

cut" or "rough" kind; the Stanley Gibbons Catalog tries to solve this problem by listing a third kind, "intermediate" perforation, which is of some help as a catchall for the doubtful in-between stages, but the Scott Catalog ignores the facts and lists only "clean cut" and "rough", presenting the collector with often insoluble problems. Other troublemakers among the British Empire stamps are the "blued" papers of a number of post-classic and later years' stamps. As the bluing comes in various degrees, the collector is at a loss to determine when the coloring of the paper is strong enough to justify the higher price of the variety, for example on the Jubilee issue 1897 of Barbados, where the price differences are rather considerable. There are still other troublemakers of various kinds which the collectors are often unable to classify correctly, as for example some thick and thin papers, peculiar shades which are insufficiently described by the color designation, the most famous example being the "pink", "pigeon blood pink" and "rose pink" shades of the 3c 1861 of the United States. It should be one of the foremost tasks of the catalog editors to reduce the number of these troublemakers as much as possible—distinctions such as "clean cut" and "rough" perforation or "blued" paper being in our opinion outside the scope of a general catalog—to alleviate the difficulties most collectors have in properly classifying their stamps.

\* \* \*

The *Holes in the "Iron Curtain"* which have become visible in the political developments of the last years have recently also become apparent to the philatelic world. Not only have travellers who visited the Soviet Union and its satellites reported a revival of collectors' activities on the other side of the Iron Curtain, but a desire of the collectors there for relations with the countries outside the communist domain seems to be obvious. The

philatelists in the satellite countries which had a well developed philatelic life before they were thrown into the communist orbit never completely severed their relations with the West, but there were practically no contacts between the collectors in the Soviet Union proper and the non-communist world. This seems to have changed in recent months. More and more collectors in the Soviet Union seem to be sick and tired of being able only to collect the new stamps of the various "peoples democracies", which generally have similar motives and designs, propagating communist ideas and slogans. A number of contacts have been made in Europe and over here, exchange transactions were started and completed. Shipments of stamps from the Soviet Union in registered letters have reached the addressees without interference, and the return shipments were acknowledged by the Soviet partners of such exchanges. It seems that the Soviet authorities, although not promoting such exchanges, are tolerating them, possibly because they consider it a small contribution to the policy of peaceful coexistence. In any case, the Soviet collectors now seem to be eager to acquire the stamps of the capitalistic countries for their collections, and although presently they can do this only by way of exchange, they are often reaching for the rather expensive favorites of the 20th century issues. It has been the experience that new policies of the Soviets are soon copied by the satellites, and we can therefore expect that conditions for exchange will be relaxed there too. It is still a long time before the people on the other side of the Iron Curtain will be able to buy stamps in the non-communist countries, but should this become reality, it would further aggravate the shortage of good material and lead to more price increases. Then the "crazy" prices of today would look moderate in the light of a continued boom.

## EUROPEAN CLASSICS

### XXXI. MODENA

The Duchy of *Modena*, one of the smaller Old Italian States, was situated in the northern part of the Italian peninsula, between the Po river and the Tyrrhenian Sea. To the north it bordered on Lombardy-Venetia, belonging to Austria, the former

from 1859 on to Sardinia. To the west was Parma and the Sardinian province of Liguria, to the south Tuscany, and to the east Romagna, which until 1859 was part of the Roman States. The territory was divided into seven districts, Modena, Reggio, Guastalla, Frignano, Garfagnano, Massa-

Carrara and Lunigiana. It covered 2330 square miles, with a population of 605,000 in 1857. The capital, *Modena*, had about 55,000 inhabitants in 1860.

The known *History* of Modena started in rather early times, when the territory was inhabited by the Boii; it came under Roman rule between 215 and 212 B. C. Located between Bononia and Regium, it extended from the Po River to the Apennines mountains; it was named *Mutina* by the Romans, from which its present name is derived. When the Roman Empire declined, invasions from the north, by Attila and the Lombards, became frequent. Only in the 9th century was the territory reestablished as an entity. Late in the 13th century, it came into the possession of Marquis Obizzo d'Este, and the House of Este ruled the territory, with short interruptions, for almost six centuries, until it was reunited with the Kingdom of Italy in 1860. In 1452, the German Emperor Friedrich III made the territory a political entity as the Duchy of Modena and Reggio, and recognized the Duke Borso d'Este as its ruler. A close liaison with Austria developed later, when the ruling families of both countries became related by marriage, and henceforth the House of Este was considered a branch of the House of Habsburg. The country was gravely affected during the Napoleonic period. In 1796, it was overrun by a French army and became part of the Cispadine Republic, from 1797 on of the Cisalpine Republic. After the country had been liberated by Austrian and Russian troops for more than a year in 1799-1800, the Republic was restored, and in 1802 it became part of the Italian Republic, which in 1805 became the Kingdom of Italy. In 1807, the country was divided into two departments, Panaro with the capital Modena to the east and Crostolo with the capital Reggio to the west. The Congress of Vienna in 1815 reestablished the Duchy under Duke Francesco IV of the House of Este, who ruled it despotically. In 1844, by a treaty, Modena obtained the Duchy of Guastalla in the north and also the Vicariate of Fivizzano and part of the Tuscan Lunigiana, but took possession of the new territories only slowly, completing it in 1848. The latter territory became the "Transapennine District". It was the only part of Modena of which from 1805, during

the Napoleonic period, a section belonged to the French department 110 (Apennines). Francesco IV was succeeded in 1846 by Francesco V, who had to flee the country in 1848 when the revolution broke out in northern Italy. But he reentered the capital on August 10, 1848 under the protection of Austrian troops. In the war between Austria on the one side and France with Sardinia on the other side, which ended with the defeat of Austria, he took the side of the latter and as a consequence was forced to leave the country on June 11, 1859. Two days later, a regency was established which declared Modena a part of the Kingdom of Sardinia. The Este dynasty was deposed on August 18, 1859, and a provisional government under Dr. Luigi Carlo Farini formed. On December 5, 1859, the larger part of Modena, namely the provinces of Modena, Reggio, Guastalla and Frignano, was consolidated with Parma and Romagna to form the province of Emilia, of which Farini became the first governor on January 1, 1860. The balance of the provinces—Garfagnana, Lunigiana and Massa-Carrara—were attached to the province of Tuscany. A plebiscite on March 11 and 12, 1860 confirmed the annexation by Sardinia, and Modena became part of the newly created Kingdom of Italy.

Not much is known about the early *Postal History* of the country. At first the mail service seems to have been in the hands of private courier companies before the government took it in its own hands. The earliest regular mail routes seem to have been those of the "Reichspost", which was in the hands of the Tassis family; they were operated in transit through Modena and served the mail to the neighboring countries but did not interfere with the domestic mail service. Only early in the 18th century does a regular domestic mail service seem to have been established by the government, which until then had been interested only in official mail, sent by the ruling family or exchanged between government offices. The earliest mail routes were established converging at the capital and first covered only the northern part of the country. In 1750, there were less than a dozen post offices in operation. The development was a slow one, and when the country came under French domination in 1796, only 16 post offices existed. When

the country was divided into two departments in 1807, nine of these post offices were in the department of Chrostolo and seven in that of Panaro. After the reestablishment of the rule of the Este family in 1815, a reorganization of the postal service took place, which was now conducted by a postal directorate at Modena, subordinated to the Ministry of Finance. The number of post offices did not increase, and in 1844, there were only 14 post offices in operation. Through the acquisition of additional territory in 1844-48, the number increased to 21, and when postage stamps were introduced, there were these 21 post offices and five new post offices which were opened simultaneously with the issuance of postage stamps. Seven more post offices were added during the stamp period—two in 1854, two in 1855, two in 1858 and one in 1859, the last during the period of the provisional government—, so that on February 1, 1860, when the country ceased to be a separate postal entity, there were 33 post offices.

In the 19th century, Modena depended heavily on the Austrian postal system, which it copied in many respects. On July 3, 1849, it concluded a postal convention with Austria and its neighbor Parma, which instituted uniform postal rates for which those of the German-Austrian Postal Union served as model. This convention was extended two years later, when on November 5, 1850 the Austro-Italian Postal Union was founded, of which Austria (including Lombardy-Venetia), Modena, Parma and Tuscany were founding members. The Roman States joined on October 1, 1852. A postal convention with Sardinia became effective on March 1, 1855. After the annexation by Sardinia in 1859, the postal service was gradually taken over, but the complete integration was accomplished only early in 1860, after the country had been incorporated in the Italian province of Emilia.

The *Currency* of Modena was the Italian Lira (l), which was divided into 100 Centesimi (c).—For *Distances*, the Italian Geographical Mile, equivalent to a quarter of a German Postal Mile, therefore each mile equivalent to about 1850m., was used.—As *Weight* units, those of the metric system were in use, but for the Austro-Italian Postal Union figuring in pounds, 1 pound

(libra) divided into 32 loth (lotti) was adopted, 1 loth being equivalent to  $\frac{1}{2}$  ounce or  $17\frac{1}{2}$  grams.

Modena issued *Postage Stamps* on June 1, 1852 and *Newspaper Tax Stamps* on April 1, 1853. No other kinds of adhesives and no postal stationery were issued.

The *Postal Rates* in effect at the introduction of postage stamps were based on the postal treaty with Austria and Parma and on the regulations of the Austro-Italian Postal Union, the latter being partly copied from those of the German-Austrian Postal Union. The Austrian rates for Lombardy-Venetia were converted from Austrian Lire into Italian Lire at the rate of 85 Italian Centesimi for one Austrian Lira. Letters paid for one loth up to 40mi. 15c, 40 to 80mi. 25c, and above 80mi. 40c. Printed matter paid 5c per loth without regard to the distance and samples the same fee as letters but for each 2 loth instead of for 1 loth. The registration fee and the return receipt fee were 25c. In the domestic service, letters paid 5c for each half loth ( $8\frac{3}{4}$  grams) up to 40mi. and 10c for greater distances; printed matter was 5c for each loth ( $17\frac{1}{2}$  grams) and samples were 10c for each 2 loth (35 grams). These rates remained unchanged until the country was annexed by Sardinia, when on August 1, 1859 the postal rates charged in Sardinia were partly introduced for the mail service with that country, beginning October 10, 1859 also to Romagna and Tuscany. Letters now paid 20c for each  $7\frac{1}{2}$  grams. From February 1, 1860 on, uniform rates became effective for mail to all Italy, namely for letters up to 20km. 10c, above 20km. 20c for each 10 grams up to 50 grams, then 20c for each additional 50 grams. City letters paid 5c each and soldiers' letters a reduced rate of 10c. For samples, one third of the letter postage, but at least the fee for a single letter, was charged. Printed Matter paid 2c up to 40 grams and for each additional 40 grams, but for newspapers up to 20 grams a reduced rate of 1c existed. The registration fee was 25c, and for return receipts 40c were charged.—For mail to countries outside the Austro-Italian Postal Union various fees were charged, which were partly rather high, especially to overseas countries. From 1855, due to a postal treaty, reduced fees were charged for letters to Sardinia, for ex-

ample for letters up to 30km. distance 20c for each 7½ grams and above 30km. 40c. Samples paid half of the letter fee and printed matter 5c per 15 grams.—The newspaper tax on foreign newspapers and magazines was introduced on February 1, 1853 in connection with a new customs treaty with Austria and Parma. The fee was at first 9c (equivalent to the Austrian fee of 10c), from November 1, 1857 on 10c. It was abolished on July 12, 1859.

The denominations of the stamps were all chosen according to the rates which became effective simultaneously with the introduction of postage stamps. It was the same scale that was used in Lombardy-Venetia, but converted into Italian Lire, as well as an additional high denomination considered necessary for heavy letters and for mail to foreign countries. The main rates required stamps of 5c (domestic letters and printed matter), 10c (domestic letters), 15c, 25c and 40c (letters to the three zones of the Austro-Italian Postal Union, the 25c also for the registration fee). The additional 1 lira denomination proved unnecessary, and only a very small quantity of it was actually used. These six denominations remained in use during the seven years of postal independence. When the country was taken over by Sardinia and the Sardinian postal rates were gradually introduced, a new issue by the provisional government simply copied the denominations of the Sardinian postage stamps, replacing the 10c denomination by one of 15c. According to some sources, this change was due to a mistake, but other sources affirm that a last minute change in the intended rates had taken place. Actually, the 15c stamp did not conform to any rate and was unnecessary. After the disappointing experience with the 1 lira stamp, no 3 lire denomination as in Sardinia was introduced. The new issue of October 15, 1859 therefore consisted of five denominations, namely 5c, 15c, 20c, 40c and 80c.—Of the newspaper tax stamps, only one denomination, 9c, was issued on April 1, 1853; when the change of the tax to 10c took place on November 1, 1857, a stamp with this increased face value was issued.

The use of stamps was obligatory in the domestic service and to the countries of the Austro-Italian Postal Union. To other

countries, postage could at first be paid in cash, but to most countries also in stamps, which latter practice gradually became obligatory. Prepayment of the postal fees was also obligatory, and on domestic letters which were sent unpaid, a surcharge of 5c, later of 15c per loth was collected from the addressee.

The first issue of postage stamps temporarily remained in use after the liberation; it was withdrawn on October 15, 1859 and demonetized on October 31, 1859. An exception existed for the district of Massa-Carrara, which bordered on Sardinia, where the stamps were replaced by stamps of Sardinia on June 14, 1859; these Sardinia stamps remained in use there for four months, until October 15, 1859. They were replaced on that day, as in Modena proper, by the new stamps of the Provisional Government of Modena, which from this day on were generally introduced at all post offices in Modena. The issue of the Provisional Government was withdrawn and replaced on February 1, 1860 by stamps of Sardinia; it was demonetized on February 29, 1860, but its use seems to have been tolerated by a number of post offices at least until March 15, 1860.—None of the newspaper tax stamps was demonetized, as they were not sold to the public, but used only by the main post offices—Modena, Reggio and Massa—on newspapers and magazines arriving from foreign countries. The 9c stamps could not be used after the tax was increased to 10c on November 1, 1857, and the 10c stamps became useless when the newspaper tax was abolished on July 12, 1859.

Not much variety is shown in the designs of the postage stamps. Actually, the basic design was the same for both issues, only the coat of arms was altered due to the changed political conditions; the inscriptions were also adjusted accordingly. The stamps of 1852 had the coat of arms of the House of Este, an eagle with the crown above, framed by a laurel wreath, as central design. The rectangular frame had ornaments on the sides and in the four corners; on top was the inscription POSTE ESTENSI, at bottom the value indication, CENT. 5, CENT. 10, CENT. 15, CENT. 25, CENT. 40 or LIRA 1. The stamps of 1859 had the same design, but the eagle was replaced by the arms of the House of Savoy, also with crown above and framed by a laurel wreath.

The frame had ornaments only in the four corners, while inscriptions filled the other spaces, PROVINCIE at left, MODONESI at right, FRANCO BOLLO at top and the value indication CENT. 5, CENT. 15, CENT. 20, CENT. 40 and CENT. 80 respectively at bottom. The newspaper tax stamps had the design of the 1852 issue, but with a B. G. (Bollo Gazzette) preceding the value indication, CEN. 9. The value indication of the first printing was large, then became smaller. The B. G. was removed in 1855, but the 9c stamps without B. G.—with the value indication CENT. 9—were never issued and are known only from the remainders. The new 10c denomination then had the value indication CENT. 10. The fact that these stamps had the same design as the postage stamps led to confusion and also to a complaint by Sardinia, which objected to the collection of a postal tax on newspapers as contrary to the existing postal treaties. To make it clear that this was a fiscal and not a postal tax which was merely collected by the postal service, stamps in a new design were introduced on February 18, 1859. They show the crowned eagle of the House of Este in a double circle, with the inscription TASSA GAZZETTE at top and CENT. 10 at bottom, the whole enclosed in a double-lined square with ornaments in the spandrels. The origin of the designs is unknown; they seem to have been the work of the engravers, who followed instructions given to them by the postal administration.

The original dies of the three designs were the work of different engravers; that of the 1852 issue was made by Tommaso Rinaldi, that of the 1859 issue by Carlo Setti and that of the 1859 newspaper tax stamp by Felice Riccio.

The *printing material* was supplied for the 1852 issue by the firm of Rocca, Rinaldi and Algeri of Modena and for the 1859 issue by the engraver. The 1852 issue was printed by the Cameral Printing Office of the Ministry of Finance in Modena, the 1859 issue by the printer Carlo Viceuzi of Modena. The 1859 newspaper tax stamps were printed singly with the original die by the printer Carlo Montruceoli of Modena.

The original *dies* of the 1852 and 1859 issues had no value indication, and the outside frame line of the value tablet also was omitted at bottom. This was done with the pur-

pose that the same setting of stereotypes could be used for all denominations, by inserting a type-set value indication in each stereotype of the setting. To accomplish this for the 1852 issue, about 500 stereotypes were taken from the original die without value indication and 240 of them assembled in four panes of 60 (six rows of ten), spaced 2mm. in both directions and separated by dividing lines which run unbroken vertically and are broken horizontally. The vertical gutter was 13mm. wide, with a vertical line running along the stamps on both sides, 1mm. apart and crossing the horizontal gutter. The horizontal gutter was 10½mm. wide for the Centesimi denominations and 25mm. for the 1 Lira and had in its center two lines, spaced 1½mm., which run the whole width of both panes but did not cross the vertical gutter. There was no margin printing. Two such settings of 240 stereotypes were used, and in each the type-set value indications were inserted singly in all stereotypes and a line added below it to replace the missing frame line. After one denomination was printed, the value indication was changed, generally only the figure of value, but for the 1 lira the whole indication. As this had to be done for each new printing, several settings can be distinguished, namely five for the 5c and 25c, four for the 15c, three for the 10c and 40c and one for the 1 lira. Only one setting existed for each of the newspaper tax stamps in the design of the 1852 issue. For the 1859 issue of postage stamps, the same method of producing the printing material was used as for the first issue. Two settings of 120 stereotypes each in four panes of 30 (6 rows of 5) were assembled, with dividing lines between the stamps as for the first issue, but also with a line around each pane, 1mm. apart. The vertical gutter was 11mm. wide, the horizontal 9½mm. There was no printing in the gutters and no margin printing of any kind. The various value indications were again type-set, this time only 120 times, and inserted singly in all stereotypes, with a line below to replace the missing frame line. One of the settings was used for 5c, 20c (first printing) and 80c, the other for 15c, 20c (second printing) and 40c. Only of the 20c were two printings necessary, while of all other denominations the original printing proved sufficient.



Fig. 132



Fig. 133

The individually type-set value indications had their general characteristics, mainly in regard to the period after the figure of value. Of the 1852 issue, all settings of the 15c and 25c had no period, while that of the 1 lira had a period after the figure of value. The settings of the 5c, 10c and 40c were of both kinds. The first setting of the 5c was with period, the second and third without, the fourth and fifth again with period. Of the 10c and 40c, the first two settings were without period, the third with period. Of the 1859 issue, all denominations without exception had a period after the figure of value. Of the newspaper tax stamps, the first setting (with large inscription) had no period after the "9", the second setting (with small inscription) had a period, while the third setting (without B. G.) and the 10c had no period.

The type-setting of the value indications resulted in a relatively large number of setting errors. For the 1852 issue, the most spectacular ones are wrong or transposed letters in CENT., namely CNET. of the 5c (in both colors), 10c and 40c; CEN1. of the 5c and the newspaper tax 10c, EENT of the 10c (Fig. 132), CE6T. and CENE. of the 10c and 40c, CETN. of the 15c, as well as wrong figures, namely "49" and "40" of the 40c. Almost equally obvious are inverted letters, such as inverted "I" of the 10c, and letters sideways, such as the "E" of CENT. of the 5c and the "N" of CENT. of the 10c. Less evident are omitted spacings, shifted or transposed periods, raised or thick periods and similar particularities. Of special significance are omitted periods after the figure of value in the settings with such periods; they are interesting in pairs with the regular stamps. Most of these varieties are constant ones, they remained the same during an entire printing. In several cases, the same variety can be found in the same position of the setting on two or three denominations, which

proves that in some cases only the figure of value and not the whole value indication was changed when the printing of one denomination was completed and that of another denomination was contemplated. Missing letters and figures of the value indications are generally not due to missing type but to the result of insufficient make-ready, which made certain parts of the value indication—often also parts of the value tablet—print not properly or not at all. In some cases, spacers show before or after the value indication. The 1859 issue shows less diversity in the value indications. Only few setting errors are known, ECNT. of the 20c, inverted "N" in CENT. of the 20c and 80c and an inverted "5" in front of CENT. of the 40c, the last variety corrected during the printing and known only in a few examples (Fig. 133). All values except the 5c are known from specific positions of the setting without period after the figure of value. The omissions of letters and figures are more frequent here than on the 1852 issue, due to rather careless make-ready. Blurred and deformed figures are due to wear and overinking.

There were some irregularities in settings of the 5c and 15c of 1852. In each case, one stereotype had been moved upwards by misplacing the horizontal dividing lines. As a result, on the one hand vertical pairs of both denominations exist where the two stereotypes are close together, without dividing line between them; on the other hand, vertical pairs with wide spacing exist, with two dividing lines between the stereotypes. It seems that these irregularities remained only for a short period in the settings, as multiples showing the narrow and/or the wide spacing are very rare unused and still more so used.

The stereotypes were made of type metal, which was rather soft, and this fact shows in many small defects. The insertion of the value indication and the change from one denomination to another were not beneficial

to the condition of the stereotypes either. Several stereotypes show distinct horizontal breaks across their whole width, and many other flaws were constant ones too.

The *printing*, on the letter press, was more careful for the first printings than for the later ones, and generally the 1852 issue is better printed than the issue of 1859. Not only was the make-ready of the 1859 issue applied with little care, the settings were also often overinked; together this produced printings which often made the value indication difficult to read or not readable at all. This is especially evident for the 80c of the 1859 issue.

The 10c newspaper tax stamp of 1859 was printed in a peculiar way, namely singly on a lever press, on paper which had received guide lines printed on the letter press. The lines were horizontal, spaced  $23\frac{1}{2}$  mm., and at both ends closed up by vertical lines. The design was imprinted in these spaces singly, in regular intervals, mostly touching the guide line at bottom, until the full sheet was completed. According to the official files, the full sheet consisted of 240 stamps, of unknown composition. It seems that in a part of the printing the die was inserted sideways in the lever press, which resulted in the guide line touching the right side of the design.

No major *printing varieties* are recorded. The specialized catalogs list double prints of both issues and of the newspaper tax stamps (1852, 5c in both colors and 10c, both with period; 15c and 20c of 1859; 9c with small inscription, 9c without B. G. and 10c of 1859), but the copies we have seen were all only distinct shifts, occurring on margin copies, mostly involving only parts of the design but in a few cases the whole.

The *Paper* of the 1852 issue, including that of the newspaper tax stamps in the same design, was colored machine-made paper, except for the 1 Lira, which was printed on white hand-made paper with individual watermarks, a shaded A in a rectangle, the letter A being the initial of the furnishers of the paper, Pietro e Agostino Amici. In contrast to Parma, which adopted the colors of the Austria stamps, the color scheme seems to have been independently designed, with the exception of the 40c, which was *blue* as were the stamps of the other countries of the Austro-Italian Postal Union for the same

rate (Austria 9kr, Lombardy-Venetia 45c, Parma 40c, Tuscany 6c). For the other denominations, Modena used paper in *green* for the 5c, in *rose* for the 10c, in *yellow* for the 15c and in *buff* for the 25c; the paper of the newspaper tax stamps was at first *dull mauve* and became *gray violet* in 1857, simultaneously with the introduction of the 10c stamps. All papers were colored through and there were only two distinct shades of them, namely for the blue paper of the 40c, which was light blue in the first printing, and the green paper of the 5c, which was olive green in part of the fourth printing of 1855. Otherwise only lighter and darker shades are noticeable, partly due to fading or the influence of the gum.

The sheets of watermarked paper of the 1 Lira had 260 individual watermarks, of which 240 were on the stamps and 20 in the horizontal gutter between the panes, which for this reason was made wider than for the other denominations. The watermark comes in all four possible positions, namely regular, inverted, reversed and inverted reversed. None of them is considerably rarer than the others.

The thickness of the paper varies, but only to a slight degree. The first printing of the 25c was on a characteristically thicker paper.

The 1859 issue was printed on white machine-made paper of medium thickness, without watermark, as had been the newspaper tax stamps of 1859.

The *Gum* of all Modena stamps was of vegetable origin and applied by hand. It was colorless, but often had a yellowish or brownish tint.

The *Color Scheme* of the 1852 issue was described when dealing with the paper, as these stamps were all printed in black on colored papers; only the 1 Lira as well as the newspaper tax stamps of 1859 were black on white paper. When the 1859 issue was introduced, which was intended for a transitory period only, until stamps of Sardinia could be used, the color scheme of Sardinia was generally adopted, therefore of the postage stamps—now printed in color on white paper—the 5c was *green*, the 15c (which should actually have been a 10c) was *brown*, the 20c *violet blue*, the 40c *red* and the 80c *ochre*.

Although there was, except for the 20c, only one printing of each denomination of

the 1859 issue, there were great variations in the colors, which resulted in distinct shades. The 5c green exists in light and dark shades, as well as in a distinct emerald color. The earliest 15c were dark brown, then the color became lighter and later became more and more grayish, until it was pure gray, with blackish shades; but the gray shades were never issued and found only in the remainders. The first printing of the 20c was in a distinct slate blue shade, which changed in the second printing to violet and later light lilac. The earliest 40c were carmine, but later this denomination became brownish rose. The 80c was at first orange bistre, later brownish bistre. Generally, the early printings were clearer and with distinctive colors, while the later ones were badly printed, with paler colors. It seems that some of the inks used contained chemicals which made them unsuitable for printing from electrotypes made of type metal; they eroded the metal, in this way being responsible for the fast deterioration of the clichés and for the bad prints obtained from them.

All Modena stamps were issued *imperforate*, the dividing lines serving as the only separation aid.

The stamps were delivered to the post offices in *panes* of 60 (1852 issue and newspaper tax stamps) and 30 (1859 issue) respectively. There seem to have been a few exceptions, but only at the Modena main post office, which occasionally must have obtained half sheets or even full sheets of 120 and 240 respectively.

There were considerable *Remainders* of most Modena stamps. When the 1852 issue was replaced in 1859, the remainders were sent to Torino and later gradually sold to stamp dealers, mostly in foreign countries. The smallest quantity remained of the 1 Lira—41,710 copies—, the largest of the 5c, over 700,000 copies. Actually all denominations, except the 10c, which is somewhat scarcer, are of almost equal rarity unused, which fact makes it probable that part of the remainders was destroyed and that only an about equal quantity of all denominations—about 40,000 sets—were actually sold. This explains why the 1 Lira, despite its smallest quantity in the remainders, is not rarer than the other denominations. There were no remainders of the 40c light blue, while of the 5c olive green only small quantities seem to have been included. Of the lat-

ter, some unfinished sheets must have come into philatelic hands at a later time, as almost all unused copies have no gum. Of the 1859 issue, after it was replaced in 1860 by Sardinia stamps, the remainders were also sent to Torino and later gradually reached the stamp market. Their quantities are unknown, but they seem to have been smaller than those of the 1852 issue. It is probable that part of the remainders were also destroyed, as the various denominations are of almost equal rarity unused, only the 20c being more common, while the 5c is more rare. Few copies of the early printings—15c brown, 20c slate blue and 40c carmine—were in the remainders. Of the newspaper tax stamps, there were no remainders of the 9c with large inscription and small remainders of unknown quantity of the stamps with small inscription. Of the unissued 9c without B. G., the whole printing of 480,000 copies remained, while of the 10c of 1857 less than 150,000 copies, of the 10c of 1859 35,760 copies were among the remainders. All these quantities, probably after destruction of part of them, later came into philatelic hands.

The preservation of considerable remainders has resulted in rather easy availability of *unused* Modena stamps. Of the 1852 issue, all denominations are rather common unused, only the 10c being a little bit less common. The varieties without period after the figure of value—early printings of 5c, 10c and 40c—are much scarcer, as is the 5c with period in the olive green shade, but only with original gum, as it is rather common without gum. A rarity is the 40c light blue unused, almost all known copies having escaped cancellation and therefore having no or only part gum. For the 1859 issue, the conditions are similar to those for the 1852 issue, as all denominations are easily available unused, only the 5c being somewhat scarcer. But the early printings—15c brown, 20c slate blue, 40c carmine—are considerably scarcer. Of the newspaper stamps, the first 9c with large inscription is unused of considerable rarity; most known copies have escaped cancellation and are without gum or have only part of it. The second 9c, with small inscription, is unused a scarce stamp, while the 9c without B. G. is most common and the 10c of 1857 is not scarce. The 10c of 1859 again belongs to the scarce Modena stamps.



In regard to *unused multiples*, there are no difficulties for the 1852 issue, as all denominations are rather easily available in blocks, only those items which are scarcer as singles also being more difficult to obtain in multiples. Of all denominations, even the 5c, 10c and 40c without period, full panes of 60 are known, of some even half or full sheets. An exception is only the 40c light blue, of which only singles, not even pairs are recorded. The 1859 issue is also easily obtainable in blocks, except the 5c, which is scarce. Some of the early shades are rare, especially the 15c brown and the 40c carmine. Full panes of 30 are known of the 15c gray, 20c slate blue, 20c lilac, 40c brown rose and 80c. Of some of these denominations even half or full sheets exist. Of the newspaper tax stamps, the 9c with large inscription is not known in any multiple, only singles seem to exist. Of the other stamps, blocks are common of the 9c without B. G. and not scarce of the 10c of 1857; even full sheets of 240 of both exist. Blocks are rare of the 9c with small inscription and still rarer of the 10c of 1859.

In *used* condition, the 1852 issue is rather plentiful and, except for the 1 Lira, generally easier to come by than in mint copies. Only the 1 Lira stamp is a rare stamp used, which is not surprising, as only 6290 copies of the 48,000 delivered by the printer were sold during its more than seven years of use, according to the official records, which explains its rarity in used condition. Of the other denominations of the 1852 issue, only the 40c with period after the figure is rarer used than unused. Of the 1859 issue, all denominations are rare used, some of them rarities. The only exception is the first printing of the 20c in the slate blue shade, which was used up and therefore is more common used than unused. But all other stamps of this issue belong used to the hard to get stamps. These stamps were in use for only  $3\frac{1}{2}$  months, and the quantities actually used must have been a fraction of those of the 1852 issue. The least trouble will be caused by the second printing of the 20c, in lilac, as well as the 5c which were the most frequently used denominations. Considerably scarcer, but still not very elusive, is the 40c, followed in notable distance by the 15c, which did not fit the rate schedule and therefore was rarely used. But the rarest denomination is, as for the 1852

issue, the highest one, here the 80c, which was very infrequently used and which, genuinely cancelled, is by far the rarest Modena stamp. Of the newspaper tax stamps, the two 9c of 1853, with large and small inscription, are the only ones which are in greater supply used than unused, the stamp with large inscription in used condition also being of considerable rarity. The 10c of 1857 is much scarcer used than unused and the 10c of 1859 belongs used to the rare stamps.

*Used multiples* of the 1852 issue are not too scarce, pairs and even strips of three being available of most denominations without great difficulties. The elusive stamps are only the 40c light blue, of which we know no larger used strip than one of three stamps, and the 1 Lira, of which the largest known used strip is one of five stamps (Fig. 134). Used blocks are known of all denominations except the 1 Lira; even of the rare 40c light blue, a used block of 16 exists, while of the others at least blocks of four are known. Of the 1859 issue, used multiples are much rarer. Although of all denominations used pairs are known, it seems doubtful whether all also exist in strips; we know only strips of 5c, 15c and 20c, none of the 40c and only one strip of three of the 80c, which, of course, is of the greatest rarity (Fig. 135). Used blocks are unknown of this issue, except of the 5c, of which a few blocks of four exist. As the newspaper tax stamps were used only singly, no used multiples are known of them.

Although of almost all denominations of both issues and of the newspaper tax stamps unused multiples which include a gutter are known, due to the indiscriminate breaking up of sheets from the remainders they are today far from common. Used items of this kind are reported to be unknown in the specialized catalogs, but at least of the 5c with period, a used vertical strip including the gutter exists (Fig. 136). Used stamps which show a gutter and part of a stamp of another pane are also known.

The conditions for the various setting varieties and errors are similar to those of the regular stamps. Generally, those of the 1852 issue which came from the early printings are more common used than unused, while the opposite is the case for those of the last printings. In multiples with regular stamps, they are of course all much rarer

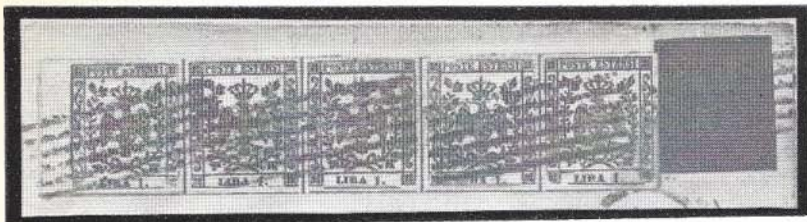


Fig. 134



Fig. 135



Fig. 136

used than unused, and examples of the rarer ones are very much desired by the specialists (Fig. 132). Multiples which show the varieties in spacing of the 5c and 15c—without dividing lines and with double dividing line between vertical pairs—are known unused as well as used, the former being rare, the latter very rare.

On *entires*, no Modena stamps are considerably rarer than used copies, except the newspaper tax stamps, which deserve a considerable premium when in cancelled condition on a newspaper, because a large portion of the stamps remained uncanceled when used. But those postage stamps which are considerably rarer used than unused sell very substantially higher on *entires*, because this condition provides a better guarantee for the genuineness of the cancellation than a stamp off cover can supply. This is especially true for the 1 Lira of the 1852 issue, and for all denominations (except the first printing of the 20c) of the 1859 issue, as well as for all newspaper tax stamps. All these stamps are very much sought for on *entires*, and the supply is very small, as

most of the good items are today in big Italian collections. The 1 Lira of 1852 and the 80c of 1859 on cover would have been still much rarer had not the release of extensive files of a Philadelphia firm, Vito Viti Brothers, about 50 years ago, supplied a rather large number of these stamps on *entires*. The above firm regularly received heavy letters from marble suppliers in Carrara, and on many of them the postage was higher than 1 Lira or 80c. About 95% of all 1 Lira and 80c stamps preserved on *entires* come from this famous and sensational find. It was made during a period in which the higher value of stamps on *entire* was already well established, so that very few, if any, of the stamps on the covers of this find were soaked off. This led to the rather strange situation that undoubtedly genuine 1 Lira stamps off cover are not more plentiful than these stamps on *entire*. The 80c stamp of 1859 is, of course, not only the rarest used Modena stamp but also the rarest one on *entire*. Rarer than the 1 Lira 1852 on *entire* is also the 15c of 1859. Of the newspaper tax stamps, the 9c of 1853 (with large in-

scription) is by far the rarest, it is considerably rarer on entire than the 1 Lira stamp, although 12,000 copies of it were used according to the records. But a considerable percentage were not cancelled when used and, as they were pasted on the newspapers, a very small number of cancelled copies on entire have survived. The 10c of 1859 is not rarer on entire than the first 9c, although only 25,440 copies were used. But a larger percentage seem to have been cancelled when used, and more cancelled copies on entires have survived. For the same reasons, the other newspaper tax stamps also are much rarer on entire than the quantities which were used of them would indicate; the 9c with small inscription as well as the 10c of 1857 are both considerably scarcer on entire than all denominations of the 1852 postage stamp issue except the 1 Lira.

Modena covers are outstanding by the rather large number of colorful *frankings*, involving two or three denominations. Of the 1852 issue up to five, of the 1859 issue up to four different denominations are known used on one entire. Especially the covers of the Vito Viti correspondence, with their high *frankings*, are rather colorful. But most denominations are regularly found in single *frankings*, as they corresponded to the rates. The low denominations 5c and 10c of 1852 and 5c of 1859 are often found in multiple *frankings* as a substitute for higher denominations. The highest denominations, 1 Lira of 1852 and 80c of 1859, are usually found together with other denominations; the former is especially scarce alone on entire, as 1 Lira did not correspond to any rate. For the same reason the 15c of 1859 does not exist in single *frankings*, only in multiple *frankings* and together with other denominations.

A very interesting feature of Modena are entires mailed during the transitory period between the 1852 and 1859 issues from the Transapennine province. The post offices which functioned in that province issued and used for four months—from June 15 to October 15, 1859—Sardinia stamps of the 1855 issue, before the provisional Modena issue of 1859 was introduced on the latter day. As the same Sardinia issue was again introduced on February 1, 1860, only copies which show a 1859 year date can be recognized as coming from the transitory period. Of the eight post offices involved—Aulla,

Camporgiano, Carrara, Castelnovo di Gargagnana, Fivizzano, Fosdinovo, Galliciano and Massa Carrara—only two, namely Fivizzano and Massa Carrara, used postmarks which included a year date, therefore the Sardinia stamps used there during the transitory period can sometimes be recognized when they are off cover. But if no year date is clearly visible or the piece of mail came from another of the remaining six post offices which had only postmarks without year indication—most of them had no date indication at all—it can be proven only on dated entires that the Sardinia stamps were used during the transitory period. As only very small quantities of the Sardinia stamps were used in the province during the four months—the official statistical data give a figure of only 251 copies for the 80c and 348 copies for the 5c, while 1058 copies were used of the 40c, 5175 copies of the 10c and 14,544 copies of the 20c—entires with Sardinia stamps, used at the eight post offices between June 15 and October 15, 1859, are rare to very rare. Those used in Carrara and Massa Carrara are the least rare ones, those from Aulla, Castelnovo and Fivizzano are considerably rarer, while examples used at the remaining post offices are rarities.

After a large part of Modena was consolidated with Parma and Romagna in December 1859 and the balance of the country came to Tuscany, the stamps of all the territories involved became mutually valid in all territories under Sardinian Administration. In this way, Modena stamps are known used outside of Modena proper, in Romagna, Tuscany and Lombardy, but such use was extremely rare, and only a few examples are recorded.

There were several possibilities for *mixed frankings*, but all of them are either rare to very rare or unknown altogether. The two issues of the postage stamps were valid simultaneously for postage only for a fortnight, from October 15 to 31, 1859. We have not seen such *mixed frankings*, although there is every probability that they exist. No possibilities for *mixed frankings* existed for the newspaper tax stamps, as they were used only singly. *Mixed frankings* with the stamps of Sardinia were possible on three occasions. First such a possibility existed between the 1852 issue of Modena and the Sardinia issue of 1855, when the latter stamps were introduced in the Transapennine

nine province on June 15, 1859; we have never seen such a mixed franking. The second chance for mixed frankings also occurred in the Transapennine province only, when the Sardinian stamps were replaced there on October 15, 1859 by the 1859 issue of Modena. Such items are recognizable only on dated pieces or entires, as the same possibility was created for all Modena when the 1859 issue of Modena was replaced on February 1, 1860 by the 1855 issue of Sardinia. These mixed frankings, which were officially possible between February 1 and 29, 1860 and tolerated by some post offices until March 15, 1860 are known in various combinations of which 20c Modena plus 5c Sardinia is the least rare one.

There are no bisects known of Modena stamps and there also seem to have been no other *emergency frankings*. It has been reported that in the early days of November 1857, when the new newspaper tax rate of 10c became effective, there seems to have been a shortage of 10c newspaper tax stamps and two 5c postage stamps were used as a substitute, of which examples are recorded from Modena, November, 1857. The data provided about this supposed emergency measure are not convincing, and it may have been that the two 5c stamps simply paid printed matter postage.

No actual *Reprints* were made of the postage stamps, but a stereotype without value indications of the 1859 issue, which had been preserved in the archives, was privately misused in August 1906 to produce imitations, printed in Milano, which differ from the originals by the value indication, which is in an entirely different type and has smaller figures of value, without period after them. 5c green, 15c brown, 20c lilac, 40c red and 80c ochre were manufactured, in sheets of 24 (4 rows of six). They are rather common. Of the newspaper tax stamps of 1859, a reprint in a small number of copies was made in April 1890, to check the condition of the die which was preserved in the archives. It is gray black (originals black) on white (originals yellowish) paper and shows a rather deteriorated condition of the die, with many small flaws and a weakness of the bottom left corner. The reprint is much rarer than the original, and no copies seem to be on the market.

The stamps of Modena were and are very popular with the forgers and fakers, who

recognized their many possibilities rather early. To make *Forgeries* of the postage stamps was not very attractive, as none of them are rare in unused condition, therefore only more or less crude mass forgeries can be found which will not be too dangerous to the attentive collector. It is different with the newspaper tax stamps, of which the first 9c (with large inscription) and the 10c of 1859 have always been rare stamps. Rather excellent forgeries exist of them, especially of the former, and even Jean de Sperati tried his hand on both of them, with a rather deceptive result. Therefore these two stamps should be acquired only with all possible guarantees. A wide field is open in Modena for the faker, and the *fakes* they have produced are not only numerous, but often also very dangerous. As there is a sufficient supply of unused postage stamps which are much rarer used than unused—1 Lira of 1852 and all denominations of 1859—as well as of both 10c newspaper tax stamps, the fakers had a rather easy job to apply faked cancellations to them, either cancellers or town cancellations. Especially the fakes of the former are not easy to spot, and many probably genuine but indistinct such cancellations must be condemned by the experts because their genuineness cannot be ascertained. It is easier to check the faked town cancellations, which sometimes are applied not only to convert a cheap unused stamp into a rare used stamp, but also to imitate rare types of cancellations or colored ones. The faking of cancellations extends also to entires, either by faking the whole entires or by using stampless covers and tying stamps to them by faked cancellations, or by replacing common stamps with rare ones on genuine covers, which is especially profitable when the substituted stamps are the 1 Lira of 1852 or the 80c of 1859, or when rare mixed frankings are created in this way. Newspaper tax stamps, genuinely used on newspapers, but which had remained uncanceled, sometimes obtained a faked cancellation in an attempt to make them more valuable. Much less frequent are fakes produced by changing the stamps themselves, either to imitate, by painting and/or by erasing, the various varieties and errors of the value indications, or to make the rare light blue shade of the 40c 1852 by fading out the color of the regular stamp and dyeing the paper in the proper light blue shade. All together, col-

lectors should be very careful in acquiring rare Modena stamps, especially those which are much rarer used than unused or of

which other possibilities of any kind of faking exist.

(To be continued)

## INTERNATIONAL EXHIBITION PROBLEMS

### VIII\*

The *Rules and Regulations* of an international exhibition are the contract between the management of the exhibition and the exhibitor. Although it is expected that the exhibitor will adhere to them strictly and infringements are sometimes punished by the loss of the right to exhibit or by loss of a chance to obtain an award, the managements of most exhibitions do not feel bound to observe their rules and regulations. Furthermore, the judges have consistently disregarded all rules and regulations which they did not agree with and especially the "old guard" has taken great pains to eliminate all new ideas the management of an exhibition may have had with regard to the judging. The rules and regulations of the Fédération Internationale de Philatélie, which have governed most international exhibitions of recent years, provide only a bare skeleton of rules and they contain so many loopholes that they do not constitute a deterrent against such practices. The situation is aggravated by the fact that the "old guard" judges impose their ideas of judging on the shows by making their own rules and regulations for the judging. In this way, the exhibitor is practically at the mercy of the management and the judges of the exhibition, who alter the rules and make new ones which were never intended nor publicized. The exhibitor therefore exhibits under conditions that he had no knowledge of when he made his application, his exhibit is judged according to rules which are unknown to him. It is surprising that such an unfair state of affairs has been permitted for such a long time and has not caused a serious revolt of the exhibitors. We believe that it should not be tolerated any longer, not only because it is basically unjust but because it constantly contributes to the disappointment of many collectors who exhibit at international shows.

### IX

To give a few examples of the unfairness which has been allowed to govern cer-

\* See pages 183 and 193 et seq.

tain aspects of recent international exhibitions, we will only refer to two instances, although many more, of greater or smaller importance, could be presented. The first of these complaints is directed against the management and concerns the *allocation of frames* to the exhibitors. All big exhibitions of recent years have limited beforehand the number of frames an exhibitor can show, the usual figure being five frames. Such restriction is justified by the limited space available for an international exhibition, and no objection could be raised if it were rigidly enforced. Unfortunately this basic rule of fair play was violated by all recent shows, to a smaller or to a larger degree. This already started with the classification, which in some cases was fashioned to fit the exhibits of some powerful benefactors of the show or some members of the exhibition committee, by creating special groups or sections in which they could exhibit without much competition. Of course, some exhibitors felt that five frames were not enough for their exhibits and they put pressure on the management of the exhibition to get more frames, sometimes with success. Some exhibitors got the ingenious idea of dividing their collection by issues or even by denominations and enter each as a separate exhibit, in this way securing double, triple or even more of the number of frames allowed for an exhibit. The management of the exhibition, of course, should not have allowed such evasion of the rules and regulations, but in many cases it was not only tolerated, but important exhibitors were even advised to use such a ruse for obtaining more than the regular five frames. When the exhibition opened, the exhibitor, who strictly conformed to the rules and regulations, felt cheated, when he could see, that other exhibitors, by dividing an exhibit, had obtained more than five frames. He felt that this was such an obvious subterfuge that no fair exhibition committee should have permitted it. It was usually made still more obvious when the judges naturally reunited such a divided exhibit

were decades ago. They are a hardy lot, in love with philately and no less eager to attain their goal than any other collector. They still collect by classical methods, be their object letters written three hundred years ago or provisionals just a few weeks old. They constitute the conservative group among the collectors, and we call their collecting classical philately in analogy to music and the arts, where classical music and classical painting are also a matter of performance and style, not of age. The counterpart in our hobby to modern music and modern painting is, of course, modern philately, which today certainly has many more adherents than the classical version. Here too it is the method of collecting, not the age of the object, which provides the difference. All the collectors who bring outside considerations into our hobby—from the topical collectors, the temporary collectors, the followers of philately, the philatelic investors and similar types, to the collectors of autographs of the celebrities pictured on stamps and to admirers of pictures made of pasted-up stamps—are adherents of a phase of modern philately. They do not need any philatelic knowledge in the old-established sense, and they form a separate group which has practically nothing in common with classical philately except that both groups collect stamps. It is natural that the two groups look at each other with bewilderment or even outright disgust. The modern collectors have no understanding for the classical method of stamp collecting, just as the jazz enthusiast looks entirely without appreciation on the "longhair" lovers of classical music. Similarly, the classical collector does not have much sympathy for modern

collecting methods; he is comparable to an admirer of the classical art of Rubens and Titian who is shocked by an abstract non-objective painting. But they are all music and art lovers, as the different groups of philatelists all love stamps. This should not make it difficult to maintain a tolerant understanding between the two groups of philately, the classical and the modern one, but it will not prevent a complete separation of their activities. Such a separation will solve many problems which are making difficult the life of the editors of philatelic magazines, the program chairmen of philatelic societies, the organizers of philatelic events and, last but not least, the management of philatelic exhibitions. They will all be able to decide which of the two groups, the classical or the modern one, they want to serve. Then, instead of splitting up their activities, they will serve one group alone and much more efficiently. No more will the philatelic magazines have to divide their space between the two groups and therefore satisfy none of them; societies, events and exhibitions will have to be organized only by and for one of the groups, a much more satisfactory and efficient arrangement. Modern philately has become strong enough not to be in need any more to travel on the coattails of classical philately, as it has done in the past. It certainly will be able to stand on its own feet, based on the much larger number of its adherents. We have no doubt that classical philately, which has and always will have the financially stronger collectors as its supporters, will grow stronger when relieved of the burden of carrying with it an annex of collectors whose collecting philosophy is completely alien to its own.

## EUROPEAN CLASSICS

### XXXI. MODENA\*

As a result of the colorful history of Modena, the history of its *Postmarks* is also a very diversified one. Although the first postmarks appeared around the middle of the 18th century, their use became general only during the Napoleonic period. The acquisition of additional territories in 1844, which until then belonged to different postal administrations, added to the diversity of the postmarks.

The earliest recorded postmarks are of 1768. They were dateless, showing the town

name in Roman capitals, often abbreviated, in odd-shaped, slightly ornamented frames. The two main post offices, Modena and Reggio, also had some other types of postmarks, which they used simultaneously, one showing the arms of Modena within an oval formed by POSTA DI MODENA and POSTA DI REGGIO respectively, another being a straight line town postmark, all without date indication. Shortly after, in 1769, the two post offices introduced heart-shaped postmarks which had the abbreviated town name (MODa. or REGo.) in Roman capitals, with a number below; these numbers run from

\*Continued and concluded from page 232.

1 to 53 and gave the weeks of the year, the highest number (53) used only in leap years and therefore being scarce. In Reggio, the number was first replaced by a cross before the numbers were introduced there in 1786. These postmarks are the only 18th century Modena postmarks, and they are remarkable also by the fact that they were not applied by the post offices where the letters were mailed, but only on arrival, by the post offices which delivered the letters.

The French Occupation of 1796 and the subsequent incorporation of the country into the Cispadine, Cisalpine and Italian Republics and eventually the Kingdom of Italy had a great influence on the development of the postmarks. First the old postmarks were continued, and only at a few post offices were new postmarks introduced, beginning in 1801, of various designs, obviously provided by the postmasters themselves. Uniform new postmarks were introduced only in 1807/08, but independently for the two departments into which Modena was divided at that time. The post offices in the Chrostolo department obtained dateless straight lines in Roman capitals; only the main post office of the department, Reggio, got similar postmarks, but in Italics, one of them with date indication. In the Panaro department, the post offices obtained dateless boxed postmarks, with the town name in Roman capitals, mostly with the added indication DIP. PANARO. The main office of the department, Modena, also had boxed postmarks with date indication, of which one for each month was in use, only the large figure for the day being exchangeable.

When the Napoleonic period ended and the rule of the House of Este was restored in 1815, the use of the postmarks introduced during that period was mostly continued. In a few cases, the same types of postmarks which had been in use before 1796 were reintroduced, thus at Modena the heart-shaped postmarks with the figure of the week of the year. New postmarks, introduced after 1815, were similar to the boxed postmarks of 1807/08, but of course without indication of the department; most of these new postmarks had a double-lined frame. Only the two main post offices also had different types of postmarks. Modena had at first (from 1838 on) circular postmarks without frame, with the date including year in a circle and an asterisk below, and then (from

1849 on) similar double circles. Reggio used an ornamented upright oval with the date including year, the town being in a bulge attached below, as well as a tombstone type postmark with the same inscriptions. Both towns also had large-size upright ovals with the coat of arms in the center, the inscription R. D. DISTRIBUZIONE POST-ALE and the town name in a small oval included at bottom.

During the 19th century the town postmarks were all applied by the post office of mailing. Letters generally did not receive any postmarks in transit or on arrival.

In addition to the town postmarks, there were a number of other markings. A marking P. P. for paid letters was introduced during the Napoleonic period—the first examples are known of 1806—and continued until the end of the stampless period. Special registration postmarks were introduced much later, the first recorded examples being of 1844. They come in various shapes, similar to those of the town postmarks, inscribed RACCOMANDATA or abbreviated RAC. or RACCOM. A few larger post offices had special "too late" markings, DOPO LA PARTENZA. For use as wax seals, the post offices had special handstamps, mostly with negative inscriptions and the arms in the center. They were occasionally also used as postmarks on letters.

The post offices in the territories which were acquired in 1844-48 had before that time been administered by Tuscany or, in one case—Guastalla—by Parma. This is reflected in their postmarks. During the Napoleonic period, their postmarks were similar to those used in Modena proper, except for Fivezzano, which had belonged to the French Apennines department and used straight line postmarks with the department number "110" above the town name, with added P. P. for paid letters. When these post offices came to Modena, they either had dateless straight line or boxed types similar to those used in Modena proper, or double-circle postmarks with date indication, sometimes with year date, as were in use at that time in Tuscany. Guastalla, which in the 18th century had used an oval postmark with the inscription R. U. D. P. above the town name—the same type as used simultaneously by the "Reichs-

post" in the Duchies of Milano and Mantova—had in 1848 a Parma-type double circle with small ornaments on the sides, with date and year in the center. The foreign origin of the postmarks of these post offices is also indicated by the registration markings, that of Guastalla being a boxed ASSICURATO, those of Fivizzano and Massa straight lines PER CONSEGNA, terms which were not used in Modena.

The *ink* used for the early 18th century postmarks was black; later occasionally red ink was also used, which color became predominant during the Napoleonic period. After 1815, most postmarks were applied in black, red postmarks becoming again a minority. In the Thirties, the first blue postmarks appear, and from then on, blue ink was used occasionally by a number of post offices.

For the newspaper tax collected on newspapers and magazines imported from foreign countries, which was introduced on February 1, 1853, first a special handstamp was used, which was applied to the newspapers. It was a double circle inscribed STATI ESTENSI at top, CENT. 9. at bottom, and GAZZETTE ESTERE in the center. As this handstamp was in use for only two months, to March 31, 1853, when it was replaced by the 9c adhesive, it is of considerable rarity, especially on entire newspaper.

When postage stamps were introduced on June 1, 1852, the post offices had a rather weird assortment of postmarks which were now to be used as cancellers. They were in their majority dateless boxes with the town name in Roman capitals, often with a double-lined frame, and a few dateless straight lines in Roman capitals. There were a few exceptions, such as the odd 18th century postmark of Carpi, still in use 85 years later, the ornamented oval of Brescello and the fancy-frame postmark of Sassuolo; then there were the Tuscany-type double circles of Carrara, Fivizzano and Massa Carrara, as well as the Parma-type double circle of Guastalla. Of the two main post offices, Modena had various double circles with date and year, Reggio a dated straight line in Italics and the tombstone-type postmark. All these postmarks were now used as cancellers for the 1852

issue, usually with a second impression placed on the entire alongside the stamp.

Modena did not follow the Austrian example of dispensing with special cancellers. Shortly after the introduction of stamps, the Modena post office received a grid canceller, consisting of diamond-shaped dots forming a rectangle with rounded corners. This special canceller is known used as early as June 19, 1852, but only as an exception; it was used occasionally in later years, but only in 1856-57 continuously for a period of about 1½ years. A second special canceller—a network of lines forming a rectangle—was introduced at the Modena post office on June 26, 1852 and used for two weeks; it was then discontinued and in December 1858 sent to the newly opened post office at Zocca, where it was used as canceller until the end of the Modena stamp period and even later. The postal administration, obviously satisfied with the trials, decided to introduce special cancellers generally and late in July 1852 provided all 26 post offices which were in operation at that time with special cancellers consisting of six parallel bars of about 34½mm. length. According to the instructions given to the post offices, these special cancellers were to be used from then on exclusively for the cancellation of all stamps, the town postmarks to be stamped alongside. Some post offices obeyed these instructions to the letter, but others did not and occasionally used, partly for considerable periods of time, either the town postmarks or other postmarks as cancellers.

Newly opened post offices did not always obtain the necessary postmarks immediately, and the stamps were cancelled at the next post office the letters reached. When such post offices received postmarks, the town postmarks were all dateless boxes with the town name in Roman capitals, with double-lined frame, therefore in the same type as the last town postmarks of the pre-stamp period. All such new post offices also obtained one of the six-bar cancellers, except the post office at Zocca, which obtained the second trial canceller of Modena.

During the stamp period, only a few new postmarks were introduced at the existing post offices. Modena obtained a double-



ring postmark with the date and year in the center and MODENA in a bulge at top, as well as a double circle postmark with MODENA at top, an ornament at bottom and the date with year in the center. In addition, two types of postmarks of the pre-stamp period, the circular type of 1838 and the large oval with the arms in the center, were reintroduced and also used as cancellers, the latter as a rare exception. In Reggio, the large oval with arms in the center was also used as canceller and is rather common as such on the 1852 issue. Under the provisional government of 1859-60, the few new postmarks were all of Sardinian type, namely single circles with date including year and indication of the type of mail (1A. CA. or 2A. CA. or 1C, 2C) for Modena and Reggio, and double circles with an asterisk at bottom for Castelnuovo di Garfagnana and La Mirandola. The new post office at San Ilario obtained a straight line postmark with date indication, probably a relic of the pre-stamp period. To mark the political change, Modena and Reggio obtained new special cancellers in the middle of June 1859. That of Modena consisted of eight parallel bars of 32mm. length, with the arms of Savoy superimposed in the center; its impressions always appear more or less blurred. At Reggio, a double circle with the arms of Savoy in the center, with a solid bar filling part of the space between the two circles, was put in use on June 17, 1859 and used as canceller for a week; then the inscription POSTA LETTERE REGGIO was engraved in the solid bar of the double circle, and the postmark continued to be used as canceller.

From the beginning, every post office had a P. P. postmark for paid letters and a registration postmark for registered letters, continued from the pre-stamp period. Newly opened post offices also obtained such postmarks. Reggio received a new marking of this kind, consisting of a large "R" only. Simultaneously with the introduction of postage stamps, a new additional marking, P. D. for letters to foreign countries, paid to the destination, was distributed to all post offices. These additional markings were generally used alongside the stamps on letters, but they can be found erroneously used as cancel-

lers on both issues of postage stamps. In a few cases, such use of P. P. or P. D. markings, with the town postmark alongside continued for several months, for example at Modena, where continuous use of a boxed P. D. marking as canceller is recorded from February 14 to May 27, 1856. The "too late" markings of the pre-stamp period were continued and, as an exception, obviously by error, also used to cancel stamps. A marking for newspapers for which the postage was paid in cash, introduced late in 1859, MODENA PERIODICI FRANCHI CI. 1, was also used as canceller of the 1859 issue, as a rare exception.

The regular ink used for cancelling was black, but blue was used regularly by some post offices, sometimes for considerable periods of time. Not infrequently in such cases, the canceller was struck in blue, the town postmark which was stamped alongside, in black, or vice versa. Red cancellations are exceptions and known only of few post offices.

Summarizing the use of cancellations, it can be stated that the 1852 issue of the postage stamps in its great majority is found cancelled by the six-bar canceller in black, a rather small percentage in blue. Of the two trial cancellers of Modena, the grid is rather common in black, but extremely rare in red, while the network canceller is rare. Town cancellations in black are all scarce to rare, blue ones generally scarcer and red ones rarities, except the red double circle of Modena, which was the first canceller used there from June 1, 1852 for three weeks and which is not rare, especially not on the 40c light blue. Of other markings, the boxed P. D. of Modena and the large oval of Reggio with the arms in the center are found rather frequently. The cancellers introduced under the provisional government—eight-bar canceller with arms of Modena and double circle with arms of Reggio—are scarce to rare on this issue. On the 1859 issue, the bar cancellers—six-bar and eight-bar with arms of Modena—are still the most frequently found cancellations, but town cancellations are considerably more frequent here than on the 1852 issue. The ink used was generally black, but blue cancellations—cancellers as well as towns—

are more frequent than on the 1852 issue. The newspaper tax stamps were often not cancelled, as this seemed to be unnecessary; they were worthless in the hands of the public because they were applied only by the postal clerks to incoming foreign newspapers. When they are cancelled, both 9c generally show the six-bar canceller, in black or blue. Town cancellations are rather unusual; they can only be of Modena, Reggio and Massa, as only these three post offices handled incoming foreign newspapers. On the 10c of 1857, town cancellation is at least equally frequent as the six-bar canceller, and blue cancellations are not infrequent. The 10c of 1859 can be found almost exclusively with the Modena canceller with the bulge at top in black; from late in March 1859 on, cancellation of these stamps seems to have been stopped entirely, as no cancellations with dates after April 1, 1859 are known.

After the incorporation of the country in the new Kingdom of Italy, the use of the postmarks was at first continued, and the last types are all known on stamps of Sardinia. But replacement with new Sardinia-type postmarks started without delay. It still took up to May 1862 until the last old Modena postmarks were replaced by the new double circle or single circle postmarks. On stamps of Italy, only a few of the old postmarks can still be found; they are the last souvenirs of the independent Modena postal service.

The *Philatelic Literature* dealing with Modena is rather extensive, but it is almost exclusively written in Italian. The basic monograph is still "I Francobolli del Ducato di Modena", published in 1894 by Dr. Emilio Diena, a masterly study of the stamps and their cancellations, publishing from the official files all documents and data related to these stamps. Of newer books, the *Specialized Catalogs of Old Italian States* published by G. Oliva and G. Bolaffi are very valuable in recording new philatelic research and registering the known items of multiples, etc. They will be helpful even to collectors who do not read Italian. Two brochures of newer vintage deal with the postmarks and cancellations, one by G. Bolaffi, labeled "Catalogo degli annulli di Modena", but dealing mainly with pre-stamp postmarks, the other by S. Morrone and C. Rossi, "Catalogo dei

bolli ed annullamenti postale del Ducato di Modena", which is concerned only with the cancellations. Together these publications contain excellent and practically complete information about the whole field.

The *Scott Catalog* lists 14 postage stamps and 5 newspaper stamps of Modena. Of the former, three are only type varieties—without and with period—and therefore do not deserve main catalog numbers. Of the latter, one was never issued and another is only a type variety (larger and smaller inscription), which leaves three. Therefore, we actually have to deal with fourteen main numbers. Of these, nine are cheaper unused than used and five more expensive unused. Unused there are no rare regular stamps, nine stamps being priced \$10 or less and the highest-priced item \$25. Used it is quite different; there are seven items priced \$10 or less, but the highest-priced item is \$1700. The total is \$132 for unused and \$2288 for used. Taking the cheapest price, unused or used, for each of the 14 stamps, the total is only \$122, therefore will be within the reach of almost all collectors.

Modena is a country which is at present very popular in Italy but rather neglected everywhere else. The reason for this anomaly is that during the last fifteen years almost all good material of the country offered anywhere in the world has been "repatriated", bought by Italian dealers and collectors and is now resting in big collections in Italy. The collectors of Modena outside Italy, frustrated in their attempts to get good material to continue their collecting, have given up one after the other and sold their collections. Except for one or the other sizable collection which may be stored away by an inactive collector, the countries outside Italy are practically bare of any good Modena material. This fact will make it extremely difficult for a collector to start specializing Modena. He will not have too much difficulty in obtaining the regular stamps and the more common varieties. But when he tries to reach for the better items, not to speak of the real rarities, of multiples, rare cancellations, covers, frankings, etc., he will be depending on the Italian market where he has to compete with collectors who are obviously able and willing to pay any price for an item they want to have. Modena is a most interesting country, due to the varieties of the type-set value

indications, the attractive frankings and cancellations etc., but we can only advise to keep away from it, at least under the present market conditions. For the philatelic student, Modena is not only a disappointing country due to the lack of sufficient study material, but also because it has been rather thoroughly investigated by Italian students who have left very little research still to be done.

### XXXII. MONACO

The principality of *Monaco*, the smallest independent country of Europe, is situated on the French Riviera, on a promontory into the Mediterranean Sea, surrounded on land by the Sardinian county of Nizza (French Nice), which in 1860 became the French Department of Alpes-Maritimes. It covers a territory of barely two thirds of a square mile, with a population of less than 2000 inhabitants in 1860, of which about 1200 lived in the only city, *Monaco*.

The recorded *History* of Monaco started very early, when the territory was inhabited by the Iberians and then the Ligurians. Of the latter, a tribe by the name of Monoikos settled on the approximate site in the 6th century B.C., and it is claimed that the name Monaco is derived from them. Phoenicians, Carthaginians and eventually the Greeks followed, the latter building on the promontory a temple in honor of Hercules. A story goes that they gave the temple the name of Hercules Monoikos, the latter adjective being a corruption of the surname of the god Melkart, Menuakh, providing another version of the origin of the name Monaco. After the Greeks, the Romans came into possession of the territory, and the names Monoeci Portus or Portus Herculis were used for the harbor. During the decline of the Roman Empire, the territory changed hands several times, the coast falling into the hands of the Sarazens in the 8th century. Liberated in 975, the territory came under the influence of the Republic of Genoa, which at that time was allied with the German Empire. In 968, the Grimaldi family, Genoese nobles, acquired the territory of Monaco, and they have held on to it, with short interruptions, until today. In the beginning, claims by various powers threatened the safe possession of the territory, but in 1262, the French, represented by the Count of Provence, ceded their claims, and the Grimaldi family was confirmed in its possession. To hold on to it, they had to

look for protection to the bigger powers, especially after they were able to acquire adjacent territory, Mentone (Menton) in 1346 and Roceabruna (Roquebrune) in 1355. In 1458, the territory came under the protection of Sicily, but in 1488 was made a protectorate of the King of France. Monaco became a principality in 1500. It was continuously threatened by the Genoese, who wanted to recapture the territory. To be better able to preserve its independence, Monaco accepted in 1524 the protection of Spain; this was followed by a period of relative tranquillity. When the power of Spain declined, Monaco looked for another protector and in 1641 again became a French protectorate. In 1731, the male line of the Grimaldi family died out; a daughter of the last prince took over, and after her death, her husband, a French nobleman, adopted the name of Grimaldi. During the French Revolution, in 1789, Monaco was occupied by French troops and made part of the French Department Var (No. 78). In 1793, the French National Assembly deposed the ruling family and annexed the territory, which became part of the newly formed Department of Alpes-Maritimes (No. 85). Even the name of Monaco was changed temporarily to Fort d'Hereule. After the end of the Napoleonic period, a treaty signed at Paris on May 27, 1814 restored the Grimaldi family and put the territory back under French protectorate, but the Congress of Vienna which, in 1815, fixed the new borders and powers of the European countries, put Monaco under the protectorate of the Kingdom of Sardinia, because it was surrounded by the now Sardinian county of Nizza (Nice). In 1848, Mentone and Roceabruna revolted, and their territory was annexed by Sardinia, against the protest of the Prince who never recognized this act. His domain was now confined to the small area of the city of Monaco with its suburbs. In 1856, the first gambling casino was opened there, a gambling concession was established in 1861 which in later years provided the little country with its main source of income. As a consequence of the French help in the war of 1859 against Austria, Sardinia, in the treaty of Torino, ceded to France the territory of Savoy and the county of Nice (Nizza). France took possession of the whole territory, including Monaco, on June 15, 1860. In a