GREECE

PART II

Translated by

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Annotated and brought up-to-date by

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The Collectors Club Philatelist

Published Quarterly by THE COLLECTORS CLUB.

FRANKLIN R. BRUNS, Jr., Editor.

Office of Publication, 104 Academy Ave., Federalsburg, Md.

Editorial and Executive Offices, 22 East 35th Street, New York, N. Y.

Subscription Rates $4.00 per Year *Advertising Rates*

Single Copies $1.00. *Upon Request.*

Entered as second-class matter July 5, 1927, at the Post Office at Federalsburg, Maryland, under Act of March 3, 1879.

TRANSLATIONS FROM KOHL'S HANDBOOK

By Dr. Herbert Munk

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GREECE—PART II

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

Cancellations. Foreign Post Offices

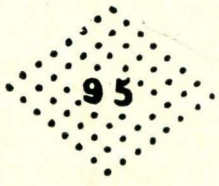
A. Lavenir; "Les Obliterations Grecques," Amiens 1916, Yvert & Tellier.
A. E. Glasewald; "Nummernverzeichnis aller Griechischen Postämter," Philatelisten Zeitung 1910 No. 1, etc.
Th. Leonardos' Account (mentioned on page 2).

In connection with the introduction of postage stamps, the Greek postal service underwent a reorganization resulting in the establishment of eighty-five domestic and eleven foreign post offices with individual office numbers and post marks.(27)

The 1861 distribution, or redistribution, of the numbers 1-85 among the domestic post offices was not made alphabetically, but in accordance with their location along the main post roads, railroads or ship routes of that time. Each



Dated Town Postmark



Lozenge Cancellation

numbered post-office received two postmarks, one a lozenge-shaped dotted number-stamp for cancelling the postage stamps, the other a dated town stamp for marking the letters. The number was set into the dotted stamp in an open space in the center of the stamp in such a manner that a line drawn from the top to the bottom points of the lozenge would bisect a single number, and in a two digit number would bisect the space between the two numbers (cancellations varying from this are forgeries).

In the dated town stamps (double circle of about 21mm. diameter, later also about 23mm. in many cases) the post office number was placed at the bottom, between the two circles, and enclosed in brackets, except that for foreign post offices the name of the country in which they were located appeared in brackets

(27) According to Article 12 of the Decree of Aug. 10, 1861, in places without postal personnel, stamps were sold by a person entrusted with this task by the Burgomaster. These postal agencies had no lozenge-shaped dotted number-stamp or dated town cancellation, but simply one of the small hand-stamps illustrated on page 57. Besides, all apothecaries were obliged to sell stamps. According to Article 13 of the Decree, all persons officially entrusted with the sale of postage stamps were entitled to a 4% commission, to be deducted upon accounting for the stamps sold.

instead of the number (compare illustrations on page 53 of this Handbook Regarding an exception in Alexandria, see below). Both types of cancellations show a great similarity to the corresponding French postmarks, and, as a matter of fact, they were actually procured in Paris.

The dotted lozenge stamps, which we call "Number stamps," were not put into use until the issuing of the postage stamps on Oct. 1, 1861. On the other hand, the dated town cancellations of the described type, must, in part have been delivered earlier, as the Alexandria stamp with the setting error (ΑΛ)Σ instead of E (and TOYPKIA at the bottom) found on a letter in the Argyropoulos collection, is from the first half of 1859, and Glasewald even observed the Athens town cancellation, with the post office number 1, on a letter of Spring 1857 *(Der Deutsche Philatelist,* 1924, page 68). Other dated town post marks of the pre-stamp period had a totally different make-up.





Two types of pre-stamp postmarks

Those of the domestic post offices show two different double-circle types, a large one and a small one. In both, the lower half of the space between the two circles is usually filled with crossed sprigs, the short months are given unabbreviated, and the year date is given in full (compare illustrations in *Der Deutsche Philatelist,* 1924, page 43). Those of the foreign post offices, at least that of Constantinople, show the word TOYPKIA between two stars, but in size, ca. 28mm. diameter, as well as in make-up, they are of an entirely different type. This pre-stamp Constantinople postmark is also found on letters with stamps, used either as a receiving stamp on the back, or a forwarding stamp on the face of the covers. Pre-stamp town postmarks of other post offices, used later as forwarding stamps, are also found occasionally.

According to Article 15 of the Decree of Aug. 10, 1861, postage stamps used for the prepayment of postage, or affixed to foreign mail matter prepaid only to the Greek border or otherwise insufficiently franked, were to be canceled with a numeral cancellation. At the time of the introduction of postage stamps these were the two normal uses contemplated for the number stamps.

An exception, not mentioned in the Decree, is that insufficiently franked domestic mail was to be similarly treated by the affixing of postage stamps for the collection of the postage due. From this it cannot be inferred that the postage stamps used in such cases were to be canceled with town cancellations, because on the admittedly few unsufficiently franked covers submitted to us, from this time to about the end of 1862, postage stamps used as due stamps were also canceled throughout with the numeral cancellation of the receiving post office.

Although, from about the middle of the 1860's on, or a little earlier, postage stamps used as postage due stamps on foreign as well as domestic mail were frequently canceled with town cancellations, their use was not sufficiently preponderant to indicate that there was any regulation requiring such a use of the town cancellations.

On the basis of very extensive material we arrive at the following formulation:—Originally all postage stamps, whether used for prepayment or as

postage due stamps, were normally to be canceled with a numeral cancellation by the forwarding or the receiving postoffice. Some years later, about 1863, the regulation requiring the cancellation of all postage stamps by means of the numeral stamps seems to have been changed so that stamps used as postage due stamps could be canceled either with a numeral or a town cancellation.

After 1870, on stamps used for the prepayment of postage, the use of the number cancellations was not forbidden, but it was permissible to use the town cancellations also. For this reason, stamps used as postage due stamps, up to the introduction of regular postage due stamps in 1875, are still found canceled with number cancellations even from places like Athens.

On the other hand, the town cancellations were originally to be used only as letter stamps. The forwarding post office placed its stamp on the face of the letter, and the receiving or transit post office placed its stamp on the back of the letter. After their use for the cancellation of stamps used as postage due stamps was permitted, their use for cancelling stamps used for the prepayment of postage was also permitted (about 1871/72). For this practice also we have not been able to discover an official order.

After permitting the use of town cancellations as above mentioned, the number cancellations were, nevertheless, not withdrawn, but, from about the first half of the 1870's on, their use declined more and more, so that on stamps of 1876/80 on cream paper they already are quite scarce. In contrast to this, the regular postage due stamps, issued in 1875, are found, up to 1881, almost exclusively canceled with the numerals. A regulation to this effect was undoubtedly issued with their introduction.

Toward the end of 1881 the number cancellations were officially withdrawn, and from that time on, the postage due stamps were canceled with town cancellations. It seems, however, that some of the number cancellations were not turned in, because they were misused for cancelling the proofs of the Paris printings that came on the market in the 1890's. Nos. 9, 67, 88 and 94 were so misused.

With the withdrawal of the number cancellations in 1881, the appearance of the town cancellations changed considerably. Up to this time the double circle type of 1861 had been retained practically unchanged. Only as wear made replacement necessary, chiefly in the larger post offices, their original form was increased from 21mm. diameter to 23mm. diameter. The numerals of many of the office cancellations had also become so worn, by the beginning of the 1870's or earlier, that replacement was necessary. In many cases substantially larger numerals were used for this purpose. Soon thereafter several new and varying types of cancellations appeared, some without the post office number.

About the beginning of 1882, Athens began to use a double circle cancellation of about 22½mm. diameter, in which the town name was set in antique type about twice the size and half the thickness of the former unshaded type. This new style of cancellation, which was soon introduced in many other offices, generally showed the office number at the bottom in brackets.

In 1882, in Athens, and the beginning of 1883, in Piraeus, Volos, and other places, there appeared the more generally used large single circle cancellations with time indicia, which had no post office numbers from the beginning, but had, in their stead, the four-figured year-date at the bottom. The disappearance of the post office numbers from the town cancellations marks the conclusion for real research and the collection of Greek postmarks (Trans.: for the identification of Greek Post Offices of the first period).

Replacing of old type cancellations with new ones without the post office number continued for some time; in fact, from some of the smaller post offices, the old type cancellations may still be found on stamps of the 1901 or 1906 issues. Toward the end of the 1880's, in the large double circle cancellations of about 23mm. diameter, the smaller post office numbers in brackets were re-

placed by larger numbers without brackets in many instances. (A new official list of post offices, published in the early 1890's, simply lists them in alphabetical order, compare Glasewald 1896, page 42 ff).

The principal question in connection with the study of the Greek cancellations is the assignment of post office numbers in the numbering of 1861 to about the end of 1881. The old numbering, published by Glasewald, is incomplete because some of the foreign post offices had already been closed, and others have not been included. The list also contains several errors. Definite information can be gotten only from the cancellations themselves, with the exception of those of the foreign post offices that had the name of the country in which they were located at the bottom in place of a post office number.

The numbers of the foreign post offices can be ascertained only when their town and number cancellations appear together on a cover. For this reason it was not until recently that the numbers of two of the foreign offices could be determined. As we will discuss the cancellations of the foreign post offices separately, their numbering is mentioned at this time only to explain the manner of number distribution.

With the introduction of the numbering of the post offices in 1861, the eighty-five domestic offices received the numbers 1-85, and the then existing foreign offices the numbers 95-105. The numbers between 85 and 95 were reserved for possible new domestic post offices. By late 1863 these nine reserve numbers must already have been assigned, because post offices established in the Ionian Islands, ceded to Greece by Great Britain on Sept. 23, 1863, were given the numbers 106-112.

From here on numbers were assigned to new post offices in consecutive order, without distinction between domestic and foreign offices. Numbers above 161 cannot have been assigned before 1881, because the three Greek post offices opened in Crete during the uprising of 1881 received the numbers 162-164, and the numbers 168-193 were used almost exclusively for the new post offices opened in Thessaly and Epirus during 1881. Accordingly one hundred and ninety-three post office numbers had been assigned by the end of 1881.

Of these one hundred and ninety-three post offices, Nos. 122 and 160 have not been identified. No. 122 exists, whereas for No. 160, issued in 1881, there probably is no numeral cancellation.

In contrast to the town cancellations, the highest number known in the numeral cancellations is No. 150 (DERVITSELEPI). Of the numbers higher than 112, only the following are known:—Nos. 113-116, 118-120. 122-124, 127, 128, 130, 132, 133 (?), 135, 137 and 150.([27a]) Of these, the post office for No. 122 has not yet been determined. It is doubtful if the missing numbers, up to 150, were ever assigned, because of the suspension, about 1871, of the regulation regarding the cancellation of postage stamps with numeral stamps. Numeral cancellations over No. 150 were probably never prepared, because all numeral cancellations were withdrawn after the latter part of 1881.

(27a) Editor's Note. This list needs some revision to conform with more recent discoveries. In the Dec. 1942-Mar. 1943 issue of **Cancellations**, Edward Hinske reports the existence of several of the missing numbers, leaving the following still unknown: Nos. 125, 126, 129, 134, 136, 142, 144 and 146 to 149.

Foreign Post Offices

No.	City	Greek Postmarks
95	Constantinople, Turkey	ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΙΣ (ΤΟΥΡΚΙΑ) ΚΩΝΣΤΑΝΤΙΝ (ΤΟΥΡΚΙΑ)
96	Smyrna, Turkey	ΣΜΥΡΝΑ (ΤΟΥΡΚΙΑ)
97	Alexandria, Turkey	ΑΛΣΞΑΝΔΡΕΙΑ (ΤΟΥΡΚΙΑ) ΑΛΕΞΑΝΔΡΕΙΑ (ΤΟΥΡΚΙΑ)

		ΑΛΕΞΑΝΔΡΕΙΑ (97)
98	Saloniki, Turkey	ΘΕΣΣΑΛΟΝΙΚΗ (ΤΟΥΡΚΙΑ)
99	Janina, Turkey	ΙΩΑΝΝΙΝΑ (ΤΟΥΡΚΙΑ)
100	Galatz, Moldavia	ΓΑΛΑΖΙΟΝ (ΜΟΛΔΑΥΙΑ)
101	Braila, Wallachia	ΙΒΡΑΙΛΑ (ΒΛΑΧΙΑ)
102	Bucharest, Wallachia	ΒΟΥΚΟΥΡΕΣΤΕ (ΒΛΑΧΙΑ)
103	Larissa, Turkey	ΛΑΡΙΣΣΑ (ΤΟΥΡΚΙΑ)
104	Prevesa, Turkey	ΠΡΕΒΕΖΑ
		ΠΡΕΒΕΖΑ (ΤΟΥΡΚΙΑ)
105	Arta, Turkey	ΑΡΤΗ
		ΑΡΤΑ (ΤΟΥΡΚΙΑ)
		ΑΡΤΑ (105)
133	Sulina, Turkey	ΣΟΥΛΙΝΑ (ΤΟΥΡΚΙΑ)
135	Volos, Turkey	ΒΩΛΟΣ (ΤΟΥΡΚΙΑ)
162	Canea, Crete	ΧΑΝΙΑ (162)
163	Rethymno, Crete	ΡΕΘΥΜΝΟΝ (163)
164	Herakleion (Candia), Crete	ΗΡΑΚΛΕΙΟΝ (164)



Constantinople **Saloniki** **Volos**

(The above illustrations are enlarged.)

In 1861 there were eleven foreign post offices in existence, and according to Leonardos they were:—Constantinople, Smyrna, Saloniki, Larissa, Janina, Arta, Preveza, Alexandria, Bucharest, Braila and Galatz. The first seven were located in Turkey; Alexandria, in Egypt being under Turkish rule, had the name of that country in its cancellation, Bucharest, Braila and Galatz were in the Danubian Duchies of Wallachia and Moldavia.

These eleven foreign offices received the numbers 95-105. Greek post offices were later opened in Volos (No. 135), and in Sulina (No. 133), both in Turkey. Sulina was located in the Dobrudja (Turkish territory until 1879), and Volos in Thessaly (Turkish territory until 1881). During the 1881 uprising in Crete post offices were opened at Canea, Rethymno and Herakleion.

We have official information (Leonardos) regarding the date of opening of the eleven foreign post offices in existence in 1861, but these, as well as the closing dates still require reviewing. The post offices at Arta and Janina are said to have been opened in 1852, Preveza in 1853, Bucharest and Braila in 1860. The post offices of Constantinople, Smyrna and Saloniki were presumably opened in 1834, and originally, probably, as interchange post offices, similar to those opened in the same year at Marseilles, Messina and Candia.

The Greek post office at Constantinople was temporarily closed during the Crimean War 1854/55. At first the Greek foreign post offices were supervised by the Greek Consuls. However, in 1849 Constantinople, and in 1857, Smyrna and Alexandria were provided with independent post offices. Nothing is known regarding the opening of the offices in Sulina and Volos. As yet we have seen no town cancellation from Sulina, and proof of the actual existence of this post office still requires the confirmation of an actually transmitted letter. We have not yet seen cancellations from Volos prior to 1871.

The closing of the offices in Bucharest, Braila and Galatz supposedly took place upon the founding of the Kingdom of Roumania, in 1866. The office at Sulina remained in existence, probably until 1879, when the Dobrudja was incorporated with Roumania. The offices in Turkey and Egypt were supposedly closed during 1881, and their closing is connected with the following events.

In 1880 Greece decided to close all Turkish post offices in the territory ceded to it by the Treaty of Berlin of 1878. In a note Turkey advised that it would close all Greek post offices in Turkish territory. Some of these Greek post offices were supposedly closed by Apr. 25, 1881. In other instances the Greek government ignored the Turkish note, and the Greek offices at Alexandria and Constantinople continued to accept postal matter.

As a result, the Turkish government, on Nov. 24, 1881 ordered the police to close the office at Constantinople, and the postmaster, on advice of the Greek Consul, submitted. By Dec. 31, 1881, all Greek offices in Turkey were closed. Of these, the offices of Larissa, Arta and Volos are of special interest, because, after the cession of Thessaly to Greece, in 1881, they continued as domestic Greek post offices, and, as such, replaced the designation TOYPKIA of their town cancellations with the numbers 103, 105 or 135. The exact date of the conversion of these offices to domestic post offices is not known, but the Volos cancellation, with the designation TOYPKIA, is known with dates of as late as September 1881; see further under "Valuation." Upon the conversion of the Volos office to a domestic one, the designation TOYPKIA at the bottom of its town cancellation was not replaced with its number 135, until the following year.

We are indebted to Mr. L. François of Paris for this information, who found, in the Argyropoulos collection, a strip of four of the 5 L. stamps dated Jan. 1882, and a strip of three of the 10 L., in his own collection, dated July 1882, on which the bottom space between the circles of the cancellations is vacant. However, a cover in the Argyropoulos collection postmarked ΒΩΛΟΣ (135) and dated Aug. 16, 1882 is evidence that the replacement was finally made. As Volos put a new single circle type of cancellation into use, at the latest, in the beginning of 1883, with time indicia and without post office number, the old type double circle cancellation with the office number 135 at the bottom is extremely rare.

According to Lavenir, the three post offices in Crete were only temporarily in operation during 1881. Actually there have been submitted to us unquestionable cancellations from RETHYMNO (163) on covers from the end of 1882, several from 1884, and, with illegible month name, from 1885, so that the Lavenir statement, so far as it concerns RETHYMNO, is not correct. We are still very much in the dark regarding the whole history of the Greek post offices in Crete. We are not certain that an unquestionable town cancellation, with post office number, from the office at Herakleion, supposedly in operation for only three weeks, has ever been submitted.

The proper assignment of the numbers 101 and 102 to the post offices of Braila and Bucharest has only recently been determined. The former was identified on a cover, from the Argyropoulos collection, illustrated in *Der Deutsche Philatelist*, 1924, page 47, on which stamps of 80, 20 and 10 L. are cancelled with a blue numeral cancellation 101, and the cover itself carries a blue BRAILA cancellation with the date of Aug. 24, 1863. There was submitted to Pemberton, see *Philatelic Journal of Great Britain*, 1925, page 11, a piece with a 40 L. stamp, also from 1863, on which the stamp had mistakenly been canceled with the town cancellation, and the numeral cancellation 101 had been applied to the cover.

We have found such interchanging of cancellations from other places also. The identification of Bucharest was also recently accomplished on a letter, now in the Argyropoulos collection, dated Feb. 23, 1863, with one each of the 20, 40 and 80 L. stamps, Paris printing, on which the numeral cancellations on the stamps, and the town cancellation were applied in blue ink. Stamps of the 40 L. Paris printing are also known off cover with this cancellation.

According to Leonardos, among the foreign post offices, opened in the Danubian Duchies in 1857, there was one at Jassy, but according to the same author, it was not in existence in 1861, so that its opening had probably been

planned but never carried out. In the listings of Greek post office numbers, No. 128 is frequently assigned to Samos. However, a Greek post office never existed at Samos. Moreover, the post office number 128 was assigned to AEGIALOS (ΑΙΓΙΑΛΟΣ) in Cephalonia, whose town cancellation, accordingly, carried the designation ΚΕΦΑΛΛΗΝ or ΚΕΦΑΛΛ. If, therefore, Glasewald's list of 1881 shows, under No. 128, an AEGIALOS on Samos, this must be due to an error. Also there was never a Greek post office in MYTILENE as Glasewald states *(Der Deutsche Philatelist*, 1924, page 68), moreover its supposed No. 137 was assigned to MYTIKA. As a curiosity may be mentioned the 10 L. stamps of the 1860's, in the François collection, with the Egyptian cancellation of Mytilene (Metelino).

The post offices of Constantinople and Alexandria had several (2-3) town cancellations, see illustrations page 53 of this handbook. Of the two Constantinople types, the smaller one, with the abbreviated town designation, was the older, having been submitted to us in several instances from Nov. and Dec. 1861. Although it must have been sent to Constantinople with the numeral cancellation and the postage stamps, at the latest, the old pre-stamp post mark, continued to be used as a forwarding and receiving stamp probably until the middle of 1862. Of the Alexandria cancellations, the stamp with the setting error (ΑΛ)Σ instead of E, is the oldest, as it is found on pre-stamp letters of 1859, and we still found it on letters from the middle of 1879. Beside this stamp there appears, about 1870, the second type with the correct setting, with the added designation TOYPKIA at the bottom. A third type of cancellation was used in Alexandria, from 1874 on, with the proper spelling, but with the post office number 97 in brackets at the bottom in place of TOYPKIA. This cancellation may be found up to the end of 1880. The foreign post office at Arta used two different letter-stamps after the introduction of postage stamps, of which the oldest, so far not described in philatelic literature, was not used as a cancellation. This stamp, also in double circle form, but with a larger space between the circles than in the usual type, was of a type used in the 1850's in which the town name appeared between the circles in the old spelling APTH, instead of APTA, and the center area was vacant. As Arta letters, from 1861 and the first half of 1862, show this older stamp, Arta probably did not receive its regular double circle stamp until after the delivery of its numeral stamp and the first postage stamps.



Early ARTA postmark

Valuation of the Foreign Post Office Cancellations

Of the numeral cancellations, according to the condition of the stamp and the impression of the cancellation, Nos. 95 and 96 merit a premium of 3.— (No. 95) or 5.— (No. 96), Nos. 97 and 98 of 10-12.—, Nos. 99, 103 and 105 of 25-35.—. Nos. 101, 102 and 135 (Braila, Bucharest and Volos), and Nos. 100 and 104 (Galatz and Preveza) command specialist's premiums, particularly on covers or pieces with the accompanying town cancellations. This is also true of number 133, if this number actually belonged to a post office in Sulina. In recent years large blocks of twenty or more stamps of the 1872/75 issue have appeared with the numeral cancellation 96 of Smyrna, which were probably used for the accounting on large postal sendings (possibly of an official nature), and affixed to large special sheets of paper. They apparently got into private hands after the evacuation of Smyrna in 1922.

Of the town cancellations, those of Constantinople, Smyrna, Alexandria (especially with TOYPKIA at the bottom), and Saloniki generally merit only a small premium; those from Janina, Larissa, Arta and Volos a premium of about 6-10.—; those from Braila and Bucharest merit specialist's premiums.

With regard to the town cancellations of Larissa, Arta and Volos it should be mentioned that the premiums are only for the double circle cancellations with TOYPKIA at the bottom, whereas these same cancellations with a post office number at the bottom, as well as the single circle cancellation of Volos, are simply domestic cancellations, and as such merit no premiums. On the other hand, the double-circle cancellation of Volos, both with and without designation of any kind at the bottom, although it is also a domestic cancellation, is scarce. The town cancellations of the three Crete post offices are all rarities. The order of their rarity is—Herakleion (164) the rarest, Canea (162) next, and then Rethymno (163).

Among the stamps, the lower values, 1, 2 and in some instances 5 L., the premiums are somewhat greater, even from the most plentiful offices like Alexandria, Smyrna, etc., because, in comparison to their use in domestic post offices, fewer were used or preserved from the foreign post offices than of the higher values. There is unfortunately no record even for the larger offices, concerning the distribution of the various denominations of the different issues to the individual offices. It seems desirable to have an Index similar to that compiled for the French stamps used in the French foreign post offices, and we shall endeavor to make up such an Index for the Greek stamps in the Appendix.

According to the Decree of Aug. 10, 1861, black printers' ink was to be used with the number cancellations. However, quite a few of the number cancellations are found in blue ink. For example, we have seen No. 26 (PYLOS), No. 49 (MESSOLONGHI), No. 51 (AMPHILOKIKON ARGOS), No. 55 (ASTAKOS), No. 59 (KARYSTOS), No. 106 (CORFU), and others. Such real blue number cancellations merit a certain premium, particularly when on stamps of the Paris printings. Grey blue, greenish blue, or similar indefinite colors are fairly common.

Of the number cancellations of the foreign post offices, quite a number are found in blue; for example, Alexandria, Arta, Larissa, Volos, Braila and Bucharest. In a large Viennese collection there is a 5 L. stamp, Paris printing, with the numeral cancellation 98 (SALONIKA) in red. No. 67 (SYROS) is also known in red. Blue town cancellations are hardly worth a premium, in fact, in later times blue ink actually became typical for certain of the smaller post offices, for example, No. 57 (ΑΛΙΒΕΡΙΟΝ), No. 12 (ΓΑΣΤΟΥΝΗ), No. 55 (ΑΣΤΑΚΟΣ). Blue town cancellations of the foreign offices: Volos, Larissa and Canea, are also found.

Other Postal Markings

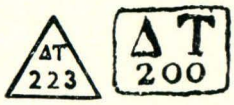
It was not permissible to use other than town cancellations for obliterating stamps as, for example, the two-lined box stamp with Greek inscription meaning "insufficient postage," or the single-lined registration stamp ΣΥΣΤΗΜΕΝΟΝ with or without frame-lines. Parts of such stamps were occasionally impressed on the stamps. Various instances are known in which the registration or other stamps were used for cancellation purposes. In the Garas collection there is a horizontal pair of 10 L. stamps canceled with a registration stamp. The two small stamps illustrated, usually found in blue, but occasionally in black-grey



Insufficient postage handstamp.



Registration handstamps.



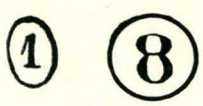
Municipal Postal Agency handstamps

or greenish grey, were used not only as letter stamps, but for the cancellation of postage stamps as well. In the latter case the stamps have been canceled with these marks alone, or, in addition, with the numeral cancellation as well.

Premiums for the rectangular stamp used with the numeral cancellation about 50.—, for the triangular stamp used with the numeral cancellation at least 100.—. Used alone as cancellation the rectangular stamp commands a premium of about 75.—. The triangular stamp used alone as a cancellation is not known to us. The letters ΔT in the small stamps are the abbreviation for ΔHMOTIKON TAXYΔPOMEION, signifying Municipal or Communal Postal Agency. These are not the so-called Rural letter carrier stamps, like, for example, the OR stamps of France, but are the stamps of such postal agencies, or places of deposit for mail matter, established by the Burgomasteries or Communal authorities of towns having no regular post offices.

The numbers below the Greek letters run to over 200. Apparently, as these postal agencies were established, they were numbered consecutively. Whether these handstamps were actually ordered to be used for cancellation purposes, in certain instances, or such a use was purely accidental, has not yet been determined. In the majority of cases they are used only as letter stamps. If the former is true, the question would still be unanswered why postage stamps so canceled should also, in some instances, carry the additional cancellation of a regular post office.

From all of these pre-stamps postmarks of the postal agencies, which do not appear to have been used beyond the middle of the 1870's, the letter carrier or mail-box cancellations are to be excluded. These marks consisted of a numeral, at first in a vertical oval, later in a circle. We have not found the oval stamps used as cancellations; the round stamps, however, were occasionally so used, from the beginning of the 1880's on.



Carrier handstamps

Stamps of the large Hermes head design canceled on the face with a large double circle stamp, of a diameter sufficient to cover several stamps, bearing the Greek coat of arms and the circular inscription TAMEION followed by the town name, are stamps used for fiscal purposes. Occasionally they were used postally. On the other hand, on specimens, chiefly large multiples, bearing this cancellation on the back, it was used, in the first half of 1897, as protective measure by the Treasury Department for the stamp remainders in their possession, among which there still were small quantities of the large Hermes heads. This control cancellation was ordered for all post offices except that of Athens, because the Turks had stolen large stamp supplies during the occupation of Thessaly, and the Greek government feared that they would be smuggled into Greece and used to the detriment of the Postal Administration. See further under the 1896 Issue. The control stamp was usually applied so as to cover four stamps.



Treasury handstamp, used for "Control" purposes, and as a fiscal cancellation

Accidental use of the cancellations of foreign postal administrations are also found. They are chiefly ship and receiving cancellations of the Mediterranean countries. Cancellations, town and number, of foreign maritime cities are also found, for example, French lozenge, town cancellation of Triest, Austrian Levant post offices, etc. These are probably all instances of mailing aboard foreign ships, or mail matter not canceled by Greek post offices prior to dispatching abroad.

Of forgeries, to the detriment of the Post Office Department, only that of the 20 L. stamp (No. 55) is known. On the other hand, during the first period, the Post Office Department was frequently defrauded by making apparently unused stamps from the uncanceled parts of used stamps, a procedure abetted by the custom of overlapping stamps when affixing them to letters. Such manufactured stamps are quite numerous from the foreign post office of Janina (97), where they were either made by the postal clerks, or the practice was condoned by them. In Janina, two vertical or horizontal halves were usually put together, although we have seen instances in which no fewer than five pieces were used in this manner. (See illustrations on Page 60).

Revised List of 19th Century Greek Post Offices

With Their Officially-Assigned Numbers

(Reprinted with the permission of The Stamp Specialist.)

1. Athens
2. Piraeus
3. Eleussis
4. Megara
5. Corinth
6. Zaholi, later Akrata[1]*
7. Aegion
8. Calavrita
9. Patras
10. Lehaina
11. Kyllini
12. Gastouni
13. Pyrgos
14. Argos
15. Nauplia
16. Kranidion
17. Ermioni
18. Tripolis or Tripolitza
19. Karytaina or Karitena
20. Dimitsana
21. Andritsena
22. Agoulinitsa
23. Megalopolis
24. Androussa or Andorossa
25. Kyparissia
26. Pylos
27. Methoni
28. Coroni
29. Nission (in Messina)
30. Petalidion
31. Kalamata or Calamata
32. Sparta
33. Gythion
34. Areopolis
35. Molai
36. Monemvassia (also Epid. Lymira)[3]*
37. Astros
38. Leonidion
39. Thebes
40. Levadia
41. Atlanti
42. Drachmanion
43. Lamia
44. Carpenission
45. Amphissa
46. Galaxidion
47. Lidorikion
48. Naupaktos or Nafpaktos
49. Messolonghi
50. Agrinion
51. Amphilokikon Argos
52. Carvassaras
53. Vonitsa
54. Aetolikon
55. Astakos
56. Chalkis
57. Aliverion
58. Nea Psarra
59. Karystos
60. Coumi or Kymi
61. Aghia Anna
62. Xirohorion
63. Aegina
64. Poros
65. Hydra
66. Spetsae
67. Syros or Syra
68. Kea or Zea
69. Kythnos
70. Tinos
71. Andros
72. Korthion
73. Mykonos
74. Naxos
75. Paros
76. Ios
77. Thira (Santorin)
78. Pholegandros
79. Amorgos
80. Melos or Milo
81. Siphnos
82. Seriphos
83. Skyros
84. Skiathos
85. Skopelos
86. Philiatra
87. Zaholi[1]*
88. Vytinia
89. Anafi
90. Kimolos
91. Sikinos
92. Hypati
93. Nea Mizela
94. Stylis
95. Constantinople
96. Smyrna
97. Alexandria
98. Salonika
99. Janina or Yannina
100. Galatz
101. Braila
102. Bucharest
103. Larissa
104. Preveza
105. Arta
106. Corfu
107. Paxi or Paxos
108. Leucas (Lefkas)
109. Ithaca
110. Argostolion
111. Zante (Zakynthos)
112. Cerigo
113. Styra
114. Avlonarion
115. Aghios Petros
116. Molos
117. Katouna
118. Xilocastron
119. Kiaton
120. Lixourion
121. Meligala
122.
123. Stemnitsa
124. Gargarliani
125. Skriperon
126. Castellani
127. Gavrion
128. Aegialos
129. Kerassovon
130. Laurion (Lavrion)
131. Sourpi
132. Ahmet-Agha
133. Soulina
134. Gardikion
135. Volo
136. Platana
137. Mytika
138. Limni[2]*
139. Fourna
140. Limni[2]*
141. Sopoton
142. Zaverda[6]*
143. Conistrai
144. Catacola

145. Camarion
146. Manolada
147. Divri
148. Prousson
149. Paleoxarion
150. Dervitselepi[4]*
150. Amalias[4]*
151. Kastri
152. Crestena
153. Catohi
154. Parikia
155. Dounitsa
156. Magouliana
157. Contovazena
158. Granitsa
159. Issari
160.
161. Tsernitsa
162. Canea (Crete)
163. Rethymno (Crete)
164. Heraklion (Candia, Crete)
165. Vassiliki
166. Langadia
167. Vervaena
168. Trikkala
169. Karditsa
170. Almyros
171. Tyrnavos
172. Domokos
173. Pharsala
174. Pherré
175. Ambelakia
176. Platanos
177. Phanarion
178. Ligaria
179. Calampaka
180. Menidion
181. Agyia
182. Zarkos
183. Tsiaghezi
184. Malakassion
185. Livartsion
186. Palamas
187. Calavryta
188. Zagora
189. Rentina
190.
191. Pramanta
192.
193. Voulghareli
194. Sofades
195.
196.
197. Tsangharada
198.
199. Aghios Andreas
200. Varimbobi
201. Kardamyli
202.
203. Dadion
204. Zourtsa
205. Kephalovrysson
206. Ahaia
207. Hiliomodion
208.
209.
210. Mazeika
211. Aedipsos
212.
213. Krikelon
214.
215. Aghios Vlassios
216. Leontarion
217.
218. Calamakion
219.
220. Kifissia
221. Selinitsa[5]*
222. Selinitsa[5]*
223. Assos
224.
225.
226.
227. Agnanta
228. Argalasti
229. Vervitsa
230.
231. Vytsista
232. Ghirli
233. Zaverda[6]*
234.
235. Kalimeriani
236. Keratea
237. Coropi
238.
239.
240. Liopessi
241.
242. Manolada
243.
244.
245. Mbamba (Bamba)
246. New Phalere
247.
248. Itea
249. Chalandrion
250. Ligouditsa
251.
252. Andravida
253.
254. Pyrgos (Tinos)
255. Calamos
256. Paleokatounon
257. Salamis
258. Naustathmos (Arsenal)
259. Adamas
260. Myli
261.
262. Distomon
263. Neapolis
264.
265.
266. Neohorion
267. Idylia
268.
269. Psathopyrgon
270. Paralia, near Calamata
271. Gavalou
272. Isthmia

1* The town of Zaholi was originally designated No. 6. Later the post office department assigned No. 87 to this town, transferring the former number to a new office established at Akrata.

2* Through some error Limni received two numbers, 138 and 140.

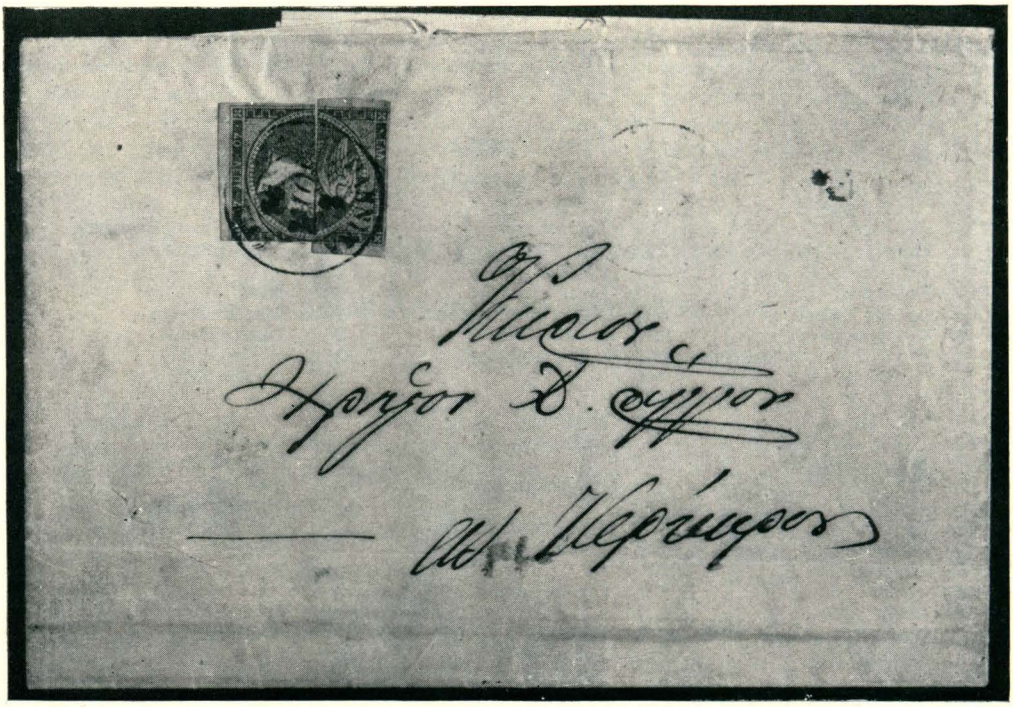
3* The Monemvassia and Epid. Lymira postmarks bear the number 36. Both names were used in connection with the same town.

4* No. 150 was first assigned to Dervitselepi. Later a nearby city, Amalias, became of such importance that the number was transferred to the latter.

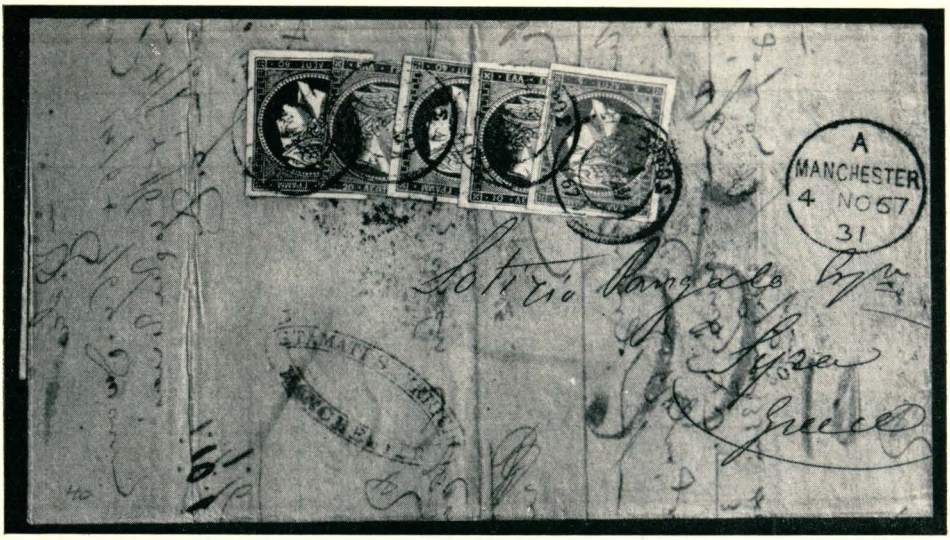
5* It is known that either No. 221 or 222 pertained to Selinitsa but specialists have not yet been able to determine which of the two is correct.

6* Zaverda's original number, 142, was changed at a later date to No. 233.

Unassigned numbers in the foregoing list designate offices whose names are not known. There are likewise some towns whose numbers still remain undisclosed.



Fraudulent use of uncanceled portions of two used stamps



Overlapping stamps. These often covered previous cancellations

Explanation of the Tables following the Different Issues and their Control Numeral Errors

The letters FD (signifying earliest known date of use) in regular type refer to the findings of specialists such as Pompeo Fabri, Gianniotti, Pemberton, De Smeth and others. Where they refer to the FD discovered by us, they are based almost entirely on complete covers chiefly from the Glasewald collection, but also from the Argyropoulos collection and auction sales. We have found various wrong year dates, particularly from the smaller post offices, for example, two 30 L. stamps of the Athens printing with the Volos cancellation of March, 1875; a 20 L. stamp Paris printing, on cover with the Molai letter-stamp of Dec. 1860, and others, all impossible dates.

Our color descriptions, of the printing inks as well as of the papers, are to enable the collector to distinguish the various printings of a value, or the minor varieties of the same catalogue number.

For the control numeral errors, with the exception of the first issue, we give only one valuation for each error, which is for used copies, because it is only for these that values can be indicated, as, in many cases, the control errors do not exist unused. However, in the comments after each issue, we mention whether or not unused errors are known to us and whether they are rarities or of frequent occurrence.

Of the varieties without control numerals, variously mentioned by different authors and auction catalogues, we have included only those of the 10 L. stamps on mesh paper of the issues of 1871/72 and 1872/76 (Nos. 43 and 48) and 1875/80, because these were the only instances which, when examined on the back with ultra-violet rays, were absolutely unquestionable. In all other instances, covering specimens of nearly all of such errors listed in catalogues and handbooks, which were submitted to us for examination, we usually found questionable places on the backs of the stamps.

As we have already stated, according to the opinion of Nicolaides and others, the control numeral plate consisted of one hundred and fifty indentations or frames for the reception of the control numerals of each stamp in the sheet, and that in this case it would have been possible to produce errors without control numerals by omitting to set the numerals into one or more of the indentations. This has been the usual explanation given for the occurrence of such errors.

However, in the control numerals of the 20 L. stamps (No. 35) and parts of sheets of the 80 L. stamp (No. 37) both from the cleaned plate printing, we have made observations which permit the definite conclusion that the control numeral plate was not made up of one hundred and fifty individual indentations, but that it consisted of fifteen horizontal grooves or tracks into each of which ten control numerals were set with the proper spacing, see further under comments regarding the control numerals of Nos. 35 and 37. In such a make up of the control numeral plate, if a control numeral were missing, especially one of two digits, the neighboring numerals would have fallen over after very few printings and the setting of the entire line would have collapsed.

It seems unlikely, therefore, that within a sheet definite positions without control numerals ever occurred. The only instances of stamps that examinations have conclusively proven to be without control numerals, owe their origin to a demonstrable different cause, namely, that either the control numeral plate impression was made one horizontal row higher on the sheet than the stamp impressions, or the stamp plate impression was made one horizontal row lower on the sheet than the control numerals. In either of these instances all stamps of the bottom rows of the sheets would be without control numerals.

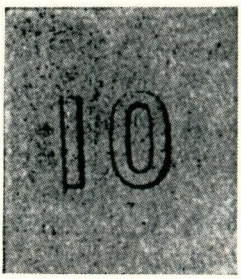
In all these instances the control numerals of the remaining fourteen rows of the sheet were always inverted, and the technical reasons for this shifting of the control numeral rows in relation to the rows of stamp impressions become perfectly clear. As we have seen, the horizontal sheet margins of the printed sheets were generally uneven in width, and, as in the mentioned instances the control numeral plate must have been applied at the upper margin and the stamp plate at the lower margin of the same sheet, such a shifting of one or more rows between the control numerals and the stamp impressions could easily occur, compare further under No. 43 F I and F II, and No. 48 F I and F II.

In all other instances, for the technical reasons given, we are very skeptical with regard to the occurrence of stamps without control numerals. Naturally they can occur occasionally because of some printing irregularity, or because the compositor inserted a blank in the space intended for a numeral. This latter instance seems unlikely in the case of two digit numerals, although the omission of one of the numbers could be so explained in so far as it is not due to some printing irregularity.

It should be mentioned that in such cases, where examination under the ultra-violet rays brings out traces of albino impressions of the control numerals, they are not necessarily attempts at forgery, but they are perhaps due to such natural causes as too-light impressions, too dull printing colors, or that the marginal subjects of the plate were not inked. Compare comments in connection with the control numeral varieties of Nos. 27 and 30. In the "stretched" colors of the 40 L. stamp No. 50 on meshy paper, scarcely visible or indistinguishable control numerals frequently occur.

In many instances we have been able to determine the location of the control numeral errors by means of marginal copies, or horizontal multiples of which the first or last stamps were marginal copies. In this manner we were able to place errors in the first three vertical rows of either the right or left hand side of the sheet. Errors described by us as marginal copies were rarely found with sheet margins, but were identified as side marginal copies by the thickening or smearing of the design frame lines bordering on the side sheet margins. This feature is characteristic for side-margin copies in all of the "soft print" Athens printings. It does not hold for the "hard print" issues of Paris or Athens, nor does it always hold for the top or bottom sheet marginal copies of the Athens "soft prints."

From the issue of 1871 on we have not catalogued inverted "0's" or "1's" of the control numerals because, from this time on, the increasing wear on all of the numerals makes it difficult to distinguish between their shaded and unshaded parts. It is notable, however, that in the control numeral "20" of the issues on meshy or transparent paper from 1871 on, inverted "0's" are rare, whereas they are fairly common up to the "hard print" issue of 1870.



Control Numeral I

1861 Oct. 1 (13). I Issue: Fine Paris hard print on toned, satined paper. Shading I; 10 L. value with 8 mm. Control Numeral I, remaining values without Control Numerals. Thin, smooth, to somewhat heavier, brittle gum, almost colorless (light yellowish), or heavy brittle yellow gum.

Munk No.	Scott No.		With Gum.	No Gum.	Used.	Proofs.
1	—	1 L. (a) dark umber brown on dull br'nish	325.00	200.00	200.00	25.00
	1a	(b) reddish chocolate brown (shades) on dull br'nish	325.00	175.00	175.00	30.00
	1	(c) lt. chocolate brown on dull brownish	350.00	225.00	200.00	30.00
2	—	2 L. (a) dull yellow olive on yellowish	20.00		35.00	25.00
	2a	(b) dark yellow olive on yellowish	20.00		35.00	25.00
3	2	2 L. yellow brown on brownish, paper heavy (FD Nov. 23, 1861)	10.00		45.00	
		A. thin paper	20.00		—	
4	3	5 L. bluish green, greyish green on greenish	175.00	60.00	50.00	30.00
5	7	10 L. reddish orange on greenish blue	200.00	140.00	125.00	
6	4	20 L. (a) Paris blue to sky blue on bluish	200.00	100.00	15.00	20.00
	—	A. thin paper	—		40.00	15.00
	4a	(b) deep blue on bluish (FD Oct. 8, 1861)	250.00		50.00	
	—	A. thin paper	350.00		40.00	20.00
	4b	B. transparent pelure paper.	—		80.00	
7	5	40 L. violet, dull violet on lt. blue	100.00	50.00	45.00	25.00
8	6	80 L. (a) rose on pink	85.00	40.00	35.00	15.00
	6a	(b) rose carmine on pink	75.00	40.00	35.00	

Not Issued.

I.	7b	10L. reddish orange on greenish blue, no control, no gum	450.00
II.	—	10L. vermilion on lt. blue, no control, with gum	180.00

Control Numeral Errors.

6 F I	1(0) set inverted (once in sheet, position 86)	800.00	400.00
6 F II	(1)0 set inverted (twice in sheet, positions 4 and 88)	800.00	400.00
6 F III	01 printed inverted (PIRAEUS)		10500.00

As the plates of all of the values had been delivered in Athens by August 1861, all of the Paris printings must have been completed in July, at the latest, and must have been on hand by the end of Sept. 1861. The fact remains, however, that the 2 L. stamps No. 3, which have an entirely different ground tone than the same value No. 2, have not been found, until now, with an earlier date of use than that shown by us. Possibly No. 3 was produced in a separate printing, and packed separately, and so, perchance, not issued until later. On the other hand, the regular sub-varieties of the individual values, for example, the 20 L. dark blue No. 6b, which, according to Glasewald, came into use last, were all undoubtedly issued in the beginning of Oct. 1861 according to their FDs.

In all of the values, with the exception of the 10 L., darker and lighter shades of color may be found, as well as a varying fineness of reproduction of the shading and frame lines. Generally variations in the gumming may be distinguished also. Although certain of the varieties mentioned are found only in one of the two types of the gumming mentioned (for example, No. 8 b and No. 3 with thick brittle yellow gum only), we do not believe that the varieties indicate actual separate printings. Aside from the numerous small shade variations occurring in a variety, we also find many intermediate shades between the

shade varieties mentioned, for example, between Nos. 1a and b, 2a and b, also 6a and b. Furthermore, there exist of the 5, 10, 20, 40, and 80L. Paris printing, occasional heavy impressions in which, because of the heavy inking, the shading lines of the cheek and chin appear continuous, or partially so, without the typical segmentation. Such specimens, which closely resemble many provisional and some Athens printings, can be distinguished only by the absence of the control numerals, and in the 10 L. by the larger Paris control numeral. In the dark blue 20 L. No. 6b on thin paper especially, the impression is so heavy or overinked, that it can be mistaken for the 20 L. Athens provisional printing No. 9 without control numeral (without checkered ground, *Variety B).*

1 Lepton

No. 1 *Variety b* shows quite a variety of shades, of which, however, we have listed, as *Variety c*, only the so-called light chocolate brown shade. Black brown or blackish brown specimens on a somewhat paler paper are proofs, even when cancelled (subsequently). We caution against small pieces of cover with mounted proofs canceled with the numeral cancellation 9 of PATRAS. Examples of *Variety b* have been found that show through clearly on the back. Single copies or strips occur showing too white corners, and also marginal copies with the smeared outer frame line. Not heretofore catalogued are the 1 L. stamps on a pronounced vertically ribbed paper (50% premium). These stamps come from the marginal rows of the sheet (apparently always from the right hand side), on which the ribbing runs from the top to the bottom of the sheet. In the Garas collection there was a horizontal strip of five of which only the right hand stamp was ribbed, and in a vertical strip of four, in the Argyropoulos collection, all four stamps were ribbed. The ribbed paper copies are found in various tones of chocolate brown. Proofs of the 1 L. on ribbed paper also exist in a decidedly dark color. Because of their rarity the application of false cancellations or gumming is hardly to be feared (value ca. 150.—). Copies of No. 1 with the thick yellow gum are unusually rare.

2 Lepta

In the 2 L. stamps No. 2 the depth of the color varies considerably. For this reason we have listed the dark and very dark shades as a separate *Variety b*, because they may readily be mistaken for 2 L. stamps of other printings. The reproduction of the 2 L. stamps is generally fine and clear, the paper is of uniform thickness (medium), and the satined appearance as that of the other values. Although the gum is of varying thickness, and sometimes brittle, it is generally almost colorless. Proofs of the 2 L., in the color of the stamps, generally show a blurred uneven impression in the background of the medallion, and also vary slightly from the originals in shade. In the 2 L. No. 3 on a pronounced brownish paper, on the other hand, the reproduction is heavier. The paper is generally noticeably thicker, and perhaps a little less satined than usual. The gum is always decidedly thick, brittle, and yellowish to brownish. No. 3A, on thin paper, is a rare exception.

5 Lepta

In the 5 L. stamps the reproduction of the shading lines, etc. shows extraordinary variations. The green printing ink, whether lighter or darker, greyer or fuller, generally shows a bluish cast. The yellowish 5 L. stamps, of which only used copies have been submitted, may possibly owe their origin to the influence or the decomposition of the thick yellow gum, which is rare on this value. We have seen two instances of used 5 L. stamps with a clear offset of the

stamp design on the back. Of the ungummed proofs, those agreeing with the originals in color have whiter, less strongly toned paper, whereas the dark green proofs, whose color is not found in the originals, are usually printed on thinner paper.

10 Lepta

The 10 L. stamps uniformly show comparatively heavy impressions. Color, paper and gumming are also quite uniform. Their control numerals, however, produce some rare varieties. Of the two varieties F I and F II, resulting from the inverted setting of the numerals 0 or 1, the former occurred only once in the sheet, according to Pemberton, and the latter twice in the sheet. Both varieties exist unused, F II was in the Ferrari collection. Of the variety F III only two used copies are known, canceled with the numeral cancellation 2. Until 1923 one of these was in a well known Bucharest collection, which came into the possession of Briault of Paris in 1923, and then went into the Garas collection in which it was exhibited for the first time in Paris in 1925. At the sale of the Garas collection in the XI Luder-Edelmann Auction it was sold for 10500 Swiss francs.

The 10 L. stamps No. I, in the color of the issued stamps, but without control numerals or gum, are not varieties from a definite sheet position without control numerals, but come from a complete sheet without control numerals. Nicolaides' statement on the contrary, that the 10 L. stamps without control numerals come from position 133 of actually issued sheets, is refuted by an illustration of No. I, in the Gilbert auction catalogue of 1923, which shows the characteristic double period after ΓΡΑΜΜ of sheet position 79, whereas the remaining known copies are from entirely different positions. The occurrence of entire sheets without control numerals, produced during printings for issue, can be explained only in two ways: either the control printing was accidentally omitted, or for some reason the sheet was not completed; that is, the numerals were not printed, and the gum not applied. Because of the proof already submitted by us, that the Paris control numeral printing was almost certainly done before the stamp printing, the latter statement is at once incorrect, and the possibility of the omission of the numeral printing, on the theory that it was not done until after the stamp printing, seems even more unlikely.[28]

If it is also considered that No. I, in contrast to the three actually issued varieties, is known only unused, the conclusion must certainly be reached that the sheet of No. I was not prepared for issue, but was a proof printing for which, for understandable reasons, a sheet without control numerals was used. This assumption is further confirmed by the existence of other 10 L. printings without control numerals, varying considerably from the originals in shade, namely: vermilion on light blue instead of reddish orange on greenish blue, which are unquestionably proofs and have been catalogued as No. II, in spite of the supposed original gum.

20 Lepta

In the 20 L. stamps, which were presumably printed in the largest quantities, the printing varied most, particularly with regard to color. The characteristic dull Paris blue shades-off, on one side, to lively pronounced light greenish to sky blue shades, and on the other side to shades between the more or

(28) According to Glasewald, to whom the 10 L. stamps without control numerals were known as early as 1896, in both the original color and in the red shade, it had originally been intended to issue the 10 L. value without control numerals also. For this reason it was delivered later than the other values, and the delivery contained a few sheets without control numerals which had gotten into stock. That this statement is based on actual information seems doubtful. In any case it does not serve as an explanation for occurrence of No. 1 for the reason that the control numerals were not printed after the stamps, but almost certainly before the stamps.

less light tones of *Variety a* and the real dark blue of Variety b (our valuations are for the real dark blue, and not for the shades). The 20 L. first provisional printings, in the undeteriorated color, are identical with these dark blue b varieties. The paper of the 20 L. stamps shows typical variations in thickness which do not occur in the other values. The thin paper A was undoubtedly used in printing for stock, because it is found not only in the *Varieties a and b,* but in the latter it is even more frequently found than the regular paper. On the other hand, the real transparent pelure paper, *Variety B,* is found only in the really dark blue stamps, and even in these it is rare. Pemberton's assumption (this variety was first reported by him in the *Philatelic Journal of Great Britain,* March 1911), that these stamps on pelure paper were proofs erroneously issued, seems acceptable, because the printing is not only heavier, but decidedly poor (compare above with regard to mistaking these poor impressions for the Athens provisional No. 9). No. 6bB, on cover, used in LEVADIA Apr. 1862, has been submitted to Pemberton. In the many proofs in dark blue, on thin paper also, the ground of the medallion has a spotted and more uneven appearance than the originals. The pronounced thick yellow gum is rare on the 20 L.

40 Lepta

The 40 L. stamps show only slight variations in shade, but the color runs from bright (rare) to very dull. Ungummed proofs, in the color of the stamps, are usually identified by means of the bluer tone of the paper, and the somewhat darker color of the impression.

80 Lepta

The 80 L. stamps come in shades of delicate pink to rose carmine (b). Stamps of *Variety b,* which are commoner unused than those of *Variety a,* always have thick, brittle, yellow gum, which frequently imparts a tone to the face of the stamps, perhaps even to the printing ink. The *Variety b* is occasionally found in an almost dark carmine (rare). Ungummed proofs, in the color of the stamps, are found in shades of delicate pink to a deep rose. In them the reproduction of the shading lines is very fine, and often too light. The latter is also true for most of the stamps in the very dull rose shade. The tone of the paper of the proofs is duller or paler than that of the stamps.

Used pairs are most frequently found of the 10 L. stamps (20 L. = simple domestic rate). Pairs of the 2 L. and 5 L. stamps are somewhat scarcer. Then follow, in the order of their rarity, the 1 L. and 80 L. (worth about three single copies), and the 20 L. and 40 L. (worth about four single copies). Pairs of the real dark blue 20 L. are worth about five single copies.

Unused pairs of the 20 L. and 40 L. are worth about three to four single copies.

Larger used strips are most frequently found of the 1 L., 5 L. and 80 L. stamps; for example, strips of four or two pairs of the 5 L. were frequently used for making up the 20 L. rate. Strips of the 80 L. are explained by the letter rates from abroad, which were very high in the early period. Such high rate foreign letters naturally went almost exclusively through the busier post offices, which, as we have seen, made a practice of cutting up sheets and partly severing strips in advance for convenience of distribution. High postage rates were also frequently made up of several stamps of lower values which, notably, were not affixed as multiples, but as single stamps. For example, the post office SYROS affixed ten single 2 L. stamps, No. 3, to an Austrian Lloyd letter for the 20 L. rate (Glasewald collection), in another instance eight single 5 L. stamps for the 40 L. rate (Glasewald collection). For making up the 2 Drachma rate the post office at PIRAEUS affixed five single 40 L. stamps to a foreign letter (Glasewald

collection), and another letter had been franked with five single 10 L. stamps. These instances may be explained as resulting from the use of loose copies remaining from strips which had been prepared in advance.

Used or unused blocks of the Paris printings are decidedly rarer than larger strips. Experience at auctions results in the following valuations:—Unused blocks of four of the 2 L. stamps are worth five single copies; 80 L. in shade b six single copies; 1 L. in shade b eight single copies; 1 L. in shade a or c, 5 L., 10 L. and 20 L. ten single copies; 20 L. dark blue twelve single copies. Used blocks of four of the 1 L. are valued the same as unused; 5 L. at eight single copies. Of the 10 L. we know of but one used block; of the 20 L., 40 L. and 80 L. no used blocks are known. It is doubtful if regularly used blocks of the 2 L. stamps Nos. 2 and 3 exist.

In contrast to the valuation of larger multiples, it should be brought out that the 1 L. and 2 L. used singly, on Newspapers, etc., are rare, and 5 L. stamps of the Paris printings used singly have not been submitted and must be counted among the first rarities. Stamps of the Paris printings with town cancellations showing dates of 1861/62 command a premium.

PROOFS

The variously mentioned proofs came on the market in the 1890's. According to the Senf catalogue, they are supposed to have come from the estate of E. Meyer, who died in 1895. The Parisian dealer P. Mahé purchased a larger quantity from a Paris antique dealer for 15fr. (compare *Gibbons Monthly Journal*, March 30, 1907). It is possible that the material came on the market through various channels. These proofs, mostly without gum, are from trial printings, underlay trial printings, printers waste, color trials, control numeral printings and, perhaps, trial pulls from all of the finished plates.([29])

The colors of some of the proofs, as well as the color of the paper on which they are printed, are entirely different from those of the issued stamps; others agree more or less as to color and paper. Some trials show the impression from two plates on the same side, others are printed on both sides with different values and colors on each side.

The printing of the trials varies from the coarsest to the finest impressions, some impressions even being too light. Many examples are found among the proofs that show evidence of the numerous difficulties and errors of the preparation of the underlay for the hard print, for example, white shifted corners, white double contours, etc., as they shortly afterward also appeared in the provisional Athens printings. Evidence is also found of the experimentation with many methods of underlay preparation and printing. The proofs present an exhibit of the printing technique, and for that reason a representative selection of them should be included in every specialized collection of the Hermes heads. As we purposely do not go into greater details, regarding the proofs in the Handbook, we simply list those proofs in column P of the I issue

(29) Gummed blocks exist of some of the trial printings, for example, the block of twenty-five of the 20 L. with the E. Meyer imprint, in the Argyropoulos collection, the block of eight of the 1 L., in the Gelder collection. Blocks of the 10 L. proof No. II of the Paris printing are generally found with gum, although it is now no longer possible to determine whether the gum, which is old, is actually that of 1861. We have seen, in the Ferrari collection, strips of four of the 1, 2, 5, 10, 20 and 80 L. with the E. Meyer imprint on the lower margin as described by Mahé. The 2, 5 and 80 L. had the imprint on the lower right sheet margin, the 10 L. on the lower left margin. In the 80 L. the imprint extends slightly beyond the lower right hand corner stamp, as it does on the already described 20 L. In the strips of the 2 and 5 L. the imprint is located further toward the left, so that it begins under the fourth stamp from the corner and extends to the near end of the corner stamp. In the 1 L. the imprint is located as on the 2 and 5 L., but a little more to the right. The lower sheet margin strip of the 40 L. is from the lower left hand corner of the sheet and has no imprint. Mahé reported the imprint of the 40 L. as being in the lower right hand corner of the sheet. These strips of four are all without gum, and may be from the "sample" sheets purchased by Mahé in 1868, although, according to their impression, some of the Ferrari strips do not appear to be from the first printing, but rather appear to be trial printings.

that agree more or less as to color and paper with the issued stamps. The proofs are sometimes gummed, and offered as originals, or cancelled with misused cancellations to be offered as used originals.

Besides the usually ungummed proofs of the Paris printings, there are certain copies of the originals without gum, that agree with the regularly issued stamps in every respect. The slight variations in the tone of the paper are probably due to the fact that the paper of these stamps was not influenced by the gumming. In all probability these stamps are from ungummed "sample" sheets, similar to those bought in complete sets and distributed by Mahé, if they are not from these same sheets. For such specimens our valuation for ungummed originals applies.



Misplaced découpage or underlay



Correct underlay

1861 Second half of Oct./beginning of 1862. II Issue: Provisional Athens Printings. Intermediate printings with Shadings II and III. The 5, 10, 20, 40 and 80 L. values with the small Athens control numerals, the flag of the 5 double-lined, the 80 vermilion (not carmine); Control numerals II. First printings of the 20 L. supposedly without control numerals (No. 9). Colors and paper similar to I issue, but frequently altered by outside influences (tone of paper discolored on face). More or less brittle gum, yellow to brownish yellow, generally quite thick. (See page 35 for details of individual identification marks. Particular note should be made of the control numerals.)

A. First printings of 20 L. without control numerals, as in I issue. Supposedly printed in Oct., at the latest.

B. All values with control numerals (End of Oct. 1861/beginning 1862.)
B1. Coarse printing, Shading II.
B2. Fine printing, Shading III.



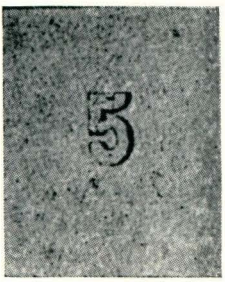
No. 9B

A. First printings of 20 L. without control numerals.

Munk	Scott		
9	10	20 L.	A. medium thick paper, background of medallion checkered (FD 11/25/61 on cover)
	—		a. dark blue on dull grey 1000.—
	—		b. dark deep blue on bluish 1200.—
	—		B. Thinner paper, background of medallion not checkered (FD 12/4/61 on cover)
	—		a. dark deep blue on bluish 1500.—

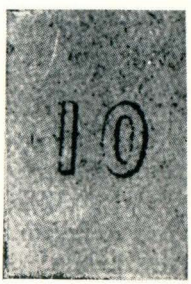


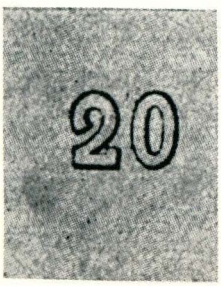
Shading II

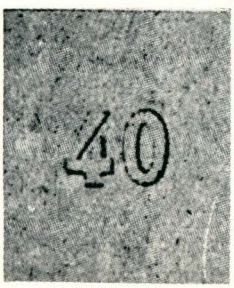




Shading III









Control Numerals II

B. All values (except the 1 L. and 2 L.) with control numerals.

				Shading	B1 II Coarse		B2 III Fine	
10	8a	1 L.	a. dark chocolate brown on cream (FD 11/3/62)				300.—	250.—
	8		b. dull chocolate brown on cream				100.—	70.—
11	9	2 L.	a. dk. greyish brown on cream		200.—	—.—		
	—		b. deep, dark to reddish brown on cream		25.—	35.—	20.—	20.—
	9a		c. pale yellow brown on pale cream (FD 11/2/62)				15.—	20.—
12	11	5 L.	a. grey green, bluish green on greenish (FD 10/26/61)		100.—	40.—	80.—	30.—
	—		b. dark green on greenish		120.—	50.—		
	—		c. green to yellow green on greenish		70.—	35.—	40.—	24.—
	—		d. grass green on greenish				60.—	30.—
	11a		A. paper discolored on face		—.—	55.—		
	—		B. paper discolored on back			—.—		
13	12	10 L.	a. yellowish orange on greenish (FD 12/18/61)		250.—	40.—		

	12a		A. paper discolored on face, green to yellow	350.—	60.—		
	12		b. yellow orange on greenish blue			100.—	20.—
	12a		A. paper discolored on face green to yellowish			—.—	—.—
14	13	20 L.	a. dark blue, ultramarine on greyish blue (FD 10/26/61)	700.—	60.—		
	—		b. dark indigo, dark Prussian blue on grey (FD 11/29/61)	450.—	50.—		
	—		c. grey to Prussian blue (shades) on blue grey (FD 12/1/61)	250.—	25.—		
	13a		A. paper greyish yellow on face	—.—	30.—		
	13		d. dull blue (shades) to dk. blue, blue on bluish grey			50.—	12.—
	13a		A. paper—yellowish discoloration on face			75.—	20.—
15	14	40 L.	violet, dull violet on lt. blue (FD 1/31/62)	300.—	70.—	100.—	25.—
	14a		A. paper—yellowish discoloration on face		95.—		
16	15,15a	80 L.	carmine rose, dull rose on pink (FD 6/5/62)			95.—	18.—

The unused valuations are for copies with full original gum. Copies with part, or no gum about one-half of these valuations.

(Editors' Note. The Scott catalogue does not accord separate listings to the coarse and fine printings of this issue. Scott numbers may therefore represent either or both printings in these instances.)

Control Numeral Errors.

12	FI	5 L.	clear complete vertical double print (SYROS, No. 67) 250.—
13	FI	10 L.	1(0) set inverted 60.—
	FII	10 L.	(1)0 set inverted 60.—
	FIII	10 L.	1 and 0 widely spaced (ca. 2½ mm. instead of 1½ mm.) 60.—
14	FI	20 L.	(2)0 set inverted **(varieties a and b)** 80.—
			(variety c) 40.—
	FII	20 L.	Numerals doubled, vertically and to the left **(var. c)** used at Argos —.—

No. 14 is also found with the control numeral "20" so strongly shifted horizontally that the "0" is at the left hand margin and the "2" and the left arc of the "0" are at the right hand margin. The "5's" are also found strongly shifted. Light double prints of the 5, 10 and 40 L. control numerals are also found.

Coarse and Fine Printings. We have already pointed out that both the coarse and fine printings have the same control numerals II, also that there are several intermediate degrees of printing between them which may be assigned to one or the other of the printings.

Two peculiar and characteristic features of the coarse printings recur in the fine printings, namely, the white double contour, the result of a shifted underlay, and the discoloration of the toned paper on the face side of the stamp. Both are less frequently observed in the fine printings, and are not as noticeable as in the coarse printings. Although the double contours, or traces of them, are found in all of the values made in the fine printings, they are not scarce, even in the 1 L. which was made only in the fine printing. We have not noted the white contours in the 80 L. stamps, although, according to Pemberton, they occur in this value.

However, the majority of the 80 L. were produced in such a pronounced soft print that to definitely assign them to the provisional printings proof would be needed to show the use of felt underlays at that time. In view of the fact that the Paris proofs reflect, not only the manifold conditions, errors, imperfections of the final underlay, but also the experimentation with various printing methods and means of underlay preparation, it could be said that the various transition and trial printings, collectively called the Athens provisional printings, preceded the definite Athens first printing issue III A in the same manner that the Paris proofs preceded the Paris printings.

In Paris, however, all such trials were withheld from circulation, whereas in Athens the postal administration had of necessity to issue them because of the rapid exhaustion of the Paris deliveries of stamps. Later, in connection with the resumption of the hard print method in the beginning of 1870, and the new preparation of the 5 L. plate toward the end of 1875, and again about 1880, similar trial printings were issued with the regular stamps.

This conception, in connection with which it must be borne in mind that we are dealing with a period of trials during which the printing results in general improved with time, agrees with the dates of issue or use of the coarse and fine printings. For example, the impression on the 5 L. grey green on a cover of Oct. 26, 1861, to be discussed later, while not quite fine, is a remarkably good result with the exception of the white double contour at the back of the head. On three covers in the Argyropoulous collection, one, of Dec. 17, 1861, shows the coarse printing, the other two, of Dec. 20 and 31, 1861, show the fine printing. The FD Dec. 18, 1861 given by De Smeth for the 10 L. coarse printing is followed by two covers in the Argyropoulos collection of Dec. 22 and 23, 1861 on which on the former the printing of the 10 L. is fine, and on the latter it is coarse. We have had good printings of the 20 L. submitted to us on letters of the second half of Jan. 1862. Then followed in the first months of 1862, as may be proved by ample cover material, the indiscriminate use of coarse and fine printings, in even the busiest post offices, so that it is not a matter of the slow exhaustion of supplies of the coarser printings in the smaller post offices.

Regarding the scarcity and valuation of the provisional printings, certain values of the really coarse printings, for example, the 2 and 40 L., are real rarities in used condition. Of the fine printings, those that are practically equal to the Paris printings are most sought after, and command specialist premiums, particularly copies of the 40 L.

Paper discoloration on the face side. The toning of the paper of the 10 and 20 L. values frequently shows a decided change on the face side, whereas the back of the stamps show no such change. So far no satisfactory explanation has been offered for this occurrence. The strength and appearance of this color change varies. In certain printings of the 20 L. (Nos. 9Aa and 14b) it concerns a fading of the face side of the paper to a greyish tone. In other instances the face side of the paper has taken on a yellowish or greenish discoloration (Nos. 13A and 14A), in fact the more striking examples give the impression of the entire face of the stamp being covered with a yellowish, greyish yellow or greenish yellow film. These yellowish discolorations are also found now and then in the 5 and 40L. stamps (Nos. 12A and 15A). The greyish discoloration is usually distributed uniformly over the entire surface, whereas the yellowish discoloration appears more in the shape of smaller or larger spots on the original paper tone. To the present time this discoloration has generally been explained as being due to the influence of either the gum or the printing ink.

Recently Pemberton submitted several copies of the 5 L. stamps of a somewhat different shade which had this yellowish porous stain on the back (No. 12B). Pemberton has assumed that this yellowish stain is a special safety underprint, probably to prevent a transfer of the design to stone, or the removal of cancellations, and that in the last instance mentioned it was inadvertently

printed on the wrong side of the sheet. This explanation may have been suggested by the known use of a lithographic underprint on the contemporary French stamps, as in Nicolaides' assumption that such a protective underprint may have been used to achieve better printing results. We do not reject the idea that this yellowish discoloration may be due to some special treatment of the paper, but we do not believe that this treatment was in the nature of an actual underprint.

In the foreword we assumed that the 20 L. printings without control numerals (No. 9) had been so-issued before the 20 L. stamps of the first Athens printing with control numerals because of the urgent need for them. This assumption was based on a cover in the Merzanoff collection showing a FD of Nov. 28, 1861, whereas the earliest known FD for the 20 L. with control numerals (No. 14), was based on a cover in the T. W. Hall collection with the date of Nov. 29, 1861.

Until this date became known the earliest date for No. 14 was from a cover in the Glasewald collection with two 20 L. grey blue dated Dec. 1, 1861. In the meantime, there was offered, in the 37th Stock Auction (first part of Dec. 1928), a cover from London addressed to the banking firm of Georges Scuze which, on arrival in Athens on Oct. 26, 1861, carried two 80 L. Paris printings, one each of the 10 and 40 L. Paris printing, and one each of the 5 and 20 L. provisional Athens printing with control numerals, whose grey green and dark blue shades agree exactly with certain main shades of the Paris printings. (This letter left London Oct. 31, 1861, new style, and arrived in Paris, via Calais, on Nov. 1, and in Athens on Oct. 26, 1861, old style calender reckoning).

Accordingly at least two values of the Athens provisional printings were in use in Athens in the latter half of Oct. 1861, so that it may no longer be accepted that the control numeral plate was not ready for use in Oct. 1861. On the other hand, the dates of No. 9A and No. 9B, taken from admittedly few letters, are from the end of Nov. and the first half of Dec. 1861, so that the few sheets used of these stamps must have been issued after the first sheets of the 20 L. (and 5 L.) with control numerals, particularly as Nos. 9A and B were mostly used in Athens.

We assume, therefore, that the 20 L. No. 9 without control numerals were perhaps printed as early as Sept. 1861 as trials before the control numeral plate was ready for use, and before the first issuing of the Paris printings. However, they were not issued at once but were issued together with No. 14 about Nov. 1861. In their case we are not concerned with an actual provisional issue, but simply with the use of some early printings without control numerals along with the 20 L. No. 14. This assumption becomes more probable in view of the proof submitted that the control numeral plate was probably of much simpler construction than originally assumed by Nicolaides and ourselves, and that its preparation could not have required much time. Types A and B of No. 9 show the typical identification marks of the coarse provisional printings.

Stamps of the variety No. 9A on medium thick paper are all clearly typed in that they show a pronounced checkered print, which is best observed in the background of the medallion. The variety is found in the two shades *a* and *b*. Both shades are decidedly dark, but *Variety a* is duller, almost like a dark Prussian blue, and the paper is grey to dirty grey on the face. *Variety b* is a pronounced warm deep blue, almost dark ultramarine, and the paper has retained its clear bluish tone. *Variety a* is most frequently seen, and it is quite possible that it is the result of some influence on stamps of *Variety b*.

According to our material the checkering is even clearer and sharper in *variety b*. Stamps of the A variety were used chiefly in Athens and Pyrgos, as no less than fifteen of the copies known to us have the number cancellations 1 and 13 of these offices. Six copies in the Garas collection all had number can-

cellation 1 or 13, of five further copies in the Napier and Ferrari collection those in the latter were also cancelled 1 and 13, and about as many more in the Argyropoulos collection. Specimens are also known with the numeral cancellation 44 of Karpenission. Altogether probably not more than sixty or seventy copies of No. 9A have been preserved, and very few on cover. Unused copies or used pairs are unknown. No. 9A on cover, from the Garas collection, sold for 3200 Mk at the XI Luder Edelman sale.

Stamps of the variety No. 9B vary fundamentally from the A variety in that the background of the medallion is not checkered but smooth, with occasional copies showing a marked porous white dotted impression. The paper is somewhat thinner and slightly transparent. The color is a warm dark blue, identical with that of the 20 L. (No. 14) printings with control numerals. According to most authors, the B varieties are simply control numeral errors of the 20 L. stamps (No. 14) with control numerals, caused by the omission of the control numerals in one of the one hundred and fifty indentations of the numeral plate.

As we have been able to prove the numeral plate did not have such a make up, such positional errors seem unlikely. This view is further refuted by two copies of No. 9B in the Garas collection, one of which shows the typical plate variety in the left Greek border for position 17, whereas the other is not this variety. These copies, at least, are from different sheet positions. If the variety B were an error, we would be concerned with the accidental issuing of a single sheet without control numerals, or a sheet with several rows of the control numerals omitted. However, the following data shows that not one sheet, but several sheets of this variety were issued.

Of two copies in the Garas collection, one copy is clearly canceled with the number cancellation 44 of KARPENISSION, whereas two copies on cover, in the Argyropoulos collection, dated Dec. 4 and 9, 1861, are canceled with the number cancellation 1 of Athens. We have also seen further copies off cover with the number 1 cancellation. Stamps of the B variety are much rarer than those of the A variety. There are probably not more than forty in existence, and of these five are in the Argyropoulos collection, two on cover, two in the Garas collection, and the others in other collections. No unused copies or used pairs are known. Regarding the occasional confusion of the provisional variety B with heavy or smeared Paris printings, particularly on pelure paper, compare above.

There was submitted to Pemberton a copy of No. 9 with an offset of an inverted "20" on the back of about the size, ca. 9 mm., of the Paris "10" control numerals. The offset was located so high in the upper left hand corner that the lower parts of the numerals were lacking, but in the lower left hand corner traces of the corresponding missing parts were visible. As a forgery is hardly to be suspected, the question remains whether this offset got on the sheet in Paris or in Athens. The stamp is in the collection of the late T. W. Hall, who showed it in the London Exhibition of 1923. (Trans:. Athens used only control numerals about 6½ mm. tall). No other instances of this occurrence have been reported.

1 Lepton

The dark chocolate brown 1 L. stamps, *shade a*, because of their striking color, at times almost a copper red, and their clean clear reproduction in spite of an occasional heavy rendering of the shading lines, are among the most striking printings of the provisionals. Nevertheless, not only are traces of the white double contour found in the medallion, but also white or whiteish spots. In the duller *shade b*, which does not stand out so characteristically from the later 1 L. printings of the early period, the shading lines, in many instances, appear even finer. White double contours are also found in this shade. As has already been

noted under the 1 L. Paris printings, the darker paper of the 1 L. Athens provisional printings is also found with the vertical ribbing (50% premium). This ribbing is found only in the right marginal rows, compare *Philatelic Record*, 1897 page 154.

2 Lepta

Of the 2 L. stamps at least three distinct varieties of the provisional Athens printings may be distinguished, of which *Variety b* shows many differences in the printing as well as in the shading. The definitely coarse printings, *Variety a*, belong to the rarities of the large Hermes heads in unused condition, and particularly so in used condition. Some authors still doubt their existence. The stamps of *Variety b* still show, to a limited extent, the characteristic marks of the so-called coarse printings, but are apparently assigned to the fine provisional printings by most authors. The uniformly fine printings of *Variety c* are not sufficiently separated from the 2 L. printings of the first definite Athens printing, with which they have much in common.

The color of *Variety a* is a greyish, very slightly yellowish brown which is dark in itself, but because of its dirty greyish tone, seems dull. The color is very similar to certain grey brown shades of the 10c. stamps of France of about 1860. The paper has a pronounced dull brownish tone, best noted in mint copies, but is not only duller, but also much less brown than in the 2 L. Paris printings No. 3. The printing ink, in contrast to *Variety b*, has a dry characterless appearance. The reproduction of the shading lines tends to be light rather than heavy, and the hatching in the lines are, for the most part, clearly distinguishable. Their flow, however, seems interrupted, and the parallel lines are typically connected by color bridges. The impression of the medallion is more or less porous, and very frequently shows white double contours.

In the corners the small dots of the design have not printed at all in some cases, or are typically blurred into short horizontal lines, or swellings of the vertical wavy lines. Unused copies submitted to us showed a comparatively thick, but not the true dark brittle gum, with a light relief (foulage) of the frame lines and the throat engraving. Stamps of *Variety a* are also found with a pronounced flat impression, due to too heavy an underlay, similar to the Paris proofs. In shade the *Variety a* is most likely to be confused with the fine printings of the 2 L. provisionals *Variety c*, which, however, aside from their very clear impression, have a much duller paler and more yellowish cast, and are on a duller yellowish paper.

The composition of the color of *Variety b* is not unlike that of *Variety a*, but is considerably fuller. In the coarse printings (II) the brown is darker as well as more yellowish than in *Variety a*, whereas in the fine printings (III) the brown generally has a light reddish cast, but at times appears more olive brown. In shade the coarse printings of the *b Variety* are most likely to be confused with certain shades of the 2 L. stamps No. 3 Paris printings, whose color, however, is more of a pronounced yellow brown with a light reddish overcast, and whose paper is noticeably browner.

The coarse printings generally resemble those of *Variety a*, but, because of the stronger or heavier color, the small color bridges between the shading lines, and the blurring of the dots in the corner design are more prominent than in the *a Variety*. Considering the heaviness of the color, the shading lines are quite fine and still show the hatchings in many instances. The impression of the medallion is by no means even, but, because of the heavy color, appears noticeably full. White double contours, or traces of them, are very numerous. In the fine printings of *Variety b* the printing is clear. The color bridges in the shading lines, and the smearing of the dots in the corner design, have been overcome almost completely.

The ground of the medallion is even, and frequently very full. Traces of the white double contours are still numerous. The paper shows a dull brownish cream tone similar to that of *Variety a*. In this instance, however, the tone, which is noticeably paler than the real brownish paper of No. 3, is probably due to the decidedly brownish gum. This brownish gum is apparently found on all of the coarse printings of *Variety b*, at least there were submitted to us fine olive brown printings of the b variety that had the smooth yellowish gum of *Variety c*, whose paper tone, as a result, was much more yellowish on the face. These cleanly printed *b Varieties*, with the smooth gum of the fine printings of *Variety c*, remarkably showed no traces of a relief embossing on the back, whereas they are almost constant in the poorer printed *b Varieties* with the brownish gum.

In *Variety c*, the ink as well as the paper has a definitely pale tone, but, in contrast to *Variety a*, it is more yellowish than greyish, the printing is very good and uniform, but the appearance is impaired by the displeasing effect of the printing color. The shading lines, in which the hatchings are still distinguishable in part, are always clearly separated, the rendition of the corner design is excellent, the small dots between the wavy lines being clearly isolated. Only marginal stamps occasionally show the dots smeared as in *Varieties a and b*. The impression of the medallion is generally even, although white double contours are still comparatively numerous in these fine printings. Mint copies generally show a stronger relief embossing of the frame lines and the throat shading than in many of the *a and b varieties*.

It is not as prominent, however, as in most of the 80 L. stamps with the vermilion control numerals of the definite Athens printings. The paper has a pale cream tone, accented by the pale printing color and the above-mentioned smooth yellowish gum. While the circumstance that this smooth gum is also found in the fine printings of the *b Variety* indicates that the *c Variety* belongs to the period of the provisional printings, with which it also shows the frequent occurrence of the white double contours, the relief embossing on the back of the *c Variety* already shows so distinctly that the tendency is to assign them, as in the case of the 80 L. provisional printings, to the definite first printings, which almost throughout have smooth gum.

On the other hand, the temptation also exists, at times, to assign the grey brown *Variety a* of the definite printings of the 2 L. stamps (No. 18) to the provisional printings in spite of the pronounced relief embossing found on them. Probably many, and at times very small, printings of the 2 L. stamps were made up to about the Fall of 1862, which would be the simplest explanation for the great variability of their impressions and shades, so that it would be difficult to say that one or the other printing of the 2 L. No. 11 had not been produced in the regular soft print prior to the 2 L. No. 18.

5 Lepta

The 5 L. stamps, which were already used in Athens in the second half of Oct. 1861 as postage due stamps, present an extraordinary range of shades. Even the more or less grey green shades, several of which are a continuation of the principal shades of the Paris printings, vary considerably. Later the green color varies more or less toward a bluish cast, or becomes a definite yellow green. Between the main shades all sorts of intermediate shades exist. All shades, with the exception of the grey green and the very dark green, are found in both coarse and fine printings. For this reason the many shades of No. 12 are not due, as has been frequently assumed, to their having been printed at different times, but to the instability of the green printing color soon after it was placed in use in Athens. This instability of the green color is exceeded only by that of the

20 L. stamps which were also produced in large quantities. This wide variation in color is also apparent in the control numerals which, presumably, were printed in a single printing prior to the printing of the stamps. Many yellow green stamps have blue-green control numerals and vice versa.

In many instances the distinction between the coarse and the fine printings of the 5 L. stamps is more difficult to make out than in any of the other values. Even among the pronounced blue green stamps many specimens are found showing really good printing. Although medium coarse or fine impressions are by no means scarce in used condition, those approaching the fineness of the Paris printings are found no oftener than the very poor ones. White double contours are very numerous in the coarse printings, but are also found in the fine impressions. Stamps with the pronounced yellow discoloration on the face (A) are decidedly rarer than in the two following values. Of stamps with this discoloration on the back (B) only few specimens are known.

Of the 5 L. stamps known to us, with the vertically shifted double impression of the control numeral (No. 12 FI), all were canceled with the number cancellation 67 (SYROS). The color of the stamps is grey green and that of the control numerals a definite yellow green. Both numeral impressions are equally strong and about ¾ mm. apart vertically. Light and partial double impressions of the control numerals which show a horizontal overlapping to the left or right are also found, for example, with number cancellation 1 (Athens). A stamp in the Ferrari collection with an inverted control numeral 5, described in the press as an outstanding rarity, is a control numeral forgery produced on a 5 L. stamp of 1880 or later, issued without control numerals.

10 Lepta

For the 10 L. stamps, beside the control numeral reproduction II, the best general means for their identification is their color, which, in contrast to that of the Paris and Athens printings, has a more or less definite yellowish cast. This is probably due, not so much to an actual addition of yellow to the color, but that the orange color was poor in Athens and the greenish blue tone of the paper, possibly influenced by the printing color, underwent a change into a greenish or greenish yellow tone on the face.

Among the coarse printings, whose color frequently shows pronounced signs of oxidation into an ochre, particularly in smeared or heavy places, specimens are found in which the shading lines, particularly at the corners, are so smeared and poorly printed that they give the impression of being caricatures or forgeries. In other instances the coarse printings have come out quite well in spite of the quavery and overlarge appearance of the Hermes head. Although in the coarse printings the blue of the greenish blue tone of the paper is generally more or less faded, or has changed to a light greenish or light yellowish tone on the face, stamps that are decidedly green-yellow or yellowish on the face (A) are not too common. In the fine printings, which rarely show signs of oxidation, these tone variations of the paper are real rarities.

Sheet positions for the control numeral errors FI-FIII have not yet been determined.

20 Lepta

The 20 L. stamps with control numerals, No. 14, were in use as postage due stamps in Athens in the latter half of Oct. 1861, see description of FD cover for No. 9. While the deep blue color *Variety a* of the 20 L. stamp on this cover is identical with the deep blue of No. 6b of the Paris printings, and No. 9B of the Athens provisionals, stamps in a deep indigo blue shade, *Variety b*, were in use by the end of Nov. 1861. On a cover in the Glasewald collection dated Dec. 1,

1861 the duller or lighter grey blue stamps, *Variety c,* are already in use. This extraordinary variation of the 20 L. Paris printing color in Athens becomes even more pronounced in the following months with the increase in the 20 L. printings. An ample supply of stamps, both on and off cover, with dates to about May 1862 and the characteristic dark control numerals II, will show, although several typical shades may be found in the earliest printings, that from the beginning occasional totally different shades occurred along with them.

Shortly thereafter, according to covers of about Jan. 1862, both the coarse and the fine impressions show such numerous and, in part, widely divergent shades, even of the ground tones, that any listing in order of the printings and their valuation would be purely arbitrary. The strong drying and oxidizing effect of the atmosphere on the printing ink, as well as other color-changing influences, was probably not fully recognized in Athens in the early period of stamp printing, so that in a philatelic sense the appearance of the 20 L. stamps varied from printing to printing. Accordingly we have listed only two well characterized shades of the first coarse printings as *Varieties a and b,* and have grouped the remaining important shades under *Varieties c and d.*

The deep dark blue of *Variety a,* in all likelihood, represents the original condition of the color as it was delivered from Paris, since it agrees exactly in tone with the dark blue 20 L. stamps of the Paris printings and the Athens provisional No. 9B, as well as with the undiscolored shade of the provisional No. 9A. As the latter, it has a reddish or violet cast tending toward ultramarine, but never the blackish or greenish tone of the deep indigo or Prussian blue of *Variety b.* The paper, which is of the usual medium thickness and at times slightly transparent, has approximately the original clear bluish tone of the 20 L. Paris paper. As do all of the earlier Athens 20 L. printings, most of the copies of *Variety a* show the double white contour more or less, and the light or whitish corners, although these imperfections of the underlay are generally less pronounced, or at least less striking, than in *Variety b.* The clear fresh deep dark blue color on bluish paper recurs occasionally, somewhat later, in the very good printings, as we found, for example, on a cover of Jan. 1862 in the Glasewald collection.

Shades of the *Variety b* range from a warm deep dark Prussian blue to an almost blackish indigo, and, according to dates on covers from about the beginning of Dec. 1862. They belong to the earliest 20 L. printings with control numerals. Their dark indigo shades, particularly, still show a similarity to the dark blue color of the Paris printings, although already with the slightly greenish or blackish cast which is almost always the first sign of color decomposition.

With regard to reproduction, the majority of the stamps of *Variety b* are perfect examples of the identification marks for the coarse printings used by us, and for this reason, together with the previously mentioned smeared impression of the 10 L., are among the most distinctive and desirable productions of the Athens provisionals. The Hermes head has a pronounced "quavery" appearance and seems too large. The white double contours, with the exception of the very deep, almost black indigo shade, are very strongly brought out, and, above all, the corners are practically always decidedly white and at the same time frequently shifted or typically overinked. At times this gives the stamps a rather striking appearance, particularly those of a very dark shade.

The paper of *Variety b* is characteristically hard, of not quite medium thickness, and slightly transparent, which, in the real indigo shade, and possibly because of it, shows a neutral grey tone on the face slightly yellowish at times, whereas in the deeper Prussian blue shades it tends more to a greenish-yellow.

Besides these typical *Variety b* stamps, as noted on the previously mentioned Glasewald cover of Dec. 1861, stamps appear which according to their strong

white double contours, and white and shifted corners, were undoubtedly printed with the same underlay as the indigo stamps, but whose color already has become a pronounced grey-blue lacking any trace of green. As the paper of these earliest grey-blue stamps is markedly bluish on the face, with no traces of discoloration, it appears doubtful, at least in these early shades of *Variety c*, that they are the result of a subsequent color change.

Remaining shades, grouped under *Variety c* in the coarse to medium coarse printings, generally run from a medium grey dull blue to more or less clearly Prussian blue tones, of which certain shades, lacking the greenish cast or dullness, more nearly approach the so-called normal blue of later printings. The stamps of *Variety c* on paper with a pronounced greenish-grey or yellowish-brown face (A) usually have about the same dull blue shades.

So-called fine printings, grouped under *Variety d*, have been variously submitted to us on cover with Jan. 1862 dates, and were used in large numbers from this time until far into the second half of 1862, although in the middle of May 1862 the first 20 L. stamps of the first definite Athens printings were issued. Their reproduction is generally clean even though the shading lines appear heavy in the dark specimens. Shades are generally more or less dull blue, but vary considerably from dark to light. Certain shades agree with similar dark shades of the coarse printings, whereas in other, probably later, shades the blue has become so light that without the dark control numerals II they might be assigned to the definite Athens printings. The pronounced grey yellowish discoloration of the face of the paper (A) appears in the typical manner, and all such copies submitted to us were of a certain shade.

40 Lepta

Stamps of the 40 L. in a pronounced coarse printing are comparatively scarce even in used condition (next to the rare 2 L. stamps No. 11a coarse printing, possibly the rarest of all). There were submitted to us various marginal copies of the coarse printings in which the smearing along the margin was as bad as in the coarsest printings of other values. Among the variously good, in most instances very fine, reproductions of the so-called fine printings, occasional copies are found which, if they were without control numerals, could be mistaken for Paris printings. These are by all means the finest examples of the Athens provisional printings (specialist's premiums). A real yellowish discoloration of the face side of the paper (A) is even rarer than in the 5 L. value, and, because of the pronounced tone of the paper, it is generally noticeable only as a cloudiness.

80 Lepta

The 80 L. stamps with vermilion control numerals are distinguished from all other provisional Athens printings by the pronounced relief embossing of the lines of the engraving into the paper (foulage) which is present in the great majority of these stamps. This is a characteristic mark of the soft print, particularly of the first definite Athens printings which were uniformly produced in the soft print. The FD of the 80 L. stamps are of particular interest although they do not as yet permit definite conclusions with regard to the time of their production. Gianniotti found a copy off cover with a cancellation of Jun. 5, 1862 (our FD), as well as several covers of the first half of Aug., middle of Oct., and middle of Dec. 1862. Two covers with 80 L. stamps No. 16, used as postage due stamps, dated Jun. 13 and 30, 1862 are in the Argyropoulos collection. Dorning Beckton has assumed that they were issued toward the end of May, and from

June on they were used to a large extent during the latter half of 1862, although even in some of the larger post offices 80 L. stamps of the Paris printings were still frequently used in the beginning of 1863.

As the end of May is several months later than the FD for the fine printings of the 5, 10, 20, and 40 L. stamps, it is still conceivable that the stamp printings on the vermilion control numerals did not take place until after the fine printing of the other values, or, perhaps, they were produced during the first printings of the definite Athens printings. This possibility must further be considered as De Smeth, who places the issuing of the vermilion control numerals toward the end of 1862 or 1863 (?), found a canceled 80 L. stamp with carmine control numerals dated Jun. 4, 1862, which would place the issuing of the 80 L. stamps of the provisional and the first definite Athens printings at about the beginning of June 1862. We do not, of course, accept a single instance, especially off cover, as conclusive, because Greek cancellations have been found with proven wrong year dates (the earliest date on cover for the carmine control numerals is Dec. 12, 1862).

The shades of the 80 L. stamps vary between a more or less deep rose and a dark rose carmine. Duller and darker tones with a light bluish cast, resembling a raspberry shade, also occur. According to Pemberton, the stamps occasionally show traces of the white double contour. Among used, as well as unused, copies occasional copies are found showing a very fine delicate ribbing on the face or back, which is much weaker and more regular than that of the real ribbed paper. Since this showed as a fine vertical ruling of the background of the medallion under the microscope, which is characteristic for certain 1 L. printings, it should be brought out that in this instance it undoubtedly indicates a slight ribbing of the entire sheet surface, because it occurs on the unprinted surfaces of the stamps also. This condition was undoubtedly present in the paper before printing, as in similar instances in the small Hermes heads.

Of larger unused units with original gum, pairs and strips of three apparently exist only of the 1 L., 2 L. *(Varieties b and c)*, 5 L. and 80 L. values. Valuation for pairs about three single copies, for the 80 L. about four single copies. Of the 10 L., 20 L. and 40 L., particularly in the pronounced coarse printings, unsevered multiplies have probably not been preserved, and if they should exist they belong to the first rarities. Unused blocks of four are apparently known only of the 1 L. and 2 L. *(Varieties b and c)* and 5 L. values. Valuation about six single copies. Used pairs of the 1, 2, 5, 10, and 80 L. have about the value of three single copies, of the 20 L. and 40 L. they are worth at least four single copies, and in the pronounced coarse printings, or scarcer varieties, somewhat more. Used strips are most frequently found of the 5 L. and 80 L. values.

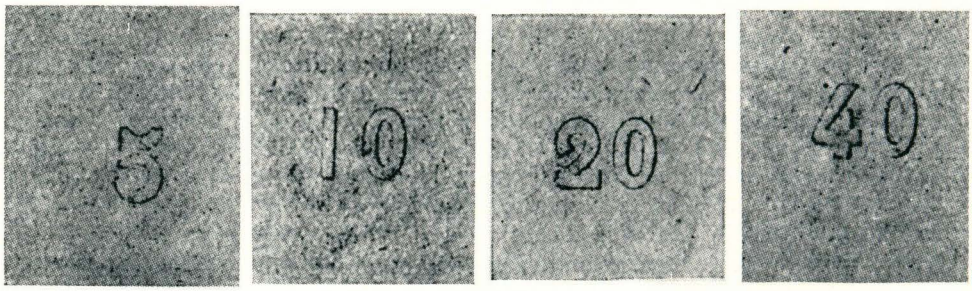
Of the remaining values larger strips, although found occasionally, are to be reckoned among the rarities, particularly if they are of the early coarse printings. We have seen several vertical strips of three of the 20 L. in the coarse and also in the fine printings from SYROS; a strip of four of the 20 L., and as a particular rarity a strip of five of the 40 L. on a cover of Apr. 1862. Used blocks are known to us only of the 1 L. and 5 L. values. Of the latter there is a block of eight in the Argyropoulos collection, a block of six in the T. W. Hall—London collection; and a block of four on cover in the Glasewald collection. Value of blocks of four about eight single copies.

In connection with the special valuation for larger multiples, attention should be called to the comparative scarcity of the single use of the 1 L., particularly of the 2 L., and the 5 L. of the provisional printings. Coarse printings of the provisionals with town cancellations of the time of their currency also merit a premium.

1862 (ca. May ff.) IIIA Issue: First Definite Athens Printing. Uniform, very clear, soft print, Shading IV. Small control numerals as before (5 with single-lined staff for flag), "80" carmine. All control numerals in Reproduction III. Good, smooth, clearly toned paper. Gum practically colorless, smooth and only slightly brittle. (For details of individual identification marks see page 36.)



Shading IV



Control Numerals III

Munk No.	Scott No.		Unused	Used
17	*	1 L. (a) dk. chocolate brown on brownish white	50.—	30.—
		(b) milky chocolate brown on brownish white	40.—	20.—
18	*	2 L. (a) grey brown on cream (FD Oct. 20, 1862)	—.—	20.—
		(b) dull yellow brown on cream	6.—	8.—
19	18	5 L. blue green to green on greenish, control numerals blue green (FD June 1862)	20.—	3.—
20	*	10 L. dull orange on greenish blue (FD Jan. 4, 1863)	40.—	5.—
21	*	20 L. lt. blue (shades), bright blue on bluish (FD May 13, 1862)	25.—	2.—
22	*	40 L. lilac purple on light blue (FD May 30, 1862)	30.—	6.50
23	22	80 L. carmine rose on pink (FD Jun. 4, 1862, Cover Dec. 12, 1862)	16.—	10.—

Control Numeral Errors.

20 FI	Without control numeral (Collection Dorning Beckton)	—.—
20 FII	Clear double impression, ½ mm. vertical displacement, (number cancellation 2)	35.—

The first definite Athens printing, which in many catalogues is still assigned either to the fine provisional printings or the following group of carefully printed 1863/65 issues, undoubtedly is the most compact chronologically, and the most uniform in reproduction, in regard to materials and printing, of all

* The Scott catalogue does not accord separate listings to the stamps designated by an asterisk. They are included in the 1862-67 issue in that publication.

Athens issues embracing all values. The reproduction III of the control numerals, characteristically different from reproductions II and IV, is not only as uniform as the control numerals II of the Athens provisionals, but agrees throughout with the stamp impressions in color, and is the only Athens issue that shows no setting errors in the control numerals. This is further evidence of the care and uniformity with which this issue was produced.

The reproduction of the stamp design is uniformly good, and usually with a prominent relief embossing on the back of the stamps. The shading lines of the head are very clear and clean, although, because of the "foulage," they generally do not show the hatchings in the lines, and have less contrast between the shaded and unshaded areas of the design. (In certain very fine lighter impressions the hatchings are still clearly visible). The reproduction of the spandrels, particularly the small isolated dots, is clean and clear in all values. Only the green color of the 5 L. stamps shows a tendency to smear in the dots of the spandrels. Certain impressions, for example, of the 40 L., almost surpass even the fine provisional printings in the quality of their reproduction.

The printing colors of the individual values either show no variations at all, or only very slight differences in tone or depth of shade. The paper is remarkably clean and fresh in color, and the quality of the gum and its application notably uniform.

The issuing of Nos. 17-23 was not as uniform, chronologically, as their production. Of three FD, recently discovered by us, the cover with the FD for the 20 L. stamps No. 21 has already been discussed on page 44 of this translation. The FD for the 2 L. stamps also includes their use as postage due stamps, and the FD for the 10 L stamps (Jan. 4, 1863) is taken from a cover posted in the foreign post office of Smyrna, so that very likely they were in use in Greece proper during the latter half of 1862. The FD of 5 L. stamps with the new control numerals is the earliest known date of use, and was reported by Pemberton (*Philatelic Journal of Great Britain*, 1911, page 117), but on a yellow green copy. Regarding the FD of the 80 L. stamps compare the comments under the 80 L. stamps No. 16 of the provisional printings.

1 Lepton

The chief means of distinguishing the 1 L. stamps, No. 17, from the following still carefully printed issues of 1863-65 is the pronounced purity of their brown color, the neatness of their impression, and the paper, which is almost whitish in *Variety b*. The deep, darker shade of *Variety a* differs from the dark chocolate brown of the 1 L. stamps, No. 10a, of the provisional printings chiefly because of its peculiar bright reddish to coppery tones, which are lacking in No. 10a. The ground of the medallion of No. 17 frequently shows larger or smaller white or lightly colored spots. Under the microscope the ground of the medallion in *Variety b* shows a very fine vertical ribbing at times, similar to the 1 L. stamps, No. 24a, clean impressions, of the following issue. It has not been submitted to us on ribbed paper.

2 Lepta

In the 2 L. stamps the grey brown *Variety a* is readily recognized by its color. It appears grayer than any other 2 L. color prior to 1868/69. The "foulage" is as strong in this variety as in *Variety b*, and the shading lines have the appearance of being continuous. In many respects it resembles good provisional impressions.

The dullness of the color of *Variety b* somewhat resembles that of No. 11c, and in comparison with No. 11a its color appears smoother, lighter and at the

same time yellower or less brown. A further identification mark, noticeable even in used copies, is the prominent relief embossing, which is accentuated by its thinner paper.

5 Lepta

In the 5 L. stamps, whose blue-green color varies to a strong, and at times yellowish green, and in which the well printed spandrels show the tendency of the color to smear, one of the best identification marks is the pronounced blue-green color of the control numerals, which are also very lightly impressed. The pronounced blue greens of ca. 1873 always have heavy olive green controls.

10, 20 and 40 Lepta

For the 10, 20 and 40 L. values, whose shades are hardly distinguishable from certain shades of the fine provisionals, or the following clean printings, the reproduction III of the control numerals is the best means of identification. This is particularly so in the 20 L. stamps whose control numerals, in the cleanest impressions, are not only lighter and less strongly shaded, but are also lighter or duller in color than those of the provisionals, which always have darker control numerals, even on the light or medium blue stamps.

The 10 L. stamp without control numeral, FI, in the collection of Dorning Beckton, is presumed to be of this issue. It was first listed by its owner in his work of 1897. At that time Dorning Beckton thought it came from a small Athens first printing similar to the 20 L. stamps No. 9. However, Pemberton was able to determine that the Beckton copy did not belong to the provisional printings but to the definite Athens printings of 1862 (*Philatelic Journal of Great Britain,* 1912, page 76). Pemberton advised that under the closest scrutiny of the back the copy was unimpeachable. It is possible that it may have been caused by some printing irregularity, non-registering numerals, because in the fine definite Athens printings of the 10 L. the numerals were very lightly impressed at times. Two copies of the double prints, FII, have been submitted to us, both used in Piraeus (number cancellation 2).

80 Lepta

The 80 L. stamps, No. 23, in the clean, clear reproduction, and with the pronounced relief embossing of the colored lines, that agree in many respects with the provisional printings No. 16, differ from these because of their carmine control numerals. The paper is of particularly good quality and smoothness.

Although remarkably fine 80 L. impressions occur in later printings also, particularly in the printings from the cleaned plates, they rarely have such a delicate coloring, sharply embossed lines, or fine control numerals as No. 23.

We have also found occasional copies with a fine vertical ribbing as described under the 80 L. No. 16.

Used pairs and strips of all values have been preserved in greater number, whereas used blocks are known only of the 5 L. value, and, apparently, of the 80 L. also. Unused blocks are known of the 1 L., in shades a (rare) and b; 2 L. and 80 L. values. Of the 1 L. stamps, *Variety b,* larger unused portions of sheets, and of the 80 L. stamps a block of fifty has been preserved.

1862 to the Fall of 1867. III B Issue: Further Definite Printings in Soft Print in Shading IV, but with the gradual deterioration of the condition of the Plates from clear, clean, but already heavy Impressions I (ca. 1863/65), to coarser, less clean and smeared impressions II (ca. 1865/67). Control Numeral reproduction IV (showing occasional signs of wear after 1867), and varying slightly in shade from the stamp impressions. Paper, with few exceptions, of good, smooth texture, but, in part, no longer in the proper toning for the various values. Gum generally yellow to dark yellow, heavily applied, more or less brittle. Thinner, colorless gumming only occasionally.

Munk No.	Scott No.			I 1863/65		II 1865/67	
24	16	1 L.	(a) chocolate brown (shades) on pale brownish. (clean pr't)	10.—	8.—		
			(dirty pr't)	8.—	5.—		
	16b		(aa) faded, muddy chocolate brn. (FD. Jan. 1863)	25.—	25.—		
	—		(ab) grey chocolate brown (FD Feb. 11, 1863)	20.—	16.—		
	16a		(b) dk. reddish brown (shades) on dull brownish (1864)			10.—	6.—
	—		(c) purplish, dark lilac brn. on dull brownish			24.—	12.—
	—		(d) dark red brown on dull brownish. Cheek Shading generally somewhat shorter (1866?)			25.—	15.—
25	17a	2 L.	(a) yellow brown, yellowish brown on yellowish cream	3.—	3.50		
	17		(b) dk. yellow brown on yellowish cream (FD Sept. 10, 1865)			5.—	6.—
26	—	5 L.	(a) yellow green on greenish (control numeral usually yellow green)	8.—	1.50		
	18		(b) dull, light green (shades) on greenish (control numeral usually grey olive green)	10.—	1.50		
	18a		(c) yellow green (shades) on greenish				
			A. Design not striking through, control numerals various shades			7.50	1.—
			B. Design striking through slightly, control numeral grey olive green			7.50	1.—
27	19	10 L.	(a) yellowish orange on greenish bluish (FD Jun. 8, 1863)	20.—	2.—		
	—		(b) reddish orange on greenish bluish	12.—	.75		
	19a		(c) ocher orange on **blue** (FD Oct. 15, 1864)			60.—	3.50
	19c		(d) dk. orange red on **blue** (FD June 30, 1865)			50.—	3.—
	—		(e) dk. orange red on greenish bluish (FD Dec. 10, 1866)			40.—	1.50
28	20	20 L.	(a) blue (shades) on bluish (Fall 1862, compare FI)	12.—	.25		
	20a		(b) lt. to dk. grey blue on bluish (corners usually oxidized black violet. (FD Oct. 22, 1864)			20.—	1.25
	—		(ba) dark (cornflower blue) blue control numerals light			20.—	1.—
	20c		(c) blue on **greenish,** control numerals light or dark (FD Jun. 30, 1866)			200.—	1.75
			(ca) dk. blue on **greenish,** control numerals lt. or dark			225.—	2.25
	20b		(d) deep, dark, indigo to black blue on bluish. Control numerals dark. (FD Apr. 3, '67)			—.—	5.—
	—		(e) grey light blue on bluish. Control num. darker. (FD Sept. 23, 1867)			—.—	3.—
29	21	40 L.	(a) lt. purple violet on lt. blue (Begin. '63 see FII)	25.—	1.50	—.—	?
	—		(b) dk. lilac purple on lt. blue	35.—	2.50	35.—	2.50
	—		(c) dull grey lilac on lt. blue (FD Dec. 11, '65)			40.—	4.—

	21a		(d)	brownish lilac on **lilac grey** (FD Feb. '66)		100.—	3.—
30	22a	80 L.	(a)	pink, dull pink on dull pink	8.—	1.75	
	22		(b)	dk. carmine on dull pink	7.50	1.50	
	—		(c)	dull pink, dull carmine on cream pink (1865)		10.—	1.25
	—		(d)	carmine to raspberry pink on rose white (Begin. 1867) Improved Printings		8.—	1.50

Control Numeral Errors.

			I	II
26	FI	"5" inverted (cB, number canc. 2, Piraeus)		100.—
	FII	clear horizontal double impression (cB, number cancellation 2, Piraeus)		50.—
27	FI	"01" wrong setting (d: Pos. 71, e: Pos. 61, 80, 87, 142)		20.—
	FII	"01" printed on face instead of on back (c, Zante Oct. 1867)		500.—
	FIII	1(0) set inverted (a - e)	—.—	—.—
	FIV	(1)0 set inverted (a - e)	—.—	—.—
	FV	1 without the 0	40.—	
	FVI	10 in a clear double impression (b, c, e)	25.—	20.—
	FVII	1 and 0 too widely spaced	10.—	
28	FI	"80" instead of "20" (according to Groom Pos. 63; FD Sept. 14, 1862)	125.—	
	FII	(2)0 set inverted (a - e)	—.—	—.—
	FIII	2 without 0 (according to Pemberton in Var. a)	—.—	
	FIV	20 in a clear double impression (a, c, d)	25.—	30.—
	FV	2 and 0 too widely spaced	?	
29	FI	(4)0 set inverted	—.—	—.—
	FII	40 in a clear vertical double impression (a; FD Syros Feb. 11, 1863); also exists doubled horizontally on Var. d	75.—	
	FIII	4 and 0 too widely spaced		10.—
30	FI	8 without 0 (lower right corner stamp. About 1865 or later)		60.—
	FII	8 (0) inverted (ca. 1863 in Pos. 9, later Pos. 91)	20.—	15.—
	FIII	08 inverted impression (early printing, color dark carmine)	—.—	
	FIV	80 in a light double impression (Patras, Constantinople)	25.—	25.—
	FV	8 and 0 too widely spaced (Pos. 150, poor impr.)		12.—

In addition light, partly double impressions may be found in the 5, 10, 20 and 40 L. values as the result of offsets or the like. This is particularly true of the 20 L. The 40 L. may be found with a partial double impression of the 4 only. In the two digit numerals one or the other figure may be set too high, as in the 10 and 20 L. Deformed 0's, as well as plain printing irregularities, such as partial figures, etc. may also be found.

Dates of Issue of the Clear Impressions I and Smeared Impressions II

The difference between, or the transition from, the neat and the coarse printings of this issue is even more indefinite or liquid than in the provisional printings, because it is based principally on the gradual soiling of the plates and the failure of the underlay, to which the color, or colors, reacted differently. In the 10 L. printings on the blue paper of 1864/65, for example, besides the coarse to strongly smeared impressions, others of a clear and careful reproduction are also found. The 20 L. stamps of 1866 on greenish paper are frequently cleaner and better than those of previous printings, although dark, or strongly inked impressions tend to smear even on the greenish paper.

It may be said, however, that the condition of the plates of all values constantly deteriorated as to cleanliness and underlay from about 1863 until the general and thorough plate cleaning of 1868. Even the technical measures, undertaken about 1865, to improve the underlay and recondition the plates (undoubtedly undertaken about this time on the 1, 10 and 80 L. plates) only

brought about a temporary improvement in the printing results. For certain of the later printings of the 1 L., for example, the soiling of the white areas of the stamp design by colored dots becomes a definite means of identification, and in certain 20 and 80 L. similar soiling is almost typical.

The new FD reported by us were found on covers in the Glasewald collection, the others represent the earliest known dates of use as reported in the press. We have given FD for those sub-varieties, which, because of their peculiar shade, tone of paper, or other characteristics are clearly marked.

1 Lepton

In the 1 L. stamps, because of the marked tendency of all earth colors to smear, the progressive fouling of the plate becomes evident sooner and stronger than in the other values. This is shown by the various color spots, appearing as early as 1864, in the pronounced coarse, poor impressions II of *Variety b*. Even in the last printing I of the *Variety a*, the comparatively good rendition of the shading lines and corner designs is more or less impaired by smearing and by the general fouling of the plate. As there is a certain similarity between the shades of *Variety a and Varieties b and c*, as the chocolate brown shades of *Variety a* also have a slight admixture of red or lilac, we shall indicate another method for distinguishing the actual difference between the 1 L. printings I and II.

If one compares a large number of I printings of various shades and quality of printing, with a similar quantity of II printings, including the *Varieties b and c*, it will be found that the color of the II printings, regardless whether the shades are red brown, grey brown or purplish brown, in contrast with all stamps of *Variety a*, always appears hard and dry. On the other hand the color of *Variety a*, in contrast to that of *Varieties b and c*, always has a somewhat soft or fluid appearance.

This soft or dry appearance of the colors, in which the quality, or the smoothness, of the paper may exert an influence, becomes especially clear upon comparison of particularly soiled I printings with any of the II printings. It then becomes evident that all I printings, because of the softness of their colors, constitute a common group, to which the 1 L. stamps of the III A Issue also belong, whereas the II printings, because of the dryness and hardness of their colors, form a second group, with the exception of *Variety d* which occupies a special position in the II printings, see below.

In the I printings the clean impressions of *Variety a* fall but little short of the clarity and firmness of the reproduction of the shading lines, corners, paper, etc., of the 1 L. stamps, No. 17. The design is very clean, and the appearance of all colored areas is smooth and even. The medallion, particularly, always shows a very fine regular vertical ruling, as it is occasionally found on No. 17, except that in this instance it may frequently be recognized by the unaided eye. The color of these impressions varies in brightness as well as slightly in shade (a varying content of red).

In the soiled impressions of the I printings the rendition of the shading lines and the spandrels are still generally good, although frequently somewhat coarser and blurred. The color areas, and the entire impression, have a certain unevenness, in spite of the softness of the color, and even the fine impressions are always soiled by diffused color spots, cloudiness, smearing, etc. In the soiled impressions there is a greater variation in the brightness of the color than in the clear impressions, in fact their whole appearance is much more variable, for example, the corners occasionally appear light in contrast to the dark frame lines and the medallion.

The medallion of the soiled impressions frequently shows a horizontal ruling whose lines, however, are less sharp and more weakly defined than in the vertical ruling, which is due, not so much to the condition of the color surfaces, as

because in many instances, the lighter lines appear as a weave-like pattern. We have seen soiled impressions of *Variety a* in which the medallion ground showed only such a weave-like pattern, giving it a checkered appearance, whereas the above described vertical ruling occurs only exceptionally in the soiled impressions of *Variety a.* Many specimens of *Variety a* also show a similar fine horizontal or vertical ribbing of the paper on the back as already described under the 80 L. No. 16, but this ribbing does not always run in the same direction as the ruling on the face.

Besides the clean, and presumably larger soiled printings of *Variety a,* two remarkable *varieties aa and ab* remain to be described. *Variety aa* was first described by Dorning Beckton with the statement that copies of it existed that had almost the same yellow brown shade as the 2 L. stamps. Actually their color gives the impression of an incorrect color mixture, or mongrel color, as if, at the beginning of a 1 L. printing, color remainders of a 2 L. printing had not been removed from the color reservoir or the inking rolls of the press. For this reason, in spite of the rarity of this variety, its color varies considerably. Its real characteristic is the peculiar pale, but not grey, dull tone which has been described by the addition of the terms olive, yellowish or bistre. The rendition of the design is generally very good.

The cheek shading, in spite of the fine reproduction, seems longer, particularly in the shading lines along the lower part of the ear, so that at times the upper shading lines in the lower part of the ear-lap appear to curl outward. The corners appear distinctly light at times, and color bridges frequently appear between the shading lines, particularly in the spandrels, as already described under the provisional printings. Slight soilings as, for example, between the outer frame line and the panel, do not appear to be exceptions.

The medallion is unruled, but aside from frequent traces of the white double contour, the color area seems to be made up of a stippled mosaic of light and dark flecks which give the medallion an uneven appearance similar to that of the 40 L. and other Paris printings. The paper is decidedly good and smooth, and the two copies submitted to us (one from the Pemberton collection, and the other from the Sachse-Blankensee collection) show a smooth, even, and practically colorless gum, whereas de Smeth describes it as yellow and thick. The time of the production or the use of this variety has not been definitely determined. According to de Smeth copies with the date of Jan. 1863 have been submitted.

The *Variety ab* is marked by its pronounced greyish, dull, milky brown, or chocolate brown color. The color surfaces, medallion, etc., are also unruled. The reproduction of the shading lines and of the corners is quite fine, although the shaded areas of the cheek are less accentuated at times, and the upper shadings of the cheek generally appear somewhat longer than usual. We have noted the stamps several times in the Glasewald collection used on newspapers from LAMIA. Our FD of Feb. 1863 is taken from one of these.

Varieties b and c of the II printings, marked by the hard dry appearance of their colors, show a coarser rendition of the shading lines throughout, and frequently are smeared. The ground of the medallion, because of the so-called porous printing, is speckled with light uncolored areas and spots. The frequently observed vertical or horizontal ruling of the I printings does not occur in these varieties. The reproduction of the spandrels is blurred and defective.

The soiling of the stamp design, due to the uncleanness of the plate, appears even more strikingly in these varieties in the form of definite dots, so that at times it appears to be covered with small color flecks. This is particularly so in the red brown shade, but it is also frequently noted in the more lilac brown shade. Certain colored parts of the design are occasionally indistinguishable because of smearing, and even larger uncolored areas as, for example, that on the face, are sometimes almost completely soiled by the printing ink.

The color of the II impressions is more reddish at first *(b)*, but with the increasing blue or purple content soon becomes greyer or blacker (c). The paper, also, is usually dull and not as smooth as in the I impressions. At times it also tends to discolor on the face from the influence of the dark lilac shades. The *Varieties b and c* are occasionally found on a better, smoother, semi-transparent paper on which the reproduction of the shading lines and the spandrels are sometimes so much softer and lighter as to suggest a cleaning of the plates or a new underlay.

By 1866 the inferiority of the printing results from the 1 L. plate had become so marked and general that at that time, and before considering any of the other values, technical measures were apparently undertaken to correct this condition. The results are represented by the *Variety d* of the II impressions, whose stamps were not only printed on very good satined paper, but they also show that a plate cleaning had been undertaken and a new underlay had been prepared. The soiling of the design, and the paper have disappeared, the corners are quite clear and cleanly reproduced, at times even too light and whitish, and the shading lines of the cheek, although still heavy because of the dark printing color, appear much clearer and, in the majority of the stamps, they appear distinctly shorter than in the other II impressions.

The whole reproduction of these "Improved Impressions" is relatively so good, that stamps on good, satined paper, in the pronounced deep, warm, red brown shades may even be confused with the dark chocolate brown 1 L. provisionals No. 10a, whose color, however, is somewhat less red, and the shading lines of the cheek and throat are much finer and differently rendered than in the *Variety d.* On the other hand, because of their color, and the shorter shading lines in the cheek, they are often mistaken for No. 51b. The mint copies of *Variety d* that we have seen showed only a light yellowish, decidedly thick, and brittle gum, in contrast to the brownish to brown, slightly brittle gum (often with bubbles) of *Varieties b and c* of the II impressions.

The I impressions, including the *Variety aa,* as well as the II impressions, are found on the same vertically ribbed paper as the Paris and Athens provisional printings, and again only on copies from the right hand sheet margins. As this vertical ribbing is also found only on the 1 L. stamps of the following printings from cleaned plates, we have the peculiar circumstance that it appeared, to about 1869, only on the light brownish paper delivered from Paris for the 1 L. stamps, whereas in the cream paper (A), used for four different values of the issue of the End of 1875/80, it appears in all four values (Nos. 53-56). This genuine vertical ribbing is not to be confused with the similar vertical ruling of the medallion found in the 1 L. stamps No. 24a, nor with the similar fine, delicate ruling found in the 80 L. stamps, Nos. 16 and 23, and occasionally in the 1 L. stamps No. 24a.

2 Lepta

The 2 L. stamps vary but little in shade. In the I impressions the yellow brown is generally stronger and darker, and brighter than in the 2 L. stamps No. 18 of the first definite printing. The color is also fuller than that of later 2 L. stamps whose shades appear somewhat paler, duller or greyish. The, in part, heavily smeared II impressions are decidedly dark in shade. In the light I impressions the hatchings of the shading lines are quite clearly visible at times, which also holds for the later 2 L. printings. This, together with the small color bridges between the shading lines, and the smearing of the dots in the spandrels into small horizontal dashes, readily leads to their confusion with certain coarse provisional printings of No. 11b, whose color, however, is much fuller.

The paper of the I and II impressions is generally somewhat strongly toned, which is best noted in mint copies, and of medium thickness. Notice-

ably thinner paper is also found in the I and II impressions, particularly in the II impressions.

Stamps with perforation 11½, which still exist in sheets, will be discussed later.

5 Lepta

The neat I impressions of the 5 L. stamps may be divided into the *Varieties a and b*. In the *Variety a* the stamp design, as well as the numeral impression, has a yellow or yellowish green color which varies only in brightness or fullness. In the *Variety b* the color of the stamp design is a light yellowish, bluish, or greyish, dull or light green, whereas the control numerals are grey olive-green or dark olive-green.

The II impressions, *Variety c*, whose printings are frequently badly smeared or blurred, have a color similar to the yellow green of *Variety a*. The color, however, is not only generally darker, but appears oilier and more impure. Although the paper of *Variety c* is generally little thinner than that of the I impressions, it is slightly transparent, showing the stamp design on the back in the *Variety B*, whereas this is not the case with the *Variety A* of similar color. The *sub-varieties A and B* of *Variety c* differ further in that in the former the control numerals appear in various shades, whereas in the latter they are usually a dirty greyish to yellowish olive-green. Because of their transparent impression, and their control numerals, the stamps of the *sub-variety B* are easily mistaken for certain 5 L. printings of 1872 ff., whose paper, however, is not only thinner and spongy, but decidedly meshy, and strongly tinted.

The control numeral error FI, inverted 5, of the Variety cB, belongs to the coarse, semi-transparent printings with greyish olive-green numerals. Three copies are known to us, all with the number cancellation 2 of Piraeus, of which two copies are in the same franking (on piece) with one 10 L. stamp. The double impression of the control numeral, Variety FII, belongs to the *Variety cB* also, and is known with the number 2 cancellation of Piraeus. Both impressions are complete and are side by side. Some authors report 5 L. stamps of this issue as having no control numerals. Such a specimen was exhibited in Monaco in the Garas collection. In all such specimens that we have examined under the quartz lamp we have found traces of the numeral impression in the paper.

10 Lepta

In the 10 L. stamps the first shade is a pronounced yellowish orange, *Variety a*, which is a duller but purer color than that of the likewise more or less yellowish provisional printings. In No. 27a the yellowish tone lies in the color combination, whereas even in the fine provisional printings the effect is rather that of a slight clouding of the color after printing. The reproduction of the *Variety a* is a very good and neat one.

During 1863 the orange becomes reddish, *Variety b*, and the light, greenish blue paper is continued in use. The reproduction of *Variety b* is generally quite good, and at times very fine.

The first 10 L. stamps on pronounced blue paper, *Varieties c and d*, which closely resembles that used for the 40 L. stamps, are known from about Oct./Nov. 1864. The paper is usually noticeably thick. An occasional somewhat more greenish tone of the paper is probably due to some outside influence. At first the 10 L. stamps on blue paper were printed in a more yellowish, or dull, orange, *Variety c*, which appears as an ocher orange, or orange ocher, on the blue paper, and shows many shades.

In the middle of 1865, at the latest, the deep to dark orange red stamps appeared on the same paper, *Variety d,* which were used along with the stamps of *Variety c* until into 1867. Although the stamps of *Variety d* also vary quite strongly in shade, no real intermediate shades between *Varieties c and d* occur that might be difficult to assign to one or the other variety. Usually the impressions of both varieties appear quite coarse or heavy on the blue paper, although occasional impressions of the orange red stamps are found with a comparatively fine rendition of the shading lines.

Toward the end of 1864 the dark orange-red shades are found for the first time on the light bluish green paper, *Variety e,* used exclusively, up to that time, for the 10 L. stamps, *Varieties a and b,* on which the red color appears even brighter than on the blue paper. The impressions of this variety frequently appear strongly overinked, particularly when they first appeared in 1867. In spite of many small soiled places, they are not generally as poor or as soiled as the 5 L., or even the 1 L. impressions of about 1866.

Between the printing of *Varieties d and e* a complete, or partial, resetting of the control numerals must have been made as the setting error FII, "01", occurs only once in a sheet of *Variety d* as against four times in a sheet of *Variety e;* and, in fact, in different sheet positions. According to Th. Groom, the control numeral setting for *Variety e* even preceded that of *Variety d,* so that Groom assumes that the production of *Variety e* preceded that of *Variety d,* see *Philatelic Journal of Great Britain,* 1927, pages 185 ff.

From the latter half of 1867, principally the last months, stamps in a strong, lively, orange shade without the strong red content of the *Varieties d and e,* in very neat, clean reproduction, are more frequently found, although they may be instances of the late use of I impressions. However, as the hair lines of their control numerals generally appear less fine, because of wear, it is quite possible that the printing results of the 10L. plate were temporarily improved by a trial plate cleaning, or other technical measures, and that the condition of the plate again deteriorated during 1868.

Sometimes strikingly clean, good impressions of *Variety e* occur in this period. However when this variety appeared at the end of 1866, its control numerals no longer had the delicate hair lines and, therefore, it is difficult to determine the time of its production from their appearance.

In this connection the fact merits attention that our newly discovered FD for the following 10 L. stamp No. 34, from cleaned plates, although it is earlier by nine months than all hitherto reported FD for No. 34, is still comparatively late compared to the FD for the 5 and 20 L. printings from the cleaned plates. The 10 L. plate could, therefore, actually have been cleaned once as early as 1867, and for this reason, as happened with the 80 L. plate, its thorough cleaning was not undertaken until after that of the other plates, or until the 1868 printings from it again became noticeably poorer.

The control numeral error No. 27 FI, "01", is a setting error of both numerals in a specific position of the numeral plate and not an instance of an entire sheet printed with inverted control numerals. According to Th. Groom, the error occurred only in position 71 in *Variety d,* but in positions 61, 80, 87 and 142 in *Variety e.* We have seen the error in *Variety e* on the right hand copy of a pair, the left hand copy of which showed the characteristic double dots after ΓPAMM for position 79, which would prove sheet position 80 for the error. It is remarkable that no less than four of the positions are marginal positions. According to Pemberton, the error FI also occurs in *Variety c,* but we have been unable to find specimens to prove this.

In the control numeral error FII the stamp design and the control numerals were printed on the same side of the sheet, one impression inverted to the other. These stamps have no control numerals on the back. If the error FI oc-

curred in *Variety c*, position 71, compare above, the control numeral error FII would have to be a proper "10" in this position instead of "01."

In the error FII we are probably concerned with only a single sheet, which was used in Oct. 1867 in Zante, number cancellation 111. The error is known only with the number and town cancellations of this post office with various October dates, and it was used both for franking and postage due purposes. Copies on cover are unknown up to the present time. The Ferrari collection contained two copies, and the Argyropoulos collection three copies of this rarity. In all probably no more than fifteen copies have been preserved.

The error FV, 1 without 0, found in the Garas collection, was the right-hand copy of a horizontal pair. The impression of the control numerals is still quite fine.

Complete, not widely separated, double impressions of the control numerals, error FVI, are apparently found on the greenish-bluish paper of the I impressions as well as on the blue paper. Besides these errors, partial double impressions, resulting from offsets, etc., also occur. For copies without control numerals the comments made in connection with similar 5 L. stamps apply.

20 Lepta

In the 20 L. stamps the I impressions, *Variety a*, the majority have a more or less dull blue color which, however, varies considerably in brightness and shade, and, in some of the earliest printings, are difficult to distinguish from some of the light shades of the first printing III A, see comment regarding No. 28 FI. In general the reproduction is quite neat and uniform, and, in many instances, it is very similar to the first definite printing, although slight soilings are almost always present, particularly in the spandrels. The control numerals generally tend to be faint or light. They already lack the fineness, neatness, and uniformity found in No. 21, and, in many instances, are impressed too lightly and, at times, too broadly.

With the transition to the II impressions, *Variety b*, the color assumes a certain hardness which characteristically distinguishes them from all earlier Athens printings. The color, usually described as "cobalt blue" by many authors, appears in many shades from very light to very dark. Although certain light shades approach a pale ultramarine in tone, and certain dark shades an indigo, they all have the peculiar hard, unpleasant, greyish appearance indicated for *Variety b*. The impressions also become coarser and, in many instances, heavier and soiled.

The corners, whose design frequently appears as a continuous grating, have the remarkable tendency to oxidize to a black violet, with the result that most of the stamps, the light as well as the dark shades, show a light violet or lilac reflection in the four corners which stands out distinctly from the color of the remainder of the stamp design. These evidences of color decomposition are probably due to a thickening, or too dry a condition, of the color, and have a possible connection with its "hard" appearance. At times the entire face of the stamps appear as if it had been tinted a light pink.

The colors of the control numerals of *Variety b* range from pale or light to dark, and the colors of the stamp design do not always agree with those of the numerals. The dark, cornflower-like, blue shades of *Variety b*, with pronounced pale, lightly impressed control numerals, have been specially listed as *Variety ba* because they are the only instance in which such dark, almost indigo, 20 L. stamp impressions have light colored and lightly impressed control numerals. In the dark 20 L. provisional printings, Nos. 14a and b, as well as in the later dark variety No. 28d of this issue, the control numerals are decidedly dark. The *Variety ba* is probably an accidental variety and is not the result of a particular printing or part printing.

The *Variety c* is clearly distinguished by its greenish paper. In the paler, lightly printed impressions the reproduction of the shading lines and corners is comparatively good, although practically always soiled by small color flecks. The pronounced dark shades listed as *Variety ca* are generally strongly smeared. The *Variety ca* is probably only an extreme instance of *Variety c,* which varies considerably in shade, and does not represent a separate printing. The color of the control numerals of *Varieties c and ca* varies from pale to pronounced dark shades, and in these varieties also the numerals and the stamp design do not agree in color.

Variety d is distinguished by its deep, dark, practically blackish, blue shades, which are otherwise noted only in the coarse provisional printings No. 14, and in the darkest 20 L. stamps of the 1872/75 issue. (Th. Groom states that according to the control numeral setting, another printing of the so-called cobalt blue stamps, *Variety b,* was made prior to the printing of the *Variety d,* and after the stamps on greenish paper). The impressions are very heavy, coarse, frequently soiled, and mostly overinked. The control numerals are very dark and, at the same time, quite plump, so that from their appearance they could readily be assigned to the control numerals V of the following period.

Similar dark, heavy, and comparatively plump, control numerals, together with dull, almost greyish or slaty shades of the stamp design, are the identification marks for *Variety e,* which probably represents the last printing before the thorough plate cleaning undertaken toward the end of 1867.

The control numeral error No. 28 FI, "80" instead of "20", of which it was thought one or more complete sheets had been issued, was due solely to the wrong setting of the decimal number in a certain sheet position, and, according to Th. Groom (*Philatelic Journal of Great Britain,* 1927, page 22) it occurred in position 63 of the numeral plate. As our FD of Feb. 14, 1862 proves, this error in the control numeral must have occurred immediately after the first printings of No. 21, if the last sheets of No. 21 did not already show it. The reproduction of the "80" is still very fine, usually in a fairly deep shade, only occasionally in a light shade, and at the same time is so lightly printed that the left-hand arc of the "0" never printed.

In spite of its rarity, the error must have remained unnoticed throughout several printings, or part printings, because its stamp design also occurs in light to medium blue shades, and occasionally in a grey blue shade. In the Ferrari collection a horizontal pair shows the error together with a normal copy. A few unused copies of the error are known, all without gum, and mostly defective.

According to Pemberton, the setting error FII, "0" set inverted, occurs more frequently in the period of 1863 ff. than from 1870 on, compare comments after Nos. 35 and 39. It occurs on fine as well as coarse impressions, and, at least in some printings (control numeral settings), it occurred several times in the sheet.

According to Pemberton, the error FIII also comes from the first neat printings as does the error FI. We have no further particulars regarding this error.

Complete double impressions FIV definitely occur in the printings of 1867, and, apparently, overlapping both vertically and horizontally. It is also possible that they occur in an early printing of the *Variety a.* Light, partly double impressions are frequently found. According to de Smeth, the control numerals also occur so strongly displaced horizontally that the "0" and "2" appear at the left and right hand stamp margins respectively.

Regarding 20 L. stamps without control numerals, which have been catalogued for various issues and printings, refer to the comments made under the 5 L. stamps. All such specimens that we have examined under the quartz lamp at least showed questionable places on the back.

40 Lepta

The color of the 40 L. stamps may be broadly classified under *Varieties a and b*. In *Variety a* the purple is light, the impression light, and the rendition of the shading lines and corner designs is still clean and clear. They differ from the lighter shades of the 40 L. stamps No. 22 of the definite first printing, in the already less neat and fine reproduction of the well shaded control numerals. Their color also appears somewhat more bluish or violet than those of No. 22, which is also true for *Variety b*. This may be due to their light or porous impression that permits the blue of the paper to shine through in the medallion and tint the printing color.

The color of the *Variety b* is stronger, more reddish, and darker, sometimes very deep, and at times with a slight brownish cast. The impression is more or less heavy. The shading lines, although generally well rendered, tend to run together as a result of the color and the heavy impression. The reproduction of the spandrels is definitely poorer than in *Variety a*.

Varieties c and d, both in the coarse II impressions only, are each clearly identified by their particular shades, besides a lilac grey paper was used for *Variety d* in contrast to the blue paper used for *Variety c*. The color of *Variety c* is decidedly pale and greyish, even in its original condition, and it tends to fade more under outside influences. The rendition of the shading lines is hardly poorer than in *Variety b*, but its whole appearance, because of the displeasing color, gives an unclean, poor impression. The color of the control numerals, in contrast to that of the stamp design, does not differ greatly from the color of the stamp design of the other varieties. However, the control numerals are not nearly as heavy as in the 40 L. stamps in a similar shade of the 1872/75 issue on the pronounced meshy paper.

The original color of *Variety d* was probably a dull or cloudy pink lilac, which occurs on some stamps in a very clear unchanged shade (rare). On most of the stamps the shade has a more or less light brownish cast. Its reproduction is always soiled, frequently very heavily smeared. The colors of the stamp design and the control numerals are identical. It is possible that after the printing of *Variety d*, and before the printings from cleaned plates, another printing in the deep, dark purple of *Variety b* was made or put into circulation.

The control numeral error FI, inverted "0", seems to occur in several printings. The double impressions FII, vertically about 1 mm. apart, belong to the earliest neat printings following the first printing III A, as their FD prove. The six copies of the FII variety known to us, two in the Ferrari collection, all have the more bluish shade of *Variety a* in the same not too light tone. On two of the copies we were able to identify their use in SYROS, and on two other copies their use in Athens (number cancellation 1).

A copy of a 40 L. stamp, supposedly without control numerals, showed traces of their removal under the quartz lamp.

80 Lepta

The good I impressions of the 80 L. stamps may be divided into two shades, *Variety a* (carmine rose and pink), and *Variety b* (rose carmine to dark carmine). There are intermediate shades however. The printing of both of these varieties is good, at times even so fine that they may be confused with the equally very fine stamps, in pink or carmine shades, from the cleaned plates. The latter are readily identified, however, by the generally plump, worn appearance of the zeros of the control numerals. Among the fine carmine rose impressions, copies are frequently found in which the colored ground of the medallion appears plainly spotted and washed out.

In these impressions the white area of the cheek is usually blotched with large colored spots, in spite of which, however, the shading lines and the corner

designs are reproduced finally and clearly. Certain stamps, in a pale bluish pink similar to that of *Variety d,* must also be included with the good impressions, although the reproduction of the corners, and partly of the shading lines, is somewhat indistinct, but on the whole their reproduction is still comparatively good.

The contrast between the hair-lines and the shading lines of the control numerals of the I impressions is still fine throughout, although the shaded parts have a flaky appearance at times.

In the II impressions, *Variety c,* whose color varies between a dull pink and a dark, impure, carmine, the reproduction of the shading lines and the spandrels are coarser, and soiled and smeared throughout, frequently to such an extent that all cheek shadings and frame panels are undistinguishable. The appearance of the color is harder and less pleasing, and the colored surfaces are more uneven than in the I impressions. The application of the color is heavier with frequent signs of oxidation in the smeared or heavy places. The white area of the cheek is often soiled by color spots. The contrast between the hair-lines and the shading lines of the control numerals already appears coarser throughout, even in the very lightly impressed numerals that seem fine. However, in general the 0's are not as yet much plumper than the 8's, as in all later issues.

About 1867 the printing results seem to show a temporary improvement. The rendition of the shading of the cheek and the other shading lines is again very clear and clean. The corners, however, although less smeared and lighter than in *Variety c,* frequently still have an unclean and "lattice-like" appearance. The smearing of the white areas of the cheek in the "improved" printings of this *Variety d* still occurs frequently. If, therefore, the "improved" printings are due to a cleaning of the plate, it must have been a very superficial cleaning. The color of *Variety d* varies also, but is generally a more or less bluish pink.

These "improved" printings are well marked in contrast to the good impressions of 1863 ff., and those from the cleaned plates. They are clearly distinguishable from the good impressions of 1863 ff. by their control numerals, which are less fine in *Variety d,* and the 0's in comparison with the 8's, frequently appear slightly plump and worn but not to the degree found in the 80 L. printings from the cleaned plates. Aside from their color, they differ from the 80 L. printings from the clean plates, whose control numerals have much in common with those of *Variety d,* in the complete lack of a "halo" in the medallion, the heavier rendition of the corners, and their pronounced relief embossing. Because of the latter the modulations of the shading lines of the cheek are not nearly as finely rendered as in the 80 L. stamps No. 37.

According to de Smeth, the "improved" printings with the thick zeros are known with cancellations of April 1866. This seems unusually early in view of the fact that the 0's of about this time are not so strongly worn. We have not found them earlier than on a cover of April 1867.

We have seen two used copies of the control numeral error FI, "8" without the "0," and one unused copy is in a Berlin collection. The used copies were identified as lower right corner stamps because of the thick or smeared frame lines. Pemberton also placed them in this position and states that they were printed in 1865. The color of both specimens is a fairly dark carmine.[30]

(30) Editors' Note. This error is due to defective printing rather than to a missing "0" in the setting. There is an 80 lepta in the Truman collection from this position in the sheet (Pos. 150) on which the "0" of the control is hardly visible, but there are sufficient traces to definitely establish its presence.

According to Pemberton, the error FII, inverted "8," was located in sheet position 9 in 1863, and later in the left hand sheet margin.([31]) An upper marginal copy of the error, in a very clean impression, has been submitted showing a corresponding early use in SYROS on May 19, 1864. Copies of the error from the left sheet margin, which we have seen in great number, vary in shade from a very light pink to carmine, and many variations are found in their printing, although the reproduction of the control numerals, including the "0," is always quite fine. We have seen such marginal copies used in Corfu in 1872.

Of the error FIII, inverted "80," we have seen but one copy, which, according to the very fine impression of the control numerals, must come from a fairly early printing.

According to Pemberton, 80 L. stamps without control numerals exist from a printing of 1865. There was submitted to us a horizontal strip of three, in a very fine early impression, about which there could be no suspicion of its having been tampered with, but which clearly showed albino impressions of all three control numerals under the quartz lamp.

We have found light double printings of the "80," FIV, on I impressions, in the Ferrari and in a Viennese collection, both used in PATRAS on Dec. 5, 1864, and on poor II impressions used in Constantinople in May 1867, also in the Ferrari collection.

Diagonally bisected 10 L. stamps No. 27d, orange red on blue, were used in several instances in March 1869 in GALAXIDION to make the 5 L. value. This is documented by two covers, in the Garas collection, which were sold in the XI Luder-Edelmann sale, and illustrated in the catalogue. In both instances the bisects were used as postage due stamps on unfranked foreign letters. Both bisects, therefore, are undoubtedly official.

One letter which had been posted in the French foreign post office at Braila was taxed with horizontal pair of the 20 L. stamps plus the bisect of the 10 L. and canceled GALAXIDION Mar. 3. The other letter was posted in the Greek post office at Constantinople and was taxed with a 40 L. stamp plus the bisect of the 10 L. and canceled GALAXIDION Mar. 14. In the first instance the postal rate of 45 L. was noted with one of the French hand-stamps, and in the second instance it was noted manually. Both bisects are right upper halves. The first cover was sold for 1000.— Swiss Francs, the second for 900.— Swiss Francs.([32])

Unused blocks of the 5 L. stamps are scarce, and blocks of the 10 and 20 L. even more so. Certain scarce varieties of the 1 L., for example, No. 24d, are scarce in blocks. Unused blocks of the *c and d Varieties* of the 40 L. are not known at all. Unused blocks of the cheaper varieties of the 1, 2 and 80 L. stamps are quite common.

Used blocks of the 10 and 20 L. stamps, and *Varieties c and d* of the 40 L. stamps are particularly scarce.

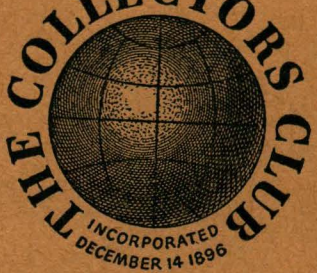
(To be continued.)

(31) Editor's Note. The position of this second error is stamp 91, identified by a half-sheet in the collection of R. O. Truman.

(32) Editor's Note. Other known bisects are as follows: the lower left half of a 20 L. No. 28b, used as a 10 L. stamp on cover from Argos to Trieste, Oct. 1, 1865 (Alfieris collection) and half of an 80 L. No. 30b, used as a 40 L. stamp. The upper right half of this 80 L. exists on a piece of cover used from Alexandria, Sept. 7. The year is illegible. (Collection of G. Zouridès, Candia, Crete). A similar piece bearing a lower right half of No. 30b exists in the collection of R. O. Truman. The latter is obliterated with the round Alexandria cancellation dated Aug. 27, with the year likewise illegible. All of the foregoing are bisected diagonally.

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DECEMBER 14 1896