

difficulty about it at all, nor need there be if this point is borne in mind—that is, that in Paris-printed stamps, even of the heaviest impressions, the lines of shading on a level with the ear are composed entirely of dots, and the three lines immediately below them are formed of lines terminating in a row of dots, all these dots being absent in all the stamps of the Athens printings. The 1 lepton is printed on cream-colored paper of a very light tint, and is usually of a rich dark chocolate-brown, quite unvarying in shade; M. Moens calls it *brun fonce*, but it is not at all a black brown, and there is some red in it. Besides this dark chocolate brown there is one of a lighter tint which might be called dark red-brown; it is very scarce, and looks almost like another printing, as it also is uniform in shade, so that there are no intermediate shades between it and the dark chocolate-brown. I have never succeeded in finding a block, or even a pair of the 1 lepta unused, and have had great difficulty in getting together half a dozen with original gum, all of which are dark chocolate-brown, none of my red-browns having the gum intact. The dark chocolate-brown, although fairly scarce, compared to the other values of the same issue, is not difficult to get unused; but collectors who are fastidious as to copy will find some little trouble in finding them used in sufficient numbers to make up a nice row.

The 2 lepta is printed on pale straw-colored paper, deepened somewhat by the yellow gum. The shading on the cheek and neck varies a good deal, but not to the same extent perhaps as in the 1 lepton. The color is olive-brown, without a trace of red in it, and varies from very pale to rather dark, many intermediate shades being found, all caused, I think, from the impressions being more or less heavy; and it is noteworthy to observe that the deepest shades are those in which the lines on the cheek are the most pronounced. It is a common stamp, either unused or used, and the various shades are still to be had in blocks with original gum. The only difficulty this value presents is to distinguish it from a later printing, of which I shall speak presently. This may be done by noting the color, which, no matter the shade, is always olive, with more or less yellow-brown in it; never with an mixture of red.

The 5 lepta is printed on greenish paper, of a very light grey-green tint colored throughout. It is of a beautiful pure emerald-green, ranging from dark to pale, the shading on the cheek very uniform in all shades, but somewhat deeper on the darker specimens, which are scarce. The ordinary shades are common, yet it is difficult to make up a satisfactory set unused showing all the variations of tint.

The 10 lepta is printed on greenish-blue paper of a decided tint. It is a very fine stamp, the color throwing up the design admirably. It is a rich bright orange-red, without any shades whatever, except in used copies that have deteriorated from one cause or another. The shading on the cheek and neck is much heavier than in any other of the Paris-printed stamps, and like the color, is quite uniform. Printed on the back of each stamp are the figures "10," in double-lined type, measuring 8 mm. in height.

No errors are known in the printing of these figures. It is scarce unused, being about as rare as the dark chocolate-brown 1 lepton, and, like it, it is very difficult to find with the original gum. Blocks or pairs are seldom seen. I have in my collection a block of six with gum thickly laid on, which has crinkled up the paper, luckily without destroying the look of the stamps. My only other gummed copy presents the same crinkled appearance, and I have heard it said that this characteristic of the gum used for the 10 lepta caused the dealers of bygone ages to soak it off their stamps to preserve them from cracking; so this may account for the scarcity of gummed specimens. M. Moens catalogues it as existing without the figures on the back, but I doubt if such a stamp was ever issued or intended for use. I have such a pair, and I look upon them as proofs. They are on similar paper to the issued stamps, without the figures on the back, but of a much redder shade of orange, and I have never seen or heard of a used one. The Paris 20 lepta is printed on chalky-blue paper in dark ultramarine blue, which does not vary in shade; the shading on the neck varies a little, but not much. It also exists in a dark Prussian-blue, which is very scarce unused, the other color being fairly common. The 40 lepta is on greenish-blue paper, somewhat darker in color than that of the 10 lepta. It is printed in violet of one shade only, as far as I know, and the shading on the cheek is generally very faint. It is rare in blocks or with the gum, but easy enough to find in single specimens.

Cream-colored paper like that of the 1 lepton was used for the 80 lepta, which is of a bright rose-red tint, with which the paper is often surface-colored. The shade is uniform, but water acts on it, and it becomes much lighter after soaking. There is a rare color of the 80 lepta in dark carmine-rose. I have a block of four of these with gum, but have not succeeded in getting any other ones unused. Used copies occasionally turn up.

This finishes the description of the Paris-printed stamps of 1861, but before proceeding to speak of those produced in Athens in the following year there is a second printing of 2 lepta to notice, which I arrange in my own collection between the Paris and the first Athens set, and which is called by French writers "*l'émission itineraire*."

I do not know whether it was printed in Paris or in Athens, but it is very evidently printed from the same plates as the Paris 2 lepta. It is on much darker toned paper than the 2 lepta of 1861, in shades of yellow-brown that always have some red in them, but differ a good deal from each other.

(To be continued.)

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