

XVIII

The 1922-23 Crown Overprints

<i>Introduction</i>	273	<i>Errors</i>	282
<i>Origin of the Overprint</i>	274	<i>Watermark</i>	284
<i>Lithographs</i>	275	<i>Plate Varieties</i>	284
<i>Typographs</i>	277	<i>Varieties of the Basic Stamps</i>	284
<i>Postage Due Stamps</i>	280	<i>Varieties of the Overprint</i>	285
<i>Identifying the Four Types</i>	280	<i>Date of Issue</i>	286
<i>Proofs</i>	282	<i>Forgeries</i>	287
<i>Quantities and Control Numbers</i>	282	<i>References</i>	287

Introduction

The entry of Egypt, a *de facto* protectorate of Britain, into World War I cut the final, feeble link with the Ottoman Empire. The Khedive Abbas Hilmi was deposed and his uncle, Hussein Kamil, was given the new title of Sultan of Egypt. He died in October 1917 and his brother, Fuad, succeeded him. When the dust had largely settled after the war was over, Egypt was feeling a renewed sense of nationalism and Lord Allenby was appointed special High Commissioner to deal with the situation. He pressed Britain to grant independence to Egypt and on February 28th 1922 independence was declared. Two weeks thereafter, Sultan Fuad was given the title King Fuad I. This important event was a milestone that called for new stamps to reflect the changed status of Egypt.

Negotiations for a newly designed set of definitives were started, but delivery could not be expected in time to fill the immediate need. Therefore, overprinting was resorted to as an interim measure. In the first stage, the considerable stock of stamps on hand in Egypt was overprinted in Cairo. In the second stage, when more stamps had to be requisitioned from Harrison & Sons before the definitives were ready, it was arranged to have them supplied already overprinted¹. In the third stage, the definitive royal portrait set was issued in 1923, putting an end to the need for overprinting, although remaining supplies continued to be used alongside the new definitives.

Overprinting all of the current stamps in a quantity to supply the entire postal need of the country for a period of about two years was obviously a major undertaking. It must have taxed the facilities of the Government Printing Works in Boulaq, Cairo, greatly and it is not surprising that the stamps were not ready until October. All the pictorial definitives printed by Harrison's, other than the obsolete colors of the 2, 4, 5, and 10m., were overprinted, as well as the 100 and 200m. of the pictorials printed by De La Rue; the second colors of the 2, 4, and 10m. postage due stamps plus the 2pi. were also overprinted (Chapter XXIV).

Origin of the Overprint



Fig. 1



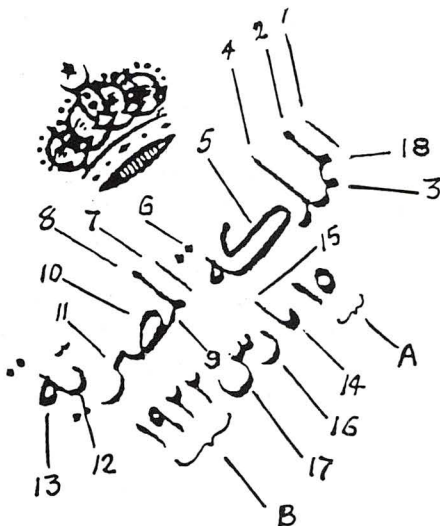
Fig. 2

Rejected essays of the overprint.

Essays² were prepared in English and Arabic (Fig. 1), but the chosen overprint was solely in Arabic, befitting the patriotic fervor surrounding the occasion. It reads *al mamlakat al masriya(t) / 1922 mars 15* (Kingdom of Egypt / March 15 1922) (Fig. 2). The reading “al mulkah” given by Mackenzie Low and Byam³ for the first word is an error. Several printings and printing surfaces were involved and sorting them all out is complicated. The simplest classification is a division between lithography and

typography, but the typographic printings can in turn be distinctly divided into three main groups. There are thus four principal Types: I (lithographed), II (typographed), III (typographed, large crown), and IV (typographed from electrotyped plates by Harrison’s). The lithographs, which included all values from 1m. to 200m., appeared first, the Type II and III typographs appeared in January 1923 and the Type IV typographs came into use in June 1923.

How individual stamps can be allotted to one of the four Types can be better understood by first reviewing what has been deduced about how the printing stones and plates were made. For this we are deeply indebted to the studies of Byam and Mackenzie Low³, “M. L. & B.,” who had many complete sheets available to them. These sheets have since been dispersed and perhaps some of them have been broken up; consequently, the study could probably not be completed today. Their study was presumably complete, but there remains the remote possibility that other sheets or blocks corresponding to unrecorded printings within the main Type categories may exist.



The Letters:

- 1: *alef*-1. 2: *lam*-1. 3: *meem*-2. 4: *lam*-2. 5: *kaf*.
 6: *te'*-1. 7: *alef*-2. 8: *lam*-3. 9: *meem*-3. 10:
saad. 11: *ra'*-1. 12: *ya*. 13: *te'*-2. 14: *meem*-4.
 15: *alef*-3. 16: *ra'*-2. 17: *seen*. 18: *meem*-1.
 A: 15. B: 1922.

Fig. 3 The adopted overprint, enlarged, with identification of the letters.

M. L. & B. postulated that the overprint was initially set up from movable type and that impressions from the master original of Type II were used to generate the lithographic stones from which Type I was printed. The master original was replicated by stereotyping to generate the Type II typographic plates. The plates for Type IV were probably based on a sample (probably a proof strike) of the Type I or II overprint supplied by the Egyptian Postal Administration. The differences among the Types are thus partly due to the replication processes and are not pronounced. Because the differences are so small, the general catalogs do not list the Types separately (not even the lithographs vs. the typographs).

All stamps of a given Type have certain features in common which serve to identify the Type of any stamp in a sheet. However, the several replication procedures gave rise to sub-types having additional features superimposed on the primary Types. These are mostly (but not all) rather subtle and assigning a single stamp to a particular sub-type is fraught with uncertainty.

Lithographs

1m. to 15m. (both types) plus the postage dues

Type I

Type I embraces all the lithographic printings and can often be identified at once by the characteristics of lithography, namely, a flat impression without any 'bite' into the paper or embossing on the back and the absence of ink squash, a build-up of ink at the outlines of the impressed letters. Unused stamps with gum are generally easier to recognize than used ones. M. L. & B. recorded seven stones coming from three distinct settings. One pair of stones was made from 100 transfers each of the master original. In the second setting, the die was used to make a matrix of 15 (Fig. 4) which was then transferred $6\frac{2}{3}$ times per pane of 100 to make stones of 200. Four stones of 200 were made in this way. The third setting was made up in the same way, but using a fresh matrix of 15 (Fig. 5).

In the normal process of building up the printing stone, six transfers of the matrix covered all but the bottom row of each pane. To fill these rows of 10, two rows of 5 of the matrix were transferred. Which rows of the matrix were utilized and the order in which they were laid down determine the differences between the stones of the second setting. One cannot expect to link single stamps to a specific stone (except for a few prominent varieties); large blocks including the bottom row of the pane are required.

The fourth transfer of the second setting is an exception. M. L. & B. reported seeing only the lower pane of it. Five of the matrix transfers are normal, but the one corresponding to stamps 66–70, 76–80 and 86–90 was not. The right-hand block of six is from the left-hand block of six of another transfer of the matrix of 15. This was termed a "substituted transfer", but that might imply that there was a previous state of the stone for which there is no evidence. I therefore prefer the term "irregular transfer". Presumably some sort of damage to the transfer paper required this special manipulation.

The bottom row (positions 96–100) of the fourth setting appears to be part of another irregular transfer from the matrix and positions 97, 98 and 99 show evidence of a creased transfer.

Going back to the third transfer of the second setting, the bottom row contains one of the most interesting varieties of this issue, the 'crushed crown' (Fig. 6). Position 93 of the lower pane has a markedly shorter crown in which the upper line defining the



Fig. 4 Second setting, the matrix of 15 (after M. L. & B.).



Fig. 5 Third setting (after M. L. & B.).

headband is completely missing. The adjacent positions 91, 92, 94 and 83 also show some distortions, but they are less prominent. These features are explained as the consequence of a creasing (or pleating) of the thin transfer paper. Apart from the damage to the crown, on positions 91 and 93 the letters *alef-1* and *lam-1* are not completely parallel. All of the small values, 1m. to 15m. (both types), are known with the crushed crown, but they are very scarce to rare. The 3m. and 15m. are known only as singles; the two 15m. were, in fact, discovered only recently. The other values are known in control number blocks of six.

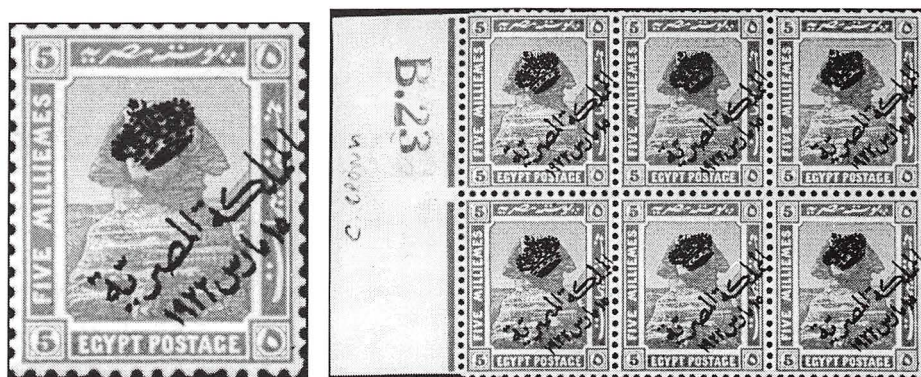


Fig. 6 The bottom of the third transfer of the Second Setting showing the 'crushed crown' (creased transfer) variety, lower right stamp.

Typographs

Type II

Type II was stereotyped, derived from four master originals set from loose type. It is known on the 1m. to 10m. and the 15m. *milliemat* type. in three different plates. One of them, termed plate A by M. L. & B., was produced by replicating the four stereotypes twenty-five times to generate 100 individual stereotypes. These were assembled in random order to make the plate. The four original stereotypes differed recognizably from each other and thus gave rise to four sub-types (Fig. 7).

A separate plate was prepared for overprinting the 5m. booklet panes, which consisted of six stamps. M. L. & B. concluded that two of the four stereotypes of Fig. 7 (nos. 2 and 4) were replicated three times to make the plate of six. Small differences were introduced in the replicating process and the six subjects can be individually identified (Fig. 8). Although all of them conform to the general characteristics of Type II, the differences are distinctive enough that some philatelists consider them to be of a Type all their own. It was necessary to disassemble the booklets before overprinting after



Fig. 7 The four original stereotypes used to make up the first plate of Type II (after M. L. & B.).



Fig. 8 The setting for booklet panes (after M. L. & B.).



Fig. 9 The repeating matrix of four stereos used to make up the third plate of Type II (after M. L. & B.).

which they were put back together⁴, an obviously cumbersome procedure. Full panes are rare and even single stamps from the booklets are quite scarce.

The third plate in Type II was made up very similarly to the first, but from a different set of four stereos (Fig. 9). These were replicated as groups of four and were not separated; the four sub-types corresponding to them thus appear in completely regular order, every block of four consisting of one of each sub-type. The evidence available suggests that Type II was applied from plates of 100 to separate panes rather than sheets of 200.

Type III

Type III overprints were applied to all values 1m. to 15m. (both types). They are derived from a group of 12 stereos arranged 4x3 (Fig. 10), which differ from Type II in having a wider crown (6.75mm vs. 6.5mm). The difference in size is essentially due to the peripheral pearls, which are noticeably larger in Type III. The 12 stereos constitute 12 sub-types, which differ enough one from the other as to suggest that they were set individually from type, although replication of a single master original might have produced the differences if the workmanship was sufficiently unskilled.

The plate of 200 was made up by replicating the matrix of 12 six times as a complete unit to form the upper right 72 positions of each pane of 100. The left-hand two columns were filled by using half-settings of six from further replications of the matrix (the left half was used for the upper left corner of the upper pane only, all the other half-settings being from the right half). The bottom row of each pane was then filled by using singles, pairs, or strips from still further replications.

The second and third plates were made from the same setting as the first plate, with the difference that only the middle block of six (matrix positions 2, 3, 6, 7, 10, 11) was used. Fifteen replications covered all but the bottom row of each pane, which was filled by pairs cut from further replications. The second and third plates differ only in the order in which the sub-types were arranged in the bottom rows. The existence of a fourth plate is indicated by a block of 19 of the 5m. reported by M. L. & B. in which a complete setting of six appears at the bottom.

Although the Type III overprint is known on the small stamps only, there is a report⁵



Fig. 10 The matrix of 12 sub-types of Type III (after M. L. & B.).

of an unused 50m. with this Type. Considering that a separate overprinting plate would be required to fit the larger stamps, this identification seems highly improbable. Forgery also seems improbable since there would be no profit with an unused stamp. It has been suggested that it might be a die proof. However, in the absence of direct examination, a plausible explanation is that a heavily inked Type I or IV stamp was misidentified.

Type IV

The Type IV overprint exists only for the 1, 5, 10, and 15m. (*milliema* type) of the low values plus the 20 and 50m. It was so skilfully made that no sub-types have been detected, and the method of building up the electrotyped plate(s) cannot be determined from examination of printed sheets. However, the fragmentary Harrison records include a proof strike of a block of 10 (2x5) marked in manuscript "Engraver's pull". The ten impressions show no detectable differences.

The Large Stamps (20m. to 200m.)

The greater size of the denominations above 15m. required wider spacing and therefore separate printing surfaces (stones or plates). A lithographic stone (Type I) was prepared from a transfer of ten of the subjects from the second matrix setting of Type I of the small stamps (sub-types 5, 14, 15, 11, 9, 12, 13, 1, 2, 2 arranged in a column and then transferred ten times). However, there were many irregular transfers, especially in the right half of the stone. M. L. & B. describe a possible second stone, apparently derived from the third setting of the small stamps. Types II and III are not known on the large stamps. Type IV exists on the 20m. and 50m. The overprint is identical to that on the small stamps, except for the spacing.

Postage Due Stamps

The 2m. red, 4m. green, 10m. lake, and 2pi. orange-yellow were overprinted in Type I only³. Two stones were used for the three low values: second setting, first transfer, Stone A, and third setting, first transfer, Stone A. Therefore the crushed-crown variety does not occur on these stamps. The 2pi. was a special problem for it was a De La Rue stamp printed in sheets of 240 composed of four panes of 60. The stones of 200 subjects therefore did not fit it. Rather than preparing a separate stone for this one stamp, the sheets were divided and then overprinted two panes at a time. The second setting, second transfer, Stone B, was used. Since the panes were 10x6 stamps, the printing surface extended outside their boundaries and a part of the overprint printed on the upper (or lower?) sheet margins or the horizontal gutter (a statement by M. L. & B. that the extraneous overprint appears on the side margins is presumably an error).

All four values were overprinted with the crown down (i.e., at the bottom left) and a lesser quantity of the 2pi. was also overprinted in the opposite orientation, crown up (upper right). One sheet of the 2m. was also printed with the crown up, but it was not issued in that condition. It is best regarded as a proof, which came on the philatelic market many years after issue.

It is not known why the 2pi. value was issued in part with the crown up, but it may be connected with the special method required for handling the sheets. The upper and lower sheet margins were wider than the horizontal gutter between the panes. If a pane (or horizontal pair of them) was placed in the press using a guide bar (fence) at the side to assure proper positioning of the stamps, a different set-up would have been required for the upper panes, having either no margin or the narrow gutter margin at the bottom, and the lower panes, having a wide sheet margin at the bottom. It would have been efficient to set the fence for the wide margin and simply invert those panes having the margin on the 'wrong' side. In such a procedure, half the panes would have had the overprint with crown up. One can speculate that after about 66 sheets had been overprinted in this way the supervisor objected and insisted that the fence be readjusted for half the panes so that all would have the overprint with crown down. The quantities issued as published by Champion⁴, 26,000 with crown down and 8000 with crown up, do not correspond with any whole number of sheets, and are probably in error (perhaps a result of rounding off).

Identifying the Four Types

Because of the existence of sub-types, one should not expect all overprint strikes of a specific Type to be identical. With that caveat, we can proceed to a description of the four Types, as they occur on the small stamps.

It is clearly necessary to take unusual care to distinguish characteristics of the Types from the sub-types (although an especially obvious sub-type feature, such as the crushed crown, may give an immediate indication of the main Type). In the following descriptions allowance should be made for some variation, the extent of which can be seen in Figs. 3-10 of the groups of sub-types.

Type I

Apart from the general features of lithography already mentioned, the ink is a bright black. The letters are clearly and gracefully formed, often showing delicate tapering to sharp points. *Alef-1* is long and slender, reaching well down to *meem-1* or even slightly

below it. The two 1's in the date taper to the bottom and are slightly concave on the left; they are long and extend clearly below the level of the Arabic 5. The star inside the crescent on the crown is well formed with sharp angles and the crescent tapers neatly to its points.

Note: The pairs of dots in the upper line are not a reliable guide. On some positions the dots are squares with blunted corners (oriented so as to stand on their corners) and are clearly separated, whereas on others, the dots are small, sharp squares, and the points nearly touch.



Fig. 11 Type I



Fig. 12 Type II



Fig. 13 Type III



Fig. 14 Type IV

Type II

Type II is coarser than Type I, with a crown that is usually slightly smudged. The ink is not so glossy and is inclined to be greyish. The dots in each of the pairs touch each other. *Alef-1* is long like Type I but not so slender. Unused stamps with gum usually show an embossed impression of the overprint on the back, most easily visible in slanting light. The star inside the crescent is poorly formed and may have a blotted appearance and the crescent does not show the graceful tapering to its points that is seen in Type I.

Type III

The large crown, 6.7 to 6.75mm wide, is the most characteristic feature. *Alef-1* is short, thick, and stubby; it hardly reaches down as far as *meem-1* and it lacks the tapered points

of the other Types. The overprint as a whole, especially the crown, is clearer than Type II. The numerals 1 are both straight and show hardly any taper. The pairs of dots touch in some positions, but are separated in others.

Type IV

The overprint is clear and sharp. The dots are all round; those on *te*²-1 touch, but the others are clearly separated. *Alef*-1 is long, like Type I, but not so graceful; *alef*-2 is short and does not reach the bottom of *meem*-3. The numerals 1 are nearly straight, but taper toward the bottom. *Te*¹-1 has two little projections of about equal size from its upper right (on the other Types there is only an upward projection from the loop). The left-hand numeral '2' is defective; the upper part is short and has no real point at the right. The numeral '5' is nearly circular and of nearly even thickness all round.

Proofs

Proofs in black on plain paper, imperforate, are known for Types I, III, and IV. A block of 30 (6x5) of the second setting of Type I and a vertical strip of 10 of Type III are in my own collection and I have been told reliably that a sheet (pane?) of Type III was seen in Paris in the 1980s. Of black proofs in Type IV I know of only the block of ten in the Harrison archives.

Color trial proofs in Type IV were also prepared by Harrison's in red. In a letter to Egypt dated January 12th 1923 they wrote: "As the colour of the one & fifteen milliemers renders the overprint rather indistinct in black, we are submitting alternative proofs surcharged in red for these values." Since the letter mentions proof sheets of 200 in black (on stamps), it is reasonable to assume that the red proofs were also in sheets of 200. The fairly easy availability of these proofs in the market is consistent with this quantity. (There is evidence that the red proofs have been forged⁶, see below.) The Postmaster General replied on February 6th as follows: "It is suggested, however, that the printing should be slightly heavier, especially on the darker coloured stamps. SurchARGE should be printed exclusively in black and not in red."

Quantities and Control Numbers

The quantities issued are known only for the Harrison printings, Type IV, separately; the other three Types, printed in Cairo, were not differentiated by the Egyptian Postal Administration. The reported³ quantities are shown in Table 1. The control numbers correspond to those of the basic stamps printed by Harrison's and are listed in Table 2. The sheet margins of the high values are said to have been removed before overprinting in Cairo, but a block of the 200m. with control number 1 has been reported⁷. The 20m. and 50m. in Type IV, however, are known with control number (i.e., Harrison's did not remove the sheet margins).

Errors

Various values are known with double, inverted, or misplaced (*à cheval*) overprint. They are listed in Table 3. The status of some of them is somewhat controversial, for they were not sold over the counter, but came to light in 1929, possibly from the estate of Borton

TABLE 1 — QUANTITIES PRINTED³

Value	Cairo Types I, II, III	Harrison & Sons Sheets	Stamps
1m.	3,000,000	2,500	500,000
2m.	2,400,000		
3m.	2,400,000		
4m.	2,400,000		
5m.	6,000,000	34,401	6,880,200
10m.	1,000,000	5,000	1,000,000
15m. (-ma)	600,000	8,302	1,660,400
15m. (-mat)	800,000		
20m.	300,000	4,500	900,000
50m.	250,000	5,000	1,000,000
100m. triple wmk.	100,000		
100m. single wmk.	2,000		
200m.	23,000		
Postage due 2 pi. crown down	26,000		
crown up	8,000		

TABLE 2 — CONTROL NUMBERS

Value	Type I	Type II	Type III	Type IV
1m.	A.22, A.23	A.20, A.22, A.23	A.20, A.22, A.23	A.23
2m.	B.21, B.22, B.23	B.21, B.23	B.21, B.23	
3m.	A.21	A.21	A.21	
4m.	B.21, B.23	B.21, B.23	B.23	
5m.	B.22, B.23	B.21, B.22, B.23	B.21, B.23	B.23
10m.	B.23	<i>B.23</i>	<i>B.23</i>	B.23
15m. (-ma)	B.22		<i>B.22</i>	<i>B.23</i>
15m. (-mat)	A.21	A.21	<i>A.21</i>	
20m.				A.23
50m.				A.23
100m.				
200m.	1			

Control Numbers set in *italics* indicate unusual scarcity.

Pasha, the Postmaster General at the time the stamps were issued. These have long been branded⁸ "clandestine" or "fraudulent", but those pejorative terms have been challenged. The controversial errors exist in only one sheet for a few values and were never diverted for personal profit. It is now believed by many that they were genuine errors that were detected and culled before being put on sale and were then turned over to the Postmaster General for accounting purposes and eventual disposal. The disputed errors are listed in

the Stanley Gibbons catalogs but not in Zeheri. Whatever their legal status, they were printed from the genuine plates (or stones) and are much sought by collectors, although they are not so rare as most of the other errors which have survived in quantities considerably smaller than a complete pane. The data in Table 3 are not entirely specific as to Type, unfortunately, because examples described in auction catalogs or noted in exhibits are not usually identified as to Type. (For the 200m. with inverted overprint, see below under Forgeries.)

The 1m. in Type III exists *se tenant* with a stamp without overprint⁹ (Fig. 15). This variety does not appear to have resulted from misplacing the sheet in the press, but from interruption of the inking process. 20 strips (from two panes vertically adjacent) are known.

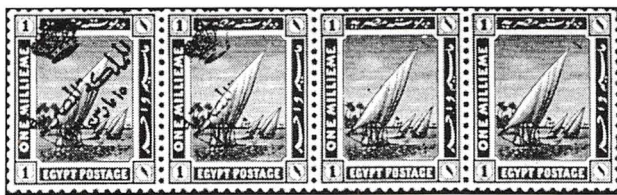


Fig. 15 Overprint missing, *se tenant* with overprinted stamps.

Misplaced overprints generally have either vertical or horizontal displacement; I do not recall ever having seen one at an angle. The displacements vary from slight to severe, such that the overprint is centered over the perforations. A pane of the 2m. exists with leftward displacement, having the effect of leaving the right-hand column of stamps without crowns.

Watermark

The watermark is, of course, identical to that on the unoverprinted stamps. Most of the values exist with reversed ('inverted') watermark, which is normally oriented with the crescents open to the left, as seen from the back (Chapter XVI). They are scarce in that condition. The 100m. (Harrison printing) is recorded in Zeheri, used, with a most unusual watermark variety; it is turned 90° and faces down. Although the 100m. and 200m. with Type I overprint are properly recognized on the De La Rue single watermark paper, the 1m. has also been reported^{8a} with single watermark, overprinted with Type III. Dr. Byam reported seeing it with both upright and inverted overprint, but considered these varieties to be "fraudulent" (apparently by this term he meant fraudulent use of the genuine printing plate), later revising this to "of doubtful status". Many years later, Minett reported¹⁰ having recorded 25 examples with upright overprint and five with inverted overprint, and stated that they were "overprinted by a retired official". In 1979 Major MacArthur reported¹¹ an example certified as genuine by the Egypt Study Circle. It may be that these 1m. stamps were among the culls that came on the market in 1938 and thus have the same status.

Plate Varieties

Varieties on the Basic Stamps

Some interesting and fairly prominent plate varieties exist on the stamps printed by Harrison's, especially on the 1, 2, 4, and 10m. Some of them resulted from recutting parts

TABLE 3 — OVERPRINT ERRORS

	Type I	Type II	Type III	Type IV	Type unidentified Collections	SG†
INVERTED						
1m.	* (1 sheet à cheval)	(34)Z*,(3)Z [○]	*		Hinde, Byam	*
4m.		(10?)*				*
20m.	(5)*,*			(5)Z [○] (Ghouria)	Burrus, Hinde	*, [○]
50m.	(5)*,*			Z*,(15)Z [○] (Tanta)		*, [○]
100m.	(5)*,*					*
200m.	(forged!)					*
DOUBLE						
1m.	(200)*		*		Burrus, Byam, Hinde	*
2m.			*		Hinde	*, [○]
4m.					Danson	*
20m.	(5)*,*				Burrus, Hinde	*
100m.	(100)Z*				Burrus, Hinde	*

A genuine example of the 100m. with forged Alexandria postmark exists.

À CHEVAL

1m.	Z*, [○]	Z*, [○]	Z*, [○]			H
2m.			Z*, [○]			
5m.	Z*, [○]					
10m.			Z*, [○]	Zm		
15m. (-at)			Z*			

* Presumed to be culls (see text) consisting of one sheet.

Z Listing in the 1972 Zeheri catalog.

* Unused, [○] Used

† Listing in the *Stanley Gibbons Middle East Catalogue*, 5th edition.

Parentheses indicate quantities known, or the cancellation reported on used examples.

of a stereo (electro). Many of them have been described and illustrated¹²⁻¹⁶ (Chapter XVI) and there is no need to describe them again here except for some representative examples. All of the basic plate varieties exist with the crown overprint, of course. Among them, these are especially prominent: 1m. – missing pair of dots in the upper part of the right panel and blotted corner of the upper right value tablet, 2m. – recut EGYPT at bottom, 4m. – recut (large) Arabic numeral at upper right, and 10m. – recut (large) Arabic numeral ‘1’ at upper right.

Varieties of the Overprint

Apart from the crushed-crown varieties, there are among the sub-types some variations of moderate prominence which might well be considered to be collectible varieties. Several of them show small spurs or hooks at the top of *alef*-1 or *lam*-1. The booklet panes have on position 3 a distorted numeral ‘1’ in ‘1922’, in which the bottom part is

bent sharply into the numeral '9'. There are many examples of broken letters or numerals, but not all of them have been proved to be constant. The same may be said of missing portions of the crown. Some of these varieties might be due to insufficient inking; although most stamps have well inked overprints, examples are known on which the entire overprint is faint.

Date of Issue

The stamps were put on sale to the general public on October 10th 1922. Initial supplies were entirely Type I. Exceptionally however, the stamps were made available at Abdin Palace on October 9th and a few examples exist cancelled on that date¹⁷. There is no evidence that the unoverprinted stamps were recalled, and stocks on hand in the various post offices evidently continued to be used until exhausted.

The four Types were not regarded by the Post Office as separate issues and their appearance at post office counters was not an officially recordable event. M. L. & B. give December 1922 as the date of issue of Type II, but Boulad records January 14th 1923 as the earliest date he had seen on cancelled stamps. For Type III, M. L. & B. give January 1923 for the date of issue; Boulad records January 3rd 1923 as the earliest date seen. The Type IV stamps were unquestionably the latest to be issued; the correspondence quoted earlier shows that they could not have been ready until well into 1923. M. L. & B. give July 1923 and Boulad recorded June 29th as the earliest date seen. The booklets of the 5m. in Type II are stated to have been issued April 14th 1923.

The overprinted stamps were not demonetized when the royal portrait stamps were issued in 1924 (Fig. 16) and they apparently continued in use until supplies were used up. Although Boulad records dates in mid-1924 and December 1924 (Type IV), it is not unlikely that occasional examples with later dates may be encountered. Unoverprinted stamps also continued in use into the period of the First Portrait stamps.

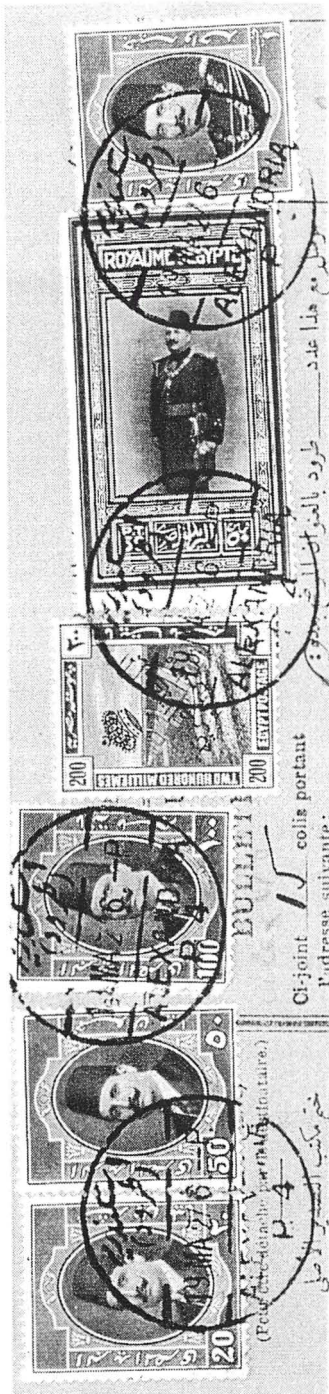


Fig. 16 Mixed use of crown overprint and portrait stamps on a parcel card.

Forgeries

Even normal stamps are known with forged overprints, mostly if not entirely on used stamps and intended for the packet and cheap approval trade (there would have been insufficient economic gain using the unused stamps). However, the very scarce 100m. with De La Rue watermark has been forged on both used and unused stamps^{19,20}. The forgeries on this stamp are not easy to detect, owing to the dark color. Some forgeries are typographed whereas the genuine exist only lithographed. On forgeries made from used stamps, the dates in the cancellations are usually impossibly early (if they can be read). The dimensions and angle of the overprint should be checked since some of the forged overprints differ in one or both features. Outside of these aspects, careful comparison with the known characteristics of the Types and sub-types provides an effective defense against forgeries in general.

Forgeries of the errors are not uncommon and as many as 14 different types of forgery have been noticed. They vary in execution from crude to disconcertingly clever. The first examination of a suspected example should establish the Type to which the overprint belongs; if it fits none of them, it is probably a forgery. The red color trials also appear to have been forged; the forgery is said to be in a darker shade of red¹¹.

Moutran²⁰ has described one typographed forgery in detail. The crown differs markedly from the genuine and is crudely executed. The star is only a roughly circular blob, the crescent is simply a curved line of uniform thickness, the shading lines in the body of the crown are replaced by irregular solid oblongs, the center compartment of the crown is much too wide, and there are two pearls too few. Furthermore, the inscription is poorly made: the lines are of uniform thickness instead of being shaded and the numerals of '1922' are not only of uneven height, but the flags of the last two numerals are bent downwards.

The 200m. with inverted overprint does not appear to exist genuine, in spite of the fact that the general catalogs as well as Zeheri list it. The four examples recorded, all used at Mansura in December 1922, were first reported in 1930. They have been re-examined²¹ and found to be forgeries; the overprint is typographed instead of lithographed and all four examples were made with the same cliché.

Table 2 lists the genuine errors; any example not present in this table should be regarded with the greatest suspicion.

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