GREECE

PART III

Translated by

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Annotated and brought up-to-date by

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KOHL'S HANDBOOK
By Dr. Herbert Munk

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GREECE—PART III

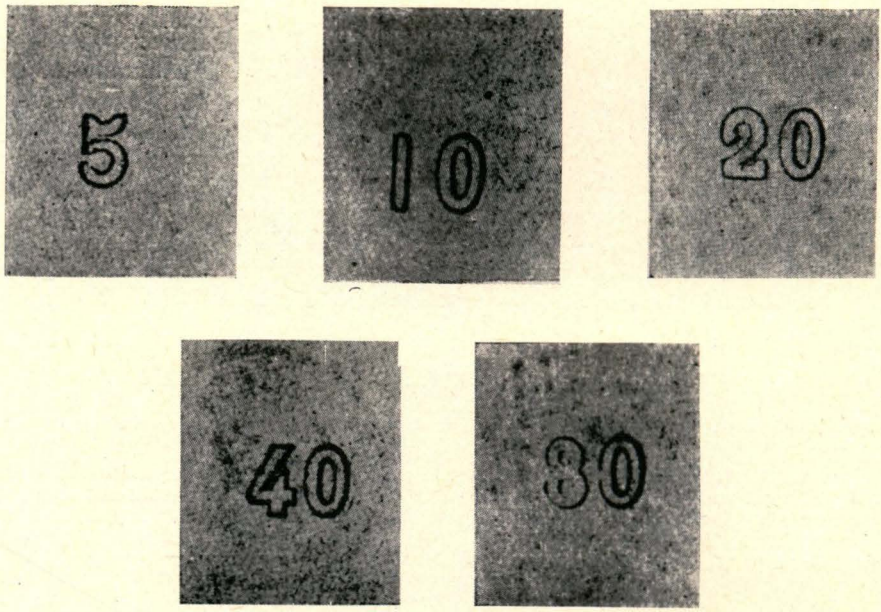
Some supplementary material published by Dr. Munk at a later date will be discussed at the end of the Large Hermes Head section.

Beginning of 1868/1869. IV Issue: Clean, Soft Prints from Cleaned Plates. Shading IV, Control Numerals V, already plumper and more or less dark even with light stamp shades. In the "80" the "0" is plump but the "8" is still comparatively fine. Good, smooth paper. Gum generally quite colorless and evenly applied.



Shading IV

Munk No.	Scott No.				Unused	Used
31	23	1 L.	(a)	reddish to rosy chocolate brown on dull brownish	12.00	10.00
	—		(b)	dull chocolate brown (grey brown) on dull brownish	15.00	12.00
	—		(c)	pale chestnut brown (Color of No. 38) on dull brownish (FD Feb. 1, 1869)	25.00	25.00
	23a		(d)	dark brown (dark to duller) on dull brownish	10.00	6.00
32	24	2 L.	(a)	dull grey brown on pale cream, paper very thin and soft (FD middle of 1869)	10.00	8.00
	—		(b)	grey brown on cream (yellowish) paper medium thick	9.00	10.00
33	25	5 L.	(a)	dull (bluish) to dull yellowish green on greenish (FD Jan. 20, 1868)	70.00	3.00
	—		(b)	sage green on greenish	100.00	10.00
34	—	10 L.	(a)	dull reddish orange (salmon) on greenish bluish (FD Jan. 30, 1869)	50.00	2.50
	26		(b)	reddish to red orange on greenish bluish	55.00	1.25
35	27	20 L.		light, bright to dull blue on bluish (FD Mar. 31, 1868)	20.00	.50
36	—	40 L.	(a)	dull reddish lilac on blue (FD Aug. 10, 1868)	15.00	2.50
	28		(b)	red lilac on blue	25.00	3.00
37	29	80 L.	(a)	bright to dull pink on dull pink (FD Aug. 8, 1869)	25.00	6.00
	—		(b)	dark carmine on dull pink	22.00	8.00



Control Numerals V

CONTROL NUMERAL ERRORS

No. 34	FI "01" wrong setting sequence (Pos. 51)	30.00
	FII "1" set inverted	5.00
	FIII "0" set inverted	5.00
	FIV "1" and "0" too widely spaced	—
No. 35	FI "0" of 20 set inverted	3.00
	FII 20 in clear, distinct horizontal double impression	30.00
	FIII "2" and "0" too widely spaced	8.00
No. 36	FI Setting error "20" overprinted with "4" (a and b) (Pos. 127)	140.00
	FII "0" set inverted (positions 1, 5, 51 and 123)	10.00
	FIII Numerals doubled	—
No. 37	FI "08" numerals printed inverted (a Early Mar. 1874 use in Alexandria, according to Pemberton in Athens also)	100.00
	FII "0" inverted	—
	FIII "8" and "0" too widely spaced (position 40 of a part printing)	20.00

In addition a raised spacing slug has occasionally printed before or behind the control numerals 5 or 10 so that they appear as 15, 51 or 110. Copies of the 20 L. are known on which the square spacing material has printed to the left or right of the control numeral. Light or partial double impressions exist of the numeral "20." The numeral "20" occurs with one digit set higher than the other (Pos. 39), as well as so strongly shifted horizontally that part of the "0" is found on the left hand stamp margin.

TYPICAL IDENTIFICATION MARKS OF THE CLEANED PLATES; FINE AND AVERAGE IMPRESSIONS

The thorough and general cleaning of the seven printing plates, undertaken toward the beginning of 1868, was preceded, in 1866-67, by similar attempts to improve the printing results from the plates of some of the values (compare under the 1, 10 and 80 L. stamps of the preceding issue). Such a preparatory period of all manner of trials and transition printings, and the contemporary appearance of a greater variability in the appearance of the stamps, may be

observed prior to all of the really important technical measures undertaken in Athens to improve the appearance of the stamps. This is due not only to the lack of experience of the printing personnel, but also to the distribution of printings that were simply the results of attempted provisional or incomplete measures to improve the printing results. Even the provisional printings of 1861/62 were, after all, representative of such a trial period preceding the perfection of the first definite printing of May 1862. The various "improved" printings of the 1 and 80 L., and perhaps of the 10 L. also, of the preceding issue represent a similar trial period preceding the thorough plate cleaning of 1868.

In connection with the hard prints of the 1 and 20 L. of 1870, as well as with later preparations of new underlays for individual values, such preparatory or incomplete transition printings will also be observed. For this reason many authors place the start of the printings from cleaned plates in the beginning of 1867, when most of the "improved" printings were probably produced. The 1 L. stamps No. 24d, which probably represent the first attempt to improve the printing results, have been submitted, according to de Smeth, with used date of 1866. However, if only such printings, whose stamp designs and control numerals clearly show the identification marks and typical appearance of printings from the cleaned plates, are assigned to the IV Issue, it will not be necessary to place their beginning prior to the first half of 1868. Technically our VI A Issue, with the exception of the hard print V Issue of the 1 and 20 L., must be considered as a direct continuation of the printings from cleaned plates. Some plates were supposedly cleaned again, and had new underlays prepared for them about 1870 or 1871. In any case stamps of the VI A Issue frequently still show the typical identification marks of the IV Issue, from which it differs clearly in varying shades, but principally in the poorer, varying quality of the paper. In the succeeding 1870's and 1880's, in contrast to the printing period of 1862-1867, and based on the experience of this period, all of the plates must have been thoroughly cleaned from time to time, and had new underlays prepared, as a result of which characteristics of printings from clean plates reappear later in certain values (see footnote (9) on page 14.)

We will discuss the details of the characteristics peculiar to the printings from cleaned plates somewhat further, compare also illustrations on page 95. It has already been stated that the reproduction of the spandrels and the shading lines is generally very clean and clear. The small dots in the spandrels are generally well isolated between the wavy lines, and are sometimes so delicately impressed that they are visible only under a microscope. As a result the corners appear pale or light. However, in such light spandrels minute flecks of color are usually found giving the effect of small drops of water in a glass tube. Only in certain brown, green and red lilac shades do the dots have a tendency to run into the wavy lines. In marginal stamps, particularly on the side next to the plate margin, the corner design is usually more or less heavily smeared.

The reproduction of the shading lines of the cheek and chin is normally very clean and clear, although not quite as fine and sharp as in the really good provisional or definite printings of 1861/62. They generally appear quite long, show no segmentation, and frequently their modulations are not strongly brought out. Besides these good, clean, average printings, printings frequently occur in which the modulations of the shading lines of the cheek and throat are reproduced in such fineness, sometimes as fine as in the Paris printings, that the hatchings in their terminals have again been brought out. Such "fine" printings are particularly frequent, in fact typical, in the pinker 80 L. stamps No. 37a, which are among the best printing results achieved in Athens. "Fine" printings are also found in the 2 L. stamps *(Variety b)*, 5 L. *(Variety b)*, 10 L. and 40 L. stamps. The extraordinarily fine rendition of the modulations of the shading lines is still clearly noticeable in the heavy dark carmine 80 L. stamps No. 37b.

Besides the clean reproduction of the spandrels and the shading lines of the cheek, together with the already heavy control numerals, many printings from

the cleaned plates have a further identification mark in the appearance of the medallion. As has already been stated on page 37, the ground of the medallion is frequently not fully covered by printing color, but seems whitish or thin around the Hermes head. At times vertical, scratch-like streaks or lines also appear in the medallion. The reason for this appearance, and the manner in which it differs from the so-called porous impressions of the medallion in the coarse Athens printings (because of too dry color), is difficult to determine, and even more difficult to describe. In part it may be explained that after the cleaning of the plates they were very carefully and not too strongly inked. In such impressions the contact between the plate and the sheet at the moment of impression was certainly a very light, fine, so-called flat one, because a chief mark of identification of all such fine impressions is the complete lack of any trace of relief embossing. Whether this was achieved by means of a particularly carefully prepared underlay, or by other more primitive means it is hard to say. The complete lack of relief embossing is found only in the really fine printings. However, if we consider that the fine printings of the definite issue of the Spring of 1862, produced in the first real soft print, are characterized by their strong relief embossing, and that the fine printings from the cleaned plates lack all traces of relief embossing, it seems very likely that from 1868 on, together with the cleaning of the plates, the method of underlay preparation was changed. Perhaps in the preparation of the underlay from 1868 on, more stress was laid on achieving certain effects in the printing results that were readily attainable in Athens. In any event it is notable that not only in the following issue of 1870/71, but also in the issue on transparent, meshy paper, as well as in the fine first printings from new underlays in the second half of the 1870's and later, the same peculiar appearance of the medallion, the striving for the same effects in the reproduction of the cheek shading (strong modulation of the lines), may be traced. On the other hand, while the medallion ground of the provisional printings of 1861/62 shows all possible imperfections and identification marks, it was never spread thin, because, in spite of the inadequate means at their disposal, the printers constantly sought to bring their results up to those of the Paris hard prints. At that time good uniform results were finally obtained in Athens with the definite soft printings of 1862 by giving up certain effects in the reproduction of the design as, for example, the segmentation of the shading lines.

In such instances in which the "whitish" appearance of the ground of the medallion is very pronounced, it is clearly noticeable that the light or porous "halo" of the ground does not extend quite to the contour of the head, or completely to the circle of pearls, but that immediately before the contour of the head (or parts of it, as, for example, the forehead or the bridge of the nose), and immediately inward from the circle of pearls a small, generally very narrow, dark, solid border zone is found. This gives the medallion the appearance of being concave behind the Hermes head, and the head itself stands out as if in relief. In less pronounced instances, heavier impressions or darker colors, this relief effect of the head is not always noticeable, although it is present, at times, even when the color of the ground appears only slightly spread out. The peculiar plastic effect of the lightening of the ground is frequently hardly noticeable, but it may almost always be noted that the porous, weakly inked or light areas of the ground take on a concentric arrangement around the head, or have a definite vertical orientation. For this reason the whitish or porous medallion grounds, of the impressions from cleaned plates, almost never give a disturbing effect to the stamp image as do the porous impressions of earlier Athens issues.

To this general foreword is finally to be added the following: not only are there many "average" impressions from the cleaned plates, but, at times, pronounced blurred to soiled impressions, as, for example, in many 10 L. stamps No. 34a the spandrel shows a lattice-like smearing, or the parallel lines of the cheek shading are connected by color bridges. Such copies are by no means always marginal copies. The cause for these exceptions is not clear, but, as

the condition of the plate was particularly good, they may be due to a poorer condition of the printing color, or that the color was not compatible, under certain conditions, with the cleaned surfaces of the plate. The experienced collector will almost always be able to recognize these soiled impressions from the cleaned plates by some small detail or fineness, whereas for the inexperienced collector it will be difficult unless he has a definite shade, as, for example, the 10 L. stamp No. 34a.

1 LEPTON

In the 1 L. stamps the printing of the *Varieties a* and *b* is clean and normal as described above for average impressions of this issue. A pronounced light appearance of the ground of the medallion, and, as a result, a relief-like appearance of the Hermes head is chiefly noticeable in the duller impressions of *Variety b*. The colors of *Variety a* show numerous small shade variations; at times they are similar to the milky chocolate brown shades of No. 24a; they frequently agree with the stronger, more reddish brown shades of No. 24b; and at times they are almost rose brown. However, even their milky chocolate brown shades never have the peculiar soft, smooth appearance of the I impressions of No. 24, but rather the drier, harder appearance of the II impressions of No. 24. The shade generally catalogued as grey brown, Variety b, does not actually have a greyish cast as, for example, No. 24ab, but is a duller chocolate brown whose dullness is perhaps due to weak inking or, more likely, to too light an impression, which may also explain the light appearance of the medallion of many of the *Variety b* stamps.

Variety c, which Pemberton at first catalogued as a separate printing, is particularly noticeable not only for its unusually clean, fine impression, but also for its color, which actually agrees remarkably with the duller shade of the 1 L. hard print No. 38. If Pemberton had not seen a stamp of *Variety c* with a cancellation of Apr. 5, 1869([33]) it would almost be possible to assume it to be from the first production of the Leipzig printer before he had completed the underlay for the 1 L. plate. (We shall discuss a similar appearance in the 20 L. No. 39, hard print of the beginning of 1870). Against such an assumption is the fact that the color of *Variety c*, in spite of the similarity in shade, does not have the soft, smooth, so-called blended, appearance of the chestnut brown color of No. 38, but rather the more or less dry, hard appearance of *Varieties a* and *b*, and the II impressions of No. 24 of the preceding issue. Besides, by means of the light relief-embossing on the back of unused copies, it is possible to determine definitely that the stamps were produced in soft print.

Right hand marginal copies of *Varieties a* and *b* occur with a pronounced ribbing (premium 50%).

Considerable quantities of the 1 L. stamps from cleaned plates were not put into circulation until after the 1 L. hard prints No. 38 of 1870.

2 LEPTA

The 2 L. stamps, No. 32, in a pronounced grey brown, without a noticeable admixture of yellow, were, until recently, placed by us, as well as by Pemberton, in the 1870's after the orange toned, so-called "bistre-chair," 2 L. stamp No. 41. In our compilation, however, we found a copy of No. 32a with an Athens cancellation of June (or July) 1869, the year date being perfectly distinct. As the Athens cancellations could hardly have had wrong year dates, and because of its color and paper, a confusion with other 2 L. stamps is precluded. As the stamps of *Variety b*, in the same grey brown shade, but on medium thick paper, are the only 2 L. impressions whose reproduction shows all of the typical identi-

(33) Editor's Note. A copy used two months earlier (Feb. 1, 1869), tied to piece of newspaper, is in the editor's collection.

fication marks of the "fine" prints from cleaned plates, we have catalogued them as the 2 L. stamps of this issue. The 2 L. stamps in the so-called "bistre-chair" shade, which have not been found with an earlier FD than July 1872, and were not generally used until 1874 and later, have been catalogued under the 1870/72 issue.

Both varieties are distinguished from all preceding 2 L. printings by their clear gray brown color, lacking any admixture of yellow. If, at times, *Variety b* appears somewhat yellowish it is due solely to the slightly yellowish cream tone of the paper.

The unmistakable identification mark of *Variety a* is its paper, which is thinner than any other paper of the Hermes heads, except the very thin, meshy paper of the 1872ff. issue. It is soft, spongy and silky, and appears very porous (cloudy or light-spotted) when held before a light. The cheek shading and its modulations are very clean and well rendered. The dots in the spandrels almost always show a lattice-like smearing. The stamps give the impression that, although the plate was in very good condition, the abnormal thinness of the paper made a correspondingly good rendition of the stamp design impossible. On the whole their reproduction most resembles that of the 80 L. stamps of 1867 from the "improved" plates; compare comments under *Variety d* of No. 30. The few fully gummed copies that we have seen had a decidedly glassy, yellow gum, which, because of the thinness and porosity of the paper, strikes through on the face, and makes the stamp appear oily and transparent.

The paper of *Variety b* is of the usual medium thickness, and also seems porous or cloudy when examined in front of a light. Its cream color is not as pale but appears yellower than that of *Variety a.* The reproduction of the cheek shading and its details is usually clear and clean. The hatchings are generally visible in the terminals of the shading lines, and the dots in the spandrels distinctly isolated. Besides these good average impressions from cleaned plates, fine prints are also found whose excellence is the equal of the fine impressions of the 80 L. The Hermes head stands out relief-like from the ground of the medallion whose impression shows the typical "porosity" and, at times, a pronounced white "halo" around the head. The excellently rendered shading lines of the cheek run out long and pointed and, at times, terminate in dots as in the Paris printings. The corners are very light, and the isolated dots of the design are hardly visible to the naked eye. However, as in all of the printings from the cleaned plates, the characteristic drop-like flecks show up in the corners at times. All in all they are masterpieces of the "fine" prints from the cleaned plates, showing no relief-embossing, which frequently shows slightly in the average impressions. We have seen copies of *Variety b* with at least two different gummings, one decidedly dull, the other shiny.

5 LEPTA

In the 5 L. stamps the characteristics of *Variety a* are its more or less dull, frequently almost greyish, color, a very clean clear to fine reproduction, principally of the shading lines, and the decidedly heavy, bright, light green to dark green control numerals. Some of these stamps are clearly yellowish, whereas others have a more or less bluish cast, although we have not been able to identify a definite blue green in *Variety a* from the cleaned plates. The reproduction of the cheek shading is very good, in part definitely fine, although the all in all impression suffers from the lack of contrast between the printing color and the paper. For green printing colors the spandrels are quite clean, although we have seen no really light corners in *Variety a;* also the small dots almost always blend into the wavy lines, giving the spandrels a lattice-like appearance.

The medallion of *Variety a* shows the characteristic "halo" and darker color contours around the forehead and bridge of the nose rather infrequently,

and then not as clearly as in *Variety b*. In fact, besides a certain lightness of the entire impression, the characteristics of the cleaned plates do not show up very prominently. Stamps of the 5 L. value in more or less dull colors, in clean impressions and with decidedly heavy control numerals, cancelled with number stamps, will usually be found to be this comparatively common *Variety a* of this issue.

The stamps of the scarcer *Variety b* are marked by the pronounced thin appearance of the color of the ground of the medallion and the frequently plastic or relief-like appearance of the Hermes head. The corners almost always appear light, even when the small dots of the design are partly smeared. The reproduction of the cheek shading is usually very fine; in fact of all of the 5 L. stamps of this issue they are the only ones that closely approach the "fine" prints of the 80 L. stamps of this issue, although they do not show up quite as well because of the inferior, porous and partly thinner paper used for them. Their color has the unpleasant grey green shade (sage green), but with a slight admixture of yellow, in fact the color becomes comparatively brighter as the yellow content increases.

The control numerals of *Variety b* are also very heavy, although, strangely, at least in the material we have seen, they are not as plump or as heavy as those of *Variety a*.

We have not found the stamps used prior to 1870, but Gianniotti seems to have noted them from the Fall of 1869.

10 LEPTA

In the 10 L. stamps the color of *Variety a* generally has a decidedly bleached appearance which is not helped by the slight addition of red. Many of the stamps are almost a salmon shade, others almost agree with the flesh shade of the 40 L. stamps. In the majority of the stamps the addition of red to the color is only a very slight one. In many stamps, for example, those in which the ground of the medallion is partly lighter, or lighter on one side (frequently noted in these stamps), the lighter areas appear yellower, or less red, than the remaining areas, as if the added red had not been properly blended into the duller ground color.

The printing in the stamps of *Variety a* is generally very clean, and often actually fine, although occasional small drop-like flecks are almost always present in the spandrels. The impression or inking is frequently so light that the corners or the ground of the medallion, or parts of them, have a pronounced light or whitish appearance, in which the Hermes head stands out relief-like at times. Occasionally decidedly soiled prints occur also.

The control numerals generally appear darker, and sometimes redder, than the stamp design. The heavily impressed numerals are coarse to decidedly plump, and in the more lightly impressed numerals the contrast between the shading and hair lines is already lost.

Our very early FD for *Variety a* is based on a cover in the Glasewald collection on which the 10 L. stamp No. 34a was used in Athens as a postage due stamp. The stamps do not seem to have been generally circulated until about half a year later, as our next cover date is Oct. 8, 1869 (also a postage due stamp used in PATRAS), and this date is earlier than all FD known heretofore.

In *Variety b* the color seems more normal than in *Variety a*. It is fuller, brighter, and generally has a pronounced reddish cast, at times a slight salmon tone, but it does not make the impression appear heavier. The reproduction of the corners and the shading lines is clean and good, and sometimes light in the corners as in *Variety a*. The generally well-spread color of the medallion ground shows no "halo." Besides showing the general identification marks of the cleaned plates they are most readily distinguished from earlier 10 L. printings of a similar reddish to red orange shade, by their control numerals, whose condition is the same as those of *Variety a*. On the other hand, it is not always possible to distinguish them with certainty by means of their control numerals

from the previously discussed clean impressions of the 10 L. stamps, *Variety e,* of 1867, which makes it difficult to determine the time of their production and use.

The control numeral error FI, setting error "01," must have occurred in a right-hand marginal position of the numeral plate, because in a vertical left marginal pair of No. 34, sold from the Garas collection, the lower stamp showed the error. The error shows the shading lines on the proper sides of the numerals. The control numeral errors FII and FIII must have been numerous on the numeral plate as Gianniotti, for example, found a strip of three of No. 34 in which the three "0's" were set inverted, and a strip of seven in which no less than four of the "1's" were inverted. This increase in the number of inverted figures is probably due to the loss of contrast between their fine and their shaded lines, from about 1868 on.([34]) Regarding a supposed error "110" see comments under the listing of the control errors.

20 LEPTA

In the 20 L. stamps the reproduction of the shading lines and corners is also generally very clear and clean, although small flecks of color can practically always be observed. The small dots of the spandrels are usually isolated between the wavy lines, and only blend into the latter occasionally, or are drawn out into fine horizontal lines between them. Light or whitish corners are also found, and while the ground of the medallion frequently shows the typical "porous" and light spotted appearance of this issue, it practically never shows a real light, whitish "halo" around the Hermes head as do many of the 2, 5, 10 and 80 L. stamps. In general the identification marks of the cleaned plates are the least pronounced in the 20 L. of any of the stamps of this issue. In some of the 20 L. printings of the 1871/72 issue, and even of the 1872/76 issue on porous paper, they are much more prominent. For this reason it will always be well to observe the control numerals very carefully, particularly in connection with the decidedly light impressions of No. 35, which are sometimes very similar to the 20 L. stamps No. 21 of the definite Athens printing. In No. 35 they are always decidedly plump and without any real contrast between the shaded and the fine lines, and, even in the lighter, brighter shades, unmistakably dark.

The control numeral error FI, inverted "0," occurred 47 times in the numeral plate. Pemberton states that in the top sheet row the first and last stamps had inverted "0's." (See footnote describing this error on the 10 L.) The FII errors known to us showed the two "20's" shifted about 1 mm. horizontally one from the other. Specimens of No. 35 exist on which spacing slugs have printed to the right or the left of the control numerals at about the height of the numerals. As we have never seen such spacing material printed above or below the control numerals, it must be assumed, contrary to the theory of Nicolaides and others, that the numeral plate was not made with one hundred and fifty indentations, but that by means of two rules or strips fifteen horizontal grooves were provided, into each of which ten properly spaced numerals were set. Whether these strips were soldered on a metal plate, or held in position in some other manner, cannot be determined. However, on the basis of the impressions of the spacing material, it may be stated that the space between the two strips forming a groove was only slightly greater than the height of the spacing material or the metal bases of the numeral type. The distance must

(34) Editors' Note. According to Theodore Groom (Philotelia, January, 1925), no less than 47 stamps of this issue are found with the "0" inverted, the positions being as follows: 1, 2, 3, 4, 6, 7, 10, 13, 14, 15, 16, 18, 26, 28, 29, 30, 32, 33, 34, 35, 37, 39, 40, 43, 48, 50, 51, 54, 55, 56, 58, 60, 61, 63, 66, 68, 69, 70, 71, 73, 74, 75, 77, 78, 80, 90 and 111. Apparently the compositor discovered at this point what was happening, for the error does not exist in any position between Nos. 112 and 150.

Groom tells us further that the error occurs on the 20 lepta, No. 35, in the identical 47 positions, proving that in this issue the same form was used in printing the numerals on both denominations, after substituting 2's for the 1's or vice versa.

have been greater between the metal strips than the height of the type, because it would be difficult to explain otherwise the occurrence of one numeral being set higher than the other in a two digit numeral. This proof that each of the ten control numerals of each row were simply separated by spacing material is particularly important because it refutes the assumption of Nicolaides and others that a whole control numeral could be omitted accidentally in some particular position. Had a numeral been omitted in any row it would have left an unfilled space, and, after a very few printings, the neighboring spacing material and numbers would have shifted or collapsed, and the whole row would have broken down. Under the 80 L. stamps we shall learn of an occurrence that further substantiates our assumption that the control numerals were set in continuous horizontal rows.

40 LEPTA

In the 40 L. stamps the dull, often very dull, shades of *Variety a*, as well as the darker shades of *Variety b*, are more reddish than all previously issued 40 L. stamps. The color of the control numerals is equally characteristic which, even in the duller shades of *Variety a*, are always printed in red lilac shades. They are also uniformly broad and heavy. Many weakly impressed control numerals appear dull, yet their color, as such, is always deep, in fact quite noticeably bright. The stamp impression is generally clear, although in the deeper shades it is frequently somewhat soiled. At times the characteristic "halo" in the ground of the medallion, and the light corners, are very distinct in the duller shades, or the lighter impressions. However, in certain finely rendered printings of the deeper shades of *Variety b* pronounced light corners are also found. Such dark, fine impressions, as well as very dull shades of *Variety a*, are readily confused with earlier 40 L. printings. For example, the latter may be confused with the lilac grey stamps No. 29c, particularly as they first seem to have been used up in certain foreign post offices about 1870. In all these instances one should note the reddish tone of the stamps and, above all, the reddish, uniformly heavy control numerals whose characteristic appearance can usually be noted even on the back of stamps still on cover.

The control numeral error FI was caused by the wrong setting of a "2" in position 124 of the numeral plate (stamp 127 in the sheet). The error was discovered shortly after a few printings had been made and was overprinted manually with a "4" on all sheets in which it occurred. Errors without the overprint are unknown. The error occurs in both *Varieties a* and *b*. The error is scarcer unused than used. However, toward 1900 a larger number of unused blocks of nine got out and have been preserved in this condition in the Ferrari, Haselden, and other collections. These blocks were removed, in 1900, for philatelic purposes, from sheets of the remainders, stored in the Treasury Department at Athens, before they were sent to the Government printing office to produce the overprinted 5 Drachma stamps of 1900. Only a small part of the sheets of the remainders, in both shades, contained the error FI. The error was not removed in all instances because the Ferrari collection contained an unperforated, and a perforated, block of nine of the stamp, overprinted 5 Drachma, the middle stamp of which was the error FI. On the other hand, we have seen several complete sheets of the overprinted 5 Drachma stamps that did not contain the error. Used pairs, one stamp being the error, and a strip of three, the middle copy being the error, are known. Regularly used copies of the error are very rare. In one of the sheets containing the error there was a slight double impression of the control numerals, so that the error exists in a slight double impression of the "20" (Garas collection).

We have also been able to determine the sheet position of the error FII, inverted "O," from sheets of the overprinted 5 Drachma stamps. It was located in positions 1 and 51, but it was not present in all sheets. As the same variety

already occurred in position 1 in the 1865/67 printings, its occurrence in position 1 evidently marks the earlier, and in position 51 the later printings of No. 36. In unoverprinted specimens we have found the error FII as the left hand copy of a strip of three, as well as of a pair, both in a dark shade, but the left hand frame line of the error copies showed no indication that they were left marginal copies. These have been later identified as positions 5 and 123.

In one of the double impressions, FIII *(variety b,* cancellation illegible) the impressions were separated a full 2.5 mm. vertically, and in the other they were shifted only ca. ¼ mm., but clearly distinguishable nevertheless.

80 LEPTA

English authors date the appearance of the 80 L. stamps, with the typical characteristics of the cleaned plates and the plump "o's" in contrast to the "8's", as of 1870/72. However, as No. 37 is known with a FD of Aug. 1869 we do not doubt that they were not only produced in the same period, 1868/69, as the other values from cleaned plates, but that they were also put into use at that time. Still the thorough cleaning and the preparation of a new underlay for the 80 L. plate, as in the case of the 10 L. stamps, may not have been undertaken until after the completion of these measures on the other plates, because the 80 L. plate had already been temporarily "improved" in 1867. On the other hand, when it is considered that somewhat later no further printings of the 80 L. were made, it is striking that No. 37, in both shades, is comparatively scarce used, whereas unused material, even in larger units, is available in larger quantities. If upon Greece's entry into the Universal Postal Union in 1875, and the simultaneous uniform reduction of the foreign letter rate to 30 L. and the registered letter rate to 60 L. was made, and the 80 L. value became superfluous for the greater part, there is still a period of six years during which its use was possible. We consider it possible, therefore, that either the earlier high rates for foreign letters had already been greatly reduced by the beginning of the 1870's, or the prepayment of foreign letters, at least to the Greek border, had become more general, because it was generally the 80 L. value that was used for postage due on insufficiently franked or unfranked, foreign mail matter.

The pink of *Variety a,* whose stamps are among the most beautiful of the Athens printings, varies from bright, or deep, to very pale shades, in which it is frequently difficult to determine to what extent the paleness is due solely to a lighter impression, or too heavy an underlay. On the other hand, the deeper pink shades often give the impression of being on a more brightly tinted pink paper than the pale pink or dark carmine shades. The frequent extraordinarily fine rendition of the modulations of the shading lines, of their sharp tapering, and partly of their hatchings, as well as the scrupulously clean manner in which every dot in the spandrels is isolated, is particularly striking in the light, delicate shades of *Variety a.* One might almost suspect the use of an entirely new method of underlay preparation. On the other hand, the peculiar drop-like color flecks, characteristic of all of the printings from cleaned plates, are found in the corners and panels, or between the shading lines.

The ground of the medallion, from which the Hermes head often stands out as if in relief, practically always shows a more or less light, or porous, "halo" around the head. At times the color of the ground appears "whitish" all over with the exception of the narrow marginal zones. Soiled, or otherwise smeared impressions of No. 37a will usually be found to be marginal copies.

The reproduction of *Variety b,* in spite of the heavy effect of its darker color, is also extraordinarily fine. The modulations of the cheek shading are exceptionally well rendered, without the parallel lines of the more strongly shaded areas fusing into one another. In most instances even the hatchings of the cheek shading are partly visible. The corners, in contrast to the dark color areas of the medallion and panels, appear light or whitish to the unaided

eye, yet under the microscope practically all of the small dots of the spandrels will be found isolated and finely rendered, although here also the small drop-like flecks or dots will almost always be found in the corners and panels.

In spite of the full color of the ground of the medallion the head is almost always surrounded by a light, pale "halo" from which it stands out in the typical relief-like manner.

In the carmine shades some authors, following the precedent of Dorning Beckton, distinguish a definite printing, or part printing, on thin semi-transparent paper which is generally assigned to some later time. However, the appearance of 80 L. stamps on a characteristically thinner, harder, and semi-transparent paper is typical in the printing period of 1862 ff.

The control numeral error FI is the result of printing the numerals inverted to the stamp design. In FI the smaller upper part of the "8's" is below the larger lower part, and the shading lines of the numerals are on the wrong side. We noted the error in an upper marginal strip of four with the town cancellation of ALEXANDRIA dated Mar. 7, 1874. A copy in the Garas collection was also used in ALEXANDRIA on the same date. Pemberton also noted two copies used in Alexandria in 1874. Several other copies were submitted to Pemberton showing their use in Athens, all of them in the same deep carmine rose on the thinner paper.

The setting error FII, inverted "0", probably occurred once only in the numeral plate.

The Variety FIII, too wide a space between the "8" and the "0", in position 40 of one printing, or part printing, is particularly interesting because with it we were able to determine, on the upper third of a sheet, that its "8" was the only numeral of the horizontal row that was in vertical alignment with the "8's" of the rows above it, whereas its "0" and the nine remaining "80's" of the row were strongly shifted to the right. It may be accepted, therefore, that all of the "80's" of the row were properly spaced but that the wide spacing between the "8" and the "0" in the first position of the line resulted in the shifting to the right of the remaining "80's". Even if it is assumed that the "8" in Position 40 was originally set too far to the right, and therefore was out of alignment with the "8's" above it, and that it was afterwards reset, as a result of its having fallen out, and brought into alignment with the "8's" above it, the shifting to the right of all of the remaining numerals of the row is a further, even more definite, proof that the numeral plate did not have one hundred and fifty indentations, but was made up of fifteen grooves into which the numerals, properly spaced, were set. This assumption is further supported by the fact that the majority of the control numeral errors are found to be marginal copies, which would seem to be self-explanatory with the horizontal groove method of setting, but would be difficult to explain in the separate indentation method of setting.

Both the 10 L. and 20 L. stamps of this issue were used diagonally bisected in NAUPLION in 1872. There are two identical letters in the Argyropoulos collection whose 65 L. rate is made up of one stamp each of the 40 L. and 20 L. plus one diagonal half of a 10 L. stamp. The cancellation is the number 15 stamp of NAUPLION, and the town cancellation on both covers is dated Mar. 10, 1872. Both letters were forwarded via PATRAS (Mar. 12), CORFU (Mar. 15), to TRIEST (Mar. 30 Gregorian reckoning).

Up to the present time only two diagonal bisects of the 20 L. have been noted, and they were used, in both instances, with three 20 L. stamps to make up a 70 L. rate. In one instance (Dr. Fulpius—Geneva collection) the stamps are canceled with the town cancellation of PYRGOS, dated Mar. 2, 1873. In the other instance (Argyropoulos collection) the stamps are canceled with the town cancellation of NAUPLION, dated Dec. 8, 1872, but perhaps already canceled in 1869. On both covers the bisects are tied to the covers by the cancellations.

Unused blocks of the 5, 10 and 20 L. stamps of this issue probably do not exist. Of the 1, 40 and 80 L. stamps they are common. Used strips of all values are not too scarce, in fact they are rather common of the 1 L., as in the early 1870's certain post offices, such as MISSOLONGHI (No. 49), used long strips of this value for making up postage rates up to 15 L. for the purpose of using them up. Used blocks are known only of the 1, 2 and 20 L. stamps.

1870 (Beginning). V Issue: Athens Hard Print of the 1 and 20 L. values with entirely new underlays prepared by German technicians. Shading in 1 L. Shading V (= I in the listing), occasionally Shading I (= II in the listing) also; Shading in 20 L. Shading III (= I in the listing) at first, later Shading I or V (= II in the listing). Control numerals "20" in reproduction V, pale to medium blue, occasionally deep blue. Very good, satined paper. Quite heavy colored gum.





Shading V





Shading I

Munk No.	Scott No.		I Shading V		II Shading I	
38	30	1 L. dull chestnut brown, light to medium (FD May 3, 1870)	24.00	25.00	30.00	32.00
	30a	(a) dark dull chestnut brown ..	32.00	34.00	36.00	40.00
			Shading III		Shading I/V	
39	31	20 L. Sevres-blue, medium to dark (FD Feb. 1, 2, 5, 1870)	——	6.00	100.00	2.00
	31a	(a) deep Sevres-blue (dark) ..	——		150.00	5.00

The unused valuation for No. 38 are for copies without gum. Copies with original gum merit a 200% premium.

CONTROL NUMERAL ERRORS

No. 39	FI "02" wrong setting, with "0" inverted (Pos. 21)	35.00
	FII "02" wrong setting, with "0" normal (Pos. 21)	50.00
	FIII "20" printed inverted (Patras, Corfu)	45.00
	FIV "20" (in clear, close, horizontal or widely spaced vertical double impression)	25.00

The control numeral is also found in light, partly double impressions, and so misplaced vertically or horizontally that it may be found at any of the stamp margins.

RETURN TO THE HARD PRINT METHOD; TRANSITION IMPRESSIONS

The strongly altered appearance of the 1 and 20 L. stamps is due to the fact that the Leipzig printer who was called to Athens to bring about fine printing results, reintroduced the original hard-print method used for the Paris printings. To accomplish this he had to prepare entirely new underlays, and in a much more precise manner than the Athens personnel had done up to that time. That these expertly prepared hard prints turned out much poorer than the Paris printings of Meyer, and, above all, much less uniformly, nevertheless is perhaps less noteworthy than the circumstance that the same new underlay altered or influenced the appearance of the 1 L. stamps quite uniformly, whereas the appearance of the 20 L. stamps was altered or influenced in a remarkably different and more variable manner. For example, the really distinctive Shading III, as well as certain quite typical errors of the underlay, of the 20 L. stamps, do not occur in the 1 L. stamps at all. Other fundamental differences occur also between Shading III, found only in the 20 L. stamps, and Shadings V and I which are found in both values. In the first place Shadings V and I are much more variable than Shading III (for example, in Shading V the shortening of the cheek shading, caused by the underlay, shades off very gradually in the 1 L. stamps also), so that it must be assumed that the underlay, or its condition, for both of these shadings was much more complicated, or that it reacted on the shadings more readily than did the underlay for shading III. Further, all sorts of intermediate stages occur between Shadings V and I, in fact, in larger units, stamps may often be found with definite Shadings V and I in the same piece (as a rarity se-tenant in a pair). In the 20 L. stamps Shading III is found se-tenant with Shading I (strip of three in the Kleinschmidt collection, the middle stamp having the typical Shading I, and the outer stamps being definitely in Shading III). On the other hand, we have never seen 20 L. stamps in the real Shading III se-tenant with Shading V, although we do not definitely deny the possibility of their existence. Further fundamental differences are the shade ranges of the 20 L. stamps, which in their various gradations of milky blue, sky blue and deep blue are common to both Shadings V and I. Occasional specimens of Shading III are found in a real Sevres blue shade also, but aside from the fact that such instances may in part simply be printing contingencies, the majority of the 20 L. stamps in Shading III do not come in the real characteristic "Sevres" shades, but in all manner of duller or greyer, less characteristic transition shades which, although they have a more or less distinct Sevres-blue undertone, are not too far removed from the so-called "normal" blue of earlier 20 L. stamps. To a certain extent they represent transition or intermediate shades between the "normal" blue and the real Sevres-blue. It is notable, however, that these more "normal" transition shades of Shading III do not, apparently, occur in Shadings V and I at all. Two further circumstances must be added: first, that in the 20 L. stamps in Shading III printed in these transition shades, although the corners are always more or less lightly printed, and evidently from a new underlay, they are rarely so decidedly white or whitish as the majority of the stamps in either Shadings V or I, and the ground of the medallion is not filled out as evenly or as fully as usual. Above all, however, the stamps in Shading III, still printed in the transition shades, or already in the pronounced Sevres-blue shade, are from a period from which dates of use for the Sevres-blue shades of Shadings V and I are not known. For example, all of the stamps of our FD covers of Feb. 1, 3, 5 and 6, from KALAMAI, PIRAEUS, ATHENS and TRIPOLIS, and

also those from the beginning of March, had Shading III, and, with the exception of two covers from KALAMAI they were in the transition shades also. A strip of three, in the Garas collection, in Shading III (also from KALAMAI) showed the early date of March 12, 1870 in the cancellation. Gianniotti came to a similar conclusion (*Il Corriere Filatelico*, 1921, page 344) on the basis of a large quantity of covers of No. 39, dated February, 1870 to early 1872. From some of the smaller provincial post offices such transition shades in Shading III are found from later months, for example, THEBES, January, 1871. All of these circumstances lead to the conclusion that the greater part of the stamps in Shading III are transition printings connected with trials that preceded, as we have noted, every important technical improvement or innovation in Athens. Also, the Leipzig printer, or the Athens personnel, under his guidance, did not, apparently, change the existing method of underlay preparation as radically at first as was done later. Perhaps he worked up to the real hard print gradually, with trials with a very thin printing cloth, although the transition printings do not offer any valid basis for such an assumption.

At the time of the substitution of the hard print for the soft print the cylinder presses were probably put into use in Athens for the first time also, increasing still further the necessity for precision in the preparation of the underlay. (The majority of the transition printings show only slight traces of the white, double contour around the Hermes head at first, whereas in the later stamps, in Shadings V and I, the shifting, particularly of the white corners, is so unusually frequent, and frequently so strong, that from this circumstance alone it is possible to discover how difficult it was to obtain and maintain the exact registering of all of the fine details of the underlay with the revolution of the cylinder. The circumstance that these transition printings, with the continuous unshortened shading lines, that are only occasionally broken into segments by the hatchings, occur sometimes in milky blue, sky blue or similar shades, may be due to various causes: either the preparation of the underlay for certain clichés was too weak; or, as indicated above, these later printings in Shading III are due only to some irregularity in the underlay as, for example, the shifting or failure from time to time of the cheek underlay; or the printing itself. We prefer to assume the latter because if one compares such milky blue stamps in Shading III with true transition printings it will be seen that the cheek shading of the former always has a peculiar, unnatural spread out appearance, more like the coarse impressions in Shading IV, whereas it runs out much more sharply and naturally in the latter.

Since transition printings do not occur in the 1 L. stamps as they do in the 20 L. stamps, and they appear more uniform and show no white or shifted corners as do the latter, and from their newly discovered FD of May 3 (previously May 13), which is months later than the first day for the 20 L. stamps, it might be concluded that the Leipzig printer first prepared a new underlay for the more frequently used 20 L. value early in 1870, just as in October, 1861 the 20 L. value was the first of the provisional issues to be produced and issued. In this manner he would have had the experience of the preparation of the 20 L. underlay in making up the underlay for the 1 L. stamps. However, as the FD of the 1 L. stamps of practically all issues is usually somewhat later than that of the other values, because of their use on periodicals, we cannot accept this conclusion without further investigation. To this must be added that Pemberton (*Philatelic Journal of Great Britain*, 1911, page 169) found two copies of the 1 L. stamps that had the decidedly shortened cheek shading of Shading V, but in a dark red chocolate brown shade, similar to that of No. 31a or No. 24d, of which one copy had been used in ATHENS as early as January 1, 1870. According to Pemberton the impression of their shading lines was heavier or coarser, in spite of their pronounced shortness, than in No. 38, and besides the entire impression lacked the "smooth" appearance of the hard prints. This latter is

particularly notable because in the transition shades of the 20 L. stamps also, the medallion and the entire coloring does not have the characteristic smooth, full appearance of the definite printings. As, by means of our FD for No. 39, the use of the hard-print method and the time of the arrival in Athens of the Leipzig printer has been advanced further to New Year 1869/70, it is still conceivable that the two copies described by Pemberton represent early trials by the Leipzig printer, or of the Athens personnel under his guidance, similar to the much more numerous transition printings of the 20 L. stamps except that only a very small number of the first 1 L. trial printings were made or issued.

1 LEPTON

The dull chestnut-brown color of the 1 L. stamps No. 38 varies in brightness from very dull to decided dark shades *a* (which are decidedly rarer), but shows hardly any variation in the basic color. The color and the colored surfaces have a pronounced smooth, soft, uniform appearance similar to the good I impressions of No. 24, whereas *Variety 31c*, which is identical with No. 38 in color, has the continuous, unshortened shading lines, and has a drier, harder appearance. The shortening of the cheek shading in No. 38 is very striking in both Shadings V and I, but particularly in Shading V it shades off remarkably, occasionally even in adjacent stamps.

Shading I, with the cheek shading ending in a series of dots, as well as Shading V, with the pointed endings of the cheek shading lines, are comparatively rare in the 1 L. stamps. The majority show Shading V in a fairly coarse reproduction, in which the shortened or blunted shading lines appear as if cut off, and the shading lines are frequently smeared together in their heavier parts, forming the so-called "beard." It is possible, in the instances in which the shading lines of these coarse Shadings V appear unusually long, that this is due solely to the smearing or coarsening of what were originally Shadings I. Besides the more or less abrupt shortening of the cheek shading, the new underlay, together with the lighter, shorter contact of the hard print, is also evident in the partial or entire omission of the shading lines in the lower center of the throat and an occasional shortening of the eyebrow and the line running down diagonally from the eye (which is sometimes missing completely). The white double contour is occasionally visible more or less distinctly because of a shifting of the underlay. Remarkably, the white or whitish corners, so frequently noted in the 20 L. hard prints, almost never appear in the 1 L. stamps. In the 1 L. stamps, however, the reproduction of the spandrels is frequently not particularly clean, and is surpassed in clarity and fineness by the majority of the 1 L. stamps from the cleaned plates, particularly by No. 31c.

No. 38 stamps are also found on a pronounced vertically ribbed paper (right marginal copies—50% premium).

The large majority of the preserved unused material of No. 38 is ungummed. Specimens with fairly heavy, colored, but peculiarly smooth, original gum are worth the above-mentioned premium of 200%. Fully gummed pairs, strips or blocks of No. 38 are veritable rarities. Larger used strips of No. 38 are also comparatively rare.

20 LEPTA

In the 20 L. stamps No. 39 the so-called transition printings are best considered as a small special group. As has already been said they were printed in the medium blue to dull colors having a more or less Sevres-blue cast, which, at times, is so light that loose stamps, without any other identification marks, would hardly be considered to be No. 39. The cheek shadings, in the pronounced Shading III, are still continuous, showing only occasional hatchings,

unshortened in front, and generally ending fine and sharp. The ground of the medallion frequently does not have the stretched out appearance of the definite printings, but is usually more or less porous or light, often almost as from the cleaned plates. Traces of the white double contour, particularly over and in front of the Hermes head, are comparatively common. The corners are very clean and light, partly too light, but seldom white or whitish.

The "definite" hard prints of the 20 L. vary considerably in color as well as in the reproduction of the cheek shading. Their various shades of Sevres-blue may be broken down into the main shades of milky blue, sky blue and deep blue *(a)*, but each of these shades shows many variations as well as transition shades from one shade to another. In spite of this we are of the opinion that the deeper shades *a*, which, similar to No. 14, shade off partly into blackish, and partly into ultramarine shades, and are also printed in part on thin paper, are solely the result of heavier inkings or stronger impressions. All of the colored areas of these Sevres shades have a decidedly smooth, soft and even appearance in which it is frequently possible to note a full coloring of the medallion ground and the panels with a pronounced whiteness of the corners, similar to the early printings of No. 14.

The reproduction of the cheek shading is partly in Shading V and partly in Shading I with many intermediate stages, and varies extraordinarily not only in the shortening of the shading lines, but also in clarity and fineness. Besides both shadings, specimens occur with almost full length, continuous, unmodulated shading lines which look more like Shading IV of the earlier soft prints than the Shading III of the transition printings of No. 39. The rendition of the other lines of the face varies in all possible manners, for example, the eyebrow shows as a full continuous line bent strongly downward at the left; or it is printed so lightly that the left hand part has not registered at all; or the six hatchings of the eyebrow appear even more clearly, at times, than in the Paris printings. The shading lines at the bottom in the center of the throat, and the line running downward from the eye are frequently only partially printed or not at all. Above all, however, the underlay for the corners of the majority of the clichés was made up so light that the corners have the appearance of being whitish or completely white. In many instances this appearance becomes more remarkable with the horizontal or vertical shifting of the underlay because of its failure to register accurately during the revolution of the press cylinder and, because of the lack of a firm backing, parts of the pattern or the inscription of one or another of the four frame panels did not print. In the transition printings the underlay for the Hermes head is shifted slightly, resulting in more or less distinct traces of the white double contour, although pronounced double contours, as noted in the provisional Athens printings, are comparatively scarce in No. 39. Finally, that part of the underlay that brings out the dotted terminals of the cheek shading is occasionally found shifted horizontally in such a manner that the lines of the cheek shading are interrupted close to their heavier sections by what appears to be a white, scratch-like line or zone, while to the right of this scratch or zone the shading line terminals are printed separately. This occurrence, which has not been described elsewhere previously, was found very distinctly defined in two deep blue copies of No. 39.

The color of the control numerals is generally a light to medium blue, although, even in the transition printings, they also come in deep to dark blue, and unrelated to the color of the stamp impression. The reproduction of the control numerals is the same (V) as that of the previous issue, namely, they are already heavy, or in fine impressions, without pronounced contrast between the shading lines and hair lines of the numbers.

Of the control numeral errors the most notable is the setting error FI or FII (02) which first appeared in No. 39, and which is undoubtedly connected with the correction of the inverted "0's" of the preceding issue by the resetting of

the numeral plate in the first part of 1870. At least there are no inverted "0's" in the control numerals of No. 39 with the exception of this setting error "02," which occurs partly with an inverted "0" (FI), and partly with a properly set "0" (FII). As the result of a small blemish in the "0" it is not only possible to determine readily whether the "02," with the inverted or proper "0," is from the same sheet position (a left marginal position, as we were able to determine for both instances), but, because of this blemish, it is also easy to recognize whether the error is FI or FII, in spite of the wear of the numerals. The "0" has a small flaw in the shape of a fine white line on one side which extends through both of the lines on that side. In the inverted "0" this line is on the left side, and in the properly set "0" it is on the right side of the "0." According to our material all of the numerals of FI were light blue, whereas all of the numerals of FII were dark blue (FII is much scarcer than FI). "02" is also found in a light, partial double impression.

The control numeral error FIII concerns the inverted printing of the number 20. According to the location of FIII, which occurred in the lower margin, then in the center, and then in the upper half of the sheet, several sheets containing the error must have been issued. The color of the numerals of all of the copies of FIII we have seen is dark blue, whereas the color of the stamp is also dark, although it is also found in a lighter blue at times also. Practically all of our copies had the number cancellation 9 of PATRAS, which is also the only cancellation known to Pemberton on this error. In one instance we found the error FIII used in CORFU as a postage due stamp on a cover of July 6, 1870, and Gianniotti also noted its use in CORFU on a cover of July 7, 1870.

Large used strips, containing up to eight stamps, are known of No. 39, but no blocks, either used or unused, are known to us. It is doubtful if a single strip, or even pair, exists unused.

1870/72. VIA Issue: New Soft Prints from Cleaned Plates, or New Underlays, in Shading IV, generally still good and clean; only the 1 L. already coarse with abbreviated and partly smeared cheek shading similar to Shading VI_1 (see illustration on this page) Paper of poorer quality, or less carefully chosen tints, partly of medium thickness and meshy, or quite porous, or thin but not meshy. The tinting of the paper generally varies from the usual color scheme **(the tint variations are boldface in the listing).** Control numeral reproduction V-VI, heavy, and practically always dark.

Shading VI_1

Control Numerals V
See page 98.

Control Numerals VI
See page 121.



Munk No.	Scott No.			Unused.	Used.
40	—	1 L.	(a) red brown (shades) on brownish white (FD Aug. 20, 1871) Shading VI_1	—.—	12.—
	32		(b) dk. chocolate brown on **buff**, Shading VI_1	15.—	12.—
	32a		(c) dk. purple brown (blackish) on **buff**, Shading VI_1	20.—	16.—
41	33	2 L.	pale orange-yellow brown (bistre chair) on deep cream (FD Jun. 11, 1872)	5.—	12.—
42	34	5 L.	sage green on greenish, **strongly tinted,** thin but not meshed paper (FD Dec. 12, 1871)	80.—	4.50
43	35	10 L.	(a) red orange on **greenish** (latter half of 1871)	60.—	2.50

	—		(b)	dull yellowish orange on **greenish** (FD Mar. 8, 1872)	—.—	7.50
44	36	20 L.	(a)	milky blue (pale—bright) to grey blue on bluish (FD Jan. 23, 1871)	40.—	1.—
	—		(b)	slate blue on bluish	—.—	2.—
	—		(c)	dark cobalt blue on bluish (FD Jul. 27, 1872)	45.—	2.50
45	37	40 L.	(a)	deep to dull flesh pink on **greenish**, control numeral red lilac (FD May 28, 1871)	100.—	15.—
	—		(b)	yellowish flesh color on **greenish**	60.—	9.—
	37c		(c)	red lilac (color of the control numerals) on **greenish** Piraeus July 1871		500.—

CONTROL NUMERAL ERRORS

43	FI	"01" inverted printing (horiz. rows 1-14; Aegion, Dec. 1873)	10.—
	FII	Without control numeral (bottom row of FI; Aegion, Dec. 1873)	80.—
	FIII	"0" without "1" (pos. in 2nd. vert. row from left, perhaps oftener)	14.—
	FIV	Double impression of 10, 3½-6 mm. diagonal vertical separation; stamp impression salmon-orange (Piraeus number cancellation 2)	80.—
44	FI	"02" wrong setting; stamp impression grey blue, numeral impression dark blue (position 89)	40.—
	FII	Double impression of 20, about 1½ mm. diagonal vertical separation (NAUPLION, middle of 1878)	40.—
45	FI	"0" set inverted (position 59)	15.—

In addition the 10 L. stamps are found with the so-called "110" (raised spacing material). The 20 L. stamps with a second, reversed, figure, usually in a slanting position, are manufactured items.

In their reproduction, the stamps of this issue are definite transition printings which are directly related to the cleaned plates, or, in the 1 L. stamps, to the new underlay for the hard print of 1870. The poor quality of the paper, or the choice of its color, already indicates the abandonment of the usual standards, and leads to the poorer, meshy, transparent sorts of paper used for the issue of 1872/76. The impressions of this issue show some of the identification marks of the cleaned plates also, or, in the 1 L. stamps similar shortened cheek shadings as in the hard prints, but the printing is again coarser, or more uneven, and its appearance is usually impaired by the poorer quality of the paper, or the duller or unsuitable colors chosen for it. For example, the paper of *Varieties b and c* of the 1 L. stamps has a pronounced dark, buff-brown tone in contrast to the previously used delicately toned paper that matched the printing color, nor is it as smooth or of as good a quality. The paper of the 2 L. stamps is also too strongly tinted for the dull printing color; and it is cloudy in part. The paper of the 5 L. stamps is more strongly tinted, dark and duller than heretofore, and already decidedly thin and transparent, although still not meshy. The paper of the 10 L. stamps no longer has the delicate light bluish tint of the previous so-called "bluish-greenish" paper, but is simply greenish with perhaps a yellowish cast. Although it is still of medium thickness, the paper is always decidedly meshy or porous. The paper of the 20 L. stamps, which is quite thick in part, is also porous, which often shows up very distinctly in the impression of the medallion. In color the paper for the 40 L. stamps changes completely from the usual color scheme, and is unsuited to the printing color.

It is no longer possible to determine definitely the reason for this general deterioration in the quality of the paper, or its choice and procurement, which is obviously only the first step to the still further deterioration of the paper in the issue of 1872ff. In the foreword we connected this deterioration of the paper with the arrival of the Leipzig printing personnel and the cessation of the deliveries of paper from Paris, because it appeared to us that there must have been some definite reason for the deterioration, or the limited suitability, of all of the papers from about 1870 on, in contrast to the occasional similar, earlier,

temporary occurrences. In any event, however, even if the delivery of paper from Paris had stopped much sooner than the end of the 1860's, the general deterioration, the lack of uniformity, and the indiscriminate use of the various types of paper, first noted in the issue of 1870/72, proves that for the first time the procurement of suitably toned papers ran into difficulties which finally led to the definite substitution of a uniform cream colored paper for all of the toned papers by the end of 1875.

With regard to the poorer quality of the paper of the issue of 1870/72 it should still be noted that it is not as uniformly or strikingly apparent as in the issue of 1872/76, whose papers are more or less strongly transparent throughout and are decidedly meshy in the large majority of the values. If one disregards the changes in the tints of the paper (Nos. 40b, 40c, 42 and 43), or the basic color (No. 45), only two of the papers of this issue have similar marks of inferior quality, namely that of the 10 L. stamps, which, although medium thick, is already meshy almost throughout, and that of the 5 L. stamps, which, although not as yet meshy, already is decidedly thin and transparent. In the papers of the remaining values the inferior quality, aside from the tinting, becomes apparent in many ways. Many papers, even the thick ones of certain 20 L. stamps, are spotted with more or less irregular light dots when examined by transparency which become apparent in the medallion at times, and break up the color area. In the 40 L. stamps, and in many of the 2 L. stamps, on the other hand, these light spots, when examined by transparency, take on a regular pattern similar to the structural pattern of so-called linen paper. (This pattern, which is an impression of the wire screen, may be noted in many of the 5 L. stamps from cleaned plates).

Care must be exercised in connection with the FD cancellations of this issue, most of which come from 1871, because in the beginning of the 1870's the figure 4 was frequently broken, or in such poor condition, in the cancelling stamps of many post offices, that even quite distinct "71's" turned out to be "74's" upon checking with the remaining cancellations on the covers, or the dates inside. Pemberton also calls attention to this in the *Philatelic Journal of Great Britain*, 1912, page 233.

1 Lepton

The chief question in connection with the 1 L. stamps No. 40, is whether or not, after the hard prints of 1870, another thorough cleaning of the plate was undertaken, and a new underlay prepared for it. The majority of the 1 L. stamps used in 1871 ff. actually have the same clean appearance, the same good, smooth 1 L. paper, and the characteristic dry, brown to dull brown shades which we recognize as the identification marks of the 1 L. impressions from cleaned plates. In fact, according to our material, the use and production (if it took place) of these clean, although not fine, 1 L. impressions must have been greater after the hard prints of 1870 than it was prior to them. But were all of these clean 1 L. printings of the first half of the 1870's actually produced after 1870, or were such quantities produced from cleaned plates prior to the hard prints of 1870 that after the short period of the 1 L. hard prints they covered the demand for some time afterward? One could object to the latter assumption on the ground that in the beginning of 1870, there could not have been larger quantities of the 1 L. value on hand, because, otherwise, the Leipzig printer would not have taken the 1 L. plate in hand after the 20 L. plate. However, such logical considerations frequently lead to philatelically wrong conclusions, disregarding the fact that the 1 L. hard print production must have been a comparatively small one. On the other hand, the fact that a great many post offices used large quantities of the clean 1 L. impressions in strips, in 1871/72, to make up 5 L., 10 L. and even larger rates, permits the conclusion that immediately following the hard prints, and in spite of their small issues, unusually large supplies of the 1 L. stamps

must have been on hand in the provinces. However, it does not prove the same condition for the Treasury Department, and, above all, it does not prove anything definite with regard to the production of these stamps. Our conclusion—that after the hard prints of 1870 no further thorough cleaning of the 1 L. plate took place, and no new underlay was prepared for it, and that all clean 1 L. impressions from the early 1870's are from the 1868/69 issue from cleaned plates —is based on the following circumstance. On covers from 1871 (unfortunately few periodicals were submitted to us from this period) we frequently met with stamps in a pronounced red-brown which, in spite of their smoothness and "fluidity," recalling the color of the 1870 hard prints, were still printed on the definitely good, finely tinted, smooth 1 L. paper of the 1860's, but already had the peculiar abbreviated, and, at the same time, coarse to smeared cheek shading of all later 1 L. printings. They quite gave the impression of having been produced immediately after, and with the practically unaltered underlay of the hard prints of 1870, except that the characteristically abbreviated cheek shading V had naturally been stretched out somewhat longer in the soft print, and had come out plumper and more smeared. As the first 1 L. stamps on the darker brown (buff) paper, and likewise all subsequent 1 L. stamps until the discontinuance of the large Hermes heads, show the same characteristic cheek shading throughout([35]), we assume that after the departure of the Leipzig printer no further efforts were made to obtain the best printing results, but that merely superficial cleanings of the plate were undertaken periodically, for example, in the beginning of the 1880's.

Variety a, which has been mentioned previously, and which has been submitted to us several times, on covers from THEBES of Aug./Sept. 1871, is marked, in contrast with the impressions from cleaned plates, by its greater content of red, and the smoother fuller appearance of its color areas, for example, the ground of the medallion, together with a quite coarse to smeared rendition of the shading lines, similar to Shading VI1. It is distinguished from the subsequent 1 L. printings by its good, smooth, finely tinted paper, and its fluid, smooth, red-brown color. The peculiar tone of the color of *Variety a* was apparently unstable, because on one of the above-mentioned covers from THEBES (Glasewald collection) which had been franked with five 1 L. stamps of *Variety a,* and evidently from the same sheet, one of the stamps was much lighter than the others. It may be assumed, therefore, that because of the "fluidity" of the color, and its poor stability, that brightness and shade varied occasionally within the same sheet, as also happened occasionally in 1 L. sheets of later issues. Sometimes actual drops of color are found on the shading lines. These are not due to a soiling of the plate, but to an excess of printing ink.

The stamps of *Varieties b and c* are marked by their dark, decidedly brown paper, whose tint is so heavy that the stamp impressions are toned by it. *Varieties b and c* are distinguished from the 1 L. stamps No. 46 of the following issue on a similar buff paper, particularly No. 46b whose shades are partly like those of No. 40b, by their buff paper, which is of medium thickness, not actually transparent, and never meshy, whereas the paper of No. 46a and b is decidedly thin, glassy, transparent and occasionally visibly meshed. In No. 40c the stamp image sometimes appears on the back like a shadow. This is not because of the thinness of the paper, but because of its poor, strongly porous quality. In general the color areas have a smooth, full appearance, although the porosity of the paper is frequently evident in the ground of the medallion.

The blackish, slightly lilac toned stamps of *Variety c,* which are comparatively scarce, should not be confused with the commoner real lilac toned, black

(35) Actually the individual shading lines are very little shorter, but they appear strongly abbreviated because every contrast between the shaded and unshaded parts is lacking; their front ends appear as if cut off, and, as a result, the whole system of the cheek and chin shading appears as a heavy mass; the transition of the shorter cheek shading into the four shading lines of the chin is no longer a gradual one, but generally appears like a sharply angled bend in the front of the silhouette of the cheek shading, giving the face a peculiar, hard, unnatural appearance (compare illustration on page 113.)

brown stamps No. 51a of the 1875ff. issue. In the latter the paper is less darkly tinted and the color areas are much more porous. Because of the purple content of the color, the paper of No. 40c frequently has a light lilac tint on the face, so that the actual color of the paper is best determined by examining the backs of the stamps.

We have not seen 1 L. stamps on buff paper from earlier than 1874, although they were probably used earlier on periodicals, etc. However, the 1 L. stamps on the thicker buff paper, according to the time of their production, very definitely belong to the transition period of 1871/72, in contrast to those on the thin, transparent, and likewise buff paper.

2 Lepta

The dull or pale color of the stamp image of the 2 L. stamps No. 41, together with the bright, and slightly brownish, cream paper, makes a more or less indistinct and dull impression, although the rendition of the shading lines and the spandrels is generally quite clean. The printing ink has a dull reddish, more correctly dull orange, cast or sheen (frequently hardly recognizable in used copies) which has led to the French term *bistre-chair* (flesh bistre) used to describe the similarity of the shades of No. 32 with those of certain slightly decomposed flesh-colored 40 L. stamps. Sometimes it is possible to recognize small brown-red, or ochre color particles in the colored lines, as if the red in the color mixture had not been properly dissolved in the binding medium. Small red, or reddish, dots may also be observed in the colored ground of the medallion, as they may be similarly found in the 2 L. stamps No. 3 of the Paris printings. The first mentioned brown-red or reddish places can also be signs of oxidation as the result of the thickness of the color, because they appear in great number in stamps with heavier frame lines (mostly marginal copies), and partly smeared corners.

The paper of the stamps is frequently cloudy, but not actually poor, the gumming is thick with a tendency to break in a definite manner, and occasionally it has small bubbles.

Because of the clean reproduction of the cheek shading, etc., the well-filled medallion ground, and the slightly reddish cast of the color, it is possible to confuse No. 41 with certain 2 L. stamps of the provisional Athens printings (in any case more readily than with the 2 L. stamps No. 32 from the cleaned plates) in which, however, disregarding other identification marks of the earlier period, the stamp image never stood out so poorly from the paper. The FD of No. 41, which is not common used, was reported by de Smeth. The stamp does not seem to have come into general use until the middle of the 1870's.

5 Lepta

The greyish green 5 L. stamps No. 42 resemble the preceding 5 L. stamps No. 33b, as well as the following No. 47a, although in general the color and impression of No. 42 is stronger, and partly actually smeared. Above all, however, No. 42 is distinguished from both by its paper, which is more strongly tinted than that of No. 33, and is also decidedly thin and transparent, but does not yet have the regular, very distinct mesh of the subsequent 5 L. issues. As against the 5 L. stamps of earlier issues in similar color, No. 42 is clearly marked by its coarse, heavy control numerals.

10 Lepta

The 10 L. stamps No. 43 are distinguished from the preceding 10 L. stamps No. 34 by the greenish tone of their paper, which is no longer delicately bluish,

but dull and somewhat yellowish. The paper generally also shows a very distinct mesh. No. 43 is distinguished from the following No. 48 by the greater thickness of its paper, although in *Variety a,* whose red-orange recurs in No. 48, this is not always a definite identification mark, because the 10 L. meshy paper of the 1872ff. issue is generally heavier than that of the other values.

Variety b is definitely marked by its orange shade, in which the yellow seems to dominate the red content, because similar shades are found only in the early period (No. 27a and the Athens provisionals), whereas the *Variety a* of No. 48 of the following issue, although also occasionally dull, always has a clearer reddish cast. As far as we have been able to note, the clear orange colored 10 L. stamps on meshy paper, of which several were submitted to us on covers from 1872, have been catalogued only by de Smeth, from whom we have also taken our FD.

The control numeral error FI ("01" printed inverted), and the error FII (stamp without control numeral), as do the corresponding errors of No. 48, occur in the same sheet, as we have seen a horizontal pair of each on covers mailed at AEGION (number cancellation 7) by different persons to the same address in SYROS, dated Dec. 13, 1873. The sheet was evidently printed with the numeral plate in the inverted position to the stamp plate, and as the horizontal sheet margins were unequal in width, the numeral impressions were not only made inverted, but one row was also higher than the stamp impressions, or, if the numeral impression was made first, the stamp impression was made one row lower than the numeral impression. (Compare "Sheet Margins" page 42). As the pairs of FI and FII were horizontal pairs, it seems that the particular sheet was cut up into horizontal strips in AEGION, and, consequently, vertical pairs of FI plus FII probably do not exist as they do of the same errors in No. 48. The error FII exists unused.

The error FIII ("0" without "1") was submitted to us in two horizontal pairs, from different post offices, in which, in one instance, the error was the left hand stamp, and in the other instance it was the right hand stamp. As we were able to identify the left hand stamp of the last instance as a left marginal copy, the error must have occurred in the second vertical row from the left of the sheet. In the error FIII the "0" is found thick (normal) as well as strikingly thin, in fact in the latter instance the impression is given that a too highly raised spacing slug, or something similar, had prevented the full impresson of the "0." The possibility exists, therefore, that the omission of the "1" is due solely to such a printing irregularity; on the other hand, the type-setter may also have set a space instead of the "1."

In the double impressions of the control numeral, FIV, we have two printings of the numeral plate in vertically different positions, during one of which the sheet was also in a slanting position. As a result the separation of the numeral impressions varies between about 3½ and 6½ mm., and the 6½ mm. separation is so great that both impressions are completely separate one over the other. The sheet, or sheets, was used in PIRAEUS (number cancellation 2), as we have seen numerous pairs, all in the same orange-red shade, with this cancellation. No. 43 is also supposed to occur with "1" without the "0". However, the single copy submitted to us did not impress us as being free of suspicion.

20 Lepta

In the 20 L. stamps No. 44 *Variety a* comes in various shades, from dull, or more greyish, to bright, but which, in contrast to the shades of *Varieties b and c,* are somewhat indefinite or soft, and which we describe as "milky blue." Possibly the first soft prints, following the 20 L. hard prints of 1870, still had some of the characteristic milky blue to sky blue shades of the latter, as we have found pronounced soft prints, with long, strong, cheek shading, in still almost a sky blue, on covers from early March 1870.

The slate shade of *Variety b* has much more character and varies comparatively little in shade, although it does come somewhat lighter or darker. The reproduction in some of these stamps is so fine that they are hardly inferior to the fine impressions from cleaned plates, except that they have a quavery appearance. The modulation of the cheek shading, together with the appearance of the hatchings in the ends of the shading lines, are rendered exceedingly well. The Hermes head, surrounded by a dark narrow contour, stands out relief-like from a decidedly "whitish" medallion ground. The spandrels are decidedly light. This fine printing, without any trace of relief embossing, was evidently produced by an exceedingly light impression, although one may be undecided whether or not the pronounced shattered, whitish appearance of the colored areas may not, at least in part, be due to the greater porosity of the paper.

The shades of *Variety c* are not only darker, but also generally decidedly hard, so that their appearance recalls, in part, the similar dark, hard, dry, shades characteristic of No. 28b, with which they occasionally also have the violet oxidation of the corners in common. A confusion of the two varieties is unlikely, because of the heavy, dark blue control numerals of all of the 20 L. stamps No. 44. The paper of *Variety c* is sometimes a little more than medium thick.

Of the control numeral errors, the error FI (02) is a setting error as in No. 39 FIII. The stamp impressions of FI occur in various shades of grey blue to slate blue, whereas the control numerals are always dark blue. An unused block of six was in the Ferrari collection.

In the double impressions of the control numerals, FII, both numerals are slightly diagonal to one another vertically, and about 1½ mm. apart. From appearances this particular sheet was used in NAUPLION in the middle of 1878.

40 Lepta

In connection with the 40 L. stamps the chief question is: what was the original, undecomposed color of the stamp impression, or was the original impression a similar red-lilac as that used for printing all of the control numerals of No. 45. This question has become more insistent since the appearance, in the 1890's, of several copies whose color definitely matches the red-lilac of the control numerals *(Variety c)*. Glasewald states that he has repeatedly noticed "bright red flecks" in stamps in the pale shades, and also, on covers where the stamps had been affixed overlapping one another, that the parts protected from outside influences by the overlapping still showed a "dark red." Glasewald concluded that the original color must have been very sensitive to light, and that all pale shades must have been due to influences affecting the color after the printing. However, Glasewald describes the original color, as well as that of the "flecks," as a "carmine running into bright red," whereas he simply describes the control numerals as "dark carmine." We believe it to be quite possible, therefore, at least at the time when Glasewald wrote his work in 1896, that the stamps in the real red-lilac shade of the control numerals (our *Variety c)* were unknown to him, and that he knew only of our *Varieties a and b*, because stamps of *Variety a* also occur occasionally, although comparatively seldom, in pronounced bright to strong flesh shades (such shades command a premium). However, if one has enough material of No. 45 available, particularly on cover, it will be apparent that the dull, yellowish, partly faded, shades of *Variety b* are due to the fading or decomposition, of the more reddish and brighter shades of *Variety a*. The extraordinary sensitivity and changeability of the color of *Variety a*, as for example, on letters to and from Greek foreign post offices, which appears as orange-brown, bronze-brown, and even dark brown at times, will not be doubted. After all, however, we are concerned solely with the question if the pronounced flesh or salmon shades (somewhat definitely bright) of *Variety a*

are due to decomposition, and whether their color was originally the same, or a red-lilac similar to that of the control numerals, an opinion that was held by Doring Beckton. In order to find an answer to this question we sought, first of all, to determine if the red-lilac color of the control numerals was, in fact, particularly sensitive and changeable, as it would have to be in line with the above mentioned assumption. But, although we subjected several control numerals to various tests, some of which were quite strong, and some of which were chemical, the result was negative throughout; no color change was obtained. Because of the great rarity of *Variety c* we did not undertake similar tests on the stamp design of the two copies submitted to us. After our tests on the control numerals, we do not doubt that the shades of *Variety b* did actually develop from shades of *Variety a*, and that the shades of *Varieties a and b* did not develop from the red-lilac of *Variety c*.

Another question is: should the rare *Variety c*, in the color of the numerals, be considered a regular variety, or a printing error: stamp printed in the color of the control numerals. They were not, as we had previously believed, issued in PIRAEUS in July 1872, but were used there on or about July 12, 1871, or during the very earliest period of the issue of No. 45. This would seem to indicate that they are a real variety, that is, it was intended to print the stamp image in the same color of the control numerals. If they are actually a regular variety, they undoubtedly are the rarest of all stamps of the first period, as there are only a block of eight and seven or eight single copies known altogether, all used in PIRAEUS, and cancelled with the town cancellation, or the number cancellation 2. Mr. Florian of Krems/Danube, Austria submitted the block of eight of this rarity on piece, the first we have seen on piece, and the CONSTANTINOPLE dispatching handstamp on the piece was clearly dated July 9, 1871. An examination of other Piraeus covers with dated town cancellations of 1871 actually showed that the (7)1 of the year date had been mutilated to such an extent that it resembled a 2 or 4 more than a 1. This defect led to the earlier supposition that *Variety c* first appeared in 1872.

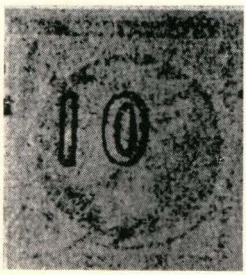
The known single copies of *Variety c* are: one copy each in the T. W. Hall, Pemberton and Walters collections in England, one each in the Spink and Rothschild collections in the United States, and one copy each in the Argyropoulos, Economides and Garas collections, of which the latter was sold for 420 Swiss Francs plus fee at the Luder-Edelmann XI auction. Of the three copies known to us, cancelled with town cancellations, two (Spink and Argyropoulos collections) were dated July 12, and the other (Pemberton collection) was dated July 14. Used pairs or unused copies of *Variety c* are unknown.

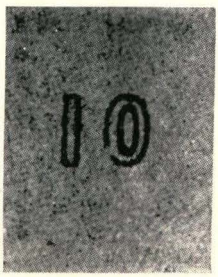
The Rothschild collection contains the lower right half of No. 45a bisected diagonally, on a cover from NAUPLION and tied with numeral cancellation 15, to PYRGOS, Oct. 21, 1872. A vertical bisect of No. 45b on a complete cover from PYRGOS dated March 17, 1873, is found in a well-known Viennese collection. The Pyrgos town cancellation was applied twice, once to tie the bisect to the cover, and once on the cover itself (40 L. bisected = single domestic rate).

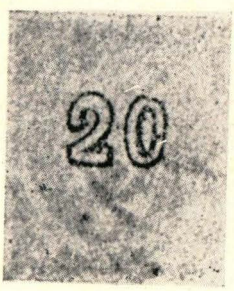
Unused blocks of the 1 L. *(Varieties b and c)*, 2 L. and 40 L. (b) occur frequently. Of the 40 L. stamps small parts of sheets still exist in Greece. Used blocks are particularly scarce of the 10 L. and 40 L. values. The majority of the used blocks of this, as well as of the following issues, originated in the post office of NAUPLION, whose officials evidently broke up the sheets in this manner.

1872/76. VIB Issue: Further Soft Prints, now mostly on decidedly inferior paper throughout, thin, more or less semi-transparent and meshy; or transparent without a regular mesh; or medium thin but decidedly meshy. Shading IV-VI_1. Control numeral reproduction VI. Gum mostly yellow, and thick in relation to the thin paper, and frequently decidedly glossy.

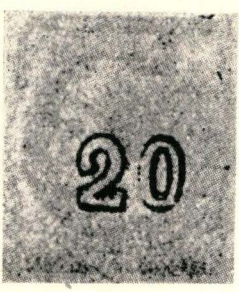




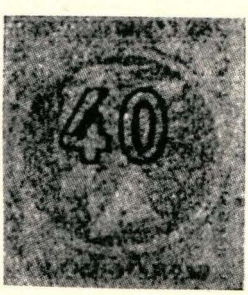












Control Numerals VI

Munk No.	Scott No.			Unused.	Used.
46	38a	1 L.	(a) grey brown to grey olive brown on **buff** (FD Oct. 23, 1874)	5.—	6.—
	38		(b) dark reddish brown to dark brown on **buff**	15.—	12.—
	—		(b FI) double impression of stamp (de Smeth)		—.—
47	39	5 L.	(a) grey green, green, yellow green on greenish, control numeral yellow green (FD Dec. 2, 1872)	40.—	4.—
			(b) emerald green (shades on greenish, control numerals olive green (FD Jan. 6, 1873)	125.—	6.—
	39a		(c) dark green (shades) on greenish	70.—	5.50
48	40	10 L.	(a) bright orange red on **greenish** (March 1872)	45.—	1.50
	—		(a FI) light double impression of the stamp, (apparently used in SYROS in 1875)		—.—
	—		(b) red to dull reddish orange on **greenish**	60.—	2.50
	40a		(c) bright orange to brick red on dull lilac (FD Jul. 6, 1875)	140.—	16.—

	—		(c FI) double impression of stamp design, horizontal or vertical displacement, (Constantinople Dec. 1875, Feb. 1876)		—.—
49	41	20 L.	(a) dull blue, grey to deep dark blue, on bluish grey (FD August 18, 1873)	35.—	2.—
	—		(a FI) light double impression of stamp image (color deep blue; March 1875, apparently P. O. 77)		—.—
	41a		(b) slate blue on blue grey (FD Aug. 1, 1873)	40.—	3.—
	—		(c) blackish indigo blue on bluish grey (FD Jan. 6, 1874)	70.—	6.—
	41b		(d) dark blue (shades) on **blue** (FD Feb. 28, 1876)	140.—	8.—
			(d FI) double impression of stamp image		—.—
50	42c	40 L.	(a) mongrel shades to grey green olive on blue (FD Feb. 21, 1872)	25.—	10.—
	42b		(b) grey to pale yellow brown on blue (FD Mar. 11, 1872)	15.—	6.—
	42a		(c) dull lilac grey on blue, control numerals in same color (FD Apr. 6, 1872)	12.—	5.—
	—		(d) dull reddish-, bronze-, copper-brown on blue (FD April 1872)	40.—	10.—
	—		(e) deep dark red lilac on blue, control numeral red lilac (FD Jun. 17, 1872)	80.—	30.—
	—		(e Fa) control numeral greenish grey		—.—
	42		(f) purple lilac, dark to dull, control numeral red lilac (FD Jul. 28, 1872)	40.—	6.—
	42d		(f Fa) control numeral greenish grey		12.—

CONTROL NUMERAL ERRORS

47	FI	5 in vertical double impression, one impression usually lighter, but complete (b)	10.—
48	FI	"01" printed inverted (Alexandria, Athens, Syros Feb. 1874 Piraeus, and others)	6.—
	FII	Without control numeral (bottom row of FI) (Syros Feb. 1874, Piraeus, and others)	75.—
		Vertical pair of FI plus FII (Syros Feb. 1874, Piraeus)	125.—
	FIII	"0" without "1" (a and b)	40.—
		(Variety c with spot of color in right lower corner)	45.—
	FIV	1 and 0 too widely spaced (a)	12.—
49	FI	0 without 2 (stamp dark indigo blue)	25.—
		2 without 0 (Garas collection)	25.—
	FIII	2 and 0 too widely spaced	12.—
50	FI	Double impression of "40" (var. e, Zante, Syros; var. f, Volos Nov. 1872)	115.50

Light, partly double impressions of the 10, 20 and 40 control numerals also occur. No. 48 is also found with the so-called "110" (raised spacing material). The control numerals 10 and 20 may be found so strongly displaced vertically or horizontally that parts of the numerals are found at the margins. The "20" may be found with the 2 or 0 raised. Regarding 40 L. stamps apparently without control numerals, see comments under No. 50. The "20" with inverted 0 (not specially listed from 1872 on because of the strong wear of the numerals) is in this issue, compare *Il Corriere Filatelico* 1921, page 396.

For the purpose of distinguishing the sheets charged against the printing office a new control stamp was used during the issue of 1872/76, which displaced the stamp illustrated on page 43. The stamp is readily recognized by the two long ornaments in the upper and lower part of the oval. In contrast to the old control stamp, the new one occurs in bluish as well as in black to blackish grey ink.



Paper: The general deterioration of the paper, after the departure of the Leipzig printer, became still worse with the beginning of the issue of 1872, the last issue on tinted paper, because the papers of all of the values were either more or less decidedly thin, semi-transparent and meshy at the same time

(5, 20 & 40 L.); or occasionally of medium thickness but decidedly meshy (10 and certain 20 L. values); or very thin and transparent but generally without mesh. The usually quite uniform mesh is readily discernible when examined before a strong light. In almost all of the 5, 10 and 40 L. stamps the mesh becomes noticeable because the lighter (thin) areas in the mesh have taken on less color, and, therefore, give the ground of the medallion a net-like or shattered appearance. Instances are found in the 20 L. stamps in which the mesh of the paper appears more distinctly in the impression of the ground of the medallion than by transparency. In other instances it is necessary to use a microscope, or to moisten the stamps, to distinguish the mesh clearly, for example, in some 20 L. stamps. The varying distinctness of the mesh does not seem to be due always to the varying thickness of the thin paper, because, for example, in the noticeably thicker 10 L. paper of No. 48a and b, it is usually very distinct. In general the 1 L. paper is the only one without a mesh, see comments under No. 46, but just this 1 L. paper is so thin, transparent, and fragile that any confusion with other 1 L. stamps, even with the 1 L. stamps No. 40b and c on brownish, dark paper, is precluded, although, remarkably, they are grouped together under No. 46 in almost all handbooks.

The transparency of the paper, like the distinctness of the mesh, is by no means uniform. In contrast to the extraordinary, almost glassy, transparency of the 1 L. paper, the strong translucence of most of the 5 L. paper, and the blue paper of No. 49d and No. 50, there are certain hardly translucent 20 L. papers in which the degree of transparency is not due merely to the thinness of the paper.([36]) Finally, besides the mesh and the transparency of the paper, certain tones or shades of the paper tinting may frequently serve as a means for identification, as in the preceding issue. Besides the abnormal dark, brownish paper of the 1 L. stamps, the paper of the 5 L. stamps, and the blue paper of the 40 L. stamps (also of No. 49d), are strongly colored. In spite of this the appearance of the paper tints is not bright, but rather dull. On the other hand, the paper of the 20 L. stamps, with the exception of No. 49d, frequently has only a light bluish but very characteristic "pearl-grey-like" tone, which only becomes darker and bluer in the last printing. These, together with the 20 L. stamps No. 49d on blue paper, are generally found used in the first half of 1876 with the 10 L. or 5 L. stamps on cream paper. Finally, the paper of the 10 L. stamps, excepting the differently colored and much thinner paper of *Variety e*, has a dull greenish tone for the most part similar to that of No. 43, but which is frequently very pale in No. 48. In other 10 L. stamps the paper appears to be slightly bluish, at least on the face, and, at times, slightly violet instead of greenish. We doubt very much that this so-called "azure" is an original paper color, as, for example, the greenish paper used exclusively for the 10 L. value until 1870, because we were at least able to determine in quite a number of such stamps on "azure" that their paper was still distinctly greenish, or more greenish, on the back than on the face. Possibly this is just a subsequent change in the color of the paper under the influence of the printing color, as we have been able to determine in other instances, for example, the lilac to purple colored 1 L. stamps Nos. 40c and 24c.

Fine impressions and "deteriorated" fine impressions: the quality of the printing varies more strongly within the issues of 1872ff, than in any of the previous issues. Pronounced fine impressions occur in the emerald green 5 L. stamps No. 47b, the slate-colored, partly also the indigo blue, 20 L. stamps No. 49b or c, and even in the purple 40 L. stamps No. 50f, which, particularly the slate colored 20 L. stamps, come close, at times, to the best Athens printing results. The fine modulation, the partial reappearance of the hatchings in the sharp terminals of the cheek shading lines, the pronounced light corners, and the occasional occurrence of a distinct ring-like "halo" around the Hermes

(36) Oily gum occasionally increases the transparency.

head, are evidence also that before or during the issue most of the plates were again carefully cleaned, and in the same manner, and had new underlays prepared for them, as has been explained in detail under the IV Issue from cleaned plates. The fine prints lasted only a short while in the issue of 1872ff., which is best noted in the indigo-blue 20 L. stamps. The at first light, or too vacant corners, become increasingly smeared, and between the lines of the still fine cheek shading more frequent and stronger color bridges build up. Above all, however, the cheek shading takes on a peculiar, indistinct, uneven or quavery appearance in these still fine, light, but rapidly deteriorating, impressions that becomes evident in various ways and degrees. In the shorter lines of the cheek shading the left terminals, near the ear and throat, are still very fine, even showing distinct hatchings, whereas their right hand terminals thicken out into dart-shaped ends instead of tapering sharply. In other instances the entire cheek shading appears as if it had been sketched in, or combed out, instead of having been printed; in these the lines are frequently not arched at all, but appear practically straight. Within the cheek shading of a stamp the individual shading lines are frequently dissimilar; for example, in a group of parallel lines some will be much finer, or much heavier, than others. The length of the shading lines is also incorrectly graduated, so that the terminals of some lines are much too long, and of others they are much too short, and the arc-shaped front silhouette of the cheek shading appears broken by lines extending out too far beyond it, or it appears step-like because of the lines being printed too short. In such instances the cheek shading appears more like a hurried sketch than the reproduction of a finished engraving.

At first one may attempt to find the cause for these still fine, or light, but already deteriorating and indistinct printings from plates with newly prepared underlays, in the much too thin and meshy paper, as well as in the undoubtedly too fluid, or otherwise inferior colors of the issue of 1872/76. However, closer investigation will show that, although these sketched or combed cheek shadings appear for the first time in the issue of 1872, and immediately in considerable numbers, exactly the same "signs of deterioration" made their typically characteristic appearance after almost every cleaning and preparation of a new underlay for a plate; for example, in the 5 L. and 10 L. stamps of early 1876 on the certainly very good first cream paper. The fact that most of the new underlays of 1872 deteriorated so rapidly must be due to some deficiency of the underlays themselves, which, perhaps because of their more frequent restoration, could no longer be worked out as carefully as in 1868, or, because of the increasing demand, wore out more rapidly, or they were not brought into exact register with the cheek shading of the engraving. The greater technical difficulties and demands for precision on the cylinder presses, if these were used at all after the departure of the Leipzig printer, may also be contributing factors. In this connection it is noteworthy that in the real fine prints, even from 1871 on, the reproduction of the fine details as, for example, the hatchings in the pointed ends of the cheek shading, have a peculiar uneasy, quavery appearance, as if the sheet and the printing form had not been brought into proper contact. In later newly prepared underlays this "light" appearance of the first fine printings appears even more crude than in the 1872 issue; for example, in the 5 L. fine prints of early 1876, and later in those of the 1880's (without control numerals), which have an extremely fine modulation of the cheek shading, but most of whose corners are not only practically vacant, but the ground of the medallion also appears quite deficient in color and whitish. In these later prepared underlays the appearance of the fine shading lines deteriorated exceedingly fast, in fact their deterioration can sometimes be noted distinctly in specimens whose corners are still decidedly empty, and the ground of the medallion is still whitish.

If one disregards the comparatively scarce fine prints, and the much more common light or fine, but already deteriorated, impressions, all sorts of printings are found in the 1872/76 issue from clean to wholly smeared, in which the cheek shading frequently has the massive, cut off appearance of Shading VI with the characteristic sharp angle in the lower front silhouette. It is striking that the cheek shading, even in the majority of the clean, average impressions, is quite heavy, without hatchings, and cut off plump in front, whereas, on the other hand, the printing of the entire issue appears rather flat, and has never shown any traces of real relief-embossing in its stamps, not even in the heavier paper of the 10 L. stamps Nos. 48a and b.

1 Lepton

The 1 L. stamps No. 46 differ clearly from the 1 L. stamps of similar shade of the 1871/72, 1875ff. or 1880ff. issues in their paper, which is dark and decidedly brown, as in the foregoing issue, but decidedly thin, transparent and glassy, a combination not found in any other 1 L. stamps. The shades of *Varieties a and b* vary in tone, and are often influenced by the dark tone of the paper, partly also, because of the thinness of the paper, by the yellow color of the gum, which, because of the glassy paper, also appears glassy. Although most students agree that the paper of No. 46 is never meshed, we have, nevertheless, seen several 1 L. stamps which, according to paper and shade are No. 46, that at least showed a horizontal mesh here and there when examined before a light. In general the reproduction and shading of No. 46 is like that of No. 40, except that in *Variety b* the shading (VI) and the lattice-like rendition of the spandrels is somewhat lighter at times, as if an attempt had been made to clean the 1 L. plate. In such instances the corners are frequently comparatively cleanly printed. Perforated 1 L. stamps will be discussed later.

5 Lepta

In the 5 L. stamps No. 47, not only do all varieties come used indiscriminately from the beginning, but all sorts of intermediate shades occur about which one may sometimes be in doubt as to which variety they belong. In all of the varieties the paper is thin to very thin, very soft, translucent, and decidedly meshy.

The distinct mesh of the paper is a particularly valuable identification mark in the grey green stamps of *Variety a* in distinguishing it from similarly shaded stamps No. 42. Its impression is usually more or less indistinct to smeared, to which is added the circumstance that the grey green color stands out very poorly from the quite darkly toned paper. Occasional decidedly light impressions are also found, but even these are always somewhat smeared. Some of the grey green stamps have a distinct bluish cast, whereas the green stamps listed under *Variety a* come with a bluish as well as with a more yellowish cast, and thus lead over to the real yellow green stamps of *Variety a*. The latter, particularly, have mostly dull, impure tones, and frequently a pronounced oily impression, as if the color, or its binding medium, as in many 40 L. stamps, had spoiled or decomposed in some manner. In all of the stamps of *Variety a* the control numerals are in many shades of yellowish green which occasionally goes over into almost an olive green. They have not the characteristic dirty grey olive green numerals of *Variety b*.

The stamps of *Variety b* usually have a quite pronounced blue green, at times emerald green, color. From the standpoint of color definition the latter are probably the only 5 L. stamps on colored paper that merit the designation emerald green. *Variety b* is also the only one of No. 47 that contains really fine prints, with very fine cheek shading, etc., and frequently with the characteristic "halo" in the medallion ground. In fact the reproduction in this variety is a strikingly good one. It is sometimes difficult to determine, nevertheless, whether

some of its duller shades should not be assigned to *Variety a*. Pronounced dark blue green shades occur also. In such instances the control numerals are usually a good means of identification. In *Variety b* they always, or almost always, have a certain dirty grey olive green color that frequently shines through, or seems oily, on the face. According to certain indications we consider this dirty color of the control numerals to be a decomposed yellow green, but it is a good identification mark, nevertheless, for the intermediate shades of *Variety b*. For example, stamps occur in a peculiar dull, dark, slightly olive color, with the same characteristic "halo" in the medallion ground as is sometimes found in *Variety b*, which could be taken for decomposed blue green stamps, but which the color of their control numerals proves is not the case.

The dark green shades of *Variety c* generally have a yellow cast. Sometimes their paper is not quite as thin and translucent as in *Varieties a and b*. Their impression, because of the dark color, seems rather heavy, although copies occur in which the engraving of the cheek shading is quite finely rendered, and the corners appear rather light, even though, in such instances, also, the cheek shading is always partly smeared, and the corners are not clean. Sometimes the printing ink has flowed over the front contour of the Hermes head, staining the forehead, the bridge of the nose, and the chin. This is not peculiar to *Variety c* alone. Also, because of the lack of any trace of the contour, the back of the Hermes head frequently runs directly into the ground of the medallion.

The control numeral error FI, double impression, has, until now, been submitted to us only from *Variety b* with the dirty olive green control numerals, and even in stamps from different sheets it had the same characteristic appearance. Both of the numeral impressions are displaced ¾ to 1½ mm. vertically, and one of the impressions is weaker than the other, but also complete. Longer strips exist showing the error in all of the stamps. We have also found light double impressions among the yellow green stamps.

10 Lepta

In the 10 L. stamps No. 48 *Varieties a and b*, in contrast to *Variety c*, belong together according to their paper, which is thicker than that of the other values of this issue. It is so meshy throughout that the medallion grounds of lightly inked impressions have sometimes taken on a net-like pattern from the mesh. On the other hand, the paper is not quite as thick, and somewhat harder, than the greenish and meshy paper of the 10 L. stamps No. 43, whose *Variety a* is very similar to No. 48a in color. In individual instances the paper appears to be almost colorless, and in numerous other instances it is slightly bluish, or even somewhat violet, although we doubt that the color was originally blue, because the back of such specimens has frequently retained a light greenish tone. The less red shades of *Variety a* have many slight variations in which the color has a duller, stronger, orange cast, although never approaching the clear yellowish orange shade of No. 43b. Other shades in which the red is in greater strength seem more like a salmon color because the red lacks brilliance. These shades have a remote resemblance to certain shades of No. 34a from cleaned plates, but their full, smooth color is much stronger.

The paper of *Variety c* differs altogether from that of *Varieties a and b* in color and in quality. First, it is a dull lilac on both sides, and second, it is quite thin and transparent, so that its mesh stands out even more distinctly than in *Varieties a and b*. The color of *Variety c* is generally more brilliant and redder than in *Variety a*. Its impression is very soiled to smeared, and one has the feeling that the poor printing results are connected with the thin paper. Impressions occur in a much cleaner reproduction on a somewhat heavier dull lilac paper, about which one might be doubtful whether, strictly considered, they belong under *Variety c* at all.

In the double impression of the stamp design (FI) in *Variety a,* the irregular impression is about 1mm. vertically below the proper one, and in the irregular impression almost the entire stamp design has printed. On the two copies of *Variety a* FI that were submitted to us (probably from the same sheet), we were able to determine from the cancellations the year date (18)75 on one copy, and the place of use, SYROS, on both copies. Several copies were submitted to us of the double impression on *Variety c.* In these instances the distance between the irregular (incomplete) impression and the regular impression is much greater, several mm., and the irregular impression is found displaced diagonally both vertically and horizontally, so that several of such waste sheets must have been issued. Apparently all of these sheets were sent to the foreign post office in CONSTANTINOPLE, because we have seen the horizontally displaced double impressions with the CONSTANTINOPLE cancellation of Feb. 11, 1876, and the vertically displaced double impressions with the CONSTANTINOPLE cancellation of Dec. 10, 1875. It seems that before these real double impressions were used in CONSTANTINOPLE, others were issued in which only parts of the design had printed, or marked off, so that they can hardly be considered to be real double impressions. We have seen such impressions with CONSTANTINOPLE cancellations of as early as July 1875.

Numerous sheets of the control numeral error FI, inverted numerals, must have been distributed, because the error is very common, and is found with cancellations of various post offices, and in various shades (red orange, orange red, salmon orange red, etc.). In some of these sheets the inverted numeral impression was one row higher than the stamp impression, similar to an instance under No. 43 FI and FII, so that the lower row of stamps remained without control numerals (FII) (compare Th. Groom in *Philatelic Journal of Great Britain,* Oct. 1928). Numerous vertical pairs of FI and FII in No. 48, and one block of four, have been preserved in which the upper stamps are FI and the lower stamps are FII. Such a sheet was used in SYROS on Feb. 24 and 25, 1874, number cancellation 67, as we have seen several SYROS covers with these dates with vertical pairs or singles of FI and FII. Other sheets were used in PIRAEUS and perhaps other offices, and similar vertical pairs may have been preserved from them.

The error FIII, 0 without 1, occurs in *Varieties a, b and c.* It is much scarcer in *Variety a.* We know of only two copies, in the Garas collection, which apparently concern the same "0," and, therefore, the same sheet position. Unfortunately we were not able to determine whether the sheet position of FIII in *Varieties a and b was* the same as that for *Variety c.* The error occurs in positions 1, 141, and a third position that is not a marginal one according to Pemberton, whereas according to Groom it occurred in position 51 in No. 48c. *Variety c* with the error FIII has been submitted in several copies in which the stamp impressions in all instances show a small colored spot in the center of the lower right corner design. The Ferrari collection contained an unused horizontal pair of *Variety c,* one copy of which is FIII.

20 Lepta

In the 20 L. stamps No. 49 we have grouped under *Variety a* all such printings, or shades, that are not characterized as separate printings because of some peculiarity or agreement of their shades or printing. In the printings grouped under *Variety a* one distinguishes chiefly somewhat lighter grey to dull blue impressions, then those in a so-called normal medium to dark blue, and finally pronounced dark to deep dark blue, impressions, of which the dark shades are undoubtedly the most common. Besides these more typical shades, there are several varieties, for example, steel blue; and we even found a copy, used in SYROS, in the identical deep and brilliant "royal blue" that apparently is characteristic for certain 20 L. stamps on cream paper, although this is probably

only a coincidence. Some of the quite common deep dark blue stamps have a violet cast, and should not be confused with the blackish indigo blue stamps of *Variety c.* All of these printings, as well as those, which because of their somewhat lighter color, may be confused with similar earlier issues, are clearly marked by their translucent paper, whose mesh is not always clearly apparent. The paper of the last printing is generally colored somewhat more strongly than usual. The impression of the cheek shading, etc., is, for the most part, not bad, in fact the corners show distinct traces of a new underlay at times, whereas the dark colors, in contrast, sometimes appear as if thickened and decomposed into blackish tones. However, the printing varies so considerably, even in the stamps of the same color, that it is difficult to separate the stamps grouped under *Variety a* into their different printings. With the exception of the very dark impressions, the control numerals vary from dull blue to dark blue, and independently of the color of the stamps; in other words, dark stamps may have light control numerals, and vice versa. As against this we find the deep dark impressions, in *Varieties b and c* also, only with dark control numerals.

In contrast to the stamps of *Variety a,* the stamps of *Variety b* have an exceptionally uniform appearance not only in color, but in printing also; in fact, in both respects they have a certain similarity to the slate-blue stamps No. 44b of the previous issue. The color, subdued or cool in tone, is quite characteristic, very fine, smooth and soft. Although the color occurs somewhat darker or lighter it hardly varies in tone. The printing of *Variety* b is almost uniformly good and fine, even amazingly "fine prints" occur in this variety. The delicate rendition of the cheek shading, in whose terminals even the hatchings again become visible, the numerous decidedly light, if not always quite clear, corners, and the well brought out medallion ground prove first, that the plate must have been carefully cleaned and a new underlay prepared, and second, that the contact between the printing form and the sheet was a particularly light one. The latter frequently has the disadvantage that the carefully underlaid medallion ground sometimes appears broken up, or with a net-like pattern, because the lighter, thinner places of the meshed paper did not take the printing ink during the light printing contact. The already described "signs of deterioration," which set in so readily, after special treatment of the plate, during such fine, light printings, are sometimes found in *Variety b* also.

The stamps of *Variety c,* in their quite deep, beautiful indigo color, most resemble the darkest shades of the 20 L. printings No. 14 of the Athens provisionals, also those of No. 28d of 1867, whose color, however, has less gloss. (In the 40 L. stamps we have their counterpart in the deep dark claret shade of No. 50e). The less experienced collector can best distinguish them from the commoner deep dark blue to dark violet blue stamps by visualizing the addition of black to the slate-blue color of *Variety b.* In this variety also particular attention has been paid to the printing, in fact specimens occur with such light, almost vacant corners, that except for the always decidedly thin and semi-transparent paper they might almost be taken for Athens provisionals. Because of the dark printing color the efforts of the printer were less successful in *Variety c* than in the slate-blue *Variety b,* as many specimens, although not actually coarse, have a rather soiled to almost smeared impression.

Besides the shades mentioned others occur in a more sky-blue color, on decidedly translucent paper, with heavy, dull to quite dark, greenish blue control numerals. Because of these features one might be inclined to include them with the 1872ff. issue also, particularly as we have frequently seen them with cancellations of the early 1870's. These seem to be the stamps described by Gianniotti as sky-blue, and stated by him to have been issued in 1874. However, according to the overall rendition, as well as the particular quality and structure of the paper, we consider it probable that these stamps, in spite of their transparency, belong to *Variety e* of No. 28, or to the transition period immediately

preceding or following 1870, because they are frequently still cancelled with number stamps. Such translucent papers are occasionally found as early as the 1860's, even typically in some instances as, for example, No. 26B.

Whereas only the same light bluish paper was used for the preceding varieties, a pronounced blue paper, similar to that used for the 40 L. stamps, but very thin and very meshy, was used for *Variety d.* The printing color of *Variety d* is generally dark blue, but it occurs in much lighter or duller shades also, and occasional printings are found in an almost black blue that shows pronounced signs of oxidation in the spandrels. Such almost black impressions may be explained as resulting from over inking or thickening of the printing color. On the other hand, we strongly doubt that the lighter or duller impressions are due solely to lesser inking as some students state, because the control numerals of *Variety d* also range from dull greenish blue to a pronounced dark Prussian blue.

Of the double stamp impression (FI), in the deep dark blue shade of *Variety a,* the irregular impression is placed about ½ mm. lower vertically than the regular impression. The copy submitted to us was used in March 1875, and apparently by post office No. 77. A second copy of a double impression, also in the same shade, was in the Ferrari collection. Double impressions of *Variety d* on the blue paper have not been submitted to us, although they have been reported by de Smeth.

We have seen several copies of the control numeral error FI, 0 without 2, in a dull dark blue shade. One copy of the error FII, 2 without 0, was in the Garas collection. Both instances are probably printing irregularities.

40 Lepta

As a whole the 40 L. stamps No. 50 probably represent the most unsatisfactory production on colored paper of the Government printing-office in Athens, although frequent attempts were made during the period of 1872/75, to improve the printing results by cleaning the plate, preparing new underlays, and especially by light printing. The latter is shown by the occasional occurrence of pronounced light corners (in *Varieties c and f),* the extraordinarily fine cheek shading with the hatchings partly visible, as well as the occasional appearance of a distinct "halo" in the ground of the medallion *(Variety c,* and the darker shades of *Variety f).* But all of these endeavors were defeated by the pronounced inferiority of all of the printing inks (excepting that of *Variety e)* particularly in conjunction with the very thin and meshy paper. These inks either had insufficient resistance to atmospheric influences; they broke down into the most displeasing shades, either before or during printing, or faded or decomposed immediately afterwards, or they were so "extended" that the impression was finally made with little more than the color binding material, resulting in very pale shades, hardly distinguishable or totally oily impressions. The effect on the control numerals is even worse, so that in *Varieties a and b,* or the Fa numerals of *Varieties e and f,* the numerals are indistinguishable with the naked eye. Again the only color that had real stability was the dark red lilac of *Variety e* (as well as the numerals of *Varieties e and f,* compare under No. 45), which, in contrast to the other colors, is one of the most beautiful of the Athens printings.

That the colors of *Varieties a-d* were actually already decomposed, or had faded, and what their original shade was, is much more readily proved in this instance than in No. 45. Stamps of *Variety b* have been preserved of which some still have a distinct purple-lilac shade. Besides we have seen several purple-lilac copies of *Variety b* in which a part of the stamp was lighter or clearer than the remaining part, which has oxidized into a blackish shade, compare below. As will be seen from the FD of *Varieties a-d,* they were the first stamps issued, and probably the first produced, as they have all been submitted,

even on covers, with used dates of March and early April. It should be mentioned, however, that the large majority of the most displeasing shades, for example the discolored stamps of *Variety a* do not seem to have been distributed and used until after the middle of the 1870's, as if they had been recognized as a particularly poor product, and had only been issued because of an urgent need for them.(37)

Although, for the reasons given, each of the above listed varieties, with the exception of *Variety e,* varies considerably in shade, *Varieties a-d* in color decomposition as well, *Variety f* chiefly in the lightness or fullness of its color, and although various intermediate shades occur between the individual varieties (sometimes even on the same stamp), still it will generally be possible to classify even extensive material according to our varieties. In some instances it will naturally be almost impossible to determine whether they belong to *Variety b or c;* besides dark shades of *Variety f* are undoubtedly frequently mistaken for those of *Variety e,* particularly those whose purple lilac has darkened into a blackish shade because of decomposition (trans. oxidation?). It should be particularly stressed, therefore, that only pronounced reddish, almost Bordeaux red, stamps with a clear, unchanged and well covered color can be the comparatively rare *Variety e.* (We have taken our FD for *Variety e* from de Smeth, which is not much earlier than the earliest cover date mentioned by Gianniotti—Aug. 13, 1872. We trust that in both instances the stamps are actually *Variety e,* and not dark stamps of *Variety f).*

The color of the control numerals also varies considerably. In two instances, however, the color of the numerals is in the shade of another variety instead of that of the stamp design. These are the *sub-varieties e Fa, and f Fa,* whose numerals have the same discolored grey green shade as the stamp impressions of *Variety a.* It is possible, therefore, that control numeral printings of this very early variety were used for the later purple-lilac, or red lilac, stamps. Although *Variety f* with the control numerals Fa are not too scarce, we have not as yet seen *Variety e* with such control numerals, nor has Pemberton (compare *Philatelic Journal of Great Britain* 1912, page 13). They are, however, catalogued by de Smeth and Gianniotti, and for that reason we do not suggest that they may possibly have been particularly dark copies of *Variety f.*

Editor's Note. The Variety F I was not mentioned in the original Kohl Handbook. Apparently three or more sheets were printed. The Argyropoulos collection contains a copy of No. 50e with the numerals doubled 1½ mm. vertically distant, used at ZANTE (number stamp 111). Another copy in the same collection, with the numerals doubled 1 mm. horizontally, was used at SYROS. The double impression on variety f was described in detail by Tryphon Constantinides in *Philotelia,* Mar. 1936. In his study of this error he ascertained that the second imprint of the numerals was diagonal and displaced to the left to such a degree that approximately 10 stamps in the first vertical row, four in the second vertical row and the three left stamps in the bottom horizontal row of the sheet were normal. Five specimens are known, two in the Alfieris collection and one each in the Argyropoulos, Duween and Rothschild collections. All were used in VOLOS, Nov. 1872.

(37) The early issuing or production of the 40 L. stamps on thin meshy paper is, in itself, remarkable because the Treasury Department still had on hand a considerable stock of the 40 L. issue from cleaned plates (No. 36a and b), most of which was used in 1900 for the overprinted 5 Drachma stamps (according to one authority 52,000 copies, according to another 80,000 copies were so used).

According to Nicolaides the explanation for this contradiction is that the entire issue on meshy paper was intended as a special issue for the Greek foreign post offices for the purpose of obtaining a simpler accounting control of the stamp requirements of the domestic and foreign post offices (a procedure that apparently was not carried out). We do not know whether this statement has any other basis than the generally known fact that the great majority of the stamps on meshy paper were actually used in the foreign post offices. On the other hand, we have repeatedly noted that the 40 L. stamps on meshy paper were very frequently used to make up an 80 L. rate, so that their comparatively early distribution to the foreign post offices may possibly have been due to the suspension of the printing of the 80 L. stamps. This would be further evidence that 80 L. stamps were no longer being printed in the first half of the 1870's.

The following may be said regarding the rarity of larger multiples of Nos. 46 to 50:—

Unused: the 1 L. value is still available in sheets in both shades. Pairs and small multiples of the 5 L. *Variety a* are still fairly common; a block of 18-20 stamps of the grey green shade is still in existence. The emerald and dark green shades of the 5 L. value are very scarce even in pairs (we know of no blocks of these two shades). Pairs are known of all of the varieties of the 10 L., but we have seen no longer strips or blocks. Of the 20 L. stamps we have seen pairs and larger multiples, including blocks, of *Variety a* only. Of the 40 L. stamps larger sections of sheets of all of the varieties exist with the exception of *Variety e* (dark red lilac) of which even single unused copies probably do not exist.

Used: blocks of the 1 L. and 5 L. stamps (in the latter, of *Variety b* also) are known, as well as of *Varieties a and b* of the 10 L. stamps. The latter, however, are rarities. The majority of such blocks are from the office at NAUPLION. We have not seen any blocks of the 20 L. value. Recently numerous large blocks of the 40 L. stamps, mostly 2x10, with the number cancellation 96 of SMYRNA have appeared.

THE DATES OF ISSUE OF THE 30 L. AND 60 L. PARIS PRINTINGS

In the foreword, pages 33 and 38, we listed the Paris printings of the new values, made necessary by Greece's entry into the Universal Postal Union, as the VII Issue, ahead of the VIII Issue of the usual values on the so-called cream paper, because we were still not certain at that time that both of the new values could not actually have been issued by the end of 1875 as the majority of the authors had previously assumed. Even then we had noted, as Gianniotti had earlier (compare *Il Corriere Filatelico* 1921, page 417), that the Royal Decree, dated Corfu Sept. 23, 1875, and published in the official Gazette of Oct. 13, 1875 (which is probably the chief basis for the listing, until now, of the 30 and 60 L. Paris printings under 1875), simply orders the addition of the new values, but does not contain the slightest basis for the assumption that they had already been prepared for use at that time. Our decision to consider, nevertheless, the possibility of their having been issued in the latter part of 1875 was not based on this Decree, but on a statement made in Brunel's article in the *Timbre-Poste* May 1924 in which the history of the 30 and 60 L. Paris printings is clarified by the publication of relevant correspondence between the Greek Ambassador in Paris and the engraver A. Barre. The article stated as a matter of fact that the deliveries (trans. of the 30 and 60 L. stamps) had arrived in Athens during December 1875. As the 30 L. stamps were urgently needed at that time for the single letter rate to all countries of the Union, of which the very numerous 10 plus 20 L. frankings are evidence, we held it to be self-evident, if the deliveries had arrived in Athens in December 1875, that they had been issued at once and had not been withheld until May 1876. However, the latter date (May 1876) is substantiated by two reports in the *Timbre-Poste*, 1876, pages 50 and 60, in a manner that gives the impression that Moens' Athens correspondent had reported the official dates of issue of the two stamps. In the meantime we have examined a very large quantity of the 30 L. Paris printings, much of it on complete covers, for dates of use and have arrived, empirically, at the FD of May 8, 1876. We could not find any cancellations earlier than this date, even of May 8 we found only two loose copies, but we did find very many copies with dates of May 10, 11 and 12, loose as well as on cover, all of which also had the same (scarcer) light and somewhat yellowish shade that we list as *Variety a* of No. 57. Accordingly we infer that the stamps did not come into general use until May 8, 1876. Remarkably, this date agrees exactly with that mentioned by Moens, which, unfortunately, has not been given correctly

by any Greek student until now, that is, translated into the corresponding old style (Gregorian) date. Even Moens made the same error in his catalogues. In the *Timbre Poste*, 1876, page 50, he mentions that both values were issued on May 20, and that a 15 L. postcard was issued at the same time (the postcard was also mentioned in the above mentioned Decree). Of the latter he then states more precisely on page 60 that it was issued May 10/22 together with the new postage stamps. This proves that the first date (May 20) was also calculated from the Gregorian calendar, and that the two Paris printings were actually issued on May 8, 1876 and not May 20 as Moens states misleadingly in his catalogue. This date agrees exactly with our FD and we no longer doubt its correctness.

The contradiction between this date and Brunel's statement can only be explained that the stamps did not arrive in Athens in December 1875 but in the Spring of 1876. The possibility of such a later delivery appears in Barre's letter of Oct. 1875, which Brunel reproduced. Barre stated that he believed that if he were to receive the original die in good condition by the end of the month (Oct.), he would be able to deliver the plates by the following January. Actually he did not receive the original die until Nov. 8. The letters mention only the production and the delivery of new plates, not printings, so that possibly Barre did not receive an order to produce a large printing from the new plates until later, and the delivery of these printings was made correspondingly later. Accordingly, it is by no means improbable that the Paris printings did not arrive in Athens until May 1876, although Barre's letter indicates that the Greek Government had originally intended to issue them in Jan. 1876.

These determinations necessitate a reversal and a renumbering of our previous Issues VII and VIII, because the older values had, for the greater part, been issued in Jan./Feb. 1876 on the new untinted paper. Some of the major varieties of the 10 L. stamps on so-called cream paper were even issued in Nov./Dec. 1875. For this reason we list the older values on the so-called cream paper before the new values as the VII Issue. This creates a slight chronological error, because at least the 1 L. stamps of the VII Issue were probably not issued until July 1877. The new 30 and 60 L. values, therefore, become the VIII Issue, and because we have to separate their Athens printings from the entire VII Issue on cream paper, and in order to list them after the 30 and 60 L. Paris printings, we divide the VIII Issue into two parts: VIIIA Issue for the Paris printings, and VIIIB Issue for the Athens printings, which followed the Paris printings in less than three months.

End of 1875/1880. VII Issue: Soft prints as before, but all values on untinted, so-called cream paper, of best quality, light to whitish cream at first (end of 1875/early 1876), satined, uniformly smooth, hard, and slightly translucent (Paper A); later (1876 ff.) on paper of poorer quality, duller or darker in color, thickness from slightly over medium thickness to decidedly transparent and varying strongly in structure (Paper B). Shadings IV or VI. Control numeral reproduction VI. Quite heavy whitish to yellowish gum.



A Typical 1 L



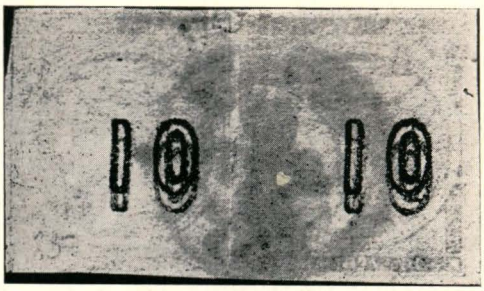
Counterfeit. See Page 142

Munk No.	Scott No.				Unused.	Used.
51	43c	1 L.	(a)	black brown (purplish, reddish) on cream (FD Dec. 1877)	2.50	1.00
	43e		(b)	dark red brown to reddish coffee brown on cream	1.50	.75
52	—	2 L.		dark (yellowish) grey brown on yellowish cream	5.00	7.50
53A	—	5 L.		lt. yellow green (shades) on light cream, (whitish) Paper A (FD Jan. 4, 1876)	20.00	9.00
				FA vertically ribbed paper	—.—	15.00
53B	45a	5 L.	(a)	yellowish to yellow olive green on cream	15.00	6.50
	45		(b)	dk. yellow green on dark cream	22.00	7.50
	—		(c)	blue green on dark cream (FD Mar. 29, 1878)	20.00	7.50
	—		(d)	sap green on dark cream (light to dark)	22.00	10.00
54A	—	10 L.		dull reddish to salmon orange on lt. cream Paper A (FD Nov. 23, 1875)	30.00	3.00
	—			FA vertically ribbed paper	50.00	7.50
54B	46	10 L.	(a)	red to reddish orange, Paper A cream (whitish)	20.00	1.00
	46a			Same, on Paper B yellow (FD Mar. 25, 1877)	30.00	4.50
	—		(b)	orange red to brick red on cream	12.00	.25
	46b			F1 clear double impression of design (Corfu Mar. 1878; Syros)		300.00
55A	—	20 L.	(a)	Prussian blue (light to medium) on whitish cream, Paper A (FD Jun. 1876)	70.00	4.50
	—			FA vertically ribbed paper	—.—	25.00
55B	47a	20 L.	(a)	dark (deep) blue (shades) on cream, (numerals Prussian blue to dark blue), Paper A or B (FD Oct. 20, 1876)	30.00	2.00
	47b		(b)	royal blue (deep dark to dull) on cream (1) numerals dark to Prussian blue (FD Jan. 17, 1877)	35.00	2.50
				(2) numerals ultramarine (FD Feb. 10, 1877)	50.00	5.00
	—		(c)	indigo, dark Prussian to indigo blue, slate blue, slate blue on cream		
	—			(1) numerals Prussian blue, blue (FD Jan. 10, 1877)	50.00	7.50
				(2) numerals ultramarine (FD Aug. 10, 1877)	50.00	7.00
	47		(d)	ultramarine (dark to dull) on cream (FD Feb. 25, 1878)	12.00	.20
56	—	40 L.	(a)	dull flesh on lt. cream, Paper A (FD Feb. 16, 1876)	4.00	10.00
	48		(b)	yellowish flesh to brownish yellow on lt. cream	4.00	8.00
	—			FA vertically ribbed paper	15.00	20.00

CONTROL NUMERAL ERRORS

53	FI	"5" missing completely, or almost so (printing irregularity), first instance only provable with normal attached, mostly marginal copies	20.00
53	FII	Double 5, shifted vertically about 2mm., No. 53Bb	—.—
54	FI	"00" instead of "10", setting error (found in positions 38, 62, 101, 103, 109 and 141).	7.50
54	FII	0 without 1, (position 53), No. 54 A.	30.00
		0 without 1, once in the next to last right vertical row, (according to Gianniotti in Pos. 141, and in a third Pos.), No. 54 Ba	18.00
		0 without 1, (according to Gianniotti only in two Pos. as Pos. 141 has now become FI).	12.00

54	FIII	01, wrong setting (twice in a sheet, one error pos. 80, the other a left marginal copy). Color of stamp orange red.	50.00
54	FIV	01, printed inverted, color orange red.	—.—
54	FV	Control numeral missing (used in Smyrna Sept. 1877) reddish orange on yellow; **sub-variety Bab** only distinguishable as error with cancellations from latter half of the 1870's.	—.—
54	FVI	1 without 0, (was submitted in a horiz. pair used in Kalamae, both stamps without 0), probably printing irregularity; color orange red.	24.—
54	FVII	Double impression of 10, one impression about ¾ mm. vertically below the other (used in Pyrgos—Canc. No. 13—Jan. 7-10, 1878). No. 54 Ba, yellow paper.	50.00
54	FVIII	1 and 0 too widely spaced, at times very widely (known in pair with FII).	12.00
55	FI	2 set inverted, 0 set correctly, color ultramarine (pos. 119)	10.00
55	FII	02, wrong setting (probably pos. 81), dk. ultramarine.	50.00
55	FIII	20 printed inverted (numeral dk. ultramarine with a peculiar wavery contour), stamp impression dk. Prussian-blue; four copies known all used in Argostolion (110) middle of Nov. 1877	150.00
55	FIV	2 without 0, known from bottom margin, and from the center of the sheet, probably printing irregularity; color ultramarine	12.00
55	FV	0 without 2, probably printing irregularity	—.—
55	FVI	Clear double impression of numerals (one impression about 1-2½ mm. diagonally below the other, and one impression usually lighter than the other. Several sheets; color of numerals ultramarine or Prussian blue, color of stamps dk. blue or ultramarine; used in Athens, Corinth, etc.)	30.00
55	FVII	2 and 0 too widely spaced, at times very widely spaced (Paper A and cream paper; position 142)	15.00



54 FVII

In addition the "10" is found as the so-called "110", raised spacing slug printing before the "1"; the 10 as well as the 20 with raised or lowered "0"; the 20 so strongly displaced horizontally that the 0 and 2 appear at different margins.

Paper: After the decision was made during 1875 to abolish the use of the variously tinted papers, a so-called cream paper, the light, clean, smooth and hard paper A was used for the first printings. This paper almost never shows strong traces of porosity, mesh or unevenness, and, together with the cleaning and the preparation of new underlays for the 5, 10, 20, and 40 L. plates, excellent printing results were achieved at first. The A paper, particularly of the 20 L., appears almost white, but in the 5 and 10 L. stamps it is also easily distinguishable from the later papers by its generally clean, clear, smooth appearance, its hardness, and by the lack of any trace of cloudiness or mesh. The 40 L. stamps seem to have been printed on A paper only.

The later papers not only have a noticeably impure, dull, and partly a considerably darker cream tone than the A paper, but they also vary considerably in thickness and in structure. By transparency they almost always appear either very cloudy or meshy, or seem porous or dotted with light spots. This appearance frequently varies within the same sheet. With regard to thickness, the later types of paper are found from more than medium thick, and at the

same time soft and porous, to translucent and even decidedly transparent and thin. So far we have found a vertical ribbing (FA) in the A paper only, and in complete sheets it was always confined to the two right marginal vertical rows.

Printing, new underlays, and fine prints: the first printings on A paper are distinguished for their good to fine results, whereas the later printings, particularly in certain values, came out very irregularly, often decidedly poor to smeared. Before the transition to the cream paper the plates of the four higher values were evidently again carefully cleaned, and thoroughly prepared. The particularly fine and light impressions of certain values very soon showed similar signs of degeneration as we have described them in their first appearance in the 1872 ff. issue. For example, the underlay for the 5 L. plate, and partly for the 10 L. plate, was made up so heavily that the spandrels appear not only light and whitish, but sometimes appear actually vacant, as in the 20 L. stamps No. 39. In contrast to this the medallion is not correspondingly fully and smoothly covered, but is decidedly lacking in color, or practically white. By means of this combination of a thoroughly prepared underlay with an exceedingly light impression, or a very light inking of the plate, a very fine rendition of the shading lines was achieved, particularly in their modulations, the long tapered terminals, and partly even the hatchings in the cheek shading, similar to the best "fine prints from cleaned plates." The results of these endeavors, visible in the fine rendition of the cheek shading, very soon begin to deteriorate, as already described, frequently while the impression of the ground of the medallion and the spandrels is still much too light. The at first tapered ends of the cheek shadings begin to appear wedge shaped, whereas their left hand sections, more toward the ear, show distinct indentations or even breaks. These are generally the first signs of deterioration. The cheek shading may also assume the peculiar "combed out" appearance. The first mentioned evidence of deterioration is very similar to the one described under the hard prints of No. 39 as "shifted cheek underlay." As the appearance of the latter coincides with the introduction of the cylinder presses, the inclination is to ascribe it to the lack of a very precise register between the underlay and every detail of the engraving during the revolution of the cylinder. On the other hand, it would then be remarkable that traces of the white double contour, shifted spandrels, etc., are never found in the soft prints of the 1870's. (In the 20 L. stamps No. 55A occasional evidences as of a "shifted cheek underlay" are also found, but they are not as pronounced as in the 5 L. stamps. In fact, although the impressions of the 20 L. stamps No. 55A are real fine in part, they never disclose the many means used to attain the finest rendition of the cheek shading as do the first 5 L. printings.)

During the latter life of the issue measures for bettering the printing results were undoubtedly undertaken several times, resulting in temporary improvement. However, a later, real successful, new underlay seems to have been prepared only for the 5 L. plate (see No. 53 Bd), which is the more remarkable because a completely new underlay was again prepared for the 5 L. plate (compare No. 63a) with the beginning of the 1880 issue without control numerals. On the other hand, in this issue also, the 1 L. plate seems to have been left to its fate.

1 Lepton

The 1 L. stamps No. 51 show the same poor, smeared, impression, and the heavy, massive rendition of the generally shortened appearing cheek and chin shading with the characteristic sharp angled notch in the lower front silhouette, as do practically all 1 L. stamps printed after the departure of the Leipzig printer (Compare under No. 40). The cheek shading has printed somewhat longer in *Variety a* at times, but the hard unnatural appearance of the front silhouette is usually still evident. The paper of the stamps, evidently first

issued in 1877, is already of a poorer quality throughout, and varies considerably in texture and in structure, particularly in *Variety b*.

Stamps of *Variety a* with a light purple tone are frequently mistaken for the rarer blackish purple brown 1 L. stamps No. 40c, although the latter should be readily recognized by their darker and much more brownish paper as well as by their smoother appearing colors and color areas. On the other hand, the lighter shades of *Variety a* sometimes approach the darkest impressions of the later grey brown 1 L. stamps No. 61d in color, in which, however, the likewise shortened cheek shading is generally reproduced much better; aside from the fact that in the 1 L. stamps of the 1880's large parts of the outer frame line are missing or very weak.

Because of their deep warm red content, even experienced students frequently confuse *Variety b* with the much scarcer 1 L. stamps No. 24d from the so-called "improved" printings, which are actually very similar in shade, and in which the ends of the cheek shading usually appear shortened also. However, the impression and the paper of No. 24d are much better than those of No. 51b, and the front silhouette does not have the sharp angled notch which marks the 1 L. stamps of the 1870's and 1880's.

2 Lepta

The 2 L. stamps No. 52, because of their predominant grey content, recall the 2 L. stamps No. 32 from "cleaned plates." Although the grey brown varies in brightness, as well as somewhat in shade, it is still always darker and stronger than that of No. 32b, and more so than that of No. 32a. The cream paper of No. 52 is more strongly toned (yellower) also. The paper varies considerably in texture, is quite thin at times, but nearly always shows the same spattered to cloudy appearance by transparency. At times it seems as if the paper has a mesh, a quadratic rather than the usual lozenge shaped mesh.

The printing is generally very good. The hatchings in the cheek shading are frequently distinct, which, however, is usually not a special characteristic of the 2 L. stamps. Pronounced fine printings, as those of No. 32b, with all of the identification marks of the "cleaned plates," do not occur.

According to all appearances the printing ink has a strong tendency to oxidize into a mottled dark brown. Because the hatchings in the cheek shading are frequently very distinct in such oxidized stamps, they give the impression of belonging to a much earlier period, particularly if perchance they are canceled with a number stamp (for example, No. 111 = ZANTE, compare top of page 15).

The production of No. 52 may actually have taken place at some earlier time, which would not, however, be before the beginning of the 1870's in any event. No. 52 is among those 2 L. stamps frequently appearing in the market with fake cancellations, chiefly number cancellations.

5 Lepta

In the 5 L. stamps No. 53 the first printings, No. 53 A, are distinguished by their careful to pronounced fine reproduction, and their smooth and clear paper which is generally quite thick. The "fine prints" of No. 53 A, as well as their "deteriorated" fine prints, with whitish to plain white spandrels and whitish and frequently scratched appearing medallion ground, belong to the most interesting productions of the first period. With the transition to the poorer B papers, which are always either decidedly cloudy or meshy, or spattered with light areas and strongly porous, and frequently have quite a dark cream tone, the printing results immediately show a distinct falling off. In the darker *Varieties b and c* the printing is frequently completely smeared so that, for example, the inscriptions in the top and bottom panels are illegible. Toward the end of the 1870's the blue green stamps of *Variety c* are followed

by the sap green *Variety d* whose impression again becomes exceptionally fine, pleasing and smooth. The reproduction of the cheek shading is clean and good, and very fine in the spandrels. In the latter the small dots are always isolated and distinctly rendered. Although a very good (fine), and a somewhat less fine printing may also be distinguished in *Variety d*, a thorough plate cleaning, and probably a new underlay preparation, must have been undertaken prior to its printing. The results of this are distinguished from the earlier underlay preparation of the 5 L. plate prior to late 1875, in that they are more uniformly good than those on A paper, and that instances of over accentuated underlay, light impression, etc., as they are found in the first printing, do not occur. The fine impressions of *Variety d* are because of their uniformity, particularly in the beautiful deep shades, perhaps the best achieved 5 L. printings of this issue.

In the yellowish green shades of *Varieties a and b*, at times even in stamps on A paper, the yellow content of the color stands out in a peculiar hard and unpleasant manner not otherwise noted in the 5 L. stamps. The color appears as if too much black had been added to it from time to time (possibly because the first printings came out too light or pale), as a result of which the yellow green has gone over, in part, to a reseda or olive green. These variations will frequently show a somewhat cleaner impression.

The sap green shades of *Variety d*, although they are hardly yellowish in themselves, frequently take on a light yellowish cast from the cream paper, but hard and displeasing shade variations no longer occur, moreover the shades, particularly the dark shades, have a uniformity similar to the printing results.

In the control numeral error FI, without (or practically without) the control numeral, we are most likely concerned with printing irregularities only, which probably occurred here and there, chiefly in marginal copies. In this last issue with control numerals, not only the numeral errors, but also such printing irregularities, become more numerous. This is apparent from the frequent occurrence of only partly printed numerals (for example, at times only the flag or the lower arc of the "5" has printed; or the "0" of the 10 shows only the smallest part of the upper or lower curve, etc.). This is also proof that the "5," although it was well worn by this time, was frequently impressed very lightly, giving it the appearance of belonging to a much earlier period. Stamps actually without control numerals are only distinguishable as printing errors when they occur in a pair with a normal stamp. Such pairs are known unused also.

10 Lepta

The 10 L. stamps No. 54 have been noted by Gianniotti on covers from PIRAEUS as early as Nov. 23, 1875, and from PATRAS of Dec. 21, 1875, so that, because of demand, they were undoubtedly put into use by certain large post offices in late 1875. Here also the earliest printing, No. 54 A, is recognized by the light, smooth, hard, and, uniformly clear paper, and the generally very good to decidedly fine reproduction, in which the too heavy underlay is made evident by the frequent occurrence of pronounced light spandrels.

The red content of the A shades varies in strength, and there are some printings where it is by no means slight, but the red in these A shades is never as brilliant or as bright as it is in the later issues. Moreover the shades of No. 54 A always have a pleasing, softened or subdued appearance.

With the transition to the poorer B paper, the deterioration of the printing is not nearly as striking as in the 5 L. stamps. In the B stamps on pronounced cream paper (No. 54 BaB) the impression is, in general, even quite good, and at times still shows distinctly the effect of the carefully prepared new underlay.

Although the stamps on yellowish paper are also printed, in part, in a pronounced red orange, their shades are never brilliant, but frequently seem paler and more orange than they really are because of the influence of the pronounced yellow paper. With the constantly growing strength of the red content in the color (No. 54 Bb), the printing results also become noticeably and generally poor and heavy, and often strongly smeared. The very inferior, strongly porous paper, which is of a much poorer quality than the above mentioned yellow paper, is partly the cause of this deterioration of the printing results. The greater proportion of this paper is decidedly cloudy, prominently meshed, and at the same time so transparent that there is actually a scattered oily strike-through of the stamp image. The papers used were so poor and variable that even in a single stamp the design has struck through stronger in some places than in others.

Copies are found of the brick red stamps of *Variety Bb* that do not show even a trace of orange in the color.

Two types of double impressions of the stamp design are distinguishable: those in which the irregular impression is about 1 mm. lower vertically than the regular impression, and those in which the irregular impression is 2 mm. to the right horizontally of the regular impression. Of the vertical double impression at least two sheets must have gotten into circulation, because the two copies submitted to us were both used in Corfu in March 1878 (number cancellation 106), whereas the horizontal pair in the Garas collection was used in SYROS (see illustration in the catalogue of the XI Luder-Edelmann sale. The pair sold for 2100 Swiss Francs plus fee).

A copy of the horizontal double impression was submitted to us by Mr. Pemberton who advised that he had seen other copies with the same double impression. This sheet seems to have been used in SYROS also, because on the copy in the Pemberton collection it may be distinctly observed that the town name in the cancellation must have been a short one, and that its last letter was A (= ΣΥΡΑ). On it the control numerals were placed much lower than they were on the vertically displaced double impression which was also used in SYROS.

The control numeral errors FI (00) must have occurred in six different sheet positions. We found the errors: (1) as the left stamp of a strip of three whose right hand stamp was a marginal copy, and also showed the plate variety described on page 39 for sheet position 40. The error, therefore, must have been in sheet position 38. (2) We found the error several times as the right hand stamp of horizontal pairs whose left hand stamps were left marginal copies. In this instance the error must have occurred in the second vertical row from the left side of the sheet, (Pos. 62). (3) We found the error in two different vertical left marginal pairs which agree with Gianniotti's report that the error FI in *Variety Bb* occurred in sheet position 141 where it was caused as the result of the correction of the error FII (0 without 1) found in this position in the preceding printing on yellow paper. However, in the two vertical pairs submitted to us, the error was the upper stamp on one, and the lower stamp on the other pair. The error in the latter pair could quite possibly be position 141 (lower left hand sheet corner), but this is not possible in the first mentioned pair. Therefore (4) another position in the left sheet margin must also have shown the error, (Pos. 101). It also occurs in positions 103 and 109. The shades of the errors noted, were mostly orange-red, occasionally rather a red-orange. As yet we have not noted the error FI on yellow paper. It is possible that the error may even be found on stamps on A paper. In single copies the different shapes of the zeros clearly indicate that the error occurred in different sheet positions. In the Ferrari collection there was a block of 3 x 2 of No. 54 Ba in which the middle stamp in the upper row was the error.

The control numeral error FII (0 without 1) may be found on A paper, but it is comparatively scarce. In *Variety Ba*, according to our material, the

error must have occurred three times in the sheet, because in one instance we found it as a left marginal stamp, and twice we found it as the left hand stamp of horizontal pairs whose right hand stamp, in one instance, was the control numeral variety FVII (too wide space between the 1 and 0), and in the other instance it was not. Furthermore in the pair with the numeral variety FVII, the space between the numerals of both stamps is 1½ mm. less than in the pair without the Variety FVII, although one would be inclined to assume the reverse. The left marginal instance was probably sheet position 141, because, according to Gianniotti, in the printing on yellow paper FII was found in the lower left corner position, and was later corrected resulting in the error FI in *Variety Bb*. According to Pemberton, one of the other positions was in the next to the last right vertical row, so that only the position of the third error FI remains to be determined if the error did not occur in other positions as well.

According to Gianniotti, the error FII is not found in position 141 in *Variety Bb*, so that if our present enumeration is correct, and further occurences of FII did not develop in later printings, the error is found only twice in sheets of *Variety Bb*.

The error FIII (wrong setting 01, shading of the numerals on the proper sides) must have occurred twice in sheets of the *Variety Bb*, because we have seen two strips of three with the ASTAKOS cancellation from the latter part of January and the early part of February 1880, in which, in one instance, the error is in the middle stamp, and in the other a left marginal copy (sheet margin present). The error was probably corrected during the course of printing, because it is comparatively scarce.

We have not seen the error FIV (01 printed inverted, shading of the numerals on the wrong side), but it has been reported by Pemberton. It was probably caused by printing an entire sheet with the numerals and the stamps inverted to one another. According to Pemberton it occurs in *Variety Bb*.

Of the error FV (without control numerals) Pemberton has seen two copies, both used in SMYRNA in Sept. 1877 but of different origins which either came from an entire sheet without control numerals, or, what is more likely, from the bottom row of a sheet whose remaining rows had inverted control numerals; see No. 43 FI and FII, and No. 48 FI and FII. One of the copies was in the Napier collection. As the stamps were regularly issued without control numerals from the early 1880's on, the error FV is recognized as such only by cancellations dated prior to this period. As a further means of identification it should be mentioned that both of the errors noted were printed on the yellow paper of *Variety Ba*.

The error FVI (1 without 0) has been submitted in a horizontal pair, used in KALAMAE, both stamps without the 0, whereas in the Garas collection there is a horizontal pair, one stamp of which is the Variety FVI and the other still shows half of the 0. These errors were probably merely printing irregularities (compare comments under the 5 L. control numeral errors of this issue), as we have frequently seen stamps showing only small parts of the zeros.

The error FVII (double impression of the numerals) was submitted in two horizontal pairs, both on yellow paper, which had been used in PYRGOS, number stamp 13, on Jan. 7 and 10, 1878. In both instances one numeral was printed about ¾ mm. vertically and somewhat diagonally, below the other.

Light double impressions, the results of offsets, etc., are also found.

The error FVIII (too wide spacing between the 1 and the 0) was submitted in a horizontal pair, the other stamp being the Variety FII, see above.

20 Lepta

Although they are the most used value, the 20 L. stamps of this issue, No. 55, were issued later than the other values. On the basis of a Glasewald cover we were able to advance the previous FD of de Smeth, Sept. 16, 1876, to Sept.

7, 1876. However, the stamps must have been seen on cover in June 1876, because the *Timbre Poste* already reported in its July 1, 1876 issue, page 50, that the 20 L. stamps on untoned paper, used for franking letters, had been submitted.

The A paper, *Variety No. 55 A*, is not only decidedly light and clean as in the other values, but is generally actually whitish. Generally it is also thinner than in No. 53 A and No. 54 A. Its quality is especially fine, smooth, hard, and perfectly uniform.

Although no light spandrels or other evidences of a too heavy underlay are found in No. 55 A, as they occasionally occur later on B paper, the printing is nevertheless very fine in part, and even the average impressions are always clean and carefully printed. One has the impression that the printer did not employ the various finenesses, such as heavy underlay or very light printing contact, with the 20 L. plate as, for example, he did with the 5 L. plate. As a result the 20 L. printings came out much more uniformly, and stayed "good" much longer than the other values.

The printing color of No. 55 A is a very clear Prussian-blue, which varies from light to medium shades. It is a good means of identification, because it does not recur in later printings on B paper. The control numerals are also Prussian-blue, and, considering their worn or deformed condition, they are printed strikingly well in part.

With the transition to the B paper, No. 55 B, the appearance of the printing color changes completely, and, until the appearance of the real ultramarine in 1878, undergoes many changes that cannot always be clearly segregated either as to tone or as to shade. In the first place, all sorts of transitions occur between the various shades, and secondly, both of the main shades varieties appear at the same time and are current together for months. Distinction is further made difficult because all shades, with the exception of the Prussian-blue of *Variety Bc*, are uniformly somewhat warm, particularly the dark shades in which the large majority of the stamps on B paper actually occur.

The first stamps on B paper, *Variety Ba*, are a dark, deep blue, but with no ultramarine content as yet. We noted them for the first time on covers of October 1876. As early as toward the end of that year the blue shows the first slight addition of ultramarine (ZANTE cover of Jan. 8, 1877 in the Glasewald collection), leading to the later royal blue. The ultramarine additions became rapidly stronger in the succeeding months. We found the first real royal blue impressions on covers of April 1877. By themselves, and without the existence of the later ultramarine shades, one would undoubtedly call these royal blue shades a deep ultramarine. However, because it is necessary to establish an understandable division between the two main shades, the designation royal blue, used by Gibbons for the stamps of 1877 with a violet cast, is a happy one. The definite ultramarine or violet toned shades have a beautiful fullness and depth, which, in the less common middle ranges, often give a more pleasing effect in printing than do the very dark shades. According to our cover material, the royal blue impressions were very dark at first, frequently strongly over-inked, and with light spandrels. They then became somewhat drier (the medium shades are the most beautiful), and, as early as the late months of 1877, occasionally quite pale to light. The pale royal blue impressions, which must be quite scarce, probably led over to the ultramarine, from whose pale shades, however, they clearly differ, particularly in the rendition of the spandrels which is generally very fine and already light in part.

At almost the same time that the first royal blue stamps appear, another development sets in toward the greenish Prussian-blue side (according to our cover material January 1877), which then runs concurrently with the royal blue color range in the following months. The first, only slightly greenish, dark blue was found on a cover from ZANTE of Apr. 17, 1877, but the first stamps be-

longing definitely to *Variety Bc* appear to have been printings in a dark to blackish indigo (the latter tending to over-inking), which we noted on covers from May(38) to August 1877 on, from various provincial post offices, and in widely differing shades even on covers of consecutive days from the same post office. In the latter half of July we found the first real Prussian-blue stamps on B paper, although always darker and duller in color than the stamps on A paper. These were followed in the succeeding months by printings in pronounced blue shades, medium indigo-blue or darker slate-blue.

During 1878 both shade developments are gradually displaced by the real ultramarine stamps, *Variety Ba*, which occur in quite dark to light or pale shades, and on lighter or darker cream paper, which must have been produced in numerous large printings.

In the two *Varieties Bb and Bc* the control numerals are found in at least two different basic colors: blue (from dark blue to Prussian-blue, which in certain instances could be further sub-divided), and pale or grey ultramarine (the latter color occasionally in a darker shade). In both instances the generally heavily printed ultramarine numerals were later printings, because, for example, in *Variety Bc* the early blackish indigo stamps always have Prussian-blue control numerals, whereas we did not find the first ultramarine control numerals until the bluer shades of Aug. 1877.

The control numeral error FI concerns an inverted 2 set to the left of a correctly set 0 (having the shading on the proper side). The inverted 2 of the error FI almost always lacks the starting curve of the head, the so-called broken 2. (See illustration page 25) The error with complete 2 is very rare. The shade of the stamp is ultramarine. We have seen the error in a horizontal pair with a normal stamp.(39)

In the control numeral error FII the numerals are set in the wrong order. It is a left marginal stamp, as we have seen it with the left margin attached. We have also seen the error in a horizontal pair with a normal stamp. Stamp and control numerals are ultramarine (shades). (Illustration on page 25.)

The error FIII concerns an inverted impression of the control numerals, which, in contrast to the error FI, shows the inverted 2 to the right instead of to the left side of the 0, and the latter shows the shading on the wrong side. We know of four copies of this rare variety, one each in the Garas, Argyropoulos, Ferrari, and a well known Viennese collection. The four copies were all used in November 1877 in ARGOSTOLION (two on Nov. 15). The stamp is a dark Prussian-blue, and the heavy control numerals, which have a peculiar wavery contour, are dark ultramarine.

The errors FIV and FV, "2" without "0", and "0" without "2", are probably only printing irregularities, see under control numerals of the 5 L. The error FIV is fairly common.

In the error FVI, double impression of the control numerals, the impressions are usually vertically, and somewhat diagonally, one under the other and about 1 to 2½ mm. apart. One of the impressions is usually lighter than the other. Several sheets from different printings must have been issued, as we have seen two copies of FVI with ultramarine, and two copies with Prussian-blue control numerals. Some of the stamps are dark blue, and others are ultramarine. We found the error used in Corinth. Besides the vertically, and somewhat diagonally, separated double impressions of the numerals, double im-

(38) Editor's Note. Mr. P. Arlaud has found this shade used in January 1877.

(39) Editors Note. Dr. Munk states in his supplement that, according to Groom, the error F I occurs on the 81st stamp in the sheet. We believe that he has confused the location with that of F II, for the following reason. Pairs are known in which the left stamp, a marginal specimen, contains the error F II while the right copy presents the thinned circle variety. The only stamps in the second vertical row with thinned circles are Nos. 22 and 82. Of these, No. 22 can probably be eliminated because, in addition to the thinning, it bears a diagonal scratch which could not be identified on the copy seen. Therefore F II must be position 81. N. S. Alfieris has established that F I is found in position 119.

pressions, separated 2 mm. horizontally also occur. We have seen one such double impression used in Athens and another used in Patras in September 1879. The color of the stamp and the numerals was ultramarine. A similar horizontal double impression is found on the A paper, used in Kranidion in 1878 (Truman collection.)

The error FVII, 2 and 0 too widely spaced, is the only other control numeral variety occuring on the A paper. The abnormal spacing is unusually wide and striking, and seems to come from a lower marginal position. It is also found on the cream paper. The 0 is always inverted.

Toward the beginning of 1881 a forgery was produced to the detriment of the Post Office Department, whose stamp image was produced by poor lithography and varied greatly in many details from the originals, see illustrations on page 132. In the forgery the pearls surrounding the medallion are much too large, resulting in their number being much fewer than in the originals. The control numerals, in contrast to the stamp design, were engraved, and vary from the originals in being shorter and without shading. The forger evidently sought to put them into circulation in the post office of SYROS as well as in the small office of AGHIA ANNA, a small town in Euboea, but because of their poor and strongly varying appearance he does not seem to have succeeded in a single instance. At least no postally used copies have ever been found. According to the records of the trial only about two hundred copies of the forgeries were confiscated and destroyed, although quite a number of unused copies, even pairs and blocks, have gotten into philatelic possession. Value of single copies about 12.—Marks.

40 Lepta

The 40 L. stamps No. 56 were produced only on the early good, light, hard A paper. Quite fine impressions, with well rendered cheek shadings and delicate to decidedly light spandrels, occur among the 40 L. stamps also. The large majority of the impressions, however, have a poor to smeared appearance, which is mostly due to the displeasing and unsuitable color. The color is very similar to that of No. 45, not only in tone, but also because it is extremely sensitive and tends greatly to decomposition or shade change. However, in No. 56, in contrast to No. 45 a and b, the control numerals are always printed with the same sensitive color.

Whether the changing of the color into a yellowish flesh to dirty yellow was always the result of later influences, or had already occurred before or during the printing, still seems open to discussion, at least in many instances, because, for example, mint stamps or parts of sheets with original gum may still be found on which the control numerals appear in a yellow discoloration.

The listing of the more or less easily decomposed, discolored shades as a separate *Variety b* seems to us to be as justified as, for example, the 40 L. stamps, or certain shade variations of No. 50. Regularly used, particularly on cover, No. 56 is by no means common. Regarding blocks, etc., of No. 56 with the line roulette of PATRAS, see footnote (26) on page 46.

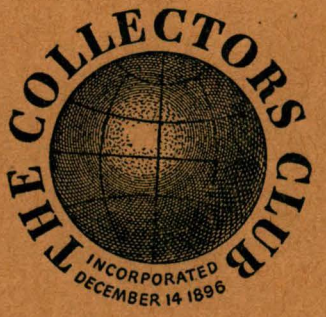
With regard to the scarcity of larger multiples of Nos. 51 to 56, the following may be said:—unused strips, as well as larger blocks of the 1, 2 and 40 L. stamps merit no special premiums; blocks of the 5, 10 and 20 L. (No. 55 Bd) stamps are worth a premium of about 50%: we know of no blocks of the 20 L. stamps No. 55 A and No. 55 B a-c, and of some we have seen no larger strips.

Used blocks of the 1, 2 and 5 L. stamps are worth 25-50% premiums; blocks of the 10 and 20 L. stamps are quite rare, with the exception of No. 55 Bd. So far we have seen no regularly used blocks of the 40 L. value, although they may exist, but we have frequently seen blocks of this value with the fake cancellations noted under Paris printings of the 60 L. stamps No. 58.

(To be continued.)

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