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## EUROPEAN CLASSICS

### XII. FRANCE

France was and is one of the great powers of Europe. When postage stamps were introduced in 1849, it was a Republic; it became a Monarchy in 1852 and again a Republic in 1870. On the north, France bordered on Belgium and Luxembourg, on the east on the German States of Prussia (Rhine Province), Bavaria (Palatinate) and Baden, the Rhine forming the frontier between the last named and France, then Switzerland (Cantons of Basel, Bern, Neuchatel, Vaud and Genève) and the Kingdom of Sardinia (Savoy and Piedmont). On the south, the border was formed by the Mediterranean Sea, with the island of Corsica belonging to France, and the Pyrenees Mountains, with Spain (Provinces of Navarre, Aragon and Cataluna) on the other side of the Pyrenees and tiny Andorra inbetween. The Western border was the Atlantic Ocean (Bay of Biscay and English Channel). In 1849, France covered 204,350 square miles, with 35½ million inhabitants. In 1860, after the acquisition of Savoy and Nizza, this increased to 212,650 sq. mi. with a population of 37½ million, which rose to 38 million in 1866. By the loss of Alsace and Lorraine, France's territory was reduced in 1871 to 207,000 sq. mi. with little over 36 million inhabitants. In 1876, the population had risen again to almost 37 million.

Since 1792, France has been divided into districts, called *Départements*. Originally, there were 83 *départements*, numbered in alphabetical order, from Ain to Yonne. During the wars of the Republican and Napoleonic periods, the newly acquired territories also were divided into *départements*, so that in 1811 there were no less than 134 *départements*. After 1815, France again was confined to its original boundaries, but due to internal changes the number of *départements* had increased slightly and in 1849 was 86.

When the Sardinian provinces of Annecy, Chambéry and Nizza were acquired in 1860, three new *départements* with the numbers 87, 88, and 89 were formed. In 1871, the loss of Alsace-Lorraine to Germany affected five *départements*, namely Bas-Rhin (No. 67), which was lost completely, Haut-Rhin (No. 66), of which a small slice remained as "Territoire de Belfort" under French sovereignty, Moselle (No. 55) and Meurthe (No. 52), of which less than half remained, to be combined into a new *département*, Meurthe and Moselle (No. 52), as well as Vosges (No. 82), of which only a small slice of territory was lost. The numbers of the lost *départements* were not reassigned; therefore, at the end of the classic stamp period, France was divided into 86 *départements*, numbered from 1 to 89 (except the numbers 55, 66 and 67), and the territory of Belfort.

The capital of France was and is *Paris*, which with its suburbs formed a separate *département* Seine (No. 60). The city was founded by the Romans, who had called it *Parisia*, and became one of the most important cities of the world. It had a population of 1,050,000 in 1851, which had risen in 1861, after incorporation of the suburbs, to 1,700,000 and in 1876 to almost 2 million.

France had during the classic stamp period a rather large number of *overseas possessions*. One of them, Algeria, on the northern coast of Africa, from 1848 was considered an integral part of France. It covered about

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80,000 sq. mi. and had a population of about 2,200,000 in 1849, of which only about 110,000 were Europeans. While the total population increased only slowly — it was 2,500,000 in 1856 and 2,800,000 in 1876—the European population almost tripled during that period, being 170,000 in 1856 and 320,000 in 1876. Until 1858, Algeria was under military rule, then civilian administration was gradually established. In 1871, almost completely under civilian administration, Algeria was divided into three départements. The other French overseas possessions consisted in 1849 mainly of a number of settlements on the West Coast of Africa, later forming in part the colonies of Senegal and Ivory Coast, several islands near the east coast of Africa, the most important being Réunion, French India, consisting of five settlements on the coast of British India, as well as a number of small islands in the Pacific, with Tahiti as the most important one. On the American continent, only one possession, French Guiana, remained of a great empire, as well as the islands of Guadeloupe and Martinique in the Caribbean and St. Pierre and Miquelon off the coast of Newfoundland. During the classic stamp period, the possessions on the west coast of Africa, especially in Guinea, as well as in the Pacific—the latter mainly by the acquisition of New Caledonia—were enlarged and a few new possessions, the Somali Coast (Djibuti) on the north-west coast of Africa, and Cochinchina—a part of Indochina—were added. Altogether, the French possessions were numerous and scattered all over the world, but compared with the French colonial empire of the 18th century and with the large and valuable possessions in Africa, which were acquired after the end of the classic stamp period, were of little importance.

The *history* of France is a long and colorful one. The earliest inhabitants of the country had come from the east, among them the Ligurians and Iberians, who had settled in the southern part. As early as 600 B.C. the Greeks had a colony at Massilia, the present Marseille. About the same time, the Gauls, which belonged to the Celtic race, invaded the territory from the east and subjugated the former inhabitants. Their three branches, the Aquitani, Celtae and Belgae, settled in a territory which extended over the borders of the later France, mainly

at the North and East, where it extended to the Rhine. They were a nomadic race and wandered far, even to Asia and Africa, Britain and Spain. Northern Italy was long under their rule and in 390 B.C. they occupied Rome and burned it. Eventually, they were driven back by the Romans who then in turn invaded Gaul territory, which they called Gallia. In 50 B.C., Caesar completed the conquest and established on the territory of the later France, Belgium and Netherlands the Roman provinces of Aquitania in the North and Gallia in the South, to be redivided in 26 B.C. into four provinces, Aquitania, Gallia Belgica, Gallia Lugdunensis and Gallia Narbonensis. The decline of the Roman Empire also brought the downfall of the Gauls who in the last centuries of that Empire had played an important part in its history. Teutonic races moved in from the east in the 3rd and 4th century and after a turbulent period, during which the hordes of the Visigoths, Burgundians, Vandals and Huns moved on their nomadic wanderings through the territory, the Franks, a Germanic tribe from the Lower and Middle Rhine, gained possession of the whole territory. It remained for the time being part of the Western Roman Empire, but in the 5th century, on independent Frankish Kingdom was established. It contained not only all of France, but also Belgium, Netherlands, and extended over a large part of western Germany and Austria, Switzerland and even a northern slice of Spain. Under Charlemagne, who ruled from 768 to 814 and was crowned "Emperor of the West", the Frankish Kingdom became one of the most powerful entities in the world, extending from the Spanish peninsula to the plains of Hungary and from Denmark to Southern Italy. After this empire was divided in 843, the Western Frankish Kingdom was established, which had as its eastern boundary the Rhine and comprised beside France part of Belgium in the north. In the 9th and 10th centuries, the power of the kings deteriorated and independent lords greatly limited the royal authority. In the 12th century, a conflict with England, which claimed the French crown, began and continued for three centuries. During that time, the British during some periods controlled almost all of France and the French king became nearly powerless. In 1328, the House of Valois came to power and the authority of the kingdom

was gradually restored. But still only half of France was loyal to the king, while the other parts were either occupied by the British or were in the hands of British vassals. At the middle of the 16th century, about twenty percent of the country did not recognize the authority of the king, which deteriorated again, when shortly later a series of civil wars started. They led eventually to the accession of the House of Bourbon to the throne in 1589. The rule of the Bourbon kings, although characterized by many wars, especially against the Habsburgs, led under Louis XIV to the establishment of a united kingdom, in about the present boundaries of the country. Louis XIV's rule was the culminating point of great luxury and splendor by the ruling class, which eventually proved to be the seeds of the bloody French Revolution, which started in 1789 under the rule of Louis XVI. The revolutionary period, which had led to the First French Republic, ended in 1799, when the successful General Napoleon Bonaparte was made First Consul in a provisional three Consul government. In 1800 Napoleon became dictator and in 1804 was crowned "Emperor of all Frenchmen". During the ten years of his rule, Napoleon's military genius brought France to the greatest might in its history and in 1811 the borders of France had been extended to the Baltic (incl. northern Germany and the Hanseatic cities), Belgium, Netherlands, parts of Northern and Central Italy and the Illyric Provinces (on the eastern coast of the Adriatic). Aside from that, almost all Europe was composed either of French vassal states or allies of France, leaving only Great Britain, Russia and Turkey outside of Napoleon's orbit. When Napoleon in 1812 tried to invade Russia, his downfall started, until his final defeat and abdication in 1815. Louis XVIII of Bourbon now was established king, followed in 1824 by Charles X, who was deposed by a revolution in 1830. Louis Philippe, Duke of Orleans, became king, but he also was forced to abdicate as a result of the revolution of 1848, when the monarchy was abolished and the Second French Republic created. But it was of short duration, because a nephew of Napoleon I, Louis Napoleon Bonaparte, was elected president by the National Assembly and established himself in 1851 as dictator. A year later, he was crowned Emperor

Napoleon III. For helping in a war against Austria in 1859, he gained from Sardinia Savoy (Savoie) and Nizza (Nice) in 1860, but intervention in the civil war in Mexico from 1862 to 1867 ended in defeat. The Franco-Prussian war of 1870-71 led to the occupation of large parts of French territory by the German Armies headed by Prussia and to the defeat of the French armies. After the siege and capitulation of Paris, it came to an armistice which resulted in the loss of the provinces of Alsace (Elsass) and Lorraine (Lothringen). Napoleon III, who had been captured, was deposed, and the Third French Republic was created. The seat of the government was transferred during the siege of Paris to Bordeaux and had to be transferred again outside of Paris, to Versailles, after the hostilities ended, because a kind of communist regime, the Commune of Paris, had been established there in March 1871, which lasted for two months. Only then the republican government returned to Paris and the National Assembly elected the chief of the provisional government, Adolphe Thiers, as president. In a rather short period of years the damage, caused by war and revolution, was repaired. Thiers resigned in 1873 and was succeeded by Marshal MacMahon, whose presidency lasted until 1879.

During the 16th and 17th centuries, France had become one of the great colonial powers, with valuable possessions, especially in the East and West Indies, as well as on the North American continent. But in the 18th and the early 19th century most of these colonies were lost, mostly to the British, among them Canada, which was ceded in 1713 and 1763. The island of San Domingo, which had become a French colony in 1677, acquired independence in 1801 and the Republic of Haiti was established there. Louisiana, the last colony on the North American continent, was sold to the United States in 1803. During the classic stamp period, France had only a number of rather small colonies of mediocre importance and only in later decades, by great acquisitions on the African continent, France again became one of the great colonial powers.

The *postal history* of France starts in pre-Roman times, but until the Middle Ages, the mail service was kept for royal, governmental and ecclesiastical matters only. The general public had to send their letters by

favor of travellers or had to bargain for the fee with the postholders. The first attempts to organize private mail services were made by universities, religious orders as well as large cities, by the latter mainly for the needs of the merchants. But there was no general organization and little coordination. Only in 1464, a decree by King Louis XI laid the foundation for an organized governmental mail service, to serve the general public. Fixed mail routes and schedules were established gradually throughout the country and postal stations were built to sustain them. By a treaty with the General Postmaster Francis of Taxis in 1504, mail routes through France for the Taxis mail service were created and in this way postal connections with foreign countries were established. There were still no general letter rates, the fees to be paid having to be agreed upon with the individual postmasters. Only in 1576 was a uniform rate schedule for letters established by decree and the office of Controleur Général des Postes created to supervise all mail matters. The government mail service still had no monopoly and the mail services of the cities, universities, etc. provided a competition which led to continuous conflicts. This problem was partly solved in 1610 when the cities were forced to abolish their mail services. Later in the 17th century, all other private mail services were abolished and in 1672 the government became the sole operator of the postal service in the country. But the government started to lease operation of the mail service to private contractors, who paid the king increasing amounts for the privilege of operating the mails. This privilege now became a highly valued possession, which passed from one hand to another for large sums of money. In turn, the contractors charged the postmasters big sums for the privilege of operating the postal stations as well as the mail routes, forcing the postmasters to charge high letter and other rates to the public, to make ends meet. In this way, the postal service became one of the means of squeezing large sums out of the public, especially the merchants, who needed the mail service for their business, and it was considered another form of the heavy taxation by the king customary at that time. At the same time, the government also leased the privilege to establish local mail services in the large

cities and a number of "Petites Postes", which provided local mail service only, were created, the first one in Paris in 1653. The first postal treaties with foreign governments were concluded, when in 1664, the government took over the foreign mail service. But this was of short duration and in 1694, the foreign mail service together with the domestic one was leased for an again increased amount to a contractor. The postal privilege eventually fell into the hands of a clique of a few noble families who, to make up for the steadily mounting yearly tribute they had to pay to the king, increased the postal rates so high that practically only the rich people and, for necessity, the businessmen, could make use of the mails. Nevertheless, the mail service had developed steadily and in 1735 there were almost 1000 post offices in the country. The mail service to foreign countries also developed and in 1778 for the first time a special ship mail service to the colonies was inaugurated, which extended in 1786 to North America. In 1780, the first step to re-establish government-operated mail service was made, by taking over all "Petites Postes" in the cities, which in 1786 were consolidated with the other postal service, when establishment of local mail delivery was considered. One of the first acts after the revolution of 1789 was to end the leasing of the postal service and to put its operation again into the hands of the government. A Direction Générale des Postes was established in 1789, which effected a complete reorganization of the postal service and the establishment of uniform postal rates. For the following years, a large part of the efforts had to be concentrated on the organization of the mail service in the occupied countries, as well as to and from the French armies, scattered all over Europe and North Africa. In this way, quite a reorganization of the European mail service in general took place, with routes running throughout the whole continent, among them, from 1812, a direct overland mail route from Paris to Constantinople, where a French post office was opened in 1813. After the end of the Napoleonic period, the domestic mail service was improved. Rural mail service was introduced in 1830 and, a few years later, the first railroads and steam boats were used for transporting the mails. The first rather primitive travelling post offices were estab-

lished in 1844 to be made a permanent institution on Jan. 1, 1845. A uniform letter rate for the whole country (including Algeria) was debated for a number of years, before it was accepted, together with the introduction of the first postage stamps, on Jan. 1, 1849. The postal service was now conducted by a Direction de l'Administration Générale des Postes. For the various wars in which the country was involved between 1815 and 1870, rather elaborate fieldpost organizations were in operation.

During the Franco-Prussian War of 1870-71, the postal service went through its most trying period since the issuance of postage stamps. Paris, the seat of the postal administration, was threatened by encirclement and when the government moved to Bordeaux, the postal administration, which had been consolidated with the telegraph administration, followed suit. Large parts of the country were occupied by the enemy and, after the siege of Paris became complete in September 1870, the postal administration was cut off from its supply of postage stamps and its Paris printing plant. Shortage of stamps soon made itself felt and supplies were shifted from one part of the country to another and from one post office to another. As there was no suitable government printing plant outside of Paris which could print typographed stamps, the original plan to get the printing plates or matrices from Paris by balloon was abandoned. As the Bordeaux Mint had adequate facilities for manufacturing lithographed stamps, an emergency issue, lithographed and imperfect, was hurriedly produced there and the first value issued as early as Nov. 13, 1870. These emergency stamps, together with the available stock of previous issues, served the post offices in the unoccupied parts of the country outside Paris. Their further manufacture was abandoned in March 1871, when the Paris Mint again was able to supply stamps to the whole country. During the siege, Paris had the facilities of the Paris Mint at its disposal and therefore did not suffer any shortages of stamps; even the plates of 10c, 20c and 40c in the old Ceres design of 1849 were reactivated in October 1870 and were used for the so-called Paris Siege issue, which until March 1871 was used only in Paris. During the siege, Paris tried first to send mail runners through the German lines, but when this failed—only

few such mail runners reached friendly territory and still fewer returned safely to the city—a regular service by balloons was established in September 1870, which functioned until January 1871. This was the first government-organized air mail service in the world. A similar one, but of much less importance, was organized in the beleaguered fortress of Metz until it surrendered to the enemy, from August to October 1870. The Paris balloon service carried about 2,500,000 pieces of mail, on 66 flights. Mail from outside Paris to the city was successfully delivered by carrier pigeons. A futile attempt to send mail down the Seine to Paris in floating containers was also made. Soon after the siege was lifted, the rebellion of the Paris Commune in March 1871 made the constitutional government again move from Paris, this time to Versailles, and the postal and telegraph administration was also established there. The Paris Commune had established its own postal administration, which was restricted to Paris, but had not only taken possession of the Paris Mint, but also of all printing material and the stocks of stamps. While Paris was well supplied with stamps—the existing stocks and new printings from the old plates, in the Ceres and Napoleon designs — there was again shortage of stamps outside of Paris. The existing stocks were shifted around, but this was not sufficient and the postal administration was just considering reactivation of the emergency printing of stamps in Bordeaux, when the rebellion was suppressed in May 1871 and the regular Paris printing facilities again became available. But it took until 1872 for the supply of stamps to become regular again and until 1877 for the last stamps with the Napoleon head to be replaced by stamps in a more republican design.

After return of the postal and telegraph administration to Paris in May 1871, the great task of complete reorganization of the service was started, which took several years, almost to the end of the classic stamp period. In 1873, there were about 11,500 miles of railroads. There was, in contrast to many other countries, no postal parcel post in France during the classic stamp period, postal parcels being introduced there only in 1881. France had a great number of postal treaties with foreign countries and in 1875 became a founding member of the

Universal Postal Union. Due to difficulties in the legislature, the universal postal treaty became effective in France on Jan. 1, 1876, six months later than in the other founding countries.

During the classic stamp period, the volume of mail showed a sharp increase for which principally the cheap uniform letter rates, introduced simultaneously with the postage stamps, were responsible. The number of domestic letters was 158 million, including 26½ million city letters, in 1849, and rose to 185½ million in 1853, 290 million in 1863 and 365 million in 1869, went back to 349 million in 1872 and 354 million in 1873, after the war of 1870-71 and the loss of Alsace and Lorraine, to start to rise again slowly in the following years. An equally high amount of other mail was carried, for example 379 million newspapers in 1869.

When postage stamps were introduced on Jan. 1, 1849, France had a highly developed postal system. There were about 3500 *post offices* in operation and their number increased rather rapidly. The acquisition of Savoy and Nizza in 1860 added 113 post offices and at the end of 1862 they numbered in France proper around 4500. The loss of Alsace and Lorraine in 1871 involved also the loss of 170 post offices which came under German sovereignty. At the end of the classic period, at the beginning of 1876, there were in France over 6250 post offices. According to their importance, the post offices were divided into several categories, "Bureaux de Direction", from 1864 named "Bureaux de Recette", being the highest grade of offices, while "Bureaux de Distribution" had somewhat restricted service only. "Facteurs-Boitiers", which worked mainly in the rural parts, were a kind of letter collecting agency, with rather strongly reduced service. In the capital, Paris, there were about 25 post offices in 1849 and almost 40 in 1876, not counting the post offices in the suburbs which were incorporated into the capital in 1860. The Paris main post office had the name "Bureaux Central"; the other offices were either "Bureaux Principal" or, with reduced service, "Bureaux Supplementaires". In *Algeria*, which was considered part of France, there were around 25 post offices in 1849 and 30 in 1853; then a fast development set in and the number of post offices increased to 80 in 1863 and

140 in 1876. The first regular *travelling post* offices on railroad trains were created in France on Jan. 1, 1845. They were active on 5 routes in 1855, on over 50 routes in 1863 and more than 80 routes at the end of the classic period in 1876. No actual travelling post offices existed on ships. While facilities for the handling of mail by the personnel of the ships existed long before stamps were introduced, contractual agreements for the acceptance of mail on board of ships seem to have existed only since 1853.

France had a number of *post offices on foreign territory*, but all of the early ones were closed before the end of the 18th century and, therefore, are of lesser interest. In 1860, when Savoy and Nizza had come to France, it inherited also the postal service in the principality of *Monaco*, which from then on was conducted by the French postal administration as part of its own service. Only one post office, in the capital Monaco, existed during the classic stamp period. In the little republic of *Andorra* in the Pyrenees, the postal service was conducted by the two protectors, France and Spain, but there is no proof that a regular French postal service existed in Andorra during the classic stamp period, although there are strong indications that postal facilities were provided by the French postal service. On Swiss territory, in *Basel*, from 1846 to 1865, France had a post office at the railroad station, mainly to facilitate the transit of mail. A number of post offices existed during the classic stamp period in various towns of the *Turkish Empire* and its tributary territories. In 1813, such offices had been established at Constantinople, Salonica, Smyrna and Bosna-Serail. Several new offices were opened around 1830, and others had been closed. In 1849, French post offices functioned in Constantinople, Beyrouth, Dardanelles and Smyrna as well as Alexandria (Egypt). Between 1852 and 1863, 18 more post offices on Turkish territory were opened and one closed. During the same period, one more post office in Egypt (Suez), two in *Moldavia-Walachia* (Galatz, Ibraila), one in *Tunisia* (Tunis) and one in *Morocco* (Tangier) started to operate, as well as one in *China* (Shanghai). After 1863, nine additional post offices, of which five were in the Turkish Empire, two in Egypt, one in *Tunisia* and one in *Japan* (Yokohama), were

opened and six closed, of which three were in the Turkish Empire, one in Egypt and two in Moldavia-Walachia (now Romania). At the end of the classic stamp period, in 1876, there existed 31 French post offices on foreign soil, namely 23 in the Turkish Empire, three in Egypt, two in Tunisia and one each in Morocco, China and Japan.

Aside from regular post offices on foreign soil, additional postal facilities were operated at some French consulates. In some cases, they acted as feeders to the regular French post offices, especially on Turkish territory, where mail from inland town was in this way brought to the French post offices in the sea ports. Examples of this were the French consulates at Aleppo and Jerusalem, which accepted mail and forwarded it by way of the French post offices at Alexandretta and Jaffa respectively. In other cases, the consulates acted as feeders for the mail-carrying French shipping lines, especially in South America, where the consulates functioned as postal agencies and delivered the mail entrusted to them directly to the French ships which carried it to Europe. This was the case especially in Argentina and Venezuela, where this mail service assumed large proportions, but also, to a smaller extent, in other countries in South America and in the Carribean.

The postal service in France during the classic stamp period was so efficient that it left practically no room for *private mail services*. Only during the emergency of the Commune of Paris in 1871, when the capital was in the hands of rebels, private initiative was able to intervene. The postal administration of the constitutional government did not recognize the postal administration of the Commune. Therefore, the former did not accept mail from the Commune postal service and did not deliver any mail destined for Paris to the latter. Paris, after the months of the siege, in this way again was separated from the other parts of the country and the mail service to and from the outside world was completely interrupted. With the permission of the Commune postal administration and tolerated by the governmental postal administration, a number of private agencies were created in Paris which against a fee acted as intermediaries for mail from Paris to other parts of France or foreign countries, and vice-versa. Several post offices in the vicinity of Paris, especially Vincennes

and St. Denis, which were in the hands of the governmental postal service, were used as exchange points. Mail was taken over and delivered in Paris either directly from or to private senders, or to the Commune postal service. As the rebellion lasted for not much more than two months, these private mail services were of very short duration and they vanished after the suppression of the Commune.

France used as *currency* the franc, which was divided into 100 centimes. It became the main currency of the Latin Currency Union to which a large number of the European countries belonged. In the postal service, another unit of currency, the *décime*, equivalent to 10 centimes, was also used, especially for rate or postage due markings. A rate figure "2" on an old letter therefore usually means 2 *décimes* or 20 centimes, and a postage due marking "1" should be considered as 1 *décime* or 10 centimes.—*Weights* and *distances* were measured in the metric system, which was created during the French Revolution. The kilogram was divided into 1000 grams (1 ounce equivalent to 28 $\frac{1}{3}$  grams). The kilometer was equivalent to about five-eighths of a mile.

During the French Revolution, a "*republican calendar*" was introduced by a law of Nov. 24, 1793 and made retroactive to the day of the proclamation of the Republic (Sept. 22, 1792). The year consisted of 12 months of 30 days each, with five or—in leap years—six complimentary days at the end of the year. New flowery names were introduced for the months and the years received Roman numbers, starting with I, which year ran from Sept. 22, 1792 to Sept. 21, 1793, and so forth, until during the year XIV, by a law of Sept. 5, 1805, the "*republican calendar*" was abolished and from Jan. 1, 1806, the Gregorian calendar reintroduced.

To determine how long the *classic stamp period* in France lasted is rather difficult. The first real stamp collectors and dealers were active in France in the early Sixties and soon started to influence even the stamp manufacture, as is proven by the imperforate stamps of the 1862 and 1863 issues, made in 1869 for the stamp collector Baron Arthur de Rothschild. Therefore, the real classic stamp period ended in France with the issuance of the first perforated issue in 1862. But as philatelic influence was still in its infancy and restriction of our

monograph to the issues before 1863 would do injustice to 99% of the classic material of the issues until 1876, we have decided to consider as classic issues all postage stamps issued before 1876 — therefore all stamps in the Ceres design and with the head of Napoleon III—and all postage due stamps in the square design, in use until 1882. All newspaper and telegraph stamps can in any case be considered classic stamps because their use ceased in 1870 and 1871 respectively.

France was the sixth country—the third in Europe—to issue adhesive stamps. *Postage Stamps* were introduced on Jan. 1, 1849, *Postage Due Stamps* on Jan. 1, 1859. France was the first country to issue this latter category of stamps. The official term “Chiffre-Taxe” for these stamps did not make much sense, but it became so traditional that only in 1946 the correct term “Timbre-Taxe” was adopted for use on the postage due stamps. Combined *Newspaper and Newspaper Tax Stamps* were issued on Jan. 1, 1869, *Telegraph Stamps* on Jan. 1, 1868. No postal stationery with imprinted stamps was issued during the classic stamp period. *Postal Cards*, officially printed and sold at the post offices from Jan. 1, 1873, had regular postage stamps pasted on. Postal cards had been used temporarily previously, during the siege of Paris, from September 1870 to January 1871, but they were issued without stamps pasted on.

The *Combined Newspaper and Newspaper Tax Stamps* are a peculiar kind of stamps and France was the only country to use them. Basically they were fiscal stamps which were intended to collect the tax levied upon newspapers, 5c for newspapers published in the départements Seine (Paris) and Seine & Oise (Paris suburbs), 2c in the other départements. Both values were prepared in three colors, lilac, blue and rose. While the lilac stamps were to be sold for the value printed on them (2c, 5c), the blue stamps were to be sold with a surtax of 2c (therefore for 4c and 7c), the rose stamps with a surtax of 4c (therefore for 7c and 9c). The surtax of 2c and 4c was the postal fee for newspapers, 2c for delivery within the département where the newspaper was published and 4c for delivery within all France including Algeria. Therefore, the lilac stamps were purely newspaper tax stamps. In variance to the use of newspaper tax stamps

in other countries (Austria, Modena, Parma, etc.), they were not employed by the post offices and generally can be found only on newspapers which were not mailed, therefore have no philatelic standing at all and we do not have to deal with them. But as the blue and rose stamps paid not only the newspaper tax but also the postal fees, they are philatelically on a much higher level than newspaper tax stamps; they are combined newspaper and newspaper tax stamps, which are of the same philatelic standing as the plain newspaper stamps of other countries. Only the values of 2c(+2c) and 2c(+4c) were ever issued, while the 5c(+2c) and the 5c(+4c) were prepared, but never put into use. After Sept. 6, 1870, when the newspaper tax was abolished, the stamps paid for postal fees only and therefore were regular newspaper stamps. We will call them simply newspaper stamps in our discussions.

The introduction of the different kinds of stamps on the dates given was restricted to France proper (including the island of Corsica) as well as to Algeria, which was not considered a colony but part of France. The first extension of the territory where postage stamps were used occurred late in 1851, when stocks of stamps were sent to five colonies, French Guiana, French India, Guadeloupe, Martinique and Réunion. At the offices abroad, as far as the offices in the Turkish Empire and its tributary states are concerned, postage stamps were introduced generally in the second half of 1857, but in some cases, stamps must have been sent there several years earlier, as a number of covers with stamps are known from Constantinople as early as May, 1854. Postage due stamps were put into use there shortly after their introduction, but are known from Constantinople only. Their use seems to have ceased after 1871 as only the 10c (lithographed and typographed) and the 15c (typographed) are known used there. When Savoy and Nizza came to France, French postage stamps and postage due stamps were introduced there on July 1, 1860, replacing the stamps of Sardinia, current there until then. The same was the case in Monaco, which was henceforth treated in respect to postal affairs exactly as if it had been a part of France proper. The same must have been the case with Andorra, if a French postal service functioned there during the classic stamp period, which is not proven. The post



office at Basel in Switzerland seems to have worked as transit office only and no stamps were in use there.

In the French Colonies, the use of French stamps was a temporary one. After two years, late in 1853, it was discontinued and the colonies reverted to payment of postage in cash. These conditions remained in force until the middle of 1859, when a general issue for the French Colonies, in a special design, was introduced in all colonies. This changed again in December 1871, when stamps of the motherland were introduced in the colonies, the only distinction being that they were left imperforate, while the stamps issued in France proper (and Algeria) were perforated, a policy which was continued until five years after the end of the classic stamp period. We will not deal with these stamps used in the colonies only. In Cochinchina, during the pacification of the country, from 1860, regular French stamps were used, 5, 10, 20, 40 and 80c of 1853; only from June 1, 1863, the general issue for the French Colonies was introduced there also. This is the only proven case of issuance and use of regular French stamps in the colonies after 1859. It has been claimed that during the emergency of 1870-71, due to lack of stocks of the special colonial issue, regular French stamps were sent to some colonies and used there — especially the 5fr of 1863 and several values of the Bordeaux issue of 1870—but this has not been proven.

France had rather simple *postal rates*. When postage stamps were issued on Jan. 1, 1849, simultaneously a new rate schedule was introduced, with a uniform letter rate for France including Algeria, without respect to the distance. Letters paid 20c up to  $7\frac{1}{2}$  grams, 40c from  $7\frac{1}{2}$  to 15 grams. 1fr from 15 to 100 grams and 1fr for each additional 100 grams or part thereof. For local mail, there were different rates for the capital, Paris, and for other cities, a single letter (up to  $7\frac{1}{2}$  grams) was charged in Paris 15c and in other places 10c. Registered letters paid double rates. For newspapers and printed matter rather complicated rates were in force, based on size and number of pages. On July 1, 1850, some changes took place, the rate for letters to  $7\frac{1}{2}$  grams was increased to 25c, from  $7\frac{1}{2}$  to 15 grams to 50c; a uniform registration

fee of 25c was introduced at the same time. Only for soldier's letters, the old letter rates remained in force. Circulars and similar printed matter now paid a straight rate of 5c. From Aug. 1, 1850, when a newspaper tax was introduced, taxed newspapers were transported and delivered free within France and Algeria. This was abolished in 1852 and newspapers then had to pay postage in addition to the newspaper tax. The reduced rates were 2c for delivery within the same département and 4c to other parts of France and Algeria. On July 1, 1853, the Paris local letter rate was reduced to 10c. A year later, on July 1, 1854, a reduction of the domestic letter rates took place. Letters within France and Algeria now paid 20c up to  $7\frac{1}{2}$  grams, 40c from  $7\frac{1}{2}$  to 15 grams, 80c from 15 to 100 grams and 80c for each additional 100 grams or part thereof. For unpaid letters, a surcharge of 50% in addition to these rates was now collected from the addressee. The registration fee also was reduced, to 20c. On Aug. 1, 1856, the rates for printed matter and newspapers were simplified and also based upon weight only. Printed matter now paid 1c for each 5 grams, 10c for 50 to 100 grams, etc., newspapers paid 2c up to 20 grams and 1c for each additional 10 grams within the same département, twice these fees to other parts of the country and to Algeria. A new reduction of the letter rates took place on July 1, 1860, by increasing the weight limits for other than local letters. The lowest letter rate was now to 10 grams, the second category from 10 to 20 grams. On Jan. 1, 1863, another reduction of the local rates, including Paris, took place. Local letters up to 10 grams now paid 10c, from 10 to 20 grams 20c, from 20 to 100 grams 40c and for each additional 100 grams 40c. For unpaid letters, a 50% surcharge as for other domestic letters was now collected. In May, 1863, a special Late Fee was introduced for letters which were posted after the closing of the mails. Up to a quarter of an hour delay, the fee was 20c, from a quarter to half an hour 40c and thereafter, until the actual departure of the mail, 60c. The last category was collected only outside Paris. The war of 1870-71 led to an increase in the postal rates, which became effective on Sept. 1, 1871. Letters up to 10 grams now paid 25c, from 10 to 20 grams 40c, from 20

to 50 grams 70c, from 50 to 100 grams 1fr 20c, and for each additional 50 grams 50c. The minimum fee for printed matter was increased from 1c to 2c. The registration fee was more than doubled and now 50c. Local letters paid up to 10 grams 15c (unpaid 25c), from 10 to 20 grams 25c (unpaid 40c), from 20 to 50 grams 40c (unpaid 60c), from 50 to 100 grams 65c (unpaid 1fr) and for each additional 50 grams 25c (unpaid 40c). Postal Cards, when they were introduced on Jan. 1, 1873, paid 15c within France and Algeria and 10c in the local mail service. On Jan. 1, 1876, the limits of weight were increased; letters now paid 25c up to 15 grams, 40c from 15 to 30 grams, 70c from 30 to 50 grams and 70c for each additional 50 grams. A final stabilization of the rates took place on June 1, 1878, when the reduced rates for local mail were abolished and a uniform domestic letter rate of 15c for letters up to 15 grams and of 10c for postal cards was established. At the same time, the postage due rates were increased to a surcharge of 100%, making unpaid mail now pay twice as much as paid one.

The rates for foreign mail were rather simple compared with those of other countries and there were few changes during the classic stamp period. In 1875, before the uniform U. P. U. rates came into force, single letters to European countries paid between 25c (to Luxembourg) and 70c (to Norway), 50c to the United States, 80c to Egypt and 1fr to most overseas countries, except the French Colonies, which had special rates, varying from 35 to 50c. The uniform rates of the U. P. U.—letters 30c for 15 grams (U. S. A. 40c), postal cards 15c (U. S. A. 20c) and printed matter 5c (U. S. A. 8c) for 50 grams—came into force on Jan. 1, 1876.

Special rates were in force for the *balloon mail* during the siege of Paris, from September 1870 to January 1871. For mail from Paris, domestic and foreign rates were the same as for regular single letters but the maximum weight was reduced to 4 grams and the same rates were valid for letters, printed matter and postal cards. Only for the latter, the rate within France and Algeria was reduced to 10c. No registered mail or mail of higher weight was accepted for transportation by the balloons.

The *newspaper tax*, which was introduced on Aug. 1, 1850, was 5c in the départements of Seine and Seine & Oise, including Paris, and 2c in other départements. The former tax included free transportation in all of France and in Algeria, the latter only in the département where the newspaper was published. Newspapers which were delivered locally paid 1c tax. From 1852, the tax was increased from 5c to 6c for Paris and neighborhood and from 2c to 3c in the other parts of the country; at the same time, the free mailing privilege was abolished. In 1868, the tax returned to the previous rates, 5c and 2c; they were in use when the combined newspaper and newspaper tax stamps were introduced and remained in force until the newspaper tax was abolished on Sept. 6, 1870.

The *telegraph fees* were established on March 1, 1851, when the telegraph service was opened for private use and were subject to several reductions. When telegraph stamps were introduced on Jan. 1, 1868, telegrams within the same département cost 50c, within France and Algeria 1fr, with a 50% surtax for night telegrams.

The rates of the Paris *private mail services* during the Commune rebellion were strongly influenced by competition. The earliest services charged a fee of no less than 50c for each letter, but when new services were established by competitors, the fee was reduced to 25c, 15c and eventually 10c for a letter. Printed matter paid a fee of 5c, registered letters 50c.

The rates for letters from the *French Colonies* during the period of use of stamps of the motherland, from 1851 to 1853, were based upon a rate for single letters of 7½ grams weight. For transportation by French merchant ships, the fee was 25c plus 10c-ship fee—the latter was not collected for mail of military personnel—, by British ships 1fr from Réunion and 1fr 50c from the colonies in India and in America.

*Prepayment of mail fees* was not obligatory during the first years of the use of postage stamps. Only registered letters, printed matter and newspapers had to be prepaid by the sender. On July 1, 1850, even a temporary step in opposite direction was made, abolishing the regulation that registered letters had to be sent prepaid.

In 1849, less than 10% of all letters were mailed prepaid and this ratio increased to only little over 20% in 1853. Prepayment was made obligatory for letters within France and Algeria—except for local letters—on July 1, 1854, from which day on a surtax of 50% was collected from the addressee for unpaid or part paid letters. The same regulations came into force for local letters on Jan. 1, 1863. The collecting of a surtax led to a great increase of prepaid letters and in 1863, 90%, in 1869 almost 95% of all domestic letters were mailed prepaid. The prepayment of the newspaper tax and of the telegraph fees was always obligatory. For letters to foreign countries, generally no obligatory prepayment existed before the U. P. U. rates came into force in France on Jan. 1, 1876, but several postal treaties secured preferred rates for prepaid letters.

The use of postage stamps started in France and Algeria on Jan. 1, 1849, but for letters outside of the local mail service only. The fees for local letters continued to be paid in cash until August 1, 1850, when the necessary low values for such letters became available. The fees for printed matter and newspapers also continued to be paid in cash; only from Aug. 1, 1856, could payment of the fees for printed matter be made with postage stamps. The late fee introduced in 1863 had to be paid in stamps. After abolition of the special newspaper stamps in 1870, the use of postage stamps was also extended to the payment of fees for newspapers. The use of stamps on mail to foreign countries was permitted from July 1, 1850. The postage due stamps from their introduction on Jan. 1, 1859 were first used only for unpaid single local letters outside Paris, from June 1, 1859, including the rural mail service of a post office, but still only for single local letters and only outside of Paris. On Sept. 1, 1871, the use of postage dues was extended to heavier letters and other mail, but still only for local mail outside Paris. The use of postage dues for all domestic mail including local letters in Paris started only on Oct. 1, 1882. The newspaper stamps were introduced on Jan. 1, 1869, and used for payment of the postage plus newspaper tax on newspapers. Their regular use ceased, when the newspaper tax was abolished on Sept. 6, 1870. Although the use of these stamps was intended

for Paris as well as outside of it, they were in fact never used in Paris and suburbs, where the publishers preferred to continue to pay postage in cash. The telegraph stamps were used for the payment of telegraph fees from Jan. 1, 1868, until April 4, 1871, when their use was abolished as impractical. They were used only for telegrams mailed by the public to the telegraph offices but not for those delivered there personally and paid for in cash.

The quantities of stamps used increased with the volume of mail on the one hand and with the creation of a surtax for unpaid letters on the other hand. In 1849, about 19 million stamps were used, increasing to over 31 million in 1853. When the use of stamps was made obligatory, the rise became steeper, to almost 83½ million in 1854, almost 200 million in 1858, 414 million in 1865 and 546 million in 1869. The war of 1870-71 brought a decrease to 402 million in 1870 and 483 million in 1871, to be followed again by a rise to 549 million in 1872 and 543 million in 1873.

During the classic stamp period, France issued only denominations which were necessary for the most needed rates. When Postage Stamps were introduced on Jan. 1, 1849, only three values were issued, 20c, 40c and 1fr, representing the three letter rates. The 20c and 1fr were used from the given date, but the 40c was delivered by the printer only in December 1849, and put into use late in January, 1850. The rate increase of July 1, 1850 made 25c stamps necessary, which were in use from that day. The 20c stamp, which had become unnecessary, was withdrawn from the post offices on June 30, 1850. For city letters, for which payment in cash ceased on Aug. 1, 1850, new values of 10c and 15c were necessary, which came into use on that day. The 15c stamp became unnecessary after less than three years of use, when the local rate for Paris was reduced to 10c from July 1, 1853 and it was withdrawn from the post offices on June 30, 1853. The rate reduction of July 1, 1854 made necessary a new value of 80c and required the re-introduction of the 20c value. The latter came into use on July 1, 1854, the former in October, 1854. The now unnecessary 25c and 1fr stamps were withdrawn from the post offices on June 30, 1854. When payment of postage in stamps

for printed matter started, a 5c value was issued on Sept. 15, 1854, which was also useful as additional value to make up some rates for foreign countries. For payment of postage for newspapers, stamps of 1c, 2c and 4c were issued, the first on March 1, 1860, the latter two on Jan. 1, 1863. A new value of 30c, which was mainly needed for postage on samples, but was also useful to make up some letter rates, was issued in April, 1867. A high value, 5fr, was introduced in November, 1869; it was mainly needed for postage on registered money letters. The rate increase of Sept. 1, 1871, made necessary the re-introduction of the 15c and 25c values, which were in use from that day. The 10c and 20c stamps were withdrawn shortly afterwards, the former to avoid confusion with the new 15c stamp which had the same color. But when postal cards were introduced on Jan. 1, 1873, which made 10c stamps necessary, this value was re-introduced. At the end of the classic period, there were 11 denominations of postage stamps in use, 1c, 2c, 4c, 5c, 10c, 15c, 25c, 30c, 40c, 80c and 5fr.

Of the *Postage Due Stamps*, first only one value, 10c for local letters outside Paris, was introduced on Jan. 1, 1859. When a 50% surtax was introduced for local letters on Jan. 1, 1863, it was withdrawn and replaced by a 15c value, which was issued on that day. The increase of the postal rates from Sept. 1, 1871, led to the issuance on that day of three more values, 25c, 40c and 60c, all for local mail only, while the 15c became unnecessary. The rate increase of Feb. 1, 1876, made the 60c value unnecessary and it was withdrawn, but it was re-introduced on June 1, 1878, together with a new 30c value, owing to the increase of the postage due surcharge to 100%, which also made the values of 25c and 40c unnecessary. At the end of the classic stamp period, therefore only postage dues of two values, 30c and 60c, were in actual use. Of the *Newspaper Stamps*, four values, 2c(+2c), 2c(+4c), 5c(+2c) and 5c(+4c) were prepared to be issued on Jan. 1, 1869, the first two for use in the départements, the last two for use in Paris and suburbs. Only the 2c(+2c) for delivery within the département, and 2c(+4c) for delivery within all France and Algeria, were actually issued, while the two 5c values (for use in Paris

and suburbs) remained unissued. The *Telegraph Stamps*, issued on Jan. 1, 1868, comprised the four most needed values, 25c, 50c, 1fr and 2fr. Of the *Postal Cards*, two kinds with affixed postage stamps, were issued, 10c for local delivery and 15c for delivery within France and Algeria.

Of the *private mail services* during the Commune of Paris only one, the Agence Lorin, issued adhesives for the service, while this agency and another one, the Agence Moreau, issued special envelopes. The issuance of adhesive stamps by the Agence Lorin was influenced by the fact, that the stamp dealer, Arthur Maury, was a partner of that agency and the special adhesives were obviously his idea. Postage stamps in the denominations of 5c (for printed matter), 10c (for letters) and 50c (for registered letters) were issued early in May 1871 and were used for outgoing letters. Postage Due stamps of 5c (for printed matter), 20c (for letters) and 60c (for registered letters)—the last two including the 10c local postage to be paid by the agency for each letter to the Commune postal administration—were used for incoming mail, to be delivered in Paris. The Agence Moreau printed envelopes of 15c (for letters) and 25c (for heavier letters), which fees included a special return envelope, to be used for the answering letter and to be delivered in Paris without charge by the agency. The Agence Lorin printed special 10c envelopes which could be inserted in letters from Paris and which were good for delivery of the answer in Paris.

Only a few stamps were *withdrawn from use*, as stated previously, namely of the postage stamps the 20c of 1849 on June 30, 1850, the 15c of 1850 on June 30, 1853, the 25c of 1852 and 1853 as well as the 1fr of 1849 and 1853, on June 30, 1854, the 10c and 20c of 1863 and 1870 late in 1871, and the 80c of 1872 in May 1876. All other postage stamps remained in use until they were used up, except the stamps of the provisional Bordeaux issue of 1870 which were withdrawn when the emergency ended. The stamps of the last classic issue 1870-75 as well as the 5fr 1863 remained in use until replaced by the corresponding values of the new 1876 issue which started to appear in May, 1876. The last values to be withdrawn were the 5fr 1863 and the 40c 1870, which remained in use until new 5fr and new 40c

were issued on June 1, 1877, and in June 1878, respectively; the 5fr can still be found used occasionally in 1878.—Of the postage due stamps, the 10c and 15c became useless on Jan. 1, 1863, and Sept. 1, 1871, respectively when new rates were introduced. The 10c is claimed to have been withdrawn on Dec. 31, 1862, but the existence of used multiples indicates that either some post offices must still have had stocks when the increased rates of Sept. 1, 1871, came into force or else that small remainders were re-issued in September 1871, before the new values of 25c, 40c and 60c were available. The 15c was not immediately withdrawn on Aug. 31, 1871, but owing to lack of 25c postage due stamps, partly used as provisional 25c postage due stamp, in which case the additional 10c were accounted separately by the post offices. Some post offices changed the "15" of such stamps by manuscript or handstamp into "25". Only at the end of September 1871, when the 25c postage due stamps became generally available, the 15c stamps were definitely withdrawn. Of the new values of 1871, the 60c was withdrawn on Jan. 31, 1876, due to the increase in the rates on Feb. 1, 1876. The 25c and 40c were withdrawn on May 31, 1878, again because of changes in the rates. The last two values, the 30c and the re-introduced 60c of 1878, were not withdrawn when corresponding values in a new design were issued on June 15, 1881 and in May, 1884, respectively, but used up. The 60c is known used as late as 1890.—The newspaper tax stamps became useless and were withdrawn when the newspaper tax was abolished on Sept. 6, 1870.—The telegraph stamps had the same fate, when the telegraph administration was consolidated with the postal administration and payment of telegraph fees by way of special stamps was abolished soon afterwards, on April 4, 1871.

France belonged to those countries which did not *demonetize* any stamps during the classic stamp period. Only on Jan. 14, 1914, all postage stamps issued before 1876 lost their validity for payment of postage. No demonetization of the postage due stamps seems to have been regarded necessary, because they could not be used by the public anyway. During the war of 1870-71, the validity of French stamps ceased in the provinces occupied by the Germans. Special

occupation stamps—see Alsace-Lorraine—were introduced early in September, 1870—earliest date known is Sept. 6—when the post offices were again opened, but no use of French stamps was permitted. Except for the provinces of Alsace and Lorraine, which remained under German rule, the occupation stamps were withdrawn in the other occupied French provinces on March 24, 1871, and French stamps re-introduced.

The classic period of French postage stamps is dominated by one *design*, the Ceres head, which remained in use from 1849 to 1876, interrupted by the change of design from 1852 to 1870, during the rule of Napoleon III. The upright rectangular design, which shows the Ceres head in a circle of pearls, with a simple meander-type frame at left and right, inscriptions at top and bottom, became so popular, that it was copied or adapted by several other countries for use on their own stamps and has influenced many more classic stamp designs. The inscriptions read "REPUB. FRANÇ." at top and "POSTES" at bottom, the latter flanked on both sides by the value indication. When Louis Napoleon Bonaparte came to power, the same design was continued and the Ceres head simply replaced by the head of the dictator. The first two values, 10c and 25c, issued in December and August, 1852, respectively, still had the inscription "REPUB. FRANÇ.", but when the monarchy was proclaimed and the reign of Napoleon III began, "REPUB." was replaced in the second half of 1853 by "EMPIRE", without any other changes. In 1861, the emperor ordered that he should be pictured in the future with a laurel wreath on his head, but only new values were issued in the new design, the first one in 1863, while it took for the old values until 1867-68, for the 1c even until 1870, to become effective. For the 5c the change never took place, except on proofs. The change of design was also used to make some improvements in the frame. The country name now was unabbreviated "EMPIRE FRANÇAIS" and the meanders on both sides were made more distinct. For the values below 10c, a new design was adopted, with the same center as the higher values, but a simplified frame, without meanders on the sides and large figures of value in both bottom corners. This new design was introduced not only to make the

value indication more conspicuous but also to prevent the future fraudulent transformation of low values into higher ones, as was reported for the 5c 1853, which had its color changed to blue and the figures of value altered into "20" by some industrious people who wanted to cheat the postal service. For a new high value, 5fr, a rectangular design, twice as wide as that of the lower values, similar to that of contemporary revenue stamps, was created, with the same center, meanders at left and right, "EMPIRE FRANCAIS" at top and "TIMBRE POSTE" at bottom. The value indication was inserted at both sides of the center, "5" at left and "F" at right. When the Ceres design was re-introduced, without change, first in 1870 for 10c, 20c and 40c, then in 1871 for 15c and 25c, the original design was used. The lithographed Bordeaux emergency issue of 1870 was also a rather accurate copy of the original Ceres design for the values from 10c to 80c, but the design of the values below 10c was adapted similarly to the corresponding values of the laureated Napoleon issue of 1863. After return to peacetime conditions, in 1872, the values from 1c to 5c were issued in a design similar to the corresponding values of the Bordeaux issue. In the same year, another change took place for the values from 10c to 80c, by making the figures of value larger and thicker, so that they became more conspicuous. Only the 30c and 80c were immediately issued with this change, while it took for the 15c until 1873 and for the 10c until 1875. For the 25c and 40c the change did not take place any more. The value indications, by the way, had their particularities. On the stamps in the original Ceres design as well as with the unlaureated Napoleon head and the provisional Bordeaux issue, the value indication on each side included three dots, the bottom line of the stamps read, for example, ".5·C·POSTES·5·C·". The value indication for the 1fr value was ".1·FR·" on the 1849 issue and ".1·F·" on the 1853 issue. The value indication of the 1863 issue showed only one dot each, for example "20C·POSTES·20C". For the enlarged figures of the 1872 stamps in the Ceres design, first, for the 15c, the same arrangement with three dots as for the 1849 issue was tried, but this proved too crowded and for the 10c one dot on each

side was eliminated, ".10C·POSTES·10C·"; for the 30c and 80c the one-dot system of the 1863 issue again was chosen. — The Ceres design was the work of the engraver J. J. Barre. For the head of Napoleon III a contemporary coin was used by the same engraver as basis. The laureated Napoleon design was created by A. Barre, son of J. J. Barre. The copying of the Ceres design for the Bordeaux emergency issue was done by A. Dambourgez (20c, Type I) and L. Yon (other stamps).

The postage due stamps have a rather simple numeral design. The slightly ornamented frame had the inscriptions colorless on solid ground, "POSTES" at left and right, "CHIFFRE" at top and "TAXE" at bottom. The center—which was inserted in type—consists of inscriptions only, the value indication in two lines, with "à percevoir" (which means "to collect") below. The author of the design is unknown. The designs of the newspaper and telegraph stamps show the imperial arms, the eagle, in the center. On the newspaper stamps, the eagle is framed by the insignia of the Legion of Honor, with the imperial crown at top. It is placed in a curved octagonal frame, which has oak leaves in the corners and a stalk of wheat on each side at top. The rectangular frame shows "TIMBRE IMPERIAL" at top and "JOURNAUX" at bottom, in double lined letters on horizontally lined ground. The value indication is in the bottom corners, above "JOURNAUX". The inscription "Timbre Imperial" characterizes the stamps officially as revenue stamps and the same frame was in later years used extensively for other kinds of revenue stamps. The telegraph stamps show the arms as crowned imperial eagle, with thunderbolts in its claws, similar to the arms used previously in the designs of various revenue stamps. Placed in a double oval inner frame, it shows, colorless on solid ground, "EMPIRE FRANCAIS" at top and "TELEGRAPHES" at bottom. The corners of the simple rectangular frame are filled in at top on each side by a bee—which symbol was used by both Napoleons as representing the "working classes"—and at bottom by value indications. The designs for the newspaper and telegraph stamps were both the work of the engraver E. A. Oudiné.

France employed four *printing establish-*

ments for the manufacture of its stamps, three of them in Paris and one, used only during the emergency of 1870-71, in Bordeaux. The National (from 1852 to 1870 Imperial) Mint of Paris manufactured in a special department all postage stamps except the emergency stamps of 1870-71, the Imperial (from 1870 National) Printing Works of Paris all postage due stamps except the emergency issue of 1870-71, and the At elier G n ral du Timbre of Paris all newspaper and telegraph stamps, while the National Mint of Bordeaux produced in 1870-71 an emergency issue of postage stamps and postage due stamps. Generally, these establishments did the complete job, from the manufacture of the printing material to the printing, gumming and perforating of the stamps. Only the Paris Mint and, to a somewhat lesser degree, the At elier du Timbre, were well equipped for the manufacture of stamps, while the Paris Imperial Printing Works had much less suitable facilities and the Bordeaux Mint was not at all able to deliver typographed stamps and had to substitute lithography for the emergency issue it was commissioned to provide. Aside from the lithographed Bordeaux emergency issue—a complete set of postage stamps from 1c to 80c and a 15c postage due stamp—and the first printing of the 10c postage due stamp in 1859 by the Imperial Printing Works, which was also lithographed, all stamps were typographed and letter-press printed.

(To be continued)

MERRY CHRISTMAS

and a

HAPPY NEW YEAR

May the year 1955  
be one of  
peace and prosperity.

Publishers and Editor

MERCURY STAMP JOURNAL

## MISCELLANEOUS NEWS

● *The next issue of the MERCURY STAMP JOURNAL is scheduled for March, 1955.*

● *Issues 15 to 17, 19 to 21 and 23 to 26 of the MERCURY STAMP JOURNAL are badly needed to complete volumes. We want to thank those readers who have returned their surplus copies, but we would greatly appreciate the cooperation of other readers. Double credit on future issues will be given, if requested.*

● *In Th odore Champion, the dean of French stamp dealers and one of the great old men of philately, who died on Aug. 31, 1954 at the age of 81, we lose another good friend, whose advice and help we always appreciated. His life work was the Yvert-Tellier-Champion Catalog, which he edited for more than fifty years and kept up to date practically alone, spending each year more than half of his time in improving and correcting the catalog. Champion was not only one of the leading stamp dealers of the world, he was also an eager collector and his collection of unused stamps of the world is one of the largest in existence, containing many of the greatest rarities and unique items. With Champion, one of the last great dealers of the old school has left us, but the catalog he built will remain a monument to his memory, cherished by generations to come.*

● *The Alfred F. Lichtenstein Award for 1954 was presented at a banquet in New York on Oct. 22, 1954, to Dr. Carroll Chase for his work for philately, especially his plating of several early United States stamps and his study of French revolutionary postmarks, 1792 to 1815.*

● *The International Philatelic Exhibition New York 1956 is now definitely scheduled for the first week in March, 1956. It will be one of the opening shows of the new 35 Million Dollar Coliseum exhibition building at Columbus Circle, for which the corner stone was laid on Oct. 21 and which will have the most modern facilities which can be expected of a perfect exhibition building. The show will occupy the third and fourth floors, while on the completely separated first and second floors the great International Flower Show will be held. The Association for Stamp Exhibitions, which organ-*

performed the research. We believe that a solution along these lines not only would do away with awards to exhibitors who did no collecting at all, but whose only merit is the ownership of a collection assembled by others, but it would also make any special rules for dealer exhibits quite unnecessary.

Only twelve months separate us from the day, when *the FIPEX 1956*, the International Philatelic Exhibition New York 1956, will open its doors to the public. It will be a great event in any case, because the show will be one of the initial features at the opening of the Coliseum, the big new exhibition building now under construction at the Columbus Circle site. The combination of a great international philatelic exhibition and the opening of the world's most modern exhibition palace will guarantee a great public interest in the show and will be of immeasurable propaganda value for philately. On the other hand, the international exhibitions, organized in this country since 1926 at ten-year intervals by the Association for Stamp Exhibitions, have proven to be most attractive to the best and most important

collections all over the world. Only once in ten years have collectors an opportunity to show the pride of their collecting activities in the metropolis of the New World, which having meanwhile become the seat of the United Nations, is also the capital of the world. Response to the preliminary announcements of the 1956 show has already been so great that the success of the show in respect to international participation can be considered assured. Conditions in this country are somewhat different from those in Europe, with a much closer relationship between collectors and dealers in all philatelic societies and ventures. The preparations for the big show are running smoothly, thanks to perfect teamwork of all philatelists concerned with them. The Post Office Department has pledged full support and will give any possible assistance. The rules and regulations contain a number of innovations, mainly to facilitate and improve the judging of the show. The first prospectus, which is scheduled for release in March 1955, will reveal all the work which has been done and will give a vivid picture of the most modern and efficient facilities for showing the philatelic treasures of the world to the largest philatelic audience in the world.

## EUROPEAN CLASSICS

### XII. FRANCE\*

For the typographed postage stamps, the original *dies* were cut in steel. Such dies were manufactured only for the issues 1849, 1852 and 1863, for the last issue three different ones, for the values 1c to 5c, 10c to 80c and 5fr, with the same head engraving transferred to all three. The master dies for these three issues showed the complete designs, with all inscriptions except the value indication on both sides of the word "POSTES", which remained blank. The basic design of the 5fr 1863 had no value indication and therefore the die was complete. For the 1853 issue, no new master die was made, but that of the 1852 issue used and only the inscription at the top altered to "EMPIRE FRANC.". For the lithographed postage stamps of 1870 (Bordeaux), first one die—for the 20c—was cut in wood (Type I), then another die for the 20c engraved on stone (Type II). Both were complete in-

cluding value indications. Frames only were engraved on stone for the other values, as well as for the definite 20c (Type III). For the postage due stamps of 1859, the design of the frame only was cut in wood, a process which was repeated in 1870 for the lithographed 15c, for which a similar woodcut was made. For the newspaper as well as the telegraph stamps, a master die was cut in steel for each, complete except for the value indications.—The dies for the postage stamps were made for the 1849 and 1852 issue by J. J. Barre, for the 1863 issue by A. Barre. The engraver of the frame for the postage due stamps is unknown. The first woodcut for the lithographed issue of 1870, of the 20c, Type I, was executed by A. Dambourgez who probably also made the woodcut of the 15c postage due stamp. The other values, which were engraved on stone—the whole design of the 20c, Type II, and the frames of all other values and of the 20c Type III—were the work of the engraver L. Yon. The dies for the newspaper and telegraph stamps

\*Continued from page 183.



were made by the engraver E. A. Oudiné. In several cases, the engravers put their initials or their name in the design of the stamps. On the 1852 issue, a small "B" below the bust of Napoleon stands for Barre; it was removed for the 1853 issue. On the lithographed stamps of 1870 we find on all values, except the 20c in Type I, the name YON inserted in very small letters at the right side of the leaf which is on top of the bunch of grapes on the Ceres head. The newspaper and telegraph stamps show the name OUDINE, the former in the center above the inscription JOURNAUX, the latter below the eagle.

In three cases, master dies for typographed stamps were *retouched*. The first case concerns that of the 1849 issue, which was altered by removing a small shading line in the corner of the mouth. This was done after the matrix for the die of the 20c was cast; therefore only this one value has the shading line, more or less distinctly, while it is missing on all other values. The second retouched master die was that for the 1853 issue. The retouch affected the hair of the head, especially the curls in front of the ear, which were made more curved, a curl at the top of the head, which now consists of two thin lines instead of one thick line, and the shading of the neck, which now covers part of the previously blank space below the ear, where the lines now run through instead of being broken in the middle. This retouch must have been made late in 1859, as the die of the 1c, which was issued early in 1860, already shows the retouched type. In 1860, new dies of the 10c and 20c were made by using the retouched die. These two values therefore came imperforate in both types (Types I and II), perforated in Type II only, while 5c, 25c, 40c, 80c and 1fr came only in Type I and 1c only in Type II, imperforate as well as perforated. The third case concerns the master die of the 1863 issue. The two dots, before and after POSTES, were originally small and were made thicker late in 1867, creating a second type. The dies of the 30c and 40c were cast from the master die with small dots, that of the 80c from the retouched die with thick dots. The first dies of 10c and 20c were taken from the master die with small dots (Type I), but in 1868 new dies were made

for these two values from the retouched master die (Type II).

Several of the original dies for the lithographed emergency issue of 1870 were also the subject of retouches, but for values other than 20c it is doubtful, whether the retouches were made on the original dies of the frames or on the completed dies. Therefore we will deal with these retouches when discussing the dies of the specific values. The 20c in all three types must have been retouched in the original dies—Type III frame only—as the transfer stones were obtained directly from these original dies. The die of Type I was retouched twice, those of Type II and III once.

The *dies of the various values* of the different typographed issues were obtained from the master dies by way of working dies. A rather unusual way was chosen to insert the value indications, which were missing in the master dies of the postage stamps. Plugs, which had the value indication engraved into them, were inserted at both sides of the inscription POSTES, making the design of each value complete. This operation was made very carefully and only in few cases small spaces remained open, which show as thin colorless vertical lines or traces of such between POSTES and the value indications. This is especially obvious for the 80c of the 1863 issue, while this phenomenon is much less conspicuous on other stamps. On the 30c 1863, for example, such a line shows at right in front of "30", but only on the proofs and earlier printings, including the Rothschild favor prints of 1869, but not on the latter printings and also not on the imperforate stamps for the Colonies. This unusual method of obtaining the dies for each value was used for the Ceres design (1849 and 1870-72 issues) as well as for the designs with the Napoleon head (1852, 1853 and 1863 issues), but in the 1863 and 1870-72 issues for the values of 10c and up only. Only for the 1872-75 stamps with the thicker figures of value another method was used. As basis for the 10c value the die of a value in the regular Ceres design was used, the two figures of value and the bottom corner ornaments removed, the space filled in with type metal and the new die created by engraving in the solid ground the two new thick "10" and the corner ornaments. For the three

other values, 15c, 30c and 80c, the whole bottom tablet of the design, including the two corner ornaments, was removed in the same way and the whole tablet—inscription and corner ornaments—engraved for each of the three values separately in the solid ground, with the word POSTES and the two "C" also conspicuously taller than on the original design. The dies for the low values of the 1863 issue, 1c, 2c and 4c, as well as an unissued 5c, originated from a master die with blank spaces instead of the value indications, which were inserted in working dies. For the dies of the 1c, 2c, 4c and 5c 1872, the dies of the corresponding values of the 1863 issue were adapted, by changing the top inscription and the head by way of working dies. The value indication "5F" of the 5fr 1863 was not included in the design, but inserted in a second printing operation. It seems that "5F" was set up in type and used as die. Two types, one with "5F" 4mm, the other 4½mm, are distinguished by some specialists, but we consider this more the result of an illusion or to be accidental printing varieties. The dies for the lithographed emergency issue of 1870 were obtained by transferring the head of the 20c (Type II) into the frames of the other values, to make the designs complete. Only for the 20c, Type III, no such die was created, which fact will be discussed when the manufacture of the printing material is explained.

For the postage due stamps, the dies were obtained by type-setting the inscriptions in a working die of the frame. But only for the 10c, typographed and lithographed, and for the lithographed 15c, such dies were obtained, while for the typographed 15c the die of the typographed 10c was used and only the figure changed in a working die. For the 25c, 30c, 40c and 60c originally no dies were made, but the change of the figures of value achieved during the manufacture of the printing material, which we will discuss in a later paragraph. Only in 1873 a die was made for the 25c by changing the figure in a working die of the 15c. For the newspaper and telegraph stamps, the dies of the specific values were created by cutting the value indications into the appropriate spaces of working dies taken from the master dies.

The die of the 25c in the Ceres design

deteriorated during the intense use from 1871 on and three stages of this deterioration—which shows primarily in the corner ornaments—can be distinguished. They are considered by some authors wrongly as types. The three stages come in different plates or settings, but stages II and III are also known from the same setting, se-tenant, as result of the replacement of worn clichés by new ones. Other dies also suffered through wear and tear various defects during their use, but they are very small and usually cannot be used for distinguishing the various plates.

The dies for the lithographed emergency issue of 1870 were the subject of various *retouches*, which extended only to the values up and including 10c. The die of 1c was the subject to two consecutive retouches, while the dies of 2c, 4c, 5c and 10c were retouched once. The retouches are mostly rather small and not very conspicuous. Only on the 10c the retouch, consisting mainly of a thickening of the inner line of the frame in the spandrels—similar to the retouch made in the original die of the 20c, Type III—is more obvious. In other cases, the white line separating the back of the head from the background was either strengthened or removed.

To obtain the *printing material* for the typographed postage stamps, manufactured by the Paris Mint, a method was used which we encounter rarely for classic typographed stamps, but which was in later years used more frequently, in a somewhat modified way. From the original die of each value, as many matrices in guttapercha or other suitable material were taken as the plate should contain stamps. These were arranged into panes and electrotyped, resulting in plates of panes which were mounted on a base to make them fit for printing. Each pane was an entity and contrary to the settings of single clichés, favored at that time for typographed stamps, such plate remained intact after each printing and cleaning, each individual design staying in the same position for all printings from the particular plate. This method of production of the printing material, although a technically advanced one, did not always prove economical, especially when single designs of some plates became worn and their removal or improvement was a bothersome job. This seems to

be the reason why after 1870 not only such plates were used for the printing but also some settings assembled from single clichés, allowing the easy replacing of worn clichés and therefore keeping the printing material usable longer.

The printing stones for the lithographed stamps, manufactured at the Bordeaux Mint, were obtained from the original dies (all three types of 20c) or from the dies (other values) by way of transfer stones. These contained for the 1870 emergency postage stamps 15 (5x3) designs and 10 (5x2) designs for the 15c postage due stamp of the same issue. The transfer stones were obtained by transferring the design of the dies by the usual lithographic procedure to a stone. Only for the 20c, Type III, for which no die was made, the original die of the frame was used in the same way and then the center of the original die of the 20c, Type II, with the Ceres head, transferred individually into each of the 15 frames. The printing stones were obtained by so many lithographic transfers from the transfer stones as the stone needed to be complete. The transfer stones of the postage stamps were either obtained from the original or the retouched original die or dies, which leads to three different transfer stones for 1c and 20c, Type II, two different ones for 2c, 4c, 5c, 10c, 20c, Type I, and 20c, Type III, as well as one transfer stone only for 30c, 40c and 80c. Some retouching also was done on the individual designs of the transfer stones — in French called "reports"—which makes it easier to identify the 15 "transfer types" of each value and transfer stone. In both transfer stones of the 20c, Type III, as result of the process by which they were obtained, the Ceres head is in a slightly different position on each transfer type.

For the postage due stamps, which were the product of the Imperial (National) Printing Works of Paris, somewhat different methods of manufacture were used for the printing material. The first stamp, the 10c of 1859, owing to lack of other suitable facilities, had to be produced by way of lithography. A transfer stone of 6 designs in a horizontal strip was obtained from the die and the printing stone manufactured by making the necessary transfers from this transfer stone. After a short period,

the necessary installations for typography were completed and early in 1859, a setting of the 10c assembled which consisted of single stereotypes taken from the die. Late in 1859, another change took place, a new setting, now consisting of single electrotypes was put into use. The first printing material used for the 15c 1863 was also a setting of single electrotypes, but late in 1864, another step was made to improve the manufacture of the printing material by using block matrices of 10 (5x2), from which electrotypes—called "planche-mère"—were taken, as an intermediary step for the assembly of the plate. For the new values of 25c, 40c and 60c, such electrotyped blocks of the 15c, consisting of 20 (5x4) designs, were taken, the figure "15" removed in each design and the new figures inserted. As the position of these new figures varied slightly for each of the 20 designs, there exist actually 20 types of each value. The necessary electros taken from these adapted block matrices were used for assembling the plates. For the 30c of 1878, probably the same method was used, but possibly also another, still more advanced method, which was introduced middle of 1873 for the 25c. It was similar to that employed by the Paris Mint for the postage stamps, by using a die made for this value, arranging the necessary number of matrices to a pane and electrotyping them, to manufacture plates of panes which were mounted on a base.

The manufacture of the printing material for the newspaper and telegraph stamps by the Atelier Général du Timbre probably followed the same methods as were used for the contemporary postage stamps by the Paris Mint, but no detailed information seems to be available in this regard.

The size of the plates and stones for all postage stamps, including the lithographed emergency issue but excepting the large size 5fr, was uniform. The printing forms consisted of two panes of 150 (10x15) each, side by side. Only in a few cases—for example the first printings of the 1fr 1849—single panes of 150 (10x15) seem to have been used as plates. On the other hand, for the most needed values, especially 20c and 25c, plates of panes for more than one printing form were made and these often used in different combinations, the same plates sometimes used for the left pane of one printing

form and later for the right pane of another one. These combinations enable to distinguish different printings of some values; no less than nine such combinations are known for example of the 25c of 1871. At the end of the classic stamp period, in the early Seventies, a number of plates in double size, containing four panes of 150 (10x15) in a block, were manufactured, to make more efficient use of the mechanical flat presses which had been in use for a few years in addition to the hand presses. The 5fr stamps, design as well as value indication, were printed from plates of 150, consisting of two panes of 75 (5x15), side by side. For the first postage due stamp, the lithographed 10c, the size of the stone is not known, but old reports make it probable, that it consisted of 120 stamps in three panes, side by side, the center pane having 60 (12x5) designs and the two others 30 (6x5) designs each. The settings of the first typographed postage due stamps, namely the 10c and the first setting of the 15c, consisted of 500 (25x20) stamps, which were not divided into panes. Later settings of the 15c and all settings of the 25c, 30c, 40c and 60c consisted of 150 stamps, in three panes of 50 (5x10), side by side. It is claimed that the complete setting actually consisted of 300 stamps, two such groups of 150, probably in *tete beche* position. The stone of the lithographed 15c had the same arrangement, 150 or 300 stamps respectively. A peculiar arrangement was used for the newspaper stamps. These stamps were to be pasted on the paper before the newspapers were printed, their cancellation being effected by being overprinted with newspaper text. To account for the loss of stamps when printing the newspapers, due to printer's waste, the publishers obtained 101 stamps for the price of 100. In accordance with this discount of 1%, the plates consisted of 202 designs, two panes of 101 each, side by side (10x10), with the additional 101st design below the 100th design on the left pane and below the 91st design on the right pane. The telegraph stamps were printed from plates of 100 (10x10).

The *spacing* was quite even for all postage stamps, about  $1\frac{1}{2}$ mm., horizontally as well as vertically. The spacing was wider for the postage due stamps, namely about  $2\frac{1}{4}$  to  $2\frac{1}{2}$ mm. for the typographed stamps. The

spacing of the lithographed 10c postage due stamps was 2mm., while the lithographed 15c had a somewhat irregular spacing, from 1mm. to  $1\frac{1}{2}$ mm. The newspaper stamps were spaced about  $2\frac{1}{2}$ mm. and the telegraph stamps about  $1\frac{1}{2}$ mm. between horizontal rows and about 2mm. between vertical columns. The width of the *gutter* between the panes for the stamps in the Ceres design was about 18mm. and  $21\frac{1}{2}$ mm. for the 1853 issue. On the typographed postage due stamps, the gutters were 21mm. for the 15c and only 5mm. for the 25c, 30c, 40c and 60c. On the lithographed 15c, the gutter was 10mm. wide.

The plates generally had no *margin print*, except from 1852 to 1856, when the panes of the typographed postage stamps had a single border line about 8mm apart (Fig. 55). All panes of 10c and 25c 1852 and of 25c and 1fr 1853 had this border line, while the panes of 5c, 10c (Type I), 20c (Type I), 40c and 80c first had border lines and from 1856 no lines; the panes of 1c, 10c (Type II) and 20c (Type II), which were all issued after 1856, never have border lines. When preparations for perforating the postage stamps were officially made in 1862, two small crosses were added to the panes, above the 5th stamp at top and below the 145th stamp at bottom, as guide for the perforating process. All plates used for perforated stamps of the 1852, 1863 and 1870-75 issues have these crosses, but the last plates used for the imperforate 1c, 5c, 20c and 80c 1853 have them too. The 5fr 1863 had the crosses above the 3rd and below the 73rd stamp.

Some of the stones of the lithographed emergency postage stamps of 1870-71, up to and including the 20c, but not all, had on the outer side of a pane, at top or at bottom, small figures, which are considered



Fig. 55



Fig. 56

Fig. 57

Fig. 58

plate numbers. They run from 1 to 15, including a Roman II, and generally each value comes with different numbers. It seems that these stones were numbered in order of their manufacture, regardless of denomination.

One of the most attractive features of the classic France stamps is the existence of a number of inverted designs in some of the plates, which resulted in *tete beche* multiples. It has been argued whether these inverted designs, caused by matrices inserted in inverted position during the assembling of the plates, were put in purposely or accidentally. Considering the fact that—with one exception—always only one of the panes of a plate contained *tete beches*, either one or three, only in one case two, and that after 1863 no new plate included inverted designs, we tend to the opinion that the peculiar arrangement of some plates was purposely made. As the official files give no information, all speculation about the reason for this measure must remain guesswork, possibly they were simply used for easier identification of the printed panes. Of the 1849 issue, panes of five values had inverted designs (Fig. 56). The 10c had three (positions 27, 58 and 145), the 15c, 25c and 1fr one each (positions 80, 131 and 35 respectively), all on left panes, while the 20c comes in different combinations with one (position 93) on a left pane or three (positions 92, 110 and 148) on a right pane, the latter also used for the unissued 20c blue. There are no *tete beches* known of the 1852 issue, but panes of three values of the 1853 issue show inverted designs (Fig. 57), namely 20c either one (positions 20, 51 or 90, perforated only) or two (positions 10 and 30, perforated and imperforate, the latter from unfinished sheets of the perforated issue), 80c one (position 150, imperforate and perforated) on a right pane, and 1fr (position 131) on the left and right pane. Of the 1863 issue, only one

pane of the 4c had an inverted design (position 25), on a right pane. When the plates of the 1849 issue were put in use again in 1870, the inverted designs can be found in the same positions as in the 1849 issue for the 10c, 15c and 25c (Fig. 58). For the 20c also panes with different positions of inverted designs were found, either one (position 128) or three (positions 101, 119 and 148), all on left panes. They were possibly reserve plates not used in 1849-52, as newly made plates had generally no inverted designs.

Two major *plate errors* occurred during the classic stamp period by insertion of matrices of another value in plates of two values. In the first case, the error was detected and corrected before the printing started, while in the second case detection was made only after sheets with the error were distributed to the post offices and partly used up. When the plate of the 40c 1849 was prepared, two matrices of the 20c slipped in one of the assembled panes, which was only detected after the electrotyped printing plates were made. To make them usable, the figures of value in the two designs of the wrong value, which occupied positions 146 and 147 in a right pane, were changed, by filling in the two wrong figures "2" with type-metal and engraving "4"s in their place. The two re-engraved stamps are recognizable not only by the shape of the "4" which is wider—on position 146 more distinct than on position 147—but also by the fact that they show the shading line in the corner of the mouth; this line was removed before the die of the 40c was made and can be distinctly found on 20c stamps, which were the only value derived from the original die before retouching. The second error occurred in the 1872-75 issue with thick figures, when a cliché of 15c slipped into a setting of 10c, in position 90 of a pane. This resulted in an error 15c brown on rose instead bistre on white, which also

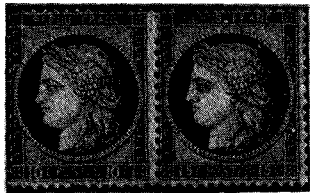


Fig. 59

comes in multiples with the regular 10c brown on rose (Fig. 59). The first copies of the error appeared early in 1875; it was detected shortly after, the still available sheets with the error having been withdrawn from the post offices and the setting corrected by replacing the wrong 15c cliché with a correct 10c cliché.

In a few cases, we can find a slight doubling of some designs which is due to partial *double entry* when the matrices were made. Such varieties were, for example, found in one pane of the 5fr, in six positions (9, 13, 21, 22, 28 and 72), which show the burelage in the top left part of the design distinctly doubled. Doubling of the outer frame line may also be the result of re-entries, but usually is a sign of wear, which made the edges of some clichés rise and printing as lines parallel to the frame lines.

A number of plates suffered, partly due to extensive use, more or less serious damages, especially in some margin designs. *Plate flaws* are numerous, especially for the 20c and 25c values, which were printed in great quantities. Certain of these plate flaws, which have attractive features, have become popular and acquired kinds of nick names, for example 25c and 40c 1849 "à la barbe", 20c 1863 "à la corne", 1c 1863 "à la cigarette", etc. A rather general occurrence, especially on margin stamps, are broken frame lines, the breaks sometimes affecting the design of the frame. Due to the fact that defective designs could not easily be replaced in the plates—which would have been easy if only settings of single clichés were used—plates with defective designs were used over long periods and only when the damage became too obvious, the plate was withdrawn from further use. In a few cases, the printer tried to recover such plates—and also plates with faults which occurred during the manufacture—by filling in the defective parts with type-metal and attempting a retouching job, which, although often rather clumsily done, seemed satisfactory. Such retouched plates, with single designs

more or less conspicuously retouched, can be found primarily of 1c (imperfurate and perforated) and 25c 1853, 20c 1863 and 25c 1871. So-called "errors", "20" instead of "25" at left on 25c 1871, "30" instead of "80" at right on 80c 1872 and similar ones, are not even plate flaws, but accidental printing flaws, due to hardened ink which filled some parts of the recessed inscriptions. There were numerous individual retouches on the lithographed stamps of 1870, which are more or less conspicuous. They were partly made before the printing started, in part later to improve worn designs. They concern either the inscriptions or the head; especially the line behind the head has either been strengthened or removed. Some retouched figures are conspicuous, for example 40c with broad "4", and 80c with the "80" at right reading "88", etc.

In rather sharp contrast to the advanced methods of procuring the printing material, the methods of *printing* were rather old-fashioned. As a general rule, the stamps were printed on hand presses and only at the end of the classic period, in the early Seventies, a few steam-driven flat presses came additionally into use for the postage stamps. The printing was rather careful for the 1849 and 1852 issue, due to expert make-ready, and less well printed stamps are exceptions. Only for one printing of the 40c 1849 the make-ready does not seem to have been applied properly and the appearance of the stamps is worn, similar to the stamps printed after 1870 from the same plates. Generally, the make-ready was very influential for the appearance of all issues. It shows usually in the medallion with the head, where strengthening or disappearance of shading lines, especially on the neck, is due to the application of positive or negative make-ready. The make-ready is responsible for a characteristic occurrence, lined ground of the medallion, horizontally or vertically, in exceptional cases horizontally and vertically or diagonally. There have been several theories advanced for this lined ground—a peculiarity, which, by the way, can also be found on typographed issues of other countries during the same period, for example Greece, large Hermes heads, and Austria, 1867 issue—but we believe that the surface structure of the material for the make-ready, which in the specific cases

was either ribbed paper or ribbed felt, was responsible for the phenomenon of "lined ground". The "lines", more or less strongly pronounced, some times not only show in the medallion, but also in other solid parts of the design, for example, the tablets with the inscriptions. The "lined medallion" variety can be found rather frequently on the 1870-75 issue, somewhat less frequently on the 1863 issue and the perforated 1853 issue, while it is scarce on the imperforate 1853 issue and rare on the 1849 and 1852 issues. For the issues from 1853, the printing was rather uneven; very fine printings as well as quite coarse ones can be found, not only due to more or less careful make-ready but also due to careful or careless printing. Combined with the natural wear of the plates during their long period of use, printings from the same plates sometimes look strikingly different, especially obvious for the Ceres design, where the imperforate 1849 issue generally is an example of careful make-ready and printing, while the printings made from the same plates twenty years later for the 1870-72 issue usually have a worn and much less careful appearance. This makes it rather easy to distinguish the imperforate varieties as well as the stamps issued imperforate for the colonies after 1870 from the imperforate stamps of the 1849 issue. Overinked prints, which make the inscriptions almost disappear as well as prints which, due to faulty inking, show parts of the design incompletely printed, occasionally can be found of the issues from 1853. The 1870 lithographed emergency issue, due to the haste in which it was printed, is distinguished by many badly printed stamps and really fine prints are exceptions, which especially are characteristic only for 2c (from the first transfer stone, erroneously previously called "Tours Printing") and 30c. The usual minor printing varieties also can be observed on stamps of all issues, for example slight shifts during the printing, resulting in doubling of parts of the design, etc. Offsets are rather scarce due to the use of hand presses and clear ones only can be found on the last printings of the classic period, made on flat presses.

There were few major *printing varieties* because checking of the finished sheets seems to have been careful and misprinted sheets rejected by the controllers. We know

of only two stamps in real double prints, namely 80c 1853 and 10c Bordeaux, of which used copies are reported. The 30c of the Bordeaux issue is reported in a partial double print. Several values of the Bordeaux issue are reported printed on both sides, namely 4c, 10c (transfer type I), 20c, Type II, and 20c, Type III. A curious variety is reported of the 80c 1853, namely with 1fr 1853 on the reverse side. Two used copies are known, one even with parts of two 1fr in *tete beche* position on the back. It is claimed, that a 80c sheet by error was printed on a 1fr sheet from printer's waste, but this seems very unlikely because the two stamps were not printed concurrently and we must seriously question the genuineness of this variety. A double print of the design is also reported of the 10c typographed postage due stamps, but the description suggests that it is a shift, not a real double print. Of the only stamp which was printed in two printing operations, the 5fr 1863, a major *printing error* is known, namely copies without value indication, coming from a sheet which either completely or partly escaped the second printing operation, which added the value indication to the design. One unused and three used copies are known, all cancelled in Paris and all more or less defective (Fig. 60).

The *paper* of all stamps was machine-made and of medium thickness. But some thick to very thick paper, as well as very thin paper, to almost pelure, can be found occasionally for some values and is sought after by specialists. The paper had no watermark, but parts of the papermaker's watermark of Lacroix Frères, a paper mill of Angoulême, reading "LACROIX FRERES" or "LA + FRERES" in two lines, have been found in a few cases as exceptions on single stamps. Stitch watermarks also exist, but they are scarce.

The use of colored or tinted paper for the postage stamps is one of the characteristic features of the stamps of France. Generally, it was intended to print all stamps on paper

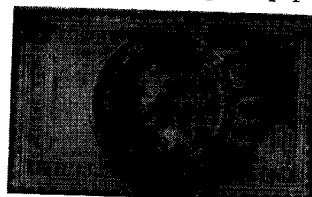


Fig. 60

which was tinted or colored in a shade similar to that in which the printing was done, hence, blue stamps on bluish paper, red stamps on rose paper, etc. This was actually done and the paper, colored or tinted through, must have been especially prepared for each value. The most distinct colored papers used were buff to brownish buff (20c 1849, later all 2c), bluish (all 1c and 20c 1853), greenish (all 5c) and rose (all 80c and 10c of 1873). But aside from that, almost all stamps come from certain printings also on white or yellowish paper, the latter often not a basic coloring of the paper, but due to the influence of the gum. The shade of the paper is difficult to ascertain, especially for used stamps, as the color of the paper may have changed due to soaking or accidental chemical influence. The underprint — see next paragraph — is sometimes also deceiving. In a few cases, paper was used for a wrong value, either in error or due to lack of the correct paper. This was the case for the 20c of 1853 (Type I and II), which, probably by error, in 1855 and 1861 was also printed on the greenish paper of the 5c, and for the 5c of the same issue, which during the emergency of 1871 was printed on the bluish paper of the 1c. In other cases, paper of a more or less dissimilar color must have been delivered by the papermakers, but the official files also report cases where paper, delivered by the papermakers in correct color, changed through the influence of the gum to a different shade or color. Especially the 20c 1853 must have been the subject of such accidents, because it exists from specific printings also on violet and rose paper.

The paper, as delivered by the manufacturers, was not directly used for printing of the stamps, but it obtained first a solid *underprint* in lithography, which was intended to make manufacture of imitations of the stamps more difficult. This underprint, which was printed with plain varnish, should have been colorless, but it frequently had a grayish, yellowish or even brownish tint, which makes stamps printed on such paper look like stamps on yellowish or buff paper, which was especially true for the first printings of the 20c 1849. The color of the underprint also often influenced noticeably the printing ink, so that stamps printed with the same ink on paper with

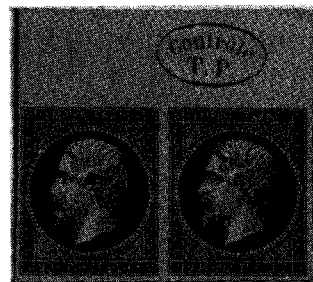


Fig. 61

differently tinted underprint look very different. The underprint did not cover the whole sheets of paper but was only an area a little bit larger than the printing plates, so that its existence becomes more or less clearly visible on the sheet margins. Only the paper for all postage stamps including the emergency issue of 1870, the newspaper and telegraph stamps had the underprint, while the postage due stamps which could not be used by the public were left without it. After receiving the underprint, the paper in the top right corner received a hand-stamped *control mark*. First, a marking "C.F." (Controle Franchises) in a small oval (12½x7mm.) was used, in black or blue, which can be found on the sheets of the 1849 and 1852 issues, as well as the first printings of the 1853 issue. From 1854, another marking, showing "Controle" and the letters "T.P." (meaning Timbres-Poste) in a small oval (15x8mm., Fig. 61), was used, always in blue, but it is also reported in red on the 1fr 1853. Both markings can be found either on the top sheet margin near the top right corner or, usually inverted, on the bottom sheet margin near the bottom left corner. The postage due stamps had the control mark mostly on the right margin of a pane. In some cases, the handstamp was placed too far inside the sheet and then can be found partly, in extreme cases completely on stamps, an occurrence which is appreciated by the specialists.

The *Color Scheme* used by France for its stamps was a conservative one and once a color was adopted for a rate the stamps which covered this rate were always of this same color. The stamp for the single letter rate was to be *blue* and this color was used, regardless of whether the rate was 20c or 25c. Only for the first 1½ years, the 20c stamp, although the proofs were in blue, was



printed in *black* for reasons of expediency, because black stamps could be printed faster than blue ones. Otherwise all 20c and 25c stamps from 1850 to 1876 were blue. The 10c stamp for the local single letter rate was *bistre brown* and continued in this color until 1871, when this rate was increased to 15c and the 15c value took over the same color. The color of the 1fr 1849 was originally a pale brownish *vermilion*, called "rouge terne", but rather distinct variations, to a bright vermilion on the one hand and to a brownish *carmine* on the other hand were already among the first printings, used in January 1849. The color of the first 40c of 1850 was *orange*, a color retained for all following 40c of the classic period; but as this color was too similar to the vermilion shades of the 1fr, the color of the latter was officially changed by decree of Dec. 1, 1849 to *carmine*. Carmine was also kept for the 1fr 1853 and, after the 1fr was replaced by the 80c in 1854, adopted by this latter value and, from 1860 in somewhat lighter and more rose shades, continued for all 80c until the end of the classic period. The first 15c stamp of 1850 was *green* and after this value was abolished, its color was taken over in 1854 by the 5c which retained it far beyond the end of the classic period. The 1c stamps were all *olive green*, the 2c stamps *red brown*, the 4c stamps *gray* and the 30c stamps *brown*. The 5fr 1863 was printed in *gray lilac*, and the value indication added in a similar, somewhat darker color. When the 10c was re-introduced in 1873, it was printed in *light brown*, but rose paper was used to provide an easier distinction from the 15c. This was the only case where the color of the paper was used to accentuate the color difference between two values. Otherwise, the tinting or coloring of the paper was mainly used for aesthetic reasons, to improve the appearance of the stamps. An even more conservative trend is visible in the color scheme of the *postage due stamps*. The color of the stamp which collected dues on a single letter was always *black*, which color first was used for the 10c, then the 15c, the 25c and eventually the 30c. The stamps collecting postage due on double and triple letters, introduced in 1871, were *blue* (40c) and *yellow bistre* (60c). When in 1878 the double rate was increased to 60c, this value was re-issued in the blue color of the abol-

ished 40c. For the *newspaper stamps*, only the franking value was indicated by different colors, while the two different denominations, representing the tax of 2c and 5c, had in each group the same color. The pure fiscal 2c and 5c without franking value were *lilac*, the 2c and 5c with 2c franking value were *blue* and the 2c and 5c with 4c franking value were *rose*. The color scheme of the *telegraph stamps* was *carmine*, *green*, *orange* and *lilac*.

Generally, mineral and vegetable *inks* were used for the printing of the stamps, but it seems that little importance was attached to the application of uniform colors. This led to numerous and sometimes quite striking shades for many stamps. The blue color can be found from a milky blue through various shades to a blackish blue, especially on the 20c 1853. In some cases, more or less distinct ultramarine shades occurred occasionally, generally being rare. This was the case for all three types of the 20c Bordeaux issue, of which Type II exists in a really distinct ultramarine shade, while for the two other types the ultramarine shades are less distinct and often confused with more common pale blue or other slightly off-color shades. The 40c postage due stamp also exists in a rare light ultramarine shade and the 40c and 60c show distinct prussian blue shades as scarce varieties. The bistre brown of the 10c stamps tends rather strongly to greenish, yellowish—even pure yellow for the 10c 1853—and brownish shades, the carmine of the 80c shows also considerable variations into vermilion and rose carmine. The orange of the 40c varies from yellow to orange vermilion, in the emergency issue of 1870 it shows still greater variety and tends to pure vermilion and blood red shades. A characteristic deep blood red shade, called "rouge-sang", is rare and much in demand by specialists. Frequently, more common blood red shades are misrepresented as this much rarer shade. The green of the 15c has only small variations, but when it was adopted by the 5c it tended to greater variety and in 1860 its color officially was changed to yellow green — because the original color looked blue in artificial light, which also led to fraudulent changelings into the 20c value—again with a number of shades. The olive green color of the 1c run in many shades to bronze green, that of the 2c from

red brown to maroon—with a scarce chocolate shade of the Bordeaux issue—and that of the 30c from grayish brown to blackish brown, while some of the shades of the 4c had a distinctly lilac tint. The color of the lilac gray 5fr was rather sensitive and changed very easily to gray, greenish gray or bluish gray; therefore not much importance should be attached to these variations. The color of the separately printed value indication of this stamp tended to bluish shades, sometimes, as an accidental variety, being distinctly blue, possibly due to accidental deterioration of the ink before printing. The colors of the orange and brown stamps easily were subject to accidental sulphurization which darkened them to brownish shades and even made them completely black; in such cases, the original color can be restored quite easily with the help of a solution of peroxide.

The *gum* used for all stamps was rather pure arabic gum, which was originally colorless and rather brilliant but became yellowish or even brownish when aged. It was applied by hand with brushes and the streaks are sometimes clearly visible. The gumming was done in some cases rather carelessly and left small parts of the sheets without gum, of which a small printing of the 40c 1849 is a fine example, showing brownish streaky gum, which covers only two-thirds of the back of some stamps.

Until 1862, all postage stamps were issued *imperforate*. The postage due stamps of the classic period were all *imperforate*, while of the newspaper and telegraph stamps only the first printings put on sale were *imperforate*. Of the telegraph stamps, all four values were actually issued and used *imperforate*, but of the newspaper stamps only the 2c(+2c) blue was issued and used *imperforate*. It is claimed that the 2c(+4c) rose also was issued *imperforate*, but as only two used copies (overprinted with newspaper text) are reported to be known, there does not seem to be sufficient proof for such a claim. In 1870-71, when an emergency issue was printed at Bordeaux, it was again issued *imperforate*, because no perforating devices were available there. *Privately rouletted* or *perforated* postage stamps are reported as early as from the last years of the use of the 1849 issue, but even if such items should prove genuine—



Fig.  
62,  
63

which does not seem certain at all—these private separations were more of an accidental and local nature. The first major private efforts to facilitate separation of the *imperforate* stamps can be recognized during the use of the 1853 issue when in 1861 and 1862 such stamps with private separation became numerous and widespread. On Jan. 1, 1861, the stationery store of Susse Frères at Paris started to use a harrow perforating device which perforated a block of 50(10x5) stamps in one operation. The perforation was 7(7x8 perfs.), with large holes of about 1.34mm. diameter. During the same period, various kinds of roulettes—dot and line, serpentine as well as sawtooth (Fig. 62)—some of which are characteristic for particular post offices, were used to help separate the postage stamps in Paris and other places, privately but also often by the postmasters themselves. In so far as such separations were applied by the postmasters, they also can be found on postage due stamps (Fig. 63). All these private separations should be collected on covers, or at least pieces, only, because off cover no proof for their authenticity is usually possible. Known are 1c, 5c, 10c, 20c, 40c and 80c of the 1853 postage stamps—all from 1860-61 printings only—with the Susse perforation as well as rouletted in lines and a few values also with saw tooth roulette. Of the postage dues, the 10c and 15c (both lithographed and typographed), as well as the 25c, 30c and 60c blue exist rouletted in lines or perforated, 10c and 15c also sawtooth rouletted by the postmasters.

During the emergency of 1870-71, when *imperforate* postage stamps—the Bordeaux issue—were again used, private roulettes of various kinds were introduced, but surprisingly their use was by far less widespread than during the years 1861 and 1862. All values are known rouletted in lines, while only a few values are also reported with

sawtooth roulettes. The authenticity of a line perforation 13, which can be found on all values, is questioned.

From October 1862, the postage stamps started to be issued officially *perforated*. A horizontal comb perforation  $14 \times 13\frac{1}{2}$  ( $14 \times 16$  perfs) was used for this and all following issues of the classic stamp period. The perforating device applied the perforation simultaneously to five or more stacked panes of 150 ( $10 \times 15$ ). In each operation, one horizontal row of ten was perforated on three sides, so that sixteen operations were needed to complete a pane, the last operation providing the bottom perforation for the last row of the pane and running through the bottom sheet margin. For the larger size 5fr of 1863, the same comb perforating device was used but every second vertical row of perforations was removed, thereby providing each pane of 75 ( $5 \times 15$ ) stamps with a comb perforation  $14 \times 13\frac{1}{2}$  ( $28 \times 16$  perfs). The perforating was done for all postage stamp issues at the Paris Mint. For perforating the newspaper and telegraph stamps, which were manufactured by the *Atelier Général du Timbre* at Paris, line perforating devices were used, which applied a line perforation  $12\frac{1}{2}$ , varying from  $11\frac{3}{4}$  to  $12\frac{3}{4}$ , to the full sheets of 202 stamps for the newspaper and 100 stamps for the telegraph stamps. Of the former, only the 2c(+2c) blue and the 2c(+4c) rose were actually issued perforated. They had nine perforated blank spaces in the bottom row of each pane.

The perforating devices did not operate very accurately and off center copies are the rule among the classic stamps. The narrow spacing of the stamps makes imperfect perforation more obvious than on other stamps, because due to the slightest shift the perforations cut the frame lines and the design, making it look worse than it actually is. Perfectly centered classic stamps of France deserve a considerable premium and the centering-minded collector has a rather difficult job. The perforating devices did not always work properly and this resulted on the one hand in stamps which are only 15 instead of 16 perfs high. This may have been done in some cases purposely, to alleviate the otherwise resulting off center conditions. On the other hand, stamps with a broad bottom tooth on each

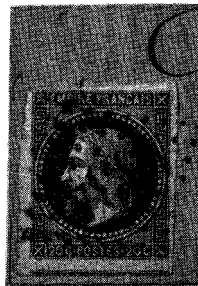


Fig. 64

side of the vertical perforation can be found, mostly in the last row of the panes. In extreme cases, strongly shifted perforations exist, with the perforation running through the center of the stamps. Of perforation varieties, we occasionally find double perforations which, when the second perforation is shifted in one direction only, resulted in so-called "diamond" perforation on two opposite sides of the stamps. Several stamps were reported in pairs, imperforate between (20c 1863, 5c and 10c 1872), but as such varieties are very unlikely for comb perforation, we have every reason to believe that they are fakes made from French Colonies or imperforate France stamps. Covers with such varieties which were recorded, have much too early dates—1860 and January 1862—to be genuine. Only one case is known in which entire imperforate sheets were issued by mistake, namely of the 20c 1863, of which a number of imperforate sheets in a milky blue shade were sent in April 1869 to Nancy and there used up, mainly on correspondence of the firm Lebaudy Frères (Fig. 64). In all other cases of imperforate stamps of the otherwise perforated issues—1853 perforated, 1863 and 1870-75—they are either favor prints or they come from government archives or officials, connected with the manufacture of the stamps, but were never issued at any post office. France was the first country, which manufactured *favor prints*, in 1869, when by order of the Emperor the Paris Banker Nathaniel de Rothschild obtained a number of imperforate sheets of the then current postage stamps—1c and 5c of the perforated 1853 issue, 2c, 4c, 10c (Type I), 20c (Type I), 30c, 40c and 80c of the 1863 issue—for the collection of his son, Arthur de Rothschild. These favor prints, of which supposedly 600 to 700 copies each were provided, were valid for postage and a few

of them seem to have been used by the Rothschild family on their mail. The 1c and 5c of this "Rothschild Issue" can be distinguished from the corresponding values of the imperforate 1853 issue only by the printing and by the shades. In the same way, the 5c, as well as the 30c and 80c are distinguishable from the corresponding values of the general issue for the French Colonies. It is sometimes rather difficult to distinguish the imperforate stamps which came from other sources, on the one hand from the Rothschild favor prints, on the other hand from the imperforate 1853 issue and the general issues of the French Colonies. We know imperforate the 20c of 1862, all values (incl. 1c and 5fr, as well as 10c, Type II) of 1863, 1c, 2c, 4c, 5c and 10c of 1872, and the 80c thick figures of 1872, but other values may exist, although only in a few copies from the official files and having more the character of proofs.

The *sheets* issued by the post offices were generally panes of 150 for the postage stamps. The post offices must have received the sheets already divided into panes and the few full sheets known of the imperforate issues seem to come from official files or officials connected with the printing of these stamps. The perforated postage stamps were all separated into panes before the perforating process and therefore can exist only in panes. The postage due stamps were supplied to the post offices in sheets of 150, except for the large sheets of 500 of the 10c and 15c typographed (first printing) which were cut up into blocks of 260 (13x20) and 240 (12x20) before delivery to the post offices.

The *forms for the postal cards* were officially printed and issued at the post offices with pasted-on stamps. They were type-set and printed in sheets of unknown size on the letter press. They were first manufactured by the National Printing Works of Paris, but later, when larger quantities were needed, also by private printing establishments. There exist a rather great number of printings, on white or buff thin card. The first cards of January 1873 had no value indication and came in two kinds, both on white, one with space for two 5c stamps, one below the other—because there was no 10c stamp at that time—the other with space for a 15c stamp. From February 1873 on,

the cards were printed with value indications, the 10c card on buff and now with space for one stamp only, and the 15c card on white. From January 1, 1876, when the new U.P.U. rates came into force, uniform cards, on white or buff, were introduced, which could be used for local, domestic or foreign destinations. Only the officially issued cards were permitted at the reduced post card rates.

(To be continued)

## MISCELLANEOUS NEWS

● *The next issue* of the *MERCURY STAMP JOURNAL* is scheduled for *May, 1955*.

● *Our appeal for the return of surplus copies of the MERCURY STAMP JOURNAL* was quite successful and a number of readers have returned such copies, which has enabled us to complete volumes and even to make two issues available again singly. We appreciate this help very much. Several issues are still badly needed, especially No. 15, but also Nos. 16, 17, 19, 20, 21, 23 and 24. We will be very thankful for the return of any of these numbers.

● *With the death of Alfred H. Caspary* on January 7, 1955, one of the last great general collectors has left us. Caspary was a real connoisseur of fine stamps, who for more than fifty years had bought stamps for their rarity and beauty only. In this way, he had assembled a collection, which is not only the most valuable stamp collection in this country, but in all probability the finest collection of rare classic stamps of the world ever assembled. Our personal connections with Caspary date back to the years after the first World War, when he spent several vacations at Karlsbad (Bohemia), and have continued after we came to this country. Often he visited our office, carrying one or two volumes of his priceless treasures under his arm to discuss the outstanding items to our mutual enjoyment. It was always a delight to see the choice and unusual items of classic stamps, this distinguished collector was able to acquire to a considerable extent as early as before World War I. His holdings included a large number of unique items of almost all classic issues of the world. With the years, Caspary's taste for exceptionally fine items

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## EUROPEAN CLASSICS

### XII. FRANCE\*

*Of the private mail services*, only the Agency Lorin issued adhesives, namely postage stamps and postage due stamps. Both kinds were type-set and show the arms of the city of Paris, as well as the letters L and M (initials of the firm's partners, E. Lorin and A. Maury), in a double-lined frame. The postage stamps have a large figure of value at top, CENTIMES below it, and IMPRIME (5c), LETTRE (10c) or CHARGEMENT (50c) at bottom. The postage due stamps show no value indication, only a kind of tentative accounting of "Timbre", "Commission" and "Avis", part of which only was printed, while the balance was to be inserted in manuscript. Above this accounting were the same inscriptions as on the postage stamps, IMPRIME (5c), LETTRE (10c+10c) and CHARGEMENT (10c+50c). The stamps were printed on the letter-press, in green, violet and rose on white paper, and were imperforate. Of the postage stamps, when used, the upper part with the figure of value was pasted on the letters—only this part of the stamps was gummed—the balance remained as a receipt in the hands of the sender. The postage due stamps were completely gummed and pasted undivided on the letters. The special return envelope of the Agency Lorin had a circular embossed design, which showed a three-mast sailship, with the legend FLUCTUAT NEC MERGITUR—the motto of the City of Paris, meaning "It floats but does not sink", probably denoting the indestructable nature of the municipality—as well as the value indication "10c" at bottom, and was printed in red on blue envelopes. After a short time, the design was mutilated, because the government authorities did not permit the use of such envelopes. The value indication was

\*Concluded from page 208.

removed and of the inscription only the first letter of each word, "F" and "N", remained. Envelopes of this kind, blue or white, passed through the mails.

A number of stamps were issued on fixed dates and therefore *first day* covers or cancellations can exist. But only of the 20c 1849 such first day pieces can be found more frequently; they are sought for by specialists. Even a few examples of premature use—on Dec. 31, 1848—are recorded; this was made possible by the fact that the sale of stamps at the post offices started on Dec. 25, 1848. Of the 1fr vermilion 1849 a few first day copies also seem to have survived, as great rarities. The 25c, which was used from July 1, 1850, also was sold by the post offices a few days earlier; first day covers are very rare. Of the latter issues, first day covers and cancellations are still much more elusive, either because the first days of issue, established by the official decrees of issue, were only theoretical ones and the stamps actually were issued only several days or even weeks later, or the stamps were available on the day of issue at a few post offices only. Therefore, all first day covers and cancellations of the 1852 and later issues are rare to very rare, many of them not known at all. Of those stamps, which were not issued on a fixed date, earliest known uses alone can be sought and collected. There are no non-philatelic last day covers or cancellations, because all

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classic postage stamps were demonetized only in 1914. But last day cancellations of regular use can be substituted in those cases, where, due to change of rates, specific values became unnecessary and were withdrawn on a fixed day, for example the 15c 1849 on June 30, 1853, and the 25c 1852 and 1853 on June 30, 1854.

Several values of the perforated postage stamps are known with the *name of commercial firms printed on the back*. These are forerunners of punching of stamps with initials, used in later years by some firms to prevent thefts. Most of these overprints were under the gum and therefore can be also found on used stamps. It is claimed that this overprinting was done after the stamps were purchased at the post offices, and that the firms which used such overprints had the gum soaked off, the overprint applied and then the stamps regummed, a very unlikely procedure. We rather think that these firms had an agreement with the postal administration, that against payment of the costs they were supplied with such overprinted stamps and that the overprints were made in the Paris Mint after the stamps were printed, but before they were gummed and perforated. Such overprints under the gum are known from two firms. One used three-line overprints, A.B.SEE & FILS/banquiers/COLMAR (on 1853, 40c perf, 1863, 10c, 20c, 30c, 40c, 80c) and, after the war of 1870-71 when the firm had moved to Paris, LD. SEE FILS & Cie./banquiers/PARIS (on 1863, 10c, 20c, 30c, 40c, 80c, 1870, 20c, 40c, 1871, 25c). The other, Langer & Cie, importers of Le Havre, had the name LANGER in a rectangle of the size of the design of the stamps printed diagonally on a network of curved lines (on 1863, 80c, 1870, 40c, 1871, 25c, 1872, 30c, 80c). Of the See overprints, several are known inverted. The overprint of LD. SEE FILS & Cie, in a slightly different type, is also known on the gum (1871, 25c, 1874-75, 10c, 15c) and another overprint, of the banking firm Claude Lafontaine, H. Prévost, Martinet & Cie, reading C.L.H.P.M./et Cie./à Charleville, in three lines (on 1853, 5c perf, 1863, 10c, 20c, 30c, 40c, 1870, 10c, 20c, 40c, 1871, 25c, 1873, 10c) is also known on the gum only.

France can register quite a number of *unissued stamps*, ones prepared for issue

which never were actually used. The first such stamp was printed as early as 1848, when the 20c was printed in blue, before the change of color to black, to facilitate printing, was ordered. But the black color of the new 20c stamp proved impractical—an experience many postal administrations had in using that color for their early stamps — and definite change to blue was ordered. Again blue 20c stamps were printed in 1849 and 1850, altogether no less than 23½ million copies. But due to the raise in the letter rate to 25c, which had taken place shortly afterwards, they never were issued. The postal administration tried to salvage this great quantity of unnecessary stamps, by applying with a roller an overprint "25" in red on a portion of the stamps. But, after overprinting about 2 million copies, this was abandoned and the stamps, unoverprinted as well as overprinted ones, were destroyed. Of the unoverprinted 20c blue, only a small number of copies from the files have survived, which were augmented by a somewhat larger number of copies found later in the material retained by high postal officials and in printer's waste, all without gum. Several *tete-beche* multiples are also known of this 20c. The 25c on 20c, by the way, would have been the first overprint on a government-issued stamp. Only one, rather doubtful copy, which was in the Ferrari collection, seems to have survived (Fig. 65). Another overprint was applied late in 1871 on a remainder stock of 600,000 10c stamps of the 1863 issue, which were needed for local New Year's mail owing to lack of regular 10c stamps. To avoid confusion with the new 15c stamp which had the same color, a blue overprint "10" was applied. But the overprinted 10c stamps were never issued and later were destroyed. A comparatively large number must have escaped destruction because this unissued stamp is found much more frequently than the other stamps of this kind. There is also an unissued postage due stamp, a 20c black, prepared in 1876



Fig. 65

for a change in postage due rates, which did not materialize. Only a small number of copies seem to have escaped destruction and came into philatelic possession. A similar 60c black, by some authors also considered an unissued stamp, is in all probability only a proof, because no quantities of it seem to have been printed. Of the newspaper stamps, imperforate only the 2c(+2c) blue actually was issued and used, while this was never the case for the 2c(+4c) rose, 5c(+2c) blue and 5c(+4c) rose. Of the perforated stamps, the 5c(+2c) blue and the 5c(+4c) rose were never issued and used. These five stamps are considered unissued stamps, although it seems doubtful that actually quantities of them ever were printed. It seems quite possible that the existing copies come from a small number of proof sheets and therefore should be considered proofs and not unissued stamps.

The existence of a great number of *Essays* and *Proofs* of French stamps is one of the features which baffles the beginner in collecting stamps of that country. Many of these essays and proofs are rather common and in some cases quite similar to issued stamps, so that they are frequently mistaken for or offered as such. The most famous case is the so-called "Vervelle" 1fr 1849, which has even been listed in the general catalogs and frequently is considered an unissued stamp. Actually all known copies come from an un gummed proof sheet, on thin paper and in a pale vermilion color similar to that of the issued stamps, including one tete beche, which was found in the estate of the printer, and which a dealer by the name of Vervelle acquired. Other proofs in colors similar to the originals sometimes also are offered as such, most frequently proofs of the 25c 1853 in a pale blue or ultramarine shade. Some essays and proofs are really rare—a number of tete beches was also found in proof sheets as well as the retouched 40c in the Ceres design—but the diversity in design, color, paper, etc. is so great that collecting essays and proofs of France is a study in itself and establishment of correct market values even for the experienced philatelist quite a problem.

Beginning with the perforated stamps of the 1853 issue, a number of stamps exist with *Specimen overprint*, probably for use

as samples or for presentation purposes. The overprint was made by a roller in black ink, the word SPECIMEN, in sans-serif letters, measures 16x3mm. Known are the following postage stamps: 1853, perforated, 1c, 5c (also double overprint), 20c (also tete beche), 40c, 80c (also tete beche), 1863, 1c, 2c, 4c, 20c, 30c, 40c, 80c, 5fr (on the last twice, side by side); 1871, 15c, 1874, 15c. Of the postage due stamps, the 60c olive yellow and the 60c blue are known with the same overprint. The 5fr of 1869 is also known with typographed overprint, vertical in blue "Specimen", in two sizes, 16½x4½mm. and 16x2mm. The telegraph stamps, imperforate and perforated, are known with black overprint EPREUVE.

There were no *remainders* of classic France stamps ever sold officially except some postage dues, which were sold to the dealer A. Maury in 1878. Nevertheless, France is one of the few countries where all stamps, with few exceptions, are available for the collector of means in *mint multiples* and exist, in rather large blocks in immaculate condition in private collections. While the remainders—if there were any, as most stamps were used up—were officially destroyed, there were kept a number of sample sheets of each stamp not only in the official files, but also remained in private possession of the engravers and printers, as well as of some postal officials, connected with the manufacture or distribution of the stamps. From all these sources, full sheets and large blocks gradually came into philatelic possession, making possible large scale collecting of France in mint blocks with their beautiful shades, one of the most attractive fields for the collector of means. There are only a few exceptions, stamps which were not found at the above sources and are rarities in mint singles and extreme rarities or even unknown in blocks. The rarest of these is the lithographed 10c postage due of 1859, of which no unused multiples at all are known and even mint singles are rarities, most unused copies being without gum, originating from covers where they escaped cancellation. Almost equally rare is the 10c postage stamp of 1852, of which no unused block is known and the largest unused multiple seems to be a strip of three. Of the 1fr vermilion 1849 the only known unused block is one of 8 stamps. Some of the

newspaper and telegraph stamps are also very elusive in unused multiples. All other classic France stamps are rather easily available in mint singles, as well as in mint blocks. Some of them are rarer than others and quite a number rather expensive, but in somewhat marked contrast to other countries, collecting classic France in mint condition is not a very difficult job, and, when the necessary cash is available, not even when the collector tries to obtain all stamps in blocks of four.

*Unused tete beche multiples* are, of course, considerably more difficult to obtain than regular multiples. Of 1849, the 15c and the 1fr "rouge terne" are unknown unused, while of the 1fr vermilion one tete beche is known in a block of 4. All other values are known in a number of tete beche multiples, but they are rarities, except the 20c black, which can be found more frequently. Of the 1853 issue, the rarest tete beches are the 80c carmine, of which only one, and the 1fr, of which two tete beche multiples are known. Less rare is the 80c rose but it is still a rarity. Of the imperforate 20c, one tete beche pair is known, which comes from an unfinished and unissued sheet of the perforated issue. Of the perforated stamps of this issue, tete beches of the 20c are among the least rare and the 80c is also not a great rarity. Rare again is the tete beche of the 4c 1863, as are those of the 15c and 25c of 1871, while the tete beches of the 1870, 10c and 20c are more plentiful and that of the 10c of 1873 is the least rare of them all.

As far as *used multiples* are concerned, used blocks are known of all classic postage stamps, although some of them are very rare, while others are scarce to rare. Of the 1849 issue, the rarest blocks are those of 15c and 1fr vermilion, the largest known block of the latter being one of ten. The 10c 1852 is extremely rare in used blocks, while of the 1853 issue, except for a few of the varieties, no value is very rare in blocks. The same is true of used blocks of all perforated issues, some of them being more plentiful, although still considered scarce. Of the Bordeaux issue, used blocks of the 20c, Type I, are rare, as well as such blocks of several of the rare "reports". Of the postage due stamps, no larger units than pairs seem to be known of the 40c and

60c olive yellow. Of the 10c and 15c lithographed, used pairs are rare and blocks very rare. The other postage due stamps exist in used blocks, which are scarce of the 10c and 15c typographed, rare of the 30c and 60c blue and very rare of the 25c. Of the newspaper stamps, the largest known used multiples seem to be pairs, which are rare. The telegraph stamps are known in used blocks, imperforate and perforated. They are all scarce to rare, especially the imperforate values.

The *used tete beche multiples* are somewhat less difficult to collect than the unused ones and all existing values are known used, although not all in blocks and several as great rarities only. Of the 1849 issue, only one 15c tete beche, a vertical pair on cover, cut into, is known and of the rare colors of the 1fr, there exist one tete beche in a block of 4 in the vermilion color and one tete beche in the "rouge terne" color, in a strip of three. The other used tete beches of this issue are also very rare, except the 20c black, which is scarce but more plentiful. Of the 1853 issue, the used tete beches of the 80c in both colors are rare, those of the 1fr very rare. Of the perforated stamps of this issue, the 20c is the most plentiful of all used tete beches, although still scarce, while the 80c is rare. The only tete beche of the 1863 issue, the 4c, is rare in used condition. Of the 1870-73 issue, none of the used tete beches is very rare; they are scarce to rare, in diminishing order of rarity, 15c, 25c, 10c, 10c on rose and 20c.

Generally, the stamps of France are not scarce *on entires*, at least there are only very few stamps which merit a large premium in such condition. Thanks to the files of many large commercial enterprises, which were preserved for many decades, in some cases far into the 20th century, covers of the cheaper values are plentiful and only the large number of specialists, collecting varieties, cancellations, etc., secures for them any premium at all. Of the postage stamps, only the 5fr 1869 is scarce on cover and sells with a considerable premium. Of course, tete beches and other varieties on cover are sought for and for this reason often sell at a substantial premium. On postal cards, the 10c and 15c values are common, 5c+5c somewhat scarcer, but all other frankings



scarce to rare. Postage due stamps on cover are less plentiful and therefore deserve a higher premium, especially the 40c and 60c blue, which are scarce to rare on cover, and the 60c yellow bistre, which can even be considered a cover rarity. Newspaper stamps on full newspapers also are not common and will sell at a rather large premium, while telegraph stamps on telegraph forms, although rather scarce, seem to be less popular and sell at a smaller premium.

Before postage due stamps were introduced, postage to be collected from the addressee was marked on the letters by manuscript or handstamp. There also existed special labels, black on rose or yellow, introduced in 1825, with the amount of postage due to be inserted in manuscript, which were pasted on such letters. These labels were either used complete or only the upper or center part with the written due indication was pasted on the letters. They were replaced in 1845 by labels with different text, black on rose, yellow or white. All these labels, which exist in several types, seem to have been used only occasionally—or they were removed before the letters were delivered to the addressee—and they are rare to very rare on letters.

Certain kinds of varieties are preferably collected on entires, especially the private separations, for which usually a guaranty of genuineness can be given only in that condition. French stamps used at the offices abroad are more appreciated on entires and the use of the 1849 and 1852 issues in the colonies can be proven only on entires, as the stamps were cancelled upon arrival in France. *Mixed frankings* also are much more sought after on entires than on pieces. Between different issues, such frankings are rather common and during the emergency of 1870-71, we can find three and even four different issues used on the same entire. Mixed frankings between different categories of stamps are known only between the lilac newspaper tax stamps and postage stamps. In such cases, which are rare, the combination was used in lieu of regular newspaper stamps, which combined payment of newspaper tax and postage. They can be found on newspapers, both kinds of stamps together precancelled by newspaper text. Mixed country frankings are uncommon and can be found mainly from post offices

abroad, either from Turkish territory, with Turkish stamps, or from Latin America, especially with stamps of Argentina and Venezuela. During the territorial changes along France's borders, mixed country frankings also became possible. When Savoy and Nizza came to France in 1860, the stamps of Sardinia, previously used there, remained valid for a short period concurrently with the French stamps, but we have not seen mixed frankings between them and if they exist, they must be very rare. When the Germans occupied large parts of France during the war of 1870-71, they did not recognize the French stamps and only their own special occupation stamps (Alsace-Lorraine) were valid for franking purposes. Nevertheless, mixed frankings between Alsace-Lorraine stamps (from Jan. 1, 1872, stamps of the German Empire) and stamps of France are rather common, but they originated through the lack of a postal treaty between France and Germany at that time, which made it necessary for the senders to use stamps of both countries—they procured the necessary stamps of the other country privately—to prepay mail to the destination.

A rather large number of *emergency frankings* exist in France. Most of them originated in the emergency of 1870-71 and made use of all possibilities, starting with the use of remainders of obsolete issues to the use of splits—bisected and quartered stamps—, use of postage due stamps and revenue stamps for postage, etc. During the emergency, the small values naturally were used up first and the splits were all made to relieve such shortages. Quite a number of postmasters reverted temporarily to the habit of the pre-stamp period, by collecting postage in cash and stamping the letters P.P. to acknowledge such payment.

The most spectacular of the emergency frankings are the *splits*, bisected as well as quartered stamps. The bisecting usually was done diagonally, only occasionally vertically and as an exception horizontally. During the emergency of 1870-71 most splits were made to cover the 10c and 20c rates, after Sept. 1, 1871, the 15c and 25c rates. Some kinds of bisects are known from a number of towns, while of others and of the quartered stamps only a few examples, of several only one, are known. No bisects are known of the

1852 issue and the perforated 1853 issue. The following *bisects* are recorded: 1849, 40c (20c rate); 1853, 20c (10c rate or, plus 20c+20c=50c rate), 40c (20c rate), 80c (40c rate); 1863, 2c (1c newspaper rate, or plus 2c+2c=5c rate or, plus 2c+2c+20c=25c rate), 4c (2c newspaper rate), 10c (plus 20c=25c rate), 20c (10c rate), 40c (20c rate), 80c (40c rate or, plus 80c=1fr20c rate); 1870, 10c (plus 20c=25c rate) 40c (plus 40c=60c rate); 1870 Bordeaux, 10c (plus 20c=25c rate), 40c (20c rate or, plus 80c 1863=1fr rate); 1873, 10c (plus 10c=15c rate). The last item exists also as *tete beche* pair, of which one stamp is bisected, suggesting philatelic intent. The following stamps are known *quartered*: 1863, 80c (20c rate or, plus 1c+2c+2c=25c rate); 1870 Bordeaux, 20c, Type III (plus 20c=25c rate), 80c (20c rate). All such splits are rare to very rare and especially valuable on cover.

The *use of postage due stamps for postage* must have been inaugurated by the postmasters, not only because the public did not have any unused postage due stamps but because the few known examples of such use—reported are the 10c lithographed and typographed, as well as the 15c typographed—all are especially marked by the postmaster for such emergency use. Either the indication “à percevoir” was crossed out by pen strokes—or only “à” crossed out and “percevoir” changed into “perçu” (paid)—or the boxed P.P. marking was used to cancel the stamp. Such “adjusted” postage due stamps on cover are rare to very rare.

The *use of revenue stamps for postage* must have been still less frequent and we know only of newspaper tax stamps used in that way. From the time the newspaper tax was abolished—on September 6, 1870—until late in 1871, the publishers seem to have used up their stocks of the lilac 2c newspaper tax stamp for payment of postage, mainly on newspapers and such use, which was not a strictly emergency measure but a using up of otherwise worthless stamps, seems to have been tolerated by the post offices. Examples of such use are rare. We can find regular revenue stamps of the 1865 and 1871-72 issues postally cancelled. They did not pay a postal fee, but a tax on registered foreign money letters, held at the post offices, which originally was 20c, from

1871 25c. Such revenue stamps often were cancelled with the regular numeral cancellers or town postmarks; they can be found on the letters themselves or on forms referring to them.

On the other hand, postage stamps and newspaper stamps were occasionally *used as revenues*, mainly to pay the advertising tax on handbills. Such stamps usually were cancelled by printed text and are often mistaken for stamps pre-cancelled on newspapers for payment of postage. Several values of the postage stamps up to 15c, issues 1853 to 1872, and both values of the newspaper stamps are known used in such manner as revenues.

A special chapter is the *Balloon Mail* during the siege of Paris 1870-71. As the weight limit was 4 grams, letter sheets were prepared on all available thin paper, some with printed forms for the address, always with the indication “Par Ballon Monté”. Aside from that, several newspapers were printed on thin paper, in the form of letter sheets with space for personal correspondence. The news services also printed their editions on thin paper, to be mailed in the same way. Curiously enough, the Agence Havas supplied a special German edition for the newspapers in Germany, Austria and Switzerland, mailing it regularly to its subscribers in these countries, war or no war. As post cards, first unprinted pieces of paper were used, later also printed forms. Payment of postage was obligatory on all balloon mail, unpaid letters were charged a 50% surtax. All available stamps were used on balloon mail, first the 1863 issue, especially 10c, 20c, 30c, 40c, 80c, as exception also 1c, 2c and 4c, then also the 1870 “Paris Siege” issue, 10c, 20c and 40c. Occasionally we can also find stamps of older issues on such mail, which are generally scarce to rare. Known are 1853, 10c, 20c, 40c imperforate and 1c, 5c, 10c, 20c, 40c and 80c perforated. The 1870-71 Bordeaux emergency issue cannot exist on genuine Paris balloon mail. As great rarities, even *tete beche* pairs are known on balloon mail, as is the 80c 1863 imperforate. Collecting the different flights, the various frankings and cancellations, etc., is a specialized field in itself, which has attracted many collectors, but which will become more and more popular, when airmail collectors

better recognize the historical importance of this first governmental airmail, organized as an emergency measure, without any philatelic considerations. The balloon mail during the siege of the fortress of Metz consisted of thin pieces of paper in the size of post cards, without printing. No stamps were used on this mail, payment of postage being certified by a boxed P.P. marking.

Mail to or from Paris during the *Commune regime* in 1871 usually does not show any special markings; it is regularly franked with government postage stamps and only can be recognized by the dates and, as far as mail to Paris is concerned, by the fact that it is addressed to intermediaries in Paris suburbs. Only a small number of such letters show handstamps of the private mail services which handled them. Few are known with additional private stamps of the Agency Lorin used on them, either the postage stamps on the letters from Paris or the postage due stamps—these always together with a regular 10c government postage stamp, to pay the local letter fee—on letters to Paris. The special reply envelopes for letters to Paris, usually franked with 20c government stamps, are also very rare, as are special envelopes franked with 10c government stamps in which letters from Paris were sent to the private mail services for forwarding.

Of the existing *fraudulent frankings*, to cheat the postal service, only two kinds are of special significance, namely the use of stamps changed into a higher value and the use of postal forgeries. Of the former, *color changelings* of the green 5c 1853 into blue and painting in "20"s instead of the "5"s in the value indications, so that they were usable as 20c stamps, are reported, but we have never seen such fraudulent frankings and they must have been, if actually used, sporadic incidents. In several cases, *postal forgeries* seem to have been manufactured and successfully used, although all known examples are rather crude imitations of genuine stamps. Of the recorded cases only one—that of the postal forgery of the 1870 Bordeaux, 20c, Type III, used in two different types at Marseille in March and April 1870—has been more closely investigated, because the forgers were apprehended, convicted and their material confiscated. It is also the only postal forgery

of which unused copies, also in blocks and parts of sheets, have been preserved and are in collections. More is also known of a rather crude postal forgery of the 25c 1871, which was used in Algeria from September 1875 to January 1876, and of which a different type is also reported used in Marseille. The reports about all other postal forgeries are rather hazy and of most of them only contemporary reports exist but no copies are actually known. It may be suspected that most of them were only badly printed genuine stamps, which were suspected of being forgeries. In the early years of adhesive postage stamps, all postal administrations were afraid of the possibility that their stamps could be successfully imitated and in several other countries perfectly genuine but badly printed stamps aroused suspicion and were investigated as forgeries. This may especially have been the case with the "postal forgeries" of the 1849 issue, 25c and other values, reported in contemporary newspapers, as well as reported postal forgeries of 20c 1853 imperforate, 40c 1853 perforated and 20c 1863, because copies of such postal forgeries are unknown to us, as are reported "postal forgeries" of the 15c 1874. In reports of postal forgeries of the 20c 1870 Bordeaux in Type I and/or Type II there may be more truth, because they are recognized by several authorities of French stamps and seem to exist in collections.

The history of the French *postmarks* is so extensive and diversified that we can discuss it only in general terms in a monograph of the scope of ours. France has not only the distinction of having introduced the first handstamped postmarks—the earliest examples are known from as early as 1611—but also of having given us the first town postmarks; in 1695. Therefore, the history of the French pre-stamp postmarks covers not less than 237 years and it is quite natural that a large number of different postmarks, partly due to the many historical events of the period, were created.

The oldest postmarks, which began to appear in the 17th century, were circular markings with the inscription PORT PAYE (Postage Paid), the Bourbon lily or other arms in the center. They seem to have been used in a few places only and disappeared after several years. Only in 1695 do we find

another attempt to introduce postmarks, this time with the town name, often preceded by "De" (From), straight lines without date indication. From 1715, abbreviations of the town names started to be used on the postmarks, for large towns often only the first letter of the name, making some of these markings difficult to identify with a specific post office. Some of these postmarks are ornamented and show the Bourbon lily or a crown in addition to the town name. Aside from the town postmarks, Port Payé markings again started to appear in 1730 and in 1750 the first combined town Port Payé postmarks were introduced. They were used for paid letters only and are quite diversified, straight lines, as well as ornamented ovals or circles, triangles etc., the "Port Payé" often abbreviated P.P. or replaced by L. F. ("Letter Franche" = Free letter) or FRANC, FRANCHE or the like. They are generally scarce because it was customary to have letters sent unpaid and for the addressee to pay the postage. None of these postmarks had any date indication. From 1783, we find in a few odd cases the year date, without day or month, stamped on letters. Letters which had to be forwarded and the amount of postage transferred to another post office received from 1761 special "Deboursé" postmarks, usually inscribed DEB. in addition to the town name.

While the postmarks of the period before 1792 show very great diversity, probably because each postmaster procured postmarks of his own choosing, the revolutionary and Napoleonic period, from 1792 to 1814, shows much greater uniformity which suggests that the postmarks were now centrally manufactured and delivered to the post offices. All post offices, beginning with 1792, received new straight line town markings, with the département number above the name. Special postmarks for paid letters had the letters P.P. added, usually flanking the département number on both sides; for forwarded letters, special "Deboursé" postmarks, usually with DEB. added to the département number, were introduced in 1800. All post offices operating from 1792 to 1814, including those in the conquered territories in many parts of Europe, received postmarks of these kinds. Also during that period the first date postmarks were introduced, in 1794 straight lines with the revolutionary

names of the month only, from 1795 numerals indicating the day of the month only, often in a circle or square. Combined day and month markings first appeared in 1798 and from 1802 special circular date markings, giving day, month and year, were introduced, until 1805 according to the revolutionary calendar and from 1806 according to the Gregorian calendar.

After the fall of Napoleon and the restoration of the Bourbons to the throne, the same types of postmarks remained in use. The secondary post offices — Bureaux de Distribution — which were created in 1820, received at that time straight line town postmarks similar to those of the other post offices but with the town name in italics. For unpaid letters, the amount to be collected from the addressee had until then been marked in manuscript on the face of the letters — paid letters had the postage paid marked on the reverse side —; now handstamped rate markings were introduced, in the shape of regular typographic figures or in an odd imitation of manuscript figures, sometimes with added "c" for "centimes". In Paris, special markings were introduced in 1837, which were double circles, with the amount to be collected in the center, PARIS at top and the delivery time at bottom.

Generally, all town postmarks were without date indication — the earlier date markings of a few post offices were without town name and mainly used as arrival markings — and only in 1820 were date markings introduced at all post offices. They were first circular markings with the date — day, months and year — stamped alongside the regular dateless town postmarks of the post offices. Similar date markings, but with an additional dotted outside circle, were introduced in 1836 for the Bureaux de Distribution. In 1828, a small number of post offices obtained the first combined town and date markings, which showed in a box the town name and the département number in the first row and the date — day, month and year — in the second row. A new type of combined town and date postmarks was generally introduced at all post offices in 1830, double circles with the town name at top, the département number within brackets at bottom and the date in the center. Small ornaments were often added at left and

right. The first postmarks of this kind were large, 27 to 32 mm. in diameter, from 1836 — now always without ornaments — they became smaller and measured about 25mm. in diameter, to be further reduced to 20 to 22mm. in 1838, which remained the standard size for the town postmarks until the end of the pre-stamp period.

The *City Posts*, called "Petites Postes", used postmarks similar to those of the general mail service. Of the nine services of this kind — aside from Paris, in Bordeaux, Lille, Lyon, Marseille, Nancy, Nantes, Rouen and Strasbourg — only Bordeaux used postmarks with the town name and the inscription PETITE POSTE, while several of the others used postmarks with the names of the various suburbs as early as 1767. Otherwise only date markings (day or day plus month) or markings which gave the number of the collecting trip were used by the city posts from 1760. During the same period we also find numerals or numerals plus letters handstamped on the mail, which are mailbox markings. Paid letters were marked PORT PAYE, mostly abbreviated P.P., or FR. DE P. (Franc de Port), first recorded from 1778, while unpaid letters were marked NON PAYE or PORT DU, the latter often abbreviated P.D., from as early as 1765.

The *Travelling Post Offices* in 1848 obtained double circle postmarks similar to those of the town post offices, either with a town name, but without département number, or with indication of the route, for example VERSAILLES A PARIS. On the night trains, these postmarks, which were stamped only on the back of the letters, were regular double circles, on the day trains the inner circle was replaced by an octagon, and on express trains by a wavy-lined circle. Similar ship markings, inscribed BATEAU A VAPEUR, can be found from 1842. Double circle markings with the name of the ship were introduced in 1837 and generally in 1843.

The *Army Post Offices*, which started to use postmarks as early as 1704, constitute a vast field. They were straight lines with the inscription ARMEE DE . . . and were used in similar form in all wars until the end of the pre-stamp period. They became especially numerous during the period from 1794 to 1814.

The *French Post Offices Abroad* started

to use postmarks in 1813, when dateless boxed markings with the town name were introduced. In 1838, the double circle type was introduced, first about 25mm. in diameter, from 1845 20 to 22mm. in diameter, with the name of the country where the post office operated instead of the département number at bottom. In the *French Colonies*, the first postmarks seem to have been introduced around 1740; they followed in their design the contemporary postmarks of the homeland but with the name of the colony replacing the département number.

In *Algeria*, the first postmarks, introduced in 1833, were double circles as used in the motherland, but with "POSS. D'AFR." instead of the département number. In 1840, this inscription was replaced by ALGERIE. In all other respects, Algeria was considered part of France proper and its postmarks were identical to those used there.

The French postmarks of the pre-stamp period are rich in *additional markings*. In the large cities, collection and delivery markings were applied, showing the number of the pickup or delivery trip, while in the rural areas — but partly also in the suburbs of the towns — mail box and letter carrier markings, usually consisting of letters or letters plus numerals, were used. From 1830, uniform markings were introduced for this service, "CL" ("Correspondence Locale") and "CD" ("Correspondence Locale, Distribution"), from 1836 "OR" ("Origine Rurale"), from 1840 also "B" (Boite = Mail Box) and from 1847 also "OL" ("Origine Locale").

Registered letters from France are known as early as 1792 and special postmarks were used from the same year, inscribed CHARGE, in various types, also with the town name and the département number. For a special kind of registered letter, from 1809 a handstamp "R", abbreviation of "Recommandé" was used, from 1830 also a marking RECOMMANDE D'OFFICE. From 1829, there existed also a kind of special delivery letter, which was forwarded by couriers. Such letters received markings ESTAF-FETTE, P.P. EST. or the like, as an exception also in combination with a town name. Newspapers from 1779 obtained special markings PERIODIQUES, which were quite diversified, especially in Paris, where similar markings for printed matter inscribed IM-

PRIMES were also in use.

France was a country which had a large percentage of official and other mail which was exempt from paying postage. The *franks* used on such mail are very numerous, the first one, from 1744, reading AFFAIRES DU ROY.

*Mail to foreign countries* generally obtained the same postmarks as domestic mail, but from 1836 special boxed markings "P.D." ("Port Payé à Destination"=Postage Paid to Destination), "P.P." (Port Payé"=Postage Paid to a specific point only) and "P.F." ("Port Payé à Frontière"=Postage Paid to Border) were introduced for such mail and from 1843 a special boxed "R" for registered mail. Mail from foreign countries was subject to special attention and the *origin markings* are a French invention, being introduced there as early as 1699. They were applied by the border post offices and road, for example, "DE HOLLANDE" or the like, from 1802 giving the name of the exchange post office, for example "ESPAGNE PAR BAYONNE" or "PAR COLOGNE". In 1839, a uniform type of such markings was introduced, double circles with the country of origin at top and the French exchange post office at bottom. At the same time, ship letters arriving in French Mediterranean ports obtained a special marking "PAQUEBOTS DE LA MEDITERRANEE". Origin markings for mail from the Colonies and from America were introduced in 1760 and 1784 respectively. From 1839, they were of a uniform double circle type similar to that of the other origin markings. *Disinfection markings* are also numerous on foreign mail, especially for the period after 1830.

The *ink* used for the French postmarks during the pre-stamp period was generally black, but red postmarks are also frequent at all times. Blue ink was used only occasionally and is scarcer, except in special cases, mainly in Paris, where blue ink was used regularly.

Before newspaper stamps were introduced in 1869, the *newspaper tax* was collected by handstamps, which were stamped on the newspapers and are of philatelic interest, because newspapers stamped in this way were free of postage and were delivered by the post offices without additional payment. Such handstamps, which were inscribed

TIMBRE NATIONAL, from 1852 to 1870 TIMBRE IMPERIAL, were in use from August 1, 1850, when the newspaper taxes of 2c and 5c respectively were introduced. In 1852, the tax was made uniformly 3c and postage had to be paid extra. New handstamps, which differentiated between the rates, 3c, 3c+2c postage and 3c+4c postage, were introduced. In 1854, the tax was increased for Paris to 6c and now the postal value was indicated by the color of the handstamp, black without postage, blue with 2c postage and red with 4c postage. This system was continued, when the tax was reduced to 2c and 5c respectively in 1868. After the newspaper stamps were introduced in 1869, new handstamps were introduced for newspapers, still with the inscription TIMBRE IMPERIAL, but which showed only the payment of postage, 2c in blue and 4c in red.

France was one of the numerous countries which followed the example of Great Britain in introducing *special cancellers* for the cancellation of its adhesive postal stamps. These special cancellers should have been introduced together with the first postage stamps on January 1, 1849, but their manufacture and distribution was delayed, so that they came into use generally only on January 15, 1849, but in rare cases a few days earlier, the first known day of use being January 10, 1849. These first special cancellers were *diamond grids*, showing five crossed lines in both directions, and they were introduced at all post offices in France and Algeria.

In the period from Jan. 1 to 15, 1849, before the special cancellers were distributed, the post offices used either their *town postmarks* as cancellers — all three sizes of double circles, the secondary post offices the straight lines in italics — or they applied *pen markings* as cancellation. The postmasters of a few towns created their own *cancellers*, various kinds of bars, barred or dotted circles, or rosettes, etc., of which about a dozen different kinds, all scarce to rare, are known from that transition period.

The grid canceller was used generally until the end of 1851 and then was replaced, beginning Jan. 1, 1852, by other kinds of special cancellers, namely in Paris by a *dotted star*, outside of Paris by a *diamond of dots*, the latter with *small numerals* in the center. The replacement was effectuated

quickly and all post offices seem to have received the new cancellers early in 1852. There are only a few exceptions, namely several Paris post offices which used the grid canceller until 1855 and the military post office at Rome, which used it until 1862. A number of other cases of late use also are known, but they are exceptions.

The dotted diamonds with small numerals in the center were distributed to the post offices in alphabetical order. The *first list of post offices*, of Jan. 1, 1852, contained 3703 post offices outside Paris, which received the cancellers with the small numerals 1 to 3703, Abbeville to Yvré L'Evêque. The cancellers with the numbers from 3704 to 3709 were distributed to the post offices abroad, those from 3710 to 3739 to the post offices in Algeria. New post offices obtained the numbers beginning with 3740, again with certain groups of numbers or single numbers given to the post offices abroad (3766 to 3773, 4008 to 4019) and those in Algeria (3751 to 3764, 3774 to 3777, 3793 to 3795, 3846, 3912, 4005, 4007, 4104, 4106, 4116, 4120, 4122, 4187, 4189, 4190, 4361 to 4374, 4446 to 4448). Until this kind of special cancellers was discontinued, all together 4494 different numbers were used for them, the highest number being 4494, which was assigned late in 1862.

Of post offices, which were closed, the numbers usually were reassigned to new post offices. When the territory of Savoy and Nizza was acquired in 1860, the post offices there received in October 1860 special cancellers with numbers from 4194 to 4251. Monaco in this way received the number 4222. For a short period, before these special cancellers were distributed — from June to October 1860 — the post offices used the Sardinian town postmarks — double circles with the town name on top and a rosette at bottom — to cancel the newly introduced French stamps, which cancellations therefore can be found on the 1853 issue. They are known on the 5c, 10c, 20c, 40c and 80c and are generally scarce to rare.

The post offices in Paris did not obtain the general type of cancellers but, also on Jan. 1, 1852, introduced their special kinds. The main post office (Bureau Central) now started to use a dotted star canceller, the sub-offices (Bureaux Principaux) dotted diamonds, but with a letter, A to N, in the

center, the branch offices (Bureaux Supplémentaires) with additional "S" ("Supplémentaire") or "S1", "S2", "S3" or "S4". The post offices in the Paris railroad stations had similar dotted diamond cancellers, but with "PG" (Paris Gare) and an additional letter, signifying the station, for example "E" for (Gare de l') Est, or "L" for (Gare de) Lyon. There were also several kinds of *roller cancellers* used in Paris, some introduced as early as 1849. They consisted first of a continuous grid band, later of bands of dots of different shape, size and density, also of a band of dotted stars. All these roller cancellers were mainly used on registered and foreign mail, but some of them remained in use only for short periods and others were used sparsely. In special cases, they cancelled sheets or large blocks which were used for accounting purposes or which were put in the files. It is claimed that the large dot rollers were also used to cancel full sheets of remainders to prevent their misuse and it is a fact that large blocks of which it seems unlikely that they were ever used for postage can be found cancelled in that way. They are considerably less rare than blocks regularly used and cancelled on mail. The Paris main post office from 1860 also occasionally used a circular or octagonal canceller of dots without inscription.

As in other countries, after a few years the list of the post office numbers became unwieldy, due to the numerous additions and changes, and it was therefore decided to renumber the post offices and at the same time to introduce new special cancellers, again *diamonds of dots*, but now with *large numerals* in the center. This *second list of post offices*, of Jan. 1, 1863, contained, again in alphabetical order, 4361 post offices from Abbeville to Zieavo, and the numbers from 1 to 4361 were assigned to the post offices in France proper. The numbers from 5000 to 5078 were assigned to the post offices in Algeria, those from 5079 to 5107 to the post offices abroad. Between 1863 and 1869, new post offices in France received in order of their establishment the numbers from 4362 to 4999 and from 1869 to 1876 the numbers from 6000 to 6449. New post offices in Algeria and abroad received between 1863 and 1876 the numbers from 5108 to 5169, namely the numbers 5118, 5119, 5121, 5129, 5139 and 5153 to 5156 post offices

abroad, the other numbers post offices in Algeria. Therefore, the highest number of the diamond dot cancellers with large figures is 6449. There exists a small number of such cancellers with a letter "A", "B" or others added to the number, which were used at branch offices of the post office using that specific number.

Again the numbers of closed post offices were reassigned to new post offices. The numbers of the post offices in the lost provinces of Alsace and Lorraine were given between 1873 and 1876 to post offices in other parts of France. The numbers of five post offices abroad which were closed—5085, 5086, 5088, 5097 and 5118—were later reassigned to post offices in Algeria.

The cancellers with small numerals were replaced quite rapidly and during 1863 all post offices appear to have received the cancellers with large numerals, with their new numbers. But the use of some old cancellers seems to have continued and during the emergency of 1870-71, a number of the old cancellers must have been redistributed, probably to replace lost ones. In such cases, the post offices obtained cancellers with their number according to the second list, so that cancellers can exist from the same post office with the same number in small as well as large numerals.

In Paris, no change took place on Jan. 1, 1863, and the cancellers there remained unchanged until July 1, 1863. At that time, the special cancellers of the sub-offices and branch offices were replaced by special *dotted star cancellers*, similar to those used by the Paris main post office, but *with numerals* in the center. They come with the numbers from 1 to 39. The other Paris cancellers remained in use without change.

All special cancellers, in France including Paris, in Algeria and at the post offices abroad, were withdrawn from further use in April 1876. From then on cancellation was to be effected by the regular town postmarks. But some post offices continued to use the numeral cancellers occasionally and some late uses are known.

The regulations provided during the whole period of the use of special cancellers that in addition to them the *town postmarks* were to be stamped alongside the stamps on the mail. When the first special cancellers were introduced in January 1849, there were in

use only the double circle postmarks—large size (with or without ornaments), medium size and small size—as well as the straight lines in italics of the secondary post offices. These town postmarks were now used to mark the place of origin on the letters and they were also used as arrival markings. There was only one major change in the town postmarks during the classic stamp period, namely from July 1, 1868 the addition of the collection number in the postmarks, to the left of the figure of the day, and the introduction of single circles which were, except for the missing inner circle, of the same type as the double circles. Both double circles and single circles remained in use from then on. At the same time, the secondary post offices also obtained double circles or single circles, with or without collection number, but with an additional dotted circle outside. This type of postmark now replaced the straight lines in italics. At the very end of the classic stamp period, in 1876, another major change took place in the town postmarks, when the *département* number was replaced by the name of the *département*.

When the use of stamps for postage on printed matter started in 1854, the regulations were amended in part by dispensing with the special cancellers for such mail. The regular town postmarks were to be used as cancellers of the stamps on printed matter and therefore, from now on, town cancellations, which until then were exceptions, became the regular cancellation of the low values (1c, 2c, 4c and 5c)—which generally are scarcer with numeral cancellations—and became much more frequent on the higher values. In Paris, special postmarks from the pre-stamp period and similar new ones were used for that purpose. During the emergency of 1870-71, the use of the town postmarks as cancellers increased considerably, mainly to save work by abolishing the use of a second handstamp, and this habit continued until the end of the classic stamp period. When, from 1860, the use of postage stamps for the payment of postage on *newspapers* started, a special procedure, later also used for the newspaper stamps, was introduced by applying the stamps to the unprinted paper and pre-cancelling them by overprinting with newspaper text.

The postal services on *railroad trains* and



*ships* first did not use their postmarks as cancellers, but stamped them only on the back of the letters. Only in 1852 and 1857 respectively, were special cancellers created for these postal services. They were diamonds of dots, for the travelling railroad post offices with the letters of the terminals in the center — for example PD (Paris to Dijon) or P AN (Paris to Angers) —, for the postal services on ships with an anchor in the center. Now the regular railroad and ship postmarks were placed alongside of the stamps on the letters, but occasionally were also used as cancellers. *Special* or *fieldpost offices* also had diamond dot cancellers, with various combinations of letters and numerals in the center. Double circle markings with indication of the special or fieldpost office were placed alongside the stamps on the mail or, as exception, used as cancellers.

The *special markings* were numerous during the classic stamp period. Registered letters show the CHARGE markings and, from 1858, a box with "No." and "PDS." (Poids = Weight) for entering such data. From 1860, these boxes became more involved by including the post office number and data about the wax seals used. They now were stamped on the reverse side of registered letters. For the "Late Fee" letters, introduced in 1863, special octagonal town markings were used, which, instead of the collection number, had the indication "E1", "E2" or "E3" before the date, "E" standing for "Exceptionnelle". Letters posted after the last mail of the day had left, from 1850 obtained "APRES LE DEPART" markings. The markings of the rural mail service and of the letter carriers from the pre-stamp period were continued and can be also found used as cancellers, especially the "OR" and "OL" markings, as well as the small letters or numerals in a circle, oval or triangle. From 1852, oval markings BM, standing for "Boite Mobile" were used for mail collected from mail boxes on train connections or local ships. There were later also some town postmarks with the inscription "Boite Mobile". Branch offices, which were mainly serving the transit of mail, especially in railroad stations, called "Bureaux de Passe", from 1866 used double circles, which had the inner circle shifted to the bottom, with the number of the related main post office at top. Used as cancellers, they are rare.

A great number of markings existed for *partly paid* or *unpaid letters*. From 1849, markings "Timbre Poste Insufficient" or the like were used for part-paid letters. Unpaid letters from 1850 received large double-lined numerals, showing the amount in centimes to be collected; they come in amounts from 4c to 5fr. In Paris, the double circle town postmarks, which included the amount to be collected from the addressee, were continued and from 1851 replaced by new types, similar to the regular town postmarks, but with the amount, for example "15c", inserted in the inner circle above the date indication.

The *origin markings* of the pre-stamp period also were continued. They were now all double circles, with the country or place of origin at top and the French receiving post office — a border post office, a ship or railroad office — at bottom.

The *telegraph offices* obtained special town postmarks in 1866 — double circles, with the outside circle wavy-lined — and used them from 1868 for cancelling the telegraph stamps.

At the *French post offices abroad*, regular numeral cancellers were used, first from 1857 with small numerals, from 1863 with large ones. The town postmarks, which had the name of the country instead of the département number, were stamped alongside the stamps but occasionally also were used as cancellers. The *French Colonies*, during the time when stamps of the motherland

OUR OFFICE will be closed for vacations from July 11 through 31, 1955. No business will be transacted and no mail answered during that period. — From June 1 until Labor Day, business hours will be from 9 A. M. to 5 P. M., Monday through Friday; closed on Saturdays.

(1849 and 1852 issues) were used there, had no special cancellers and this seems to be the reason why such stamps were not cancelled in the Colonies. The town postmarks were stamped alongside, but the stamps themselves cancelled only after arrival of the mail in France, usually by the Calais-Paris railroad post office or by the Paris main post office, with one of the available roller cancellers. Known are on such covers of the 1849 issue the 10c (Martinique only), 25c and 40c (both from French Guiana, French India, Guadeloupe, Martinique and Reunion, the 25c also *tete beche*, from Guadeloupe) and 25c of the 1852 issue (from French Guiana and Martinique). The stamps used during the pacification of Cochin China, from 1860 to 1864, were cancelled with special diamond grid cancellers with CCH or CCN2 in center and a town postmark stamped alongside. Known are 10c, 20c and 40c of 1853.

Generally, black *ink* was used for all French cancellers and only a very small percentage of stamps is cancelled either in red or blue ink. Red ink was an exception for regular cancellers and town postmarks and only the special printed matter postmarks and some other town postmarks used in Paris can be found regularly in red. All other red cancellations are scarce to rare. Blue ink was also used in isolated cases only, but several post offices, notably in Paris proper, for some time used blue ink. The same was the case for post offices in hot climates, for which blue ink was more suitable than black, which latter easily spoiled. This is the reason why we find some cancellations of post offices abroad as well as some ship cancellations more frequently in blue. But in any case, blue cancellations are much scarcer than black ones and often scarcer than red ones, although much less attractive and therefore less sought for.

When we consider the *relative rarity of the various cancellations on the different issues*, we have to recognize that the conditions were not the same for all values, because some of them were generally used for local mail only, others almost exclusively for printed matter, etc. This is especially obvious for the 1849 issue, where the 15c value was used predominantly in Paris and therefore comes mostly with the specific cancellers of that city. It is not known used in Algeria. Other values also are scarce used

in Algeria, for example the 25c of 1853.

On all values of the 1849 issue, the diamond grid canceller is the most common, but on the 10c, 25c, 40c and 1fr the diamond dot cancellers with small numerals are equally common, while they are rare on the 15c and very rare on the 20c. The Paris dotted star canceller is also common on all values, except the 20c, somewhat rarer are the various roller grid and roller dot cancellations, also except on the 20c, on which value they are very rare. During the period from Jan. 1 to 15, 1849, the 20c can be found with pen cancellations as well as with the various types of town postmarks, all scarce. Town postmarks can also be found from later dates and on other values, but they are much rarer. All other kinds of cancellations on the 1849 issue are rarities. Red and blue cancellations are rare on that issue, but known on all values, the rarest being the 40c with red and the 40c and 1fr with blue cancellation.

On the 1852 issue, the most common cancellations are the dotted diamonds with small numerals and the Paris dotted star; the roller cancellers are scarcer, the diamond grid canceller much scarcer. Town cancellations are rare, red and blue cancellations very rare.

The *imperforate 1853 issue* is predominantly cancelled with the dotted diamonds with small numerals and the Paris dotted star, but the 1c is an exception, because it is much more common with town cancellation and the 5c is equally common with numeral and town cancellation. The roller cancellers are scarcer and the diamond grid canceller is scarce to rare. This issue is the first one which can be found with the anchor ship canceller, which is not scarce, except on the 1c and 5c. Foreign cancellations, originating from ship covers, are also not rare, especially Spanish, Italian and British markings. The use of postage stamps for postage on newspapers also is first noticeable on this issue, as the 1c and 5c are known pre-cancelled with newspaper text. While black ink was still predominantly used for the cancellers and cancellations in red or blue are rare to very rare, now the special printed matter postmarks of Paris were applied in red and such red cancellations are more common, although still scarce. All values are known, except 25c and 1fr.

On the *perforated 1853 issue*, the normal cancellations are the dotted diamonds with

large numerals — which can be found occasionally on the imperforate stamps — and the Paris dotted stars. An exception is again the 1c which is scarce with these two kinds of cancellation. On this value, the most common cancellations are the town postmarks, which are also common on the 5c but scarcer on the other values. The dotted diamonds with small numerals are scarce and all roller cancellers are scarce to rare. The anchor ship cancellation is less scarce on all values. Precancelled with newspaper print, the 1c, 5c and, as rarity, 10c are known. Red and blue cancellations are generally scarce to rare, only the red Paris printed matter cancellations are more common, as are blue anchor ship cancellations.

On the 1863 issue, similar conditions prevailed. While the dotted diamonds with large numerals and the Paris dotted stars are the most common cancellation on the values from 10c up, the 1c, 2c and 4c are most common with town cancellation and numeral cancellations on these values are scarcer. The cancellers with small numerals are scarce, as are the dotted roller cancellers. Town cancellations are still scarce on the higher values, but less elusive than on previous issues. All values come not too rarely with the anchor ship cancellation. The 1c, 2c and 4c are known with precancelling newspaper text; they are scarce to rare. The 4c is also known bisected diagonally used in such way. Almost all cancellations on this issue are black; red and blue ones are rare, except for the red Paris printed matter cancellation, which is not very scarce on any value, even on the 5fr, and a special Paris town cancellation, used on balloon covers, which can be found in red on 10c, 20c, 30c and 40c.

On the 1870 *Bordeaux* issue, all Paris cancellations are considerably scarcer than cancellations from outside Paris. Most common on all values of this issue are the dotted diamonds with large numerals, the 1c, 2c and 4c being equally common with town postmarks, while the higher values are scarcer with such. The anchor ship canceller is found rather frequently, while stamps precancelled with newspaper text — 1c, 2c, 4c, 5c and 10c are known — are scarce to rare. Colored cancellations are especially scarce on this issue, due to its small use in Paris. The red Paris printed matter cancellation is very rare and known only on 10c and 20c,

Type III. Other red cancellations also are rare and not even known on some values. Occasional blue cancellations are scarce.

The regular 1870-75 issue can be found mostly with the dotted diamonds with large numerals, except 1c and 2c, which are more common with town cancellations. The latter are also common on 4c and 5c, but still scarcer on the higher values. The Paris dotted stars are equally common, except on 1c, 2c and 4c, on which they are somewhat scarcer. The dotted roller cancellers are scarce to rare and not even known on some values. The dotted diamonds with small numerals are scarce, anchor ship cancellations can be found rather frequently on all values. Newspaper text precancellation, which is scarce, is known on 1c, 2c, 4c and 5c. Colored cancellations are rare, red except for the Paris printed matter cancellation, which is not scarce on all values, and the Paris balloon mail cancellation, which can be found on 10c, 20c and 40c; blue cancellations are also scarce except for ship and offices abroad cancellations.

The *postage due stamps* until 1882 were used only outside of Paris and therefore do not come with Paris cancellations. An exception is the 60c blue, which, after Oct. 1, 1882, was in use everywhere and therefore also comes with Paris cancellations, including the dented triangles specially used there for cancelling postage due stamps. The most common cancellations on all postage due stamps are town cancellations, but the rural cancellers, OR or OL in a circle, and the various letter carrier markings are here less rare than on postage stamps. Numeral cancellers are much rarer and several values — 10c lithographed, 30c and both 60c — do not seem to be known with this kind of cancellation. Colored cancellations are very rare and only the 10c, lithographed and typographed, is recorded with red and the 10c typographed with blue cancellation.

Used *newspaper stamps* generally are precancelled with newspaper text. Such stamps, cancelled by postmarks, usually originate from the tolerated using up of such stamps for postage on newspapers after Sept. 6, 1870, and are extremely rare. The *telegraph stamps* were cancelled with the town cancellers of the telegraph offices. We know them in black and, scarcer, in blue.

The *stamps of the private mail services*

generally were cancelled with the hand-stamps of the private mail agencies, showing the firm's name and address. Only of the Agency Lorin a special canceller is known, consisting of the letters "C.IX" (supposed to stand for Bureau C, District IX), which was used to cancel stamps of that company.

Officially, postage stamps were twice *reprinted*, but as these printings were valid for postage—and occasionally were used on mail, although mostly by philatelists—they must be considered *re-issues*. The first re-issue, of 1862-63, was principally not made for philatelic reasons, but to satisfy the demands of other postal administrations, which at that time requested complete collections of all French stamps. This re-issue consisted of all values of the 1849 issue, 10c, 15c, 20c, 25c, 40c and 1fr—of the last only the carmine, not the vermilion color—in addition to the unissued 20c blue, furthermore of both values, 10c and 25c, of the 1852 issue, and of the obsolete values of the 1853 issue, 25c and 1fr. The stamps were printed in the same shades and on the same papers as the current stamps of the 1853 issue. This distinguishes them to some extent from the originals, especially the shades and the gum, which is less brilliant, but several values are so similar to the originals that they are often mistaken for such. Due to the changed methods of manufacturing of the plates from the mother plates, the size of the design of some of the re-issues differs from that of the originals, which fact helps to distinguish some values, especially the 15c of 1849 and the 1fr of 1853. The sheets of the re-issues look exactly like those of the originals—except that there were no border lines on the re-issues of the 1852 and 1853 issues—, they even had the handstamped control mark on the sheet margin. The 1fr of 1853 is the only value which had an inverted design in the plate, in the same position 131 as on the originals. The 40c of 1849 also shows the variety with re-touched "4", in the same positions as the originals, 146 and 147. 6000 copies each were originally printed of all values of this re-issue, of which about 2000 later were destroyed. The rather large quantity which was printed suggests that from the beginning it must have been intended not only to supply foreign postal administrations, but also collectors and dealers. The unissued provisional

25c on 20c blue also was reprinted, but it is not known whether in 1862 or at another date. The reprint differs from the one known copy, supposed to be an original, by the overprint, which has a "c" and a diagonally lined bar added to the figure of value. Another official reprinting was done in 1887, when the contemporary Minister of Posts, Granet, in addition to all values of the 1876 issue, also ordered four values of earlier issues reprinted, namely 1c of 1863, 10c, 20c and 25c of 1870-71. These Granet re-issues are all imperforate and—except for the 10c and 20c, which also exist with gum—are ungummed. They were printed from specially assembled settings of 12 (3x4) clichés, in unknown quantities and obviously strictly for philatelic purposes. They can be distinguished by the shades and the printing, but they are quite similar to some printings of the same stamps issued imperforate for the French Colonies and are not always easy to distinguish. There seems to be a well based suspicion that some of the imperforate varieties of the 1863 and 1870-75 issues also may be reprints, but no definite conclusions are possible.—Of the *newspaper stamps*, which lost their validity for postage in 1871, official *reprints* were made twice, but it is claimed that several private reprints were also made of them, due to the fact that the original dies were temporarily in private hands. In 1913, on the occasion of an international exhibition at Ghent, Belgium, both values were reprinted from the original dies, each in all three colors, imperforate and perforated. Various kinds of paper were used and there are numerous shades. Some of these reprints were overprinted EPREUVE. In 1937, on the occasion of the International Philatelic Exhibition in Paris (PEXIP), both values were again reprinted in all three colors from the original dies, but on white paper and imperforate only. These reprints are very similar to the originals and are difficult to distinguish.—Of the stamps of the *private mail services*, those of the Agency Lorin were reprinted by the dealer A. Maury, stamps as well as envelopes, at an unknown date and in unknown quantities.

France is very prolific in *forgeries* and *fakes* and numerous forgers and fakers have spent great efforts to imitate its rare stamps and varieties. Of practically all the better

values of the classic issues several forgeries exist, some of them excellent and very dangerous. Such imitations are especially numerous of the 1fr vermilion and 1fr "rouge terne" of 1849, as well as the 1fr of 1853, but the less expensive values were also not neglected and very good forgeries exist of all other values of the 1849 issue and of the better values of the later issues of the postage stamps, the postage due stamps— here especially of the 60c yellow bistre— and the imperforate telegraph stamps. Aside from this, all *tete beches* have been imitated as well as the error of the 15c of 1874, even in pair with a 10c. Dangerous also are the forgeries of most of the values of the 1870 Bordeaux issue, which even come in blocks. Equally well executed are the numerous fakes. Rarer values were made from cheaper ones, for example the 10c of 1852 from the 10c of 1853, the 1fr of 1853 from the 80c of the same issue, and the 15c Error of 1874 either from the 10c or the 15c of the same issue. All *tete beches* were faked by joining regular single stamps in *tete beche* position. Re-issues, especially of the 15c of 1849 and of the 1fr of 1853, frequently can be found with faked or pre-dated genuine cancellations, to be offered as originals. Of the varieties, especially the scarce paper varieties of the 20c of 1853 were faked by dyeing. The private roulettes were extensively faked, so that they should be bought only on piece or cover in their original state. The Susse perforation was even imitated with the original perforating device by A. Maury, who had acquired it. Faked cancellations on originals are not numerous, because most France stamps are rarer unused than used. Only the 60c yellow bistre postage due stamp frequently comes with faked or pre-dated genuine cancellation, as it is very rare genuinely used. Of course, fakes of rare types of cancellations or scarce colored cancellations are known, as well as changeclings of figures or inscriptions in genuine cancellations to imitate rarer ones. All together, the collectors of France stamps have to be exceedingly vigilant to avoid being tricked by forged or faked items.

France is also not easy to collect for the *condition-minded* collector. There is first the matter of centering which is generally very unsatisfactory. Due to the narrow spacing of the stamps, the perforation holes

usually touch the design even on perfectly centered stamps and the slightest deviation makes the stamps much worse looking than similarly "off-center" stamps of most other countries. It is quite a job to assemble a collection of perfectly centered France stamps and it takes years to complete such a task only for the main numbers. The difficulties are aggravated by the fact that the paper of the stamps is rather sensitive and tends to thinnings. The slightest carelessness in handling them, often simply removing of a hinge, which seems peelable, produces thin spots and the percentage of thin stamps must be larger for the stamps of France than for any other country. Especially the large size 5fr of the 1863 issue is almost always thin— or the thin spots filled in by more or less skillful repair— and perfect copies are really rare. Unused stamps, even when they are not thin, often look thin, because removal of hinges invariably also makes the gum disappear in places, which gives the stamps a thinned appearance. Generally, unused France stamps should be considered only thin when they show it in benzine, while "thin spots" visible only when holding the stamps against a light should be considered optical illusions, for which missing gum, but not thinned paper is responsible.

The Scott Catalog lists for the classic France stamps (without telegraph stamps) *78 main numbers*, from which we can deduct 11— 5 varieties, which do not deserve main numbers, 3 unissued stamps and 3 newspaper tax stamps, which were fiscals only—, leaving *67 classic stamps*. All of these are more expensive unused than used, except the 1c and 2c of the 1870 Bordeaux issue and the 40c Postage Due stamp, which are priced the same unused and used, and three Postage Due stamps, namely the 15c lithographed and both 60c, of which the 60c yellow bistre is the only one which is considerably more expensive used than unused. The 67 classic stamps together are priced used at \$923 and unused at \$4105, if we take the cheapest kind, at \$886. Therefore, a complete collection of France, used or mixed, is within the reach of any collector in moderate circumstances and, if extended over a longer period, even to a person of small means. This is especially true if such a collector writes off the most expensive stamp, the 1fr vermilion

of 1849, which alone lists \$500, more than half the price of all used stamps together and which is the only used stamp which lists over \$100. There are numerous cheap items among the classic stamps of France, no less than 36 are priced not higher than \$1 and ten of them are listed 10c or less, four even at the lowest possible price, 2c. For the specialist, this presents many possibilities and actually all cheaper classic stamps of France are great favorites.

So much has been written about the stamps and postmarks of France, that the *philatelic literature* in this field is too extensive to be dealt with in detail. Most of the writings of the last half century are dispersed in philatelic magazines, mainly in French—the foremost source being "L'Echo de la Timbrologie" of Amiens—and the monograph by A. Maury, "Histoire des Timbres-Poste Français", published in 1907, is still the basic book for all facts in the field. In the Kohl Handbook, Volume II, L. Meinertzhagen on 110 pages did a remarkable job of assembling and evaluating all facts known at that time (1927) and this monograph—which was translated into English in the "Collectors Club Philatelist" in 1928—is still very useful, although in some parts outdated by new research. There exist also a number of specialized catalogs, the best one published by Yvert & Tellier, unfortunately discontinued after 1939, but to some degree replaced by the more extensive specializing in the France part of the present Yvert-Tellier-Champion Catalog. Those of Berck and Locard also are of some help, although the latter one should be used with proper caution only because of a number of misleading and erroneous statements. A good guide in English was published in recent years (1949-51) by B. Kremer, "French Philatelic Facts". The postmarks and cancellations were also the subject of extensive studies, some of them concentrating on the post offices of one département only and published as separate booklets. The most valuable general publication concerning French postmarks is the "Catalogue des Estampilles et Obliterations Postales" (1929), based on the Maury handbook, but extensively rewritten by a group of philatelists, which provides excellent information concerning the pre-stamps postmarks and the cancellations, although its system seems some-

what odd in places. Very useful is also the "Catalogue des Obliterations 1849-1876" by E. H. de Beaufond, published in 1947. Check lists of the numeral cancellers are available in French by M. Langlois and E. Veneziani (1926, republished in 1939)—the former, together with L. Francois, having also published a monograph of the postmarks of the post offices abroad—and in English by B. Kremer. Concerning Postal History, booklets by E. Vaillé, "Histoire des Postes", give good information in brief. All in all, the specialist of the stamps and postmarks of France has available a large amount of literature which will prove of great help. The philatelic student will have a more difficult task owing to the great amount of writing, dispersed in many volumes of a great number of philatelic magazines. He will have to be very diligent in searching through this literature to avoid working in a field which has been thoroughly exploited by someone else years before. But despite this abundance of literature, many specific fields of France stamps and postmarks have been quite neglected and provide attractive fields for new research and interesting discoveries.

France is philatelically a very great and diversified field, which can satisfy the preferences of many philatelists. Shades and papers, plate and printing varieties alone are a very extensive field, which can be collected unused, used or on cover. The pre-stamp postmarks, among which those of the revolutionary and Napoleonic period as well as the fieldpost markings seem to be the most attractive, are an extensive field in themselves. The cancellations on the stamps also open wide possibilities, with the two kinds of numeral cancellers, the numerous special and fieldpost cancellations, post offices abroad, etc. Cover collecting is equally popular, due to the ample supply of less expensive covers, and the balloon covers of 1870-71 belonging among the favorites. The number of specialists of France is rather large, not only in France itself, but also in other countries, including the United States. A collector, who chooses to specialize France, will not only have an ample choice of specific fields but also find quite a number of congenial collectors favoring the same stamps and willing to exchange ideas and suggestions.

(Next: XIII. Germany, Empire)