

الجمعية المصرية لعلوم البريد
المجلة المصرية للبريد

JOURNAL
The
PHILATELIC
SOCIETY
of EGYPT
CAIRO



(Collection Dr. W. Byam).

Essai en noir P.T. 1, Penasson, 3e émission, tiré lithographiquement. Remarquer inscriptions arabes identiques à celles de la 2e émission.

Essai en vert P.T. 1, Penasson, 3e émission, tiré lithographiquement. Cet essai est celui de la piastre Penasson 1872.



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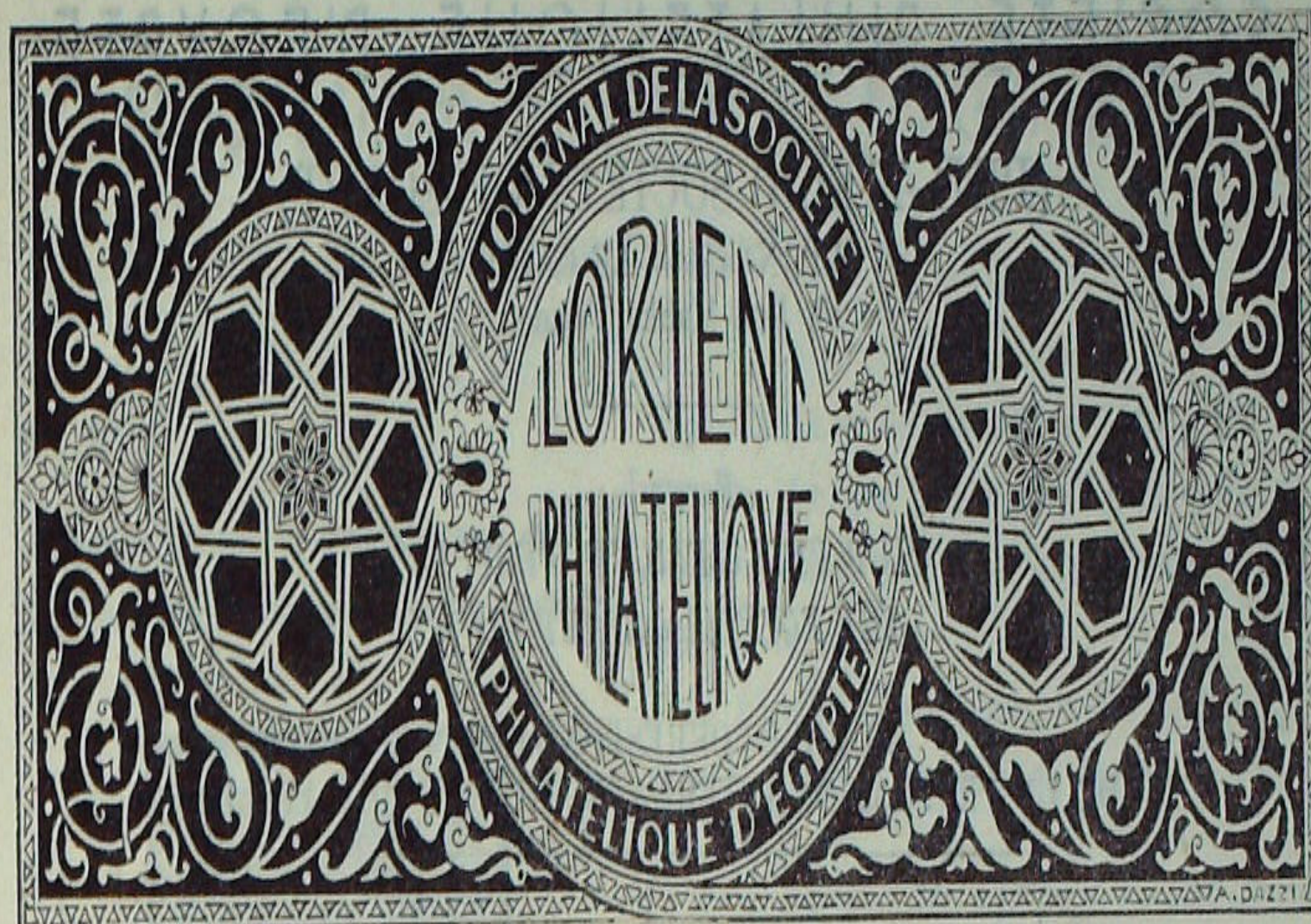
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Plaquette de Bronze, Exposition Internationale Philatélique « PRAGA. 1938 »
Médaille d'Argent, Exposition Philatélique d'Alexandrie 1939.
Médaille d'Argent, Salon du Timbre, Alexandrie 1945.
Médaille de Bronze, Exposition « Phila » Tel-Aviv 1945.
Médaille de Vermeil, Exposition Philatélique du Caire 1946.

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NOUVEAUTES ET VARIETES D'EGYPTE

Par YEHA MALOUCHEH, S.P.E. 921

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Ainsi que nous l'avons annoncé dans le précédent numéro de notre Revue, page 179,



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DE MANC O-LISTE

EGYPTE-SOUDAN

In memoriam.

JEAN DUBOIS

La mort impitoyable vient encore de frapper la philatélie déjà si éprouvée en ravissant à l'affection des siens et de ses amis un caractère d'élite.

Jean Dubois n'est plus.

Lorsque les philatélistes d'Egypte apprirent cette douloureuse nouvelle, par une communication de leur Président, Ibrahim Chaftar Bey, leur tristesse fut bien grande.



M. JEAN DUBOIS

En effet Jean Dubois s'était fait connaître à l'occasion de l'Exposition Philatélique du Caire, et il s'était fait apprécier avantageusement, non seulement par sa compétence philatélique indiscutable mais par ses qualités d'homme compréhensif et de parfait gentleman.

Il était venu au Caire comme commissaire général du Gouvernement Belge, charge honorifique qu'il avait déjà remplie avec distinction dans d'autres expositions internationales soit continentales, soit d'outre-mer.

L'an dernier c'est en cette même qualité qu'il était allé représenter la Belgique à l'Exposition Internationale et c'est avec une émotion mal contenue que mon ami Chaftar Bey me faisait part du dernier entretien qu'il avait eu avec le défunt, en se donnant mutuellement rendez-vous pour Bruxelles en 1949.

Si le grand prix de l'Exposition du Caire fut enlevé par Lewis Zurstrassen, et si plus tard un autre Grand Prix fut enlevé à New-York par Maurice Scheerlinck, c'est bien à Jean Dubois qu'ils en étaient redevables.

Car ce n'est pas tout de posséder des collections de choix, encore faut-il accepter de s'en dessaisir pour un temps, et c'est là où intervenait la diplomatie de Dubois auprès de ses amis; il savait comment leur parler, toucher leur amour propre philatélique, faire vibrer au besoin la fibre patriotique et enfin arriver à les convaincre.

Quel plus brillant éloge pourrait-on lui dédier que celui que l'«ECHO de la Timbrologie» du 30 Juin 1947 faisait de lui à l'occasion de l'Exposition de New-York et où il disait: «D'Europe, les participations les plus intéressantes étaient venues de Grande-Bretagne et de Belgique; la France brillait par son absence, craignant que Paris ne soit battu par Bruxelles dans la route amicale qui est virtuellement ouverte entre les deux capitales.

Il est vrai que Bruxelles possède Jean Dubois et qu'avec un tel Ambassadeur rien n'est impossible. Grâce à lui les collections belges brillent au firmament de toutes les grandes expositions, et à New-York encore, elles se sont taillé un très beau succès. Nous en complimentons bien volontiers nos amis de Belgique et nous envions le Gouvernement Royal Belge qui a su comprendre la nécessité de créer une sorte de Commissariat Officiel pour les Expositions Philatéliques à l'Etranger ».

Aujourd'hui la philatélie belge a perdu un de ses colosses et la philatélie égyptienne un ami bien cher: car dès son arrivée au Caire, il nous avait fait part de son désir réalisé, à savoir de voir notre beau Pays et en ambassadeur du timbre, resserrer les liens d'amitié, profonds et anciens entre la Belgique et l'Egypte.

C'était donc en ami qu'il vint sur les bords du Nil; c'est en ami qu'il y fut accueilli, et c'est en triomphateur qu'il nous quitta emportant une véritable moisson de récompenses; et en laissant le souvenir de sa forte personnalité.

Sa Majesté le Roi, notre illustre Souverain, avait daigné montrer Sa Haute Appréciation en lui conférant l'ordre du Nil.

Ces quelques lignes que je trace, ne sont qu'un bien modeste hommage à la mémoire de Jean Dubois, ce philatéliste exceptionnellement doué et dont la collaboration à notre Exposition de 1946 fut si intense, et dont la disparition sera vivement ressentie tant en Belgique qu'ici même.

A Madame Dubois, née Eeman, à sa famille et à nos amis les philatélistes belges, va notre pensée émue et toute notre sympathie.

AHMED MAZLOUM

Membre d'Honneur de la S.P.E.

A NOS LECTEURS

Ce numéro inaugure l'année 1948.

Nous ne doutons pas que vous ayez apprécié notre Revue et que l'ayant trouvée digne du développement de la philatélie, vous continuerez à nous manifester votre appui sur lequel nous avons toujours compté.

Le soutien de tous est indispensable à notre Société; il l'aidera à réaliser l'œuvre qu'elle poursuit inlassablement dans l'intérêt de ses membres.

Nous espérons qu'à la faveur de conditions plus favorables que nous sommes fondés à escompter, les activités de notre Société prendront de l'envergure et permettront à notre Revue d'aller de l'avant.

Contribuez au développement de la Philatélie Egyptienne. Cotisez pour 1948.

Nous avons mangé notre blé en herbe. Aussi engageons-nous tous nos Lecteurs à collaborer à la rédaction de l'O.P. en nous adressant leurs études à la publication, en français en anglais ou en arabe. La troisième Emission d'Egypte fera l'objet de nombreux articles à publier au cours de 1948; nous appelons l'attention de nos collaborateurs sur cette émission.

En vue d'assurer la continuité du service de la Revue, nos abonnés sont instamment priés d'acquitter leur cotisation dès que possible.

IBRAHIM CHAFTAR BEY

Président.

EGYPT

Third Issue - The Printings Of 1872 and 1874

By Dr. W. BYAM.

A STUDY of these stamps has led to the following conclusions, which this display attempts to demonstrate:—

1. Two Dies were prepared. Die I was used for the 1 P.T. value only. Die II was composed of three portions enclosed in a frame. The central portion was used for all values, other than the 1 P.T.
 2. For the 1872 printing, moulds were struck in plaster of Paris; this medium was particularly badly mixed when the moulds for the 20 para were prepared and in consequence, bubbles of air formed which caused characteristic white flaws to appear on the stamps. Similar white flaws, though less numerous, are seen on all other values (intrinsic flaws). Such flaws do not appear on the stamps of the 1874 printing; which proves that fresh stereotypes were prepared, probably from moulds struck in papier maché, for these stamps.
 3. The stereotypes for the 1872 stamps were made of comparatively soft metal and many were damaged before printing began (Extrinsic flaws). All the stereotypes were shaved, to prepare them for assembly in the printing forme; this trimming was unskilfully performed, so that the outer frame line of the stamps varies considerably in breadth, but is constant for any given unit.
 4. The stereotypes, when clamped in the forme, were separated by loose metal strips. These "spacers" occasionally became displaced and when they rose took ink, which caused lines in colour to appear between the stamps.
 5. To protect the printing surface from damage by pressure at the edge of the forme, where the roller finished, a metal rule (usually duplicated), was inserted a short distance beyond the stereotypes. This took ink and printed in colour as a broad line on the top margin of the sheet, though for two settings of the 5 para it appears on the right hand side of the sheet. This raised metal rule being continuous, the air between it and the adjacent stereotypes, when enclosed by the paper and compressed by the roller, had difficulty in escaping. In consequence, the paper was raised from the printing surface as the roller passed over the upper margins of the top of final row of stereotypes and the stamps from these stereotypes show a blurred or "blown" upper edge of the top or side frame line, respectively, of the design. This appearance is characteristic of the final row of stamps on sheets printed by typography.
- The stereotypes for the 1874 printing were surrounded on all four sides of the forme by an interrupted decorative pattern, made up from loose segments. No compression of air therefore took place and "blown" margins are not seen on the stamps.
6. TWO VALUES OF THE 1872 ISSUE, 20 PARA AND 1 P.T., HAVE BEEN RECOGNISED PRINTED BY LITHOGRAPHY AS WELL AS BY TYPOGRAPHY.

Other values, as stated in the philatelic press of 1872, may have been printed by lithography, but this cannot now be demonstrated.

7. THE LITHOGRAPHIC STONES WERE LAID DOWN BY MEANS OF TRANSFERS TAKEN FROM THE ACTUAL STEREOS USED FOR THE PRINTING BY TYPOGRAPHY.

This is proved by the occurrence of identical flaws on stamps from individual units, printed by the two processes. In every instance, points of difference can be detected in such paired examples. This difference is very striking in the case of stamps from the top row of the sheet. On those printed by typography, the upper

surface of the outer frame line is "blown"; on the lithographs it is clear cut.

Of the 20 para stamps printed by typography the majority show a diagonal split in the bottom outer frame line: this split has frequently been obliterated on the lithographs and the frame line therefore usually prints intact. Usually the lower frame line has been redrawn on the printing stone. In some instances projections at one or other end of it have thus been produced, or the shape of the line has been altered. In other cases the split may have been more or less concealed by the act of lithographic transfer.

In many of the lithographic prints, fine specks of colour appear on or outside the area of the design. The lithographs are essentially flat in appearance. In contrast, the typographs all show heaping of ink (squash) at the margins of some of the lines of the design; on many stamps the design in colour has bitten deep into the surface of the paper. The growing ink crusts seen in the typographs are not represented on the lithographs. Therefore the lithographic transfers were probably taken before printing by typography began.

Certain 20 para lithographs are very rough in appearance and show many minute white flaws; also deformity of the outer frame line in some instances. No typograph has been found to pair with any of these stamps and it is possible they were printed from a separate stone laid down by transfers direct from the Die. Material available is insufficient to prove the existence of Lithographic types derived from an Original Stone, prepared for the making of a special Printing Stone for these stamps.

8. The 1 P.T. stamps, of 1872 only, were printed from stereotypes derived from two different daughter Dies. This is proved by the existence of stamps showing characteristic damage at the S.E. corner of the design. A curved break involves the right hand bottom numeral 1 and portions of the neighbouring frame. When well developed, the damage prints as a coloured flaw. Stereos from this damaged daughter Die also show a minute spot in colour of the first A of the word PIASTRA—many in addition show deformity of the inner frame line at the N.E. corner of the stamp. That this damage is not to an isolated stereo only is proved by the existence of multiple pieces of the 1 P.T. stamp bearing more than one example of the damaged 1. Also, stamps bearing this flaw are far too numerous all to have come from a single stereo.

9. The damaged 1 variety is found on stamps printed by lithography as well as by typography, but never on the stamps of the 1874 printing. This is evidence that the same stereotypes were not used for the two printings.

10. The proportion of stamps showing the damaged 1 differs considerably between the typographs and lithographs; being far higher on the latter. From this it may be deduced that at least two formes were prepared for the printing of the typographs and that the lithographic transfers were taken from one forme only.

11. It is impossible to say from how many stereotypes of either value the lithographic transfers were taken, but the evidence herewith displayed suggests they were taken from a considerable proportion of the whole printing surface. It is also impossible to indicate the size of the sheet of lithographed stamps. The typographs were printed in sheets of 200 (twenty rows of ten).

12. The fact that two pairs of the 20 para are known to us, one printed by typography and the other by lithography, and that the stamps in both instances are from the same two stereotypes placed in the same relative positions, is strong evidence that the lithographic transfers were taken from the stereotypes locked in the forme ready for printing. It may even be that a transfer was taken from the whole printing surface of 200 units. Stones of the necessary size must have existed in Egypt at that time as the issue of 1867 had been printed by lithography at Alexandria in sheets of 200. The lithographs of 1872 were probably an emergency printing by the same firm. The lithographed stamps of 20 para were nearly certainly taken into use before the typographs, as none of the latter is found dated earlier than April 1872, whereas the majority of dated lithographs were used during the first three months of 1872. Lithographs and typographs of 1 P.T. were used concurrently from the outset.

EARLIEST DATES

1872:—20 para	Lithograph	7th January, 1872:—	Besly.
20 para	Typograph	6th April, 1872:—	Byam.
1 P.T.	Lithograph	12th January, 1872:—	Byam.
1 P.T.	Typograph	1st January, 1872:—	Chafar.

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EGYPT - THIRD ISSUE - 20 PARA OF 1872

THE THUNDERBOLT VARIETY

By Dr. W. BYAM.

The photographs of these two stamps were submitted to me by Ibrahim Chaffar Bey in October 1947, when he asked me to comment on them. Both stamps show several pronounced and easily recognisable white flaws, which obviously have common parentage. The large flaw crossing the base of the pyramid is so striking in appearance and considerable in extent that I have named it, in my collection, "the Thunderbolt." It is a printing-surface variety, originally described and figured in "L'Orient Philatélique" some time ago (p. 49, fig. 16) by Chaffar himself. The two stamps he then illustrated were identical with the stamp here seen as Fig. A. All three specimens display a break in the right outer frame line above the P of PARA, the result of damage to the metal stereo from which this particular unit was printed. The stamp shown as Fig. B shows no sign of this damage to the frame line. Moreover Fig. A illustrates the diagonal split in the lower outer frame line recognisable on the great majority of 20 Para stamps of the 1872 issue. No such split is seen in Fig. B.

At the New York Centenary Exhibition, in May of this year, I displayed two stamps in the frames, similar to Figs. A and B, and explained that the stamp, showing the damaged outer frame line had been surfaced, printed by typography; and that the stamp with the outer frame line intact both on the right and below, was undoubtedly a lithography. The same holds good of the two stamps here illustrated. The lithographic transfer has been taken from the stereo prepared for typographic printing and the impression on the printing stone has been retouched by redrawing the outer frame line to remedy its two disfiguring defects.

How many of the 20 Para stereos were employed when making the lithographic surface is not yet known, but I have been able to recognise a considerable number of lithographic prints from stereos bearing characteristic flaws originating in the moulds from which the stereos were cast. As previously stated, the lithographic prints came first into use and, so far, I have failed to find a used 20 Para of the typographed printing dated earlier than April 1872.

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Printed by lithography

Les Bureaux Étrangers à Alexandrie en 1867

A la demande de quelques amis philatélistes qui s'intéressent aux bureaux étrangers en Egypte, et en particulier, ceux d'Alexandrie, je me fais un plaisir de publier quelques renseignements sur ces bureaux en 1867.

J'ai puisé ces données dans la savante brochure du regretté Prince Omar Toussoun, dont les travaux historiques sur l'Egypte et sur Alexandrie sont toujours utiles.

La Poste Egyptienne se trouvait au No. 40 de la rue Chérif; elle avait comme Directeur Général Muzzi Bey, dont le nom restera toujours attaché à la cession de la «Posta Europea» au Gouvernement et à la première émission de Timbres-Poste; le sous-directeur était M. Succi et l'Agent Supérieur à Alexandrie M. Bellandi; comme on peut le constater, les hauts fonctionnaires de la Poste étaient tous de nationalité italienne. La Poste Anglaise se trouvait au No. 1 de la rue de la Poste et avait pour Directeur M. J. Tucker; la Poste Autrichienne, à la rue Mosquée Attarine No. 27 et avait comme directeur M. Busich. La Poste Française avait ses locaux à l'hôtel consulaire, rue du Consulat de France, et comme Directeur Mr. Taradel; la Poste Grecque se trouvait à la rue de la Poste No. 21 avec comme Directeur M. G. Civitanidis; la Poste Italienne au No. 9 de la rue de la Poste sous la direction du Chevalier Thomas Balestra, et enfin la Poste Russe se trouvait au No. 26 de la Place Mohamed Aly et avait pour Directeur M. de Goulak.

J'ai connu M. Florio Busich, fils de M. J. Busich, le Directeur de la Poste Autrichienne, à l'époque où j'étais Substitut au Parquet Mixte d'Alexandrie (1914-1923): il était expert-syndic; j'avais donc l'occasion de le voir, et je tiens de lui, que lorsque le Bureau Autrichien d'Alexandrie fut fermé, les cachets et autres matériaux ne furent pas détruits mais renvoyés à la Poste Centrale de Vienne.

Il faut ajouter que la Poste Russe avait les mêmes bureaux et le même Directeur que la Compagnie Russe de Navigation à Vapeur à cette époque.

Ahmed Mazloum.

Les Postes Militaires et Navales Polonaises

du Proche Orient et de la Méditerranée en 1940-1945

Par le Capt. A. MARKOFF, S.P.E. 897.

En 1941, le Gouvernement de l'U.R.S.S. conclut une alliance militaire avec le Gouvernement Polonais du Général Sikorsky en exil.

A la suite de cet accord, les Soviétiques formèrent à Kazastan un corps d'armée polonais sous le commandement du Général Anders.

Plus tard, les Alliés transférèrent les unités polonaises de Kazastan sur le front de Lybie, en passant par l'Iran, l'Irak, la Syrie, la Palestine et l'Egypte.

Une brigade polonaise dite «Des Carpathes» fut formée en même temps en Syrie avec des Polonais qui avaient fui lors de l'invasion allemande.

Après la libération de l'Afrique, les Polonais furent transférés avec la Huitième Armée Britannique en Italie. Ils combattirent avec courage et gloire à Monte-Cassino, Ancone et Bologne, sous le nom du 2ème Corps Polonais.

Dès les premiers jours de la formation des corps armés à Kazastan et en Syrie, le Commandement Polonais organisa sa propre poste de campagne («Poczta Polowa Polska»), dont les cachets oblitérèrent les timbres-poste des pays où passèrent les unités polonaises.



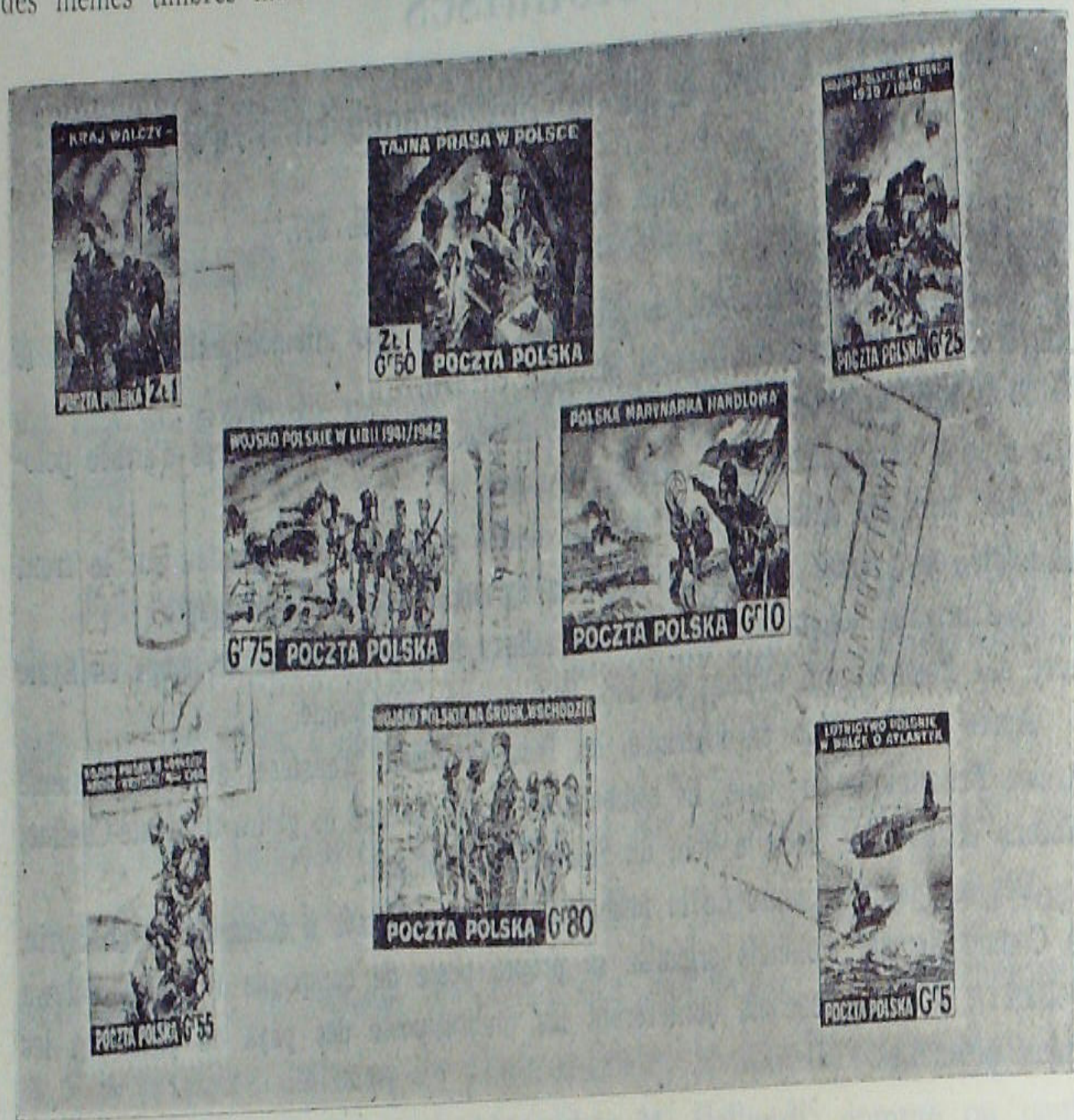
1. Timbre commémorant la défense de Varsovie émis en 1944 avec l'oblitération de la Marine Militaire Polonaise (POLSKA MARYNARKA WOJENNA).
2. Oblitération de la Poste Militaire Polonaise (POCZTA POLOWA) Bureau No. 122 de Palestine.
3. Oblitération de la Poste Militaire Polonaise (POCZTA POLOWA) Bureau No. 114 de Syrie.
4. Oblitération de la Poste Militaire Polonaise (POCZTA POLOWA) Bureau No. 101 d'Egypte, Bureau Principal.
5. Oblitération de la Poste Militaire Polonaise (POCZTA POLOWA) Bureau No. 111 de Bassra (Iraq).

Indépendamment de ceci, les Autorités Militaires polonaises émirent à Kazastan un timbre-poste, et le Gouvernement Polonais à Londres, deux séries de timbres-poste, composées chacune de 8 timbres, la première en 1941 et la seconde en 1943. Les sujets représentent des scènes de la vie militaire, navale et aérienne, ainsi que les ruines de Varsovie.

En 1944, un timbre-poste spécial en l'honneur de la défense de Varsovie fut émis à Londres.

Pendant le séjour du 2ème Corps Polonais en Italie, le Commandement mit également en circulation, pour les besoins de ses unités, trois séries de timbres-poste, dont la première est composée de 4 timbres surchargés en bleu «Monte Cassino 18/V/1944» avec une surtaxe.

Les sujets sont les mêmes que ceux des timbres militaires polonais de 1941. La seconde série est composée de 4 timbres avec l'effigie du Général Anders et des vues de Monte-Cassino, d'Ancone et de Bologne. En même temps fut émis un bloc feuillet des mêmes timbres mais non-dentelés.



6. Série de timbres-poste polonais émis en 1941 à Londres, avec les cachets de la Marine Commerciale (MARYNARKA HANDLOWA).



7. Série de timbres-poste polonais, émis à Londres en 1943, avec les oblitérations de la Marine Commerciale polonaise (MARYNARKA HANDLOWA).

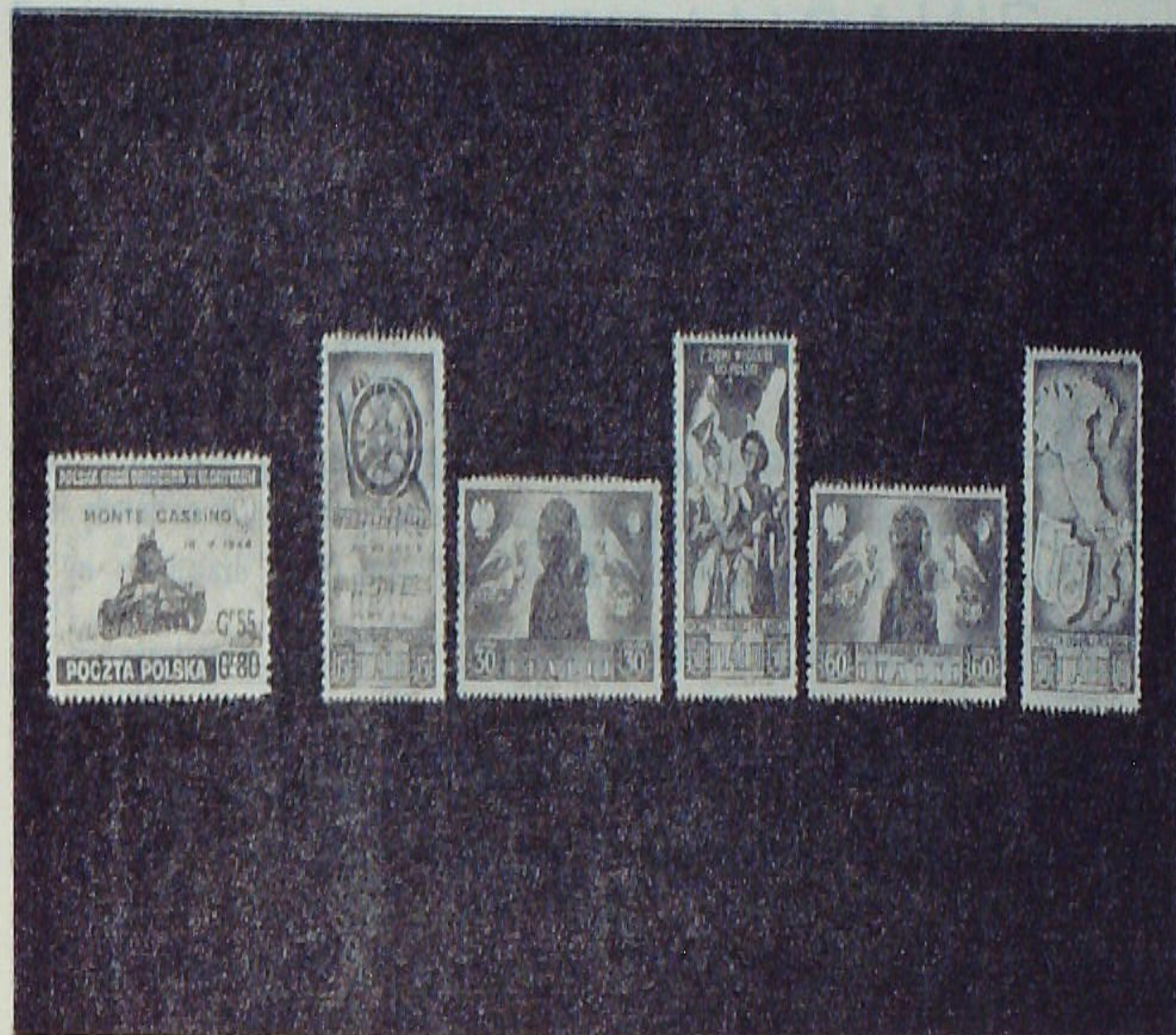
La troisième et dernière série, imprimée en Italie, est composée de 5 timbres, avec pour sujets la Vierge de Czenstokhov, protectrice de la Pologne, une carte géographique de l'Italie, des soldats polonais en uniforme de 1796 et de 1944, et la décoration polonaise «Virtuti Militare», avec des notes de l'Hymne National.

Un timbre-poste de cette dernière série «Virtuti Militare», après avoir été sur-

chargé de l'inscription «Pocza Lotnicza» avec une surtaxe de L.25+L.100, a servi pour la poste aérienne.

Les lettres portant ce timbre sont rares et très recherchées.

En Février 1946, le 2ème Corps Polonais participa à l'Exposition Philatélique du Caire et exposa une partie des timbres-poste susmentionnés.



8

9

8. Timbre-poste de la 1ère Série émise en Italie surchargé en 1944 par le IIe Corps Polonais.

9. Troisième série de timbres-poste émis en 1945 par le IIe Corps Polonais en Italie.



10

Timbre-poste soviétique avec le cachet polonais: «Posta Polowna — Polska Zbrońia WZ. SRR.TWO.» (Poste Militaire de l'Armée Polonaise en U.R.S.S.).



11. Bloc-feuillet émis en Italie en 1944 par le IIe Corps Polonais.

De son côté la Marine Polonaise, qui était attachée à la Marine Alliée, eut de 1939 à 1945 ses propres bureaux de poste, dont les oblitérations «Polska Marynarka Wojenna, Agencja Postowa» (Agence de la poste de la Marine Militaire Polonaise), et «Agencja Postowa-Polska Marynarka Handlowa» (Agence de poste de la Marine Commerciale polonaise), oblitérèrent uniquement les timbres polonais susmentionnés émis à l'étranger.

A U S T R A L I A

By courtesy of the Information Officer of the Australian Government Commission in Egypt, I am able to give our readers some official notes regarding the Newcastle Sesqui-Centennial Commemorative issue announced in our issue of October 1947.

This information is of particular interest for the reason that it throws light on the selection of the portrait used for the 2.1/2d value, and should definitely end the controversy that its appearance engendered. The notes were drawn up by R. Younger.

Hundreds of people rushed the special post-office opened at the Newcastle Philatelic Society on Monday, September 8, for first-day cancellations of Australia's stamps issued to commemorate the 150th anniversary of Newcastle.

Five minutes after the office opened the supply of stamps on hand was sold out and more had to be brought from the main Newcastle post-office.

Collectors who hoped to get No. 1 registration label at the special post-office were disappointed. The first went to the King, the second to Princess Elizabeth, and the third to the Australian Governor-General, Mr. McKell.

Special interest had been created in the Newcastle commemoratives by the claim, made a few days before the stamps went on sale that the portrait on the 2.1/2d was not that of Lieutenant John Shortland, R.N., discoverer of Newcastle, but that of his father Lieutenant (later Captain) John Shortland.

The Australian Postmaster-General, Senator Cameron, however, cited the evidence of two historical publications in defence of the portrait used. He said the portrait had been taken from the Voyage of Governor Phillip, published in 1789, which stated that the subject of the portrait was John Shortland, who had entered the Royal Navy at the age of 16. J. H. Heaton's Australian History, published in 1879, stated that the Lieutenant John Shortland who discovered Hunter River, Newcastle, was born in 1739, which would make him 16 years of age when he joined the Navy in 1755, as stated in the earlier publication.

The Postmaster-General made it clear that under no circumstance would the issue be withdrawn.

The controversy over the subject of the 2.1/2d value increased interest in the issue of Australia, and will doubtless bring it to the special attention of collectors overseas.

Other values are the 3.1/2d (blue), showing steel being poured at the Newcastle steelworks, and the 5.1/2d (dull green), showing coal being loaded from ships into the bunkers of a freighter tied up at Newcastle wharf.

All values will remain on issue for approximately three months.

M. M. J. de TERMES
S.P.E. No. 691.

COMPTOIR TIMBROPHILE D'ALEXANDRIE

JEAN A. FRANGAKIS

MAISON FONDÉE EN 1904

MICHEL NICOLAIZOS

SUCCESSEUR

NEGOCIANT EN TIMBRES-POSTE POUR COLLECTIONS

5, BOULEVARD SAAD ZAGHLOUL, 5

ALEXANDRIE - EGYPTE

ACHAT-VENTE-ECHANGE



GRAND CHOIX DE TIMBRES-POSTE
D'EGYPTE, SOUDAN ET MOYEN-ORIENT

ALBUMS, CLASSEURS, CATALOGUES ET TOUS LES
ACCESSOIRES PHILATELIQUES TOUJOURS EN STOCK

AGENT DE LA MAISON

YVERT & CIE.-AMIENS

The stamps of the Suez Canal Company

by Jean Boulad, F.R.P.S.L.

FOR the assistance of stamp collectors and in order to help them to avoid buying forgeries, we publish hereunder a full description of the four types—which are repeated 30 times in a sheet of 120 stamps—of the 1 centime black, 5 centimes green and 40 centimes red.

The photographs and drawings have been graciously specially prepared by the Survey Dept. of Egypt, Cairo, to illustrate the exhibit "Hors Concours" of the President of our Society Ibrahim Chaftar Bey at the Centenary International Philatelic Exhibition, New York. The informations are those given by Lt-Col. G.R. Worthington Wilmer, F.R.P.S.L., Messrs. L.N. & M. Williams and myself.

The real order of the four types of the 1 centime has been recently discovered by me in Paris (1), that of the 5 centimes was discovered by Ibrahim Chaftar Bey and myself a few years ago; they are now published here for the first time.

To complete the description of the stamps of this set, we conclude it with a full description of the 120 stamps which compose the sheet of the fourth value the 20 centimes blue. This last part is reprinted from STAMP REVIEW No. 17 of September 1938 and is reproduced here thanks to the kind permission of the authors, Messrs. L.N. & M. Williams.

CHARACTERISTICS OF THE GENUINE STAMPS

The space between the label containing "POSTES" and the lower part of the oval containing "DE SUEZ" is filled with lines of shading. There are both vertical and oblique lines.

On the ship there is one passenger in the bows, two between the fore and main mast, and one behind the main mast.

Behind the funnel, just to the right of the point where the lines of the rigging join the rail, there is a spot of colour which might represent a passenger.

At the very stern of the ship, to the left of the rear mast there are two spots of colour.

(1) This and further more unexpected new discoveries will be presented in a special report in a near future.

The appendage on each side of the upper circles containing the figures of value are well drawn, and generally clear except for a dot or stroke which appears in the ball at the extremity.

The comma—like ornament in the lower right and left hand shoulders of the frame of the stamp is separate from the floral appendage to each side containing the figures of value. The comma is smaller on the right than it is on the left and is unshaded.

The last "S" of "POSTES" almost invariably is somewhat flattered at the left of the bend.

The funnel of the ship is always very darkly shaded, usually solid at the left, and the right hand portion is made up of vertical lines of shading only. The only horizontal line appearing on the funnel is a band about half a millimetre from the top. Occasionally the funnel is a solid mass of colour.

On many stamps there are very few clouds in the sky, but specimens can be found on which the clouds are heavily indicated.

On no stamps does the smoke from the funnel touch the frame line, or approach within more than half a millimetre of it. In the great majority of specimens the smoke ends one and a half millimetre or more away from the frame.

The gum varies in shade and almost without exception the gum on the genuine stamps has been cracked. When it can be applied this test is useful, a very few, if any, forgeries have cracked gum.

The colours of genuine stamps varies considerably, but the ink used always presents a matt appearance. The one centime vary from intense black to a palish grey black. The five centimes vary from a full tone of yellowish green to pale green, almost a light emerald. The colour of the twenty centimes varies a great deal and specimen can be found in almost prussian blue ranging to pale dull blue. The forty centimes exists in carmine ranging to dull vermilion.

1, 5 AND 40 CENTIMES

DESCRIPTION OF THE FOUR TYPES

Each of the 1 centime stamps is of one of four types; each of the 5 centimes stamps is of one of four types, none of which corresponds with any type of the 1 centime; each of the 40 centimes stamps is of one of four types, none of which corresponds with any type of either the 1 centime or 5 centimes stamps.

TYPE 1

a) At the top of the "C" of "CANAL" there is a spot almost joined to the letter.

b) In the "E" of "MARITIME" the top of the centre serif is joined by a short diagonal line to the vertical stroke of the letter.

c) Further to the left beneath the "C" there is a short horizontal dash cutting through one of the inner line surrounding the oval.

d) Below the "E" of "DE" there is a flaw in the thick line of shading which surrounds the oval.



Type 1

TYPE 3

a) Across the centre of the "D" of "DE" there is a horizontal stroke near the foot.

b) The lower half of the right hand stroke of the 1st 'A' in "CANAL" is bent and thicker than the top half.

c) In the "E" of "MARITIME" there is a nick above the centre stroke, and the top right-hand serif appears to be outlined only, owing to a white flaw.

d) There is a white flaw just to the right of the bows of the ship, and the horizon is missing for a space of about 1 1/2 mm.



Type 3

TYPE 2

a) To the right above the "E" there is a projection downwards from the frame to the oval.

b) From the vertical stroke of the "L" of "CANAL" there is a projection to the right near the foot.

c) The top left of the "D" of "DE" is joined to the frame above.



Type 2

TYPE 4

a) The "S" of "SUEZ" is joined at the left to the frame of the oval above.

b) About half way between the star at the left of the oval and the "C" of "CANAL" there is a short dash of spot.

c) There is a slight projection to the right in the curve at the top of the "R" in "MARITIME".

d) 2nd "A" of "CANAL" indent on each side of the letter in the oval.



Type 4

TYPE 1

a) From the centre of the top half of the "R" of "MARITIME" there are 2 almost vertical strokes which run upwards into the line surrounding the oval.

b) In the "E" of the same word there is a coloured spot adhering to the right of the upper part of the serif on the centre stroke.



Type 1

TYPE 3

a) In the 2nd "A" of "CANAL" there is a bulge in the right hand stroke just above the crossbar.

b) The "L" of the same word has a faulty end to the foot and the serif resemble an oblong blob.

c) Just above the "1 o'clock" ray of the right star there is a coloured mark which is attached to the oval frame.

d) To the left of "D" of "DE" near the top of that letter there is a spot of colour in the oval band.



Type 3

TYPE 2

a) Above the "C" in the top left hand value circle there is a thin vertical line which joins the outer and inner frame of the stamp.

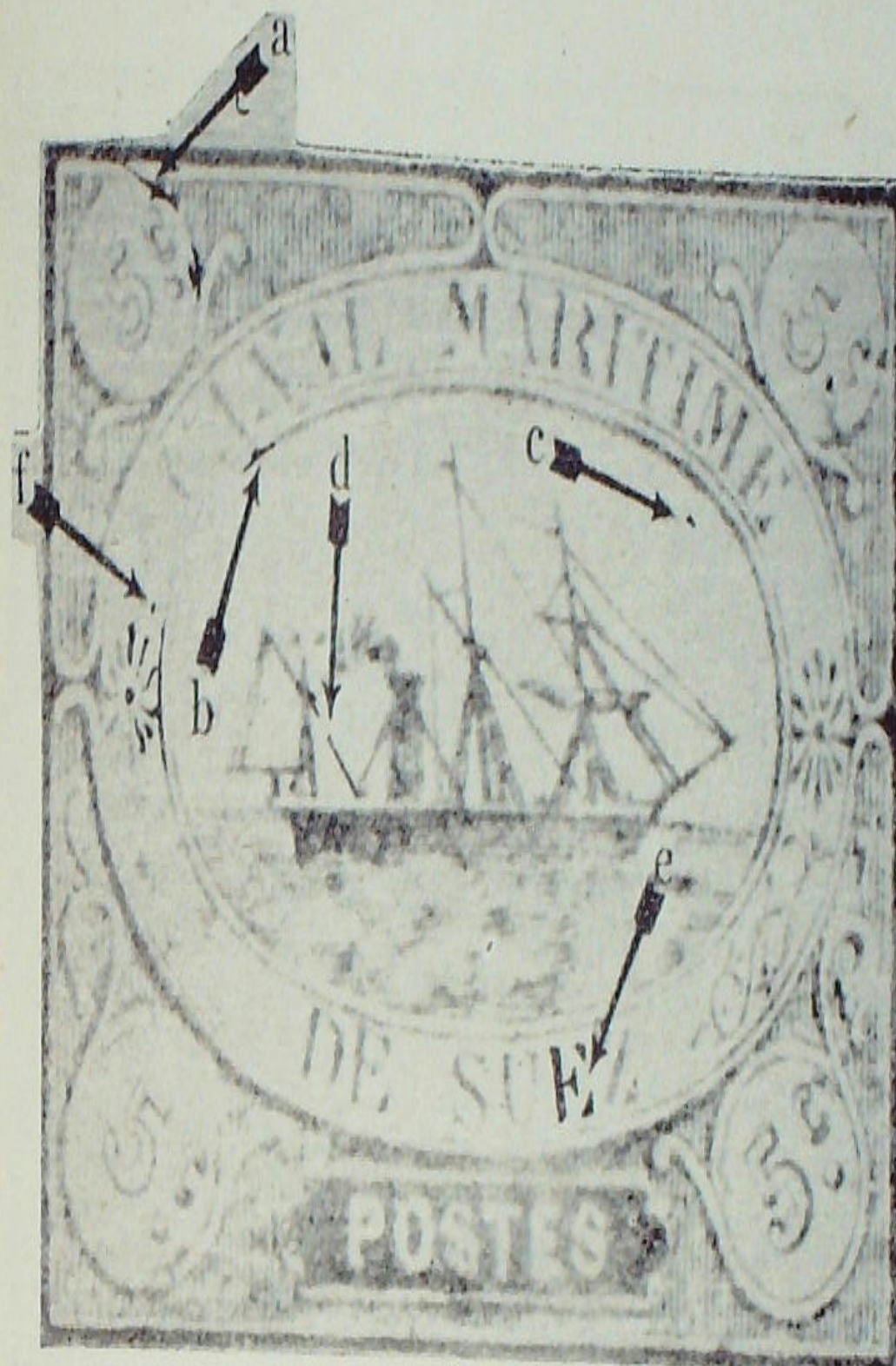
b) Beneath the right foot of the first "A" of "CANAL" there is a bulge in the thick line surrounding the vignette.

c) Beneath the centre of the second "M" of "MARITIME" there is a coloured spot in the sky.

d) The diagonal line of rigging to the right of the rear mast is broken and appears not to be joined to mast.

e) The centre serif of the "E" of "SUEZ" is comparatively small, and the foot of that letter appears badly formed or almost entirely absent.

f) Left hand ray, "1 o'clock", colour spot off; S.W. circle curved line off S.



Type 2

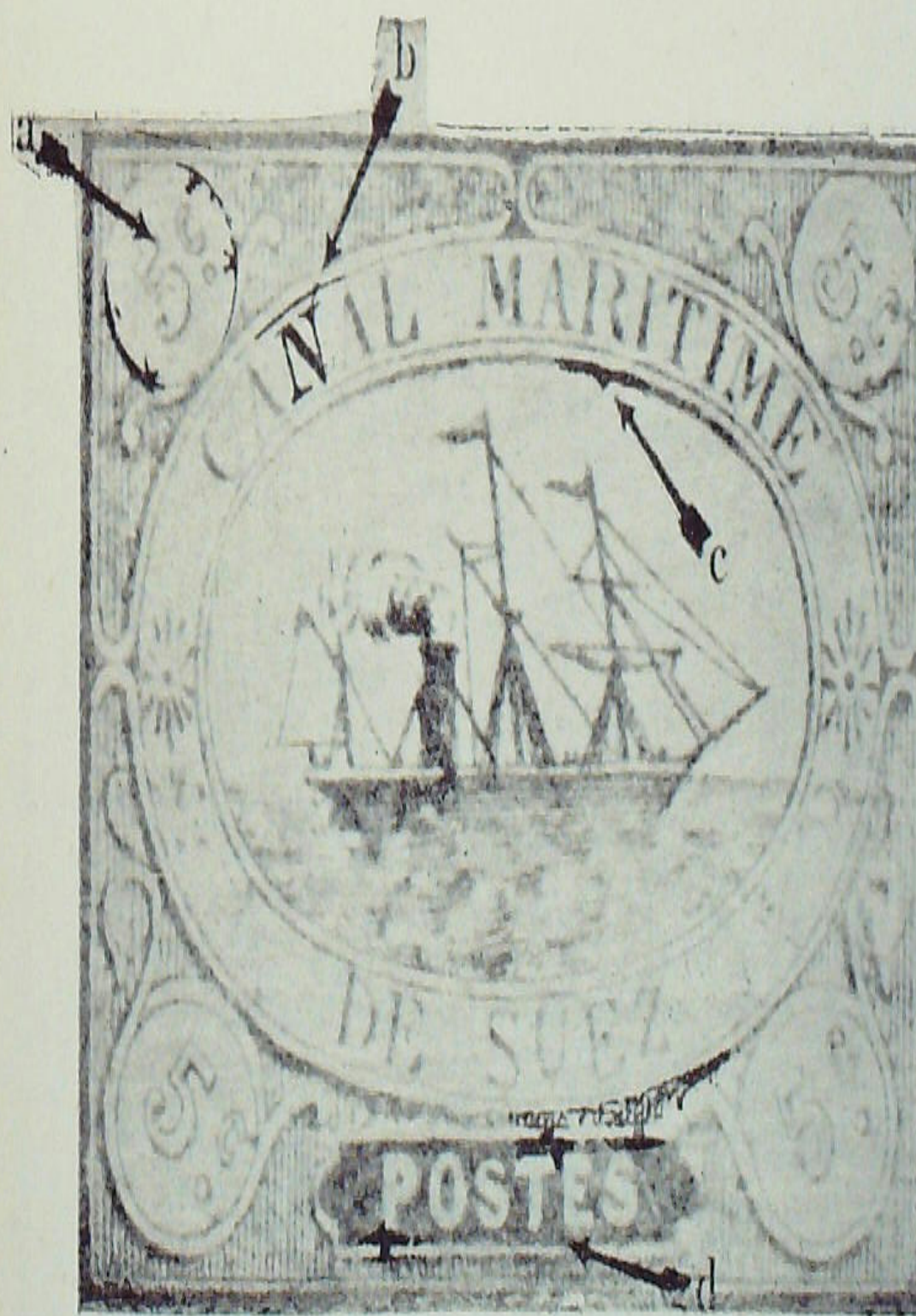
TYPE 4

a) In the top left hand value circle of this type there are visible a large number of dots and dashes representing the original figures of value, the amount is larger perhaps, than in any of the other eleven types.

b) From the top right serif of the "N" of "CANAL" there is a small diagonal stroke which crosses through the line of the oval above.

c) Beneath the "R" of "MARITIME" there is a bulge in the thick line surrounding the vignette.

d) In the uncoloured surround of the "POSTES" tablet there are 2 small breaks to the right above the "T" and the "S" and there is a more substantial break beneath the vertical stroke of the "P."



Type 4

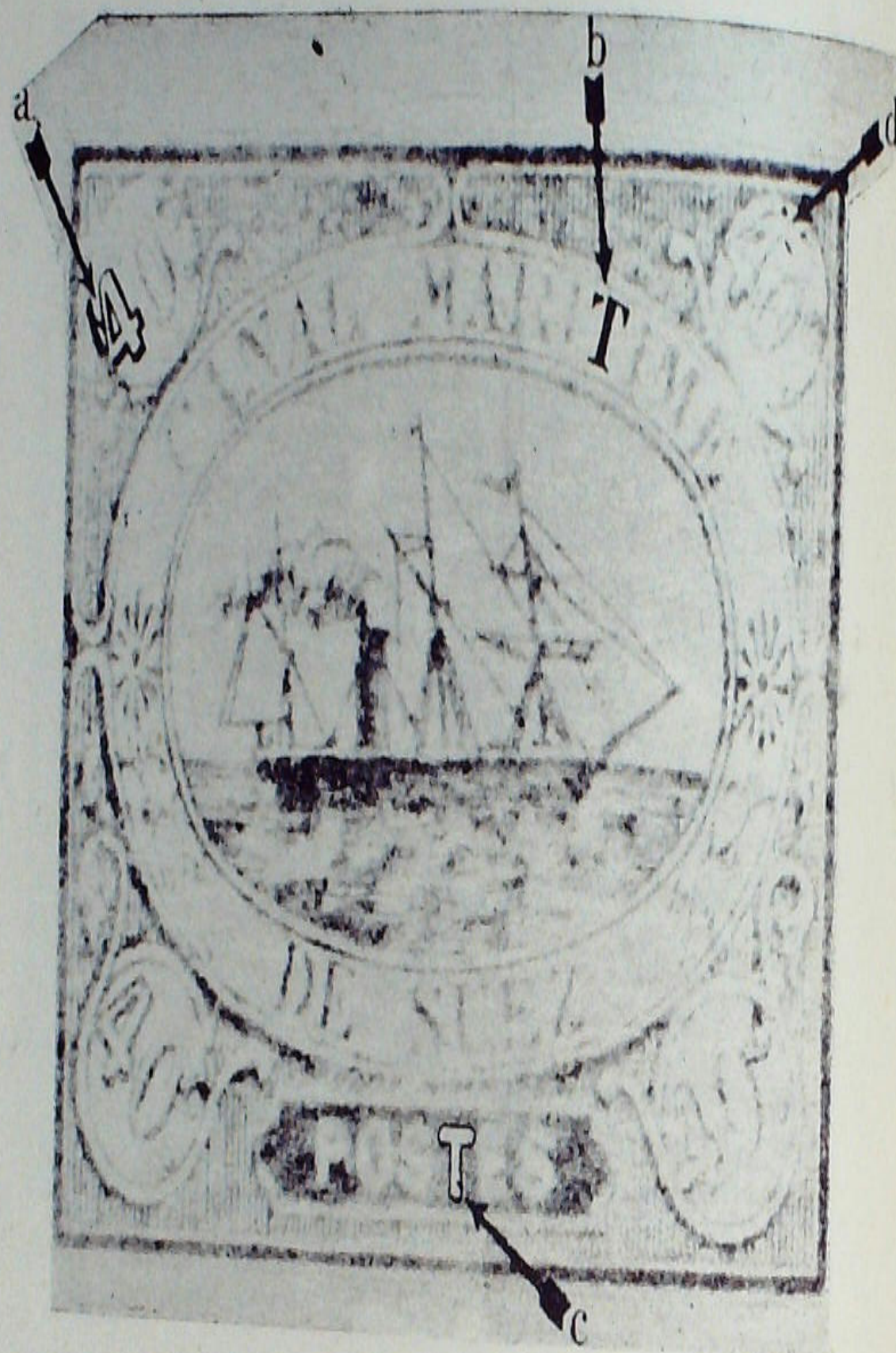
TYPE 1

a) The left appendage of the top left hand value circle is broken about half way along the length by a coloured line which cuts into the appendage from the left of the circle.

b) The left hand half of the horizontal stroke of the "T" in "MARITIME" is disjointed from the remainder of the letter.

c) The vertical stroke of the "T" of "POSTES" is too long and makes the letter appear slightly larger than the others in that word.

d) N.E. circle projection top of "4".



Type 1

TYPE 3

a) There is a spot of colour about half way between the foot of the "E" of "MARITIME" and the "II o'clock" ray of the right star.

b) In the top outer frame line of the stamp just to the right of the "A" of "MARITIME" there is a wedge shaped nick.

c) There is a nick near the centre in the vertical stroke of the "D" of "DE".

d) There is a nick about half way down the left side of the vertical stroke of the "P" of "POSTES".

e) The vertical stroke of the "T" of that word is broken in the centre.

f) The diagonal line of rigging immediately to the right of the rear mast is broken and is not joined to the mast.

g) S.E. and N.W. circle line of colour joins "4" and "0".



Type 3

TYPE 2

a) To the left of the corner part of the "C" of "CANAL" there is a dot and a short dash.

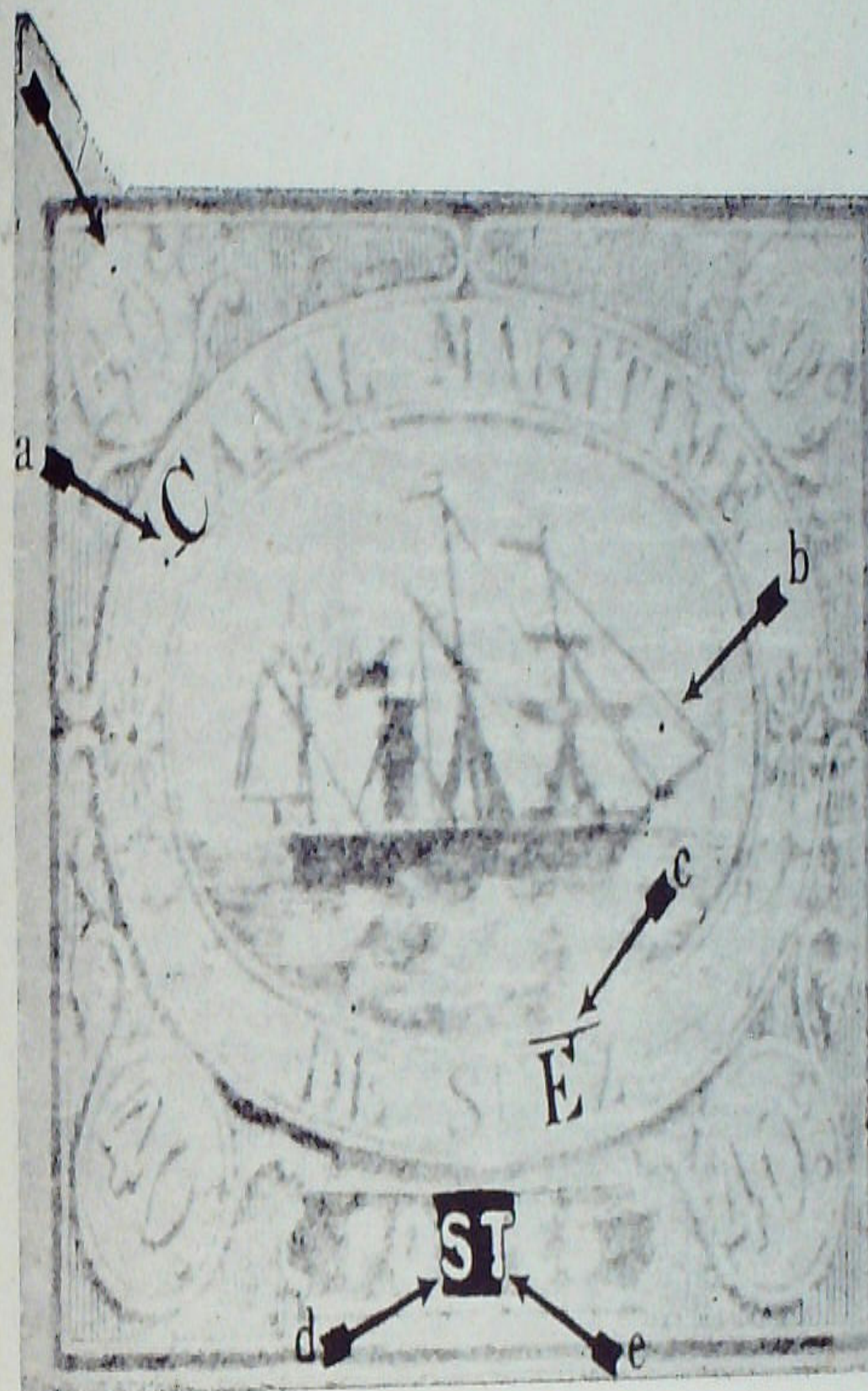
b) About one millimetre below and to the right of the right extremity of the foresail there is a spot of colour in the triangle formed by the rigging and the bowsprit. This spot is quite appreciable and should not be confused with a number of small dots which appear about half a millimetre below and to the right of the right extremity of the foresail. These other spots are common to Type 1, 2 and 3.

c) The "E" of "SUEZ" appears to be joined at the top right to the frame of the oval above.

d) There is a nick of colour in the under part of oblique stroke of the first "S" of "POSTES".

e) There is a nick of colour in the left of the foot of the vertical stroke of the "T".

f) N.E. circle line colour spot off "o".



Type 2

TYPE 4

a) In the top right hand value circle there is a spot joined to the circular frame at the left.

b) Near the top of the "4" there is a slight projection from the top left of the "0".

c) In the lower left hand value circle there is a considerable thickening of the inner frame to the left beneath the point of the "4".

d) There is a spot of colour just to the right of the centre of the "E" of "SUEZ".

e) S.E. circle line joins "4" and "0".



Type 4



1 centime

Top right hand corner of the sheet showing the 4 different types.
(From Jean Boulad's notes)



5 centimes

Top left hand corner of the sheet showing the 4 different types.
(From Ibrahim Chastar's Bey collection)



40 centimes

Top left hand corner of the sheet showing the 4 different types.

(From Ibrahim Chastar's Bey collection)

20 CENTIMES

DESCRIPTION OF THE 120 STAMPS OF THE SHEET

This value is found more frequently than any of the other values and several whole sheets are still in existence. It is, therefore, the least difficult stamp from which to reconstruct a sheet.

Several of the stamps are very bad impressions. Outstandingly bad are stamps numbered 17 and 18 on the sheet, of which number 18 is the worst. On some copies of this stamp only the outlines of the design are visible and sometimes the lines of the rear sail are clogged up with colour so that the sail appears to be surrounded by one thick line. Among the other badly printed stamps on the sheet may be mentioned numbers 1, 2, 3, 5, 10, 11, 12, 15, 22, 23, 24, 34, 35, 36, 47, 48, 49, 61, 62, 71, 72, 84, 96, 107, and 108. Probably the best impressions of the sheet occur on stamps numbers 32 and 68.

An outstanding flaw of the sheet takes the form of a coloured mark which runs from the bottom right-hand value circle of stamp number 18 to the top of stamp number 30, just to the left of the upper right-hand value circle.

On stamps numbers 86 and 87 there are particularly deep and heavily marked clouds. Only the merest traces of clouds, or no clouds at all, appear on stamps numbers 6, 10, 11, 12, 33, 34, 42, 47, 52, 59, 85, 91, 94, 98, 108, 112, 114, 115, 119. The clouds on the other stamps of the sheet vary between these extremes.

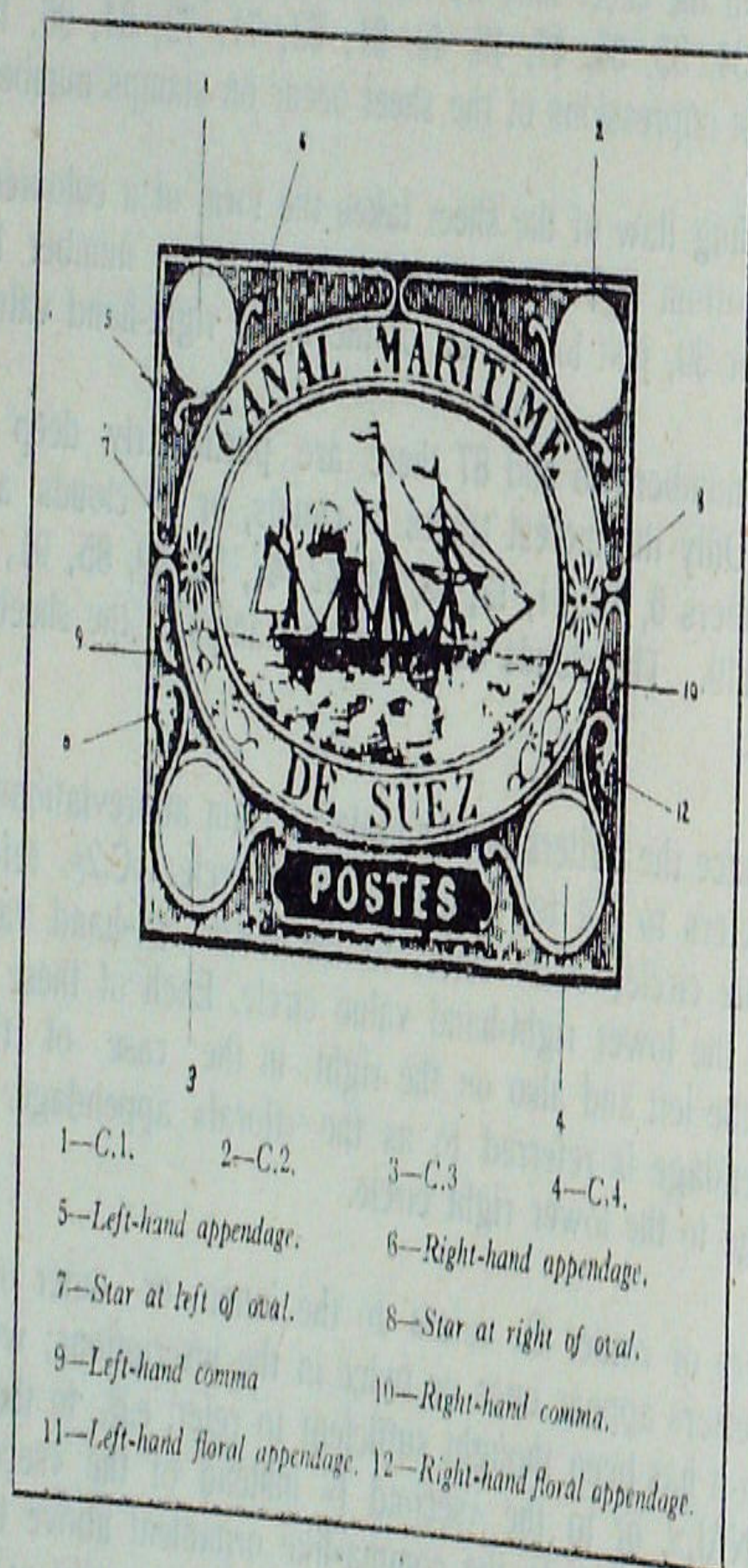
To save space the writers have adopted certain abbreviations in the plating notes. «C.1» refers to the top left-hand value circle; «C.2» refers to the top right-hand value circle; «C.3» refers to the lower left-hand value circle, and «C.4» refers to the lower right-hand value circle. Each of these circles has an appendage on the left and also on the right; in the case of the lower left circle the appendage is referred to as the «floral» appendage, as also is the right appendage to the lower right circle.

The «inner» or «outer O» refers to the inner or outer outlines of the figure. Many letters appear once or twice in the inscriptions; when such letters are referred to it has been thought sufficient to refer, e.g., to the «L» instead of the «L of CANAL», or to the «second I» instead of the «second I of MARITIME». «Comma» refers to the comma-like ornament above the lower left or right value circles. «Star» refers to the 12 rayed ornament at the left or right of the oval band surrounding the vignette.

(1) C. 2: breaks in head tre of O. C.4: breaks at 10' Dots between outer and point of 2. White spot head of 2 and inner top right and inner frame-lines of in background above 2 of C. Breaks beneath N and stamp above N and L. o'clock ray of right star. second M. Foot of second I Break in bottom of E of Break beneath E of DE; broken off. SUEZ. No left serif to foot of first I. «Flag» to rear Break half way up main mast. Flaw in 2 o'clock ray right outer O. C.2: breaks in top left of O. C.4: break

(2) C.1: minute break in top right in head of 2 top left of O. Break above Breaks beneath N, second C of CANAL. Break in se- M and above Z. Flaw in second frame below N. Break inner frame-line of stamp in right of funnel. above L.

(3) C.1: break in top left (7) C.2: mark top left of outside frame of stamp op- of O. C.3: Break at foot of C. C.3: breaks in centre posite C.



- 1—C.1. 2—C.2. 3—C.3. 4—C.4.
5—Left-hand appendage. 6—Right-hand appendage.
7—Star at left of oval. 8—Star at right of oval.
9—Left-hand comma. 10—Right-hand comma.
11—Left-hand floral appendage. 12—Right-hand floral appendage.

O: breaks right of stop. C.4: right of O and beneath that minute break beneath O. letter. Two short dashes to White flaw beneath main left of DE. Flaw in right star.

(4) Nick in centre right of second A of CANAL; break above L. Left foot of A of MARITIME joined to frame below. Break right beneath left star. C.3: joined to frame at left.

(5) C.1: diagonal stroke running from O to above stop. C.2: break in left cen-

(8) Top frame-line thickened near centre. Coloured spot below right of POSTES tablet. Right comma is very weak. White flaw beneath foremast.

(9) C.1: inner O weak at right. C.3: diagonal line from O to stop. C.4: large white flaw beneath 20. Break to left above DE.

(12) Letters of POSTES very thick. C.1: small projection above C of CANAL. C.3: break beneath O. C.4: break in O at bottom left.

(13) C.1: small white flaw above O. C.2: breaks at top and near bottom of O. Breaks beneath 2. C.4: appendage at right to foot of 2. Spot beneath left serif of T of MARITIME. Centre stroke of E of SUEZ is missing.

(14) Break beneath left of Z. C of CANAL has weak tail. Tail of R is weak. In outer frame above 2 in C.2. there is a small white flaw. Beneath appendage of C.2. at right there is a white flaw in background. C.3: downstrokes of 2 weak near foot Flaws beneath 2.

(15) C.1: weak foot to O. C.2 break in top of O. C.4: breaks above between 20. Break above L. Breaks beneath A and IT of MARITIME; no top left serif to E of SUEZ.

(16) C.2: weak top of C. C.3: break in top of C. C.4: spot above stop. Flaw in foot of T of MARITIME. Break above first M. Breaks below U and above E of SUEZ.

(17) Stamp badly printed. C.4: lines show distinct traces of doubling. Mark in C of CANAL. Break above first A and mark above L. Very little detail in sea. Break in second S of POSTES.

(18) Stamp very badly printed. C.1: spot above O. C.2: top of O missing. C.4: coloured flaw extending from 2 to outer frame of stamp. Small blob at right on horizon.

(19) C.1: break at left in inner O. C.4: left 2 weak and break beneath 2. Breaks beneath TI of MARITIME and to right above E of that word. White flaw between POSTES tablet and appendage to C.3.

(20) C.3: breaks in downstroke of 2; break beneath 2. C.4: kink in frame beneath 20. Three dots at left on horizon. Break at top of first S of POSTES.

(21) C.4: spot to right above O. Rigging left of funnel does not reach rail. Break in diagonal rope left below foresail. Right comma weak.

(22) C.4: inner O broken opposite centre of C. Break beneath 2. Spot below foremast pennant. White dot in left projection of POSTES tablet.

(23) C.2: small white flaw above left appendage. C.3 white flaw almost obliterating extremity of right appendage. C.4: flaw in floral appendage. Thick mark in sea above UE of SUEZ.

(24) C.1: break in top right of O. C.2: weak bottom to 2. C.4: break in top left of 2. White flaw near top of right appendage. T and E of POSTES almost joined.

(25) C.1: break in top of O. Flaw in outer frame above C.2. C. of Canal has break at foot. Very weak centre stroke to R.

(26) C.4: break top right in foot of 2. Left serif to T of MARITIME broken. Flaw below S of SUEZ.

(27) C.4: projection top left of O. Weak tail to C of CANAL and left foot of N. disjointed. Break beneath R. S of SUEZ broken at bottom bend and break beneath the E.

(28) C.1: breaks in top of O. C.2: spot beneath O. C.3: kink in frame beneath O. C.4: outer and inner frames at left joined near head of 2. Break beneath 8 o'clock ray of right star.

(29) C.1: break in top left of O. C.3: break above 20. C.4: break right of stop. Right top serif of second M joined to frame above. Cross strokes of all A's are weak.

(31) C.4: flaw at foot of 2 and break in O near stop. Break above N. Spot of colour to right of Z. Minute spot above passenger in bow.

(32) C.1: short dash right above 2. Break in oval below C.1. Dot on extreme left of horizon.

(33) C.3: break below 2. White flaw outside tablet above second S of POSTES. Break in top of Z. Dot in sky below A of MARITIME.

(34) C.1: break in head of 2 and spot beneath «ball» of that figure. C.2: C is weak. C.4: break, right, in head of 2. Top of second S of POSTES almost missing.

(35) C.2: break at right in head of 2. Extension to left appendage; break above C.3. C.4: break beneath 20. Top left of R weak. Top right of E of DE weak.

(36) C.1: coloured flaw from background projects into top left of circle; break in O at top right. C.3: dot beneath 20. Break beneath C of CANAL. White flaw above R and T. Small white spot in rail just left of funnel.

(37) C.1: head of 2 weak at left and no bottom to stop. C.2: projection from top of O. C.3: break in left downstroke of 2. C.4: spot in centre of O. Break above S of SUEZ. Spot above 12 o'clock ray of right star.

(38) C.1: whole corner weak and diagonal stroke running from 2 to centre of O. C.4: spots beneath 2 and O. Break above between second S of POSTES has short tail.

(39) C.1: no bottom right to O. C.2: small circle above between 20. C.4: spot beneath O. Breaks beneath N and U.

- (40) C.1: extension to stroke of 2. Funnel on left right: appendage. White only partly solid. Break in flaw in ship beneath rear 3 o'clock ray of right star. Spots above twelve Right of second M joined to frame above. and one o'clock rays of left to frame above. star. Long T in POSTES.
- (41) C.1: break in top right of O. C.3: white flaw in left appendage. C.4: inner circle very weak beneath O. No bottom right serif to second I and bottom serif to E disjointed.
- (42) C.1: breaks in head of 2 and top of O. C.3: flaw in right appendage. Weak tail of C of CANAL. Weakness in oval frame beneath A of MARITIME. Break in 2 o'clock ray of right star.
- (43) C.2: white flaw in angle of 2. C.3: dash of colour to right above 2 and break bottom in left of O. C.4: weakness in outer frame beneath 2. Thickening at right of first A.
- (44) C.2: break in O near foot of 2. In S.E. corner, frame of stamp projects to right. Mark between inner and outer frames of oval beneath E of DE. Break above Z.
- (45) C.4: spot beneath «ball» of 2: white flaw in background above O. Foot of E in POSTES not joined. Break beneath, between L and M. No bottom right serif to Z.
- (46) C.1: Mark above C. C.2: Dash between 20. C.4: break in inner head of 2; break, right in inner O. Break above second M. Diagonal rigging left of funnel broken.
- (47) C.1: small spot at left beneath O. C.2: extension to right appendage. C.4 breaks above 2 and O. Spot above I o'clock ray of left star. White flaw a quarter of the way up the mainmast.
- (48) C.1: break in top of O. C.3: break in left down-
- (49) C.3: break above O. C.4: break in top foot of 2: break above 2. Break beneath L. Break right above E of MARITIME. Right comma almost solid Break beneath Z.
- (50) C.1: diagonal line joining oval's outer and inner frame-lines under centre. Breaks in right of inner O: break in left downstroke of 2. C.4: flaw in right of inner O; break above O. Smudge outside frame of stamp between L and M.
- (51) C.4: no top to C. Oval broken: beneath E of DE. Blob of colour at left on horizon. White flaw in outer frame of stamp beneath C.4.
- (52) C.3: break near foot in left downstroke of 2: Breaks left, below and above second A of CANAL. Flaw in top of A of MARITIME.
- (53) C.3: breaks in inner head of 2 and top right of O. C.4: break at head of C. White flaw in outer frame of stamp above first M. Right of second M weak. beneath E of DE.
- (54) C.2: break in top of O. C.4: break in top right of O. CANAL: dot in C: break beneath C; Break above second A; break beneath L. Break above U of SUEZ.
- (55) C.1: break in top of C. C.3: break in inner O at left. C.4: break to right, above stop. White flaw in background above first I. Weak bottom to E of DE.
- (56) White flaw above first A of CANAL. C.4: weak inner bottom to C. White flaw left above left comma.
- (57) C.3: Coloured flaw in bottom left of O. Small white flaw above extremity of left appendage to C.4. Flaws in downstroke of P. Spot above one o'clock ray of left star.
- (58) Spot between two and three o'clock rays of right star. Breaks beneath left of C and first A of CANAL. White flaw in cross-hatching right beneath E of DE. Small white flaw in background beneath C.3.
- (59) C.2: white flaw at extremity of left appendage. C.4: break at top of left downstroke of 2, minute break beneath point of 2. Mark in centre of C of CANAL. Left cross stroke of T of POSTES curved downwards.
- (60) C. 2: minute break in top of O. C.4: break beneath 2. Extended right serif to N of CANAL.
- (61) C.4: breaks beneath 2 and O. Curved white flaw in ship and sea above S of SUEZ; break beneath U. Break at top of second I.
- (62) C.1: break at right in head of 2. C.3: white flaw at end of right appendage. C.4: spot at top in centre of O. White flaws above S and E of POSTES.
- (63) Break and diagonal line to right above Z. Top left serif of N joined to frame above. Short diagonal line in sky below N. Above C.2: break in outer frame of stamp.
- (64) C.3: spot beneath «ball» of 2; weakness in head of O. C.4: break at end of foot of 2. White flaw in background by right star. Right comma weak.
- (65) C.1: spot top left of O. C.2: white flaw at end of right appendage. White flaw in background near right star. Right comma weak. Frame weak beneath C.4.

- (66) C.3: break beneath O. C.4: break at right in inner O and kink beneath 2. Break beneath D of DE.
- (67) C.2: short dash left of stop. C.3: spot to right above 2. Faint spot to left of S and projection to right in U of SUEZ. Spot outside frame of stamp above first I.
- (68) C.3: kink beneath O. C.4: projection to right of O and spot beneath that letter; spot left, beneath stop. Slight white flaw in outer frame of stamp beneath C.4: Break in top left of second M and two spots top right of E of MARITIME.
- (69) C.2: projection top left of O and beneath 2. C.3: nick in bottom of O. White flaw above right comma. Spot in C of CANAL and bulge in diagonal stroke of N. Minute break below second M.
- (70) C.1: slight projection to head of 2. Projection to right beneath serif at top of right stroke of first M. White flaw in ship below place where rigging joins rail left of funnel. POSTES tablet very blotchy.
- (71) C.3: two nicks in inner O at top left. C.4: break beneath O. Projection to left from second A of CANAL. MARITIME: spot to right of A; white flaw above second I. POSTES: break in top of O; white flaw left above T.
- (72) C.1: C weak. C.2: break at right in inner O. C.3: break at right beneath 2. C of CANAL has long tail. Kink beneath R.
- (73) C.3: nick in O opposite head of 2. C.4: breaks left above point and head of 2; C is weak. Top right of second M missing. Flaw in foremast rigging.
- (74) C.1: break in inner O at bottom right. C.4: break above and spot below O. Mark in C of CANAL. Thick spot in oval frame above 2 of C.4. Spot above 12 o'clock ray of left star.
- (75) C.1: almost broken in half. C.3: breaks above also to left of 2. C.4: breaks in head of 2. No right foot to second M. Top serif of S. of SUEZ joined to frame above.
- (76) C.3: breaks above O. White flaws in backgrounds above left- and right-hand stars. Break above second A of CANAL. Break in top left of O of POSTES.
- (77) C.1: head of 2 joined to frame at left. C.4: projection right at head of 2 and nick in outer frame of C.4 beneath O. Break in horizon left of ship. Nick above right stroke of first M.
- (78) C.1: spot beneath C. C.2: spot beneath «ball» and appendage at right of the foot of that figure. C.4: break in top of stop. Prominent flaw above S of SUEZ. Break top left of C of CANAL.
- (79) C.2: diagonal stroke through head of 2. C.4: minute break beneath point of 2. Break in frame below left of second A. Right top serif of second M joined to frame above. Right star: 6 and 7 o'clock rays joined. Tails to T and E in POSTES.
- (80) C.1: break beneath O: projection beneath 2. C.2: dotted diagonal line through head of 2. Spot between outer and inner frames of C.4 beneath O. Break beneath D. Break top left of O in POSTES.
- (81) C.2: white flaw above 2. White flaw in sky below first I. Flaw above T of POSTES.
- (82) C.1: projection to right of 2. C of CANAL joined to frame below. Frame and background weak above AR of MARITIME.
- (83) C.2: projection from bottom of C. C.3: break in left downstroke of 2. C.4: white horizontal dash right of stop. Break above, between RI. Small white flaw in sea above E of DE.
- (84) C.1: break beneath O. Spot left above point of 2. C.3: minute break above 2. Outer and inner frames of stamp joined between PO of POSTES.
- (85) C.2: break at top of left downstroke of 2. C.3: break in left downstroke of 2. C.4: white diagonal stroke beneath 2. No top left to N. Breaks beneath L. first A and above R of MARITIME.
- (86) C.2: projection from top left of O. C.3: white flaw beneath O. C.4: spot at right between O and stop. White flaw in background to right above L. Spot on horizon to right of ship. Spot above 12 o'clock ray of left star.
- (87) C.1: break at centre right of inner O; spot beneath C. C.3: break at head of C. Bulge in head of A in MARITIME and break beneath second I. White diagonal flaw to left of POSTES tablet.
- (88) C.2: short dash under C. Flaw in outer ring of oval above C.3. C.4: break in line of C; stop joined to frame. Break at left beneath D.
- (89) C.2: diagonal stroke across head of 2. Flaw in outer and inner frames of C.3. beneath 2 and O. White flaw above left comma. C.4: head of 2 has a round «ball» White flaw above first M.

(90) C.2: diagonal stroke across head of 2; projection top of stop; white flaw from left appendage to second M. C.3: white flaw beneath 20. C.4: break at centre of C; break in inner head of 2.

(91) C.3: break top left of O; nick in outer circle beneath 2. C.4: spot above C; break at top of outer circle. DE: nick in foot of D; no top left to E; retouch in frame and sea above DE. Spot above left of first M.

(92) C.2: diagonal stroke through head of 2. Break left above C of CANAL. E of DE joined to frame below. Minute white spot left of funnel where rigging joins rail.

(93) C.1: no top to outer O. C.2: break in lower foot of 2. C.4: break in top of C and thickening of inner circle. Projection right at foot of S in SUEZ. Spot above I o'clock ray of left star.

(94) C.1: diagonal stroke through O; spot beneath «ball» of 2. C.2: break above 2. CANAL: break to right, above C; right of N joined to frame below; no top serifs to L. Upright stroke of D is thickened.

(95) White flaw where rigging joins rail left of funnel. C.2: mark at «ball» and upstroke of 2. White flaw in left appendage to C.3. Spot left of first M. Flaw in foot of T in MARITIME. Break above 10 o'clock ray of right star.

(96) C.1: weak foot to 2. C.3: spot beneath O. No cross bar to second A of CANAL. Break in rail of ship, just right of rear mast.

(97) C.1: break in top of inner C. C.2: diagonal stroke across head of 2; white flaw beneath right appendage. C.3: break at left in inner C; spot above head of 2.

Break just above horizon at right.

(98) C.1: break in bottom of C; break right above stop. C.2: diagonal stroke across head of 2. C.4: break above 2; white flaw to right of stop. White flaw beneath EZ. Two spots above I o'clock ray of left star.

MARITIME: spot between AR; white flaw in outer frame of stamp above R.

(99) C. 2: tail to O. C.3: break above 2. Dot to right above. 2. Diagonal scratch running from E of DE to first S of POSTES. C.4: coloured dash left of 2. Above C.3 in oval, break in filigree ornament.

(100) C.2: break at right in head of 2. C.3: no bottom to inner C. C.4: spot left above O. Break in top of left stroke of N; white flaw above L. White vertical stroke beneath second S of POSTES.

(101) C.1: white flaw left of ball of 2, extending into outer frame-line of stamp. White nick in outer frame of stamp above IM. C.3: no inner line to left head of 2 and break in outer line at left. C.4: coloured mark top left of O. Spot «hanging» from frame to right above E of DE.

(102) C.2: projection to right in head of 2; break in top of left of O. C.3: breaks head of 2 and top of O. Spot between CA; projection to right in L. Thick bottom left serif to D.

(103) C.1: coloured spot above O. C.2: spot below «ball» of 2. C.3: break at left in lower foot of 2. C.4: break in top of 2; break in left downstroke of 2. Right serif of T of MARITIME disjointed. Break in oval's line above same T. Left star: 6 o'clock ray joined to filigree below. Flaw in lower part of E of POSTES.

(104) White flaw to left above C. White flaw above N. C.3: break at right in head of 2. Slight white flaw outside full stop. Nick in outer frame of stamp below C.4. Clearly defined «passenger» just right or rear mast.

(105) C.2: projection top left of 2; spot left, above stop. C.3: break in bottom left of inner O. Projection left near foot of R and no bottom left serif to T of MARITIME. Thick spot on diagonal rigging left of funnel.

(106) C.4: break at top right of inner O. C.1: Diagonal line running from C to outside frame of stamp. Top frame-line of stamp not joined to left frame-line. Frame of stamp projects slightly at bottom right in S.E. corner. Slight nick in top of E of POSTES.

(107) C.3: minute spots above head of 2 and left of stop. C.4: breaks bottom left of inner O and in left downstroke of 2. Spots left of D and above 1 o'clock ray of left star. E of POSTES is badly drawn and T has a tail.

(108) C.2: break in left downstroke of 2. No bottom left serif to E of SUEZ. Break top left in first S of POSTES. White spot right above second S of POSTES.

(109) Top frame-line weak near centre. C.3: break in outer line of 2 at right near top and break in O opposite. Break above C. D is not joined at foot and has no lower serif. Protuberance to left stroke of U. Top left of second M is weak or missing.

(110) C.3: break in top of O. C.4: spot to right above 2. Right comma weak. Frame of stamp weak at S.W. Smoke almost

solid Spot inside U just right of left stroke. Long T in POSTES.

(111) C.2: break in top of O. Small white flaw to right of C.3. C.4: spot above foot of 2. Spots above 1 o'clock ray of left star and above 11 o'clock ray of right star. Thick serif to right at foot of E of DE.

(112) C.1: break above 2. C.3: kirk beneath 2. C.4: break in bottom left of O. Break in top of main mast and pennant hardly visible. Break at right beneath S of SUEZ.

(113) C.3: spot halfway down left downstroke: spot between inner and outer circles at top of C. Bulge in tablet above ST. Coloured circle between NA.

(114) C.1: projection top left of 2. C.2: break in point of 2. C.3: break in top left of O. Thickening of

oval beneath E of MARITIME. Break in 4 o'clock ray of right star. Short top to E of POSTES.

(115) C.1: break at left in head of 2. C.2: same break as in C.1. C.3: break in right head of 2. C.4: spot above stop. Foot of first I is missing. Mark between inner and outer ovals beneath E of DE.

(116) C.2: spots beneath «ball» of 2 and above C. C.3: projection bottom right of O. C.4: spot beneath O. Top frame-line of stamp is weak. Break in top of O of POSTES. White diagonal scratch running from sea, through stern of ship to rear mast.

(117) C.1: spots in centre of O; break in top right of O; mark above C. C.2: projection top right of 2. C.4: break right in inner O. ME of MARITIME weak and

breaks beneath. White flaw above and break beneath E of DE.

(118) C.1: spot inside O; break in top right of O and centre left of C. C.2: spot outside top left of O. Spot to left of foot of S of SUEZ. Enlarged serif right of U. Small left top stroke to T of POSTES.

(119) C.1: spot above C. C.2: minute spot below O; outer and inner frames of stamp joined above O. Weakness in top outer frame of stamp above left appendage to C.2. Thickening in downstroke of L. Weakness in lower parts of ME.

(120) C.1: mark near point of 2 and dot top left of O. C.2: break in top right of C and spot left of stop. C.3: diagonal scratch from outer circle to inner O. Disjoined left foot of first A of CANAL. Spot between centres of E and Z.

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The Quarantine Office Malta(*)

By DONALD S. PATTON, M.B., Ch. B.

THE Quarantine Office of Malta, erected upwards of 300 years ago, is situated on Marsamuscetto Island, lying in the north harbour of Valetta Bay between Valetta and Sliema. Also on this island is Fort Manoel, built in 1726 by Grand Master of the Knights of St. John, Anthony Vilhena, as a fortress and palace for himself and his retinue.

The original Quarantine Station buildings, erected in 1643 by the Knights of Malta, included an infectious diseases hospital or Lazaretto, the Lazaret of San Rocco. In the eighteenth century the buildings were enlarged and could accommodate about 1,000 passengers; the establishment comprised a disinfection station, accommodation for passengers and crews of ships, pens for cattle, and warehouses for merchandise, together with administrative and residential blocks for the staff. The accommodation for passengers included large and spacious halls for third class passengers and private suites for first class and privileged passengers. All quarters commanded a splendid view of the harbour and country side and each section had its own kitchen; mess-rooms and other amenities.

Ships placed in Quarantine, the regulations of which were very strict, were required to anchor off the Quarantine Station, in the north harbour. So stringent were the quarantine regulations that any laxity in their observance was punishable by death. An old tablet on the front wall of the Quarantine Station records such a case. The following is a translation:—

"This gallows was erected

on 26th March A.D. 1814

for the execution of

Felix Camillieri

one of the Lazaretto watchmen.

who was condemned to death for having openly broken

the Quarantine Laws

BUT

who received a full pardon from H.E. the Governor on behalf of His Majesty, and having been the first criminal sentenced to the penalty of death after the sovereignty of these islands

was assumed by H.R.H. the Prince Regent
in the name, and on the part
of the King."

The little word "but" must have brought much comfort to the unfortunate Felix.

In the early nineteenth century all Quarantine establishments on the island were administered by the "Superintendent General of the Quarantine Service" who enjoyed wide executive powers and was almost independent of local Government. Later both the Quarantine Station and the Infectious Diseases Hospital or Lazaretto were amalgamated with the Public Health Department as a separate branch under the direction of the "Quarantine Medical Officer."

An excellent contemporary account of the Quarantine Station at Malta as it was towards the close of the eighteenth century occurs in Howard's "An Account of the Principal Lazarettos in Europe." Howard, during several European tours undertaken with a view to ascertaining the measures adopted for the prevention of Plague, visited most of the Chief Lazarettos in Europe and published the results of his investigations in the work just mentioned, in the year 1789. Full details as to regu-

(*) From "The Philatelist," Vol. 13, No. 10, July 1947.

lations and procedure are given in the case of each Lazaretto he visited, together with, in most cases, plans of the Lazaretto buildings.

Of Malta, Howard says:—

"At Malta there are two kinds of quarantine performed; one by ships with clean bills of health, and the other by ships with foul bills. The first called the petty quarantine, lasts eighteen days, and the ships which perform it lie at the entrance of the port near the health office. In order to enable the passengers and crews, without producing danger, to buy provisions and converse with their friends, there are enclosures separated by stone posts, with rails and palisades; and two soldiers stationed to prevent any improper communication.

"Here some of the ships from the Morea, and other places, unload their grain. At a little distance there is a church, situated on high ground, and intended for the accommodation of the persons who perform this quarantine.

"A letter brought by a ship just arrived from Turkey was, I saw, received with a pair of iron tongs, dipped in vinegar, and then put into a case, and laid for a quarter of an hour on wire grates, under which straw and perfumes had been burnt; after which the case was opened, and the letter taken out by one of the directors of the office. And this is the usual method of receiving letters here.

"The other, called the great quarantine, is performed at the Lazaretto, which is situated on a peninsula near the city. On the most elevated part of this peninsula is Fort Manoel; additions have been made to the Lazaretto at different times. The old part is inconvenient and too close to permit of a proper ventilation of cottons and other merchandise. It has sixteen rooms on two floors. On the higher floor there are eight, which open into a balcony, and have opposite windows; but all were very dirty.

"In the other part of the building there are two courts, with rooms and sheds much more convenient for passengers, and airy for merchandise. Both these courts are one hundred and one feet by sixty-three. Two other buildings and a chapel were just begun; and these erections, when finished, will make the Lazaretto capable of allowing a proper separation of the cargoes of six or seven ships on quarantine together.

"At the end of the Lazaretto there is a large court, with stone troughs for beasts, which often come from the Barbary coast. At the upper part of this court on a pleasantly rising ground, there are several large and good sheds, with stone mangers and rooms over them.

"There is here a burying ground, where there seemed to have been some recent burials; and also a place for burning the bodies of such as die of the plague.

"The greatest care is taken to destroy infection should there be any. Ships with foul bills are required to perform quarantine eighty days; but at the end of forty days they may change their station, and the captains are allowed to come on shore.

"The different kinds of goods are separated and placed in proper order under cover. The cottons are taken out of the bags containing them and placed in rows of piles, upon boards laid on stone pillars about eighteen inches from the floors; and in repacking they are flung over a man who gets into the bags, in order to tread down the cotton; the consequence of which must be exposing him to great danger should any infection remain."

At the time of which Howard was writing Malta was still under the rule of the Knights of St. John who were given the island by the Emperor Charles the Vth in 1530. The Knights of St. John held sway over the island for a period of 268 years, until 1798 when it was captured by Buonaparte at the outset of his expedition to Egypt. The sudden surrender of an island and a fortress hitherto deemed well-nigh impregnable, astonished Europe. Malta was re-taken in 1800 by the British after a blockade of two years; but it was stipulated at the Peace of Amiens that the island should be restored to the Knights. The fresh aggressions of Napoleon, however, and the earnest solicitations of the native Maltese against the restoration of their island to the Knights, combined with a knowledge that the French Emperor was buying up all the Commanderies belonging to the Order, with the design of retaining Malta in his own hands, induced Britain to keep possession of the island. By the Treaty of Paris Malta and its dependencies were solemnly ceded to Great Britain in 1814, and it has, of course, ever since then constituted an important and integral part of the British Domains.

The dislike of the Native Maltese for the Knights of St. John was shared by Howard, who, on 1st May, 1786, wrote to his life-long friend, Samuel Whitbread, as follows:—

"I was three weeks at Malta to see the celebrated hospital, reported to have 600 patients all served by the Knights, etc. in plate. My letter from Sir William Hamilton to the Grand Master flung open every place to me. At the first visit he promised to supply me from his own table with butter for my tea, and about a pound was directly sent to me, with promises, compliments, etc. In a week after I waited on the Grand Master, who asked me what I thought of his hospitals. I told him freely my opinion and pointed out many glaring abuses and improprieties which, if this Highness would but at times look into his Hospitals, would be redressed. Alas! here was an end of all my presents; so my tea was ever after with dry bread. I did not, however, cease visiting those places even to the last day, as there was a placidness in the countenances of the patients through the many alterations that were then made.

"I took a formal *congé* of the Religion, as there called, who are detested by the Maltese for their pride and profligacy. In short, they are a nest of pirates, running on the Barbary coast, and catching all the little boats of fishermen and traffickers in the creeks, bringing them with their wives and children into perpetual slavery. They wear the Cross, the ensign of the Prince of Peace, and yet declare eternal war and destruction to their fellow creatures."

Whatever may have been the attributes of the Knights of St. John of Jerusalem, Quarantine regulations and practice at Malta were very strict both under their sway and during the British sovereignty later. Evans' "Guide to Malta," written in the 1920's has this to say of quarantine:

"Ships placed in Quarantine, the regulations of which are exceedingly stringent, are required to anchor in North Harbour off the Quarantine Office premises. In such cases, passengers landing would be subject to detention here for periods of from 7-21 days, and their baggage fumigated while baggage and goods to be shipped would be taken by the vessels' own boats from a small quay in the building. So completely is the system carried out (only the flies are exempt and that fact is deplored!) that even the necessary vouchers sent on board for signature are, on their return, received in pole-boxes and taken through the fumigating room before being handed to the agents on shore. Seeing the unpleasant nature of the duties devolving on the Port Authorities, we must say their work is performed with the greatest courtesy and consideration. A slip on their part would be severely dealt with."

Many well known personalities in the worlds of literature and diplomacy were detained in the Quarantine Station of Malta and some of them made reference to their experiences during Quarantine, in their published works. Byron, Scott, Disraeli

and Newman are some of the English writers who left interesting descriptions of their impressions whilst staying in quarantine at Malta.

Scott's impression was not altogether a favourable one. Writing in the *Journal*, he says:

"Nov. 22, 1831.—To-day we entered Malta harbour, to quarantine, which is very strict here. We are condemned by the Board of Quarantine to ten day's imprisonment or sequestration, and go in the Barham's boat to our place of confinement, built by a former Grand-Master named Manuel for a palace for himself and his retinue. It is spacious and splendid, but not comfortable; the rooms connected one with another by an arcade, into which they all open and which forms a delightful walk.

"If I was to live here a sufficient time I think I could fit the apartments up so as to be handsome and even imposing, but at present they are only kept as a barracks for the infirmary or Lazaretto. A great number of friends come to see me who are not allowed to approach any nearer than a yard. This, as the whole affair is a farce, is ridiculous enough. We are guarded by the Officers of Health in a peculiar, sort of livery or uniform with a yellow neck, who stroll up and down with every man who stirs.

"We dine with Captain and Mrs. Dawson, sleep in our new quarters and, notwithstanding mosquito curtains and iron bedsteads, are sorely annoyed by vermin, the only real hardship we have to complain of since the tossing on the Bay of Biscay, and which nothing could save us from."

"November 30. By permission of the Quarantine Board we were set at liberty and lost no time in quitting the dreary fort of Don Manuel, with all its mosquitos and its thousands of lizards.

"My son and daughter are already much tired of the imprisonment, I myself cared less about it, though it is unpleasant to be thought so very unclean and capable of poisoning a whole city."

Scott was at this time a sick and tired man and died not many months later. Another unfavourable opinion is expressed by the writer of a letter in my collection. This person was on his way home to England, from the Ionian Islands, and his letter is headed "Lazaretto, Malta," and dated 29th January, 1842. He writes:—

"Here I am performing quarantine until the day after to-morrow, at which time I shall have been five days, the time allowed for the Ionian Islands—great nonsense altogether! The 'Oriental' leaves here to-day at 2 o'clock for Falmouth, but has also to perform a long quarantine at the Motherbank, and the price is enormous from here to England, about a week's sail or so—£34—so I shall wait for the French boat which leaves this on the 6th for Marseilles, and go that way to Paris. This is a wretched place, where I am at present in the Lazaretto—an immense room all arched, very like a prison, with a stone floor and a low wooden bedstead, and a man they call a guardian comes in every morning to rummage my things and air them as if I came from a place where some horrid disease was raging. If I only write a note it is sent to the fumigating room to be cut and 'purified' to prevent infection; such a farce the whole thing is! However, I shall not be here much longer."

The reference to the Motherbank is interesting. This was a Quarantine anchorage off Cowes, Isle of Wight.

The Quarantine Establishment at Malta remained in operation up to 1940 when Italy declared war against Britain; the Naval Authorities then took over Manoel Island and turned it into a submarine base. The place unfortunately suffered heavy damage from air bombardment; the Lazaretto was totally destroyed and many of the other establishments were badly damaged and now require total reconstruction.

LETTER DISINFECTION AT THE QUARANTINE OFFICE, MALTA

The disinfection of mail brought by ships from infected ports was merely an integral part of the complicated system of Quarantine. Mail was in all probability disinfected at Malta from the beginning of the eighteenth century, or even earlier, but the first reference I have been able to trace is in the passage (already quoted) in Howard's "Account of the Principal Lazarettos in Europe." Howard mentions the practice of dipping the letters in a bucket of vinegar and that they were afterwards "placed in a wire cage" and smoked or fumigated in the fumes of burning straw and 'perfumes'." It is probable that a mixture of sulphur and saltpetre was one of the chief ingredients of the fumigant used. Other substances used to produce fumes were pitch, tobacco and gunpowder.

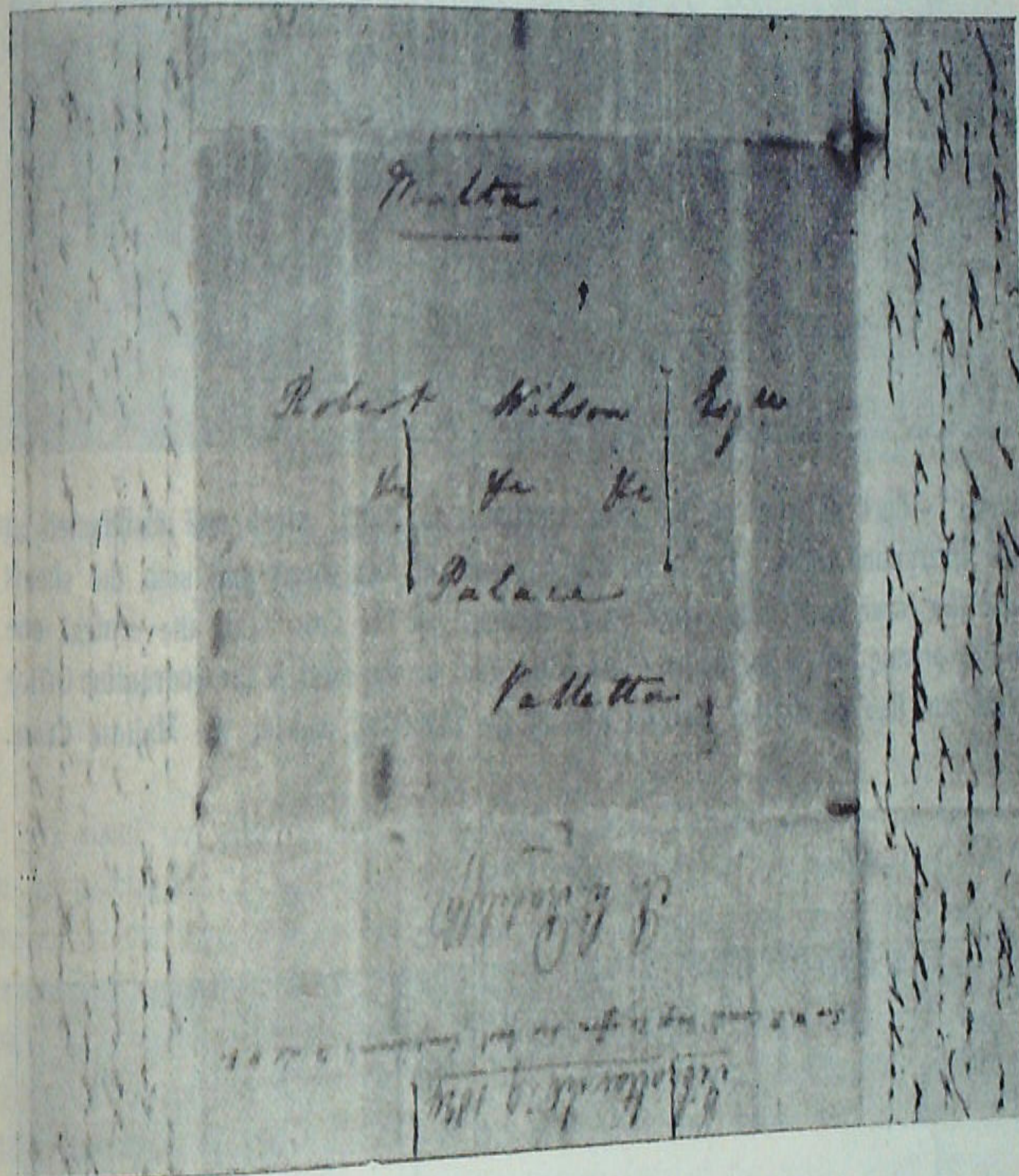


Plate 1.—Letter of 1824 from Gibraltar to Malta. The letter has two small vertical slits and shows deep greyish brown uniform staining of the back and front. The letter has been partially opened out to show the contrasting stained and unstained parts.

At first letters were only disinfected on the outside, the process employed producing a fairly deep uniform staining of the paper (Plate 1). From the 1820's onwards it appears to have been the practice to open certain letters for external and internal disinfection. After fumigation the letters were closed and resealed, special seals being used for this purpose. The letter was usually opened in such a way as to leave the original private seal intact. Several seals appear to have been used at various times. Plate 2 shows two seals on a letter of 1825 from Alexandria. The centre seal is that of the writer of the letter. The seal on the right shows the Royal Cipher and Crown with the inscription "Quarantine Office" at top and "Malta" at bottom. The seal on the left is that of the Lazaretto showing a Maltese Cross and Crown and the inscription "Lazaretto di S. Rocco." At about the same period a third seal was in use (Plate 3) showing the Naval "Fouled Anchor" and the inscription "Quarantine Office, Malta." At a later date in the 1830's and 1840's a seal with the Royal Cipher and Crown and the inscription "Opened and resealed at the Quarantine Office, Malta" was in use. In general only bulky letters of two or more sheets were opened for disinfection.



Plate 2.—Back of letter of 1825 from Alexandria to Malta. Open and disinfected at the Quarantine Office. The letter is a large one of four sheets and both the sheets and the cover show deep yellow brown staining. Of the three seals the central one is the private seal of the writer of the letter. That on the right is the Quarantine Office Seal and that on the left the seal used by the Lazaretto, showing the Maltese Cross.

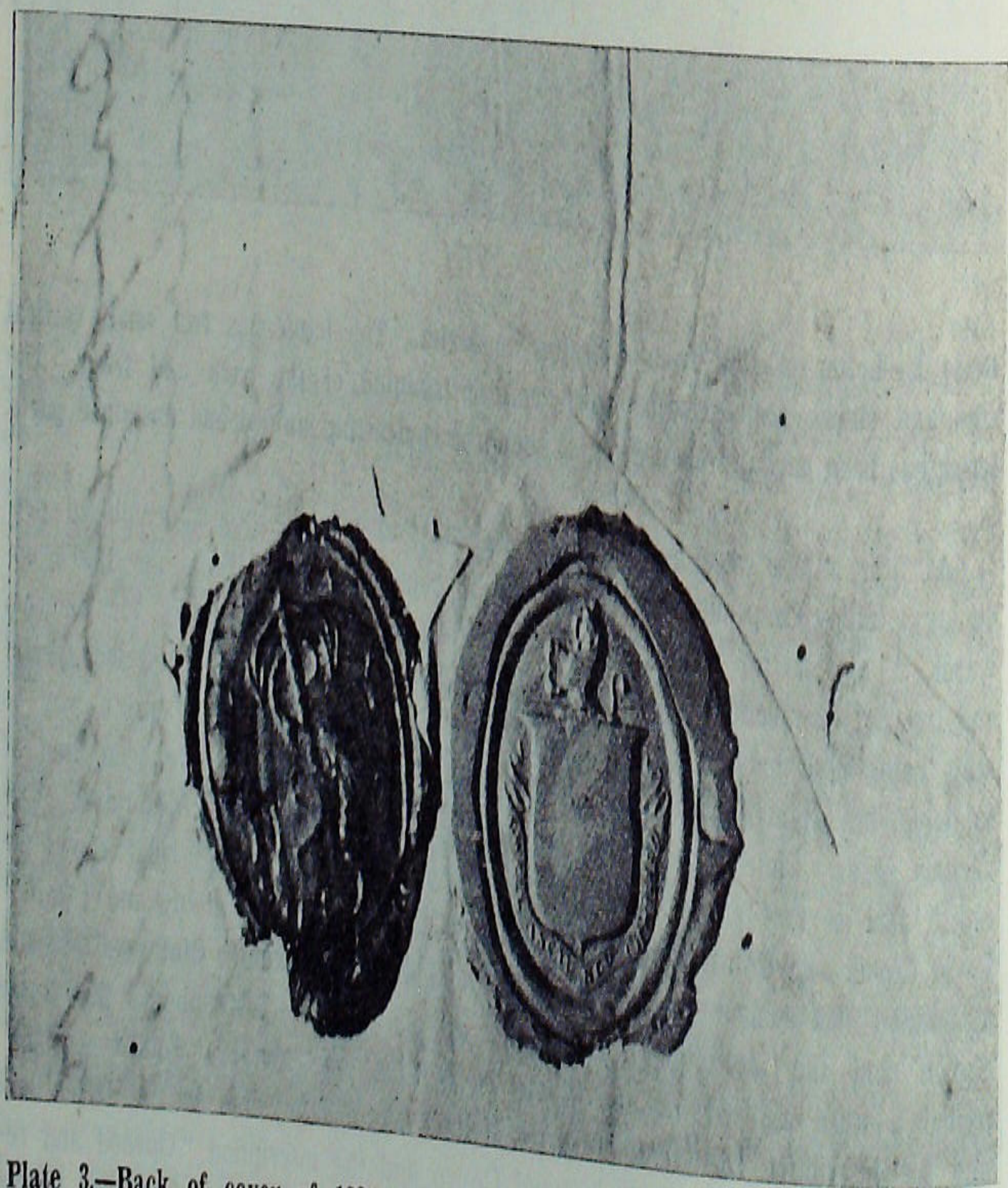


Plate 3.—Back of cover of 1825 from Algiers to Malta. Opened and disinfected at the Quarantine Office showing Quarantine Office Seal with the "Fouled Anchor."

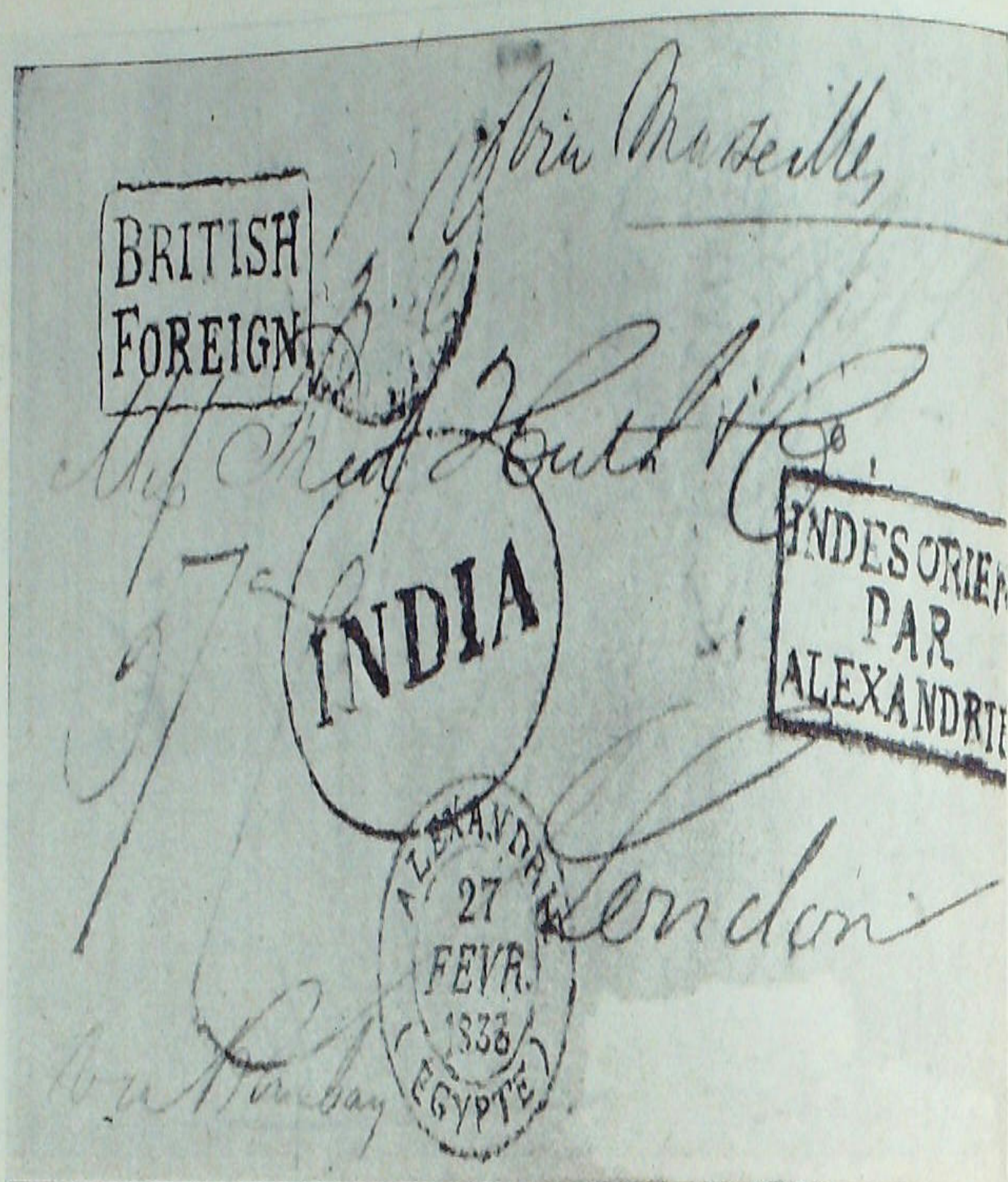


Plate 4.—Letter of 1865 from Smyrna to Malta, disinfected on arrival at Malta. No slits, and the letter shows no signs of having been opened.

At about the same time as the first use of seals, the slitting of letters began to be practised; this was done in order to allow access of the fumigant to the interior of the letter without the additional trouble of opening the cover, which was to a certain extent a timewasting procedure. Early slit letters of the 1820's show small slits, usually three in number, at sides and bottom of the cover. Later on, in the 1830's and 1840's the slits became larger and were generally two in number, appearing more or less vertically on the cover. A rather uncommon variation is the making of one large slit in the side fold or folds of the letter, which occurs sometimes on covers in the late 1830's. Slitting of covers is fairly infrequent in the 1850's and 1860's, though letters were still disinfected at Malta during these two decades (Plate 4).

At some time during 1836-37 the first Disinfection Cachet or handstamp was introduced by the Quarantine Office. This consisted of a double oval framed mark with the inscription "Purifié au Lazaret" round the oval between the two frame lines, and, the word "Malte" across the centre (Plate 5). This cachet was superseded by the much commoner double circle mark at some time during 1838. The inscription on this handstamp is similarly worded to the earlier mark. Of the circle mark there are at least two sub-types, differing slightly in size and formation of the letters (Plate 6). The double circle handstamp was in operation until the 1850's and can occasionally be found at a later date.

Although generalised, disinfection of mail was discontinued by most European countries at some time in the 1830's, more or less by mutual consent, the authorities at Malta continued to practise disinfection and modified quarantine under certain circumstances, as it was considered that the close proximity of Malta to the North African littoral, where many infectious diseases occur in epidemic form, necessitated special measures against the introduction of infections into the island.



Plates 5.—Letter (back and front) of November, 1837, from Manila to London, showing C.D.S. of French Post Office at Alexandria, and oval Malta Disinfection Cachet. The cover has not been slit but has been stained a deep uniform yellow colour by fumigation. Note the contrast shown by the paper of the inside of the cover showing at the triangular cut made in opening the letter.

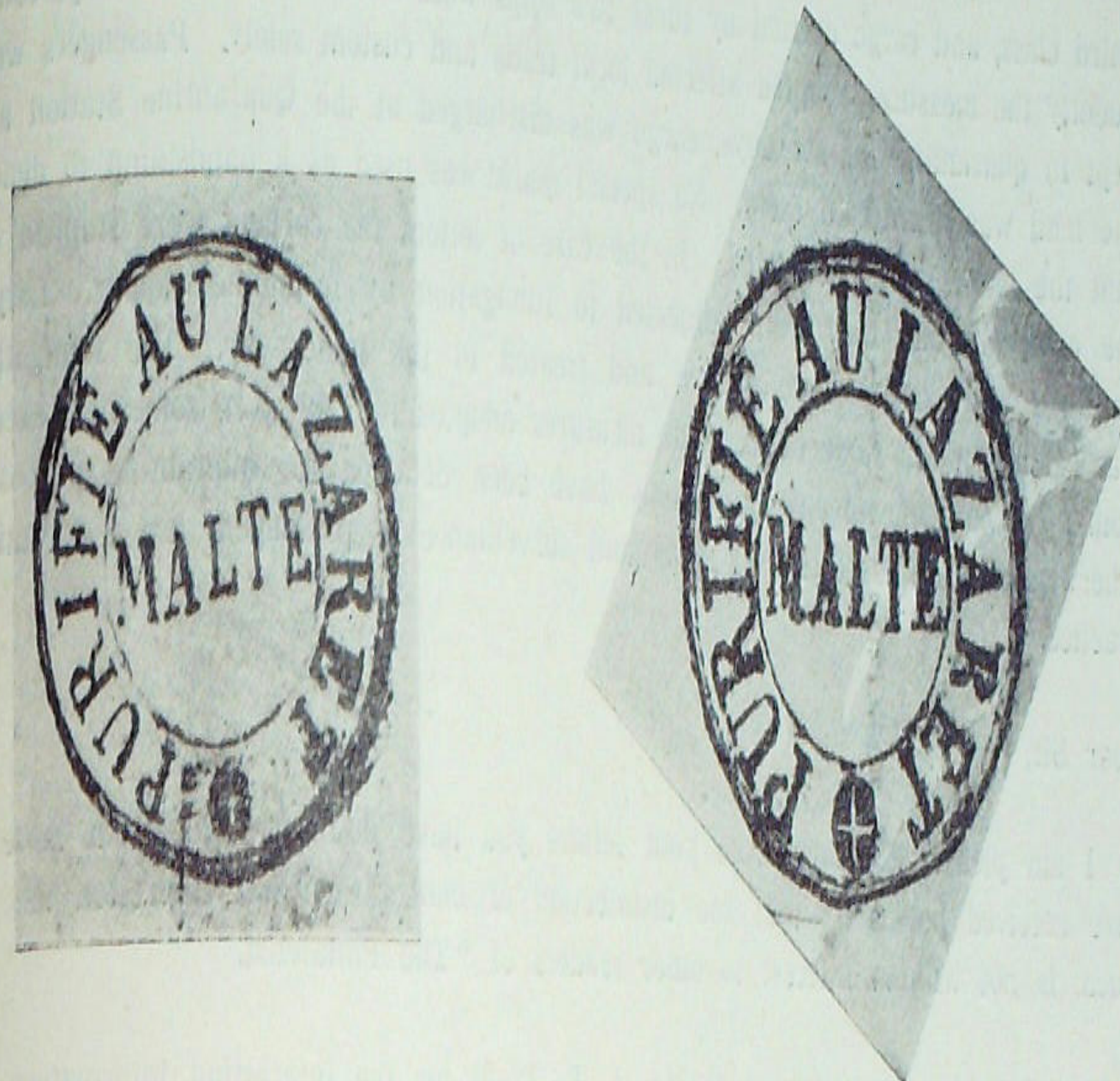
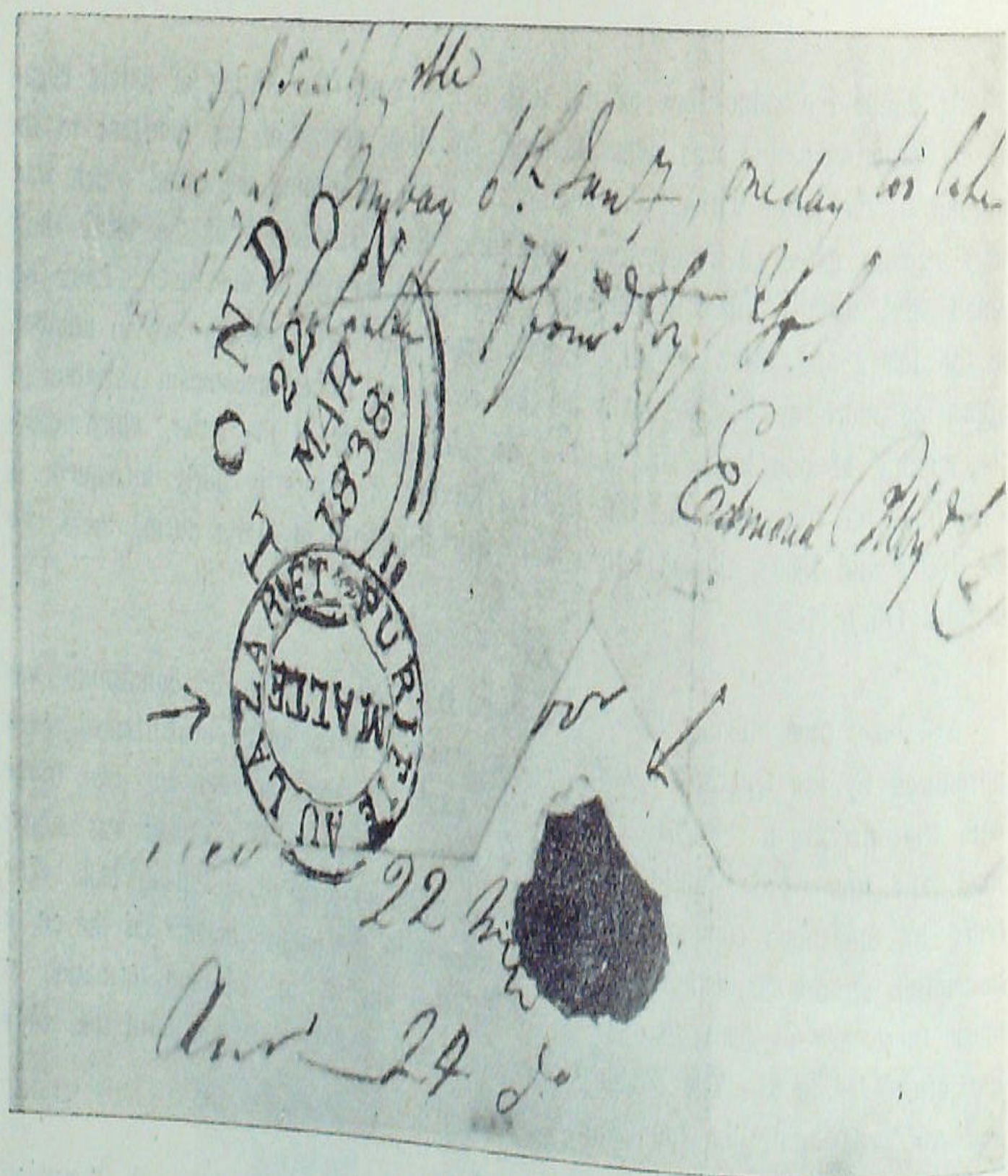


Plate 6.

Type A.

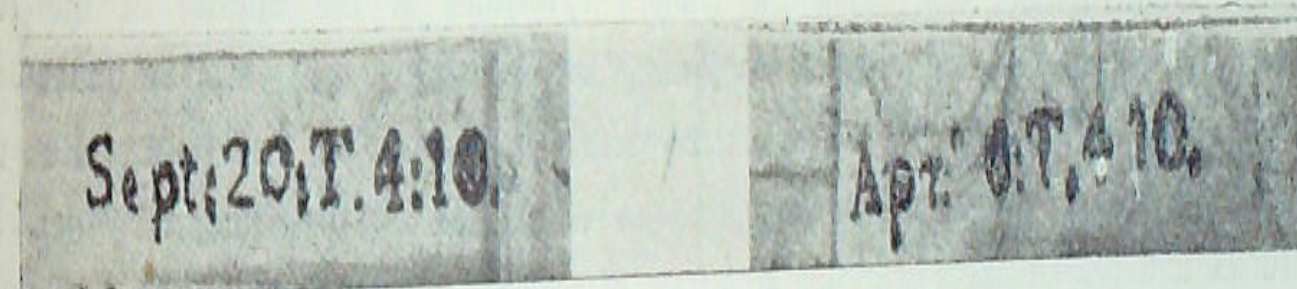
Circle 25 mm. diameter. "Malte" 12 1/2 mm. long. Distance between inner and outer circles 4 1/2 mm. Letters slightly smaller and thinner. Circa 1838-1845.

Type B.

Circle 26 mm. diameter. "Malte" 13 mm. long. Distance between inner and outer circles 5 1/4 mm. Letters slightly larger and thicker. Circa 1845-1865.

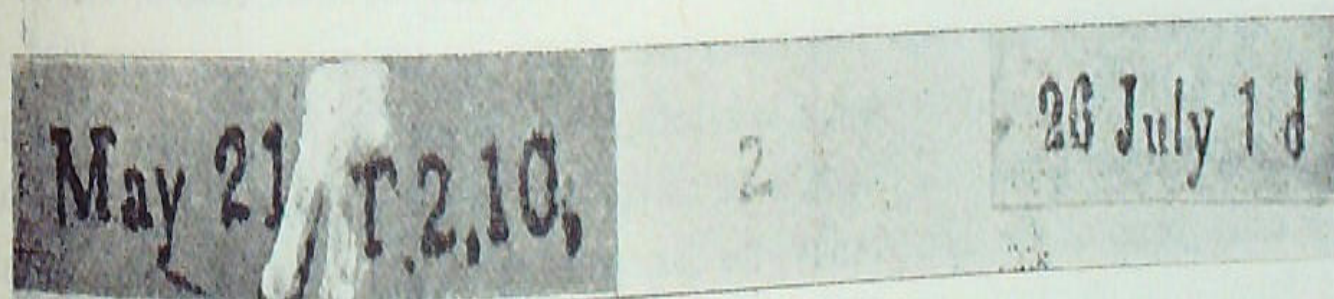
DATE STAMPS.

Plates 7, 8, 9.



Circa 1825.

Circa 1825.



Circa 1825.

Circa 1842.



Circa 1840.

Circa 1845.

Malta was not a signatory to the International Sanitary Conventions of 1926 and 1933 and as such was not bound by the limitations of those conventions, though the practice has always been to follow, as well as local conditions permit, the procedure adopted by the conventions.

In 1929, during an epidemic of plague in Tunis, it was considered appropriate to adopt precautionary measures as regards passengers, mail and cargo, arriving in Malta from Tunis. At that time there were two tramp steamers plying between Malta and Tunis, which made the trip once every week; all passengers, mostly deck and

third class, and cargo carried by these two ships were destined for Malta only, consequently the measures adopted affected local trade and custom solely. Passengers were kept in quarantine for six days, cargo was discharged at the Quarantine Station and the mail was disinfected there. No special mark was used as a handstamp to denote that the letters were fumigated. In the case of letters the corners were snipped off the envelopes and they were subjected to fumigation by formaline vapour. Larger packages and parcels were opened and treated in the same way. The fumigation was carried out in stone ovens. The measures adopted in 1929 were somewhat exceptional. Since then infected ships only have been detained for quarantine purposes, otherwise medical inspection of ships and surveillance of passengers are the routine practice.

Dear Sir,

I am pleased to learn from your letters you have published and from those I have received personally that the disinfection of mail, which has interested me so much, is not without interest to other readers of "The Philatelist."

I am particularly indebted to Mr. A. E. Trout for the interesting information in his quotation from Secretary Coke's letter. It was quite new to me, and I am glad to have this evidence that at such an early date (1637) in this country recipients of letters from plague infested areas made some attempt to disinfect them.

I was interested to read the comments of my friend Dr. Patton. He and I have discussed the influence of the cholera epidemics on the disinfection of mail, and I was aware of his views on this matter. On the continent these disinfected letters are often referred to as "Cholera letters," but as Muller point out, this term is not a good one, for disinfection was practised as a protection against several infectious diseases. It was for this reason that I adopted the title "disinfected mail" as being a more comprehensive one. That the cholera epidemics of the middle of the 19th century provided ample stimulus for continuing and extending the work of quarantine stations there is no doubt. I agree entirely with Dr. Patton on this point. But the disinfection stations were set up primarily as a defense against plague, which for centuries had played havoc with the countries of western Europe, and as the epidemics had diminished in intensity it was not unreasonable for people at that time to assume that the work of the Lazarettos had contributed to this. All the more reason, therefore, why the regulations with regard to disinfection should be continued and extended as transport facilities increased. As we look back now it is easy to realise that for some mysterious reason plague has ceased to be an epidemic disease to western Europe after the early years of the 19th century—the last outbreak was in 1820—but the people of Europe in the 1830s and 1840s were in no such happy position. The fear of plague was still very great at the time, and as I quoted from a contemporary observer writing for years after the great cholera epidemic of 1840, it was "plague and the dread of plague" which kept apart the Austrians and their neighbours across the Danube. Although there had been no epidemic of plague for twenty years or so, in view of the history of plague, this time was insignificant, and plague was still epidemic in the Turkish Empire. It was for these reasons that I stressed the influence of plague while fully realising the importance of other epidemic diseases, the new scourge of cholera in particular.

With reference to the Austrian disinfection cachets on the front of letters mentioned by Dr. Patton, I quite agree that these occur. I have one in my collection. But this does not, of course, alter the fact that the normal practise of all the Austrian stations was to impress the disinfection stamp on the reverse side, just as one usually finds the Italian and Malta marks on the front of letter.

Yours faithfully,

CECIL G. TEALL

VIE DE LA SOCIETE

DEMISSION

M. Alfred Dazzi, notre secrétaire rétribué, vient de présenter sa démission, à partir du 1er Décembre, pour des raisons personnelles.

Nous regrettons vivement le départ de ce collaborateur dévoué, un des Fondateurs de la Société, qui fait partie de la famille philatélique depuis de longues années, mais nous sommes toutefois heureux d'avoir été assurés de son concours et de ses conseils, pour toutes nos activités, et d'une façon particulière, pour ce qui concerne notre revue.

medals, one Bronze and one Silver, for his Egypt Collection.

We extend our warmest congratulations to Mr. Whittaker.

ALBUM D'EGYPTE

Nous venons de recevoir l'Album d'Egypte 1948 A. P. Riffis, en Arabe et Français. Contrairement aux éditions précédentes, cet album est illustré et chaque case de timbre porte un numéro, facilitant ainsi un classement plus rapide et sûr.

Nous félicitons M. Riffis pour l'ingénieuse idée portant ainsi une innovation à son album.

COMPTOIR TIMBROPHILE D'ALEXANDRIE

Successeur

C'est Mr. Michel Nicolaizos, neveu du regretté Jean Frangakis, qui assumera désormais



mais la direction du « Comptoir Timbrophile d'Alexandrie ».

Nous sommes certains que Mr. Michel Nicolaizos, qui était depuis de longues années le principal collaborateur de feu Jean H. Frangakis, conservera à cette maison la place qu'elle avait acquise dans le domaine philatélique égyptien.

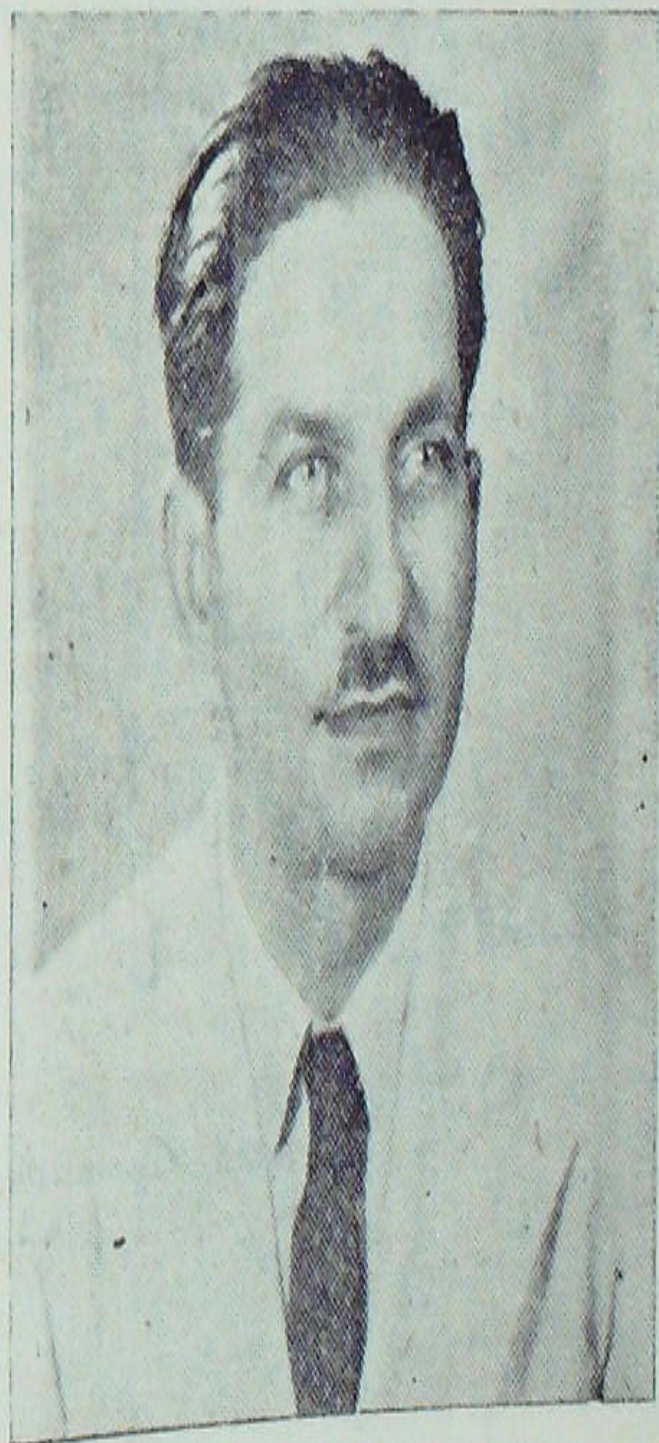
Mr. H. WHITTAKER (Canada)

We are glad to inform our members that Mr. Henry Whittaker, our Agent in Canada, has won the Grand Award of the Philatelic Section, at the Vancouver Exhibition. He received a Gold Medal for his Sudan Collection.

Mr. Whittaker has already received two

DECES

Notre Société vient de perdre un de ses meilleurs membres en la personne du regretté Nicolas Raftopoulos, le négociant bien connu d'Alexandrie, brusquement décédé le 1er Octobre dernier.



Cette mort, suivant de près celle du regretté Jean Frangakis, affecte beaucoup la ville d'Alexandrie, où le défunt s'était fait, malgré son âge relativement jeune, une place importante.

Nous adressons nos bien sincères condoléances à sa veuve et à ses deux jeunes fils, si cruellement éprouvés.

ط (التلف البين وهو أن يكون الطابع ناقص الأركان كلها أو أحدها أو بعضها أو زالت « شرشرته » أو خرق بدبوس وما إلى ذلك والافضل ان نسلمه الى المختصين بتصليحه وهم كثيرون وأجرهم زهيد .

اختبار الصور المطبوعة . يجب قبل لصق الطابع التأكد من صورته ويمكننا ذلك بوضعه في البنزين Benzène الذي أو مادة الطولين Toluène ولا يفوتني أن أذكر هنا أن كثيرا من صور الطوابع الحديثة قابلة للمحو ونذكر على سبيل المثال .

طوابع بافيري من نوع اللوتبولد Luitpold طوابع المانيا من نوع زبلين فريدريك مؤتمر نورمبرج — طوابع إنجلترا — جميع الطوابع الظاهرة بعد سنة ١٩٣٥ — طوابع الزويج من نوع لويس دي هلمبرج .

وكذلك الحال في الطوابع ذات الألوان الطباشيرية أي التي يدخل في تركيبها الطباشير وأشهرها طوابع روسيا وبلاد كشمير وبريطانيا العظمى . . .

٢ - اللصق

هناك نوعان من اللصق، الأول لصق الطابع على قطع من الورق الأسود وفائدته اظهار اظهار الطابع في رونقه الطبيعي . والثاني لصقه على ورق شفاف وهاتان الطريقتان تحفظان الطابع من كل تشويه عند « الخلع » أو « التبادل » أو « البيع » ولا نوصي اطلاقاً بوضع الطابع داخل مظروف في حجمه فكثيرا ما يتلف الطابع عند ادخاله أو اخراجه وربما تمزقت جوانبه وفقد قيمته .

٣ - الالبوم

الآن وقد فرغت ابها القارىء الهاوى لجمع الطوابع من جميع هذه العمليات الخاصة بالاستخلاص والتنظيف واللصق أين نضع طوابعك؟ من البديهي أن تضعها في البوم ولكن أي البوم تشتري؟

أولا — لانوصيك اذا كنت مبتدئا باستعمال الالبوم المقسم خانات على صفحتي كل ورقة من أوراقه

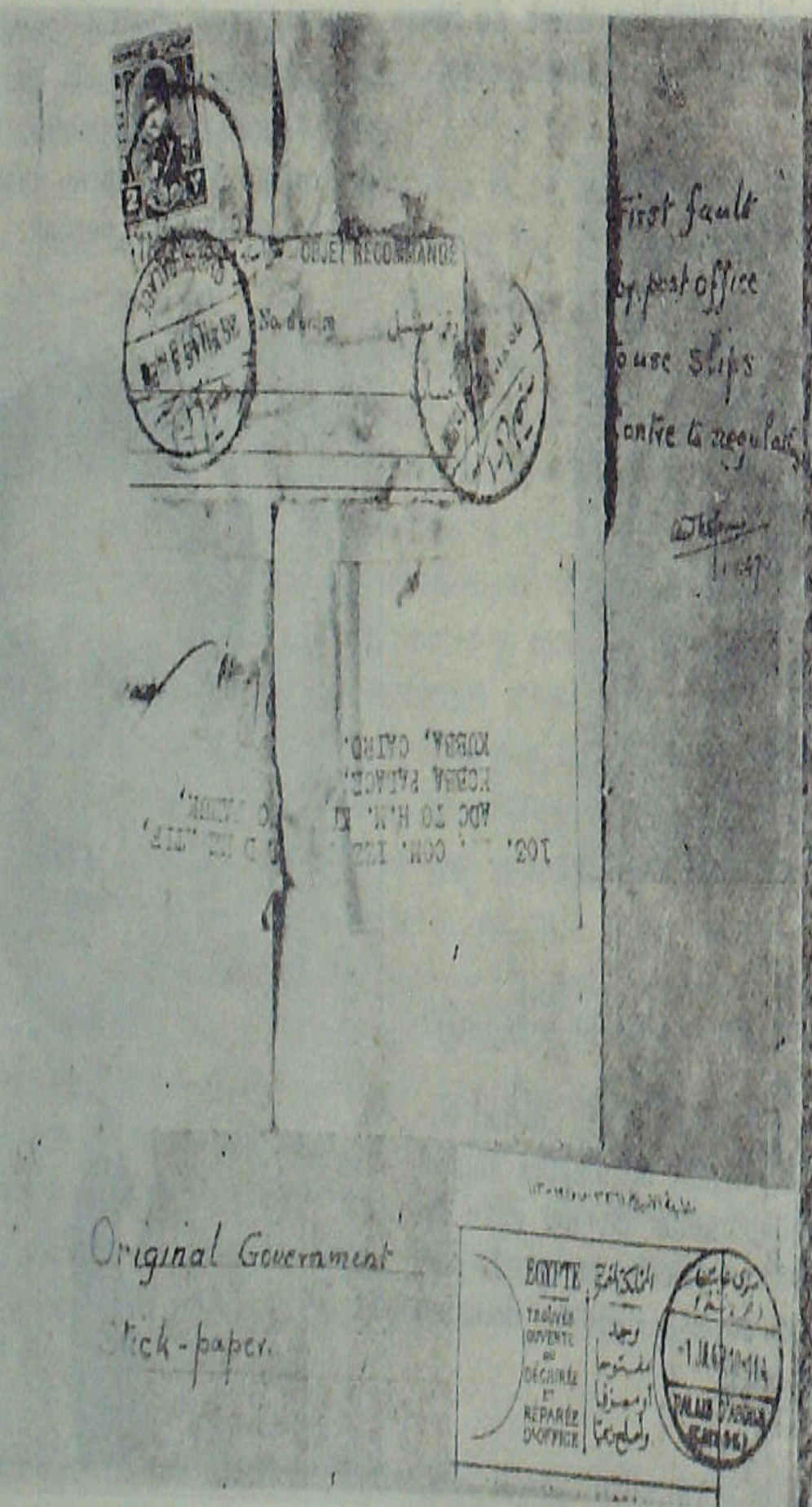
ثانياً — ولا الالبوم المطبوع فيه رسم الطوابع فالاول فيه ائلاف للطوابع عند محاولة « خلعها » والثاني يجعل منظر المجموعات في غاية الفج .

والافضل أن تشتري ورقا مقسما على شكل مربعات ثم تقوم بتجليده أنت حسب ذوقك

واترك فراغا بين الطابع والاخر عند وضعه وحاول أن تجعل شكل الطابع هندسي يروق للمتفرج النظر اليه ويمكنك اذا كنت تجيد الرسم أن ترين أطراف الاوراق برسومات شتى يستريح اليها البصر وان كنت ملما بالتاريخ فلا بأس من كتابة نبذة تاريخية عن كل مجموعة بخط جميل يزيد الدفتر بهجة ولا تنسى أن تضع ورقا شفافا بعد كل صفحة من صفحات الالبوم إذ أن بعض الطوابع كما سبق أن بينت تترك أثرا من الوانها على الصفحة المقابلة لها مما يشوه شكل الطوابع

وأخيرا يجب وضع هذا الالبوم داخل علبة كرتون لا الاكتفاء بوضعه عاريا داخل المكتبة إذ أن للآتربة أثر سيء على الطوابع وان تعذر شراء علبة كرتون فيمكن حياكة كيس من القماش ووضعه بداخله !!!

قطعة ذات على جانب من الغرابة ننشرها باذن من صاحبها
حضرة صاحب السعادة عبدالله النجومي باشا



تأشير في أعلى الصورة أول بطاقة مصممة يستعملها مكتب بريد خطأ
خلافا لما تقضي به الأنظمة

Pictured above is an unusual philatelic Specimen sent to us by its owner,
H.E. Abdallah El Negumi Pacha.

هـ) بمسطرة صغيرة ظاهر فيها التقسيم بالمليمتر

و) بمقاس اسفرو متر Sphèromètre لقياس سمك الورق وليكون تقسيمه بحيث

يسهل القياس به ١/١٠ من المليمتر

ز) بكثير من النشاف الابيض يستبدل بعد كل عملية .

١ - تجهيز الطابع

ان استخلاص الطابع وتجهيزه للصق من العمليات الصعبة في الظاهر رغم بساطتها .
ورجائي الوحيد الا يعتمد الهاوي الى وضع المظروف المصقوق عليه الطابع داخل اناء فيه
ماء لأنه عمل غير مجد ، بل أقول انه عمل وحشي بالنسبة الى الطابع البريء !!!

ولكن عليك بماء درجته بين ٢٠ أو ٣٠ فإل منه النشافة البيضاء الناصعة ثم وضعها
برفق تحت الطابع . وكرر هذه العملية مرارا الى ان يزول الصمغ بذوبانه في الماء وعندئذ
يسهل « خلع » الطابع الذي يجب عليك تجفيفه دائماً بواسطة قطع النشاف . مع ملاحظة
تغيير النشاف عند كل عملية . وتصلح هذه العملية لاستخلاص الطابع من المظاريف
أو الألبوم القديم

وقد يصادف الانسان بعض عيوب في الطابع ونحن نتصدى لها أولاً بأول :

ا) اذا كان الطابع باهت اللون فلا فائدة من غسيلة

ب) اذا وجد به كشط أو فدغ في ظهره فلا فضل تركه لأن أي محاولة تزيد في الضرر

ج) البقع الزيتية تزال بالاثير أو الكسيليول Xylol ولا تستعمل الصابون حتى

الخاص لأنه يذهب الوان الطابع

هـ) بقع حبر الكتابة لاحبر الطباعة والافضل تركها .

و) الشرخ : الافضل لصقه فهو يدل على ذوق الهاوي .

ز) الثنايا : ويمكن تفاديها بأن تبللها بالنشاف ثم تضعها بين قطعتين من النشاف

الجاف وتمرر عليها « مكواة » ساخنة

ح) الطوابع المكبرته وهي ذات الألوان الرصاصية ويرجع ذلك الى قدم اللون المكون

في كثير من الأحيان من « الكوبالت » Cobalt أو الرصاص وأفضل

الطرق هي غسلة بماء أكسوجين مخفف

الطوابع المشوهة واني شخصياً أرى ذلك من باب العنت غير الضروري الذي قد
يخلق فراغاً في المجموعات اذ من البديهي أن طابعا من سنة ١٨٥٠ مثلاً لن يحتفظ
بكيانته نظراً لطول العهد به وما لحقه من التنقل بين أيدي الهواة فيجب قبول مثل
هذا الطابع لاشيء الا لسد الفراغ في المجموعة

ومن بين الطوابع ماله صفة تاريخية أو مناسبة وطنيه فهل يليق بنا أن
نتركه ليعب فيتطل المجموعة ناقصة . لأظن ان في ذلك شيء من المنطق

ولا يفوتني ان اذكر هنا الطوابع المقلدة والطوابع المغشوشة والهاوي ان يجمعها
وبذكر بجانبها برمز خاص حالتها تلك . بل ازيد على ذلك انه يصح للهاوي ان
يكون مجموعات هائلة من تلك الطوابع المقلدة وهي على كل حال لا تستلزم أموالاً
طائلة للحصول عليها .

ثالثاً - تنظيم المجموعات

قد يجمع المبتدئ مئات من الطوابع ولكن لا يدري كيف ينظمها ؟

ان اسهل الطرق تقضى بشراء « البوم » ولكن كيف يقوم بلصق ماحصه في الخانات
الخصصة له ؟ هذا ما نتصدى له الآن :

لا يفوتنا ان الطابع السليم خير من المشوه على كل حال ولذلك لا يجب فصل الطابع
من المظروف بحركة سريعة ولكن يجب اتباع النصائح الآتية

١ - تنظيف الطابع ٢ - استخلاصه من المظروف برفق ٣ - لصقة في الألبوم
وهذه الطرق لا تكلف مالا فضلاً على سهولة القيام بها .

ويهمني أن اذكر القارئ دائماً ان هذه النصائح « للهاوي » لا « للمحترف » اذ سنتكلم
في مقالة اخرى للمحترفين .

يجب اذن على الهاوي ان يتزود :

ا) « بمقاط » لأنه لا يليق به أن يمس طابعا باصبعه

ب) باناء اسود صغير لأختيار الصورة المختومة

ج) بأنبوبة من مادة الطولرين Toluène أو البنزين Benzène وهو أشد

نقاوة من البنزين العادي Benzine

د) بمقاس اودونومتر odontomètre لأختبار جوانب الطابع

مجموعة الطوابع

تابع المقالة الثانية من سلسلة المقالات التي سنوالي نشرها مقتبسة من كتاب

MANUEL DU PHILATELISTE

لؤلفه الدكتور « ادمون لوكار »

وسنتكلم فيها عما يجب جمعه وكيفية ترتيب المجموعة

ثانيا — ما يجب جمعه

كثيرا ما يتسائل الإنسان عما يجب أن يجمعه من الطوابع .

ونحن نرد عليه بأن الجميع متعلق بميزانية الشخص . ولا ننزعج ايها القارئ فالمسألة موقوفة على الصبر والأناة قبل الدراهم وعلى كثير من الذوق . ونحن نبسطها فيما يلي :

(ا) يجب على الإنسان أن يختار بين « الجمع العام » « والتخصص » . فأما المحاولة الأولى فمجهودها ضائع إذ يصعب على المرء أن يقوم بجمع كل الطوابع على اختلاف أنواعها ومشله كمثل الزراع الذي يحاول الاحتفاظ بأنواع جميع النبات الموجود في أنحاء المعمورة .

ولكن من السهل أن يتخصص الانسان في فن الجمع بأن يختار فترة معينة أو قرن من الزمان في بلد معين أو بلاد معينة أو فترة من الزمن ثم التاريخ ومثال ذلك جمع طوابع القرن التاسع عشر أو مظهر منها بعد الحرب العظمى في فرنسا أو إنجلترا أو مستعمراتها ونذكر على سبيل المثال أيضا بلادا لم يفكر فيها الهواة كثيرا كبلاد فارس والافغان وكولومبيا ونيكارجوا . . .

(ب) حالة الطابع : — لهاوي أن يجمع الطوابع حسبما انفق له العنور عليها أن جديدة أو قديمة مستعملة أو غير مستعملة ولكن جرت العادة أن لا يقبل في المجموعات

عوض سعد

بشارع الملكة فريدة ٤٤ بالقاهرة

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