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PORTUGAL :

THE CAMEO STAMPS

By Fred J. Melville



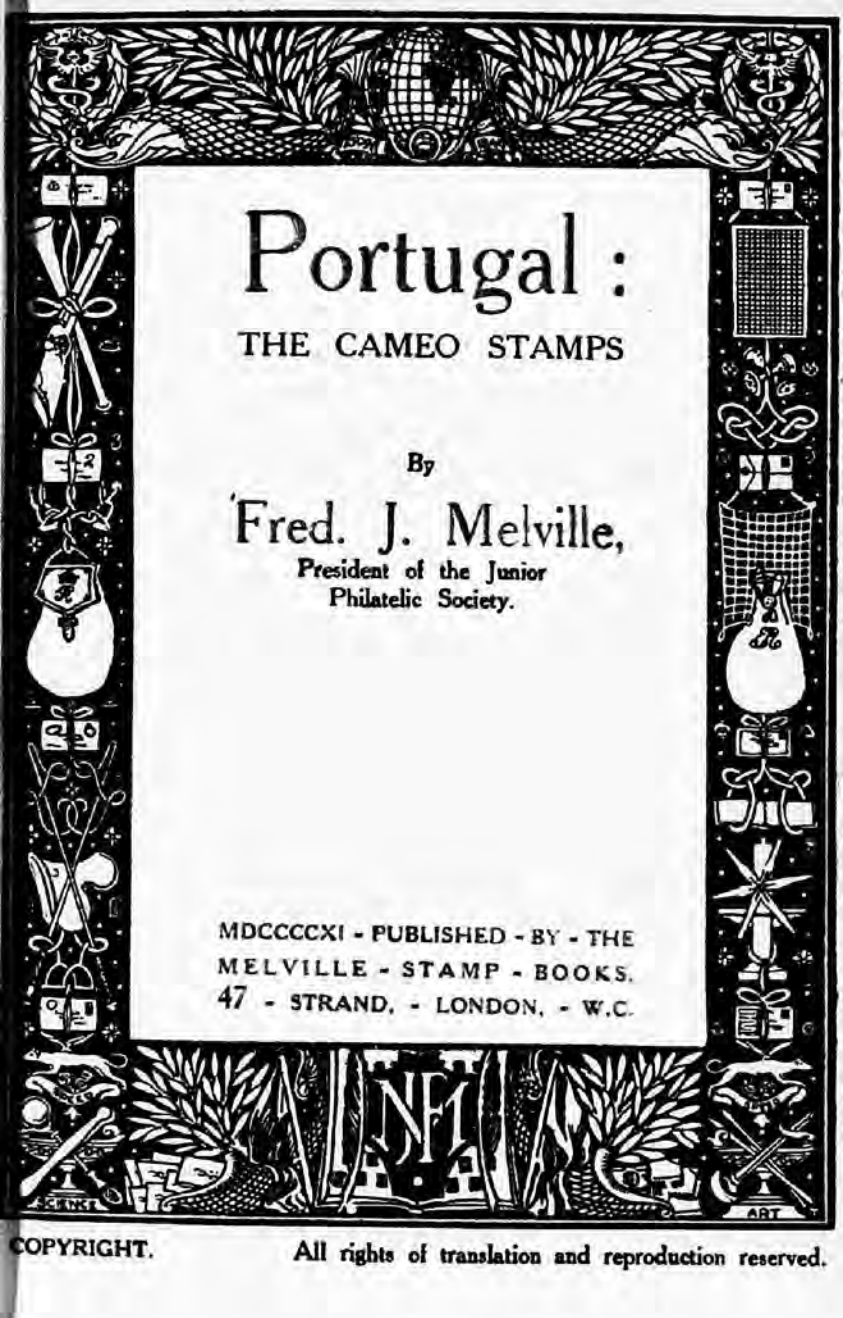
Portugal :

The Cameo Stamps.

By the Same Author :

PORTUGAL : POSTAGE STAMPS, 1880-1911.

*Being complementary to the present volume, and
bringing the history of the Portuguese stamps
up to the period of the Republican Government.*



Portugal :

THE CAMEO STAMPS

By

Fred. J. Melville,

President of the Junior
Philatelic Society.

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Fig. 1. The original Die I.



Fig. 2. A late impression from the worn Die I.



INTRODUCTORY NOTE.

THE overthrow of a dynasty of modern Europe is an event of world-wide significance. To many citizens of States enjoying undisturbed tranquility, the revolution in Portugal must have come as a sudden reminder that history is still in the process of making, and that change is the portion of nations no less than of individuals. One of the least of the influences—though not an uninteresting or inconsiderable one—of the *coup d'état* in Portugal is that which it has exercised, and will for some time at least continue to exercise, on the study of postage stamps.

In one sense the stamps of Portugal have hitherto been neglected. The mass of stamp-collectors have probably deemed them uninteresting; and little less than the eruption of the long-slumbering volcano of republican unrest could have aroused them to take the active interest that is now being displayed in an unprecedented demand for the stamps of Portugal and her colonies.

But in regard to profound study, the issues of Portuguese stamps—we refer chiefly to the early emissions—have by no means been ignored by the serious philatelist. The student rarely waits for any national upheaval to create an abnormal demand, which may render his search for material difficult and so cramp his opportunities. And so we find that,

in the repository of our literature on stamp-collecting, there are numerous and important contributions on the subject of Portuguese stamps. Indeed the printed articles available to the student are of a particularly high order, and include the researches of the most distinguished philatelists of Europe; though there are still considerable opportunities for the student to carry the researches farther, especially in regard to the early dies, and to the period of the introduction of perforation.

Dr. Anachoreta's paper before the Lausanne Philatelic Society is the basis of most of our knowledge of the technical details respecting the production of the early stamps. The Vice-President of the Royal Philatelic Society, Mr. M. P. Castle, has read papers before that society which have been published and are available in *The London Philatelist*, which papers alone would indicate the importance of the early stamps from the standpoint of the advanced philatelist, and Mr. R. B. Yardley has published in one of *The Philatelic Record Handbooks* a work on the stamps of the reigns of Dona Maria II. and Dom Pedro V. which is characteristic of the modern school of collectors, which has raised stamp collecting from the crude pastime into a concrete science.

Not less valuable, but in a more comprehensive field, are the papers contributed to *The London Philatelist* and *The Stamp News Annual* by Mr. J. N. Marsden, of Lisbon, who has conferred a service upon his fellow-philatelists by dealing with all the issues of the postage stamps of Portugal. He has had the advantage of making his investigations at the very birthplace of the stamps, and with access to the archives; and what is no less to the point, he has utilised his opportunities with distinct success.

The present work makes no pretence to follow these eminent students at more than a respectful, if careful and (we hope) accurate distance. It has been our aim to produce a "Portugal Made Easy" for those who do not at present desire the more intricate knowledge of *minutiæ* of Portuguese stamps, that is accessible in philatelic literature. In any case, it would be a matter of obvious impossibility to treat all the problems of Portugal from the reign of Maria II. to Manuel II. within the scope of even two volumes in the present series, without intruding too greedily upon the philanthropy of our publishers. We embark, therefore, upon our *Introduction* to the study of the stamps of Portugal and, when our readers have accompanied us to the Check List (if we are so fortunate as to maintain their interest so far), we trust that many of them will be led to read Mr. Yardley's monograph which is readily accessible in convenient book-form.

To the owners of the copyright of Mr. Yardley's work, the present proprietors of *The Philatelic Record*, we owe a deep debt of gratitude for their courtesy in permitting us to use the admirable enlarged photographic reproductions which added so conspicuously to the value of *The Philatelic Record Handbook** (No. 4). The descriptions accompanying them here are a mere *précis* of the thorough examination allotted to them on the original work.

We are also indebted to Mr. R. B. Yardley and to Mr. J. N. Marsden for revising the proofs of our work.

* The Stamps of Portugal [Reigns of Dona Maria and Dom Pedro]. By R. B. Yardley.

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Fig. 3. Die 11. (original).



Fig. 4. Die II. from a Reprint of 1854.



Portugal: The Cameo Stamps.

CHAPTER I.

Issue of 1853 (Dona Maria II.).



ON July 1, 1853, when Maria II. was Queen of Portugal, the first postage stamps of that country were issued to the public. They were the Five Reis and Twenty-five Reis, which were succeeded later in the same month by the Fifty Reis and One Hundred Reis, completing the series of four values.

The stamps were manufactured at the Mint in Lisbon on die-stamping presses, similar to those used for the

embossed adhesive stamps of Great Britain, and indeed supplied to the Portuguese government by the same firm, Messrs. Dryden Bros., of Lambeth, London. Each of these presses was only capable of striking one impression from a single die at one time, a slow process which, however, served to produce 7,325,329 copies of the 25 reis served out to the post offices between June, 1853, and May, 1855 ; 3,517,295 of the 5 reis ; 179,398 of the 50 reis ; and 104,789 of the 100 reis.

The stamps all bear a medallion portrait of the Queen to left within a border of pearls, the outer frame designs being distinctive for each denomination—in each case the inscriptions are “CORREIO” and the value : the name of the country is not given. These distinctive frames were retained for the same values during the next two reigns. The dies were designed and engraved by Senhor Francisco Borja Freire, engraver to the Mint, whose initials, “F.B.F.”, appear at the lower part of the bust in white relief. Government postage stamps partake somewhat of the nature of coinage, and in these stamps philately is brought into close proximity to numismatics, for these dies were produced after the fashion of dies for minting coins, but were used for striking impressions on paper instead of on metal. Throughout the embossed stamps of the country there is an artistic association with the contemporary coinage, produced from dies by the same engraver, and in a few cases at least it is practically certain that the heads were actually produced by means of punches used for the coinage. This may be the cause of the very high relief in which the stamps are embossed, which at times will be found to have been too much for the paper, and so caused the plain embossed head to fall away from the stamp.



Fig. 5. Die III. made for the Reprints of 1886.



Fig. 6. The original Die I.

There were two dies for the 5 reis, a fact which, although long suspected, was only established in recent years by Mr. M. P. Castle. The chief points of distinction are the little lines of the arabesques pointing up to the "C" and "O" of "CORREIO" and down to to the "5" and "S" of "5 REIS." These lines are short and distinctly bent in what is termed Die I., whereas they are merely curved and somewhat attenuated in Die II.—*compare* figs. 1 and 3. There are other differences, but not of so definite and certain character, as the quality of the impressions from one and the same die is bound to vary considerably in the printing of stamps one at a time on the die-stamping press. It should be noted that an additional die (fig. 5) was made for the reprints of 1886.

Of the 25, 50, and 100 reis there are no varieties of the dies to be noted in the originals, and only one new die of the 25 reis was made for the later reprints.

The paper used at first was thick white wove, but a thinner hard paper, pelure, was also used. Although the stamps were each struck singly, the paper was so regulated in its passage through the press that the successive impressions produced sheets of twenty-four stamps in six horizontal rows of four.

The 5 reis was printed in shades of orange-brown from Die I., on both the thick and thin paper; Die II. is found in both orange and yellow-brown on the thin paper. The 25 reis presents a wider variation of shades from pale to dark blue on the thick paper, the bright blue and dark blue also being found on the thin paper. The 50 reis, dark yellowish green, is found only on the thick paper, but the blue-green is on both papers. In the 100 reis the pale lilac colour was on both papers, the deep lilac occurring on the thin paper only.

A yellow or brown gum, applied before the embossing, was used on the stamps, which were issued imperforate.

The only varieties, apart from the two dies of the 5 reis, are those arising from want of care in the printing : double prints of the 25 reis and 50 reis on thick paper are known, caused by a second descent of the inked die before the sheet was moved ; also a double impression of the 5 reis, caused by two sheets being placed together in the press, and then the lower one (which had thus received a "blind" impression) being in due course put through the press a second time, so receiving another, and this time coloured, impression.

All values were reprinted in 1863-64, 1886*, 1890, and 1903. The characteristics of the reprints are :—

1863-64. Thin white paper and whitish shiny gum ; 5 reis (Die II., *cf.* figs. 3 and 4) bistre-brown ; 25 reis (*cf.* figs. 6 and 7) dark blue ; 50 reis, bright green ; 100 reis, lilac.

1886-1890. Intensely white stout paper, without gum ; 5 reis (new Die III., fig. 5), bistre-brown and grey-brown ; 25 reis (new Die II., fig. 8), light blue ; 50 reis, bright yellow-green ; 100 reis, dull lilac.

1903. Thinnish semi-transparent paper, white gum ; 5 reis (Die III., fig. 5), bistre-brown ; 25 reis (Die II., *see* fig. 8), ultramarine-blue ; 50 reis, green ; 100 reis, deep reddish lilac.

Of the new dies, the 5 reis, Die III., is without the pendent curl (*cf.* fig. 5 with 1 to 4) ; the new die of the 25 reis shews wider reticulated band of the framework at the right and left of the portrait medallion, and the tail of the letter "s" of "REIS" is short (*cf.* fig. 8 with 6 and 7) ; and the 50 reis shews a flaw in the frame, just below the angle above the end of "CORREIO".

*Though some reprinting was done in 1885 as well as in 1886, we have referred to that series as of 1886, the date usually given.



Fig. 7. Die I. from a Reprint of 1864.



Fig. 8. Die II. made for the Reprints of 1886.



CHAPTER II.
Issue of 1855 (Dom Pedro V.).



ON November 15, 1853, Dom Pedro V. ascended the throne on the death of Dona Maria, but the stamps bearing his portrait were not issued until early in 1855, presumably because there was a large stock on hand of those printed for the first series.

As in the preceding reign, there are four stamps and of similar values, the Five, Twenty-five, Fifty, and One Hundred Reiss, and they were issued in 1855, the lowest value in the middle of January, followed by the others on February 1—possibly the exhaustion of the Queen's head 5 reiss accelerated the issue of

the new stamp of that value. There are two distinct types of the 25 reis, the second of which appeared in September, 1855. The stamps were all produced at the Mint, Lisbon, by the embossing process as for the first issue.

For her earlier series, Portugal followed the numismatic rule of shewing each ruler's profile facing in the opposite direction to that of the preceding monarch, so for this issue we have a profile of Dom Pedro to right in frames similar to those used for the late Queen's head; and the peculiarity of this set, as distinguished from the following, is that the King's hair is straight or practically so.

In this issue we find a multiplicity of *dies*, that is a difference in the details of the design which could not be effected in the making of a reproduction of a die for actual working purposes in the press—parts of the embossed portion of the die might, in the intermediate punch state, be cut away, and coloured parts might be sunk in the working die, but alterations in the number of pearls, size and arrangement of the inscriptions are hardly practical, even if practicable. Subsequent issues shew *varieties* of a die, owing to the want of care in making up an adaptable die—as to the figures of value—each time a new working die was required.

Seven distinct dies of the 5 reis are known; their chief differences, sufficient to enable the impressions from them to be distinguished, are :—

Die I.—“CORREIO” is in comparatively small letters, none of which touches the circle; the top of the “5” is distinctly curved; there are 75 pearls in the circle. (fig. 9).



Fig. 9. Die I. Straight hair. (75 pearls.)



Fig. 10. Die II. Straight hair. (76 pearls; "5" and "RR" small.)

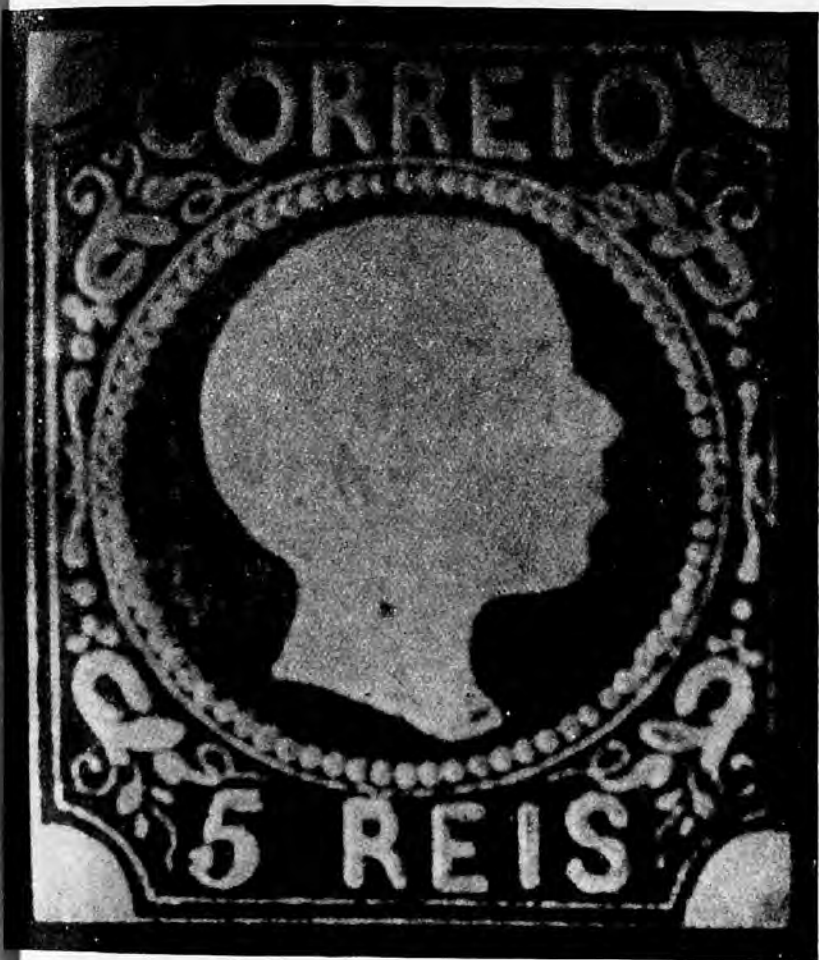


Fig. 11. Die III. Straight hair. (76 pearls; "5" and "RR" large.)

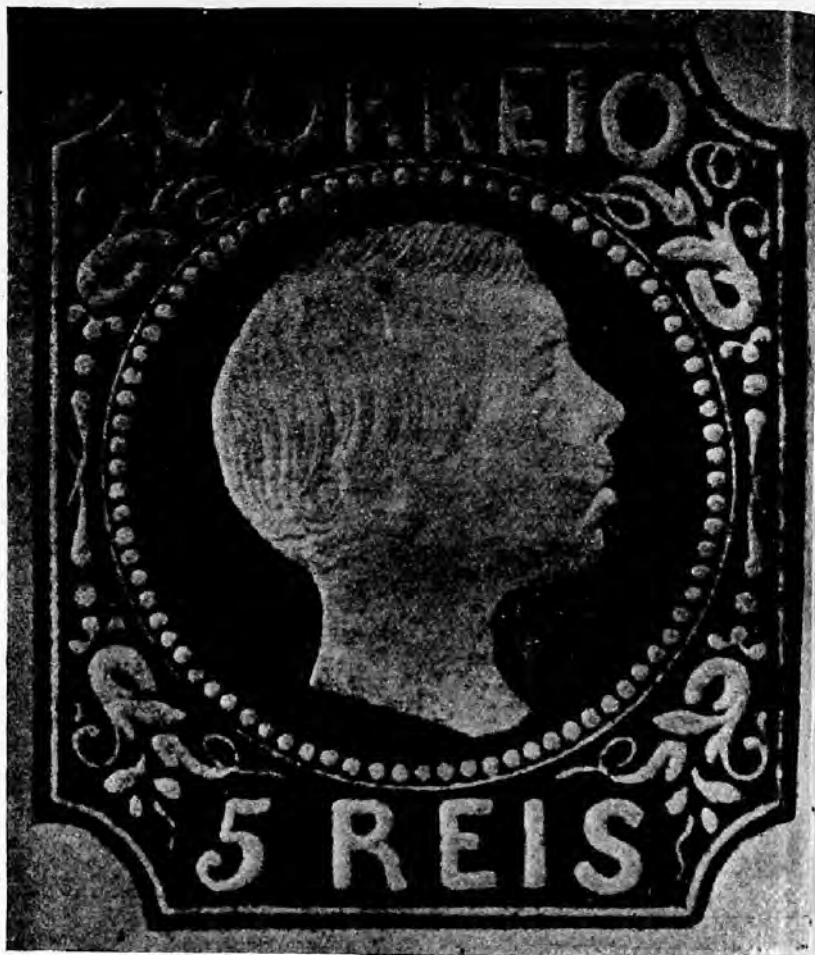


Fig. 12. Die IV. Straight hair. (81 pearls ; letters and lower loops distant from circle.)

Die II.—The “RR” of “CORREIO” are in smaller letters, but second “R” has a more extended tail, and none of the letters touches the circle; numeral small, with straight top; the flourish over the “5” extends beyond it and then points distinctly down; 76 pearls in the circle (fig. 10).

Die III.—This die has also 76 pearls in the circle, but it differs from Die II. in the following details:—“CORREIO” is much larger, and the second “R” almost touches the circle; the figure “5” is larger and less slanting; the flourish above the figure does not extend beyond it; the top of the “s” touches the ornament above (fig. 11).

Die IV.—Neither of the letters “R” in “CORREIO” touches the circle; the “R” and “E” of “REIS” are an appreciable distance from the circle, and so is the “s” from the arabesque ornament, and the top of the “5” is bent; the loops of the two lower ornaments are some distance from the circle; there are 81 pearls (fig. 12).

Die V.—This also has 81 pearls in the circle, but the following points are different from those of Die IV.:—The two letters “RR” of “CORREIO” almost touch the circle, as do the “R” and “E” (especially) of “REIS”; the loops of the lower ornaments are quite close to the circle; and the top of the “s”, which is somewhat abbreviated, is close to the ornament above it (fig. 13).

Die VI.—All the lettering is heavy, and the “RR” and “RE” touch the circle; the major axis of the loop to the right of “CORREIO” is vertical; the lower left arabesque is close to the frame; and there is sometimes an uncoloured vertical flaw just before “REIS”; there are 89 pearls (fig. 14).

Die VII.—This die also has 89 pearls, but differs as follows :—The lettering is much lighter ; the major axis of the small loop after "CORREIO" slopes downwards to the right ; the lower arabesque is away from the frame ; and there is never a flaw before "REIS" (fig. 15).

Mr. Marsden has discovered yet another die, of which he kindly gives us the following description :—

Die VIII.—The pearls, of which there are 75, are farther from the circle than in Die I., and the loops before and after "CORREIO" are very similar to those in Die IV.

Of the next value, the 25 reis, there are two dies, which differ as follows :—

Die I.—The tail of each "R" in "CORREIO" has, if one may so describe it, a distinct horizontal foot ; the pearls are separate and do not touch the oval frame ; and the uncoloured labels containing the inscriptions include that part of the oval frame with which they are co-extensive (fig. 17).

Die II.—The tail of each "R" ends abruptly, without any outward curve ; the pearls touch one another and also the frame ; and there is a distinct space between each of the inscribed labels and the oval line outside the pearls (fig. 18).

There is only one die of each of the remaining values, and all the dies were engraved by Senhor F. Borja Freire.

There are twenty-four stamps, struck separately in six rows of four, on each sheet : the paper, which is white wove, varies in substance from pelure to medium.

The colours were slightly altered in some of the values—lake-brown and pale brown, of a reddish tone.



Fig. 13. Die V. Straight hair. (81 pearls; letters and lower loops close to circle.)



Fig. 14. Die VI. Straight hair. (89 pearls ; letters heavy, and sometimes a flaw before "reis".)



Fig. 15. Die VII. Straight hair. (89 pearls; letters light, and no flaw before "reis".)

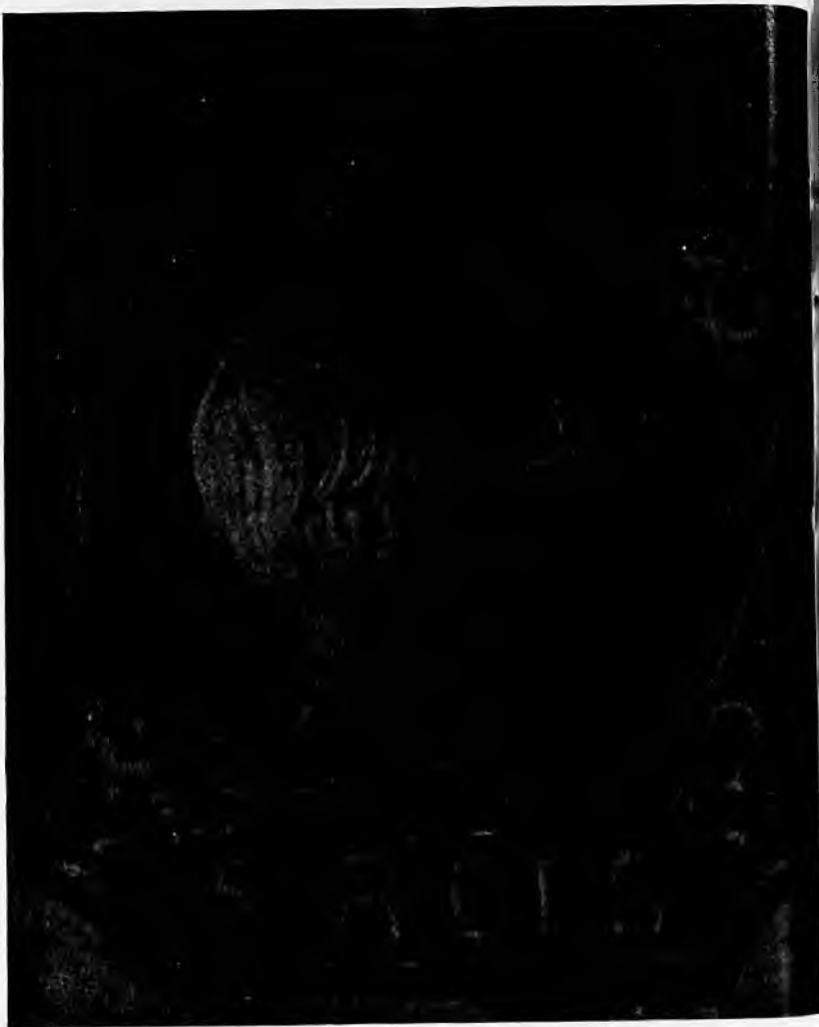


Fig. 16. Die made for the Reprints of 1886. Straight hair.



Fig. 17. Die I Straight hair. (Pearls separate and not touching oval; labels cover frame-line.)



Fig. 18. Die II. Straight hair. (Pearls joined and touch oval ; space between labels and frame-line.)

for the 5 reis; blue for the 25 reis, varying considerably in the impressions from the second die; yellow-green and blue-green for the 50 reis; and lilac, varying slightly in depth, for the 100 reis.

The gum is of a yellowish tone, and was applied to the paper before the embossing took place; and the stamps were issued imperforate.

All the values were reprinted in 1886-1890 on intensely white stout paper, the 25 reis being from Die I.; but for the 5 reis an entirely new die was made, differing materially from that used for the original issue, so much so that a glance at the illustration (fig. 16) is sufficient without any description. The colours of the reprints are 5 reis, black-brown (2 shades); 25 reis, bright blue; 50 reis, yellowish-green; and 100 reis, lilac.

For the set of reprints made in 1903, the same die of the 5 reis was used as for the 1886-1890 series, from which it differs in depth of colour. For the 25 reis, Die I. was used, but there is now a scratch running from the left side of the upper part of the "E" of "REIS", through the bust towards a point where it would intersect the "I" of that word if prolonged upwards: the colour is pale blue. The 50 reis is blue-green, and the 100 reis a reddish lilac, and the impressions of both these values are blotchy.

The thin paper and very white gum are alone sufficient to enable the later reprints to be detected.



CHAPTER III.

Issues of 1856-1858 (Dom Pedro V.).

IN May, 1856, there appeared the 5 reis and 25 reis with head of Dom Pedro, in designs practically similar to those of 1855, but the hair, instead of being straight, is most unmistakably "curly." The new stamps were also produced at the Mint, Lisbon, by the usual embossing process.

As a matter of fact, the dies are entirely new, though the design is similar, and again the work is that of Senhor F. Borja Freire: there can be no difficulty in separating the 1855 and 1856 issues, the arrangement of the hair being quite distinct.

There is only one die of the 5 reis, and it seems unnecessary to do more than state that it is similar in design to that of the same value in the preceding issue, but with curly hair (fig. 20).

For the 25 reis, there are two distinct types, the earlier—which we will now consider—having a background of *fine* network, in which the uncoloured lines are *single*, in contradistinction to the subsequent type, which shews a *coarser* network of *double* lines. The general appearance of this stamp is, save for the curliness of the hair, similar to that of like value in the



Fig. 19. From an impression in black, believed to be an essay for the stamp with curly hair. Mr. Marsden, however, inclines to the opinion that it is a forgery.

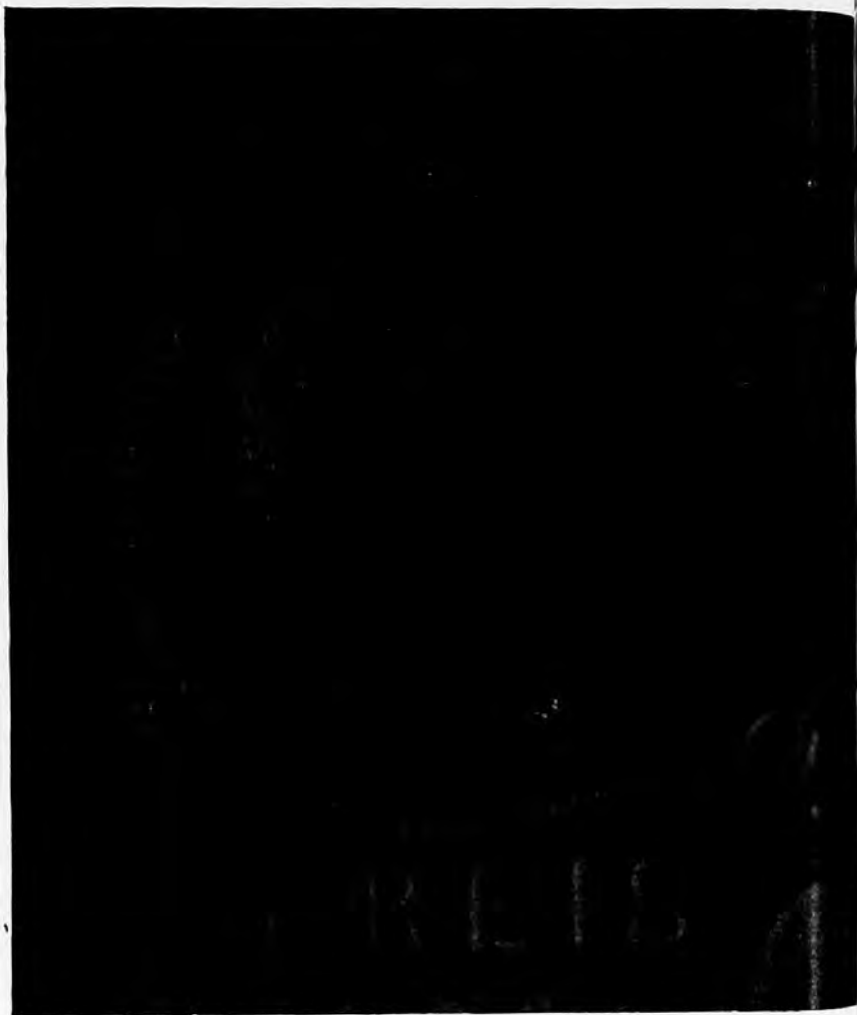


Fig. 20. Curly hair. The original Die.



Fig. 21. Curly hair. From a Reprint of 1886.



Fig. 22. Curly hair ; fine network.

earlier issue (fig. 22). There is only one die so far as the present issue is concerned.

The paper, gumming, and absence of perforation, are as before.

A great variety of tone may be found in the brown colour of this 5 reis—lake-brown, red-brown, orange-brown, yellow-brown, bistre-brown, and black-brown, with many intermediate gradations of shade ; but of the 25 reis, soon to be superseded, there are only slight shades of blue. The earliest reprint, prior to 1866, is from the original die of the 5 reis in bistre-brown on thin paper. Both stamps were reprinted in 1886 and 1890 on the usual stout white paper, the colours being bistre-brown and bright blue ; those made in 1903, on the thin paper and with very white gum, are respectively in *pale* black-brown and an ultramarine-blue.

The die used for the 5 reis is the one employed in 1856, and, apart from the test of the paper, it may be noted that the uncoloured and embossed parts of the design are all heavy and more spread out, the pearls shewing a tendency to run into one another (fig. 21).

THE COARSE NETWORK

The Twenty-five Reis, of the curly hair type, but with coarser network, briefly alluded to above, appears to have been issued in May, 1856 ; and in its new colour, rose, about April, 1858, though the latter change had probably been decided on so far back as January, 1857.

The stamp, in each colour, was embossed at the Mint, Lisbon.

It is probable that slight alterations were intentionally introduced in preparing new embossing dies, and that

further modification took place in order to cover up traces of damage through want of skill or care in the reproduction : be that as it may, there does not appear to have been an engraving of any new original die, the design being, save for the coarseness of the network forming the back-ground of the frame, similar to that of the 1856 stamp of like value.

There are no fewer than six variations of this 25 reis, with the coarser network, but, as the principal difference lies in the network, it may well be that the "dies" were made up from a composite design, in which the network was not constant as regards the places in the pattern where it was stopped by the outer frame. Anyhow, it is clear that the "dies" were not reproduced from one original, with slight alterations made on the intermediate punch, and we therefore propose to consider them as separate dies, rather than varieties.

The main points of difference are in the parts of the network, as intercepted (*a*) by the outside frame and the label containing the value, under the space between "25" and "REIS"; and (*b*) by the oval frame and the edge of the label above "25". The arrows in the illustrations assist a somewhat difficult description.

Die I.—The network at (*a*) shews two horizontal patches of colour, the upper being the smaller—quite different from similar portions of the network in the other dies (fig. 23).

Die II.—At (*a*) the network shews a curved and larger piece of colour above a small one; and at (*b*) the patch of colour is much smaller than on Die I. (fig. 24). In the rose prints the pieces of colour at (*a*) have run together, and the patch at (*b*) is considerably larger than in the blue impressions (fig. 27).



Fig. 23. Die 1. (in blue). Curly hair ; coarse network.

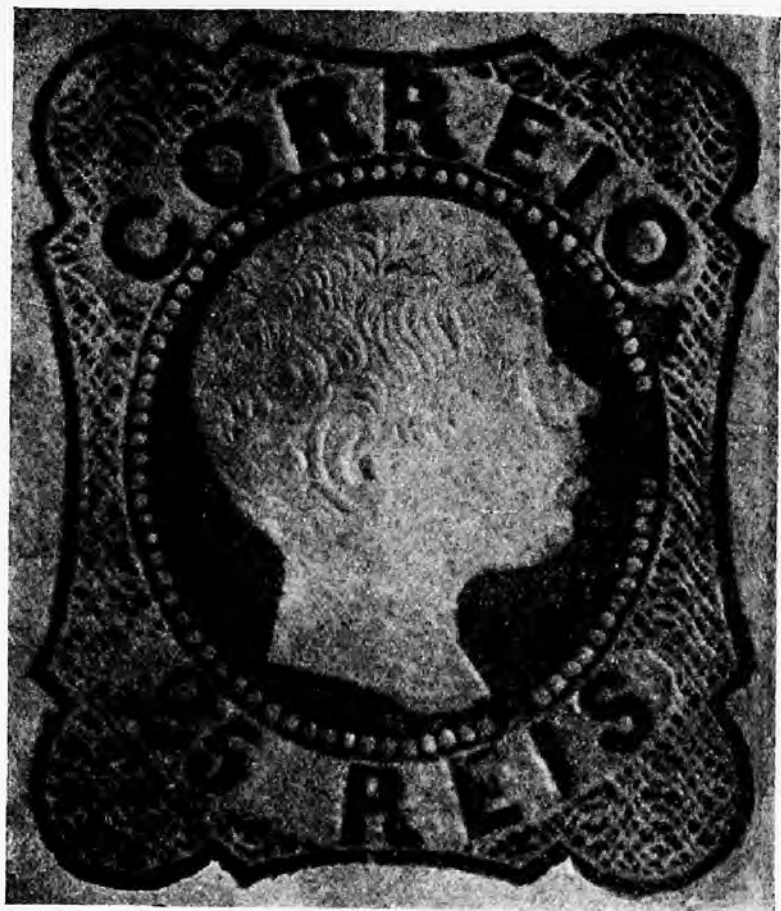


Fig. 24. Die II. (in blue). Curly hair ; coarse network.



Fig. 25. Die III. (in blue). Curly hair ; coarse network.



Fig. 26. Die IV. (in blue). ("C" and "O" close.) Curly hair ; coarse network.



Fig. 27. Die II. (in rose). Curly hair ; coarse network.

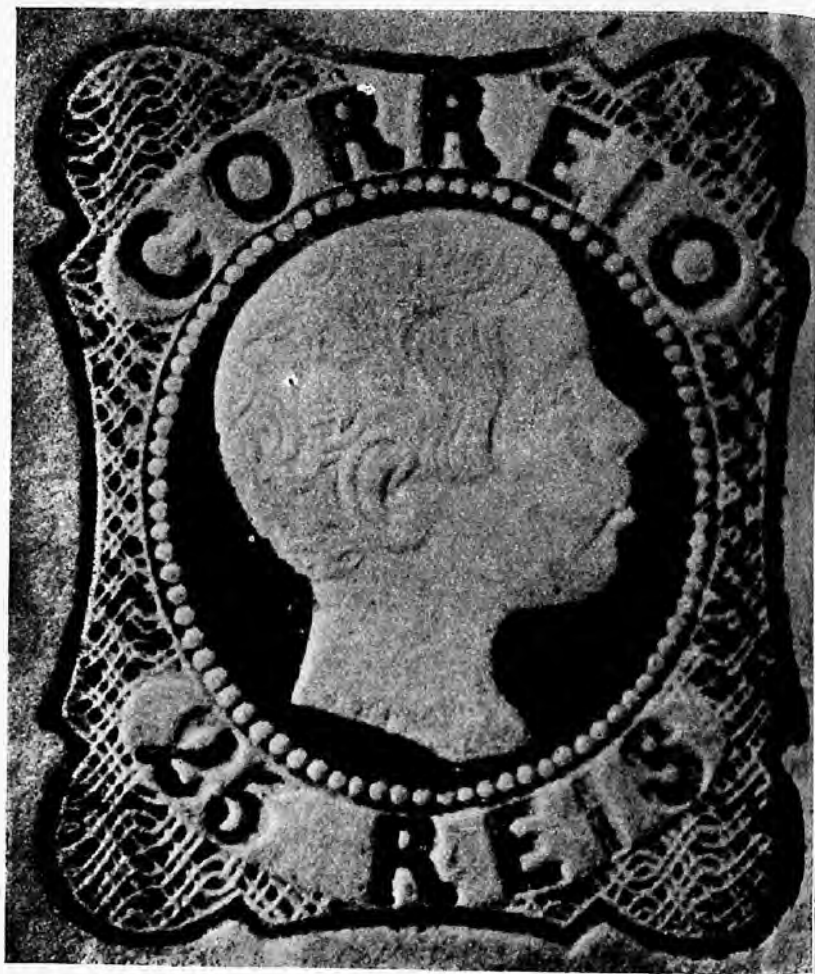


Fig. 28. Die III. (in rose). Curly hair ; coarse network.

Die III.—The lower portion of the network is of a trellis pattern (figs. 25 and 28).

Die IV.—This resembles Die II., but at (b) the double lines of the network are quite distinct, which they are not on Die II. The "c" and "o" of "CORREIO" are comparatively close (fig. 26).

Die V.—A glance at the network at (a) will be sufficient to recognise this variation (fig. 29).

Die VI.—At (a) and (b) the network resembles that in Die IV., but the distance between the "c" and "o" of "CORREIO" is much greater; the top of the "s" is curved, not flattened as in Dies II. and IV.; and the network above that letter also varies (fig. 30).

The paper, gumming and printing of these two stamps are as in the preceding issue, but the variations in the paper are less distinct.

At first, the printing was in blue, but this was abandoned early in 1858 in favour of a rose colour.

The printings in the two colours are distributed thus:—Dies I., II., and IV. in blue; and Dies II., III., V., and VI. in rose.

Impressions from Die III. were struck in *blue*, on thin paper, prior to 1866, but as this die was not, as an original, used for the printings in that colour, they can be put down as reprints. (Cf. figs. 25 and 28).

Of the coarse network 25 reis in blue, a reprint was struck in 1886 on some of the original (thick) paper, but the impressions are from Die VI., which, as an original stamp, is found only in rose; and the 1903 reprint, on thin paper and with white gum, is of the same variety.

Until 1903, the 25 reis, rose, had never been re-printed ; the impressions then struck were also from Die VI. ; the curves and angles are evenly printed and there is an absence of the thickening and blurring which are found in originals ; the paper and gum should be a sufficient test. So-called reprints of this (rose) stamp prior to 1903 are from the die with *fine* network, and are therefore incorrect, not merely in variety, but in type.



Fig. 29. Die V. (in rose). Curly hair; coarse network.



Fig. 30. Die VI. (in rose). ("C" and "O" wide apart.)
Curly hair; coarse network.



CHAPTER IV.

Issue of 1862 (Dom Luiz).



DOM LUIZ succeeded his brother, Dom Pedro V., on November 11, 1861.

The stamps of his reign comprise five values, those in use during the preceding reigns, and a new one of Ten Reis—it, together with the Twenty-five Reis, Fifty Reis, and One Hundred Reis, was issued on July 1, 1862. The Five Reis, owing to the large stock of the previous stamp of that value, appears not to have been on sale until some time in September, 1862.

The manufacture of the stamps was continued at the Mint, Lisbon, the method of production being by the embossing process.

The new King's head is to the left on the stamps of this issue, and the frames are similar to those used in the previous sets—except, of course, that of the 10 reis : it shews the head in a plain oval, within a wavy octagonal frame, inscribed "CORREIO", with the value repeated three times. The dies were executed as before by Senhor F. Borja Freire.

The stamps were embossed one by one on a white wove paper, of which thin and thick qualities may be found, in small sheets of twenty-four, six horizontal rows of four. Double impressions of the 5 reis are known.

The lowest value exists in many shades of brown, from medium to very deep, almost black-brown, and sometimes there is a purplish tone in the colour. For the new value, 10 reis, we have a run from a very orange tone of yellow to one which is almost of a lemon hue, without trace of red. The 25 reis is found in many shades of rose, from pale to deep ; the 50 reis is in green, nearly always of a yellowish or bluish tint ; and the 100 reis is in slight shades of a dull lilac.

The gum is yellowish-white, and was applied previous to the embossing; and the stamps were issued imperforate.

VARIETIES.—Of the 5 reis there are two dies ; in the earlier the figure is an appreciable distance from the end of its label, in the later it is close up to the ornament. There are two varieties of the second die—in the first, there is a dot between the figure and the word "REIS", and in the second the "s" of "REIS" shews (probably from damage to the die) a vertical line through it, giving the appearance of "\$", the dollar sign.

The only other value presenting any differences is the 25 reis, and they appear to be in the nature of varieties arising in the reduplication of the die : in noting them we follow the descriptions given by Mr. Marsden in *The London Philatelist* (vol. xii., page 167)—he says, premising that "E" refers to that letter in "REIS," and "R" to the first "R" in "CORREIO."

Variety 1.—The "R" has the tail straight down, and the curve under "E" is formed of two dots and a small curve.

Variety 2.—The "R" has the tail straight down ; there is a single isolated dot under the centre of "E", and a short, thick, and almost straight line (really an oblong) running obliquely downwards to the left under "5".

Variety 3.—The "R" has the tail thicker at the foot and turned out ; under the right-hand end of "E" there is a mark like the sign for division (\div), with the stroke *almost* horizontal ; the top of the oblique line under "5" curves slightly to the right.

Variety 4.—Similar to No. 1, but the tail of "R" is turned out.

Variety 5.—Division sign under the right-hand end of "E" and a mere dot under "5".

Variety 6.—Similar to No. 3, but the stroke of the division sign under "E" starts downwards to the right.

Variety 7.—Under "E" there is a kind of eye (◡) formed by a curve broken in the centre, with a dot under the break.

Variety 8.—Dot under "5" like No. 5, and under "E" a curve of four separate dots, each one being smaller than its neighbour on the right.

All values were reprinted in 1886 on the stout white wove paper, and were not gummed. The 5 reis is from the later die in use, with the figure of value close to the ornamentation ; and the 25 reis, though resembling variety 4, appears to be of a new type ; the colours are, taking the values in their order, black-brown, orange-yellow, rose, yellow-green and pale lilac.

In the 1903 set of reprints, the very white gum and the thin semi-transparent greyish paper should make them easy to distinguish. The 5 reis was printed from the same die as the 1886 reprint, but it now shews a small dot touching the lower right-hand part of the figure. Evidently the 25 reis was forgotten, as it is not to be found with the four other values.



CHAPTER V.
Issue of 1866-1867 (Dom Luiz).



THE picturesque variety of the former issues, in which each denomination had its own distinctive frame, has now disappeared, and we find a series of stamps identical in design save for the figures of value.

In 1866 it was found that there was a demand for other and higher denominations than those which for thirteen years had been deemed sufficient for postal requirements; and accordingly, by a Decree dated July 17, 1866, stamps of the values of Twenty Reis, Eighty Reis, One Hundred and Twenty Reis, and

Two Hundred and Forty Reis, and of a new type, were duly authorised for use. The first and third of these, however, were chronicled and the latter illustrated in *Le Collectionneur de Timbres-Poste* of July 15, so their issue must have preceded the official notice by several days.

These two were supplemented by other values—the Eighty Reis, Five Reis, and Fifty Reis, in the order named, later in July; the Ten Reis and Twenty-five Reis in January, 1867; and the One Hundred Reis in the following February. The highest value, although included, was probably not issued until sometime after the introduction of perforation; but Mr. Marsden tells us that he possesses an apparently imperforate copy.

The new design consists of an embossed medallion profile to left of Dom Luiz, within a pearled oval, the inscriptions being "PORTUGAL" and "CORREIO" in Roman capitals, with the value in a coloured wavy band, above and below the oval frame.

To the Mint (*Hôtel de la Monnaie*) in Lisbon was entrusted the manufacture of the new stamps, the method of production being the same as that employed for the earlier issues, and two printing presses, still worked by hand, were in use to meet the increased demand and to provide an adequate supply of the now larger number of denominations.

There were several working-dies for each value, all produced from the original engraved by Mons. C. Wiener of Brussels, whose initials appear immediately below the embossed head; but the only variations are those which occur in the setting of the numerals of value, due to the fact that the original die was pierced for reception of figure-plugs, which do not appear to

have always been carefully inserted, so that every new working-die was a possible new variety in this respect. A study of these minor varieties will assist in detecting imperforate reprints of the 5 reis, 25 reis and 100 reis, as these latter are of the varieties which, as originals, exist only in a perforated condition.

The paper used was moderately stout white wove, the entire sheet containing twenty-eight single impressions from the die, arranged in seven horizontal rows of four. It will be noted that this is a departure from the size of the sheet in the former issues, which consisted of twenty-four only—six rows of four each.

The 5 reis is found in black and in grey-black ; the 10 reis in yellow, becoming gradually of an orange tone ; the 20 reis in slightly varying shades of bistre ; the 25 reis in a range of shades of rose ; the 50 reis in yellow-green, varying through green to a deep shade ; the 80 reis in distinct shades of orange ; the 100 reis in dull purple ; the 120 reis in several shades of blue, from pale to deep ; and the 240 reis (if issued) would be in mauve.

The above are all colours of imperforate stamps, but four values, in the following colours, were experimentally rouletted with cuts crossing each other (*percé en croix*) in 1867 :—5 reis, black ; 10 reis, orange-yellow : 25 reis, rose ; and 120 reis, deep blue.

Throughout this issue, the gum varied very little, if at all, being of a yellowish tinge ; it was applied to the paper before the stamps were struck.

The stamps of this issue are imperforate ; and in this connection it may here be noted that the 240 reis, although included amongst those values authorised by the Decree of July, 1866, does not appear to have

been in general circulation until after perforation had been adopted in the following year.

Early in 1867, it was decided to adopt the system of perforation, and trials were made before incurring the expense of a perforating machine. A few sheets of each value were punctured—probably locally, but certainly not at the Mint—with a series of cross-cuts (X X X), in the form of crosses between the stamps; examples are rare.

Mr. Marsden has further come to the conclusion that, besides this experiment of perforating *en croix*, other trials of perforation were made. He writes us—“I have the 10, 20, 25, 80, 100, and 120 reis, bought at a London auction: they are all unused and perforated 12½. These, from a most careful examination, I am convinced are experimental perforations, made with a comb-machine. Also, among some thousands of used copies, I have found a right-hand top corner stamp from a sheet of 5 reis, with perforations only at the bottom and the left-hand side; also a vertical pair of the 25 reis imperforate horizontally; besides other curious perforations. All these are from dies, from which, as imperforate stamps are unknown, it is very unlikely that they can be stamps obtained in an imperforate condition and fraudulently manipulated.”

Mr. Marsden* says that sheets of the 5, 10, 25, and 120 reis were issued in Portugal, but that the complementary values (20, 50, 80 and 100 reis) were overprinted for use in Madeira. The 5 reis is variety 2; but which of the three varieties of the 25 reis was thus used, appears to be unknown.

**The London Philatelist*, Vol. xii. p. 192.

There are two varieties of the 5 reis ; in the first, a prolongation downwards of the vertical stroke in the upper right-hand figure would pass just over the top of the E in "CORREIO" ; and, in the second variety, a similarly drawn line would intersect the top of the last letter in the same word. A fine line, extending from the foot of the I in "REIS" to the frame, further assists in distinguishing this variety.

The differences in the three varieties of the 25 reis are so very slight, that we cannot do better than reproduce Mr. Marsden's description of the various tests* :—

The normal position of the four inside figures is, or should be, vertical, so I take the variation of these figures from the perpendicular as a primary guide in detecting the varieties. The "5" in the upper left-hand corner will be designated (1), the "2" in the upper right-hand corner (2), the "5" in the lower right-hand corner (3), and the "2" in the lower left-hand corner, being in all cases practically vertical, will not be noticed. "To left" or "to right" means respectively leaning to left or to right.

25 REIS. Variety 1. (1) Vertical, (2) to left, (3) to left.
 „ 2. (1) To right, (2) vertical, (3) vertical.
 „ 3. (1) Vertical, (2) vertical, (3) to left.

A double strike of the 120 reis is chronicled on the authority of Mr. Castle.

The first reprints of this imperforate issue were made in 1886, on stout white paper, and the following additional points will assist in detecting them :—

5 reis, black.—The die used was one (variety 2)† belonging to the perforated series, and is apparently unknown in an imperforate original.

* *The London Philatelist*, Vol. xii. p. 192.

† See page 65.

- 10 reis, deep yellow.—The colour is in a deep shade, with practically no red in its composition.
- 20 reis, pale bistre.—The shade is weaker than usually found in the originals.
- 25 reis, rose.—The die employed shews the seventh variety* as used for the perforated issue.
- 50 reis, yellow-green.—The colour approximates too much to some of the originals to be a sure test.
- 80 reis, orange-red.—The colour is too bright.
- 100 reis, pale purple.—Reprinted in the second variety* of the perforated set.
- 120 reis, pale blue.—The colour is paler than in the originals.

For the 1903 set, the best test is the thin semi-transparent paper, with very white gum, but the following points may be noted :—5 reis, from the die used in 1886, in deep black ; 20 reis, still in the pale shade ; 25 reis, shews the seventh variety of the perforated issue ; 50 reis, a defect in the lower right-hand corner, where the angle of the frame is cut away ; 100 reis, shews the second variety of the perforated stamp. All the colours of the 1903 reprints, except of the 5 reis and 10 reis, have a "washy" appearance.

The 240 reis does not appear to exist as an imperforate reprint.

* See page 66.



CHAPTER VI.

Issue of 1867-1870 (Dom Luiz).

EXCEPT for the improvement effected by the introduction of perforation, there is practically little difference between this and the preceding issue—slight variations in tone or shade, and varieties of two of the values caused by the inaccurate insertion of the figure-plugs when preparing the subsidiary dies.

There is, however, the Two Hundred and Forty Reis, which possibly did not appear in the imperforate set, although its creation was authorised by the Decree of July, 1866 : it was the final value to be issued in a perforated condition.

The other perforated stamps of the same type, and in the same colours, as those of the imperforate 1866-67 set, appeared in the following order :—the Twenty Reis in July, 1867 ; the Ten Reis, Twenty-five Reis and Eighty Reis in September ; the Five Reis and One Hundred and Twenty Reis in the following November ; the Fifty Reis in July, 1868 ; and the One Hundred Reis in March, 1869 ; whilst the much-delayed and additional value was not (excluding its possible use in an imperforate state) on sale till the early part of 1870.

There was no change made in the original die used for all the values, and the variations caused by the irregular placing of the numerals of value will be duly dealt with *infra*.

As for the imperforate stamps, a moderately stout white wove paper was used, the entire sheet containing twenty-eight impressions from the die, arranged in seven horizontal rows of four.

There was no intentional change of colours from those employed in the preceding issue, but, as the perforated stamps had a much longer life than their imperforate predecessors, a more varied range of shades was only natural. Two values, however, must be noted: the 100 reis is found in deep purple as well as in pale mauve; and the new value of 240 reis was printed in shades of mauve, varying from pale to deep.

No alteration was made in the adhesive matter used for the stamps.

We now come to the distinguishing feature of the 1867-70 issue of the stamps of Dom Luiz, an innovation which was then gradually being adopted by practically all nations enjoying a proper postal service.

The first perforating machine was purchased, in the early part of 1867, from Mm. Gouweloos Frères of Brussels; it was of the kind known to philatelists as "harrow," that is, it was capable of perforating an entire sheet of stamps at each and every descent of the punches; and in practice it was found that the limit of the machine was about ten sheets at a time, but it must be admitted that such a large number—five or six being considered sufficient in England—was somewhat of a strain on its capabilities, as the lower sheets would sometimes be very badly perforated, the holes not being punched out cleanly.

The work of these "harrow" machines is, unless an intentional alteration of the punches be made, always constant, that is the perforations on any one sheet are absolutely identical in their number and relative positions with those on every other sheet which has been under the same machine.

In this particular "harrow," there were 61 punches in each horizontal row, and 120 in each vertical one, the gauge working out at $12\frac{1}{2}$ all round the stamps. These perforated stamps—and this is a useful point to remember, for forged perforations do exist—should always measure 24mm. horizontally and 27mm. vertically, taking the measurements clear of the perforations; so a stamp of smaller dimensions must necessarily indicate a forged perforation at one side or the other. There must, of course, be borne in mind the possibility of a suspicious-looking copy being the result of the perforation-trials alluded to on page 60.

In the perforated series there are varieties of three values, some of them being identical with those of the preceding set.

The 5 reis: though it is possible that they exist, perforated copies of this value absolutely identical (as to the die) with imperforate specimens of the stamp, have apparently not been discovered, but there are four varieties in the perforated set which are capable of being distinguished—(1) A break in the frame below the "E" of the lower "REIS," and each "5" about $1\frac{1}{2}$ mm. distant from its own end of the containing label; (2) There is the same peculiarity about the figures, the lower left-hand one of which is blurred; (3) The figures are nearer their ends of the label; (4) Similar to No. 3, but the upper left-hand "5" leans to the right,

and the lower left-hand "5" is farther than usual from the end of the label.

In the case of the 25 reis, Mr. Marsden's system of identification, as used for the imperforate stamps, cannot be improved upon :—*

Variety 1.—(1) to right, (2) vertical, (3) vertical. In this variety there is a greater distance between the figures and the ends of the label than in any other variety.

Variety 2.—(1) to right, (2) vertical, (3) vertical. This is like No. 2 of the imperforate series.

Variety 3.—(1) vertical, (2) to left, (3) to left. This is like No. 1 of the imperforate series.

Variety 4.—(1) to right, (2) to left, (3) to left.

Variety 5.—(1) vertical, (2) vertical, (3) to left. This is like No. 3 of the imperforate series.

Variety 6.—(1) to right, (2) to left, (3) to left. Very similar to No. 4, but there is a greater space between the "2" and the end of the label in the upper right- [? left-] hand corner.

Variety 7.—(1) to right, (2) vertical, (3) to left. This is very similar to No. 2, but the lower part of the "5" in the lower left-hand corner touches the net-work.

Variety 8.—(1) to right, (2) vertical, (3) to left. Similar to No. 7, but the "5" in the upper left-hand corner leans much more to the right.

Variety 9.—(1) vertical, (2) vertical, (3) to left. Similar to No. 7, but a greater distance separates the figures at the upper right-hand corner.

Of the 100 reis, there are two varieties : the first, always in deep purple, is the same as the imperforate stamp of similar value and colour ; the second, printed in pale mauve, has the last cypher in the lower right-hand corner with a square top.

In addition to the above varieties of type, there are two values known with double impression of the design

**The London Philatelist*, Vol. xii., p. 213.

—the 25 reis (variety 7) in deep rose ; and 120 reis in pale blue. Possibly others may exist.

The reprints of 1886 are on the thick white wove paper, and are known perforated $12\frac{1}{2}$ and $13\frac{1}{2}$ —5 reis (variety 2) black, 10 reis deep yellow, 20 reis pale bistre, 25 reis (variety 7) rose, 50 reis yellow-green, 80 reis orange-red, 100 reis (variety 2) purple, 100 reis (variety 2) pale lilac, 120 reis pale lilac, 240 reis purple.

These, by reason of the usual ($13\frac{1}{2}$) gauge of perforation, coupled with the special paper, should not present any difficulty ; and the highest value, when correctly perforated ($12\frac{1}{2}$), is in a very bright tone of colour, quite different from that of the original.

The 1903 set also need give little trouble, the perforation being $13\frac{1}{2}$ instead of the $12\frac{1}{2}$ of the original : they are not very different from those of 1886, except as to the paper, which has been described. It may here be noted that the punches of the perforating machine used for the 1903 reprints made larger and more clearly cut holes than are found in the original stamps perforated in that gauge. Further tests are the varieties of the die of the 5 reis, 25 reis and 100 reis, and the flaw in the 50 reis, as detailed under the reprints of the preceding issue.



CHAPTER VII.
Issues of 1870-1887 (Dom Luiz).



DISSATISFIED, perhaps, with the stamps of the "curved label" type, the authorities in 1870 determined to have a new and better-engraved design, and in that year a fresh series of stamps came into use, and continued—from 1880, contemporaneously with another issue produced by the surface-printing process—until the end of King Luiz's reign.

Owing to the somewhat irregular manner in which the values of this series were issued, to the

comparatively numerous qualities of paper, and to the use of three perforating machines, it will result in an economy of space if all the stamps of the present design be treated as being of one and the same issue, the various colours, papers, etc., being dealt with in their correct sequence.

The series commenced with the issue in October, 1870, of the Eighty Reis, followed in December of the same year by the Five Reis, Ten Reis, Twenty Reis, Twenty-five Reis, Fifty Reis, One Hundred Reis, One Hundred and Twenty Reis, and Two Hundred and Forty Reis.

In 1875 it was decided to create a new value of Fifteen Reis, for payment of the postage on newspapers, patterns, etc., mailed to countries in the Postal Union, and the impending issue of the stamp was announced in the Government gazette (*Diario do Governo*) of July 28, 1875. It appeared on the 2nd August following.

Towards the end of 1875, probably in consequence of some alterations in the Postal Union rules, the values of 120 reis and 240 reis were suppressed, and stamps of the new values of One Hundred and Fifty Reis and Three Hundred Reis, in colours similar to those of the superseded labels, were prepared and issued early in 1876.

A change of colour in two of the original values took place in 1879, the 10 reis, yellow, being now printed in blue-green, and the 50 reis, green, being altered to blue—the former was issued in July, 1879, and the latter two months earlier.

In the early summer of 1880, two more changes in colour were made, that of the 10 reis being altered from

blue-green to yellow-green, and the 150 reis being printed in yellow instead of blue. It is worthy of note that, when the first printing of the 150 reis in yellow was exhausted, a re-issue in blue was made, and for a time this stamp was supplied to the public in each colour and so used concurrently. The official intimation of the change, which did not appear in the Gazette until *February 18, 1884*, stated that the stamp in its new colour would be issued on March 17, and that from April 1 the blue stamp would not be available.

A notable alteration in the paper—which will be dealt with later on—took place in 1881; but the only alteration in the colour of a stamp, during the remainder of the period this type was in use, was in the case of the 20 reis, in December 1884, as announced in the Gazette of the 19th *id.*, changed from its original bistre to carmine, degenerating into rosine.

During July, 1884, a new high value, One Thousand Reis, was issued; it was printed in black, not, as might be expected, on the chalk-surfaced paper then in use, but on a somewhat thin ordinary paper.

The stamps of this series were manufactured at the Mint, in Lisbon, by the embossing process used for the earlier issues, the machines, however, being worked by steampower since (at the latest) 1886, though the stamps were still impressed singly, an expensive and tediously slow process even under the most favourable circumstances.

Whether the variation in the design of the new stamps is for the better or worse, is a matter of individual opinion; but there can be no doubt that the execution of this Die is far superior to that of the older die with the curved labels.

The design of the new Die being very similar to that used for the two preceding issues, it will suffice to point out the alterations which were made by the engraver. The ends of the labels containing the indication of value are now straight instead of curved; the word "REIS" is in Roman, in place of *sans-serif*, capitals; and the background is of vertical lines instead of a diamond pattern; the engraver's initials do not appear on the edge of the bust.

Only one original die was cut, the engraver being Senhor Campos of Lisbon, and the various values (as in the two preceding issues) were produced from secondary dies, made by means of a matrix and subsequent casts therefrom, obtained from the original, in which provision was made for the insertion of plugs bearing the requisite numerals. These secondary dies being made only as necessity arose, it was necessary on each occasion to re-insert the figure-plugs, and, as they did not fit accurately, the position of the figures often varies to a more or less appreciable extent.

The stamps were still printed in small sheets of twenty-eight, in seven horizontal rows of four, the impressions being struck one at a time as in the earlier issues.

From 1870 down to the end of the year 1881, or early in 1882, the paper was a hard white wove, varying at first from very thick to almost *pelure*, but subsequently of a medium substance, varying very slightly.

Sometime in 1870 or 1871, temporary recourse was had to a thick horizontally ribbed paper: the ribbing shews distinctly on one side, whilst the other is usually smooth.

In 1881 these stamps began to appear on an entirely new paper, which is known to the collector as "chalk-surfaced," or, more briefly, "chalky."

As a matter of fact, the new paper was first used for the surface-printed 5 reis, black, of an entirely new type, and issued in 1880; this paper is stout, absolutely white, and is covered on the printing surface with the clay used in the manufacture of porcelain. From this reason, or perhaps because the enamelled surface of the paper bears a resemblance to the enamel of the tiger or venus shell ("*porcellana*"), the chalk-surfaced paper is known in Portugal as "*papel porcellana*." This paper is eminently adapted for use in the embossing process, the *cameo* head shewing up with wonderful effect, and the colour retaining all its fullness and brilliancy. An absolute test, in cases where there is any doubt, is to lightly rub the surface with a small blunt-pointed piece of silver, which invariably leaves a black mark, easily removed by the use of a slightly moistened silk handkerchief, without damage to the stamp.

The collector should abstain from soaking stamps printed on this paper, as the water deprives them of their brilliancy and ultimately of their colour, and makes it somewhat difficult to be certain as to the quality of the paper.

Until, probably, 1887, the ordinary and chalk-surfaced papers were used concurrently, and this accounts for the 1000 reis stamp, issued in 1884, being found (only) on the ordinary paper as an original.

The colour of some of these stamps varied considerably, as might be expected from the length of time during which the "straight" label issue was in use; they are given here, without reference to the paper on

which the particular stamps were printed, as, the entire issue being so complex, it is considered better to give the full details in the Check-list. The colours used for the various values are :—Five reis, deep black to grey ; 10 reis, first in shades of yellow and orange-yellow, and then in blue-green and deep to pale yellow-green ; 15 reis (given in the Decree as *castanho claro*—pale chestnut), pale to deep brown, fawn, and red-brown ; 20 reis, bistre (shades) and olive-bistre, and then in carmine and rosine ; 25 reis, carmine, varying to rose-pink ; 50 reis, pale to deep green, and pale to deep blue ; 80 reis, yellow-orange to orange-vermilion and yellow ; 100 reis, in shades of mauve and grey-lilac ; 120 reis, shades of blue, deep rich blue ; 150 reis, dull, bright and pale blue, and then yellow ; 240 reis, bright to dark lilac ; 300 reis, lilac, bright mauve and purple ; 1000 reis, black. The gum is yellowish.

Two perforating machines were in regular use for perforating the stamps of this series, the first, gauging $12\frac{1}{2}$, has already been described when dealing with the issue of 1867-70, the first to be perforated. The second machine was also of the "harrow" kind, *i.e.*, perforating an entire sheet at one descent of the punches, of which there were 63 in each horizontal and 127 in each vertical row : it gauged $13\frac{1}{2}$. There was a third machine, gauging 14, opinions as to which formerly differed somewhat whether it was merely brought into temporary use pending the repair in London of the $12\frac{1}{2}$ machine, or whether it was of the same kind as the other two, but discarded for some reason after a brief period of use ; but Mr. Marsden states definitely that he has seen this machine in a dismantled condition, and that it was similar to the other two, save for the

number of punches—that is, a “harrow.” Evidently, its use was very limited, specimens perforated 14 being of considerable scarcity, even in used condition.

A fourth gauge is known on the 5 reis (variety 1), 25 reis (variety 8), 50 reis (variety 2), 80 reis (variety 1), and 240 reis, not produced by any machine at the Mint, *viz.*, 11. Mr. Marsden considers that the very few and undoubtedly genuine copies known are experimental or from sheets given out for perforation.

In the case of dies pierced for the reception of figure or letter-plugs not fitting quite accurately, there is always a strong probability that each subsequent state of the made-up original die—and consequently of the working die—differs in some, often inconsiderable, degree from that of its predecessors; and the present issue is far from providing an exception to this theory.

In several instances points of difference in the working die are also given, often more easily recognisable than are the variations in the spacing of the numerals of value, or the “pose” of one or other of the figures.

Of the 5 reis there are seven varieties :—

- 1.—The figure in the upper right-hand corner leans slightly forward*; the tail of the “R” in the upper “REIS” is much abbreviated; and there is a tendency for the pearls immediately under that word to run into the inner line of the oval frame.

*It should be borne in mind that in the figure “5”, when upright, the down stroke is slightly on the slant from the upper right to lower left.

- 2.—Each “5” on the left-hand side inclines forward; the upper one slightly, the lower very decidedly.
- 3.—Each lower figure leans forward; and the external line in the lower left-hand spandrel extends right up to the “T” of “PORTUGAL”.
- 4.—Each “5” is correctly posed, but the third vertical line in the lower right-hand spandrel is broken just opposite the “O” of “CORREIO”.
- 5.—The figures on the left lean forward, as compared with those on the right. On the inner line of the oval frame, below the space between “E” and “I” of “REIS”, is a small flaw extending into the coloured ground; and above the “E” of the lower “REIS” is a similar mark on the outer line, which is appreciably thicker above the “I”.
- 6.—The “5” in each of the lower corners (especially the left) leans forward. In the spandrel above the lower right-hand “5”, the outer two vertical lines are broken off opposite the “I” of “CORREIO”, and of the two the inner is the longer.
- 7.—The upper left-hand “5” leans forward.

The 10 reis.—Of this there are only two varieties. The yellow and blue-green stamps are of the first variety. Both varieties are to be found in the yellow-green stamps :—

- 1.—The figures in the corners are all wide apart, and the flaws mentioned in the next variety are both wanting.

- 2.—The figures are closer together. There is a minute white dot on the inner side of the figure "1" in the lower left-hand corner, and the coloured line forming the lower end of the "CORREIO" label is broken immediately above the figure "1".

There are four varieties of the 15 reis :—

- 1.—The figures in the upper right-hand corner are wide apart, and the "5" in the lower left-hand corner is quite upright.
- 2.—As No. 1, but the "5" in the lower left-hand corner leans forward.
- 3.—The figures in the upper right-hand corner are close together, and the lower left-hand corner "5" leans forward as in No. 2.
- 4.—The figures in the lower left-hand corner are wide apart, and the "5" is distinctly lower than the "1".

In the 20 reis there are three varieties, of which only the first is found in the bistre-coloured printings on ordinary paper :—

- 1.—The figures of values are close together in each corner, and there is an apparent inclination on the part of the "2" in the lower left-hand corner to lean forward.
- 2.—The figures in each corner are very wide apart.
- 3.—The figures are farther apart than in No. 1, but not so much as in No. 2. The numeral "2" in the lower right-hand corner leans backwards very distinctly.

For the 25 reis we have no less than eight varieties :—

- 1.—The figures in the upper corners are wide spaced, and those of each number in the lower angles are on the same level.

- 2.—As in 1, but the “5” in the lower left corner inclines forward.
- 3.—Similar to the preceding, but each lower “5” (both of which incline to the left) is dropped.
- 4.—As No. 3, but the lower right-hand “5” is upright.
- 5.—The figures in the upper left-hand corner are close together, those at the other side wide apart. The “5” in each left-hand angle leans forward, and slightly so in the upper right-hand corner.
- 6.—The spacing of the figures is closer in all the angles, and the “5” in the lower left-hand corner inclines to the left.
- 7.—Similar to No. 6 as regards the spacing, but each “5”, except that in the lower right-hand corner, leans forward.
- 8.—The figures are wider spaced in all the numbers, which are the same distance from the outside frame as in the preceding two varieties.

There are 5 varieties of the 50 reis, of which the last is found only in blue :—

- 1.—All the figures are wide-spaced, and the “5” in lower right-hand corner leans slightly to the left.
- 2.—Similar to var. 1, but the “5” inclines more to the left, and the “0” in the upper left-hand corner is slightly raised.
- 3.—The “5” in upper right-hand corner is blurred.
- 4.—The “5” is still blurred, and the “5” in upper left corner leans forward.

- 5.—The figures in the upper left-hand corners are slightly wider apart than the others ; and the " 5 " in that and each of the lower corners leans perceptibly to the left.

Of the 80 reis there are only two varieties :—

- 1.—In right top corner, figures are close together ; and each " 8 " leans to the right.
- 2.—The figures are wider apart ; and each " 8 " is practically upright.
- 3.—Similar to 2, but " 8 " in lower left corner slants to right, and the cyphers are of a different shape.*

In the 100 reis, three varieties are to be found :—

- 1.—The figure " 1 " in the upper left-hand corner is near the frame, and that in the lower right-hand corner is upright.
- 2.—The upper " 1 " is distinctly farther from the frame.
- 3.—Similar to No. 1, but the " 1 " in lower right-hand corner leans backward.

Three varieties are to be met with in the 150 reis, but the first exists only in the blue impressions, and the last in yellow only :—

- 1.—The " 5 " in the upper left-hand corner is upright ; that in each lower corner leans forward.
- 2.—Only the " 5 " in the lower left-hand corner leans forward.
- 3.—The " 0 " is much nearer to the " 5 " than in the previous varieties. The lower left-hand " 5 " still inclines forward.

* Mr. Marsden differs from the late Mr. Ehrenbach's opinion, and considers this " 3 " a light impression from variety 2 of the die.

Of the 300 reis there are two varieties :—

- 1.—The upper "3" on left side is comparatively far from the outer frame. Top line of "3" in upper right-hand corner is distinctly sloping.
- 2.—The left-hand "3" almost touches the frame. The top of the right-hand "3" is horizontal.

All the "straight label" embossed stamps have been reprinted twice, in 1886 and again in 1903.

The first set, on the usual thick paper, are :—

Perforated $12\frac{1}{2}$ —probably all values, but those known are very rare.

Perforated $13\frac{1}{2}$ —5 reis (variety 3) deep black, black ; 10 reis (variety 2) yellow ; 10 reis (variety 2) yellow-green, with a slight shade of blue, and pale yellow-green ; 15 reis (variety 1) fawn, (variety 2) pale brown ; 20 reis (varieties 1 and 2) pale bistre ; 25 reis (variety 3) rose ; 50 reis (variety 4) pale yellow-green ; 50 reis (variety 5) blue ; 80 reis (variety 2) orange ; 100 reis pale lilac ; 120 reis blue, pale blue ; 150 reis (variety 2) blue, pale blue ; 150 reis (variety 2) pale yellow ; 240 reis lilac ; 300 reis bright lilac.

The 1000 reis is known, as a reprint, struck on the "ordinary" side of chalk-surfaced paper.

The 10 reis, blue-green, and the 20 reis, rosine, were not reprinted with the above.

For some of the 1903 reprints on the thin semi-transparent paper, the following further tests, though hardly necessary, may prove useful :—

The 5 reis is variety 6, shewing the white space above the vertical lines in the lower right-hand spandrel ; the 10 reis, in a new variety, differs from variety 1 in having the figures in the lower right corner more spaced, from variety 2 in having the figures in the lower left

corner on the same level, and from the previous reprint in having the figures in the lower corners more spaced ; the 15 reis is variety 4, which, as an original, was printed only on the chalk-surfaced paper ; the 25 reis variety 6 ; the 50 reis, green, is variety 3, but the reprint in blue shews variety 2 with defective "5" in upper right corner ; the 80 reis is of the first variety ; the 150 reis, blue, appears to be a new variety, the "0" in the upper left corner being below the level of the other figures, and the reprint in the later colour is decidedly orange, though of the same variety as the blue one ; and the 300 reis is variety 2, found only on the chalky paper as an original.

The 20 reis, *carmine*, was omitted from this series of reprints.



CHAPTER VIII.

Check List.

July 1, 1853.—Dona Maria. Embossed on white paper varying in substance. Yellowish to brownish gum. Imperforate.

5r. orange-brown (shades). Die I.

Thick paper.

Thin paper.

5r. orange-brown. Die II.

5r. yellow-brown. Die II.

Thin paper.

Reprinted in 1863-64 from Die II. in bistre-brown on thin paper; in 1886 and 1890 from a new Die III. (fig. 5) in bistre-brown and in grey-brown, on intensely white stout paper; and in 1903 on thin semi-transparent paper from Die III., in bistre-brown. The 5 reis red-brown (Die II.), on stout white paper, is also considered to be a reprint.

25r. pale blue.

Thick paper.

bright blue.

Thick paper.

Thin paper.

dull Prussian blue.

Thick paper.

dark blue.

Thick paper.

Thin paper.

Double impression (pale blue, thick paper).

Reprinted in 1863-64 from the original die in dark blue on thin paper ; in 1886 and 1890, in light blue, from a new Die II. (fig. 8) on intensely white stout paper ; and in 1903, from the last-mentioned die, on thin semi-transparent paper, in ultramarine-blue. The 25 reis blue, from the original die, on stout white paper, is also considered a reprint.

50r. dark yellowish green.

Thick paper.

50r. dark blue-green.

Thick paper.

Thin paper.

Double impression (thick paper).

The original die was used for the reprint, in bright green on thin paper, of 1863-64 ; and in bright yellow-green, on intensely white stout paper of 1886 and 1890. The 1903 reprints, in green, on the thin semi-transparent paper, shew the flaw in the frame.

100r. pale lilac.

Thick paper.

Thin paper.

100r. deep lilac-mauve.

Thin paper.

Reprinted in 1863-64, from original die, in lilac on thin paper ; in 1886 and 1890, in dull lilac, on intensely white stout paper ; and 1903, on thin semi-transparent paper, in deep reddish lilac.

Jan.-Sept., 1855. Pedro V. Head with straight hair. Embossed on thin to medium paper. Yellowish gum. Imperforate.

5r. lake-brown, Dies I., II., III., IV., V., VI., VII. (figs. 9 to 15) and VIII.

5r. pale brown-red, Die II. (thin paper).

Reprinted in 1886 and 1890 from a new die (fig. 16) in dark brown and black brown on intensely white stout paper ; and in 1903 on thin semi-transparent paper from the new die, in brown.

25r. dark blue, Die I. (shades).

25r. dull blue, Die II. (shades).

Reprinted 1886 and 1890 from Die I. in bright blue on intensely white stout paper ; and in 1903 on thin semi-transparent paper from Die I., shewing the scratch.

50r. yellowish green.

bluish green.

Reprinted in 1886 and 1890 from original die in yellow-green on intensely white stout paper ; and in 1903 on thin semi-transparent paper in blue-green.

100r. pale lilac.

100r. dull lilac.

Reprints from original die in 1886 and 1890 in pale lilac on intensely white stout paper ; and in 1903 on thin semi-transparent paper in reddish lilac.

1856. Pedro V. Head with curly hair. Embossed on thin to medium paper. Yellowish gum. Imperforate. Fine network for the 25 reis.

5r. lake-brown.

red-brown (shades).

orange-brown.

yellow-brown.

bistre-brown.

black-brown.

All the reprints are from the original die : that prior to 1866 being on thin paper, and those of 1886 and 1890 on intensely white stout paper all in bistre-brown ; and those of 1903 on thin semi-transparent paper in pale black-brown.

25r. bright blue.

Reprinted in 1886 and 1890 in bright blue on intensely white stout paper ; and in 1903 on thin semi-transparent paper in ultramarine-blue.

1856-58. Dom Pedro V. Embossed on white wove paper, varying in thickness. Yellowish gum. Imperforate. Curly hair; coarse network.

25r. (Dies I., II., and IV.; figs. 23, 24, and 26); blue, deep blue. (May, 1856).

The reprint prior to 1866 is from Die III. (fig. 25, as an original in rose only) on thin paper; that of 1886 is on original thick paper from Die VI. (also found as an original in rose only); and the 1903 reprint is on thin semi-transparent paper, from Die VI. The colour is bright blue.

25r. (Dies II., III., V., and VI.; figs. 27, 28, 29, and 30), pale rose, deep rose. (April (?), 1858).

The only reprinting was in 1903, from Die VI. (fig. 30), in rose on thin semi-transparent paper.

The earlier "reprints" of the 25r., rose, were struck from the Die with fine network.

July-Sept., 1862. Dom Luiz. Embossed on white paper, varying somewhat from thin to thickish. Yellowish white gum. Imperforate.

5r. (Dies I. and II.), brown to deep brown.

With dot after "5" (Die I.).

With line through "5" (Die II.).

Double impression (Die I.).

Reprinted in 1886, in black-brown on intensely white stout paper, from Die II.; and in 1903 from the same die (now *with* a "dot" after the "5") on thin semi-transparent paper in brown.

10r. yellow, orange-yellow.

The 1886 reprint is in orange-yellow, on intensely white stout paper; that of 1903 is on thin semi-transparent paper.

25r. (8 varieties), pale to deep rose.

This value has only been reprinted once, in 1886, on intensely white stout paper, in rose.

50r. yellow-green, blue-green.

The 1886 reprint is in yellow-green on intensely white stout paper ; that of 1903 is on thin semi-transparent paper.

100r. dull lilac (shades).

The 1886 reprint, on intensely white stout paper, is in pale lilac ; that of 1903 is on thin semi-transparent paper.

July, 1866-Feb., 1867. Dom Luiz. Embossed on stoutish white paper. Yellowish gum. Imperforate.

5r. (2 varieties) black, grey-black.

The 1886 reprint is in black from variety 2 of the die used for perforated issue, and is on intensely white stout paper ; that of 1903 is from the same die, on thin semi-transparent paper.

10r. (Jan., '67) yellow, orange-yellow.

The reprint of 1886 is in deep yellow, on intensely white stout paper ; that of 1903 is in a somewhat pale shade on thin semi-transparent paper.

20r. bistre (slight shades).

The 1886 and 1903 reprints, respectively on intensely white stout paper and thin semi-transparent paper, are in pale bistre.

25r. (3 varieties) (Jan., '67), rose, pale to deep.

Both the 1886 and 1903 reprints, on the usual papers, are from variety 7 of the die used for the perforated issue.

50r. yellow-green, green, deep green.

The 1886 reprint, in yellow-green, is on intensely white stout paper ; that of 1903 (shewing defect in angle of frame) is on thin semi-transparent paper.

80r. orange (shades).

The 1886 reprint, on white stout paper, is too bright ; whilst that of 1903 is rather too pale.

100r. (Feb., '67) deep dull purple (shades).

Both the 1886 and 1903 reprints, on the usual papers, are from the second variety of the die used for the perforated issue.

120r. deep blue, blue, pale blue.

Double impression : blue.

The 1886 reprint, on intensely white stout paper, is in a pale blue ; that of 1903 is on thin semi-transparent paper.

240r. mauve.

Experimentally rouletted thus x x x x (*percé en croix*)
10½. (1867).

5r. (variety 1) black.

10r. orange-yellow.

25r. (variety ?) rose.

120r. deep blue.

1867-70.—Dom Luiz. Embossed on stoutish white paper. Yellowish gum. Perforated 12½.

5r. (4 varieties) (Nov., '67) deep black to grey-black.

10r. (Sept., '67) yellow, orange-yellow, orange.

20r. bistre (deep to pale).

25r. (9 varieties) (Sept., '67) pale to deep rose.

Double impression (variety 7), deep rose.

50r. (July, '68) pale to deep yellowish green.

80r. (Sept., '67) orange (shades).

100r. (variety 1) (Mch., '69) deep purple (slight shades).

100r. (variety 2) (1869) pale mauve (slight shades).

120r. (Nov., '67) blue, deep blue, pale-blue.

Double impression : pale blue.

240r. (1870) pale to deep mauve.

The reprints of this issue may be grouped together—those of 1886 on intensely white stout paper, and those of 1903 on thin semi-transparent paper : the former are to be found perforated 12½ (rarely met with except on the 240 reis) and 13½ ; the later reprints 13½ only. The varieties of die are : 5r. (2) ; 25r. (7) ; and 100r. (2).

The 1886 reprint of the 240r., perforated 12½, was in bright purple.

1870-87.—Dom Luiz. Embossed on various papers, yellowish-white gum.

On ordinary paper, varying from very thick to pelure. Perforated $12\frac{1}{2}$. (1870-84).

5r. (7 varieties), deep black to grey (Dec., 1870).

10r. yellow (shades), orange-yellow (Dec., 1870).

10r. blue-green (July, 1879).

10r. (2 varieties) yellow-green (1880).

15r. (varieties 1, 2, and 3) pale to deep brown (2 Aug., 1875).

20r. bistre (shades), olive-bistre (Dec., 1870).

25r. (8 varieties) carmine, rose (shades), rose-pink (Dec., 1870).

50r. (4 varieties) pale to deep green (Dec., 1870).

50r. (varieties 3, 4, 5) pale to deep blue (May, 1879).

80r. (2 varieties) yellow-orange, orange, orange-vermilion (Oct., 1870).

100r. mauve (shades) (Dec., 1870).

120r. dull and bright blue (Dec., 1870).

150r. (varieties 1 and 2) dull, bright, and pale blue (end 1875).

150r. (variety 2) yellow (1880).

240r. bright to dark lilac (Dec., 1870).

300r. lilac (end 1875).

1000r. black (July, 1884).

On medium ordinary paper, varying slightly. Perforated $13\frac{1}{2}$.

5r. (7 varieties) deep black to grey.

Imperforate (variety 6).

10r. yellow (shades), orange-yellow.

Imperforate.

- 10r. pale green.
- 10r. (2 varieties) blue-green, yellow-green.
- 15r. (varieties 1 and 3) fawn.
- 20r. bistre (shades), olive-bistre.
Imperforate.
- 25r. (8 varieties) rose, pale rose.
Imperforate (variety 5).
- 50r. (4 varieties) green, deep green.
- 50r. (varieties 3, 4, and 5) pale to deep blue.
- 80r. (2 varieties) orange, orange-vermilion.
- 100r. grey-lilac.
- 120r. deep rich blue.
- 150r. (variety 2) dull and bright blue.
- 150r. (variety 2) yellow.
- 300r. lilac (shades).
- 1000r. black.

On thick ordinary paper. Perforated 14.

- 5r. (varieties 2 and 3) black.
- 10r. yellow.
- 25r. (varieties 1, 2 and 5) rose, pale rose.
- 80r. (variety 1) orange.
- 100r. pale mauve.

On thick horizontally-ribbed paper. Perforated 12½.

- 5 r. (variety 1), black.
- 10r. yellow.
- 20r. olive-bistre.
- 25r. (varieties 1, 2 and 5) rose-pink.
- 50r. (variety 1) green.
- 80r. (variety 1) orange.
- 100r. lilac.
- 120r. blue.
- 240r. lilac.

On thick ordinary paper. Perforated 11.

- 5r. (variety 1) black.
- 25r. (variety 8) rose.
- 50r. (variety 2) green.
- 80r. (variety 1) orange.
- 240r. lilac.

On stout chalk-surfaced paper. Perforated 12½.
(1881).

- 10r. (variety 2) bright to deep yellow-green.
- 15r. (varieties 1, 3 and 4) fawn, yellow-brown, red-brown.
- 20r. (varieties 1 and 3) pale bistre.
- 20r. (varieties 2 and 3) deep carmine, rosine (Dec., 1884).

Printed on unsurfaced side of paper.

- 80r. (varieties 1 and 2) yellow, pale orange, orange, orange-vermilion.
- 100r. (varieties 1, 2 and 3) mauve-pink.
- 150r. (varieties 2 and 3) yellow.
- 300r (variety 2) bright mauve, purple.

On chalk-surfaced paper. Perforated 13½.

- 10r. (variety 2) bright yellow-green, deep green.
- 15r. (variety 3) fawn, red-brown, grey-brown.
- 20r. (varieties 1 and 2) pale bistre.
- 20r. (varieties 1 and 2) rosine.

Printed on unsurfaced side of paper.

- 80r. (varieties 1 and 2) yellow, pale orange, orange.
- 100r. (variety 1) mauve-pink.
- 150r. (variety 2) yellow.

300r. (variety 2) dull violet, bright mauve.

Here again, the reprints—both on the intensely white stout paper of 1886 and the thin semi-transparent paper of 1903—may be grouped together.

Undoubtedly full sets were perforated $12\frac{1}{2}$ as well as $13\frac{1}{2}$, though all values are not yet known with the larger perforation : those shewing the $12\frac{1}{2}$ gauge are very rare.

From the 1886 set on intensely white stout paper the 10r. blue-green and the 20r. rosine were omitted.

The varieties of die used are :—5r. (3), 10r. (2), 15r. (1, 2), 20r. (1, 2), 25r. (3), 50r. green (4), and blue (5), 80r. (2), and 150r. in each colour (2).

The colours of the reprinted 240r. and 300r. are lilac and pale lilac, respectively, when perforated $12\frac{1}{2}$, and lilac and bright lilac when perforated $13\frac{1}{2}$.

Some of the reprints of the 1000r. are on the wrong side of chalk-surfaced paper.

In the 1903 set, on thin semi-transparent paper, there was no 20r. carmine. The varieties are :—5r. (6), 10r. (new variety as described), 15r. (4, on chalk-surfaced paper when original), 25r. (6), 50r. green (3), 50r. blue (2), 80r. (1), 150r. blue (new variety as described), 150r. orange-yellow (also the new variety), and 300r. (2, on chalk-surfaced paper when original).



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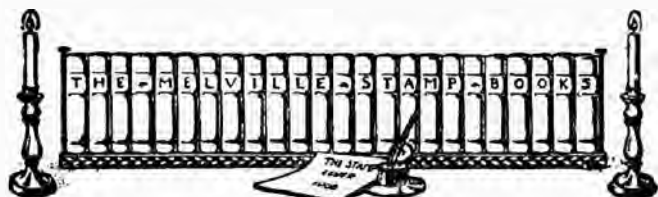
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