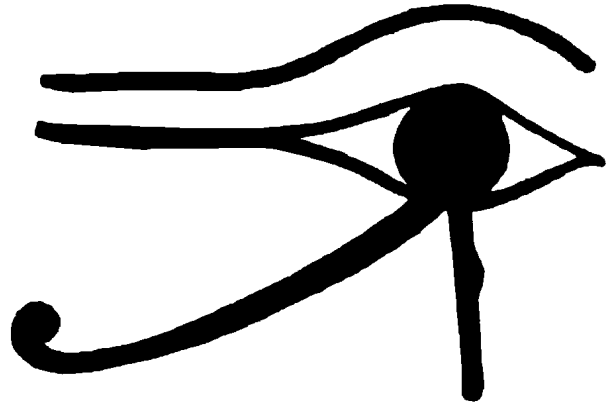


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Cover of the Month: EGYPT. 1878 (March 23rd). Registered cover to a village near Posen (now Poznan, Poland, then in Prussia) bearing 1874-75 2 1/2pi. violet tied by scarce short-lived 'Postes Egyptiennes/ Helouan' datestamp (Feltus #VI-2n) with framed unrecorded usage of Helouan standard type 'Raccomandato' registered handstamp alongside. Reverse with Cairo cds and further transts of Brindisi (March 28th) and Bologna. German Travelling Post Office label "Vom Ausland/uber/B-P 5 (Oderberg-Breslau)" with Jaotschin cds of receipt. Registration rate of 1 piastre + 1 1/2pi Postage-the last week of use of this rate prior to the overseas postage being reduced to 1pi. per 15 grams in April 1878.

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EGYPT STUDY CIRCLE OFFICERS

President:	Mr. J. Sears, FRPSL 496 Uxbridge Road, Pinner, Middlesex HA5 4SL.
Chairman:	Mr. P.R. Bertram, FRPSL robin@rbertram.plus.com 11 Bishop's Way, Buckden, St Neots, Cambs PE19 5TZ.
Deputy Chairman:	Mr. J.S. Horesh, U.K.
Secretary:	Dr. S. Sadek sami.sadek@ntlworld.com The Oaks, 19 Sinah Lane, Hayling Island Hants PO11 0EY
Treasurer:	Mr B. Sedgley Greenpeckers, Seven Hills Road, Cobham, Surrey KT11 1ER
Editor:	Mr. E. Hall edmund.hall@virgin.net 6 Bedford Avenue, Little Chalfont, Amersham, Bucks HP6 6PT
Librarian:	Mr. D.J. Davis davisatsnodsbury@tiscali.co.uk Church View Cottage, Church Road, Upton Snodsbury, Worcestershire WR7 4NH
U.S.A. Agent:	To be appointed. *
Egypt Agent:	Dr I. Shoukry ishoukry@link.net 10 Montaza St. Apt.A, Zamalek, Cairo, Egypt
Antipodean Agent:	Mr A. J. Chisholm j_t_chis@clear.net.nz 13 Arden Way, Wilton, Wellington 6005, New Zealand.
Committee:	Mr. D. H. Clarke. Mr. M. Murphy. maalish@hotmail.com 109 Chadwick Road, Peckham, London SE15 4PY.

* Please note that we are currently without a U.S.A. Agent. Charlie Hass has been our agent for twenty years and has now decided to call it a day. The Circle is very grateful to all the good work he has done for us as no doubt are all our American/Canadian members he has helped so generously over the years.

Forthcoming Meetings.

January 8 2005	10 sheets per member	All members
February 24	ESC display at the Royal Phil. Soc. London	
February 26 - at Stampex	1866 (First Issue)	K. Kelemenis
May 14	AGM followed by "Humorous Egyptian postcards"	M.Nofal
July 9	Discussion: The future of the ESC; plus, time permitting Postage Dues (Part. 2)	All members P.R.Bertram
September 10	New Acquisitions & Queries	All members
November 12	'Meridian postmarks' and Zeppelins	D.Clarke J. Davis

Meetings are normally held at the Victory Services Club, Seymour Street, Marble Arch, London. Members usually congregate in the ground floor bar from 1pm onwards and meetings commence at 2pm.

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Report of Meeting, September 9, 2004

Present: John Sears (President), Robin Bertram (Chairman), Peter Andrews, Mike Bramwell, Dennis Clarke, John Clarke, Graham Coles, John Davis, Cyril Defriez, Mostafa El-Dars, Peter Goodwin (New Zealand), Peter Grech, Edmund Hall, Stanley Horesh (Deputy Chairman), Alan Jeyes, Mike Murphy, Mohamed Nofal, Lewis Said, Sami Sadek (Secretary). Guest: Helen Grech.

Apologies: Margaret Chadwick, Bill Johns, Brian Sedgley and Betty Waterson.

The meeting opened sadly with members honouring the recent loss of our member and former *QC* Editor John Grimmer with a minute's silence. All signed a card, and the Circle agreed that a donation should be given to the local charity for research into Alzheimer's disease.

Members congratulated Robin Bertram warmly on his Merit Award by the APBI

Presentation: "The French Connection" by Peter Grech (ESC 266).

Peter gave a philatelic (and related items) tour of the French influence and interaction through the recent history of Egypt.

Part 1. Early Philatelic Evidence.

He started with the Napoleonic campaign of 1798 with a postcard of Kléber's death and an original letter written by Kléber himself. In 1820-01 20 towers of the new telegraph system were installed to transmit information between Cairo and Alexandria. They functioned up to 1857.

In 1857 stamps on covers appeared. In 1871, with the Franco-Prussian war, the Brindisi route was started by the British with a premium postage fee to be paid, hence a distinctive postmark displayed. Next, examples of the *Posta Europea* and French Post Office were shown. Under the terms of the capitulations four post offices were established, in Cairo, Alexandria, Suez and Port Said. Examples of cachets used were displayed with various examples of postmarks. In 1865 Ismail nationalised the post and the *Posta Europea* ceased to exist from April. A scarce example of a combination cover with both French and Egyptian stamps was displayed. Examples of forged Suez Canal stamps were shown and discussed, and Peter told how the original stones were found in a dealer's possession in 1906. Reprints were made from them with one full sheet of the 40-centimes value known. There are examples of the 1c and 20c reprints in the Postal museum in Paris.

Part 2. Role of the French in Egyptian History.

The French played a substantial role in modern Egyptian history. For example, Mariette Pasha made a huge contribution toward saving and protecting antiquities. From the philatelic point of view, the French Post Office played an important part, and Peter showed an exceptionally detailed and comprehensive display of covers from that period, including stamps and covers commemorating the inauguration of the Suez Canal and various stamps and covers from the French Office in Port Said.

Part 3. 20th Century.

The display opened with an exhibition of maritime post, showing various examples of cancellations and different origins. Evidence of postal agents on ship was displayed; these were eventually replaced by the purser. Examples of military covers from ships passing through the Suez Canal were shown, and then WW1 correspondence from French soldiers and aviators with multiple examples of regiments. In 1921 (Madrid Conference) the French currency was devalued, resulting in all stamps being surcharged. Various detailed examples (mint and on cover) were shown.

In 1931 the French Post Offices were closed and the stamps were sent to Egyptian Post Offices. An example of "good night" cover from the Port Said PO was shown, together with an interesting historical display of cards and covers related to the Heliopolis Air Meeting, which was largely organised by the French.

Robin Bertram thanked Peter for an excellent presentation and commended him for his knowledge of the region and the display of unique and “mouthwatering” items. Members showed their appreciation in the traditional manner.

Report of Meeting, November 13, 2004

Present: John Sears (President), Peter Andrews, Mike Bramwell, Cyril Defriez, Stanley Horesh (Deputy Chairman), Mike Murphy, Keith Pogson, Sami Sadek (Secretary), Brian Sedgley (Treasurer). Guests: Hugh and Hilary Shaw.

Apologies: Robin Bertram, Margaret Chadwick, Dennis Clarke, Edmund Hall.

The meeting was chaired by Stanley Horesh (Deputy Chairman), who wished all members a Merry Christmas and a happy new year. He reminded all that information for the brochure to be produced for the Royal Philatelic Society meeting must be in to Mike Murphy by December 15 at the latest. If exhibitors' information was not produced in time, the exhibit would be withdrawn.

Stanley announced that Robin Bertram was keen to stand down after eight years as Chairman, and that he too would like to make way. He sought nominations for both positions from members.

Mike Murphy (ESC 240) reported that Auction 38 had been successfully completed, with 50 bidders purchasing 457 of the lots (56.6%). Sixty percent of bids had been received by email, and the vast majority of illustrated lots had been sold. Lists for the next auction should reach him by February 15, and he spoke of the concerns of several bidders at the inadequate clarification of condition in the descriptions of many of the lots – when most lots are sold sight-unseen, clearly it is important that they are described as fully as possible, especially as to condition. Stamps described as VF to XF will undoubtedly prove more attractive to buyers than those without such information; and covers in which faults are not mentioned run a severe risk of being rejected by the buyer. He asked vendors to ensure that lots are fully described as to condition, and warned them that lists without condition descriptions may be returned for amendment.

He also reported that a former ESC member, David Cornelius, is breaking his collection of British Military mail in Egypt, and that there will be four or five bulk lots in the April 2 sale of Hilary Shaw, PO Box 343, Potters Bar, Herts EN6 5WD. The auctions are public and are held at Buntingford.

Presentation: “A Postmark Tour of Egypt” by Cyril Defriez (ESC 172).

Cyril introduced the topic by saying that for the part 15 years he had been collecting postmarks of Egypt and classifying them by geographic placement with comments on population, local industry, agriculture and any reference to local philatelic information. As the subject was extensive, he would confine this presentation to Upper Egypt. He first circulated a detailed and laboriously hand-drawn coloured map of Egypt showing all the places to be discussed.

He started with Cairo and displayed many postmarks of various suburbs and regions including officials. Some fascinating covers were shown for example from Kasr El-Eini, and the Hellenic Legation in Egypt to the Fayoum office. Further examples from Dokki, Giza and Pyramids, Abu Sir and Maadi were shown.

Next he displayed covers from Siwa Oasis. Moving south, he showed some uncommon postmarks of relatively unknown area eg, Abuksa, north of Fayoum, and various other Fayoum postmarks. Examples of the Fayoum travelling post office based on Shawashna were displayed. Next was Beni Suef (home of the monastery of St Anthony, founder of the monastic tradition).

Examples of the Rural Service were displayed from various regions. Some fascinating and well travelled examples were displayed, for instance: an Alexandria-Fashn cover which picked up a Rural Service postmark and was returned to Alex (one month of travelling). A point of interest was examples of multiple spellings of a placename even on the same cover. Many interesting TPO were shown, with many examples from the same region.

He then travelled south to Asyut, Assiut Reservoir, and Assiut Dam. For each region examples of the main PO, TPO and Rural Service were displayed. The journey continued all the way south to Shellal and Wadi Halfa, including a steamer TPO.

Cyril then took us east to the Qoseir (posphate mining) on the Red Sea coast, Safaga port and Ras Gharib. From Wadi Al-Arab he showed a postcard displaying St Anthony's Monastery (which can be reached by a track from there). We finally reached Port Tewfik with a nice display of a train TPO and Ismailia TPO and covers from Suez, Ismailia, Kantara and Port Said.

Mike Murphy thanked Cyril for an excellent display, and said that in spite of his long-standing interest in rural mail, he had seen postal markings from many out of the way places in the tour of the highways and byways of rural Egypt, and that he very much looked forward to a second display of the markings of the Nile Delta. Members showed their appreciation in the traditional manner.

New member:

ESC 584 **Ahmed Mohamed Abu Mousa**, PO Box 35232, Abu Dhabi, United Arab Emirates
(Postage Dues 1884-1922, Essays and proofs of First Fouad portrait issue)

Change of address:

ESC 411 **Sven Eriksson**, Kammakargatan 64, 4TR SE-11 24 Stockholm, Sweden

A Note on T.P.O.s.

Stanley Horesh (ESC 118)

Illustrated are the postmarks on the back of an envelope addressed to Cairo. The envelope is franked with a 1927 Fuad 5 mills postmarked 1 JL 35. The Damiat-Tanta TPO dated 1 JL 35 is quite clearly Type 7A3.7 (type numbers are from Smith's study of 1983) but later than the date quoted by Peter Smith. The other postmark is similar to Type 5C1.1 but the top inscription is in English and Arabic whereas 5C1.1 is solely in Arabic. Does any member have a similar copy or any information as to usage ?

Incidentally, I also have on covers:

a very clear Type 3B1 struck on the face adjacent to the stamps (dated 16 V 97 T3)
8A1 Shallal Luqсор without hyphen.
5D1 Port Said-Cairo 31.VII.12 T94 on inward mail.
8A1.2 Beni Souef-Cairo 10.IV.02.
5A3.1 Suez. 20.IX.08.

Can anyone throw any light on a mark similar to Type 4A1 on a pair of loose 5m 1927 Fuad which appears to read SERVICE AMBULANT/ SMIRIN-CANATER BILTAN/ & V.V. Date 7.NO.32.

***Mike Murphy adds:** With respect to the last point above, record books prepared for the Postal Congress in Cairo in 1934 and now held in the Postal Museum show a clear example of 4A1 dated 1 JA 34 (as were all examples recorded for the Congress) and reading SERVICE AMBULANT/ SHIBIN EL QANATER-BILTAN/ & V.V.



Mail Flown by the R.A.F. Cairo-Baghdad: A Major Discovery.

Lucien Toutounji (ESC 264)

On 25th February, 1919, mail was flown from Baghdad to Cairo by a De Havilland 9 aircraft from 72 Squadron based near Baghdad. It is thought that about ten covers survive, marked with the pink rectangular cachet - see Fig.1.



On 11th March, 1919, a second flight was made by the same squadron from Baghdad to Cairo, via Damascus, bearing the same pink cachet. Although two covers are recorded flown to Damascus, there are none known to Cairo. The latter date is quite near to the commencement of the EEF Aerial Mail service in Egypt, but so far no mail is known to have been flown as far as Baghdad (or Damascus) at this time.

Recently, I was fortunate enough to acquire a cover (see Fig.2 & 3) sent from Cairo. (APO SZ22), clearly dated 12 MR 19. It is addressed to Major General H T Brooking, H.Q.'s 15th Division, I.E.F., "D", Mesopotamia, and re-addressed to P.M.Poona.

The datestamps track the journey quite clearly:

- a. F.P.O. 55 - 19 MR 19 (Fig 2)
- b. Baghdad Base Post Office, 20 MAR. 19
- c. Base Office, 22 MAR (19)
- d. Poona, Dely, 4 APR 19

Finally, I draw attention to the script marking of "EEF AERIAL POST", which quite clearly appears underneath the various datestamps. Not only does this cover anticipate the EEF AERIAL POST service, but it predates significantly the carriage of mail by air to Baghdad which started only with the Cairo-Baghdad Air Mail service by the R.A.F. in 1921.

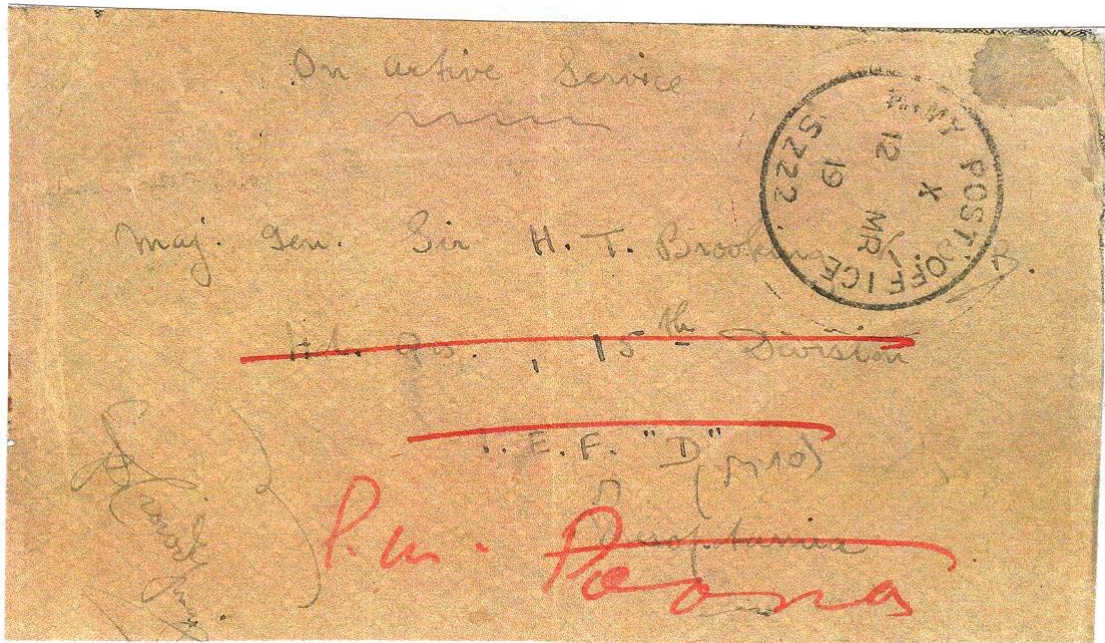


Fig.2

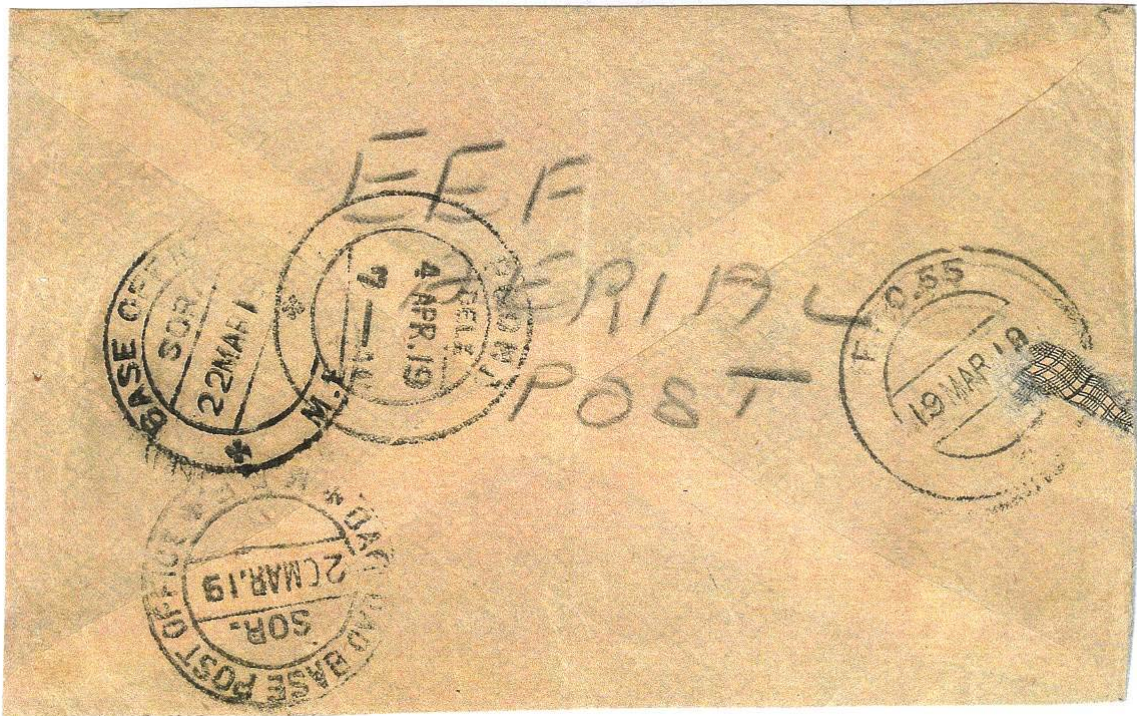


Fig.3

Egypt's new Booklet

Mike Murphy (ESC 240)

Egypt's last officially produced stamp-booklet was put on sale in 1954, containing four panes of six of the 10m sepia Defense soldier stamp (SG SB19, Balian 513, Nile Post SB18). Now, after a wait of half a century, there is another – perhaps. Amid some controversy, I hope that this article might clarify its status.

Early this year *Gibbons Stamp Monthly* published a news item and details in its New Issues section of a new and spectacular pictorial booklet that had just been issued, presumably having been sent for publication by the Philatelic Bureau of the National Postal Organization in Cairo.

When Robin Bertram and I visited Egypt in April we sought out the new booklet and found it freely on sale in post offices and via the Philatelic Sales Office in the main Post Office in Ataba Square. But from postal clerks and from the Philatelic Bureau we were assured that at £E80 (though the face value of the stamps is £ £51.95), this was a “souvenir issue” intended for tourists, and that the stamps had no postal validity. Nevertheless we bought some copies of the booklet.

The booklet is a beautiful thing, quickly described: titled “Discover the Treasures of Egypt in Stamps”, it is 150x110mm, cloth-bound at left, colourfully printed throughout with thin card covers, the front of which is pierced to reveal one of three vertical-format stamps on the first sheet – the high value of the set, an embossed 22 carat gold impression of the famous mask of Tutankhamun, with a face value of £E10. Like all other stamps in the booklet, this is inscribed “Egypt” in English and Arabic. The word “postage” does not appear, though the front cover of the booklet carries the wording “Contains 30 postage stamps”. Every stamp bears the imprint “Cartor” (*see below*).

As well as the £E10 value, the first pane of stamps, headed “Symbols of a Civilisation”, includes two £E5 values showing the Sphinx and Nefertiti's head from the Berlin Museum. Both are lightly embossed.

The second sheetlet carries three rows of three horizontal-format embossed stamps on a sand-coloured hieroglyphic-design ground, all valued at £E2 and showing various pharaonic designs; the third sheetlet again has 3x3 stamps, not embossed, valued at 125PT (overseas air mail rate) and bearing designs of Egypt's religions, Islam and Coptic Christian; and the fourth, again not embossed, has 3x3 stamps with designs of modern-day Egypt, valued at 30PT (local postage rate). None of the stamps is watermarked, and the perforation appears to be 13 ½ throughout. The sheets are interleaved with colourful photographs and explanations of Egypt's historical and tourist attractions.

The covers of the booklet carry a good deal of printing and design information. It would seem that the issue was indeed a production of the National Postal Organization in conjunction with Cultnat (www.cultnat.org), the Egyptian Center for Documentation and Cultural Heritage based at the new Biblioteca Alexandrina, and sponsored by the Commercial International Bank. The concept and layout are credited to Armen Bodoyan and the Acacio Santos Studio (of Lisbon); with printing by Cartor Security Printing (a French company well known in the stamp printing world).

Apart from a rumour that, after printing in France, 20,000 of the booklets were reserved for sale there and 20,000 dispatched to Egypt, Robin and I were able to learn little more in Cairo. Since our return, however, the indefatigable Leon Balian (ESC 251) has been researching on our behalf and on his own account, to decide whether he should list the stamps in the forthcoming update to his catalogue *Stamps of Egypt*.

He reports the following: 1, the booklets can be bought (in any number) from the Philatelic Sales counter in the main post office; 2, the Philatelic Bureau did not have any at first, but later received a stock which however they did not send to subscribers because of the high face value; 3, there is now a First Day cancel available (the issue date is given as January 22) and FDCs are awaited; 4, the stamps may be used on mail (“if one is crazy enough to do so” - a comment by the Post Office staff about deliberate over franking).

In light of all the foregoing, and of the fact that one lucky member has received a letter from his sister in Egypt franked with a blocked of four of the “modern Egypt” 30p booklet pane (congratulations, Mustafa!), Leon considers the stamps a new definitive issue and will be listing them as such in his new publication.

But the clincher is yet to come.... while researching for this article, I happened upon a Swiss-based website I had not seen before, jointly conceived by the UPU and the World Association for the Development of Philately (WADP) to develop the WADP Numbering System (WNS), that is, to create a database of all stamps issued by member authorities since the organisation's launch on January 1, 2002.

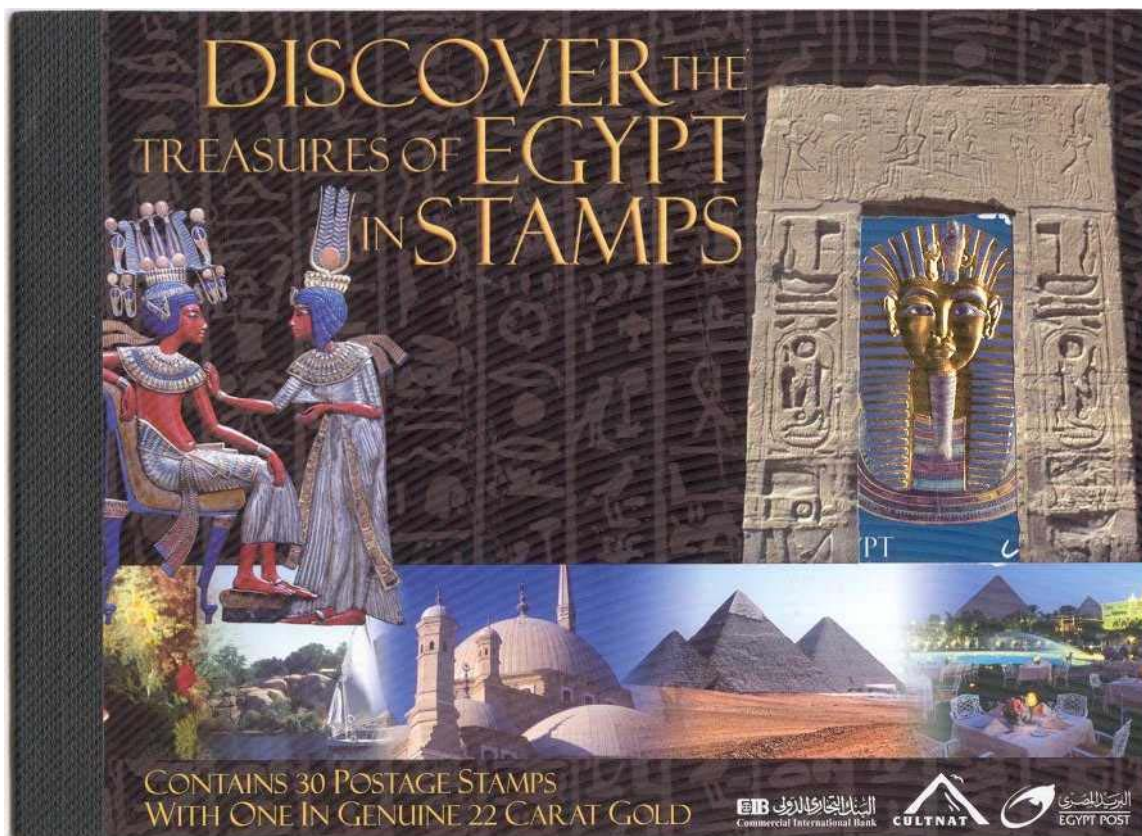
“The goal is,” it says, “for the WNS to become the central point of reference against which stamp issues can be verified, supporting the legal philatelic market by endorsing those stamps that are genuine.”

And crucially, “only those postage stamps that ... have undergone the process of verification of authenticity and registration (by the UPU) will be attributed a WNS number and added to the WNS website.”

So, is Egypt's booklet issue there on the website, authenticated as comprising genuine stamps officially issued? Yes it is. If you go to <http://www.wnsstamps.ch/en/> you will find there 13 pages of recent Egyptian stamps, starting with the Post Day issues of January 2003 (WNS numbers EG001.03 to EG 003.03) and including for January 22 2004 the full set of 30 stamps included in the booklet, numbered EG028.04 through to EG058.04. A gremlin has slipped into the numbering, however, for the next stamp listed is EG007.04, indicating that the booklet may have been viewed as a single item (though the stamps have been given individual numbers).

The database illustrates each stamp with astonishing clarity and gives details of each one, revealing that the perforation is in fact 13.4, and that - the only jarring note - the booklet was said to be printed by The Printing-House of the National Postal Organization - AR of Egypt. The website is remarkably up to date - the latest stamp registered (EG062.04) was issued on August 24 to mark a popular arts festival in Ismailia.

Given UPU authentication, I don't think there can any longer be any doubt about the fact that this is an official issue, and so the booklet should be listed with its illustrious predecessors. Members seeking copies should contact the Director of the Philatelic Bureau, National Organization of Posts, Ataba Square, 11599 Cairo, Egypt (and remember that it is cash with order; and hard currency at that!).



Commemorative Palestine Stamps used in Egypt

Mostafa EI-Dars (ESC 556)

The first Commemorative Palestine stamp was issued on 4th. May 1957. (Subsequently and up to 1st. May 1967, 33 sets comprising of 51 commemorative stamps were issued and sold in Gaza.-strip. These stamps were also available for purchase by philatelists through philatelic offices in certain towns. However, these stamps were not allowed to be used for mailing in Egypt. Looking through my shoe box of used stamps, I found three part envelopes showing Palestine commemorative stamps used together with Egyptian stamps sent from Egypt. (Fig. 1,2 and 3) All were franked EL-MAHALLA EL-KOBRA with different dates. I would appreciate the comments of my learned colleagues.



Fig 1. Gaza (Palestine) Balian com. 8 'Palestine Day' pair used with Egyptian stamps postmarked 20-7-62

Fig.2 Gaza (Palestine) Balian com. 14 'Arab Propaganda Week' used with its Egyptian equivalent Bal. 293 and other Egyptian stamps



Fig.3 Gaza (Palestine) Balian com. 8 'Palestine Day' pair used with Egyptian stamps postmarked 20-2-62

Primitive Pencilled “ --- O --- ” (Not Valid) Markings

Leon Balian (ESC 252)

Such markings have been reported previously by Ulrich Eckstein (ESC 273). A similar marking was in the Feldman auction sale in 2001 as part of lot 30406 Fig.1. It is described as: “1 pi. Two singles on separate 1879 covers to Paris, the first cover dated 6th. January 1879 has been accepted and cancelled by Cairo cds, even though the overprinted issue (???) was on sale, the second cover bears the same stamp sent in February, but this time unaccepted and uncanceled, rated ‘5’ decimes due plus ‘T’ alongside, a rare pair.”



Fig.1

The Third Issue stamp was still valid, with the correct UPU rate, and France was a member of the UPU.

- a. Was the letter posted at the Egyptian P.O.? If so, why did the French P.O. refuse the franking?
- b. Was the letter posted at the French P.O.? This would make the refusal feasible, but there is no marking on the front of the cover, except for the ‘T’ in the triangle which is similar to the first cover that was posted in Alexandria (the T leans slightly towards the right in the triangle).
- c. What was the cancellation on the reverse: Egyptian or French?
- d. Was the second item in the lot also addressed to the same person and in the same way?

Unfortunately, I did not view these items. Maybe some one who has examined this lot could shed some light on this question.

Which brings me to another question. Who were the COULONS ?

There were no fewer than four covers in the same Feldman sale addressed to Madam Coulon at the same address in Paris (see Fig. 2, 3, 4). I own two more and I have seen a few more in different collections and dealer's stocks. Here is a recapitulation of what is actually to hand. Many more covers should exist. It would be interesting to add them to this list.

1. Posted in Ismailia 10 APR 76, carried by French P.O. (Feldman, *Fig. 2*).
2. Posted in Mansura (Stazione) 3 FEB 79, French P.O. apparently not involved (Feldman, *Fig. 3*).
3. Posted in Cairo? FEB 79, French P.O. refused franking, see remarks above (Feldman, *Fig. 1*).
4. Posted in Cairo (Stazione) MAR 79, carried by French P.O. (Balian).
5. Posted in Cairo, 1 I APR 79, carried by French P.O. (Feldman, *Fig. 4*).
6. Posted in Cairo, 22 XI 08, (Balian).

The above correspondence spans from 1876 to 1908, and is highly concentrated in 1879. Monsieur Coulon must have been an assiduous letter writer, and must have travelled extensively in Egypt. He could have been involved with the Suez Canal Company, or an official of the Mixed Tribunals or maybe the French Foreign Office. One thing is certain, the one letter (is addressed to him from the "Presidency to the Mixed Tribunals in Cairo", and his latest title is "President du Conseil d'Etat", or French Minister of State.



Fig.2-4

Proof of an Unknown Machine Marking

Mike Murphy (ESC 240)



I have recently obtained the strikingly beautiful proof (*illustrated*) of a Stamp Duty machine cancel which I cannot otherwise place. The value panel is formed of four concentric circles, ranging from the inner of 22mm, containing a specimen 1 millieme value (abbreviated to MILS with a single l) in Arabic and European figures, to the outer, enclosing a striking ring of triangles, at 34mm. The ring of text bears the royal crown at its head, and the words "Egypt" and "Stamp Duty" down the left-hand side; and their Arabic equivalent on the right, using *al-dawla al-misriya* - "Kingdom of Egypt". The date ring is a severe solid of outer diameter 15mm, and it bears the date 23 V 52, just a month before Farouk's overthrow.

Clearly this is a stamp-duty machine cancel, not intended for postal use, but though I have several examples of machine cancels used for stamp duty I have never seen this one used: has anyone else? Is it a proof that was never taken up when the King was overthrown? Did any company use the code (under the date ring) 9885?

Postcards*

Mohamed Nofal (ESC 489)

Publication and use of postcards started in Egypt around 1880. Almost immediately, enthusiasts started to collect cards illustrating their own city or the village where they were born, or where they worked during a stay in Egypt. Postcards may be collected in the groups or series of either 6, 12, 24 or 36 as published, or perhaps on the basis of the designer or artist, or alternatively by subject represented - farming, natives, traders, shops, tombs, temples, mosques, churches, royals and so on.

One way of collecting Egyptian postcards might be to divide them into eight sections as follows:

1. **Lower Egypt** (Alexandria, Kafr el-Dawar, Damanhour, Kafr el-Zayat, Tanta, Banha etc).
2. **Cairo**, divided into eight sub-categories: a, Pyramids, Sphinx, museums and mummies; b, Bridges, landscapes, the Nile, farming, irrigation; c, Buildings, statues, squares, streets, schools; d, Hotels, coffee shops, restaurants; e, Natives, donkeys, markets (open & closed); f, Mosques, Holy Carpet (Mahmal), churches, synagogues; g, Trains and railway stations; h, Districts of Cairo (Mokattam, Helwan, Heliopolis etc).
3. **Canal Zone** (Port said, Ismailia, Suez, Port Tewfik, Port Fuad, Qantara, etc).
4. **Upper Egypt** (Luxor, Aswan, Karnak, Minya, Asyut, Sohag, Beni Suef, Esna, etc).
5. **Small cities and villages** (Fayoum, Zagazig, Mahalla, Mansoura, etc).
6. **Artists** (Series or groups of paintings by artists produced by different publishers).
7. **Humour** (Comic, also including series or groups by different artists and publishers).
8. **Chromo** (the early cards, from 1880-1905, printed by chromo-lithography).

Among the most popular groups sought out by Egyptian postcard collectors are those of **L.L.** (Levy, Louis & Sons). Most of their cards are pre-1930 and printed in Paris, and they cover the whole of Egypt, from Upper to Lower. Research into this area continues, but some collectors suggest that the original L.L. cards are those with a green reverse printed "Levy ET Neurdein Reunis 44 Rue Letellier, Paris", numbers and description in English on the face and in French on reverse. Others say that cards inscribed Union Postal Universal with green or white backs without publisher's name are the originals; and others still favour the cards with descriptions in English and French or French only.

We are still researching in the L.L. groups, BW & colour, and the results are still subject to modification and change. As to the collecting suggestions made above, all are interesting, and I suggest it would be useful just to select an L.L. subsidiary or the original and stick to it. Also, I favour the principle of not mixing groups together; and the following should be noted when dealing with original L.L. cards:

- 1- On the front of all L.L. postcards, English description takes preference over French.
- 2- Only French description on reverse.
- 3- Original L.L. do not have any printers' or publishers' names on the reverse of the card.

All subsidiaries of the original L.L. publishers have details printed vertically across the middle of the cards on the reverse and started publishing after 1922.

- A. S. Levy & Cie - Alexandrie (alongside the description at the front)
- B. Levy Sons & Co., Paris

*This is a report of part of a meeting held on July 10, 2004.

- C. Levy Fils et Cie, Paris-Versailles
- D. Imp Levy Fils & Cie or Imp Fils et Cie, Paris.
- E. Levy et Neurdein Reunis, 44 Rue Letellier, Paris
- F. Levy et Neurdein Reunis, 44 Rue Letellier, Paris Imp.

As for the numbers of cards in each group, it varies from 36 to 280 for large cities and from six to 24 for small villages. Other sepia and colour groups are found with large frame printing on cards in classic English, and there are yet more groups with description in French only on the face. The "Egyptian Types and Scenes" series is a group produced by L.L. which totals 324 cards - it may even be more - and covers all aspects of Egypt. Some of these views are most fascinating, representing daily life in Egypt which has now gone; these cards can never be repeated. This group is also printed in colour. See Figs 1,2,3,4



Fig.1-3



The second most popular publishers of Egyptian postcards are **Raphael Tuck and Sons**, who produced the famous Oilettes among other series - this trademark stands among the best in the world in the area of fine art publishing. The Egyptian collection of Tuck postcards contains 52 series comprising groups of six cards covering all of Egypt, and also includes most types of humorous cards. The following series carry no numbers but only a title.

- a) London County Council-Reward Cards (12 cards)
- b) "Platinette" (No. of cards is unknown)
- c) "Aquagraph" (No. of cards is unknown)
- d) On board Orient Limer - 2 series (6 cards in each series)
- e) Egyptian Gazette - series 1 to 7 (6 cards in each series)
- f) Egyptian Gazette J.B.& C. (12 cards in each series)

The most popular artists of this period among the Oilettes collection are Tony Binder, V.Vassilion, R.Talbot Kelly, N. Hadden, B.Petie, L.Thackeray, H.Di Sandford, among others. Only the comic series contain illustrations by a single artist; Oilettes can have more than one artist in each group. See Figs 5 & 6.



Fig.4



Fig.5

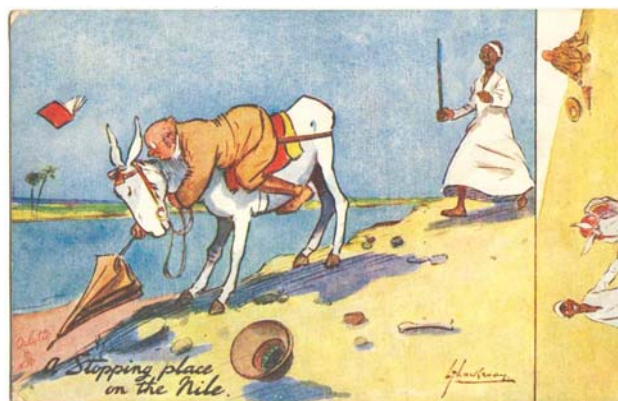


Fig.6

Most publishers produced more than one series. The most popular publishers with several series are Lehnert & Landrock, The Cairo Postcard Trust, P. Coustalides and L.C. etc. Most series contain repeated versions of very common views, apart from a small number of series from each publisher. As a collector I suggest you should aim to collect a variety of publishers, for example Lichtenstern & Harari, Cairo Mieli, The Oriental Commercial, Reiser & Sip, B.B, Comptoir Philatelique, Augeri, etc. where the views on the postcards are distinctive. If collecting more artistic views, it is interesting to search for a variety by different artists. The choice of subjects is wide, and might be anything from Egyptology to Mosques, Natives, Streets or Markets, sailing on the Nile, Landscape and Humour. Here we notice much competition between publishers and artists, among many for your choice are:

Series	Publisher&Origin	Artist
Aegypten	Levante - Germany	F.Pperlberg & others
(R)	Rommter & Jones -Germany	C. Wattke & others
Banks of the Nile	A & C Black – British	Ella du Cane
People of Egypt	A & C Black - British	Lance Thackeray
	Eastern – Egypt	A. Bishai & Saravkan
(p)	P.M - French	P. Neri
Egyptian Humour	Beagles P. C - British	Juansinty
Egyptian Humour	P. Coustalides - Egypt	V.Manavian
Cairo + Egypt	B. Livadas & Coutsicoc - Egypt	A. Rossi
83+	Ernest Nister – Germany	A.Kircher
1413+	FMK Cologne - Germany	C. Werner
Aegypten	Wanderers - Germany	R.Carl
1921+	The Cairo Postcard Trust -Egypt	E.Zullo
38,39,40,41	The Cairo Postcard Trust - Egypt	E.B. Norton
Humour in Egypt	Gaddis & Seif - Egypt	Ns & R. Streralonsky

See Figs 7, 8, 9 &10.



Fig.7



Fig.8

Fig.9

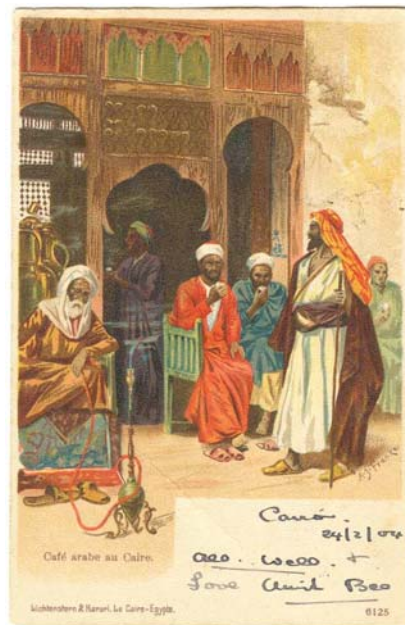


Fig.10



The early type of postcards (Chromo) were produced between 1880 & 1905, there are many variations, but namely See Figs 11 to 13.

1. Souvenir Greetings of Egypt & Cairo (namely German publishers and others)
2. Jos M.Lichtenstern or Lichtenstern & Harari
3. Plentl Mary Mill Graz - Cairo



Figs.11-13



Why Postcards?*

Lewis Said (ESC 252)

We all have our personal reasons why we start a particular hobby. Sometimes, a hobby sneaks up on you, as in my case. Deltiology, or collecting postcards, happened to me perhaps out of necessity.

I am third generation British born in Port Said. My great grandfather went to Port Said from Malta in the late 19th century and opened the first Canal Zone ship water supply company. We left Egypt in 1956 under very difficult circumstances, leaving behind a lot of personal papers and photographs.

Realising I had very little in the way of souvenirs of my birth place, I decided to look for old postcards of Port Said and found out that purchasing in bulk was more economical. However, this meant buying postcards of Egypt in general, which included towns and places other than Port Said and often postcards of other Middle Eastern countries. And so started my postcards collection.

The hobby: Collecting postcards has given and continues to give me great pleasure for many reasons. It has solved my initial problem of the lack of photographs of my birth place. It has opened for me a window on an Egypt I did not know and allowed me to learn things about Egypt which I should have known but had never bothered to find out. Postcards help you to get to know a town without having been there.

As in many other hobbies, collectors are inclined to try to specialise in one aspect or another of postcard collecting. Usually they collect according to publishers and are always looking for that missing serial number. Some collect hotels, stations, ships, animals etc. As I had started collecting postcards of Port Said, I extended the idea and now collect according to towns. Therefore to me the publisher is not that important. I place importance on a postcard that helps me to build up the history of a town and the streets and street corners in that town and where possible, mapping that town with postcards.

Postcards of Egypt: Part of the pleasure lies in collecting from a variety of postcards, perhaps the largest in the world. This is due to the many artists, photographers, writers, travellers of many nations visiting Egypt from the early part of the 19th to the middle of the 20th century.

Publishers: These came from many countries apart from Egypt, and especially from England, France and Germany. They produced postcards using their own, sometimes typical, styles. Many were not averse to using each others' images and ideas. The result is that you can have the same postcard from four different publishers, if not more, each using their own serial numbers. The same postcard might also be produced in different colours, sizes, calendars, presentation and bookmarks. They were also used in vignettes and booklets of sets. All this makes the establishment of copyright very difficult.

Variety: Postcards of Egypt have a tremendous variety: they fall into many categories, ranging from sunset scenes, different frames, embossed, hand painted and so on. Beautiful souvenir postcards include some that you hold up to the light to allow and windows in the card to light up. Postcards can even be found printed on wood and on leather. Some cards give us an insight into how foreigners viewed their stay in Egypt. This can be seen on humour postcards, especially those of World War II. Those of the First World War, however, show us the sentimentality expressed when soldiers sent them home to wives and girlfriends, usually with printed poems on the face and their own censored remarks on the reverse. Another area of interest is the postal stationery postcard. In the early days, a foreigner living in Egypt could, I believe, obtain your own country's postal stationery cards (already franked) from your consulate and post them through your own consular post office. You could also, of course, buy an Egyptian postal stationery card at the nearest Egyptian post office and post it there when completed. These contained no illustrations: the message was written on one side, and the address on the franked side.

Historical: I believe collecting postcards can be historically important. They record places and incidents which in many cases are long gone and perhaps forgotten. There is enormous reward in seeing the pleasure it gives old people reminiscing when shown the collection. When I showed my mini collection of Algerian postcards to a French woman who had to leave Algeria in circumstances similar to mine, she recognised her house in one of them and could not thank me enough when I gave her the card.

In the case of the famous Simon Arzt store in Port Said, many do not realise that the store started at the southwestern corner of Memphis and Commercial streets. The postcards not only prove this, but also show how that store's facade changed in time, before the company opened the main store on the Canal front on Sultan Hussein Street (now Palestine Street). Similarly Thomas Cook's started at the southern end of Sultan Hussein before moving north next to where the main Arzt store would be built. We note the changes at the eastern end of Commercial Street, and how the customs barriers were raised, how Sultan Hussein itself developed, and changes from wooden to concrete buildings as at the corner of Commercial and Fouad el Awal. Postcards also record how the ferry station looked before and after the Port Police building was erected.

The same applies to the Casino Palace in Port Said, which opened in 1907 and later became a hotel. The postcards show how it changed from its original purpose as a gambling casino to a hotel which included the first cinema in Port Said. After 1956 it was used by the military before being destroyed by Israel. In October 1974 the 60-room hotel, which had three billiards rooms, was demolished. So we saw the end of an important establishment, the best hotel in Port Said, which through its history hosted many important personalities including in 1932 Gandhi, who would drink only milk from his personal goat, grazing in the hotel garden. Postcards can not only help to build up a plan of a town as it was up to a century ago, but can also be indicate changes to ancient monuments and their surroundings in Upper Egypt.

When showing my collection to an Englishwoman who had started a small museum in a village near Luxor, I was asked for a postcard showing the configuration of roads in the Valley of the Kings. We managed to find one, which she gave to an Egyptologist friend of hers. She also collects postcards of villagers, tracing their present-day ancestors to the delight of the locals, and has enlarged some cards to poster size for her museum. In a similar manner, film and television studios have been known to borrow postcards from dealers - for a good fee.

Postcards can also provide evidence of the mistakes that sometimes occur when big changes are made in a town. In the case of Port Said after 1956, the seven small man-made islands in the port which acted as mini breakwaters and were used as valuable workshops and warehouses, were removed by a Japanese company and the rubble dumped on the once beautiful and calm beach of Port Fuad. As a result, the waters within the port are today unnecessarily much more choppy than pre-1956. I mentioned this to the head of the Canal authorities in Port Said when visiting in April 2000, and he admitted it was a mistake.

Perhaps I am biased, but I find postcards of statues and monuments in Egypt fascinating. For instance, the De Lesseps statue destroyed in 1956 was repaired by France and now lies out of sight in the Port Fuad canal workshops, while a decision on what to do with it is pending: it can be viewed by arrangement. The striking Anzac monument, also destroyed in 1956, can now be seen in Albany, Western Australia, and there is a fascinating tale of how it came to be there.

The Mohammed Ali statue in Alexandria has no inscription, because at the time it was erected religious leaders thought it offensive to place any inscriptions on it. The Ismail Monument and Statue, unveiled in Alexandria in 1938, was situated on the Corniche in front of the Eastern Harbour, near the French Consulate. In 1956 it was replaced by one to the Unknown Egyptian Soldier and stored in the Museum of Fine Arts. Four years later, the Ismail statue reappeared at the old site of the Roman amphitheatre of Kom el-Dekka in Moharram Bey, at the crossroads between Gamal Abdel Nasser and Safiya Zaghloul streets behind the Cinema Amir.

Frustration: As with any other hobby, collecting postcards can be frustrating. Publishers were not always careful in describing a view, often printing the wrong place name. When a card became popular, as in the case of the so called "Blue Mosque" in Cairo, which is in fact the Aqsunqur Mosque built in 1346, the façade is of blue-grey marble and the interior richly decorated with blue and turquoise Ottoman tiles imported from Istanbul and Damascus in 1652. Many other postcards of mosques were named the "Blue Mosque".

As in most cases postcards are converted from photographs or original paintings, the development of the images can be suspect. In some cases the view as developed in reverse, so you are in fact seeing mirror images. You can be sure this has happened only if you are very familiar with the place shown or if you have

two samples of the same postcard, one of them printed in reverse, or if the postcard contains for instance a name over a shop and this reads in reverse.

Dealers: Another frustration is that dealers are not always scrupulous on what and how they sell. A postcard which does not state the country, but contains a camel or a palm tree, is all too easily placed under the heading "Egypt". Postcards bearing a popular place name, such as Mdina, Kantara etc, which you can find in several Arab countries (and in the case of Mdina there is one in Malta too!), are again classified as "Egypt". If you are not familiar with the place, you can gain some clues if the card is from a reputable publisher: in this case, the serial numbers are a good clue to the country to which it belongs. Failing that, you should purchase from a trusted dealer and preferably one who specialises in cards of Arab countries. Many dealers break up sets because they obtain better prices selling individual postcards.

Fraud: As in many other hobbies, there exists the possibility of fraud. The best frauds I have seen are from Nigeria. They even replicate blemishes on the original.

Dating: It helps if a postcard originates from a photograph by a famous photographer or a painting by a famous artist. We can then research the originators and find out which years they spent in Egypt. Lekegian, an official photographer who for a good part of the period between 1860 and 1900 served British Forces in Egypt, operated from Cairo and supplied photographs to newspapers such as *The Graphic* in London. Lehnert & Landrock opened their studio in Cairo in 1924.

But unfortunately it is not always possible to discover the original. So I also place importance on a postcard which is dated, either in handwriting, which of course can be falsified or preferably with a genuine postmark. As it is difficult to establish precisely when a postcard was produced, these dates are important to collectors, who can compare dates of a particular card with colleagues and at least establish the earliest certain date of use. But even here we must be careful. I have known the same postcard showing date differences of 20 years. This can happen when, for instance, souvenir cards bought in Egypt are used much later within the UK to confirm an appointment or send a greeting.

Value: Like any other collectible item, valuing a postcard often boils down to how badly you want it. Obviously the subject, condition, rarity and so on of the card increases its value. The value of a town card showing a station can be enhanced if it is sold as a station postcard. Another which shows activity, say of a watercart being loaded, can increase its value. Some dealers classify their cards according to which classification obtains a better price. I have bought postcards from stamp dealers priced according to the value of the stamp rather than the postcard. These were cheaper than those from postcard dealers. Of course if the stamp value is high, then the postcard is not purchased.

When I started buying cards, I often rejected a purchase because I thought the price too high, only to regret it later when I could not find the same postcard elsewhere. If I now want a postcard - provided it is not *too* over priced - I pay the price asked even if I think it is slightly expensive. The perceived price difference is worth the time saved in looking for the card elsewhere. You might also find significant price differences between dealers, because, as in any other business, sales policies differ. Some look for a quick turnover, while others are willing to wait for a higher price. You might find good buys if the card you are buying from a particular dealer is not in his or her normal stock.

Computers: One wonders how we managed before their introductions. A computer is now becoming an absolute "must" for any serious collector. I started using my computer to classify about 40,000 postcards in my collections, many of which are duplicates after bulk buying. Using the Excel program, I started classifying them into 16 columns representing information about the card, such as publisher, set and serial numbers, subject, and so on, and the number of copies I have of a particular card. This helps me when exchanging postcards and deciding how rare a card might be. So far, about 7,000 postcards have been classified and the work will be completed after publication of my books on postcards. However, by classifying and scanning them, I am able to sort them out according to publishers or towns or any other subject I wish. To a postcard collector, one great advantage of scanning is that you can zoom in for more detail and see things you did not notice before. I also plan eventually to put a price against each postcard.

Research: The value of a postcard can be increased if we are able to identify, say, the name of a Cairo street not mentioned on the card. As these can be 80 years or more old, we sometimes do not recognise the location but must rely on the memory of someone old enough to help with its identification. It is immensely helpful if the card has the name of a shop or advertises a doctor or dentist etc. We can then estimate its age and look for that name in old telephone directories, giving the address of the shop or the doctor. I have been able to identify locations in old Port Said by comparing the configuration of streets with old maps. Trees are also very helpful in putting postcards of a particular place in chronological order, by seeing the trees "grow" or even, as in the case of Sultan Hussein Street in Port Said, their replacement by different types of tree. The same tree appearing in a different position on two postcards, helps to place these cards together when mapping a town. Another example is a postcard of a sunken vessel in the Canal called the *Chatham*, which can be bought for as little as 20p. I have researched this vessel and find that it was sunk in 1905. Once the story of the sinking is published in my forthcoming book, I expect the card's value to increase considerably.

Knowing more than one language can also be very helpful to the hobby. As an example, I was researching the familiar lighthouse of Port Said - which was the first in the world built in concrete and is still there but not operational - and also the previous wooden lighthouse, long since gone, which I knew was about 500 metres south of the present lighthouse. I visited the Suez Canal archives in Roubaix, near Lille in France, and came back with lots of photocopies of documents in French on both lighthouses.

One of my objectives was to place exactly the position of the old lighthouse. I read the documents on this subject numerous times over several weeks. When comparing the co-ordinates of both lighthouses and using a map, I kept coming up with a difference of about 200 miles. The position of the main lighthouse checked perfectly, but the old lighthouse always appeared far to the west of Port Said at Alexandria. This frustration ended when I realised that the co-ordinates of the main lighthouse were based on Greenwich, whereas those for the old lighthouse were based on Paris.

It is also helpful if one has a photographic memory. I have a postcard showing buildings which I was sure were in Fuad el Awal Street in Port Said, but could not place its exact location or orientation. After scrutinising it many times over weeks, I recognised the corner of a building, which was that of the Continental Hotel. This helped me to place the exact location of the postcard and find that it was facing north. The challenge of research can be thrilling, especially when it is successful: the feeling of satisfaction encourages you to further research.

Summary: I have used Port Said to illustrate my talk, but the same work is being done for other Egyptian towns. It is essential for collectors to co-operate by exchanging information and postcards, and where necessary, to loan postcards to other collectors for their work. Unfortunately, co-operation is not always easy to find. Some collectors are jealous of their work, which is understandable if they are about to publish. But unfortunately, a lot of good work is being lost, where collectors do not publish and are unwilling to share their knowledge or postcards. I would like to finish with a plea to collectors to share knowledge and items to the benefit and enjoyment of us all.

*This report is of part of a meeting on July 10, 2004.

Editorial

Subscriptions are due again at only £15/\$30 so please pay promptly. By delaying payment you make additional work for the officers of the circle. In my own case members who become 'lapsed' are deleted from my database and if they then rejoin it's normally left to me to dig out their previous address and retype it in again – additional and unnecessary work. You will note that our American agent has stood down after an excellent twenty years also our current Chairman and Deputy Chairman will not be standing at the next AGM, when their re-election is due. They have all done a lot for the society and we should all be grateful to them all. It is a reoccurring theme amongst stamp societies that members are reluctant to take on some of the tasks that are necessary for the society to continue to function and some have already disappeared because of it. Please give serious thought to putting your name forward before the ESC becomes one of the disappeared. On July 9 the meeting is "Discussion: The future of the ESC" all members again please give your thoughts to our Secretary if you can't make the meeting. So please if you can't take on one of the posts do as much as you can to make their jobs easier, subscriptions paid promptly!

Types IV-4 and V-4 for Khartoum

Peter A. S. Smith (ESC 74)

Last Year, in the Camel Post, I recorded the first known cover bearing the double-ring date-stamp, Type IV-4, courtesy of Joseph Chalhoub. Now, with the appearance on the market (Spink Auctions, 20 May, 2004) of the exhibit collection of William Frazer, a second one can be recorded.

The cover was lotted on the original exhibition page, from which one can see that Mr. Frazer apparently had not noticed that both Types IV-4 and V-4 were on the cover, the former being used as the obliterator on the 2-piaster stamp. The strike of IV-4 is complete, although not sharply defined, and is slightly obscured by sums in Arabic presumably written after receipt of the letter. The information strike elsewhere on the cover is Type V-4, which succeeded Type IV-4. The conventional assumption had been that Type IV-4 was simply replaced by Type V-4 at some time in 1874, for Type IV-4 is known with dates in 1873 (the Khartoum post office was established in October of that year). Type V-4 was used in a number of post offices south of Assiut, in Egypt proper and in the Sudan; the earliest known date for this Type for any office is June, 1874 (for Kena).

The Frazer cover has Type V-4 with the earliest known date, 5 July, 1874. However, Type IV-4 is recorded with dates as late as November, 1874 (*L'Orient Philatelique*, No. 120). It is therefore evident that the two Types were in simultaneous use at least for a large part of 1874, and that Type V-4 did not simply replace Type IV-4. The Frazer cover shows that not only were the two Types in concurrent use, but they were used jointly, Type IV-4 being used as an obliterator, and Type V-4 as an auxiliary information strike. The Chalhoub cover, however, shows only Type IV-4, but is also dated after the appearance of Type V-4.

The Khartoum postmaster may have been disconcerted by the arrival of Type V-4, only a few months after having been supplied with Type IV-4. It is also possible that both Types were pressed into use at times of heavy mail, but it seems unlikely that Khartoum would ever have had a heavy volume of outgoing mail in those early years. It should be noted that the two date-stamps are not fully equivalent: Type IV-4 has the date in Western numerals, whereas Type V-4 used only Arabic numerals and writing for the date.

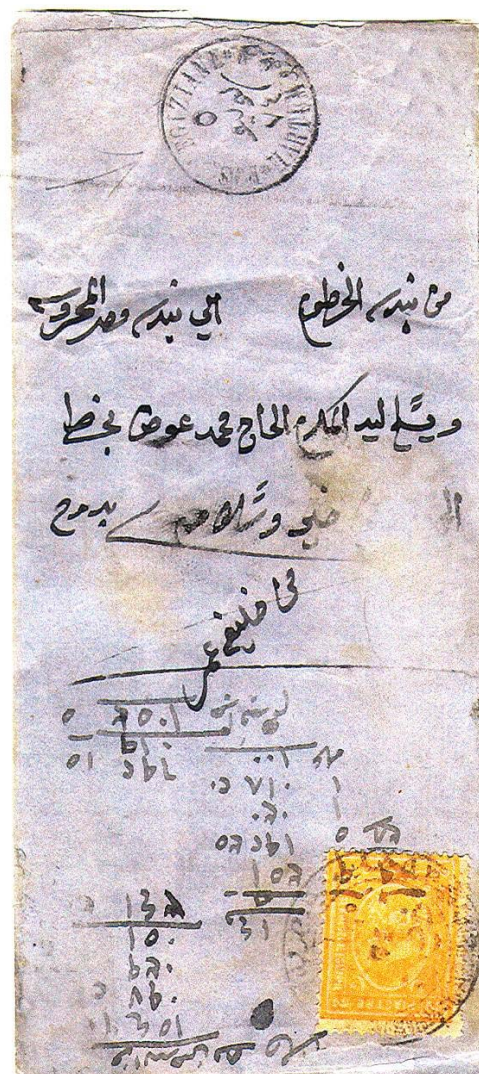
All of this raises the question of when Type V-4 was actually introduced. This Type was presumably distributed to each of the offices to have used it in one sending from Cairo. Postal transport at that date went



Type V

by train only as far as Assiut, south of which it consisted of sailing vessels on the Nile and couriers on foot or mounted on camels. The journey between Khartoum and Cairo took three or more weeks, and mails went out twice a week. Using early June as the date of arrival in Kena (the day cannot be determined), and allowing roughly three weeks later for the new date-stamp to reach Khartoum (Kena is not far distant from Assiut, compared to Khartoum), one can see that the date of 5 July, 1874, on the Frazer cover might well have been the first day of use of Type V-4 there. Unfortunately, the considerable rarity of covers from Khartoum, and even of loose stamps, in the pre-Mahdi years, makes it unlikely

that we will ever be able to add more to the story.



Type IV-4

Censorship of Prisoner-of-War Mail: Second World War

Jürgen Fricke (ESC 557)

Peter Smith states in his book *Egypt: Stamps and Postal History* (page 802) that he has seen a censorship resealing strip label on a letter incoming to a PoW in Egypt, reading PRISONERS OF WAR CENSORSHIP, MIDDLE EAST repeatedly, in black on white paper.

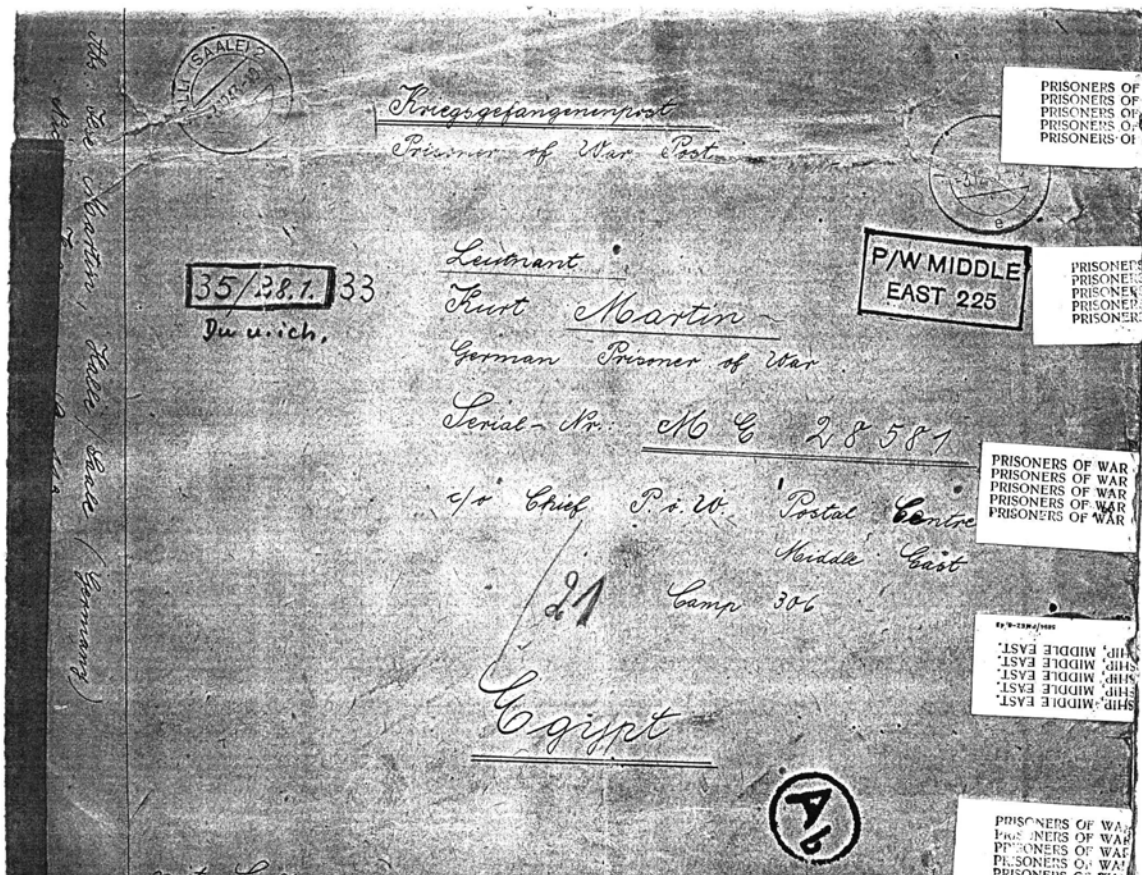
Nearly two years ago I bought a cover bearing this strip from a good friend of mine from Halle (former GDR). It is quite a large cover, 27x23cm, still bearing some good creases showing that it must have been a heavy letter too. The letter, written by the wife of the addressee, Leutnant Kurt Martin, Ilse Martin, from Halle/Saale (Germany), and posted at Halle (Saale) 2, -3.12.43-10, was opened by German censorship and then resealed with a brown strip on the left side of the envelope and the censor mark Ab in a circle (dark violet). As the envelope was directed "mit Luftpost nach Aegypten", this was probably still possible at this time. In Egypt the letter received the rectangular handstamps "P/W MIDDLE EAST 225" on the front and the same, but 226, on the reverse.

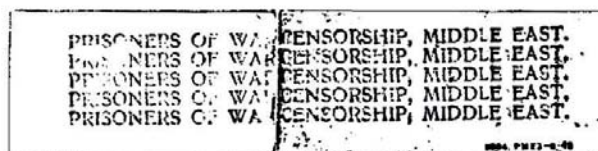
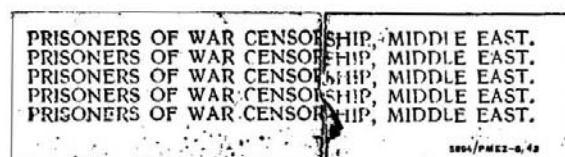
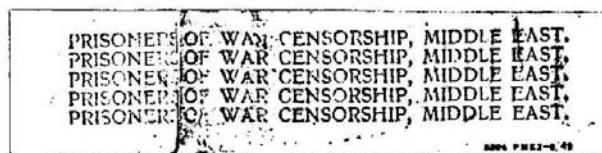
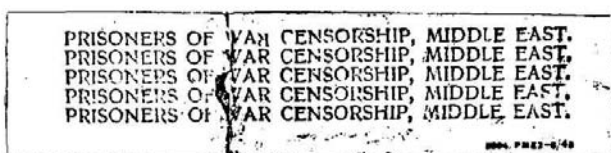
Beside this the letter shows 5(!) of the abovementioned resealing strips, repeatedly five times on one strip.

To illustrate these strips for the *QC* I photocopied the cover and cut out the strips as shown, placing the fourth label, which was stuck upside down, right way up again.

Looking at these five labels, I noticed immediately that Nos 1, 2 and 5 were longer than Nos 3 and 4. The printing details on 1,2 and 5 were somewhat blurred and 3 and 4 clear. Only after that did I notice something rather more important: strips 1,2 and 5 have a printing error in the in the upper line - the "R" of WAR is upside down!

Strips 3 and 4, with clear printing, are thus (obviously) a corrected reprint - on these strips the printing details (5894/PMEZ-6/43) are clear. I imagine that this information is new for colleagues of the ESC and would be happy to hear from members after going through their material.





Censor labels 1 to 5 with inverted 'R' of war in top line for 1,2 & 5.

Disinfection or Quarantine? Anthrax in the 21st Century.

Peter A. S. Smith (ESC 74)

The illustrated cover bears a disinfection check cachet near the top. This was certainly applied on arrival in the UK to show that the item was looked at for the possibility that it was contaminated with anthrax. The envelope was opened at the bottom, and the resealing was accomplished with absolutely plain Cellotape (probably there was no time to prepare suitably printed tape).

Although this marking was not applied in Egypt, and was generally applied to mail from many countries, it has a place in Egyptian philately. I understand that numbers from 1 to 14 have been seen on mail of various origins, although I cannot vouch for that. I do not know when the practice began, nor do I know when (or if) it ended.



Postal History on CD

Mike Murphy (ESC 240)

The Circle is indebted to our member in Marseille, André Navari (ESC 534), for a gift that almost undoubtedly stands as a marker to the way ahead for collectors not only of Egypt but in all areas of philately.

André has sent the Circle details and illustrations of highlights from his postal history collection from 1888 to 1914. Not on paper, but on CD-Rom. A single slim disk contains details of more than 450 covers and postmarks, listed according to ESC Type and those used in Peter Smith's *Egypt: Stamps and Postal History*, and illustrations of no fewer than 195 covers or postcards showing those markings. The illustrations (for the technically minded, all jpgs at 150dpi - absolutely sufficient for easy viewing) are clear as a bell, the listings - in Excel format - are immensely detailed, with notation of postmark, date, size and type as well as André's own reference file number.

The listing of cancellations in his collection starts with those of a simple circle, and continues through simple circle with letter, simple circle with digit, simple circle with multiple names, double circle, double circle with letter, double circle with letter and digit, double circle with multiple names, Type IX ("Swiss" type), Star and Crescent (with extensive discussion in French), Type XI with star, Arrival, Depart, Customs, Hotels, TPOs, Stations, Registered and Registration cachets, Rettas, and finally Sudan and foreign handstamps on Egyptian covers.

The CD-Rom has been handed over to the Library, and John Davis (ESC 213), the Librarian, is willing to loan the disk to any member having regard to André's basic conditions: that the data may be freely used for research purposes by members; that the disk may be copied in its entirety by members (not part-copies); that publication in the *QC* and on the ESC website (coming soon!) is authorised, but publication elsewhere will need permission from the owner; and that commercial use is forbidden.

Use of email and the internet in recent years has made exchange of information very much easier - Hotmail, for instance, now offers storage capacity of 2000 MB and facility to send and receive attachments of up to 20MB for a small annual fee - but the ease with which CDs can be burned and sent across the world adds a new dimension to co-operation between members researching similar areas.

Vahe Varjabedian (ESC 390) has shown what can be done by publishing his book *Perfins on Egyptian Stamps* in CD format, and André Navari's new venture may perhaps indicate that the death sentences on Norwegian forests might at last be stayed. Who needs paper printouts when clear information and images are available at the stroke of a computer key?

For further information on this important advance, members can contact John Davis at Church View Cottage, Church Road, Upton Snodsbury, Worcestershire WR7 4NH (his e-mail address is davisatsnodsbury@tiscali.co.uk); and the originator, André Navari, can be found at Boite Postale 10, 13361 Marseille Cedex 10, France (andre.navari@club-internet.fr).

Can you please nominate your choice for the MacArthur Award; 2004

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Egypt's new Booklet	p275-277
Commemorative Palestine Stamps used in Egypt	p278
Primitive Pencilled "O" Markings & Who were the COULONS ?	p279-280
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Perfins on Egyptian Tax Stamps	p203-205
An Egyptian Album	p206-211
Cover Census The 1882 Egyptian Campaign	p212-218

For the best article in the QC for 2004, for the prize the article must be at least one whole page. Please cast your vote for your favourite article for the year and send it to the secretary.

Please make the effort

To vote online visit <http://freespace.virgin.net/edmund.hall/vote.html>

where a list of all the articles for 2004 can be found. Click on the check box for the article of your choice and then submit directly to our secretary.

SUBSCRIPTIONS 2005

Subscriptions for 2005 are due on January 1. at £15/\$30 US. For all other overseas members please pay your local agent, if you have one, £15/\$30. For UK and all other members please pay our treasurer Brian Sedgley £15/\$30.

The names and addresses can be found on the first page.

Due to the uncertainty of the £/\$ rate it has been decided that to make it easier for members in continental America to have a \$ subscription. We appreciate on a straight conversion \$30 may be higher than £15 but this could change and any loss will be borne by the circle. If you read the AGM meeting in OC 209 you will note the proposal was raised that overseas members subscriptions should be raised from £15 to £20. This was due to the fact that the cost of the production and postage of the QC to America, and most overseas destinations, actually exceeds £15 and the \$30 will still not cover this cost, which will more than likely rise during 2005.

Please bear in mind that subs unpaid after April 1 (to your respective agent) will result in suspension of membership and no more QCs will be sent until the full amount plus an administration fee of £5/\$10 has been paid.

The Story Behind the Stamp: Balian 180, 28 March, 1957,

150th Anniversary of Victory over the British at Rosetta.



Since the defeat of French forces in Egypt in 1801 British politicians had tried, with marked lack of success to establish a government of the country that would satisfy both Turkish territorial claims on the area and the Mameluke Beys who were the de facto rulers.

By 1803, the British via General John Stuart at Constantinople, finally managed to persuade the Mamelukes to take their forces from the Nile Delta into southern or Upper Egypt while awaiting efforts on their behalf in Constantinople. This would allow the remaining British troops in Egypt to finally embark for Malta. The British representative that General Stuart appointed in Cairo was his military secretary, Major Edward Missett. At this point Turkey suffered a number of mutinies within its provinces, including among its Albanian troops garrisoning Cairo and the Delta, which left the mutinies vying for control of Egypt with the Mamelukes.

Over the years, despite numerous appeals from Missett, that a military force should be sent to Egypt to secure British interests while anarchy reigned, nothing had been done; but it was now that the British Government decided to act, against strong French influence. Mohammed Ali, leader of the Albanians, was strongly entrenched and at the news that Major General Fraser's military mission had set sail Missett took the opportunity to inform the Mamelukes that the British forces would restore control of Egypt to them.

The small British force that finally left Sicily on March 6 consisted of the Light Dragoons, several battalions of Regiment of Foot, De Roll's Regiment (Swiss in British service), and Les Chasseurs Britannique (French and others in British service). This was further augmented by attached Sicilian Volunteers.

After a fraught journey Alexandria fell to the British on March 20. Missett now informed Fraser, falsely, that Alexandria was on the point of running out of food and explained that the town depended on the land around Rosetta for cereals and around Rahmanieh for cattle. This was probably in order to support the commitment he had made to help the Mamelukes on Britain's behalf, despite the fact he had no remit to do so. Fraser was now in a particularly difficult position: he had been ordered by his masters in London only to capture Alexandria. To strengthen his argument, Missett informed Fraser that the defences of Rosetta were in a dilapidated state and Mohammed Ali's Albanians were a mere rabble.

Fraser dispatched a small force of some 1,600 men under General Meade with two six-pounders to capture Rosetta. On March 31, 1807, the British troops arrived and, worn out by the long march, they entered the city, which appeared completely empty. The Governor of Rosetta (Rasheed), Ali Bey Al Salanklli, had however prepared a plan and asked the inhabitants of the city to help the 600 Egyptian (Albanians?) troops to prepare an ambush. As the British walked through the deserted streets they heard a call to prayers from the Zaghoul mosque, "Allahu Akbar" - it was the signal for an attack. Every house in the city was a fortress from which a barrage of fire rained down on the British troops, inflicting many casualties.

Further attempts were made to capture Rosetta, but to no avail. By September 19 the British army had been evacuated and slightly more friendly terms achieved with Mohammed Ali. As for the Mamelukes, who had failed to produce any help at all, they were embroiled in their own internal fighting during which several of their leaders were killed. In 1811 Mohammed Ali finally rid himself of these once formidable soldiers by ordering a great massacre at Cairo Citadel.

The Battle of Rosetta has inspired numerous writers, such as the novelist Ali Al Garim, who wrote his famous *The Beauty of Rasheed*. Also the late President Gamal Abdel Nasser used this battle as the beginning of his novel, *For the Sake of Liberty*.

On the last ESC visit to Egypt some members visited the Citadel, where, in the military museum, a picture of this battle was displayed. In front of it parties of schoolchildren with rapt attention had the story told to them by their teachers. One could not help wondering how many British schoolchildren could give any account of this piece of our common history.