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**BULLETIN 105**

BELGIAN CONGO



STUDY CIRCLE

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U S A

**SEPTEMBER 1997**

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**CONTENTS**

**PAGES**

<b>AN UNUSUAL ESSAY</b>	<b>E. M. Lavitt</b>	<b>1</b>
<b>EDITOR'S NOTES</b>		<b>1</b>
<b>CHANGES OF ADDRESS</b>		<b>1</b>
<b>FORGERIES</b>		<b>1</b>
<b>MONKOTO, SEPTEMBER 1946</b>	<b>Peter Storm van Leeuwen</b>	<b>2-7</b>
<b>STRICTLY ACCORDING TO THE RULES</b>		
<b>OVERPRINTED STAMPS OF BURUNDI</b>		
<b>A NEW DISCOVERY</b>	<b>Georges Celis</b>	<b>8-9</b>
<b>NEW LITERATURE</b>	<b>R. H. Keach</b>	<b>10</b>
<b>SUBSCRIPTIONS</b>	<b>S. S. Smith</b>	<b>10</b>
<b>AN INTRODUCTION TO THE</b>	<b>Georges Celis</b>	
<b>CANCELLATIONS OF BURUNDI</b>	<b>translated by Norman Clowes</b>	<b>11-16</b>
<b>POSTAL AUCTION 1997 (3) PRICES REALIZED</b>		
<b>POSTAL AUCTION 1997 (4) 290 Lots</b>		<b>§Supplemental Pages</b>
<b>THE VARIETIES OF THE MOLS BILINGUAL STAMPS ISSUED IN SMALL</b>		
<b>SHEETS OF 10 SUBJECTS</b>	<b>Dr. K. H. Goddeeris</b>	<b>Attached Pages</b>
	<b>edited by R. H. Keach</b>	<b>1-32</b>

## AN UNUSUAL ESSAY

There follows an illustration of an ESSAY which is apparently an artists drawing in a pale gray-blue ink. It is signed by the artist "J. de Vos".

The design of the head of Leopold with a four engine aircraft in the background would seem to indicate that it was being offered for some commemorative event.

Clearly it never was accepted and no stamp, or one even similar to it, was ever issued.

Has anyone of our members seen another?

Does anyone know of the purpose of the creation of this Essay?

Does anyone know the name of the printing house for which this artist worked?

This is but another small mystery in the philately of the Belgian Congo.

Replies please to you Editor at POBox 900 Rockville CT 06066 USA.



## EDITORS NOTES

In this issue we begin the "tour de force" study of the Varieties of the Mols Bilingual 1915 stamps issued in small sheets of ten subjects (the booklets) by Dr. K. H. Goddeeris which has been edited by R. H. Keach. Here we present the study of the 5 centimes and in subsequent bulletins will present the studies of the 10, 15 and 25 centimes. We have appended the study at the back of the Bulletin so that members can detach the pages conveniently and ultimately make their own book of this all encompassing work.

A reminder with respect to dues for the year 1998 is included in this Bulletin at the special request of our new Secretary-Treasurer Stuart Smith. He is anxious to get his books in order as early as possible in the new year and hopes that between now and the end of the year our members will take a few moments and send in their subscription (notwithstanding that it is not due until the end of the year). He thanks

one and all in advance for their help and cooperation in this matter.

Because of the large size of this issue the Editor has reserved much material for the December Bulletin including the Hoorens article on early cover usage in the Belgian Congo, the discovery of a registration label not previously reported, some perforation discoveries on various Mols issues not previously reported, as well as the December auction and the 10 centimes "booklet" study by Dr. Goddeeris.

However do not let this plethora of material deter those of you who have articles in preparation.

Your Editor suffers from the problems of feast or famine. Please keep the articles coming for which he is always grateful.

EML

## CHANGES OF ADDRESS

New addresses for members are as noted:

Mr. Lucien Janssens  
Avenue Docteur Lemoine, 3 Box 36  
1070 Brussels, Belgium  
Dan T. Nieuwlandt  
1340 Somerset Circle  
Longmont CO 80501, USA  
David Schaubroeck  
P O Box 26069  
Fraser Michigan 48026-6069 USA

## FORGERIES

We wish to remind members that forgeries do not only exist of the various Leopold issues and the Congo Belge overprints as well as the Elizabethville overprints (perhaps the most common of all) but also of the Malines overprints of 1922.

It is probable virtually all Belgian Congo overprints have at some time been forged.

Mr. Keach observed in Bulletin 74 that forgeries of the 30c surcharge, double and inverted certainly exist and forgeries of all other abnormal surcharges certainly exist but, curiously there are forgeries of at least some of the surcharges applied normal to 1915 stamps. Forgeries of the 10c and 50c surcharges exist, with some on booklet stamps *which never were officially surcharged*, sometimes cancellations are forged as well, all doubtless created to defraud collectors. It is unlikely that forgeries of the 5c and 25c surcharges exist because the stamp would have been reduced in market value.

***Beware of all unusual overprinted stamps of the Belgian Congo. Use our Expert committee.***

### MONKOTO, SEPTEMBER 1946: STRICTLY ACCORDING TO THE RULES?!

Recently a Belgian gentleman offered me seven curious covers which are illustrated below. The covers, which look very authentic, have the following common features:

1. They all seem to be correspondence from one native to another.
2. They have all been sent in 1946, before the month of August.
3. They were all sent to Monkoto.
4. In Monkoto all the letters were charged with postage due.
5. 1F postage stamps were used as postage dues and each cover has one complete stamp and one bisected used for this purpose.
6. All the letters travelled via Coquilhatville and were backstamped there in August 1946.
7. On the front side of each cover a "T" is stamped.  
Further investigation of the colour of the ink which was used for the date stamp of Coquilhatville and the "T" shows that Coquilhatville stamped the "T" on the covers.
8. The postage stamps that were used for postage due were affixed at Monkoto and were also cancelled with a "T". After that Monkoto cancelled the adhesives with its date stamp and, mistakenly, dated the year "45" instead of "46". The colour of the "T" cancelling the adhesives is the same as the colour of the date stamp of Monkoto (brownish black) except for the cover from Matadi which is cancelled Monkoto in blue ink.

What has happened here?

On page 92 of the wonderful book "De geschiedenis van de Postdienst in Belgisch Kongo (1886-1960)", written by R. Gallant with the help of G. Huyghebaert, it says that between 15 September 1935 and 1 October 1958 a special rate existed for internal letters which were exchanged between natives.

On 1 August 1946 this rate was increased from 50c to 1,25F (a 250% increase!) and the weight permitted was reduced from 20gr to 10gr.

It seems obvious that the senders franked their letters with 50c, the correct rate at that moment. By the time that the letters arrived at Coquilhatville the new, increased rate was in use. In Monkoto the covers had added, as postage due, stamps to the value of twice the missing 75c = 1,50F. As stated above Monkoto had to find an emergency solution by bisecting the 1F stamp to make 1,50F.

It is quite miraculous that these covers, for the most part written to different people (some other covers are known), were saved. Did the addressees go to the post office to pay the postage due and only remove the contents from the covers? Why and how did the post office employee deliver these letters?

A captivating piece of Congo postal history! But I am left with one question: did Coquilhatville behave correctly in marking these covers with a "T" which led to Monkoto (an auxiliary post office probably under the control of Coquilhatville) following the instructions? After all the senders had franked their letters correctly. Can any postal historian provide the answer?

Peter Storm van Leeuwen



Fig. 1 - Letter sent from Leopoldville I 19-7-46.10 to Monkoto, backstamped Coquilhatville -5-8-46.11



Fig. 2 - Letter sent from Leopoldville I 19-7-46.10 to Monkoto, backstamped Coquilhatville -5-8-46.11 and Monkoto -3-9-45.11



Fig. 3 - Letter sent from Leopoldville 3 19-7-46.-4 to Monkoto, backstamped Coquilhatville -5-8-46.11

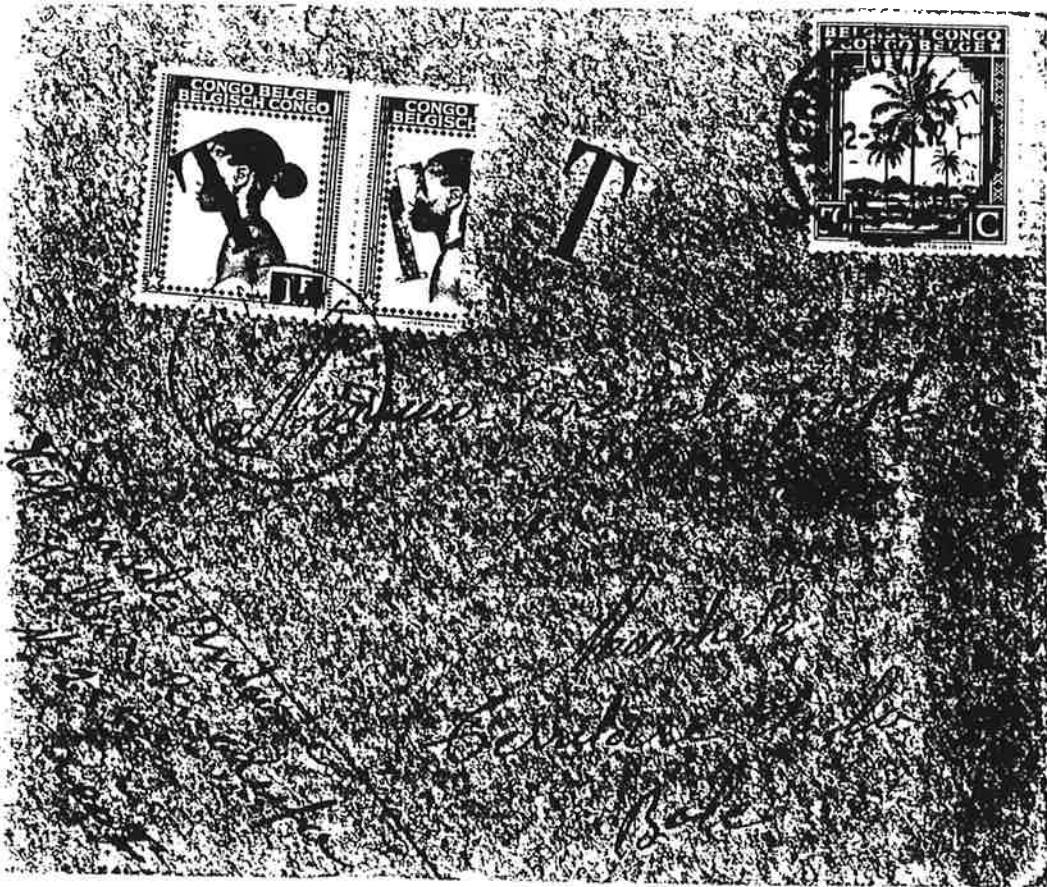


Fig. 4 - Letter in a dark blue envelope, sent from Leopoldville I 22-7-46.12 to Monkoto, backstamped Coquilhatville -5-8-46.11



*Mr. Pierre G. de Albert*

*Mr. B. ...  
Roubaix ...  
H ...*

*cc  
Monkoto*



*G.B.*

105:5

Fig. 5 - Letter sent from Leopoldville I 30-7-46.11 to Monkoto, backstamped Coquilhatville -5-8-46.11

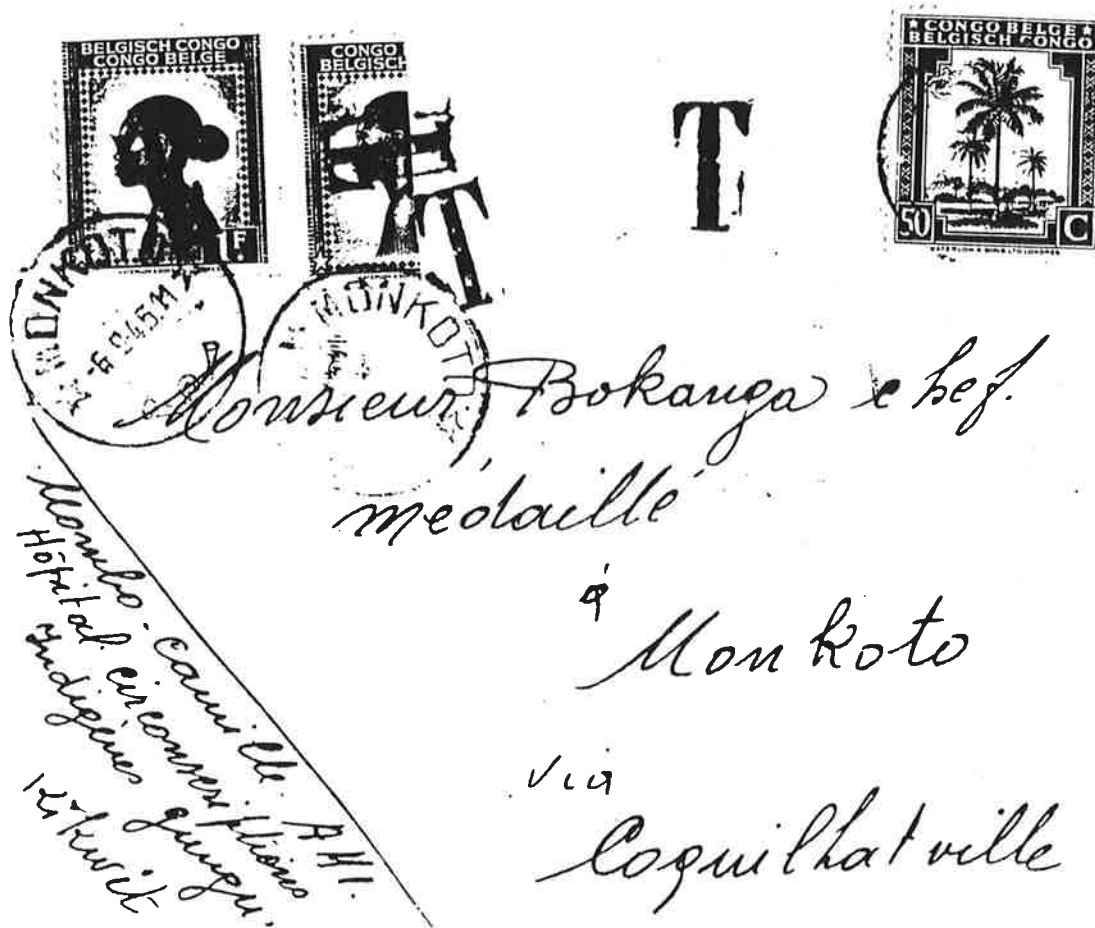


Fig. 6 - Letter sent from Gungu to Monkoto.. Very faint strike of Gungu (Type 8A1), date unreadable but most certainly before the month of August. Backstamped Kikwit -5-8-46.-7, Coquilhatville 21.8.46.11 and Boende 23-8-46.?. Arrival in Monkoto -6-9-45.11 (=46). In this case the journey from Coquilhatville (via Boende) to Monkoto took about two weeks less time. It is clear that Monkoto first affixed the adhesives and then cancelled them with both "T" and the date stamp.

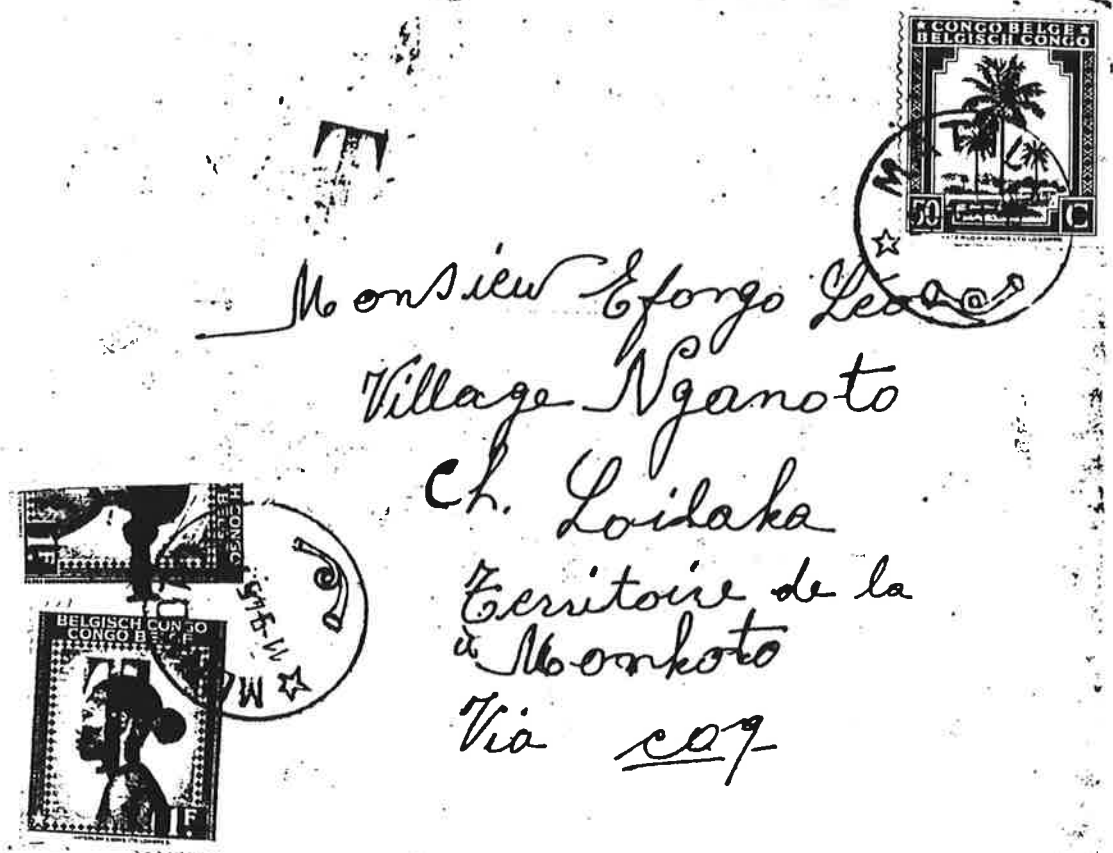


Fig. 7A - Letter sent from Matadi 25-7-46.10 to Monkoto, backstamped Leopoldville I 26-7-46.19 and Coquilhatville -5-8-46.11. Monkoto used blue ink on 11-9-45 (=46).

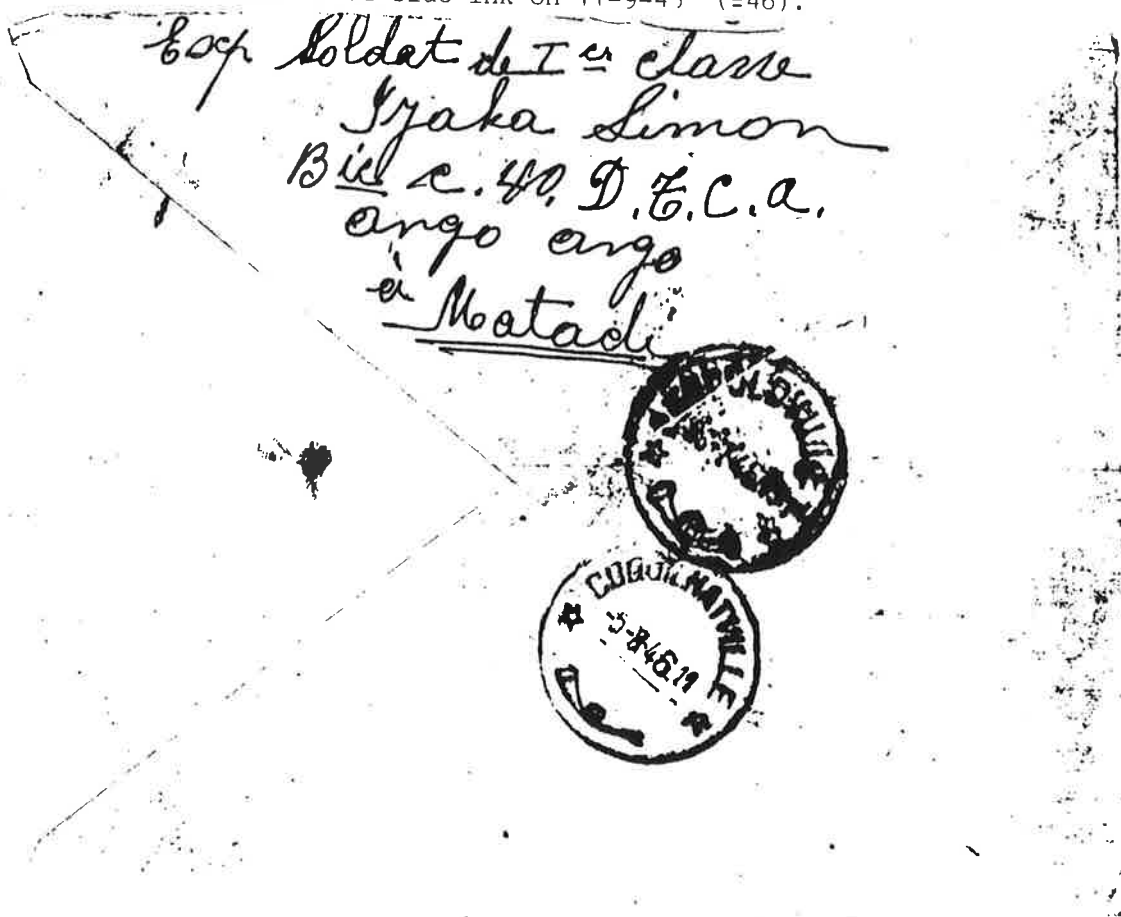


Fig. 7B - Reverse, with the sender's address at Ango Ango (situated just south-west of Matadi).



OVERPRINTED STAMPS OF BURUNDI:

A. Vannerum and myself discovered some stamps of Burundi, that are NOT MENTIONED in the Catalogue Officiel. We both have some covers franked with those stamps, and we should be very pleased to obtain some more informations about them. The stamps we know are the following ones (*other ones could exist, of course, and any information about them will be welcome*):

1) BUTTERFLIES of October 1984:

80f/30f (2 stamps),  
80f/35f (2 stamps),  
80f/65f (2 stamps).

2) FLOWERS of July 31, 1986:

20f/3f  
20f/150f

They are all overprinted on the same way: white rectangles mask the old value (2 or 3 layers?), and the new one is printed in black over them. This allows us to suppose that they were issued at the same time.

The cancellation dates we know extend between the beginning of 1989, and 1992. This - of course - does not prove that earlier (or later) dates cannot exist. We may reasonably suppose that the stamps were issued in 1988, or very early in 1989.

I bought myself the 20f/150f in Cibitoke (a small village in the North-West of Burundi) with a mistake of overprint, which I did not immediately notice: there is a first white layer on the 150f, a second one in oblique on the left hand side of the stamps, and no new value. The 150f looks very pale (because of the white layer on it), but I did not notice the fact, paid 150f for each stamp, and used them on mail as stamps of 150f!

The disastrous philatelic politics of Burundi between 1962 and 1977 resulted in the fact that few philatelists still follow the issues of that country, and informations are very difficult to obtain. After 1977, the situation completely changed, and less than 200 stamps were issued between 1978 and 1993 (an average of less than 15 stamps/year!).

Georges Celis

EUPHAEDRA PERLES

80f



République du Burundi

EUPHAEDRA NEOFILON

80f



République du Burundi

Fr. Joseph Vyandariyo *l'île* mart



Madame Céles Jeanne

B. P. 996 Kankoko

Côte d'Ivoire.

PAR AVION  
PER LUCHTPOST  
BY AIR MAIL

## New Literature

M. Ch. Stockmans has published two books in which he states that there is no new information! If that is true they are very good accumulations of existing knowledge.

CONGO BELGE ET RUANDA-URUNDI - Septante-sept Ans d'Histoire Postale en Afrique Centrale - 1885-1862 - Catalogue-Album des Valeurs Postales Emises.

As the title indicates, this work, in two volumes, comprises a combination of catalogue and album with a considerable amount of valuable information about the various issues and a space available for each stamp and piece of postal stationery listed, even a space for each value of each of the sixteen Congo Belge handstamps. Addenda are a good bibliography and a list of the major postal rates over the period. Apart from the value of the information given the two volumes provide a very suitable album for the collector whose object is to obtain a copy of each stamp and item of postal stationery that was issued, and there are spaces left for the well known varieties and curiosities.

The two volumes are available from the author, Ch. Stockmans, Avenue Hellevelt 27, 1180 Brussels for 1300 fr plus postage: 120 fr to Belgium; 275 fr to other EU countries and 550 fr sea mail or 1000 fr air mail elsewhere.

CONGO BELGE ET RUANDA-URUNDI - Septante-sept Ans d'Histoire Postale en Afrique Centrale - 1885-1962 Catalogue des Valeurs Postale Emises.

This book comprises the catalogue section of the above "Catalogue-Album" and is without illustrations. It has much to commend it as a semi-specialised catalogue. It is available from the author for 350 fr plus postage: 58 fr to Belgium, 110 fr to other EU countries and 160 fr sea mail or 310 fr air mail elsewhere.

RHK

## SUBSCRIPTIONS

It was agreed at the AGM in May to change some of the subscription levels and also to rearrange the method of collection in certain countries. The new collection method is simply for the convenience of your Secretary / Treasurer whilst the subscription adjustments are an attempt to ensure that as far as possible the costs involved in distributing the Bulletin are met fairly. As will be appreciated, postal charges vary quite alot from one part of the world to another and where practicable we distribute from different locations to minimise that cost. I am not certain that we have got the sums right yet, but they are nearly so. The following is confirmation of subscription levels for 1998 which are due 1st January 1998. If it helps you to pay for an extra year in advance, that causes your treasurer no problem - *but there are no discounts!*

<i>Territory</i>	<i>Subscription</i>	<i>Pay to</i>
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For your convenience the following addresses apply:-

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1070 Brussels, Belgium.

E.M.Lavitt. PO Box 900, Rockville,  
CT 06066, U.S.A.

AN INTRODUCTION TO THE CANCELLATIONS OF BURUNDI 1962 - 1996

Georges R Celis

Translated (with occasional paraphrasing) by Norman Clowes

(continued from page 104:9)

TYPE BU.4

Metal datestamps, with the following characteristics:

- diameter 29mm;
- thick, wide letters;
- post office name always in the upper part;
- neither stars nor posthorn (the lower part of the cancellation is empty).

There are three variants:

- 4.A) lower part empty, no serial letter;
- 4.B) lower part empty, serial letter below the name;
- 4.C) two Bujumbura 1 datestamps with no serial letters but having, in the lower part, either C.T.(= Centre de Tri) or PHIL.(= Philatelie).  
The airport datestamp is also of type 4.C.

We do not know for certain but this type of datestamp was very probably put into use in all the post offices operating in Burundi at the time, i.e.

the 8 offices which were open before independence and did not receive a BU.2 datestamp:

BUBANZA	
BURURI	
KIRUNDO (R.U.)	(new name KIRUNDO)
MUHINGA	(new name MUYINGA)
MURAMVYA	
NGAGARA	
RUTANA	
RUYIGI	

4 offices opened after independence but supplied with pre-independence equipment, which did not receive a BU.2 datestamp:

KARUZI  
KAYANZA  
MWARO  
RUMONGE

and the offices which had already been issued with BU.2 datestamps in 1969 - many of these were very worn.

The following offices received at least one BU.4 datestamp, which would have gone into service around 1983. The dates quoted have been seen on postal material and are given just for information.

[The translator has taken the liberty of copying the table as it stands; also a few others in the work where French words (mainly for colours) are unlikely seriously to inconvenience the reader]

BUJUMBURA 1	A	16.11.88 (?)	
type 4.B	B	19.12.84	bleue
	C		
	D	12.12.86	mauve, noire
BUJUMBURA 2		3.87	mauve (b)
BUJUMBURA 1 PHIL.			
type 4.C		22. 2.92	bleu foncé (illustr.12)
BUJUMBURA AEROPORT .			
type 4.C		22.10.84	bleu foncé (a) (ill. 13)
BUJUMBURA 1 C.T.		6. 5.85	
type 4.C		6. 5.85	bleue à noire
GITEGA		11. 1.92	mauve-noir
KARUZI		28. 6.85	noire
KIRUNDO		1983?	bleu-noir
		10. 1.92	mauve
MAKAMBA		20. 3.90	noire (c)
MWARO		23. 1.90	noire
RUTANA			noire (d)
RUYIGI		.85	noire

- (a) In very good condition on this date. The two names are separated by a full stop on each side.
- (b) 'Usumbura 2' single-line rubber stamp unchanged.
- (c) This office received a BU.4 datestamp when it was opened.
- (d) The datestamp was left on the desk of the official in charge.

#### NOTE

This list can probably be finished off by the addition of the following offices: in the summary [i.e. Section II.D which will appear in the final instalment of this work] the figure '4' appears in italics against each name.

BUBANZA  
MURAMVYA  
RUMONGE

BURURI  
MUYINGA

KAYANZA  
NGAGARA

Here it should be remembered that the dating mechanism of most of the pre-1962 datestamps could be used between 1.1.50 and 31.12.79 as the tens digit in the year component was restricted to 5, 6 and 7. However, the Ngagara, Kayanza and Mwaro datestamps, manufactured only a short time before independence, could have been given capacity up to 31.12.99.

Now, according to postal material in our possession, BU.4 datestamps were brought in ca. 1983-84 whereas Type BU.6 did not appear until around 1988-89.

It may be assumed, therefore, that all those offices still having in 1980 a datestamp of pre-1962 vintage (i.e. limited to 31.12.79) must have received one of Type BU.4. Given the very small amount of mail handled in those offices, it will be difficult to verify this assumption.

TYPE BU.5

Machine cancellations. Two variants are known, differing from each other only in the letters 'CT' (Centre de Tri):

BUJUMBURA BURUNDI

BUJUMBURA at the top of the circle;  
BURUNDI at the bottom;  
5 wavy lines at the right;  
3-line vertical date - hour, day and month, year;  
colour - deep blue or black

The date has also been seen in the order day and month, hour, year - in 1976. Earliest and latest dates seen: 2.1.76 and 3.5.84.

The bottom of the circle became damaged after some years' use, at least beginning some time in 1979.

BUJUMBURA CT BURUNDI

This has BUJUMBURA CT at the top of the circle, the rest being identical. Dates seen: 15.1.81 and 27.12.83. See illustration 14

TYPE BU.6

Rubber stamps, quite flexible, brought into use in numerous offices around 1989:

no dating mechanism, so we are concerned here with fixed stamps, not datestamps;  
diameter 25½ mm;  
name at the top;  
six-pointed asterisk at the bottom;  
cancellations particularly clean and legible. However, if the stamp is applied with gusto it produces an elliptical cancellation with a wider axis of up to 28½mm.

Traces of a frame, appearing at times in the centre, are caused by the base of the handle. These handles are of very poor quality and have broken off all the stamps we have seen, leaving a rectangular hole in the centre of the stamp proper. The date is added by hand or by using a small office datestamp - when the clerk can be bothered !

Several of the offices which received these rubber stamps (1 per office, except for Bujumbura 1) were new, established at this time. The following list is probably quite complete, the second column giving dates seen on postal material.

BUBANZA	23.1.92	noire
BUJUMBURA\AERO	mars 96	noire
BUJUMBURA-CENTRE DE TRI	92	bleue à noire
BUJUMBURA-GUICHETS		verte, noire (a)
BUJUMBURA 2	89 ?	bleu-noir
BUKIRASAZI	14. 1.92	noire (b)
BURURI	11. 1.92	noire
CANKUZO	28. 7.89	mauve

TYPE BU.6 (continued)

CIBITOKÉ	16. 8.91	bleu pâle
	30. 1.92	bleue
IJENDA	16. 1.92	mauve
KAMENGE	26. 2.90	noire
KARUZI	10. 1.92	mauve (b)
KAYANZA	8.91 ?	noire
MAKAMBA	11. 1.92	bleu-noir
MATANA	4. 4.90	bleu-noir
	16. 1.92	bleu pâle (illustr.15)
MURAMVYA	10. 1.92	noire
MUTAHO	13. 3.90	noire (b)
MUYINGA	1. 1.89	mauve-noir (c)
NGAGARA	4. 3.89	mauve
NGOZI	18. 7.89 et 10.1.92	noire
NYANZA-LAC	23. 3.90 et 15.1.92	mauve
RUTANA	19. 3.90	rouge
	17. 1.92	noire
RUYIGI	28. 7.89	gris-bleu
	10. 1.92	noire

- (a) There are several such stamps, differentiated by the serial letter following the name: we know of A and D.
- (b) Offices closed in 1994 because of the civil war.
- (c) The single-line stamp remains Muhinga.

TYPE BU.7

Rubber stamps, giving cancellations similar to Type BU.6 but with letters less thin and without asterisk. The latter has been replaced by:

- BU.7A - the abbreviation CCP (=Comptes Cheques Postaux)
- BU.7B - the abbreviation MDT (=Mandat)
- BU.7C - a line 3mm long
- BU.7D - a five-pointed star.

TYPE BU.7 (continued)

The offices in question (note the colloquial form 'BUJA' for Bujumbura) are:

BUJA-AERO (Bujumbura Airport)  
BWAMBARANGWE  
GITERANYI  
KININDO (a residential suburb of Bujumbura)

BU.7A inscribed 'CCP'

* BUJA-AERO	diameter 26mm	1995	black	
BWAMBARANGWE	diameter 26mm	1992	black	(illustr.16)
GITERANYI	diameter 23½mm	1992	blue	

The last two offices have been closed since 1994 because of the civil war. The dash between BUJA and AERO is horizontal and measures 1mm.

BU.7B inscribed 'MDT'

* BUJA-AERO	diameter 28mm	1995	black
-------------	---------------	------	-------

BU.7C 3mm horizontal line

* BUJA\AERO	diameter 24mm	1992 ?
-------------	---------------	--------

The diagonal line between the two words slopes downwards to the right. It has been seen in black, in grey-blue and then in green.

BU.7D five-pointed star (struck in mauve at the end of 1992 and in green afterwards)

KININDO CCP-SERIE YG diameter 26mm 26.11.92 (illustration 17)

Kinindo is a residential suburb of Bujumbura, situated to the south of the city, near Lake Tanganyika. The wording takes up the whole of the circumference and we do not know the significance of 'SERIE YG'.

As for BWAMBARANGWE and GITERANYI, would they each have received just a single datestamp, and that inscribed 'CCP' ?

\* NOTE These rubber stamps were still being used, at times, after the appearance of Type BU.10.

(to be continued)



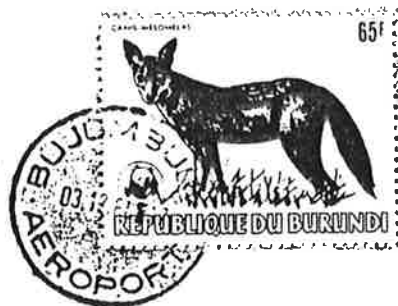
ILLUSTRATIONS 12 - 17



12



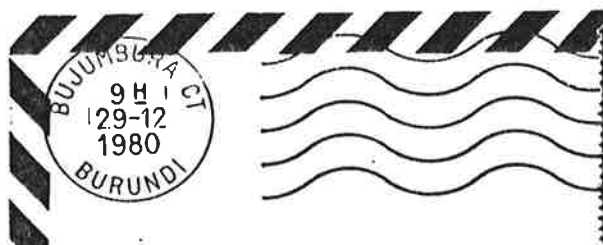
BUJUMBURA 1 PHIL (type BU.4C) 22.2.92 on letter to Liege



13

BUJUMBURA AEROPORT (type BU.4C) 3.12.84 on letter to Tillaberi, Niger

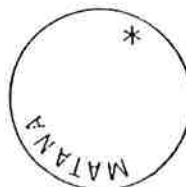
14



BUJUMBURA CT (type BU.5) 29.12.80 on letter to Belgium

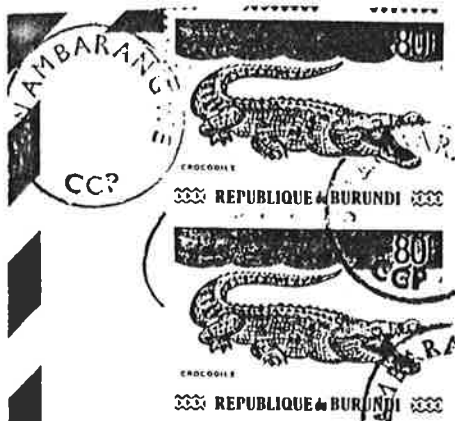
15

R N° 143 Z  
USUMBU  
MATANA



MATANA (type BU.6) on 1992 registered letter to Brussels

16



BWAMBARANGUE (type BU.7A) on registered letter to Brussels

105:16

17



KININDO CCP-SERIE YG (type BU.7D) 22.11.94 on registered letter to Belgium

# THE VARIETIES OF THE MOLS BILINGUAL 1915 STAMPS ISSUED IN SMALL SHEETS OF TEN SUBJECTS

by Dr. K. H. Goddeeris

## GENERAL INTRODUCTORY CONSIDERATIONS

The Mols bilingual 1915 stamps were issued not only in sheets of fifty stamps but also in small sheetlets of ten stamps for booklets. The booklets contained such sheetlets of the 5ct., 10ct., 15ct. and 25ct. of the issue and appeared in two versions: one, with a yellow cover and priced at 15fr., contained five sheetlets of the 5ct., three of the 10ct., three of the 15ct. and two of the 25ct.; the other, with a blue cover and priced at 25fr., contained four sheetlets of the 5ct., three of the 10ct., five of the 15ct. and five of the 25ct.

Of each of the four values issued in booklets there exist four different panes of ten. For each value the frames of the four panes were printed together from a single plate and the four centres from a second single plate. On each plate the four panes were located in the form of a square, two vertically and two horizontally. Horizontally and vertically the panes were separated by a gutter margin of approximately 3cm. The panes are designated by Greek letters  $\alpha$ ,  $\beta$ ,  $\gamma$  and  $\delta$ .

Based on the existence of imperfections, engraving and accidental, in the selvedge of the sheetlets Ch. Joncker (Les timbres pour carnets du Congo Belge aux types Mols et Van Engelen, Balasse Magazine Nos. 25, 26 and 28) identified, for each of the four values, the locations of the sheetlets in the sheet,  $\alpha$  being the top left sheetlet,  $\beta$  the top right sheetlet,  $\gamma$  the bottom left sheetlet and  $\delta$  the bottom right sheetlet.

The sheets of booklet stamps were successively printed on cream paper, white paper and greyish paper with different shades of the printing inks.

In this study, for each of the four values, I describe the engraving and accidental varieties as they appeared on the frame and centre panes. An additional engraving variety, resulting from the printer making an intentional change to the printing pane, produces a new state of the pane; an additional accidental variety, produced during the printing process, produces a new sub-state of the pane; a variety which disappears because of burnishing of the pane by the printer or through wear of the pane during printing does not produce a new state or sub-state of the plate.

At the end of the description of each pane I give a list of the combinations of paper and shades, the states and sub-states of the frame pane and the states and sub-states of the centre pane.

## PART 1 THE VARIETIES OF THE 5CT. FROM THE BOOKLET PANES

### CHAPTER 1: THE ORIGINAL DIES USED FOR THE FRAME AND CENTRE PLATES

#### I. The die used for the frame plate

The die used to produce the frame plate was, according to Jean Du Four, the die used for frame plates V and VI (sheets of 50).

The top outer frame line above the letters CI of CINQ is of the same thickness as the top outer frame line above the letters CONG and ELGE of CONGO BELGE; it is thinner than the part of the top frame line above the letters NQ of CINQ which had been strengthened by retouching of the die after its modification by the addition of the word "CINQ" for the 1915 issue.

These features of the top frame line are found on stamps from the first printing from frame plate V. In later printings from frame plate V there appears progressively through wear of the plate a thinning of the frame line above the letters CI of CINQ and resulting eventually in a complete disappearance of this section of the line. Du Four erroneously considered this thinning as a feature of the stamps printed from frame plate V.

The same features of the top frame line are observed on 33 of the 50 positions printed from frame plate VI. The remaining 17 positions on the printing plate were retouched and, as a result, the top frame line above the word CINQ is of uniform thickness. Du Four erroneously considered that all subjects on frame plate VI were retouched before the plate was used.

Stamps from the first printing of the booklet frame plate exhibit the same characteristics as do those from the first printing from plate V and the unretouched subjects of frame plate VI. However, the top frame line above the letters CI of CINQ is very weak in some positions - positions 3, 7 and 10 of pane  $\alpha$ , 1 and 9 of pane  $\beta$ , 1 and 9 of pane  $\gamma$  and 3, 9 and 10 of pane  $\delta$  - but it never completely disappeared.

An original retouch of the top outer frame line in position 2 of pane  $\beta$  is visible.

## II. The die used for the centre plate.

The die used for the centre plate was, according to Jean Du Four, the die used for centre plate E (Type II with the lean-to building at the left of the church tower replaced by horizontal lines).

## CHAPTER 2: THE 5CT. PANE $\alpha$

### I. THE FRAMES OF BOOKLET PANE $\alpha$

The frame pane  $\alpha$  exists in only one state,  $\alpha$ -1, but with one sub-state  $\alpha$ -1a.

#### I.A. The frames of booklet pane $\alpha$ -1 (see Figure 1)

The frame of pane  $\alpha$ -1 has both engraving varieties resulting from the preparation of the pane and accidental varieties.

##### A.1. Engraving varieties

- a) a guide dot or guide dash (used for locating the transfer roller when entering the impression on the plate) in the right selvedge of positions 2, 4, 8 and 10 and at midheight of the "torch" (the "torches" are the ornaments at mid-height and at the left and right extremities of the stamp).
- b) a minute guide dot in the top margin of all positions except 1 and 2 and above the right "fleuron" (the "fleurons" are the plant-like ornaments in the upper left and right corners of the stamp).
- c) fragments of a horizontal guide line: in the top margin of position 7; between the bottom frame lines and under the left figure 5 of positions 7 and 10.
- d) on position 2 re-entries: a horizontal mark, convex upwards, in the bottom of the first letter O of CONGO BELGE and a vertical mark, convex to the right, in the letter B of BELGISCH; I cannot determine the origin of these re-entries.
- e) a horizontal re-entry, misplaced to the right, of the right outer frame line of position 7, at the height of the enlarged part of the "fleuron".
- f) a horizontal re-entry, misplaced to the right, of the right outer frame line of position 9, at the height of the figure 5.
- g) a retouch of the right outer frame line of positions 3 and 4, at the height of the enlarged part of the fleuron.
- h) a retouch of the right outer frame line of positions 2, 3, 5 and 7, at the height of the figure 5.

##### A.2. Accidental varieties

- a) on position 1 an oblique scratch ascending to the right, between the bottom frame lines and under the left figure 5.
- b) on position 2: a spot in the top frame to the right of the word CINQ; a dot in the centre on the left of the escarpment; a dot in the left bottom corner of the margin and surrounded by a circular spot.
- c) in the right selvedge of position 2 a dot to the right of the guide dash.
- d) on position 3 a spot in the second letter O of BELGISCH-CONGO.
- e) on position 5: a dot in the letter C of CONGO BELGE; an oblique scratch, ascending to the right, between the bottom frame lines and under the left figure 5; two dots between the right frame lines, at the height of the enlarged part of the fleuron.
- f) on position 6 a horizontal scratch in the bottom margin and under the hyphen joining BELGISCH and CONGO.
- g) in the right selvedge of position 10 two juxtaposed horizontal dashes and two horizontal scratches, parallel and one above the other.

The re-entries, a horizontal mark, convex upwards, in the bottom of the first letter O of CONGO BELGE and a vertical mark, convex to the right, in the letter B of BELGISCH, remained unchanged throughout all printings of pane  $\alpha$  and are therefore distinguishing features of the pane.

### I.B. The frames of booklet pane $\alpha$ -1a (see Figure 2)

Accidental varieties are visible:

- a) in the right margin of position 5 two broken vertical scratches, parallel and juxtaposed, at the height of the enlarged part of the "fleuron".
- b) on position 9: a horizontal scratch in the sky and above the escarpment; a web of corrosion dots in the letter E of BELGISCH.

## II THE CENTRES OF BOOKLET PANE $\alpha$

The centre pane  $\alpha$  exists in two states,  $\alpha$ -1 and  $\alpha$ -2, but with one sub-state  $\alpha$ -2a.

### II. A The centres of booklet pane $\alpha$ -1 (see Figure 3)

On the centre pane  $\alpha$ -1 both engraving varieties produced during the preparation of the plate and accidental varieties are found:

#### A.1. Engraving varieties

- a) on each position except 1 and 9 a horizontal guide line in the left frame at the height of the upper half of the "torch"; in position 2 the guide line is strong.
- b) a horizontal guide line in the right frame of position 6, at the height of the upper half of the torch and extending into the right margin, through the right selvedge and into the left selvedge of pane  $\beta$ .
- c) on position 5 doubling of the shading of the water around the left boat, due to re-entry.

#### A.2. Accidental varieties

- a) in the bottom margin of position 1 two horizontal scratches, one under the letter B of BELGISCH and the other under the letters NGO of BELGISCH-CONGO.
- b) on position 2 a dot in the left part of the centre and above the right extremity of the guide line.
- c) a spot in the selvedge to the right of position 2.
- d) an oblique line, descending to the right, in the second letter E of BELGE on position 5.
- e) in the bottom margin of position 6 and under the word CONGO of BELGISCH-CONGO two oblique scratches, ascending to the right and one above the other.
- f) in the bottom margin of position 8 a horizontal scratch under the letter N of BELGISCH-CONGO.
- g) in the right frame of position 10 an oblique line, descending to the right, above the torch.

The extension of the horizontal guide line in the selvedge to the right of position 6 into the left selvedge of position 5 of pane  $\beta$  demonstrates that panes  $\alpha$  and  $\beta$  were horizontally contiguous.

### II. B. The centres of booklet pane $\alpha$ -2 (see Figure 4)

The centres of pane  $\alpha$ -2 have additional engraving varieties resulting from a revision of the pane and additional accidental varieties.

#### B.1. Engraving varieties

- a) a guide cross in the upper half of the left "torch" on all positions except 7 and 10.
- b) doubling due to re-entry of the shading of the water around the left boat on positions 1, 2, 3, 4, 9 and 10.

#### B.2. Accidental variety

On position 5: a spot to the left of the escarpment; a spot above the left boat and masking the first mast.

### II.C. The centres of booklet pane $\alpha$ -2a (see Figure 5)

Several accidental varieties appeared.

- a) in the selvedge above position 2 several horizontal scratches, parallel and one above the other, extending to the top right corner of the pane.
- b) in the top right corner of the pane several horizontal scratches, parallel and one above the other, extending to the left into the selvedge above position 2 and to the right into the top left corner of pane  $\beta$ .
- c) numerous corrosion dots in the selvedge to the left of position 3, in the selvedge to the right of positions 6 and 8, in the bottom right corner of the pane and in positions 5, 6, 7, 8, 9 and 10 above the mountains.
- d) On position 10 three oblique scratches ascending to the right, parallel and one above the other, under and to the left of the left boat.

The extension of the scratches in the top right corner of the pane into the top left corner of pane  $\beta$  again confirms that panes  $\alpha$  and  $\beta$  were horizontally contiguous.

### III. THE COMBINATIONS OF THE PAPER, THE SHADES AND THE STATES AND SUB-STATES OF THE $\alpha$ FRAME AND CENTRE PLATES

1.	Cream paper	Frame pane	$\alpha$ -1	+	Centre pane	$\alpha$ -1
2			$\alpha$ -1	+		$\alpha$ -2
3	White paper		$\alpha$ -1a	+		$\alpha$ -2a
4	Greyish paper		$\alpha$ -1a	+		$\alpha$ -2a

The shades of the stamps in sheetlet  $\alpha$  - and likewise in sheetlets  $\beta$ ,  $\gamma$  and  $\delta$  - printed on cream paper are yellow-green for the frames and clear grey-black for the centres, on white paper deep blue-green for the frames and intense black for the centres and on greyish paper dull green for the frames and dull grey for the centres.

## CHAPTER 3. THE 5CT. PANE $\beta$

### 1. THE FRAMES OF BOOKLET PANE $\beta$

The frame plate  $\beta$  exists in only one state,  $\beta$ -1, but with two sub-states,  $\beta$ -1a and  $\beta$ -1b.

#### 1.A. The frames of booklet pane $\beta$ -1 (see Figure 6)

The frame pane  $\beta$ -1 has both engraving varieties resulting from the preparation of the pane and accidental varieties.

##### A.1. Engraving varieties

- a) a guide dot or dash in the right selvedge of positions 2, 4, 6, 8 and 10 and at mid-height of the "torch".
- b) a minute guide dot in the top margin of all positions except Nos. 1 and 2 and above the right "fleuron".
- c) a guide dot in the margin of the right bottom corner on positions 6 and 8.
- d) fragments of a horizontal guide line: in the top margins of positions 5, 6, 7 and 8 (extending into the left margin of position 5); between the bottom frame lines of position 7 (under the left figure 5); as an extension to the bottom frame line of positions 9 and 10; in the bottom margins of positions 6 and 7 (under the right figure 5).
- e) a horizontal re-entry, misplaced to the right, of the right outer frame line of position 5, at the height of the enlarged part of the "fleuron".
- f) on position 2 a retouch of the outer top frame line above the letters CI of CINQ; this section of the frame line which in the die was thinner than the section above the letters NQ and of the same thickness as the sections above the letters CONG and ELGE of CONGO BELGE has become of the same thickness as the section above the letters NQ.
- g) a retouch of the right outer frame line, at the height of the figure 5, on positions 3 and 4.

##### A.2. Accidental varieties

- a) in the left selvedge of position 1 a vertical scratch.
- b) a dot in the bottom margin of position 1, under the left figure 5 and sometimes removed by a perforation.
- c) between the top frames lines of position 7 and above the right "fleuron" two minute oblique scratches, ascending to the right, parallel and juxtaposed.
- d) between the left frame lines of position 8 a large shaded spot to the left of the left figure 5.
- e) a vertical scratch in the left margin of position 10, at the height of the figure 5.

#### 1.B. The frames of booklet pane $\beta$ -1a (see Figure 7)

Additional accidental varieties are visible:

- a) a dot in the right margin of position 1, at the height of the enlarged part of the "fleuron".
- b) on position 7: an oblique dash, ascending to the right, between the bottom frame lines and under the letter L of BELGISCH; two dots in the bottom margin under the letter L of BELGISCH.

### I.C. The frames of booklet pane $\beta$ -1b (see Figure 8)

Additional accidental varieties appear on position 6:

- a) an interrupted horizontal scratch in the sky under the letter G of BELGE.
- b) an interrupted horizontal scratch in the right margin at the height of the "fleuron".

## II THE CENTRES OF BOOKLET PANE $\beta$

The centre pane  $\beta$  exists in two states,  $\beta$ -1 and  $\beta$ -2, without any sub-states.

### II.A. The centres of booklet pane $\beta$ -1 (see Figure 9)

In its original state the centre pane  $\beta$  included engraving varieties resulting from the preparation of the pane and accidental varieties.

#### A.1. Engraving varieties

- a) a horizontal guide line in the left frame of all positions except 8, at the height of the upper half of the "torch"; on position 3 the guide line extends into the left margin and the left selvedge; on position 5 the guide line extends into the left margin, the left selvedge and into the right selvedge of position 6 of pane  $\alpha$ ; on position 6 the guide line extends into the left margin.
- b) a horizontal guide line in the right frame of positions 5 and 6, at the height of the upper half of the "torch"; on position 5 the line extends into the right margin where it becomes a connecting guide line in the margin between positions 5 and 6; on position 6 the line extends into the right selvedge.
- c) a horizontal guide line in the selvedge to the right of position 10, at the height of the upper half of the "torch".
- d) doubling, due to re-entry, of the shading of the water around the left boat on positions 3, 4 and 6.

#### A.2. Accidental varieties

- a) in the selvedge above position 1: several scratches, parallel and juxtaposed, above the left "fleuron", which extend downwards into the margin of position 1 and upwards into the selvedge under position 9 of pane  $\delta$ .; also a single horizontal scratch.
- b) in the selvedge above position 2 several horizontal scratches, parallel and one above the other.
- c) on position 1: a vertical scratch beside the "torch" in the left margin; several vertical scratches, parallel and juxtaposed, in the top margin above the left "fleuron", extending into the top selvedge; several oblique scratches, parallel and one above the other, ascending to the right, in the right figure 5 and extending into the right margin and into position 2; in the bottom margin a horizontal scratch under the right figure 5.
- d) on position 2: extensions of the oblique scratches on position 1 in the left margin and left frame at the height of the "torch"; a horizontal scratch in the left figure 5 and in the letters I, CH and the first O of BELGISCH CONGO; two scratches, one horizontal and the other oblique, ascending to the right, under the left figure 5.
- e) an oblique scratch in the selvedge to the right of position 2.
- f) on position 3: a horizontal scratch between the two top frame lines and above the right "fleuron"; a horizontal scratch in the letters ON of BELGISCH-CONGO; an oblique scratch, descending to the right, in the right figure 5 and extending into the right margin and into position 4.
- g) on position 4: an oblique scratch, an extension of the scratch on position 3, descending to the right, in the left margin at the height of the figure 5 and extending to the left figure 5 and the letters BE of BELGISCH; in the second letter O of BELGISCH-CONGO an oblique scratch, ascending to the right, which at the top extends into the right frame on the left of the lower half of the "torch" and the figure 5 and at the bottom extends into the bottom of the frame; two horizontal scratches in the bottom margin, one under the letters ELG and the other under the letters SC of BELGISCH.
- h) at the junction of the margins between positions 3, 4, 5 and 6 two scratches, one oblique, descending to the right, and the other horizontal.
- i) in the selvedge to the left of position 5 a vertical scratch crossing the guide line.
- j) in the top margin of position 5 a horizontal scratch above the right "fleuron".
- k) in the selvedge to the right of position 6 two vertical and two oblique scratches.
- l) in the selvedge to the left of position 7 a vertical scratch.
- m) in the selvedge to the right of position 8 two scratches, one oblique and the other horizontal.
- n) in the selvedge to the left of position 9 a cluster of corrosion dots.
- o) on position 9: a horizontal scratch in the top margin and above the letters GE of BELGE; an oblique scratch in the right margin, descending to the right, at the height of the lower half of the "torch".
- p) an oblique scratch in the right selvedge of position 10.

The extension of the horizontal guide line in the selvedge to the left of position 5 into the selvedge to the right of position 6 of pane  $\alpha$  demonstrates that panes  $\alpha$  and  $\beta$  were horizontally contiguous.

The extension of the vertical scratches in the top selvedge of position 1 upwards into the selvedge under position 9 of pane  $\delta$  (see later) shows that panes  $\beta$  and  $\delta$  were vertically contiguous,  $\delta$  being above  $\beta$ .

On position 2 the horizontal lines in the left figure 5 and in the letters I, CH and the first letter O of BELGISCH-CONGO remained constant in all printings of pane  $\beta$  and allows the pane to be identified without doubt. Pane  $\beta$  can also be identified by the absence of constant features found on panes  $\alpha, \gamma$  and  $\delta$ .

## II.B. The centres of booklet pane $\beta$ -2 (see Figure 10)

The centre of pane  $\beta$ -2 includes additional engraving varieties resulting from the revision of the pane and additional accidental varieties.

### C.1. Engraving varieties

- a) a guide cross in the upper half of the left "torch" on all positions except 3. The guide crosses on pane  $\beta$  appeared only in the second state of the pane and printed on white paper whereas on pane  $\alpha$  they appeared earlier when  $\alpha$ C-2 was printed on cream paper.
- b) doubling, due to re-entry, of the shading of the water around the left boat on all positions except 3, 4 and 10.

### C.2. Accidental varieties

- a) in the top left corner of the sheetlet: several horizontal scratches, which extend to the left into the top right corner of pane  $\alpha$  and to the right into the top selvedge above position 1; a cluster of corrosion dots.
- b) in the selvedge above position 1 extensions of the scratches in the top left corner of the pane.
- c) in the selvedge above position 2 several horizontal scratches.
- d) in the selvedge to the left of position 3: an oblique scratch; two horizontal scratches, parallel and one above the other, which extend into position 3; a single horizontal scratch under the guide line; a cluster of corrosion dots.
- e) in the left margin of position 3 two horizontal scratches, parallel and one above the other, at the height of the upper half of the left "torch", above the horizontal guide line and extending into the selvedge.
- f) in the right selvedge of position 4 a horizontal scratch.
- g) in the left selvedge of position 5: a horizontal scratch and two horizontal scratches, parallel and one above the other, extending into position 5; a cluster of corrosion dots.
- h) in the left margin of position 5 two horizontal scratches, parallel and one above the other, at the height of the upper half of the "torch" under the horizontal guide line, which extend into the selvedge.
- i) in the selvedge to the right of position 6 two vertical scratches, convex to the right.
- j) in the selvedge to the left of position 7: two double horizontal scratches under the guide line; a single horizontal scratch; two irregular scratches.
- k) on position 7: an oblique scratch, descending to the right, in the left margin (see figure 5) at the height of the lower half of the "torch"; a horizontal scratch in the bottom margin under the left figure 5.
- l) in the top margin of position 9 a horizontal scratch above the left "Neuron".
- m) in the left frame of position 10 several oblique scratches, ascending to the right, at the height of the left boat.
- n) on all positions clusters of corrosion dots at the left of the escarpment and above the mountains.

The extension of the horizontal scratches in the top left corner of the pane into the top right corner of pane  $\alpha$  again shows that panes  $\alpha$  and  $\beta$  were horizontally contiguous.

## III. THE COMBINATIONS OF THE PAPER, THE SHADES AND THE STATES AND SUB-STATES OF THE $\beta$ FRAME AND CENTRE PANES

1	Cream paper	Frame Pane	$\beta$ -1	+	Centre pane	$\beta$ -1
2	White paper		$\beta$ -1a	+		$\beta$ -2
3	Greyish paper		$\beta$ -1a	+		$\beta$ -2
4			$\beta$ -1b	+		$\beta$ -2

## CHAPTER 4: THE 5CT. PANE $\gamma$

### I. THE FRAMES OF BOOKLET PANE $\gamma$

The frame plate  $\gamma$  exists in only one state,  $\gamma$ -1, but with one sub-state  $\gamma$ -1a.

#### I.A. The frames of booklet pane $\gamma$ -1 (see Figure 11)

The frame of pane  $\gamma$ -1 has both engraving varieties resulting from the preparation of the pane and accidental varieties.

##### A. 1. Engraving varieties

- a) a guide dot or guide dash in the right selvedge of positions 2, 4, 6, 8 and 10 and at midheight of the "torch".
- b) a minute guide dot in the top margin of all positions except 7 and above the right "fleuron".
- c) a minute guide dot above the top left corner of positions 1, 3, 5 and 7.
- d) fragments of a horizontal guide line: in the top margins of positions 1, 2, 4, 5, 6, 9 and 10; between the bottom frame lines, under the left figure 5, of positions 1 and 2; in the bottom margin of positions 3, 4, 5 and 6.
- e) in position 5 a vertical re-entry, misplaced upwards, of the right figure 5.
- f) in position 6 a horizontal re-entry, misplaced to the left, of the letter Q of CINQ.
- g) in position 10 a horizontal re-entry, misplaced to the right, of the right figure 5.
- h) a retouch of the right outer frame line of positions 3 and 4, at the height of the enlarged part of the "fleuron".
- i) a retouch of the right outer frame line of positions 3, 4 and 6, at the height of the figure 5.

##### A.2. Accidental varieties

- a) on position 1: an oblique score, descending to the right, in the top margin and above the left "fleuron"; an oblique scratch, ascending to the right, between the bottom frame lines and under the left figure 5.
- b) in the selvedge to the left of position 5 a vertical scratch.
- c) on position 6: an oblique scratch, ascending to the right, between the top frame lines and above the letter N of CONGO BELGE; a spot between the top frame lines and above the first letter E of BELGE.
- d) in the selvedge to the right of position 6 several juxtaposed horizontal scratches, at the height of the "fleuron", which extend into the selvedge of pane  $\delta$ .
- e) on position 10 a spot in the letter N of CONGO BELGE.

The oblique score, descending to the right, above the left "fleuron" on position 1 remained unchanged throughout all printings and is characteristic of pane  $\gamma$ .

The extension of the scratches in the selvedge to the right of position 6 into the selvedge to the left of position 5 of pane  $\delta$  proves that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

#### I.B. The frames of booklet pane $\gamma$ -1a (see Figure 12)

Additional accidental varieties appear:

- a) in the selvedge to the left of position 9 two horizontal scratches, parallel and one above the other, at the height of the upper half of the "torch".
- b) in the bottom selvedge of position 10: a horizontal scratch under the letter B; three horizontal scratches under the letter S of BELGISCH.

### II. THE CENTRES OF BOOKLET PANE $\gamma$

The centre pane  $\gamma$  exists in two states,  $\gamma$ -1 and  $\gamma$ -2, and in one sub-state,  $\gamma$ -1a.

#### II.A. The centres of booklet pane $\gamma$ -1 (see Figure 13)

On the centre pane  $\gamma$ -1 both engraving varieties produced during the preparation of the pane and accidental varieties are found.

##### A.1. Engraving varieties

- a) a horizontal guide line in the left frame of positions 4, 5, 6, 7, 8, 9 and 10, at the height of the upper part of the "torch"; in position 6 the guide line extends into the left margin; in positions 3 and 9 the guide line extends into the left selvedge,
- b) a horizontal guide line in the right frame of position 6, at the height of the upper part of the "torch", which extends into the right selvedge and into the left selvedge of pane  $\delta$ .



## A.2. Accidental varieties

- a) in the selvedge above position 1 several horizontal scratches extending into the selvedge above position 2.
- b) in the selvedge above position 2 many horizontal scratches extending into the selvedge above position 1.
- c) an oblique scratch in the top right corner of the pane.
- d) an oblique scratch in the selvedge to the left of position 1.
- e) on position 1 a horizontal scratch above the escarpment.
- f) on position 2: a horizontal scratch in the top margin, above the words CINQ and BELGE; a horizontal scratch in the bottom margin under the letters CH of BELGISCH.
- g) in the selvedge to the left of position 3 a spot and several oblique scratches which extend into the selvedge to the left of position 5.
- h) on position 3: a vertical scratch in the left margin at the height of the figure 5 and extending downwards into position 5; a vertical scratch in the bottom margin under the left figure 5 and extending into position 5.
- i) in the selvedge to the left of position 5 vertical scratches extending upwards.
- j) on position 5: a vertical scratch in the left margin and extending into position 3; a vertical scratch in the top margin above the left "fleuron" and extending into position 3; several vertical scratches in the bottom margin under the left figure 5 and extending into position 7; a dash in or under the letter C of CONGO BELGE.
- k) in the selvedge to the right of position 6 a cluster of small dots under the horizontal guide line.
- l) on position 7: several vertical scratches in the top margin above the left "fleuron" and extending upwards into position 5; several vertical scratches in the left margin and left frame at the height of the lower half of the "torch" and extending downwards into position 9.
- m) a vertical scratch in the selvedge to the left of position 9.
- n) in the top margin of position 9 several vertical scratches, extensions of the scratches on position 7.
- o) in the selvedge to the right of position 10: several vertical scratches; a cluster of several dots.

The extension of the horizontal guide line in the selvedge to the right of position 6 into the selvedge to the left of position 5 of pane  $\delta$  show that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

## II.B. The centres of booklet pane $\gamma$ -1a (see Figure 14)

Additional accidental varieties are visible:

- a) in the selvedge above position 2 many horizontal scratches, particularly in the lower part of the selvedge, which extend to the top right corner of the pane.
- b) in the top right corner of the pane many horizontal scratches, extensions of the scratches above position 2.
- c) in the selvedge to the right of position 2 a vertical scratch and two oblique scratches, the left of the latter extending into the selvedge to the right of position 4.
- d) in the selvedge to the right of position 4 two oblique scratches, one an extension of the scratch in the selvedge of position 2.
- e) in the right margin of position 5 two lines, the upper horizontal and the lower oblique, ascending to the right, at the height of the enlarged part of the "fleuron", extending into position 6.
- f) on position 6: in the left margin two scratches, the upper horizontal and the lower oblique and ascending to the right, at the height of the enlarged part of the "fleuron", extensions of the scratches on position 5; in the bottom margin, under the letters CONGO of BELGISCH-CONGO and under the right figure 5 an oblique scratch, starting above the escarpment on position 7.
- g) in the right selvedge of position 6: several vertical scratches which extend downwards into the selvedge of position 8; in the bottom margin a horizontal scratch which is an extension of the oblique scratch starting above the escarpment on position 7.
- h) on position 7 an oblique scratch, ascending to the right, starting above the escarpment and successively crossing the right "fleuron", the margin between positions 7 and 8, the upper left "fleuron" and upper frame of position 8, the margin between positions 6 and 8, the bottom frame under the right figure 5 of position 6 (where the oblique line becomes horizontal), the selvedge at the right of position 6 and ending in the selvedge of pane  $\delta$ .
- i) in the selvedge to the right of position 8 two vertical scratches, extensions from position 6.
- j) in the top margin of position 10 a horizontal scratch above BELGE.

The extension of the horizontal scratch in the selvedge to the right of position 6 into the selvedge at the left of position 5 of pane  $\delta$  proves once again that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

## II.C. The centres of booklet pane $\gamma$ -2 (see Figure 15)

Centre pane  $\gamma$ -2 includes additional engraving varieties due to a revision of the pane and additional accidental varieties.

### C.1 Engraving varieties

- a) a guide cross in the upper half of the left "torch" on all positions except 6.
- b) doubling, due to re-entry, of the shading of the water around the left boat on positions 3, 4, 5, 6 and 8.

### C.2. Accidental varieties

- a) an extensive cluster of corrosion dots in the top selvedge above positions 1 and 2.
- b) in the top margin of position 4 an oblique scratch, ascending to the right, above the letter N of CINQ.
- c) numerous corrosion dots and scratches in the selvedge to the right of positions 8 and 10.

## III THE COMBINATIONS OF THE PAPER, THE SHADES AND THE STATES AND SUB-STATES OF THE $\gamma$ FRAME AND CENTRE PANES

1	Cream paper	Frame pane	$\gamma$ -1	+	Centre pane	$\gamma$ -1
2			$\gamma$ -1	+		$\gamma$ -1a
3			$\gamma$ -1a	+		$\gamma$ -1a
4	White paper		$\gamma$ -1a	+		$\gamma$ -2
5	Greyish paper		$\gamma$ -1a	+		$\gamma$ -2

## CHAPTER 5. THE 5CT. PANE $\delta$

### 1. THE FRAMES OF BOOKLET PANE $\delta$

The frame pane  $\delta$  exists in only one state,  $\delta$ -1, but with one sub-state,  $\delta$ -1a.

#### 1.A. The frames of booklet pane $\delta$ -1 (see Figure 16)

The frame plate  $\delta$ -1 has both engraving varieties resulting from the preparation of the pane and accidental varieties.

##### A.1 Engraving varieties

- a) a guide dot or a guide dash in the right selvedge of positions 2, 4, 6, 8 and 10 and at mid-height of the "torch".
- b) a minute guide dot in the top margin of all positions and above the right "fleuron",
- c) fragments of a horizontal guide line: in the top margin of positions 1, 2, 3, 4, 5 and 6 (on positions 1 and 3 extending into the left margin); between the bottom frame lines and under the left figure 5 on positions 1, 2, 3, 4 and 5; in the bottom margin of position 6.
- d) on position 3 a horizontal re-entry, misplaced to the left, of the right figure 5.
- e) on positions 7, 9 and 10 a vertical re-entry, misplaced upwards, of the top outer frame line and of all the bottom frame lines under BELGISCH-CONGO.
- f) on positions 7 and 8 retouching of the left outer frame line, at the height of the figure 5.
- g) on position 1 a retouch of the right outer frame line at the height of the enlarged part of the "fleuron".
- h) on positions 1 and 8 a retouch of the right outer frame line, at the height of the figure 5.

##### A.2. Accidental varieties

- a) an oblique scratch, descending to the right, between the bottom frame lines and under the right figure 5 on position 4.
- b) in the selvedge to the right of position 4 an oblique scratch extending into the selvedge of position 6.
- c) in the selvedge to the left of position 5 a horizontal scratch extending into the selvedge to the right of position 6 of pane  $\gamma$ .
- d) on position 5 many horizontal scratches in both letters O and letter B of CONGO BELGE.
- e) on position 6 many horizontal scratches in the letters CO and GE of CONGO BELGE.
- f) in the selvedge to the right of position 6: an oblique scratch extending upwards into the selvedge of position 4; a horizontal scratch; two horizontal scratches, parallel and one above the other and above the horizontal scratch; a cluster of small dots.

The re-entry on position 3 - the doubling of the right figure 5 - remained unchanged throughout all printings and is characteristic of pane  $\delta$ .

The extension of the horizontal scratch in the selvedge to the left of position 5 into the selvedge to the right of position 6 of pane  $\gamma$  proves that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

#### I.B. The frames of booklet pane $\delta$ -1a (see Figure 17)

Additional accidental varieties are visible:

- a) in the left frame of position 5 a cluster of dots and spots in or under the letters EN of CENTIMES.
- b) in the bottom margin and under the left figure 5 of position 9 an oblique dash, ascending to the right.

### II THE CENTRES OF BOOKLET PANE $\delta$

The centre pane  $\delta$  exists in three states,  $\delta$ -1,  $\delta$ -2 and  $\delta$ -3, without any sub-states.

#### II.A. The centres of booklet pane $\delta$ -1 (see Figure 18)

In its original state the centre pane had both engraving varieties and accidental varieties.

##### A.1. Engraving varieties

- a) on positions 1, 4, 5, 6 and 10 a horizontal guide line in the left frame at the height of the upper part of the "torch"; on position 1 the guide line extends into the left margin and selvedge; on position 5 the guide line extends into the left selvedge and into the right selvedge of centre pane  $\gamma$ .
- b) in the right frame of positions 5 and 6 a horizontal guide line, at the height of the upper part of the "torch"; on position 6 the line extends into the right selvedge.

##### A.2. Accidental varieties

- a) in the left selvedge of position 1 an oblique scratch.
- b) in the bottom margin of position 1 two oblique scratches, descending to the right, one under the letter N and the other under the second letter O of BELGISCH-CONGO.
- c) on position 7: an oblique scratch, descending to the right, in the right margin, at the height of the upper half of the "torch"; an oblique scratch, descending to the right, in the bottom margin and under the letters H-C of BELGISCH-CONGO.
- d) in the selvedge to the right of position 8 two horizontal dashes, parallel and one above the other.
- e) on position 9: a horizontal scratch in the top margin and above the letters CO of CONGO BELGE; two oblique scratches, descending to the right, parallel and one above the other, under the letters CONGO of BELGISCH-CONGO.
- f) on position 10: a horizontal scratch in the top margin, above the letters LG of BELGE; two oblique scratches, descending to the right, in the bottom margin, one under the letters LG of BELGISCH and the other under NG of BELGISCH-CONGO.
- g) a vertical scratch in the bottom left corner of the pane.
- h) in the bottom selvedge of position 9 and under the left figure 5 several vertical scratches which extend into the top selvedge above position 1 of pane  $\beta$ .
- i) two oblique scratches in the bottom selvedge of position 10.

The extension of the horizontal guide line in the selvedge to the left of position 5 into the selvedge to the right of position 6 of pane  $\gamma$  demonstrates that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

The extension of the several vertical scratches in the selvedge under position 9 into the selvedge above position 1 of pane  $\beta$  demonstrates that panes  $\beta$  and  $\delta$  were vertically contiguous,  $\delta$  being the upper and  $\beta$  the lower. (c.f. Chapter 6; final considerations).

#### II.B. The centres of booklet pane $\delta$ -2 (see Figure 19)

The centre pane  $\delta$  in its second state included engraving varieties resulting from revision of the pane and accidental varieties.

##### B.1. Engraving varieties

Doubling, due to re-entry, of the shading of the water around the left boat on positions 1, 3, 5, 6, 7 and 8.

## B.2. Accidental varieties

- a) in the top left corner of the pane two oblique and several horizontal scratches extending into the top selvedge above position 1.
- b) in the top selvedge of position 1 many horizontal scratches extending into the left top corner of the pane and into the selvedge above position 2.
- c) in the top selvedge of position 2 many horizontal scratches extending into the selvedge above position 1.
- d) a spot in the selvedge to the left of position 1.
- e) on position 1: several vertical lines, parallel and juxtaposed, in the left figure 5 and in the letter B of BELGISCH and extending into the bottom margin; a horizontal scratch in the letter B of BELGISCH.
- f) a horizontal scratch in the bottom margin of position 2, under the letters CONGO of BELGISCH-CONGO.
- g) several vertical scratches in the selvedge to the right of position 2.
- h) an oblique scratch in the selvedge to the left of position 3.
- i) on position 3 several vertical scratches in the left figure 5 extending through the bottom margin into position 5.
- j) on position 4: in the top margin two horizontal scratches, one above the letters ON, the other above BEL of CONGO BELGE; also in the top margin two horizontal scratches, parallel and one above the other, above the word CINQ and a horizontal scratch, convex downwards, above the letter G of BELGE; several vertical scratches in the right frame extending over the full height of the stamp and through the bottom margin into position 6; a vertical scratch in the right margin, at the height of the figure 5 and extending downwards to position 6.
- k) in the selvedge to the right of position 4 many vertical scratches extending downwards to the selvedge of position 6.
- l) in the selvedge to the left of position 5: a vertical scratch; at the bottom a horizontal scratch extending, to the right, to positions 5, 7 and 8 and, to the left, into the selvedge of position 6 of pane  $\gamma$  (see later).
- m) on position 5: in the top margin several vertical scratches, above the left "fleuron", extensions of the scratches on position 3; also in the top margin an oblique scratch, ascending to the right, above the left "fleuron"; several vertical scratches in the left frame and extending over the full height of the stamp; in the left margin an oblique scratch, at the height of the figure 5 and extending into the bottom of the frame under the left figure 5, an extension of the horizontal scratch in the selvedge of position 5. (see later).
- n) on position 6: two horizontal scratches in the top margin, one above the word CINQ, the other above BELGE; several vertical scratches in the top margin, above and in the right "fleuron", extensions of the scratches in the right frame of position 4; a vertical scratch in the right margin, at the height of the "fleuron", an extension of the scratch on position 4; an oblique scratch, descending to the right, in the bottom margin under the word BELGISCH; two oblique scratches, parallel and one above the other, under the word CONGO of BELGISCH-CONGO.
- o) in the selvedge to the right of position 6 many vertical scratches extensions of the scratches in the selvedge of position 4.
- p) on position 7: two horizontal scratches in the top margin, one above the letter C and the other above the second letter G of CONGO BELGE; in the top margin, top frame and right frame an oblique scratch, descending to the right, an extension of the horizontal scratch in the selvedge of position 5; in the right margin a horizontal scratch, at the height of the enlarged part of the "fleuron" and extending into position 8.
- q) on position 8: a horizontal scratch in the left margin, at the height of the enlarged part of the "fleuron", an extension of the scratch on position 7; an oblique scratch, descending to the right, in the left margin and left frame an extension of the horizontal scratch in the selvedge of position 5 (see later); several oblique scratches, descending to the right, in the left figure 5 and in the letters LGIS of BELGISCH; several oblique scratches, ascending to the right, in the right figure 5 and extending into the right margin and selvedge.
- r) in the right selvedge of position 8: an oblique scratch, descending to the right; two oblique scratches, ascending to the right, extensions of the scratches in the right figure 5 of position 8
- s) in the margin between positions 9 and 10 several oblique scratches, descending to the right, at the height of the "torch".
- t) an oblique scratch in the bottom right corner of the pane.

The horizontal scratch at the bottom of the selvedge to the left of position 5 extends to the right to positions 5, 7 and 8 where it successively crosses the left margin of position 5, the bottom frame of position 5 under the left figure 5, the margin between positions 5 and 7, the word CINQ, the letters LG of BELGE and the right "fleuron" of position 7, the margin between positions 7 and 8, the left frame of position 8 under the left "fleuron" and ends in the escarpment of position 8. It extends to the left to pane  $\gamma$  where it successively crosses the selvedge to the right of position 6, positions 6, 8 and 7 and ends above the escarpment on position 7. The extension into pane  $\gamma$  again confirms that panes  $\gamma$  and  $\delta$  were horizontally contiguous.

## II.C. The centres of pane $\delta$ -3 (see Figure 20)

The centre pane  $\delta$ -3 has additional engraving varieties due to further revision of the pane and additional accidental varieties.

### D.1. Engraving varieties

- a) a guide cross in the upper half of the left "torch" of all positions except position 4.
- b) doubling, due to re-entry, of the shading of the water surrounding the left boat on positions 2 and 10.

### D.2. Accidental varieties

- a) on position 2 a spot on the right mountain.
- b) on position 9 a spot above the left boat.

## III THE COMBINATIONS OF THE PAPER, THE SHADES AND THE STATES AND SUB-STATES OF THE $\delta$ FRAME AND CENTRE PANES

1	Cream paper	Frame pane	$\delta$ -1	+	Centre pane	$\delta$ -1
2			$\delta$ -1	+		$\delta$ -2
3	White paper		$\delta$ -1a	+		$\delta$ -3
4	Greyish paper		$\delta$ -1a	+		$\delta$ -3

## CHAPTER 6: FINAL CONSIDERATIONS

### I. THE IDENTIFICATION OF THE INDIVIDUAL PANES

The identification of the individual booklet panes is based on one or several varieties of the frames or centres.

Pane  $\alpha$  - the frame re-entries on position 2: the horizontal re-entry, convex upwards, in the bottom of the first letter O of CONGO BELGE and a vertical re-entry, convex to the right, of the letter B of BELGISCH.

Pane  $\gamma$  - the frame variety on position 1: the oblique score, descending to the right, in the top margin above the left "fleuron".

Pane  $\delta$  - the frame variety on position 3: the horizontal re-entry, misplaced to the left, of the right figure 5.

Pane  $\beta$  - the centre varieties on position 2: the horizontal scratches in the left figure 5 and in the letters I, CH and the first letter O of BELGISCH-CONGO. Alternatively by the absence of the more obvious varieties found on panes  $\alpha$ ,  $\gamma$  and  $\delta$ .

### II. THE LOCATION OF THE FOUR PANES IN THE ORIGINAL PLATE OF 40 SUBJECTS

This study demonstrates that panes  $\alpha$  and  $\beta$  were horizontally contiguous and that panes  $\gamma$  and  $\delta$  were likewise horizontally contiguous.

For the vertical contiguity Ch. Jonker observed the vertical scratches in the bottom selvedge of position 9 of centre pane  $\delta$ -1 but not that they were extended into the top selvedge of position 1 of centre pane  $\beta$ -1 and concluded that centre panes  $\beta$  and  $\delta$  were contiguous vertically and that  $\beta$  was the upper pane and  $\delta$  the lower.

This study however shows that the vertical scratches in the top selvedge of position 1 of centre pane  $\beta$ -1 are the extensions of scratches in the bottom selvedge of position 9 of centre pane  $\delta$ -1.

The positions of the panes in the sheet have therefore to be reconsidered with  $\delta$  being the upper pane and  $\beta$  the lower. In the plate the horizontally contiguous panes  $\alpha$  and  $\beta$  were the lower panes and the horizontally contiguous panes  $\gamma$  and  $\delta$  the upper panes.

### III. THE ADDITION OF GUIDE CROSSES TO THE CENTRE PLATE

The guide cross in the upper part of the left "torch" was added to centre pane  $\alpha$ ( $\alpha$ -1) during the printings on cream paper and to centre panes  $\beta$ ( $\beta$ -2),  $\gamma$ ( $\gamma$ -2) and  $\delta$ ( $\delta$ -2) after the printings on cream paper and before the printing on white paper.

Figure 1 - The frame pane a-1

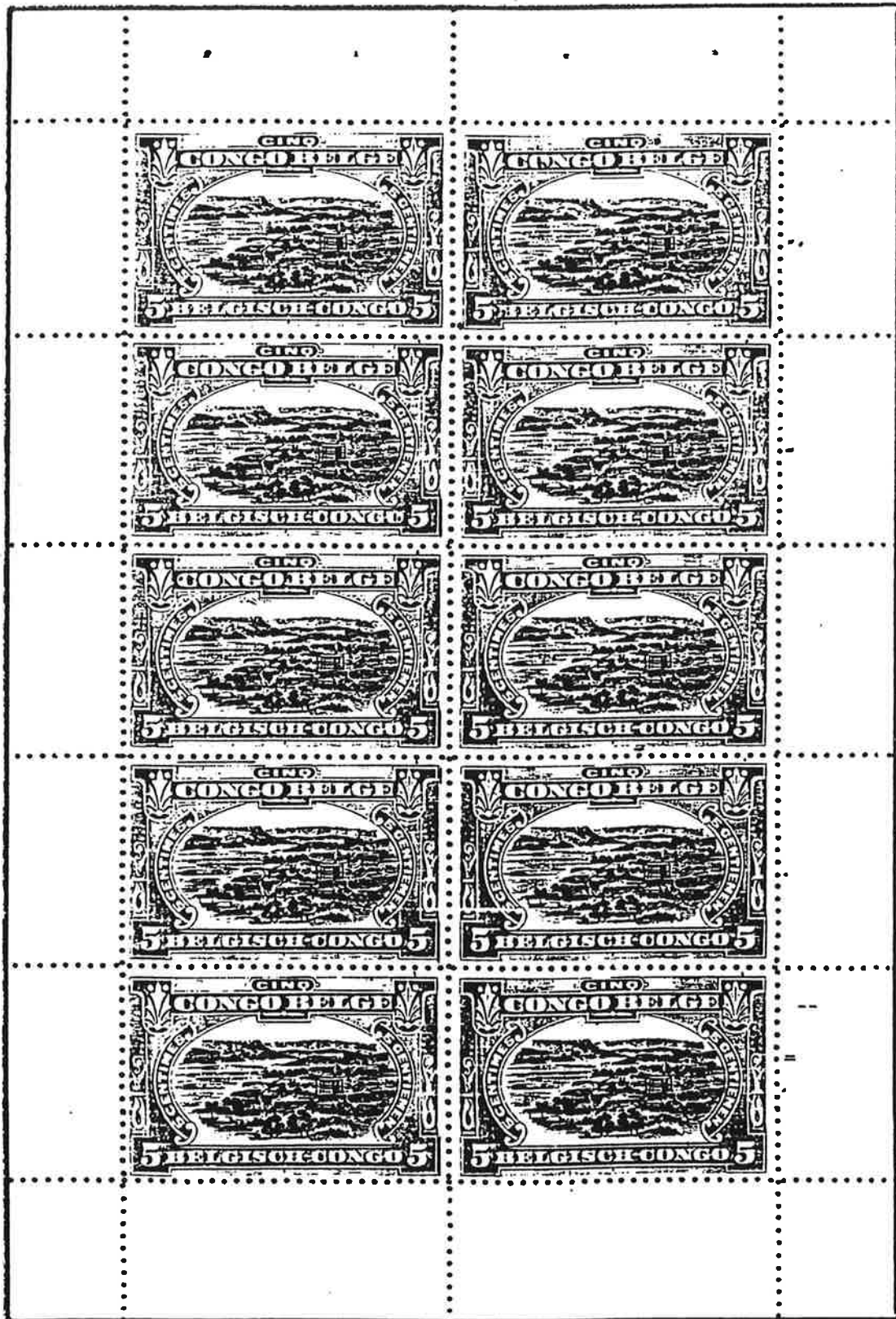


Figure 2 - The frame pane α-1a

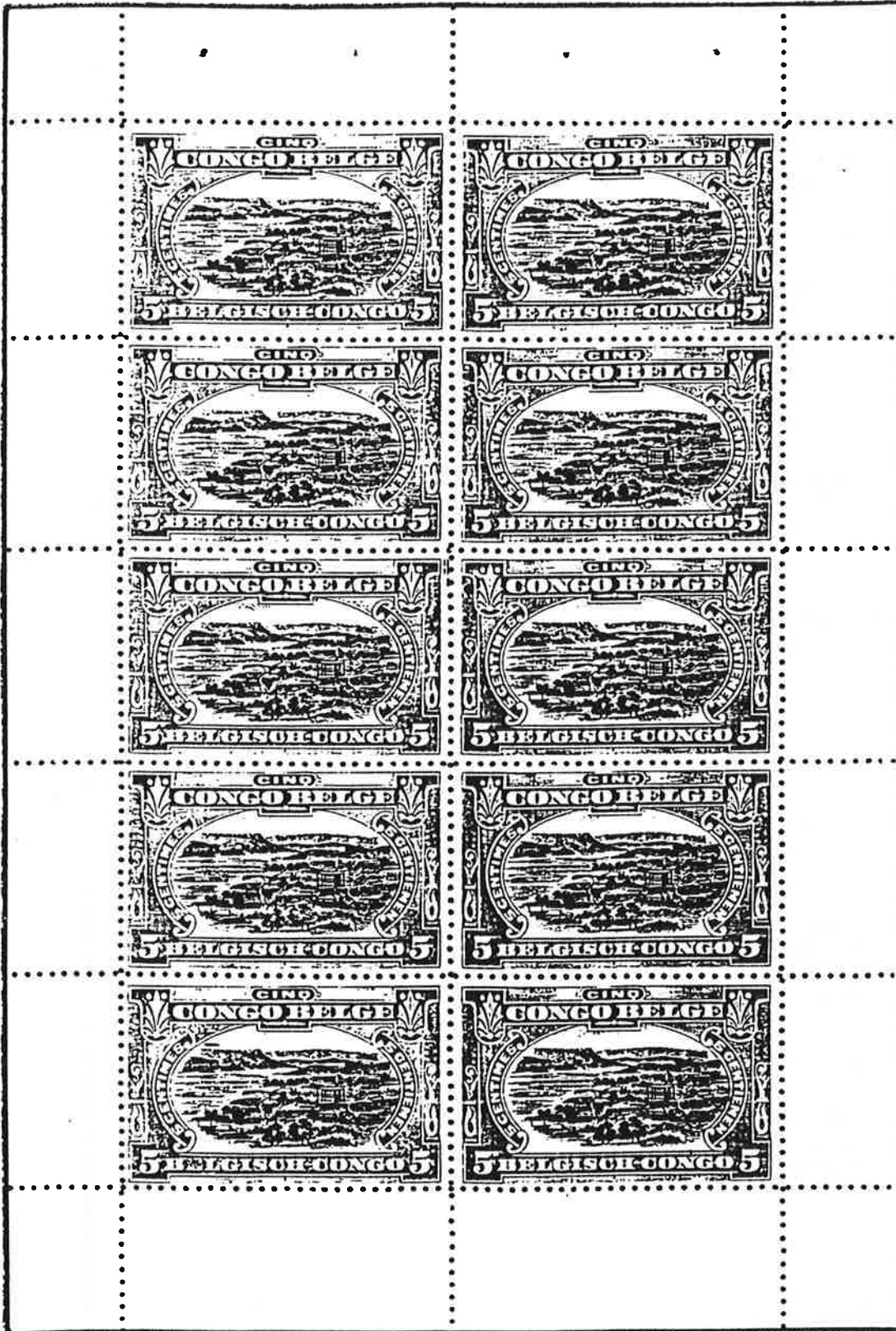


Figure 3 - The centre pane  $\alpha$ -1

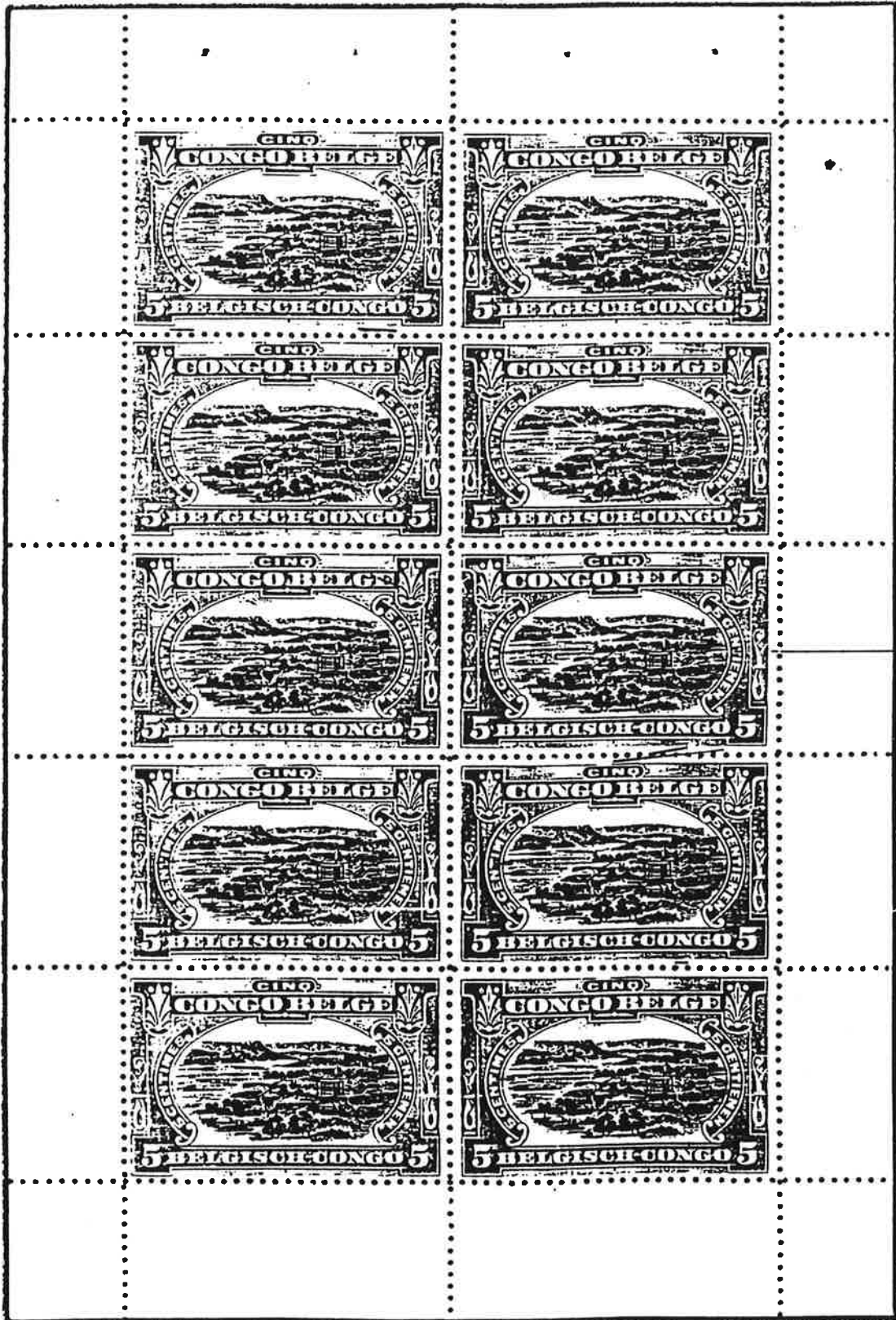




Figure 4 - The centre pane  $\alpha$ -2

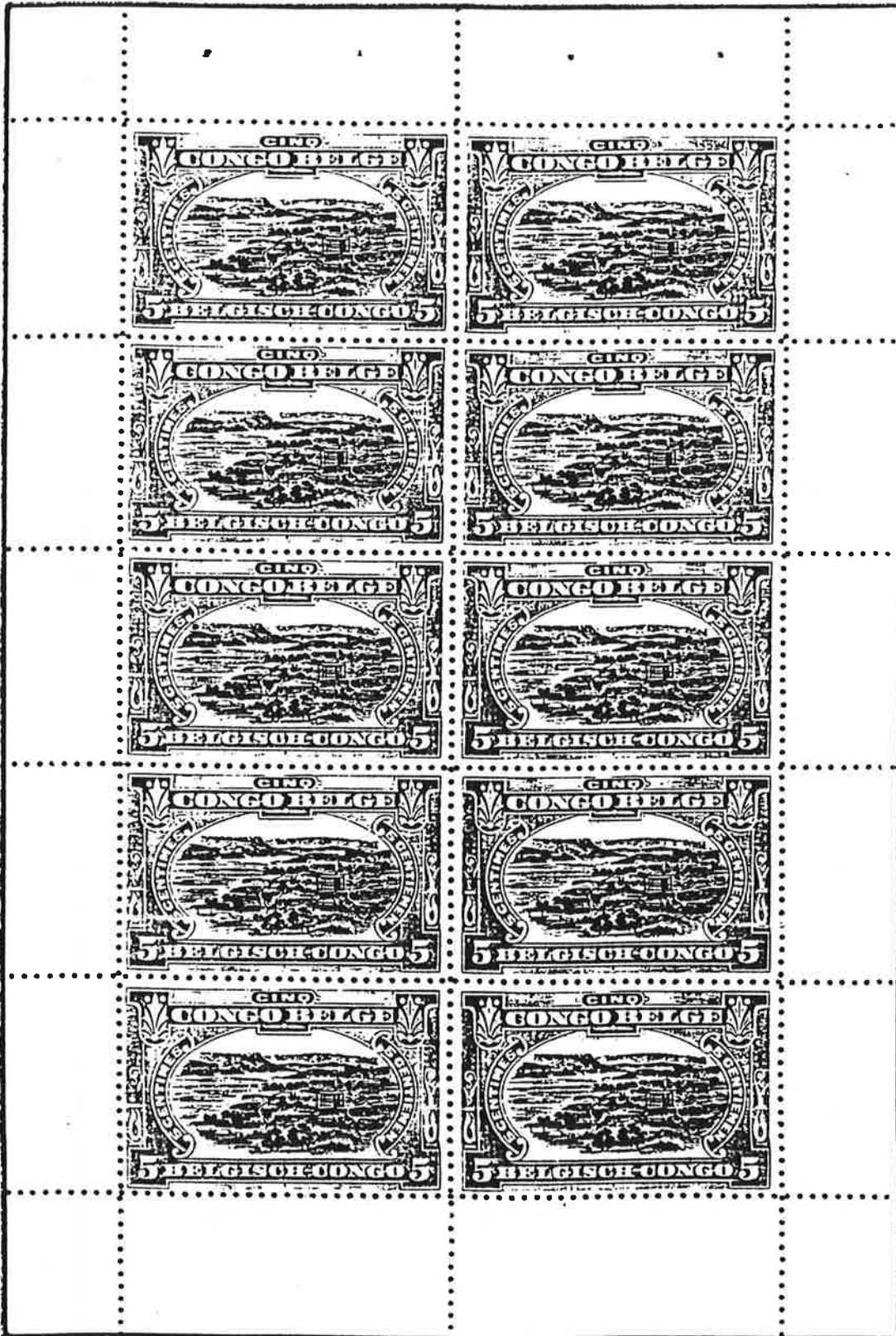


Figure 5 - The centre pane a-2a

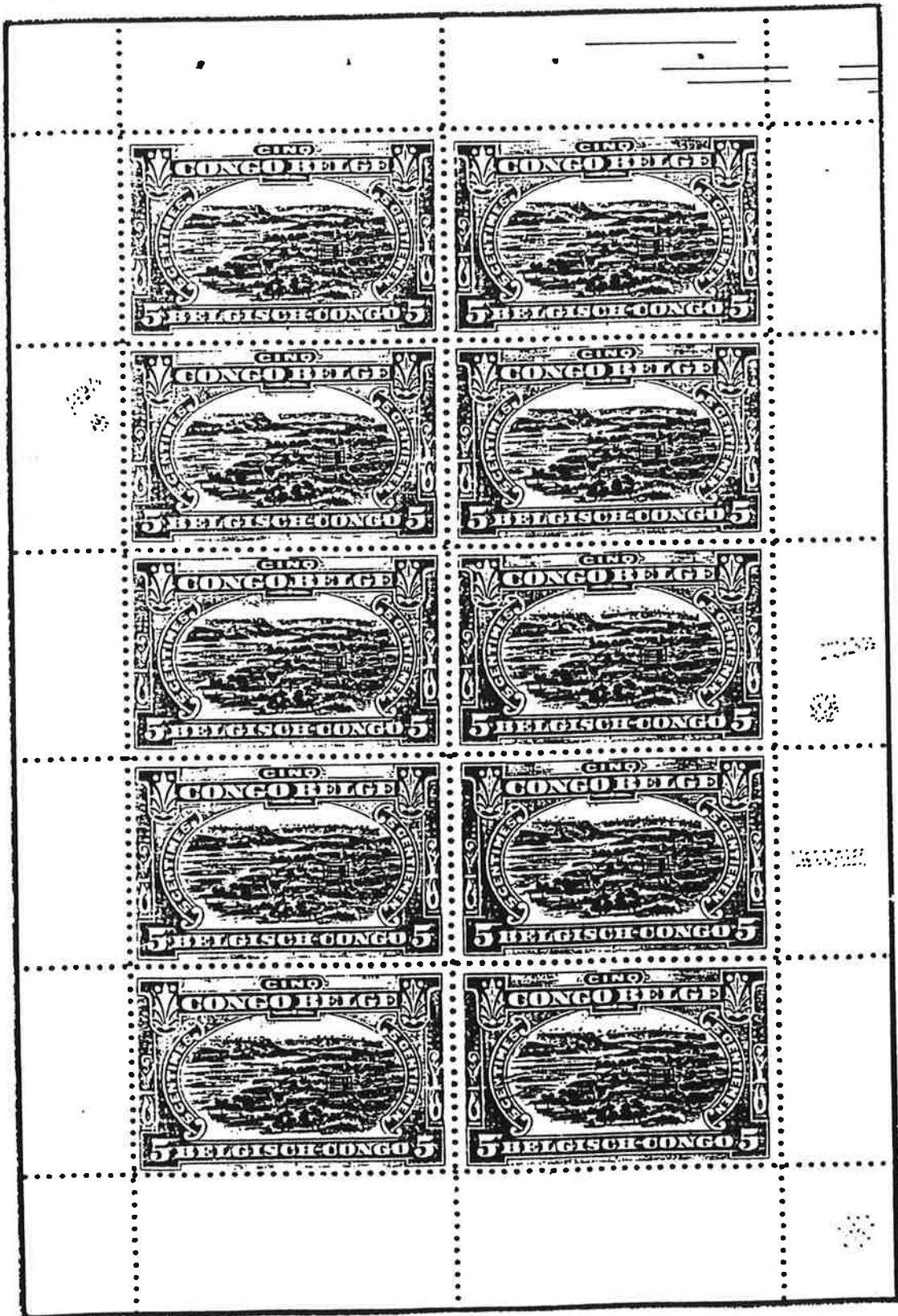


Figure 6 - The frame pane  $\beta$ -1

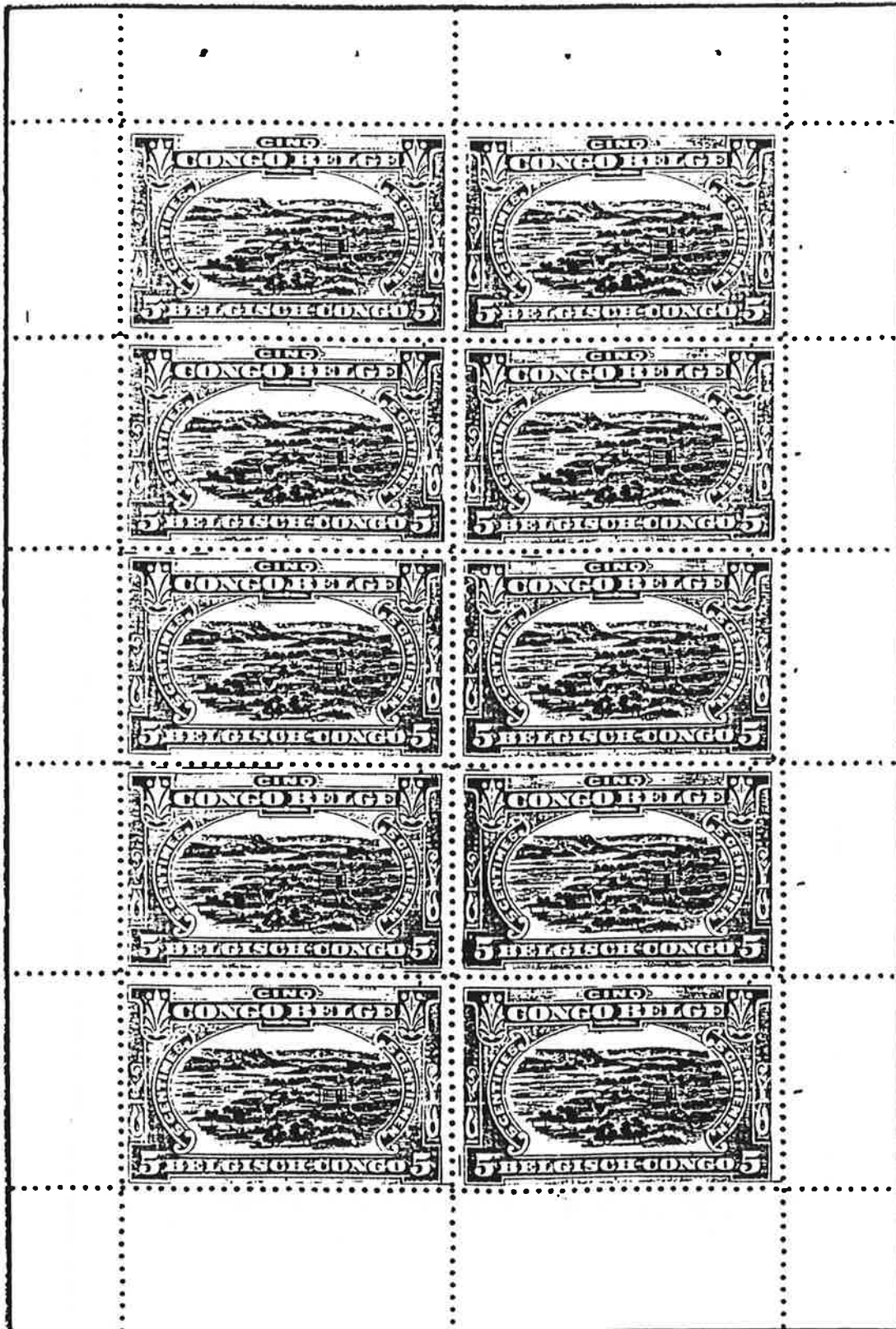


Figure 7 - The frame pane  $\beta$ -1a

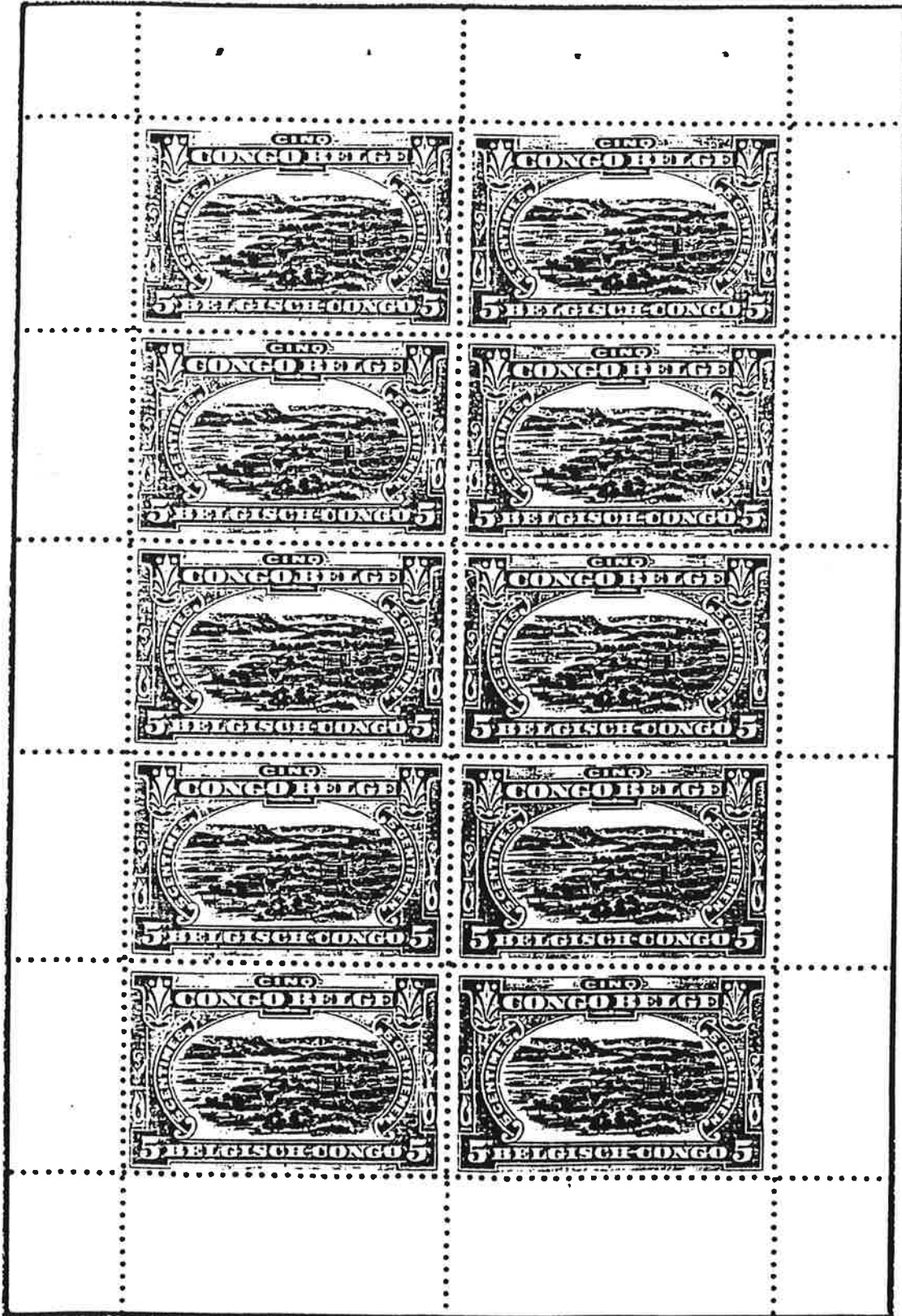


Figure 8 - The frame pane  $\beta$ -1b

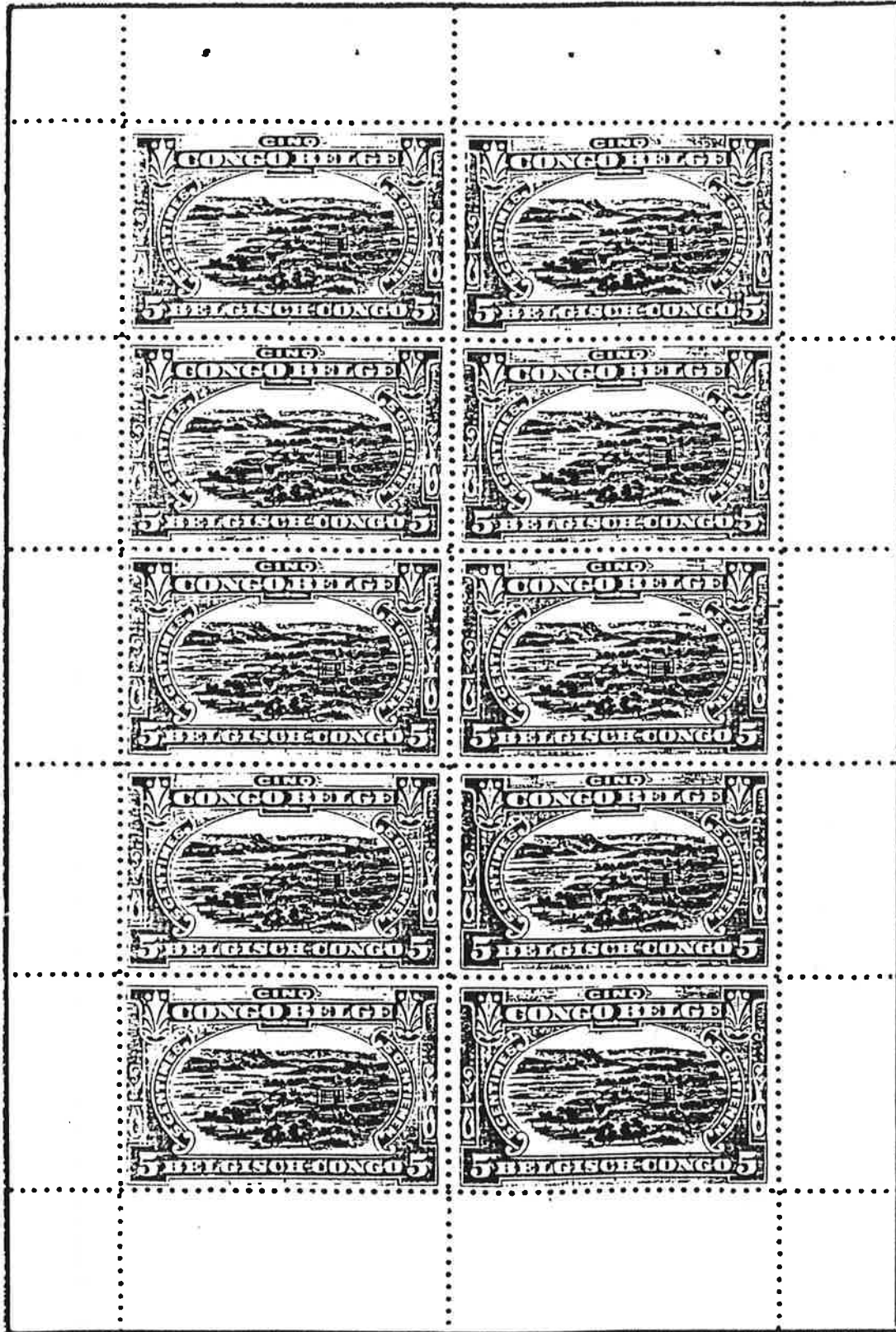


Figure 9 - The centre pane  $\beta$ -1

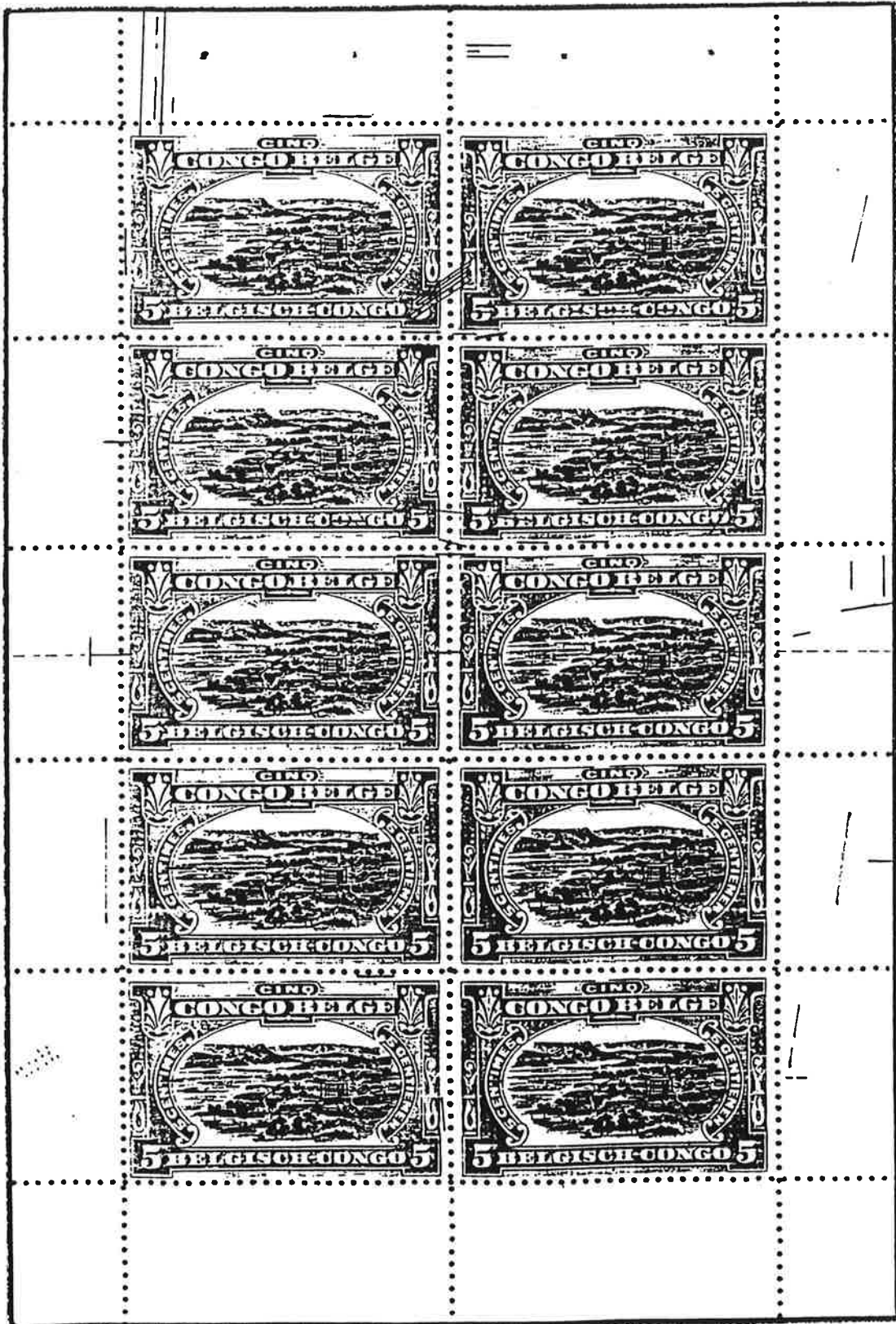


Figure 10 - The centre pane  $\beta$ -2

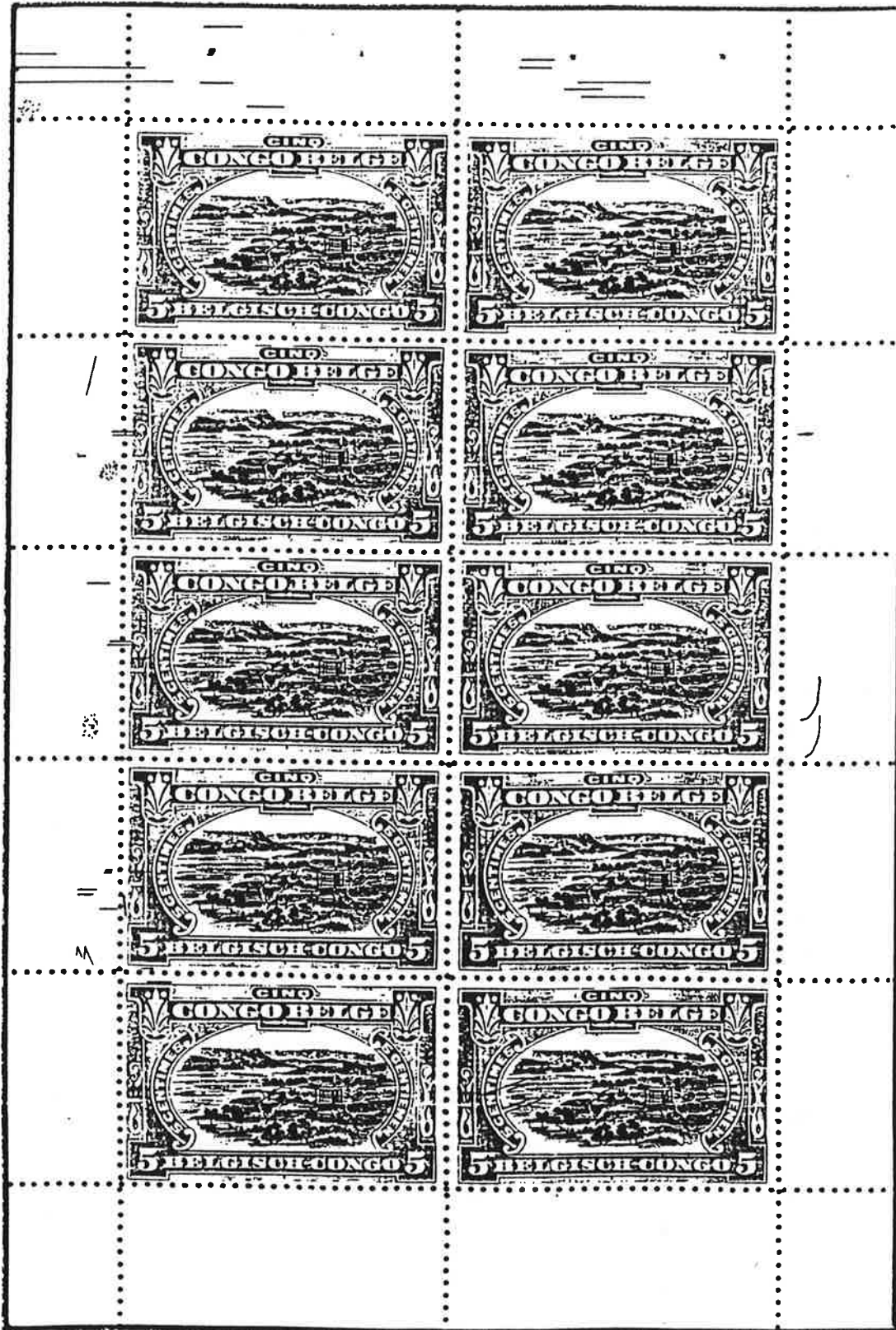


Figure 11 - The frame pane  $\gamma$ -1

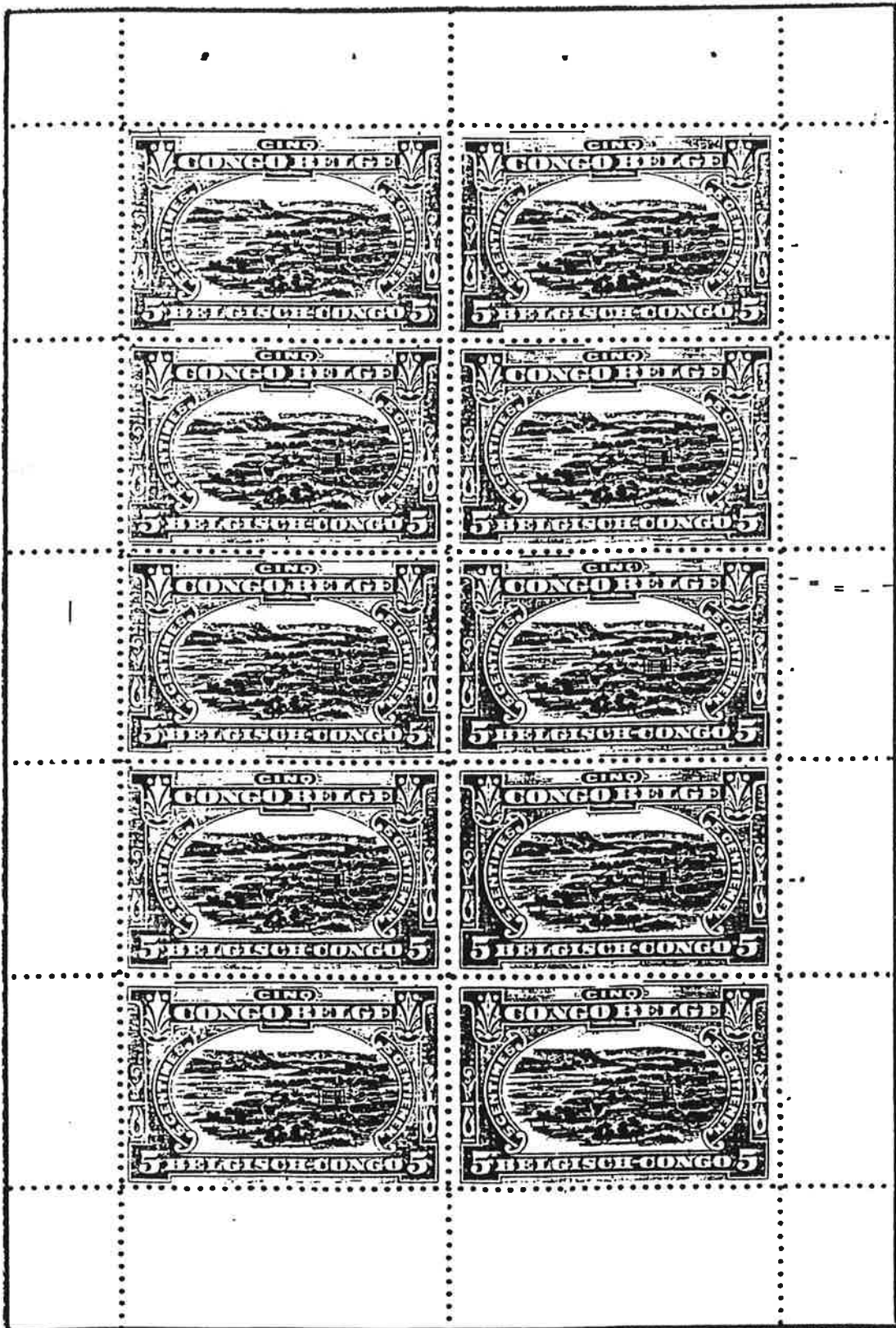




Figure 12 - The frame pane y-la

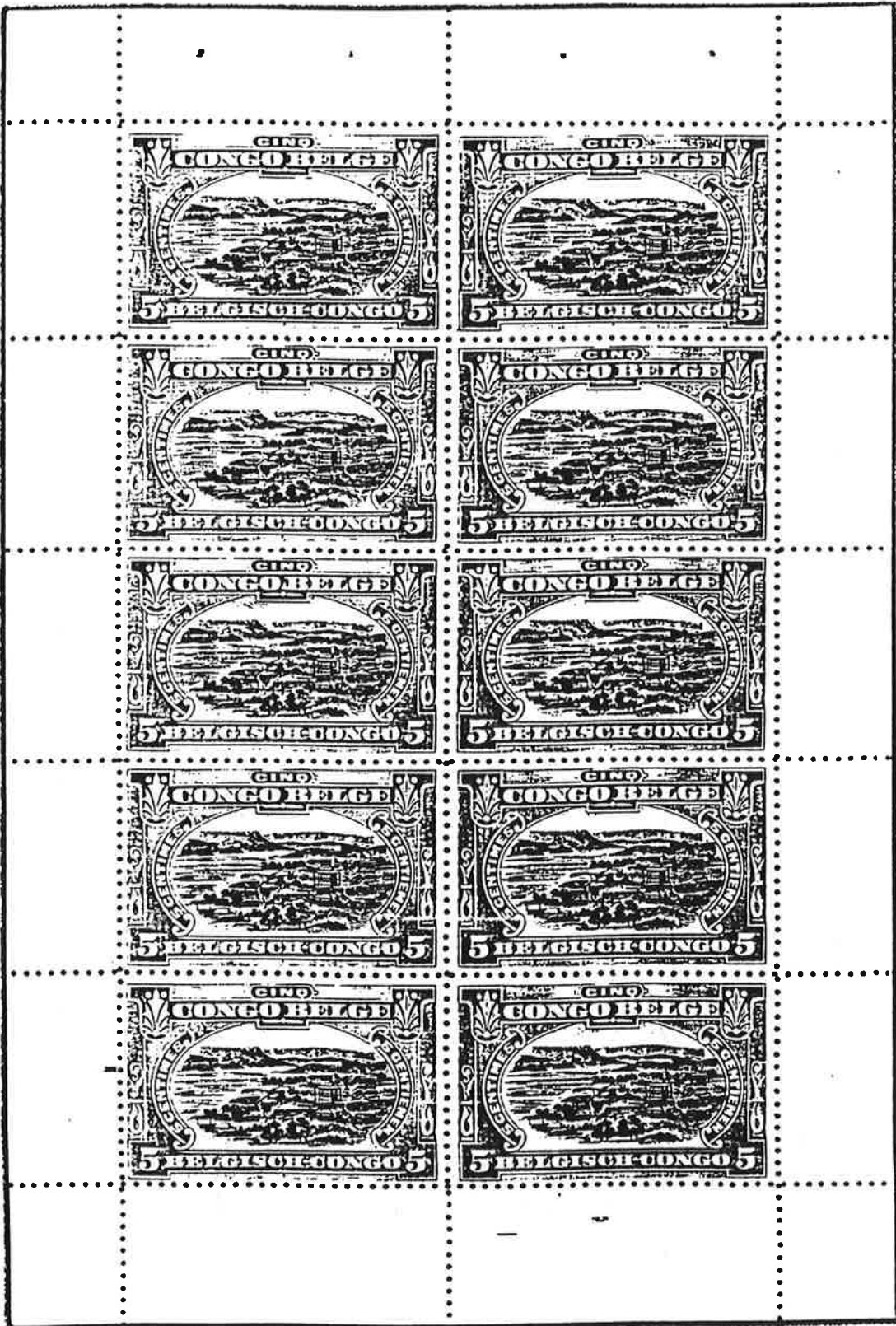


Figure 13 - The centre pane y-1

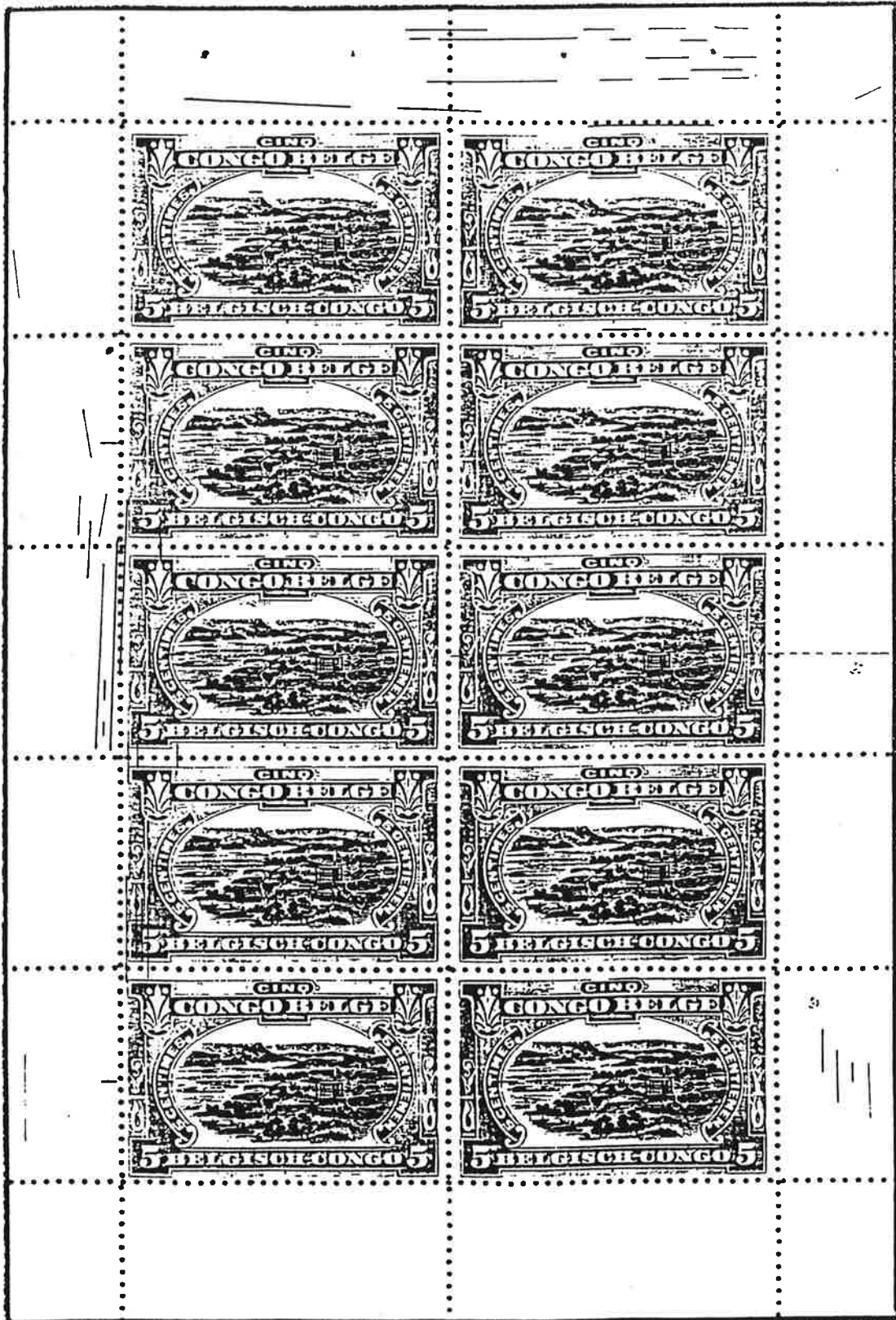


Figure 14 - The centre pane y-la

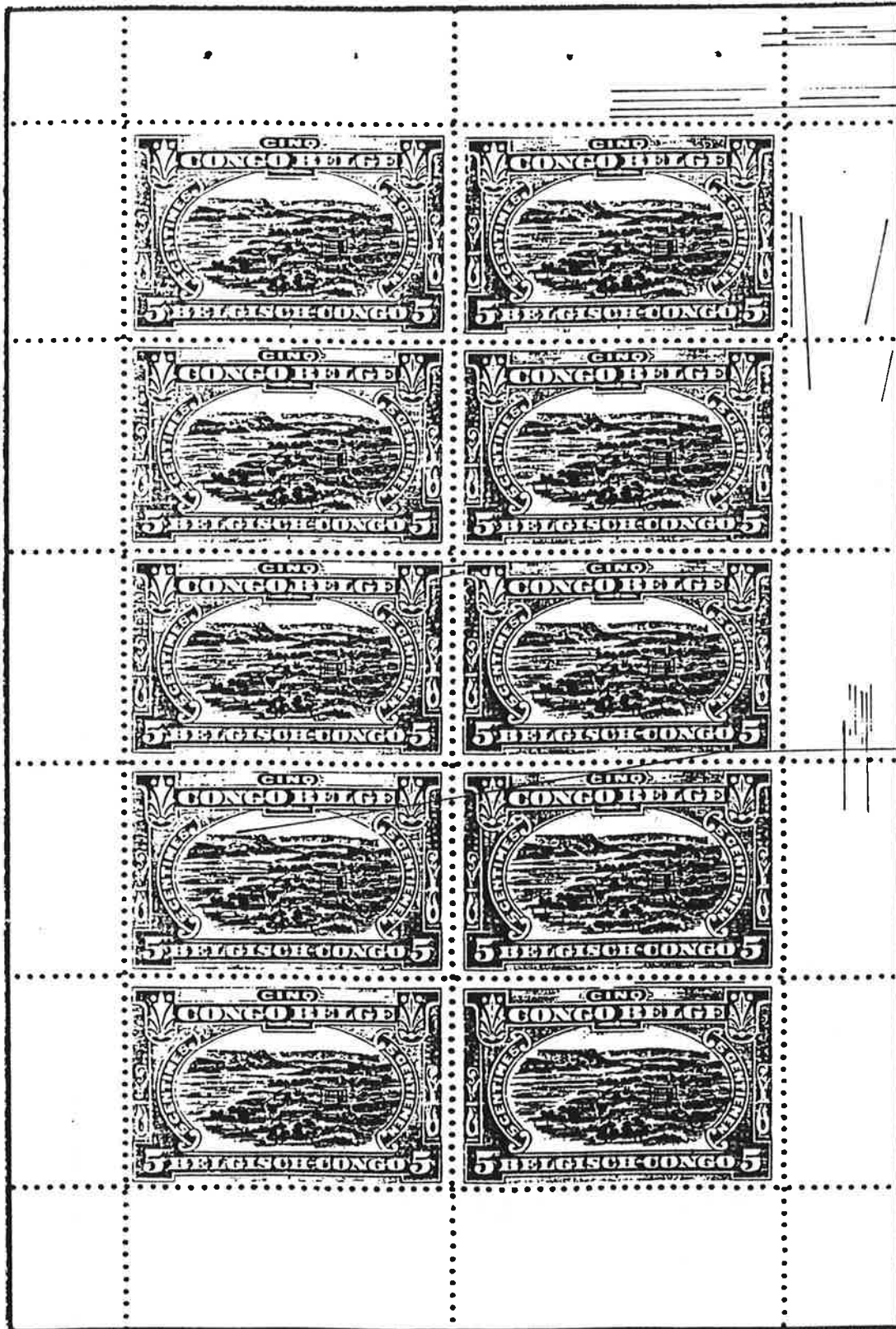


Figure 15 - The centre pane y-2

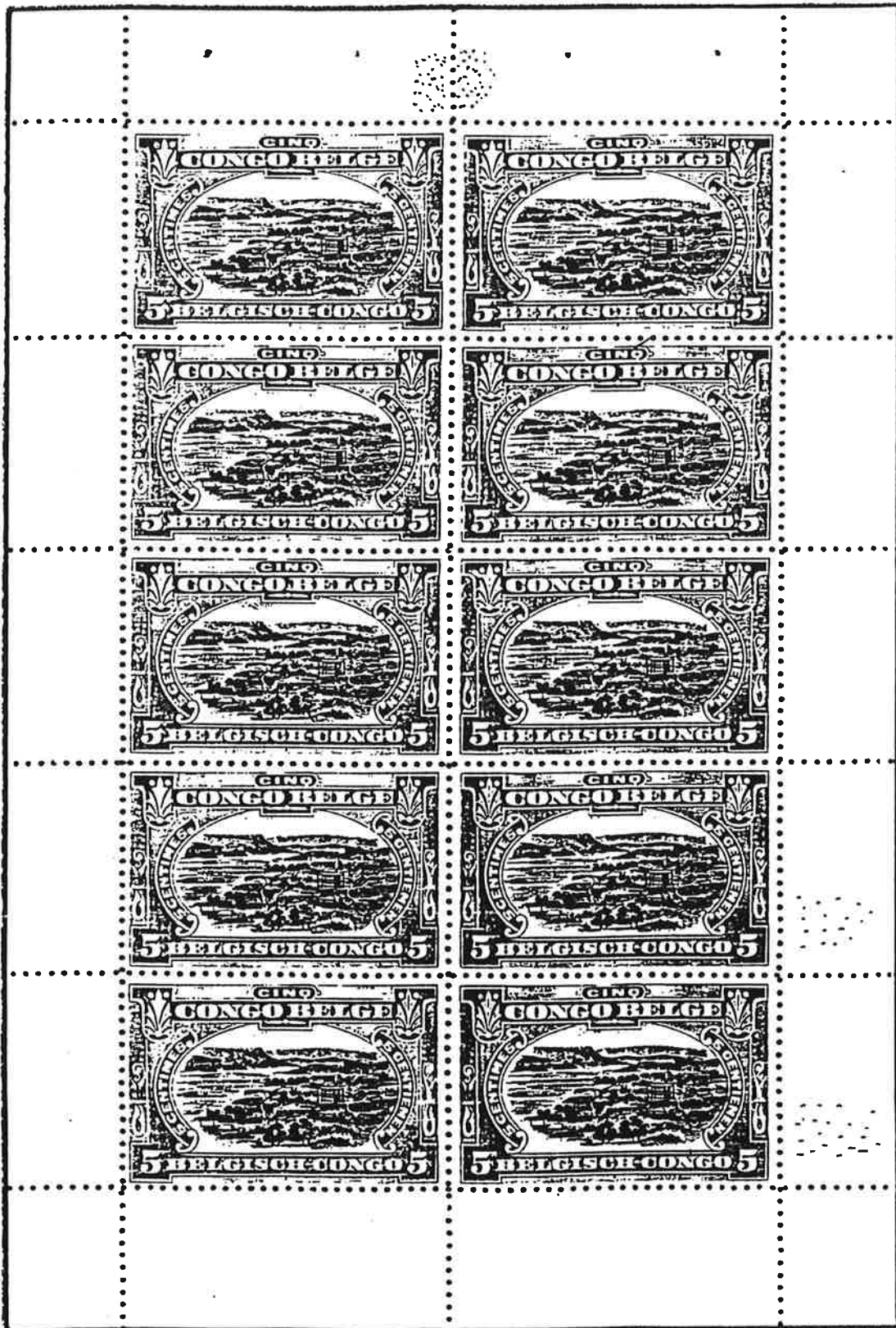


Figure 16 - The frame pane  $\delta$ -1

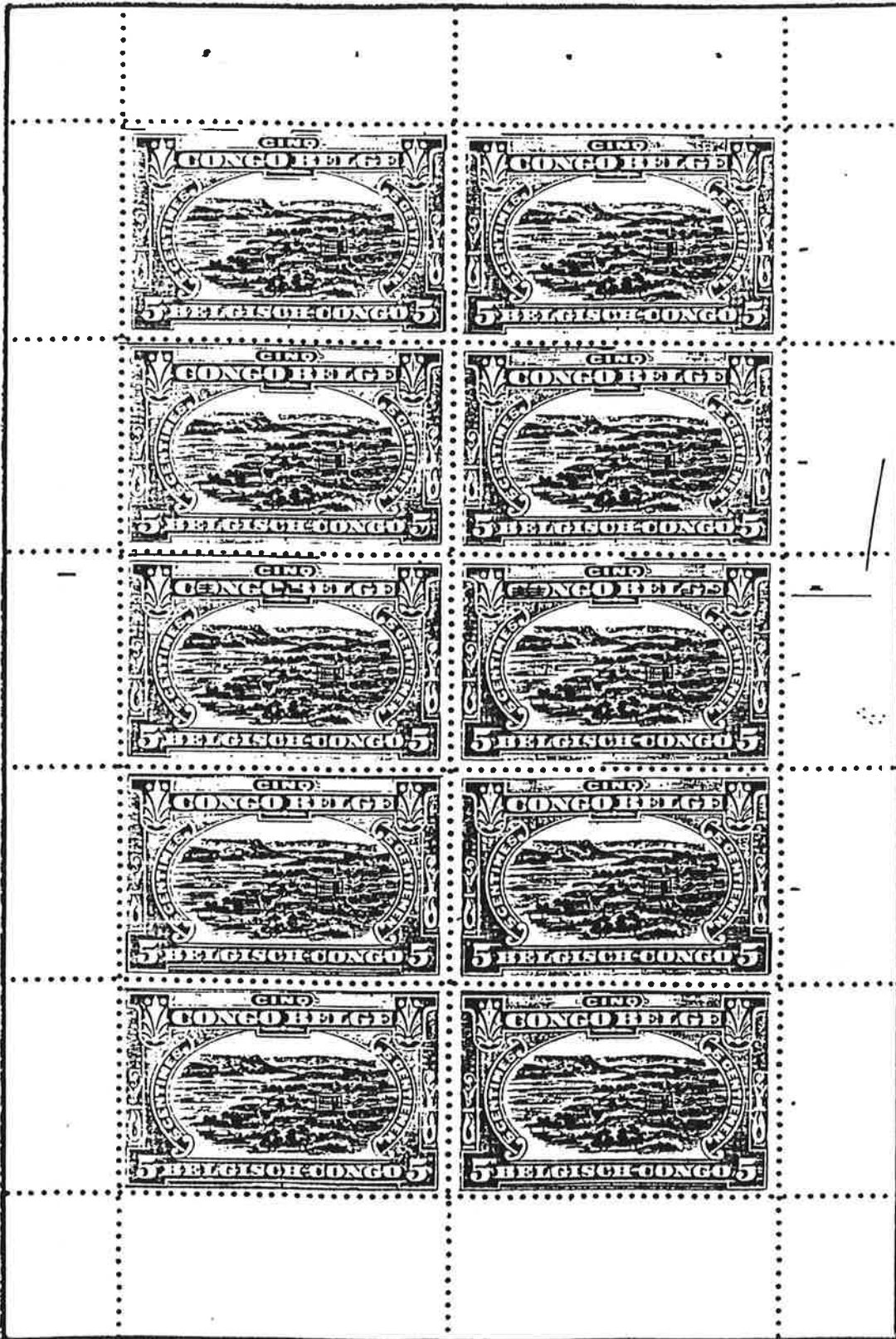


Figure 17 - The frame pane  $\delta$ -1a

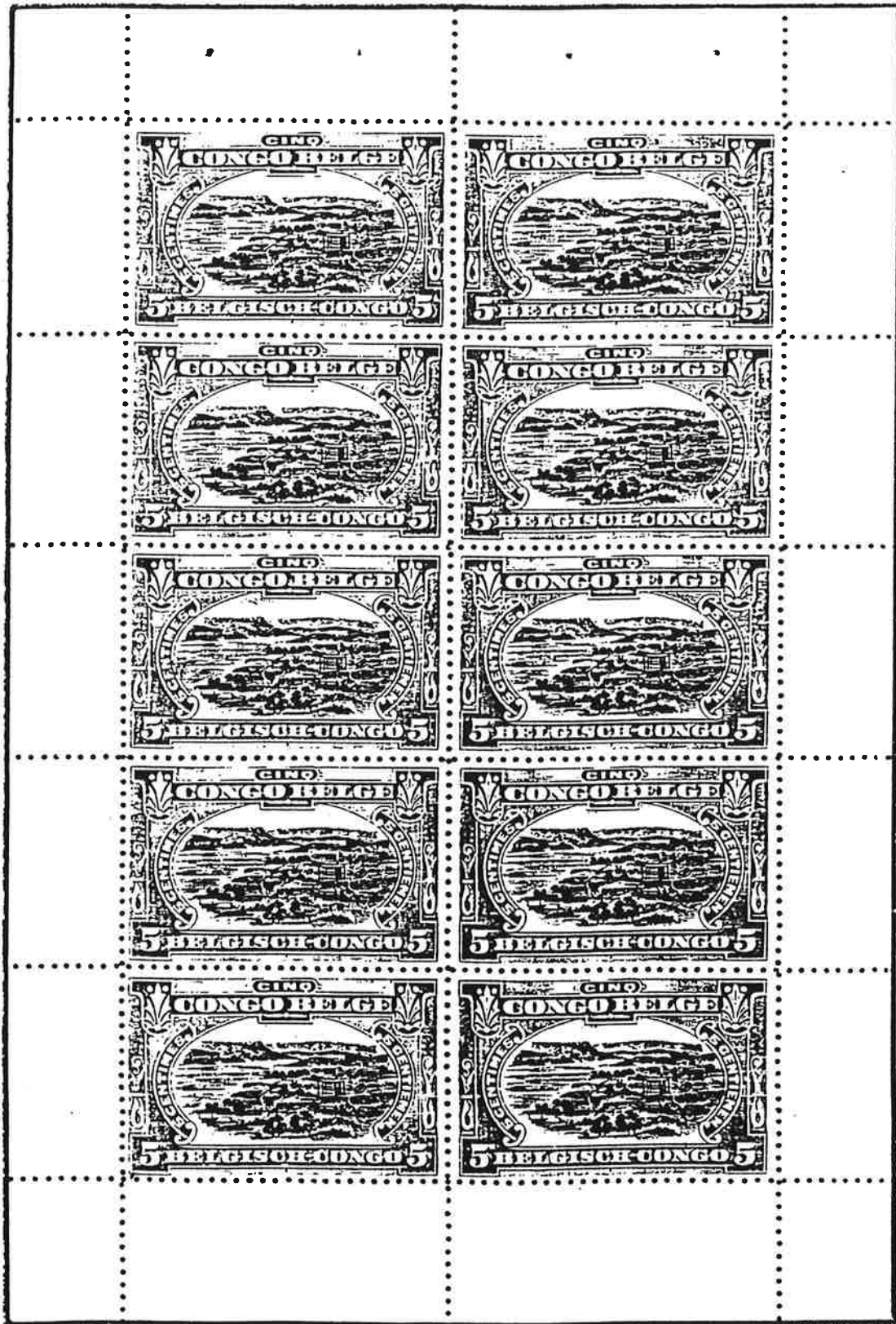


Figure 18 - The centre pane  $\delta_1$

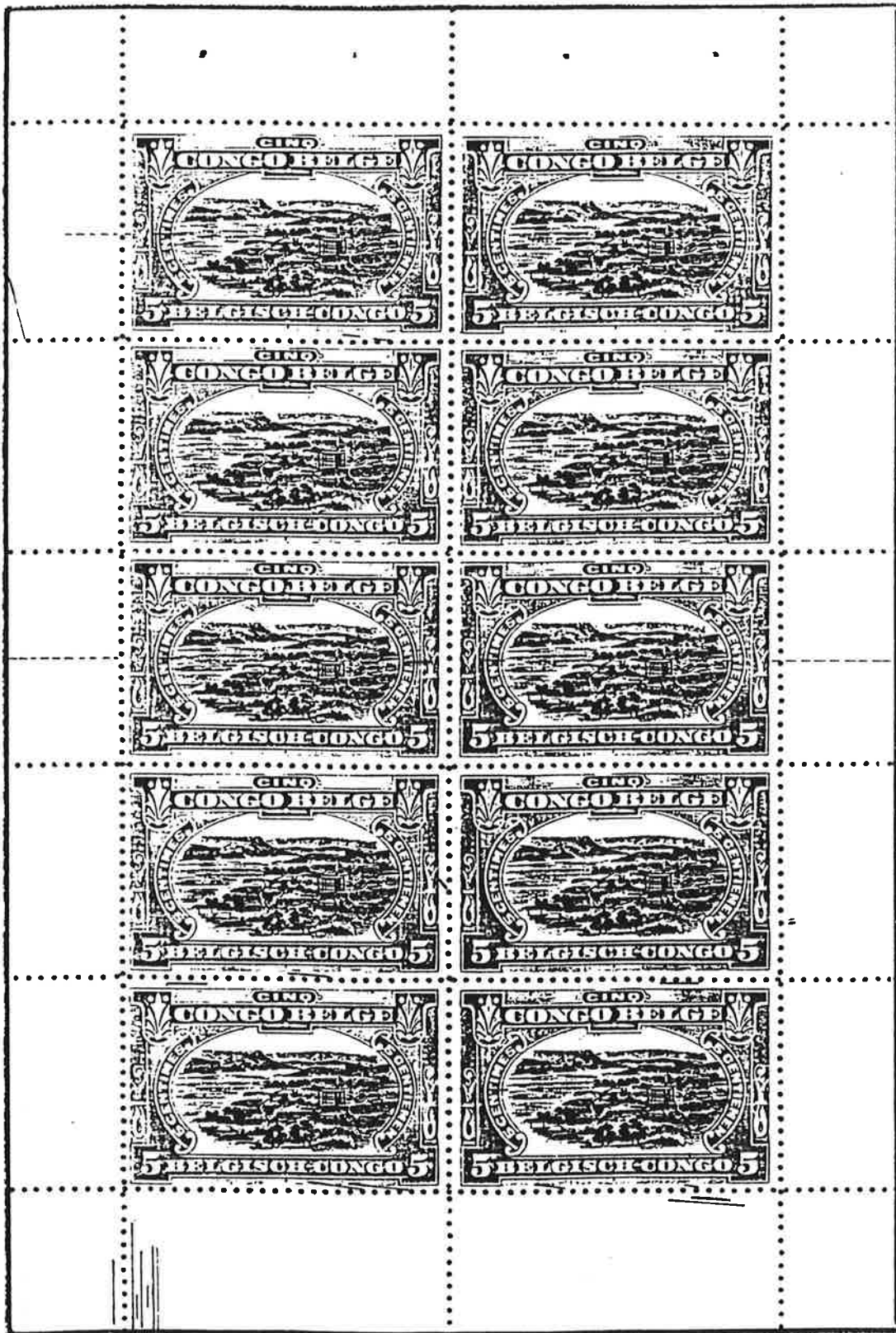


Figure 19 - The centre pane  $\delta$ -2

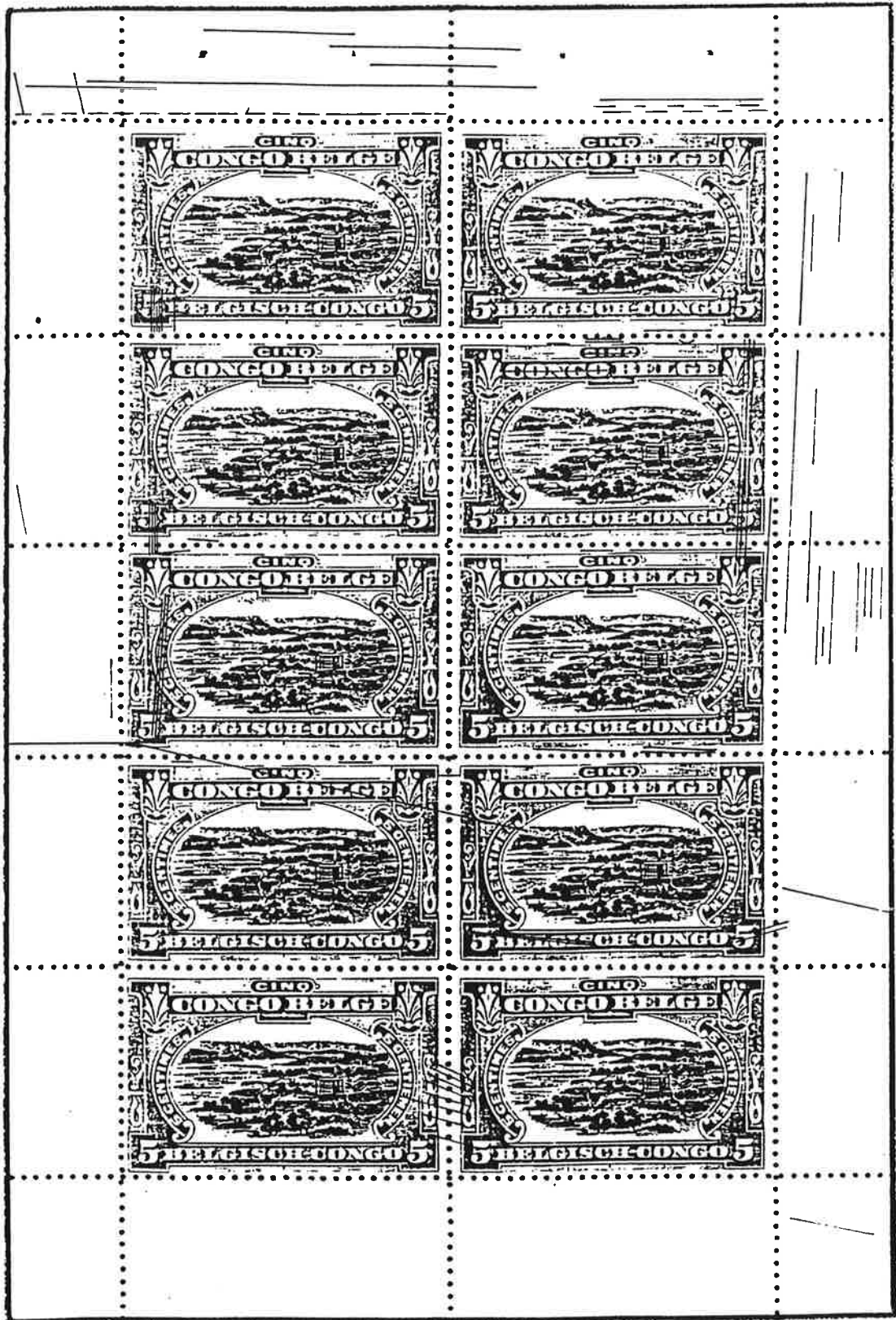




Figure 20 - The centre pane  $\delta$ -3

