in the manner described above; in English books these words are only applied to the latter kinds of paper.

Another kind of paper, upon which a few varieties of stamps have been printed, is known as *pelure*. This is a very thin paper, usually greyish in colour; about the thickness of tissue paper, but much harder and tougher, tissue paper being generally as soft as blotting paper.

Repp paper has lines in it somewhat resembling in appearance those in *laid* paper, but it is really of a different nature altogether, the lines being on the surface and not in the substance of the paper. *Laid* paper may be quite smooth, but if the lines are perceptible on the surface, as is sometimes the case, it will be found that a ridge on one side corresponds with a ridge on the other, and a furrow with a furrow, there being alternate lines of thick and thin substance. In *repp*, on the other hand, the surface is always rough, and a ridge on one side of the paper will be found to correspond with a furrow on the other; there is no difference in the substance, and it is, I believe, really *wove* paper milled between ridged rollers. Corrugated iron roofing is an extreme variety of *repp!*

Some of the *ribbed* papers, such as that upon which the ½d. and 3d. of Canada have been found, are, I fancy, of this nature. The post card of Travancore is also chronicled upon a thick *repp* paper, but I have not seen it.

Manilla. Paper made of Manilla fibre is a strong, light paper, of coarse texture, used for envelopes and wrappers; it is found in various colours, and the term should not be employed to indicate paper of any particular tint. It is commonly found smooth on one side and rough on the other.

The early issues of Cashmere are printed upon what is known as *native*-made paper. This is a peculiar *yellowish* or *greyish* paper, sometimes having almost the appearance and *feel* of parchment. It usually has very perceptible, but irregular, *laid* lines in it; but there are wove varieties of it also, or, at all events, some specimens that show no trace of the *laid* lines. The stamps of Nepaul are now printed upon this *native* wove paper, as are also the Nepaul post cards, in which the peculiarities of the paper can be very plainly seen. Indeed, any collector who has examined one of these cards, and a few specimens of the Cashmere stamps on *native* paper, will have no difficulty in distinguishing it from any other.

Under the head of *Paper* may be considered the *Watermark* (usually given as *wmk.*) which is found in a great number of stamps of our own and other countries. And first of all may be asked, What is a watermark? It is the term applied to any design or pattern in the substance of the paper; these designs or patterns consist of lines in which the paper is

thinner or thicker, and therefore more or less transparent, than in the other parts, and the watermark can therefore usually be seen by holding the paper up against the light. Many ordinary papers have a watermark of some kind in them, consisting usually of the name of the maker, or of the place where they are made; but the watermarks with which we are concerned are special designs, intended to distinguish the paper upon which the stamps are printed from all other paper, and thus to make it very much more difficult for anyone to produce imitations of the stamps, which cannot be at once detected by examining the paper upon which they are printed. The engraving and printing of a stamp, or even of a sheet of stamps, might be done by one man, but the manufacture of paper requires machinery and appliances which a man could not handle by himself; and it would not be easy to get a special paper made in imitation of one which is known to be used by a Government Department.

Some stamps have been printed upon paper which has a large design covering the whole sheet, or the greater part of it; but in the great majority of cases the design is a small one, and is so arranged as to appear in each separate stamp. For instance, the English penny stamps now in use are watermarked with a Crown, as are all our current stamps of the same size, and if we examine a sheet, or part of a sheet of penny stamps, we get a good idea of what watermarks look like, of how they are arranged in the sheet, and of what we may expect to find in cases where the stamps happen not to be printed quite evenly upon the paper.

Crowns of various shapes, as shown in the following illustrations, have been employed for our stamps at different periods :

Small Crown
1840.

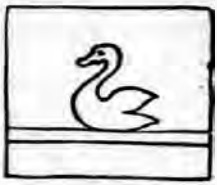
Large Crown
1855.

Large Crown
1880.

A certain number of the Crowns (in the penny stamps 120 in ten horizontal rows) are placed together, surrounded by a frame of a single line; outside the frame is the word "POSTAGE," in large, open letters, repeated at the top, bottom, and sides of each sheet formed of two of these *panes*, as they are called, of 120 stamps. If therefore the sheet of paper is put carelessly into the printing press, one of the outer rows of stamps may be printed upon the margin, and we may find stamps watermarked with large letters or with a line. This seldom, if ever, occurs with our own stamps, and I fancy that sheets printed in such a way are usually destroyed; but many of the stamps of British Colonies (most of which are watermarked) are known with irregular watermarks of this kind, and I have frequently been asked to explain the meaning of these letters and lines.

There are very few countries, besides Great Britain and British Colonies, which use watermarked paper for their stamps at the present day, but as the watermarks distinguish some of the most interesting varieties of the stamps of the Colonies, I must give a little further description of them here. Some of the early stamps of several of the Colonies were watermarked with a Star; New South Wales, Tasmania, and Victoria at one time employed paper with a special watermark, consisting of figures or words denoting the value of the stamps to be printed upon it, and many

varieties arose from stamps of one value being printed upon the paper intended for another. It is possibly in order to avoid such complications that these Colonies now employ paper with "N.S.W." and a Crown, TAS., and "V" over a Crown, respectively, for their stamps; the current stamps of New Zealand are also distinguished by "N.Z." and a Star, and those



of Queensland by a Crown and the letter "Q"; but Western Australia has abandoned the Swan, and Cape of Good Hope the Anchor, which at one time marked their stamped paper, and both are now content with the watermark, which is used for a large number of Colonial stamps, and which I will next describe. This mark, which, like all of those I have been describing, should appear in each stamp, consists of a Crown above the letters "CC," used down to about 1882, or "CA," used since that time. The letters "CC" are the initials of "Crown Colonies," and as this paper was employed for the stamps of a good many British Possessions which were not strictly speaking Crown Colonies, it was perhaps thought more correct to change the inscription to "Crown Agents for the Colonies" (through whom the stamps are supplied) denoted by the letters "CA."

These watermarks are arranged upon the paper in panes of 60, consisting of ten horizontal rows of six; four of these panes placed two and two make a sheet, which thus contains 240 watermarks in 20 horizontal rows of 12. Each pane is surrounded by a single line, watermarked in the paper; down the centre of the sheet the longest way there is a space of about half an inch between the panes, and across the sheet there is a space as wide as the height of a stamp between the panes; so that the sheet is plainly divided up into four quarters. There are also inscriptions watermarked in the margins of the sheet, and in the wide space across

the centre; on the sheets with the "CC" watermark, these inscriptions are "CROWN COLONIES," in large, open capital letters, twice along each side, and once across the centre; the sheets watermarked "CA" have "CROWN AGENTS FOR THE COLONIES" along each side, and "CROWN AGENTS" across the centre.

The plates of most of the stamps printed upon this paper have the stamps arranged upon them in the same manner as the watermarks are arranged upon the paper; in fact, almost all the plates made by Messrs. De la Rue and Co., who print most of the Colonial stamps that are supplied from England, are constructed in this way; but even so, irregularities in the printing may take place, as I have already suggested, and stamps may be found watermarked with letters and lines. But for the stamps of some of the colonies plates are still used which were engraved by other manufacturers, and were not made for use with this paper. For instance, the stamps of Gambia are in small plates of 15, three horizontal rows of five; the Penny, Sixpence, and Shilling of Turks Islands are in plates of 30, three rows of ten; those of Labuan are in tens, two rows of five; and others could be mentioned which are equally unsuited to the paper. The consequence is that in these stamps we find the watermarks in irregular positions; they are very often sideways, or, if in the correct position, there is part of one watermark and part of another upon the same stamp, owing to five stamps being printed upon six watermarks; and some copies show the lines and the narrow space between the panes, or one of the letters of Crown Colonies or Crown Agents, or may even happen to show no watermark at all. I have entered rather fully into this, because I am so very often asked questions about apparently unknown varieties of watermark.

Some watermarks are very difficult to see; indeed, I fancy most of them are not quite easily distinguished without practice. It is well to study some of the easy ones first; those of the English stamps are generally fairly plain—at all events in unused copies; in used ones, obliterated with rather oily ink, you may sometimes look in vain for the watermark, even though you know what it is. Looking through the stamp at a strong light is the best plan in most cases, and a good lamp will sometimes show up a watermark that is invisible by daylight. Others can best be found by laying the stamp, face downwards, on a dark surface, which will show through the watermark; and sometimes after looking at a stamp upwards, downwards, sideways, and in all possible and impossible directions, the watermark will suddenly appear so plainly that you wonder how it was that you ever failed to see it.

Wetting is the only treatment that will bring it to light in some cases, and in others it has no apparent effect; I remember seeing an English Sixpence, which had been passed as unwatermarked by more than one good judge, but which on being dipped in a tumbler of water turned out to be upon the ordinary watermarked paper. As a last resource, when a stamp, which is usually on watermarked paper, shows no sign, either wet or dry, I generally wet it afresh and watch it carefully while drying, as the watermark may appear when the paper is at a certain point between wet and dry.

While writing upon the important subject of paper, it appeared to me that a short account of the manufacture of paper at the present day, and of the actual process by which the various designs in it are produced, might be of some interest to my readers, and might also further assist them to clearly understand the results, as seen in the paper when finished, and in the stamps printed upon it.

With this object in view, I took advantage of an opportunity afforded me of visiting some extensive mills where high-class paper is manufactured.

The principal materials employed are linen and cotton rags, of all kinds and colours. The colour is of little consequence, as all the pulp is bleached before being used; but no wool is admissible; in fact all the material is of vegetable origin. Old corduroy trousers and worn-out sails are some of the most valuable ingredients! The rags are first boiled with soda and lime, to get rid of actual dirt and grease, and are then put into a vat, in the middle of which a heavy cast iron roller, with steel bars on its surface, revolves at a very high speed upon a plate also furnished with steel ridges. This draws the fibres out, while a constant stream of fresh water flows through the vat, so that, as the rags are gradually reduced to finer and finer fragments, they are also further washed. The grinding being completed, the pulp thus produced is soaked in a bleaching solution, from which it issues in a snowy-white condition, forming a marked contrast to the boiled rags seen in the early stage. It is then pressed, to extract the bleaching liquor, and now is ready for conversion into paper.

Besides the rags, which are the principal ingredient, very large quantities of Esparto grass are used. Some of this is imported from Spain, and some from Oran and Tripoli, on the coast of Africa. The grass is boiled with caustic soda, after which the treatment is the same as in the case of the rags; it is washed, pulped, and bleached, and is then ready for admixture with the rag-pulp or "half-stuff." The black liquor from the Esparto boiling is burnt off in an incinerator, the result being carbonate of soda, which, mixed with fresh lime, produces caustic soda again. This at the same time prevents pollution of the river, and affords a valuable by-product.

I gathered that the compressed pulp is not stored long, but is made into paper as fast as it can be produced. For this purpose it is placed in beater vats, which grind it up more finely still, and any colouring matter that may be required is now added. At the time of my visit a fine white paper was being made, and I was surprised to see first a red and then a blue tint put into the pulp to obtain the desired shade. Had no colouring matter been added, I was informed that the paper would have been what is termed *natural* colour, and would have had a distinct yellow tint.

The pulp being now beaten very fine, is mixed with more water and let down into large vats, from whence it flows in a gentle stream, through strainer plates, on to a wide, endless cloth of very fine wire gauze, stretched upon horizontal rollers, which keep it constantly moving along at a regular rate. At the same time a shaking motion is imparted to this part of the machine, which causes the particles of pulp to be evenly distributed over the gauze cloth, and thus makes the paper of even substance throughout. At each side a narrow band of india-rubber, revolving upon two wheels, and resting upon the wide wire cloth, confines the stream of pulp within the required limits, and the width of the paper to be made is regulated by means of these bands; they are technically known as "deckles," hence the term "deckle" edge, applied to the rough edge of the paper before it has been trimmed, the uneveness being due, no doubt, in part to the soft material of which the deckle bands are made, and in part to the shaking motion of the machine.

It has, I think, been usually understood by philatelists that a "deckle" edge was a sure sign of a hand-made paper; but this is by no means the case, for the process I am endeavouring to describe is that of machine paper-making, in, I believe, its most advanced form.

On passing the "deckles," which only extend for a short distance along the wire gauze, the pulp is found in the condition of very wet, soft blotting paper; it now passes under a roller, which, from our point of view, performs one of the most important parts of the whole manufacture. It

is this roller that, in machine-made paper, determines the nature of the paper—wove, laid, *quadrillé*, *bâtonné*, &c.—and produces the watermark; the wire-gauze cloth, upon which the pulp is spread and the paper formed, being exactly the same for all. The paper that I saw being made was *wove;* consequently the "Dandy-Roll," as the roller alluded to is technically termed, was covered with fine wire gauze, similar to the cloth upon which the pulp rested. On the Dandy-roll were raised letters of metal or wire, embossed (if I may so term it) upon the wire gauze. As the roller revolves upon the soft pulp, the latter is pressed smooth and even between the two surfaces of wire gauze; but where the raised letters occur these are pressed into the pulp, and, by displacing the particles where they press, leave the outlines of the letters actually thinner in substance than the rest of the paper. In some cases the particles of pulp thus displaced make the portions of the paper enclosed within the outlines of the design thicker than the surrounding parts, and thus we may find opaque letters or figures, with a transparent outline, on a ground less opaque than the inside of the letters or figures. This effect may be seen in the words and figures watermarked in our Postal Orders. The large figures, which form the watermarks of the first adhesive stamps of Russia, appear to be formed somewhat in this manner. They do not, however, possess the transparent outline, but were probably produced by means of figures sunk in the roller, thus simply giving thick figures upon a rather less thick ground. They are the most difficult watermarks to detect that I am acquainted with.

As the pulp is carried along upon the wire gauze, and gradually grows, as it were, into paper, the water is escaping through the meshes; but after it has passed the Dandy-roll more active steps are taken for drying it. A little further on—in the machine that I examined—a suction pipe passed under the gauze, and its effect was very plainly visible, the water showing clearly on the surface of the pulp up to a certain line, while all beyond this looked simply like rather damp blotting-paper—which it practically was. A little further still the wire cloth passes over the roller which supports that end of it, and here the pulp, or paper, as it now may be called, quits the foundation upon which it has been formed, and passes on to a roller covered with felt a few inches away. Hence it goes over, under, and between a series of these felt-covered rollers, and large iron cylinders heated by steam, by means of which it is dried, and it issues at the other end as actual paper, but, being unsized, it is blotting-paper. The size is applied by means of a roller, revolving in a trough filled with that material, and the paper, having been dried again on the hot cylinders, and passed between heavy steel rollers to give it a surface, is ready for use.*

The paper is thus made in a practically never-ending strip, which is wound up in rolls of any length required, and is either used in these rolls, as is usually the case in printing a newspaper, or is cut to the desired size by a guillotine cutter.

The large rolls, as they came from the machine, were passed under revolving cutters, which removed the "deckle" edges (these are boiled down and used over again for pulp), and cut the paper into strips of the required width; and I was informed that some four and a half miles of

* There are two methods of sizeing paper; one termed engine, and the other machine sizeing.

In the first case the size is put into the beater engine, or vat, and the paper is dried once for all at the machine; in the second, part of the size only is put into the beater, and then when the paper is dried, as I have described above, the dried paper passes through rollers, which are supplied with animal size, and then has to be dried a second time.

paper, in one continuous strip, were not infrequently wound in a single roll.

In the manufacture of *laid* paper a Dandy-roll is used which, in place of being covered with wire gauze, has a surface of longitudinal wires with spaces the width of a wire between them; these are kept in position by rings of wire at regular intervals, the roller having the appearance of a cylindrical cage, with the wires set very close together. It will easily be understood that the longitudinal wires form the close lines in the paper, and the rings the lines which cross them. For *bâtonné* paper the Dandy-roll would have thick longitudinal wires a certain distance apart, with the spaces between filled with wire gauze for *wove bâtonné*, and thinner longitudinal wires for *laid bâtonné*; and for *quadrillé* a network, of crossed wires of equal thickness, would be employed.

As I have already stated, the process described above is that of making paper by machinery; for hand-made paper—as it is termed, to distinguish it from machine-made—the pulp is prepared in the same manner, but the paper is made by dipping a mould, consisting of a frame, or shallow sieve, of fine wire gauze into the vat, and taking up a certain quantity of pulp upon the mould. The latter is then held horizontally, and gently shaken until the pulp is evenly distributed over its surface, and this shaking, together with the taking up of a proper quantity of the pulp to form paper of the required thickness, are operations requiring a great amount of skill, failing which the paper is liable to vary in texture, not only in different sheets, but in different parts of the same sheet. For *laid*, or any other nature of paper with a design watermarked in it, a mould is used having the required pattern worked in wire or metal upon the gauze; the watermark being thus produced by the wire cloth upon which the pulp rests, instead of by pressure upon its upper surface, as with the Dandy-roll used in paper-making by machinery. The result is of course the same in both cases, the pattern being shown in lines of thinner, and therefore more transparent, substance.

When the pulp has set sufficiently upon the mould, it is removed in a sheet, pressed between layers of felt, dried, sized, and milled between steel rollers, as in the case of machine-made.

Very fine paper is still made by hand, and there seems to be something in the best hand-made paper which no machine has yet been able exactly to produce. At the same time, a well-constructed and carefully-adjusted machine should produce paper of a very even and regular quality, and with the watermarks always equally visible. To produce this result, the pulp must be of exactly the same consistency, and its flow, and the rate of working of the machine, must be very carefully regulated; but, this being so, we should expect to find a paper, if not of the very highest class, at all events of exactly even thickness and density throughout.

It is not, however, possible to adjust matters to exactly the same nicety day after day, and every now and again the head machine-man takes a sample of the paper and weighs it in scales prepared for this purpose, as a very little variation in the "stuff" will cause the weight to err on one side or the other, and it is most important to ensure the paper being neither so thick as to involve an unnecessary consumption of material, nor so thin as to be unfit for its purpose. It can therefore be easily imagined that where equal care is not exercised, the results may be very irregular.

These irregular papers cause some of the great difficulties of students of watermarks. Many of the earlier stamps were printed upon hand-made papers, and even the best of these may vary sufficiently to give us trouble. A skilled workman can, no doubt, produce sheet after sheet of paper, all of which may be of the quality required, but it will probably not be all exactly alike. And, as a matter of fact, we find that water-

marked papers which should be identically the same, differ in some cases very considerably. There is very little doubt that instances do occur in which a watermark is plainly visible in one portion of a sheet, and is almost, if not quite, invisible in another part of the same sheet; and there is no doubt whatever that one portion of the same piece of paper may be plainly *laid*, and another apparently *wove*. This result, I suspect, is due either to the pulp being unevenly distributed, so that the Dandy-roll (in machine-made paper) does not press evenly upon it, or to its not being fully *set* throughout when the paper is pressed afterwards, and thus the *laid* lines, or other devices, are obliterated in the soft pulp.

I have devoted a good deal of space to the subject of paper-making, as it is not only interesting in itself, apart altogether from Stamp-Collecting, but it is also a subject which we Stamp-Collectors must try to understand something about, in order that we may be able to distinguish the various papers with which we have to deal.

It should be added that a pattern, resembling a *Watermark*, is sometimes produced, after the paper has been made, by stamping with suitable dies. The so-called *Watermark* of the current stamps of Liberia is produced, I am informed, by this means.

PARA. The first issue of Egypt and the current issue of Turkey have all their inscriptions in Arabic, except the word "PARA" or "PIASTRE" ("PE" on the Egyptians) indicating the values. The designs of the Egyptian stamps are formed of geometrical patterns, consisting of intertwined circles, stars, &c., the Turkish stamps have a kind of trophy of Arms, &c., in the middle, surrounding the signature of the Sultan.

Patte. French for the *flap* of an envelope. The upper or loose flap is the one most generally alluded to. The word is also sometimes used (incorrectly) to mean the ornament upon the flap.

Pelure (see *Paper*).

PEN. with its equivalent in Russian type, "ПЕН." Contraction for PENNIA or PENNI on some of the stamps of Finland.

Percé (see *Perforation*).

Perforation. Perforated (*Perf.*).

Imperforate (*Imperf.*).

Unperforated (*Unperf.*).

When stamps are first printed, and before anything else has been done to them, they are (as a rule) unperforated; that is to say, there are no little holes or cuts between the rows of stamps, to enable them to be separated one from another without the use of scissors or a knife. The first stamps that were issued were all unperforated, and persons who bought a sheet or any number of stamps at the Post-office had to cut them up for themselves; a supply of single stamps was kept ready cut for persons buying one at a time, and stationers kept them cut for the convenience of their customers, and sometimes supplied little envelopes or boxes of "Queen's Heads," as they were called, ready for use. It was, in fact, some fifteen years after the first introduction of Postage Stamps before any system was adopted of piercing or cutting the paper between the stamps, in such a manner that the sheets might remain entire for convenience of storage and isssue, and the stamps at the same time be easily detached when required for use. All the different methods of thus piercing or cutting the paper come under the general head of *perforation*

among stamp collectors, and a stamp is only termed *unperforated* or *imperforate* when none of them have been applied to it.

Machine Perforation. The most common form of perforation is that in which, as in the case of the stamps of Great Britain, rows of holes are punched, small round pieces of the paper being actually cut out, and stamps thus treated are said to be *Machine Perforated* or simply *Perforated*—in French *piqués*. In connection with machine perforation, I must not omit to mention that varieties of it are distinguished by the number of holes which the machine makes in a length of two *centimetres*. In the current English stamp there are 14 holes in that space, and they are therefore said to be "machine perforated 14," or "perf. 14."

Irregular perforation, strictly speaking, implies irregularity in the setting of the perforating needles, so that the gauge of the perforations varies in different parts of the same row—being perhaps 14 at one end of the row and 16 at the other. I am not sure that anything of this kind ever really existed; I do not think we are able to prove, by the production of a sheet, or even a strip of stamps, that various gauges ever occurred in the same line of holes; but in the case of some of the earlier issues, and in particular of some of the early colonial stamps, printed by Messrs. Perkins, Bacon, & Co., so many variations in the gauge are found, running in the stamps of Barbados and Trinidad, through every stage from 12½ to 15½, that it has been assumed that some at least of these variations are due to irregularities in the machine employed. But whether this was so or not, such should be the meaning of the term *irregular perforation*.

Compound perforation, on the other hand, implies two or more different gauges of perforation, on different sides of the same stamp. In these varieties, the top and bottom are usually perforated to one gauge, and the sides to another, but three varieties of gauge have been found upon the same stamp, and there is no reason why all four sides should not differ in this respect, though I have not yet met with an instance. The proper description of such varieties of perforation is "perf. 12 × 10," "perf. 12½ × 14," "perf. 10 × 11½ × 12," &c., and no rule has, so far, been laid down for the indication of which is the vertical and which the horizontal perforation. It is perhaps advisable that some rule should be adopted by common consent, and if all collectors and philatelic writers would agree to invariably give the horizontal gauge first, and the vertical gauge second, it would be of some assistance to the specialist; but it must be remembered that this system involves the probable addition of many not very interesting varieties to our lists, and I confess that it seems to be hardly worth while to collect two specimens of a stamp, which differ solely in the fact that one is perf. 12½ horizontally by 14 vertically, and the other perf. 14 horizontally by 12½ vertically; still, if we want to be very particular, we must do this.

In many catalogues such expressions as this occur, "Perforated 12½ to 15½ compound." This is not a very detailed description, and probably would be more accurate if it read "simple and compound," as, no doubt, some of the stamps under this heading are perforated to the same gauge all round. The meaning, however, is that there are numerous variations in the perforation of the issue in question, ranging between the extremes given, and that more than one variety of gauge is frequently (perhaps more frequently than not) found upon the same stamp. Such an expression may also be held to imply either that these minor varieties are not considered sufficiently interesting for detailed mention, which would occupy a large amount of space, or that the compilers of the catalogues did not feel confident of being able to give complete lists of them. In the last few years, some of the most troublesome stamps of this kind have been dealt with by *specialists*, and no doubt in time this will be done in all cases;

but the results have not been very encouraging, for the publication of lists has usually been followed by a deluge of additions, seeming to indicate that it is simpler to conclude that every possible variety, of the stamps of any issue, exists with every permutation and combination of gauge that is found with any one of them!

Percé is the term employed in French to indicate the various methods of perforation which do not cut out any part of the paper, but merely prick holes or cut slits. Where round holes are pricked, sharp points being used instead of punches, stamps are said to be *percés en points* or *pin perforated*. Where rows of little slits are cut in the paper, the term *percé en lignes* is used—in English *rouletted*, as this form of piercing is done with a little wheel (or *roulette*) with small flat points on its circumference, like the wheel of a spur. Several of these little wheels or discs of metal were usually arranged upon a spindle, with rings between them to keep them the proper distance apart, so that a whole sheet or several rows of stamps could be *rouletted* at once.

There are several systems which produce the same effect as rouletting, but which differ in the shape of the cuts made; for some of these we have no English terms, but have adopted those used by French collectors, who were the first to study these details. In some cases the cuts are curved instead of straight, and when the stamps are separated, the edge of one will show a series of small arches, almost touching one another, while the corresponding edge of the other stamp will show small scallops, and may almost appear to be machine perforated; such stamps are said to be *percés en arc*. In another form, very small straight slits are cut *zig-zag*, in such a manner that the edge of each stamp has the appearance of that of a very fine saw, the teeth on one fitting into those on the other; these are *percés en scie;* in another the slits are larger, and cut in even *zig-zag*, so that the edges of the stamps present a series of triangular points with equal sides, like a "Dog-tooth" pattern, the stamps are then *percés en pointe;* while in yet another a kind of wavy line is cut, with small breaks between the curves, and is termed from its appearance *serpentine* perforation.

There is also a form of *rouletting*, in which each little slit is coloured, and this requires more detailed description. It is termed *rouletting in coloured lines*, but it is not a real rouletting, because it is not done with a wheel, though it produces the same effect as far as separating the stamps is concerned. The stamps to which it is applied are printed from a number of small blocks, each bearing the design of a single stamp, arranged together in a frame so as to print a sheet of the size required. Between the rows of blocks are inserted thin slips of metal with notched edges, called, I believe, by printers, "dotted rules," and used in the ordinary way for printing lines of dots or dashes. In this case they are so arranged that their upper edges are a little above the surface of the blocks for printing the stamps. When the ink is applied, the points of these "dotted rules" are inked as well as the stamp-blocks, and each point both prints a dot or dash, and at the same time pricks a hole or cuts a slit, and the stamps are printed and perforated in the same process.

For stamp-collecting purposes this is the most perfect method of perforation that can be employed, as each stamp has an even margin, instead of perhaps a large piece on one side and less than none on the other; besides, the dots of colour give a finish to its appearance. But the system has never been employed for very long by any country, so it no doubt has drawbacks from other points of view.

From what has been stated it may be gathered that unperforated stamps are usually the earliest issues of the countries to which they belong; and we may lay it down as a general rule, that where stamps, which are in

other respects the same, exist both unperforated and machine perforated, the former are the oldest, and in most cases are the rarest. There are cases where stamps have been first issued perforated, and afterwards a supply or perhaps only a few sheets have been issued unperforated, either intentionally or accidentally; here the unperforated will not be the earliest, but they will probably be the rarest, though accidental varieties of the kind are of no great interest. In other cases stamps may have been in use unperforated for some years, and then a comparatively small quantity may have been perforated, previous to the issue of a new series; of these the unperforated will be the earlier, but not the rarer.

In several of our Australian Colonies another point must be noted. The stamps were first issued unperforated; many varieties were afterwards *rouletted*, according to the opinion of some, by private persons or business firms for their own use, or by stationers who sold stamps to the public; according to the opinion of others by the Post-office authorities, for a short time, before adopting machine perforation. Some of these rouletted varieties are of great rarity, and are much sought after, while the same stamps unperforated are comparatively common.

It is well to bear these points in mind in sorting out our stamps, so that if we decide not to collect all the minor varieties at first, we may at least keep the most uncommon, and those which would be most difficult to replace afterwards.

PFENNIG. The stamp upon the current post cards of Bavaria bears a large numeral accompanied by this word only, but as stamps cut out of post cards should on no account be collected, perhaps this explanation is hardly necessary.

P.G.S. = Perak Government Service. Surcharged upon the stamps of the Straits Settlements.

Philately. Stamp-Collecting or the Study of Stamps.

Philatelic. The adjective of *Philately.*

Philatelist. A follower of *Philately.*

In the early days of Stamp-Collecting and Stamp-Collectors, those terms were considered sufficient to indicate both the pursuit and its followers. But as time went on, and collecting began to be conducted upon more scientific lines, it was thought necessary that the Collecting of Stamps in an intelligent manner should be distinguished by some special word, in a similar way to the Collecting of Coins, Insects, &c.; and that thus *Collecting*—from a scientific point of view—might be distinguished from mere Accumulating of quantities of stamps without order or arrangement. Various titles were suggested, and as careful study of minor details, and research into the origin and history of the various stamps, were intended to be implied, it seems evident that something ending in "ology" would have been appropriate. Our neighbours across the Channel, who were the first to recognise the importance of the study of watermarks, perforations, &c., were, naturally, foremost in proposing suitable names for our humble science (if such it may be called). *Timbromanie* was, of course, an invention of the enemy; *Timbrophilie* (Fondness for Stamps), and *Timbrologie* (the Study, or Science, of Stamps) were rejected as being compounded from words in two different languages. The second of the two appears to be very appropriate; it survives still in the title of *La Société Française de Timbrologie*, one of the oldest and most distinguished of the Philatelic Societies; occasional attempts have also been made to introduce it into English, as *Timbrology*, unmindful of the fact that the exact British equivalent would be *Stampology*—a word which is probably not more

ridiculous to our ears than *Timbrologie* was to some French ones thirty years ago. About that period Mons. Herpin, of Paris, set to work to construct a word out of somewhat more homogeneous materials, and succeeded in producing one, which is not only purely Greek in derivation, but is to the present day the purest Greek to the general public. The first syllable is simple enough; "φιλος" (fond of) is a word that enters into the composition of not a few in our own language; but as the Greeks possessed neither stamps nor anything resembling them, it was necessary to denote them in some less direct fashion. The word selected was "ατελης" (exempt from tax) or "ατελεια" (exemption from tax); and thus, as the stamp upon a letter or a document denotes that the postage or tax has been paid, and the article is exempt from further taxation, so the word *philately*, which would more strictly mean Fondness for Exemption from Taxation, was brought into use with the meaning of Fondness for the Stamps denoting that the tax had been paid. It is certainly a little far-fetched, and the word has the double disadvantage of not being easily understood or explained, and of implying simply *A Fondness for Stamps* rather than *The Study of Stamps*. However, *Philately* and its derivatives, *Philatelic* and *Philatelist*, have been so universally adopted that it is too late now to enquire whether better words could not have been invented. They are finding their way into dictionaries and encyclopædias, and it may be hoped that in time the general public will make no greater confusion between *Philately* and *Philanthropy* than between *Etymology* and *Entomology*; while perhaps some day we may be able to find a word that may bear the same relation to *Philately* that *Anthropology* does to *Philanthropy*, and that may more accurately express the study of stamps as distinguished from their collection. It is only necessary to add that, in the two substantives, *Philately* and *Philatelist*, the accent is on the second syllable, while in the adjective, *Philatelic*, the accent is on the third.

It will be noticed that, from its derivation, the word *Philately* may be applied quite as appropriately to the collection of *Revenue* stamps as to the collection of *Postage* stamps.

PIASTRE, *see* PARA.

Plate Numbers. All the plates from which the stamps of Great Britain were printed were numbered in the margin, showing the order in which they were made. In the earliest plates the number was not shown upon the stamps, but in the later ones the number of the plate was engraved upon every impression or block of which that plate was composed, and thus each stamp bore the number of the plate from which it was printed. Specimens of the same stamp showing different numbers are recognised as minor varieties.

PORTE DE MAR. (Sea Postage.) The inscription upon labels employed at one time in Mexico, to denote to the authorities at Vera Cruz the amount of the postage upon each letter that was to be paid to the Company conveying the mails by sea. The whole of the postage was paid by ordinary postage stamps, and the *Porte de Mar* labels merely gave information upon a matter of accounts.

PORTE FRANCO . CORREOS. (Post-free, Post-office.) Upon the early stamps of Peru.

PORTO GAZETEI. (Newspaper Postage.) Upon the Newspaper stamp of Roumania (Moldavia).

PORTO PFLICHTIGE DIENST SACHE. (Official Matter subject to Postage.) Upon some of the Official stamps of Wurtemberg.

PORTO SCRISOREI (ПОРТО СКРИСОРІ). (Letter Postage.) Upon stamps of Roumania (Moldavia).

PORTO STEMPEL. (Postage Stamp.) Upon the first Envelope stamps of Finland.

POSTAGE. The stamps of Great Britain bear no indication of the name of the country to which they belong. The earlier ones are inscribed "POSTAGE" only and the value, the more recent issues are lettered "POSTAGE AND REVENUE." The first stamps of New South Wales, the "Sydney Views," also do not bear the name in English, but in addition to the word "POSTAGE" at the top, they have the inscriptions around and below the view, which will be found under letter "S."

POSTE LOCALE (Local postage). Upon some of the early stamps of Switzerland.

POSTES (Postage). Found with the indication of the value only upon stamps shown in the illustrations below.

Alsace and Lorraine.

Belgium.

Belgium.

Luxemburg.

Posthorn.—Some of the Newspaper stamps of Hungary bear no inscriptions at all, and the principal part of the design is a *Posthorn*, surmounted by a crown of a peculiar shape.

Postmark. Any mark struck by the Post-office upon a letter or packet, including obliterating marks, date stamps, marks indicating "Postage Due," "Postage Paid," &c. In regard to the last two items, it is perhaps difficult in some cases to draw a line between these and certain labels which are collected as *Postage Stamps;* but it seems fair to consider handstruck marks showing postage to be collected as *Postmarks* only, and adhesive labels used for the same purpose as a species of *Postage Stamp.* In the same way handstruck marks indicating that postage has been paid in cash are usually looked upon as *Postmarks;* but if the very same marks are, for any reason, struck upon envelopes or wrappers, and sold to the public for postal use, we cannot refuse to recognise these as stamped envelopes or wrappers, and as collectable under that class.

"Postmarke" (Postage stamp). On the ½ Gute gr. stamp of Brunswick.

POST-OFFICE. It is not necessary to explain what a *Post-office* is, but it may be well to say a few words as to the extremely rare stamps known

ridiculous to our ears than *Timbrologie* was to some French ones thirty years ago. About that period Mons. Herpin, of Paris, set to work to construct a word out of somewhat more homogeneous materials, and succeeded in producing one, which is not only purely Greek in derivation, but is to the present day the purest Greek to the general public. The first syllable is simple enough; "φιλος" (fond of) is a word that enters into the composition of not a few in our own language; but as the Greeks possessed neither stamps nor anything resembling them, it was necessary to denote them in some less direct fashion. The word selected was "ατελης" (exempt from tax) or "ατελεια" (exemption from tax); and thus, as the stamp upon a letter or a document denotes that the postage or tax has been paid, and the article is exempt from further taxation, so the word *philately*, which would more strictly mean Fondness for Exemption from Taxation, was brought into use with the meaning of Fondness for the Stamps denoting that the tax had been paid. It is certainly a little far-fetched, and the word has the double disadvantage of not being easily understood or explained, and of implying simply *A Fondness for Stamps* rather than *The Study of Stamps*. However, *Philately* and its derivatives, *Philatelic* and *Philatelist*, have been so universally adopted that it is too late now to enquire whether better words could not have been invented. They are finding their way into dictionaries and encyclopædias, and it may be hoped that in time the general public will make no greater confusion between *Philately* and *Philanthropy* than between *Etymology* and *Entomology;* while perhaps some day we may be able to find a word that may bear the same relation to *Philately* that *Anthropology* does to *Philanthropy*, and that may more accurately express the study of stamps as distinguished from their collection. It is only necessary to add that, in the two substantives, *Philately* and *Philatelist*, the accent is on the second syllable, while in the adjective, *Philatelic*, the accent is on the third.

It will be noticed that, from its derivation, the word *Philately* may be applied quite as appropriately to the collection of *Revenue* stamps as to the collection of *Postage* stamps.

PIASTRE, *see* PARA.

Plate Numbers. All the plates from which the stamps of Great Britain were printed were numbered in the margin, showing the order in which they were made. In the earliest plates the number was not shown upon the stamps, but in the later ones the number of the plate was engraved upon every impression or block of which that plate was composed, and thus each stamp bore the number of the plate from which it was printed. Specimens of the same stamp showing different numbers are recognised as minor varieties.

PORTE DE MAR. (Sea Postage.) The inscription upon labels employed at one time in Mexico, to denote to the authorities at Vera Cruz the amount of the postage upon each letter that was to be paid to the Company conveying the mails by sea. The whole of the postage was paid by ordinary postage stamps, and the *Porte de Mar* labels merely gave information upon a matter of accounts.

PORTE FRANCO . CORREOS. (Post-free, Post-office.) Upon the early stamps of Peru.

PORTO GAZETEI. (Newspaper Postage.) Upon the Newspaper stamp of Roumania (Moldavia).

PORTO PFLICHTIGE DIENST SACHE. (Official Matter subject to Postage.) Upon some of the Official stamps of Wurtemberg.

PORTO SCRISOREI (ПОРТО СКРИСОРЕІ). (Letter Postage.) Upon stamps of Roumania (Moldavia).

PORTO STEMPEL. (Postage Stamp.) Upon the first Envelope stamps of Finland.

POSTAGE. The stamps of Great Britain bear no indication of the name of the country to which they belong. The earlier ones are inscribed "POSTAGE" only and the value, the more recent issues are lettered "POSTAGE AND REVENUE." The first stamps of New South Wales, the "Sydney Views," also do not bear the name in English, but in addition to the word "POSTAGE" at the top, they have the inscriptions around and below the view, which will be found under letter "S."

POSTE LOCALE (Local postage). Upon some of the early stamps of Switzerland.

POSTES (Postage). Found with the indication of the value only upon stamps shown in the illustrations below.

Alsace and Lorraine.

Belgium.

Belgium.

Luxemburg.

Posthorn.—Some of the Newspaper stamps of Hungary bear no inscriptions at all, and the principal part of the design is a *Posthorn*, surmounted by a crown of a peculiar shape.

Postmark. Any mark struck by the Post-office upon a letter or packet, including obliterating marks, date stamps, marks indicating "Postage Due," "Postage Paid," &c. In regard to the last two items, it is perhaps difficult in some cases to draw a line between these and certain labels which are collected as *Postage Stamps;* but it seems fair to consider handstruck marks showing postage to be collected as *Postmarks* only, and adhesive labels used for the same purpose as a species of *Postage Stamp*. In the same way handstruck marks indicating that postage has been paid in cash are usually looked upon as *Postmarks;* but if the very same marks are, for any reason, struck upon envelopes or wrappers, and sold to the public for postal use, we cannot refuse to recognise these as stamped envelopes or wrappers, and as collectable under that class.

"Postmarke" (Postage stamp). On the ½ Gute gr. stamp of Brunswick.

POST-OFFICE. It is not necessary to explain what a *Post-office* is, but it may be well to say a few words as to the extremely rare stamps known

as the "POST-OFFICE" Mauritius. The first stamps of this colony (which was the first British possession to follow the example of the mother country in this respect) were issued in September, 1847. They were engraved locally, upon copper, and were printed one by one from small plates, upon one of which was engraved a single "ONE PENNY," and upon the other a single "TWO PENCE" stamp. The design, which is shown in the first illustration below, was evidently copied from the English stamps in use at the time, lettered "POSTAGE" at the top, and with the value at the bottom; at the sides was added the place of issue, "POST OFFICE" on the left, and "MAURITIUS" on the right. Only one supply, about 500 of each value, was ever printed from these

1847.

1848.

plates, as the process of printing the stamps singly was a very slow one; and, as almost all were used for postage within the island, very few specimens have reached collectors. In the following year stamps of the same design, but inscribed "POST PAID" in the place of "POST OFFICE" (see second illustration), and printed in sheets of twelve, were issued, and these remained in use for some ten years.

POST STAMP. With no other English inscription except that denoting the value, on the stamps of the Deccan.

POST ZEGEL (Postage Stamp). On the early issues of Holland.

PREUSSEN = Prussia.

Proofs. Strictly speaking, *trial* impressions from a die or plate, but used also by publishers of engravings to mean early impressions (the number of which is not always limited !). The term is applied somewhat in this sense to such impressions, from the dies or plates for stamps, as are not printed for issue, as well as to those impressions which are taken before the engraving is completed, or immediately upon its completion.

Provisionals. Stamps temporarily put in circulation, usually when the supply of a certain value has been exhausted. Substitutes are formed either by printing the value required upon stamps of another value, or by the manufacture of stamps of a more or less simple design, produced from printers' types or by lithography.

P.S.N.C. = Pacific Steam Navigation Company. Upon stamps which were employed by this Company, and some of which formed a kind of experimental issue of the Government of Peru.

Quadrille. (See *Paper*).

Queen on Throne. The design of one of the early stamps of Victoria consisted of a full-length figure of the Queen seated on a Throne, with no inscription except the value "TWO PENCE" below.

R. A large capital "R" is the only sign of a European inscription upon the native stamps of Jhind. It is probably the initial of the name *Rampoor* or of the word *Raj.*

The letter is also found surcharged upon some of the stamps of France and the French Colonies, used in *Reunion.*

'"RAJ" Service,' or '"RAJ" SERVICE.' Surcharged upon stamps of British India used in the State of Jeypore.

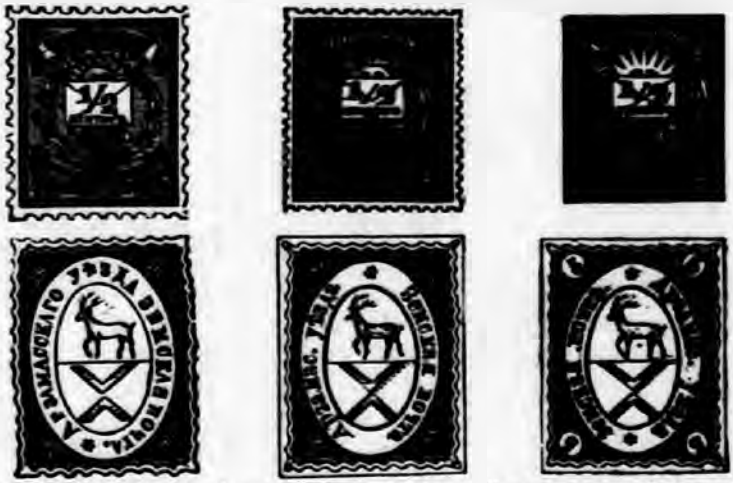
RAYON = *Radius* in French. On some of the early Swiss stamps, indicating the radius within which the different values prepaid a single rate of postage.

Recut, *Redrawn*, *Re-engraved*, *Reset*, *Retouched*. Expressions used to denote minor alterations made in the design of a stamp.

Recutting, *Re-engraving*, and *Retouching* practically mean the same thing, and should be used to imply repairs or renewing of the original dies, or of the actual plates from which stamps are printed. The alterations thus made may be exceedingly small, as in the case of the original die of the 1d. and 2d. stamps of Great Britain, which in 1854 was *recut*, to the extent of deepening some of the lines, and rendering the minor details clearer than before; or they may produce practically a different stamp altogether, as in the case of the native stamps of Mauritius, where the plate of the 2d. of 1848 (see illustration under POST OFFICE), which had become almost worn flat by ten years' use, was entirely *re-engraved* in 1858 or 1859, producing the rare stamp known as the 2d. *Large Head with Fillet*. This is an extreme instance of recutting; the various *Plates* of New South Wales, Sydney Views 1d. and 2d., and Laureated Heads 2d. (*fine* background and *solid* background) and 6d., are examples of the same process in a less marked form.

1859*

Redrawing implies the construction of a new die, plate, or stone, the general design remaining the same, but the details being modified, intentionally or unintentionally, to a greater or less extent. The alterations may be no greater than those produced by *recutting*, they may indeed be much less—in fact the result is the same, but the process is different. As instances of redrawing we may take some of the stamps of the Argentine Republic, among which there are several cases showing two or more editions of the same design, differing in minor details; the illustrations that follow show one of the most marked instances of this,



* This illustration is incorrect, being lettered "POST OFFICE" instead of "POST PAID."

but there are others of the same kind. Some of the stamps of Brazil, 1882–1888, show similar modifications of design, and there are numerous instances among the Russian Local stamps.

Resetting applies to designs that are made up of separate pieces, usually of printers' types and ornamental borders; in such cases, when a fresh supply of stamps is required, the inscriptions, &c., are frequently set up afresh, and slight changes in the relative positions of the pieces will be found. Of this nature are the stamps of Bamra, of the second issue of which several settings have already been noticed; errors which occur in one are not found in another, and a sheet of stamps of one edition can be easily distinguished from a sheet of stamps of another. The stamps of Nowanuggur on coloured paper, and those of Soruth, 1868, also exhibit the effects of resetting. In all these there are not only as many varieties of type as there are stamps on the sheet, but there are also several *settings*, the sheets of which differ from one another. It is perhaps unnecessary to state that the Russian Local stamps likewise include instances of this peculiarity.

REICHS-POST (Imperial Post). On the stamps of the German Empire.

Re-impressions or *Reprints*. Impressions from the original plates, blocks, or stones, from which stamps were printed, taken after the issue of the stamps had ceased; impressions, that is, printed not for use as stamps, but as specimens or curiosities, for sale to collectors or otherwise. A reprint, strictly speaking, should be from the identical plate, &c. from which the stamps were printed; but in the case of lithographed stamps, the original matrix of which was an engraved die, fresh stones have in some cases been constructed from that die, and such philatelic value as the reprints might have possessed has thereby been destroyed.

For instance, impressions from the original stones of the 4 annas, of the first issue of India, would be of considerable interest to collectors. Those stones however were cleaned off when no longer required for use, and the reprints consequently are from fresh stones, and merely show the stamp itself, without being any guide to the arrangement of the original sheets.

Remainders. Stocks left on hand when an issue or a particular stamp goes out of use. These have in many instances been sold to dealers, and thus very large quantities of certain stamps have come into the market. They must not be confused with *reprints*, *fac-similes*, or anything of that kind, being perfectly genuine in every way, and differing in no respect from the stamps that were put in circulation, being, as their title implies, stamps *remaining* unissued, and no longer required for use.

Reprints. See *Re-impressions.*

REPUBLICA ORIENTAL. Part of the title of the Republic of Uruguay. These two words alone are found on the issue of 1864 of that State.

Reset.
Retouched. } See *Recut*, &c.

R.O. = Roumelie Orientale. Surcharged upon the stamps of Turkey for use in Roumelia.

ROMANA = Roumanian.

Rosace. Usually applied in philately to an ornament embossed on the flap of an envelope, where the pattern is formed of interlaced circles, the *lines* of which are sunk and the intervening portions are in relief.

Rouletting. See *Perforating.*

Russian Inscriptions. The following illustrations show the designs of stamps of various countries, the inscriptions upon which are in Russian characters, but which are not Russian stamps.

Bulgaria.

The Levant.

The Levant.

Montenegro.

Roumelia.

It is well to note the differences in the following :

Poland.

Russia.

Poland.

Russia.

The Russian alphabets shown below will, I hope, assist the reader in identifying the Russian Local stamps, of which it would be impossible to give full illustrations here.

RUSSIAN-ENGLISH.

Printed Capital.	Printed Small.	Written Capital.	Written Small.	English equivalents.
А	а			*a*
Б	б			*b*
В	в			*v*
Г	г			*gh*
Д	д			*d*
Е	е			*e*
Ж	ж			*zh*
З	з			*z*
И	и			*ĭ*
І	і			*i*
К	к			*k*
Л	л			*l*
М	м			*m*
Н	н			*n*
О	о			*o*
П	п			*p*
Р	р			*r*
С	с			*s*
Т	т			*t*
У	у			*u*
Ф	ф			*f*
Х	х			*kh*
Ц	ц			*ts*
Ч	ч			*ch*
Ш	ш			*sh*
Щ	щ			*shch*
Ъ	ъ			*"* Not indicated at end of word.
Ы	ы			*ui*
Ь	ь			*'* Not indicated at end of word.
Ъ	ѣ			*ye*
Э	э			*é*
Ю	ю			*yu*
Я	я			*ya*
Ѳ	ѳ			*th*
Ѵ	ѵ			*œ*
Й	й			*ĭ*

ENGLISH-RUSSIAN.

a	А	*i*	И	*p*	П	*ui*	Ы
b	Б	*ĭ*	Й	*r*	Р	*v*	В
ch	Ч	*k*	К	*s*	С	*ya*	Я
d	Д	*kh*	Х	*sh*	Ш	*ye*	Ъ
e	Е	*l*	Л	*shch*	Щ	*yu*	Ю
é	Э	*m*	М	*t*	Т	*z*	З
f	Ф	*n*	Н	*th*	Ѳ	*zh*	Ж
gh	Г	*o*	О	*ts*	Ц	'	Ъ
i	І	*œ*	Ѵ	*u*	У	'	Ь

These alphabets were originally published in *Nature*, February 27, 1890. The system was arranged by "some of those most interested in the cataloguing and recording of Russian scientific literature," with a view to enabling "those unacquainted with Russian, not only to transliterate from that language into English, but also to recover the original Russian spelling, and so to trace the words in a dictionary." It has, I understand, been adopted in the Catalogue of the Natural History Library, the Zoological and Geological Records, the publications of the Royal Society, &c., and may therefore be depended upon as thoroughly sound and accurate.

S. Surcharged upon the stamps of the Straits Settlements for use in Selangor.

SACHSEN = Saxony.

SEGNATASSA or SEGNATASSE. Upon the *Postage Due* stamps of Italy.

SEN = Cent. The only English inscription upon some of the stamps of Japan.

SERVICE or SERVICE POSTAGE. Surcharged upon certain revenue stamps of India, the original inscriptions upon which had been removed, converting them into Postage Stamps for Official use.

S. H. In the upper corners of the first stamps of Schleswig-Holstein.

SIC FORTIS ETRURIA CREVIT. (Thus brave Etruria grew.) Motto below the "View" on the first issue of New South Wales.

SIGILLUM NOV. (*æ*) CAMB. (*riæ*) AUST. (*ralis*). (Seal of New South Wales.) Inscription surrounding the central design of the "Sydney View" stamps of New South Wales.

SILBER GROSCHEN. On an oval band, surrounding a Horse and Crown, upon the envelope stamps of Brunswick.

On an oval or octagonal band, surrounding a profile to the left, upon the envelope stamps of Prussia.

"Sld." or SOLDI. On the stamps of Austria for use in the Austrian post-offices in other parts of the Mediterranean, and on the stamps of Austrian Italy.

SOBREPORTE. On the *Postage Due* stamps of the Republic of Colombia.

SOLDI see "sld."

"Som ubesörget (*or* uindlöst) aabnet af Post Departementet"=Opened by the Postal Department as undelivered (*or* as unpaid). Upon the *Returned Letter* stamps of Norway.

S. P. M.=St. Pierre et Miquelon. Surcharged upon the stamps of the French Colonies.

S. U.=Sungei Ujong. Surcharged upon the stamps of the Straits Settlements.

Surcharge. Some addition to the design or inscriptions, printed or written upon a stamp which was already complete and fit for use without any such addition. A *surcharge*, therefore, as a rule, alters either the value or the use of a stamp, and if it does not do this it seems doubtful whether the addition is to be considered a *surcharge*, or a completion of the stamp. The earliest instance we know of was the Mauritius *Britannia* stamp, in *green*, overprinted "FOURPENCE," in *black*. This was, in point of fact, a completion of the stamp, which was considered unfit for use without some indication of its value; at the same time the stamp was already complete without that addition, and similar stamps were used, both in Mauritius and in other colonies, without any value being indicated upon them. It is thus open to question whether this should be included under *surcharged* stamps or not.

Another doubtful case is that of some of the Indian revenue stamps converted into *Service Postage* stamps; those alluded to had the labels indicating their original use cut off, and were therefore incomplete without the overprint showing their new use. The stamps of St. Helena, formed by means of impressions from the plate of the sixpence, printed in various colours and with different values added in *black*, should not be considered as *surcharged*, for although such stamps would appear to be complete without the addition of the *black* overprint, they were not fit for use in that condition. The stamps, &c. of the first issue of Gibraltar must on the other hand be classified under the head of *surcharged*, as the majority of them differed in no respect (except the overprint) from those of the same values then in use in Barbados, Bermuda, &c., and one portion of the same printing might have been sent to one of the Colonies whose plates were made use of for the production of these stamps, envelopes, wrappers, and cards, and another portion surcharged with the name "GIBRALTAR." It must not be forgotten that in this case three of the values, the ½d., 2d., and 1s., were printed in colours different from those till then in use for those values of Bermuda, and these should, strictly speaking, come under the same head as the St. Helena stamps.

Other doubtful instances may be met with, but it may be taken as a general rule that a stamp must have existed, and been put in circulation, as a stamp before it can be said, philatelically, to be *surcharged*.

In the Post-office Department the word *surcharge* is used to denote the extra charge levied upon unpaid or insufficiently prepaid letters and packets, or to denote the whole charge, including the postage upon such letters, &c. that is claimed from the receiver; and it has been suggested that this word should be applied philatelically, in the form of *Surcharge Postage Stamps*, to the labels now usually termed *Unpaid Letter Stamps*, the word *overprint* being used for what has been described above as a *surcharge*. *Overprint*, however, appears to be too comprehensive, as it would include everything *printed over* the original impression of a stamp. A *surcharge* is certainly an *overprint*, but an *overprint* is not in all cases a *surcharge*—from our point of view.

Surface-printing. See *Engraving and Printing.*

SVERIGE = Sweden.

Swords. Crossed swords are the most conspicuous portion of the device upon the stamp of the post card of Nepal.

A sword, upright, with the point uppermost, figures upon the stamps of Rajpeepla.

Syllabic characters. These are small characters upon the stamps of Japan of 1875, indicating separate plates or separate printings of a certain number of sheets, and corresponding to a great extent with the *Plate numbers* upon the stamps of Great Britain. They are to be found at the bottom of the central device upon the stamps in question, and are usually enclosed in a small frame ; in the following illustrations the large 30 sen is without the *Syllabic character*, and the small one with it. The

large types of the 10, 20, and 30 sen also exist with the characters ; in the 10 and 20 sen they are not framed, but are placed at the left of the tails of the dragons on the lower value, and of the leaves on the higher. On the 6 sen they are engraved just below the buckle of the garter on the earlier stamps, and on the last plates of the 6 sen, *orange*, the character is enclosed in a small oval which replaces one of the holes in the lower part of the garter.

Taille-douce. (See *Engraving and Printing.*)

TAKCA = Tax (or Postage to be Paid). On the *Unpaid Letter Stamps* of Bulgaria.

TANGER-FEZ. On stamps used by a courrier company in Morocco.

TASSA GAZZETTE. (Newspaper Tax.) On the journal tax stamp of Modena.

TE BETALEN PORT. (Postage to be Paid.) On the *Unpaid Letter Stamps* of Holland and the Dutch Colonies. Three different types have been employed at different times ; all are without indication of the name of the country to which they belong, the colours alone distinguishing the labels employed in the different Colonies from one another and from those of the mother country.

1.

2.

3.

CURAÇAO .	2 & 3.	Frame *green*, value *black*.
DUTCH INDIES	1.	5 (cent), yellow on *white*.
		10 „ green on *yellow*.
		15 „ orange „
		20 „ green on *blue*.
	2 & 3.	Frame *carmine*, value *black*.
HOLLAND .	1.	5 (cent), brown on *buff*.
		10 „ violet on *blue*.
	3.	Frame *blue*, value *black* or *red*.
SURINAM . .	2 & 3.	„ *violet* „

TELEGRAFOS. On Telegraph stamps of Spain and Spanish colonies. Some of those of the Philippines have been used for postage, both unsurcharged and with various overprints.

Tête-bêche. A term applied in French to stamps printed upside down in reference to one another. One such stamp may appear in a sheet, through one of the dies forming the plate being accidentally set the wrong way; this stamp will be *tête-bêche* as regards those surrounding it. Some of the stamps of Grenada were printed with alternate rows reversed, so that the stamps in one row were *tête-bêche* with reference to those in the next. Such varieties must of course be shown in pairs, as the stamps when separated exhibit no peculiarity.

Thurn und Taxis in microscopic letters on the adhesives—THURN U. TAXIS on the envelope stamps—of the first issues of Germany. The Counts of Thurn and Taxis farmed the German Post Office from a very early date, and the Department was still in their hands when stamps were first issued. These stamps were therefore, strictly speaking, the issues of a private company, which worked the post-office for the Government.

Tiger's Head. This forms the device in the centre of the earlier stamps of Afghanistan (see illustrations under Indian inscriptions).

TIMBRE IMPERIAL JOURNAUX. On the *Newspaper Stamps* of France, under the *Empire*.

TIMBRE MOVIL = adhesive (or *movable*, as distinguished from an *impressed*) stamp. On revenue stamps of Spain, some of which have been used for postage.

TJENESTE POST FRIMÆRKE. (Service postage stamp.) On the official stamps of Denmark.

TOSCANO = Tuscan.

Tresse. A circular or oval ornament on the flap of an envelope, with a pattern of lines in relief (see also *Rosace*).

Type. This word is used generally to mean the *design* of a stamp, but it may also have a more special sense. Thus, if we say that two stamps are of the *same* type we should mean that the design of both is identically the same, and that they differ only in colour, paper, or perforation, or that the value only is changed, and the rest of the design remains unaltered. Where slight changes have been made we may say that the stamps are of *similar* type, or of the *same design* but *different type*, the design having been re-drawn or re-engraved; and we may term these varieties Type 1, Type 2, &c., of the design. Some years ago scientific collectors were anxious to lay down some rule for the use of the words *Type* and *Variety*, and it was proposed that they should be employed in philately in a similar manner to that in which *Genus* and *Species* are used in Natural History; it was found, however, impossible to draw the line between them, and to decide what amount of difference should constitute a new *type*, or what amount of resemblance should imply merely a *variety*.

Type (*Printer's*). In describing the inscriptions, or the surcharges, upon stamps, it is necessary to state what kinds of letters are used, and as all these different kinds have names, I have asked the printers to set up some of those more commonly employed, and I give the names by which they are known to English printers and type-founders. In America some of them are known by different names to these, and Philatelic writers have, unfortunately, been accustomed to use entirely wrong names in some cases.

It is perhaps unnecessary to state that the various kinds of type exist (many of them) in numerous varieties of size, from the enormous letters used upon gigantic posters, down to the microscopic type of the smallest Bibles and Prayer-books. These all have their names also, but these are not what I wish to describe here; I would only point out that the so-called *large capitals* of one size (or fount) may be no larger than the *small capitals* of another fount, and these can only be distinguished when different natures of letters of the same fount are used together.

The ordinary natures of type exist in five different forms, which belong to one another, so to speak. Three of these are *upright*, and two are *sloping*. The three upright are respectively called Large Capitals, Small Capitals, and Small Letters, or "Lower Case," as the last are technically termed. Of the sloping, Large Capitals and Lower Case only are usually supplied by the founders, and if Small Capitals are required they have to be specially made. The origin of the term *Lower Case* is a very simple one. The cases, or trays, of letters in a printing office are placed upon sloping racks, or desks, for the convenience of those using them. The small letters are in one case (each in their own separate partition), and the large letters are similarly arranged in another case; and the former, being the most wanted, are placed nearer the compositor than the latter; *i.e.* the small letters are in the *lower* of the two cases on the desk, and the large letters in the *upper*. Hence, the small letters have come to be commonly known as *lower-case* type, and the large are sometimes termed *upper-case*.

To take an example: The ordinary upright type, in which English books are printed, is called "Roman"; of this we have "LARGE CAPITALS," "SMALL CAPITALS," and "lower case," the second being of similar form to the first, but of similar height to the third. The sloping letters corresponding to these are called "*Italic*," and of these again we have "*LARGE CAPITALS*" and "*lower case*."

The nature of type in which this book is printed is called "Old Style." The size employed is termed "Bourgeois."

As specimens of large and small type of this same "Old Style" we may take:

Great Primer—

Roman.

LARGE CAPITALS,

SMALL CAPITALS, lower case.

Italic.

LARGE CAPITALS, lower case.

Pearl.—Roman, LARGE CAPITALS, SMALL CAPITALS, lower case.
Italic, LARGE CAPITALS, lower case.

These are by no means extremes in the way of size; large type may go up to almost any dimensions, and there are two sizes smaller than *Pearl*, termed *Diamond* and *Brilliant* respectively.

The following are a few varieties of type, of which specimens are given in the size called Long Primer, for comparison.

Taking first the types which have *serifs*, or short horizontal lines terminating the vertical and slanting strokes of the letters, and vertical lines at the ends of the horizontal strokes of capitals "E," "T," &c., we have:

1. OLD STYLE.

Roman—LARGE CAPITALS, SMALL CAPITALS, lower case.
Italic—LARGE CAPITALS, lower case.

2. MODERN.

Roman—LARGE CAPITALS, SMALL CAPITALS, lower case.
Italic—LARGE CAPITALS, lower case.

Differing from Old Style principally in the letters being narrower, the "C" and the "O" less rounded.

3. ALBION.

LARGE CAPITALS, lower case.

In which the thick strokes are very much heavier than in the previous types; it is sometimes used abroad for surcharges, as shown in the "N.S.B." and "Nossi-Bé" in the following illustrations:

All these three have the serifs and the thinner strokes very fine, as compared with the thick strokes.

4. OLD STYLE ANTIQUE.

LARGE CAPITALS, lower case.

5. IONIC.

LARGE CAPITALS, lower case.

6. EXTENDED CLARENDON.

LARGE CAPITALS, lower case.

7. ANTIQUE.

LARGE CAPITALS, lower case.

8. EGYPTIAN.

LARGE CAPITALS, lower case.

These show a gradually-increasing tendency to make all the lines more nearly the same thickness, with heavy *serifs*, the latter being slightly rounded where they join the strokes of the letters in Ionic and Clarendon, and quite square at the junctions in Antique and Egyptian.

9. Sans-serif.

LARGE CAPITALS, lower case.

LARGE CAPITALS, lower case.

10. Grotesque.

LARGE CAPITALS, lower case.

These are two forms of type without *serifs*, as the name of the first implies. Type of this kind has been commonly termed "block" in philatelic works, but this title is unknown, apparently, to printers and type-founders.

11. Grecian.

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z , .

This is a type which varies somewhat in form, as made by different type-founders.

12. French Antique.

LARGE CAPITALS, lower case.

13. Glyptic.

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z , .

14. De la rue.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z , .

15. Old English.

LARGE CAPITALS, lower case.

This is practically the same as German type; it is also known as "Gothic" or "Black letter."

16. German Black.

LARGE CAPITALS, lower case.

17. Open Black.

LARGE CAPITALS, lower case.

18. Charlemagne.

LARGE CAPITALS, lower case.

19. Bijou.

LARGE CAPITALS, lower case.

20. Tuscan.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z , .

21. Outline.

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z , .

22. SHADED.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z . ,

Type-set = Made up from movable types. Applied principally to designs formed of printers' type and plain or ornamental borders, such as are found in most printing offices, but applicable also to any design made up of separate parts instead of being all in one piece. Almost all surcharges are type-set, and so are very many other provisional stamps. Among the rarities produced by this means are the various provisional issues of British Guiana,

1850

1856

1862

and the first issues of Reunion and the Sandwich Islands.

Typography. See *Engraving and Printing.*

UKU LETA. (Paid letter.) Upon some of the stamps of the Sandwich Islands.

ULTRAMAR. (Beyond the Sea.) Upon stamps of Cuba. Some of these were also surcharged, as shown in the following illustrations, for special use in Porto Rico.

E

Unpaid Letter Stamps. Stamps denoting charges to be paid by the receiver of a letter or packet; either postage unpaid, or insufficiently prepaid by the sender, or any other charges made by the Post-office. The term "Postage Due Stamps" would appear to be far more appropriate.

Unperforated (unperf.) = not perforated. (See *Perforation.*)

Unused. Strictly speaking, a stamp that has not been used for postal or fiscal purposes; but the word is frequently employed in the sense of *unobliterated*, in the same way as *used* and *obliterated* are too often treated as synonimous terms. It is evident that a stamp may sometimes be *used* and yet escape *obliteration*, and it is very necessary to remember that an *obliteration* is not always a proof that a stamp has been *used*.

Used. (See *Unused.*)

U.S. = United States.

"Valevole per le stampe" = Available for (prepaying postage of) printed matter. Surcharged upon the Parcel Post stamps of Italy, converted into 2 c. stamps, and permitting their use upon newspapers and other printed matter.

Value alone. (See CENTS, &c.)

Vergé = Laid. (See *Paper.*)

Watermark. (See *Paper.*)

WENDENSCHE KREIS or WENDENSCHEN KREISES = The circle (or district) of Wenden. Upon the stamps of Livonia.

Wmk. = Watermark.

Wove. (See *Paper.*)

Z. A. R. or Z. AFR. REPUBLIEK = South African Republic or the Transvaal.

ZA LOT KOP. 10 = 10 kopecs per *lotte*, or *loth*, the Russian unit of weight for letters, rather less than half an English ounce. On the stamps of Poland. There is a similar inscription on some of the Russian stamps, but in Russian letters.

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