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# Jugopošta

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# The Yugoslavia Study Group

Founded in 1984 to promote the study of the stamps and postal history of Yugoslavia, its predecessor and successor states

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Jugoposta is published by the Yugoslavia Study Group quarterly in March, June, September and December. Each issue is produced on paper covering a variety of subjects and is distributed free to members. However, in some years, we will produce a single subject monograph to replace one of those issues where suitable material is available. In that event, the monograph will be published on CD (at no extra cost to members) or on paper (at an extra cost – currently £5). Members will be informed before annual subscriptions become due of the intention to publish a monograph in the forthcoming year.

**There will be no monograph published in 2014.**

Additional copies of Jugoposta are available through the Treasurer and a priced list of YSG publications is located on the back cover.

## Subscriptions to the Yugoslavia Study Group are as follows:

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UK	£12
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## Jugopošta

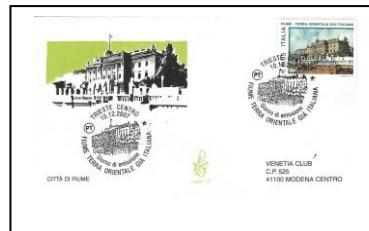


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## Cover story

The front cover shows the reverse side of a cover sent from Serbian troops in Bizerte, Tunisia, to Salonika with a previously unknown marking on the reverse side (see page 24).



## From the President

Despite my appeals in the last five Jugopoštas a volunteer still has not come forward to take over the job of Auction Manager. We will be having an auction with the September magazine, but this might be our last one, because the present incumbent will continue until the material that he holds runs out; once this happens, without anybody to take over, we will sadly have no auction. This is not good for the members, because they will lose one of the important facilities offered by the YSG, and the Society will lose the income that it generated. I therefore urge someone to come forward, even if you have not done this sort of job before help would be at hand to give help and advice to get you started, and bear in mind you would be taking over a smooth running operation - **please think carefully about this.**

The magazine is for articles on any part of Yugoslavian philately, but it is also the means of communication for a worldwide Society, so if anybody has attained success at a show or given a display please let your fellow members know, also if you have a story about your collection or a recent acquisition, let us share it with you.

It is no longer possible to produce a monograph every year due to lack of material, so the Committee has decided to produce a monograph only as and when material is available.

***A J Bosworth FRPSL***

## From the Editor

In this edition of Jugopošta, we have an article about an Italian stamp issue of 2007 which produced a complaint to the UPU from Croatia Post, the second part of a translated article concerning Serbian issues during the Second World War, an article concerning a mark from Serbian troops in North Africa and a short article about the Prince Michael issues of Serbia.

It is some time now since YSG held a meeting for members but wait no more! We are holding a meeting for members to display their favourite material on Saturday 18 October in London. We are using the Sekforde Arms, which has been a successful location for the Austrian Philatelic Society and the Third Reich Study Group. Full details can be found overleaf. Members of YSG are also invited to the Joint Societies' Meeting in Bradford on Saturday 14<sup>th</sup> August (see page 13 for details).

As Editor, I am currently very short of material to publish. **Please** consider writing an article for Jugopošta for members to read. I know that we have some very knowledgeable and expert members but only a few contribute. You can email me at [nick@rhubarb1.demon.co.uk](mailto:nick@rhubarb1.demon.co.uk).

You will have read above in Tony's words that we will only produce a monograph as and when material is available. Any offers to produce a monograph will of course still be very welcome. Those of you that are also members of the National Philatelic Society will have seen that our last monograph got a good write up in Stamp Lover.

I didn't get much feedback on the inclusion of new issues in the last edition but what little I did get suggested that members can take it or leave it so I have decided not to include it again.

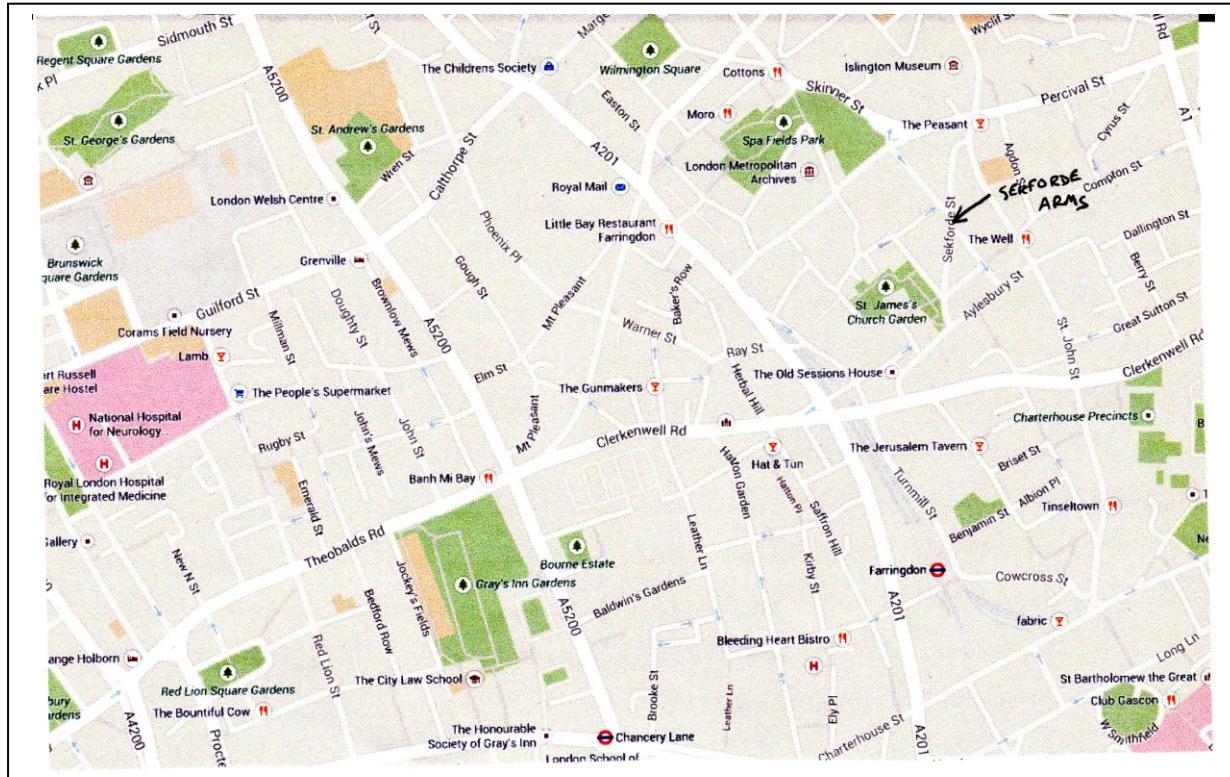
**Yugoslavia Study Group**  
**is holding a philatelic afternoon**  
**on**  
**Saturday 18<sup>th</sup> October 1 pm to 4 pm**

**at The Sekforde Arms, 34 Sekforde St, London EC1R 0HA**

All members are invited to attend and display sheets from their collection. Display boards will be available. It is suggested that each member's display should be of the order of 10 – 20 sheets but members are welcome to bring more than one topic to display. The number of displays each member may make will depend on the number attending and the amount of material.

Please email Nick Coverdale ([nick@rhubarb1.demon.co.uk](mailto:nick@rhubarb1.demon.co.uk)) if you are planning to attend and include a brief outline of what you will be bringing to display.

The Sekforde Arms is in Clerkenwell at the junction of Sekforde and Woodbridge Streets. Nearest Tube and Rail Station is Farringdon. A number of buses also serve the local area.



## FIUME – THE LEGACY OF GABRIELE D'ANNUNZIO

Alan Bartlett

*This article was first published (in English) in the November 2013 edition of The London Philatelist, the journal of the Royal Philatelic Society London, and is reproduced here with the kind permission of the author.*

In 2007, Italy produced a €0.65 stamp for issue on 30 October depicting the old Hungarian Governor's Palace in Rijeka (formerly Fiume), with the inscription "FIUME – TERRA ORIENTALE GIÁ ITALIA" (Fiume – Eastern Territory Once Italian). In an extraordinary turn of events, this caused a diplomatic incident between Croatia and Italy which, in due course, involved the Universal Postal Union.

The Croatian Government regarded the stamp as highly provocative and protested vigorously about its issue. A press release from the Ministry of Overseas Affairs and European Integration claimed that "It is shocking that this stamp appeared, in the light of the candidacy of Croatia as a fellow EU member" and that, furthermore, "the stamp is in conflict with the friendship and the good neighbourliness between Italy and Croatia" (Ref. 1). The reason for the complaint was that the stamp, especially the depiction of the Palace, made overt reference to highly controversial events after World War I, when Fiume was taken by force from Yugoslavia and subsequently annexed by Italy, of which more below.

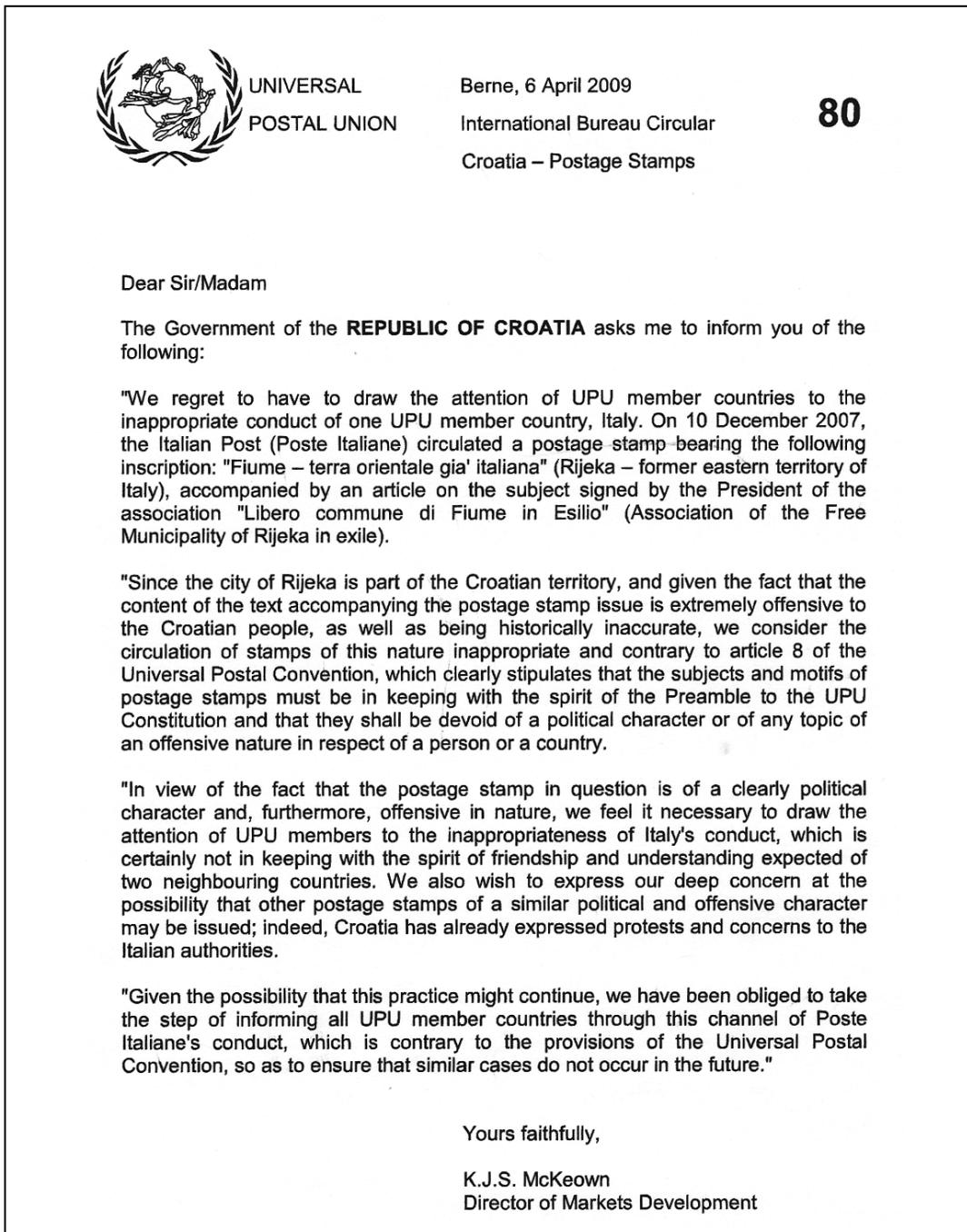
Post Italiane then withdrew the issue of the stamp until 10 December, which date was after elections had been held in Croatia. In the meantime, some copies were in circulation, selling for €600 each on the internet. Figure 1 shows the stamp on a first day cover, with special cancellations repeating the offending inscription. Examples are known of mail franked with the stamp and sent to Croatia being returned marked "prohibited". (Ref. 2).



**Figure 1:** A first day cover, with special cancellations repeating the offending inscription.

Subsequently, the Croatian Government lodged a formal complaint with the Universal Postal Union. As a result, on 6 April 2009, the UPU circulated the complaint to all its members. (Ref. 3, Figure 2). This told them "We regret to have to draw the attention of UPU member countries to the inappropriate conduct of one member country, Italy". The nub of the complaint was that:

Since the city of Rijeka is part of the Croatian territory, and given the fact that the content of the text accompanying the postage stamp issue is extremely offensive to the Croatian people, as well as being historically inaccurate, we consider the circulation of stamps of this nature inappropriate and contrary to article 8 of the Universal Postal Convention .... That they shall be devoid of a political character or of any topic of an offensive nature in respect of a person or a country.



**Figure 2:** The full text of the UPU circular

Following the collapse of the Austro-Hungarian Empire in autumn 1918, both Italy and Yugoslavia claimed sovereignty over Fiume and established rival administrations there, Italy's claim being based partly on the grounds that a majority of the population in Fiume proper was Italian. While its future was being discussed at the Paris Peace Conference an international force of Allied troops occupied the city. It soon became clear that the major

powers, especially the United States, favoured the development of a viable, independent Yugoslavia and that Italy would consequently be required to relinquish its claim over Fiume. Italian public opinion was strongly in support of the claim, believing that it was a just reward for all the sacrifices they had made on the side of the Allies during the war. At this point the extraordinary figure of Gabriel D'Annunzio intervened to incite extremist demands for military action. Described as:

Novelist, playwright and poet ... (he) ... shocked and dazzled early twentieth-century Europe with his sexual exploits, military feats and political escapades. More than any other figure since the unification of Italy, he casts a shadow forwards to the present day (Ref. 4).

In an effort to negate the decision of the Peace Conference, on 12 September 1919 D'Annunzio set out for Fiume with a small column of Italian ultra-nationalists, which was joined by numerous supporters until it amounted to a motley force of several thousand. The city was seized without a blow being struck, when the sympathetic Italian commander offered no resistance and readily handed over military control. Although the Allies and Yugoslavia objected strongly, D'Annunzio created the Italian Regency of Carnaro with himself as dictator. That he installed himself in the old Hungarian Governor's Palace is of particular relevance to the furore created by the 2007 Italian Fiume stamp. It was not until Christmas 1920 that Italy, embarrassed by his activities, sent a force to bring this bizarre episode to an end and a Free State was proclaimed. Ironically, it was little more than three years later, in February 1924, that one Benito Mussolini followed D'Annunzio's example and annexed Fiume into the Italian kingdom, regardless of the protests of Yugoslavia. By this time D'Annunzio had retired to a villa on Lake Garda where, bribed by Mussolini with honours and money, he was kept out of political affairs and set about creating a lavish memorial to himself, filled to overflowing with works of art of varying quality, and a multitude of keepsakes.



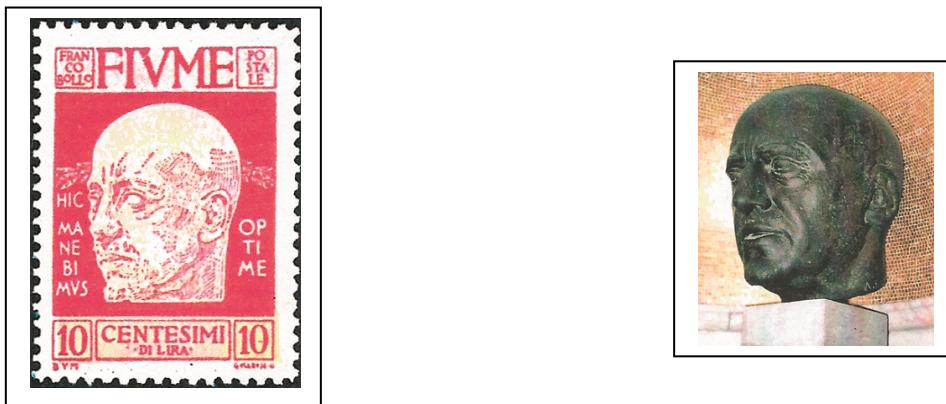
**Figure 3:** The first Fiume stamp depicted Dr Antonio Grossich, President of the Consiglio Nazionale.

This article might have ended here, except that D'Annunzio, as a skilled and experienced propagandist, readily recognised the considerable value of stamps for publicising his achievement in seizing Fiume and for promoting his own image. In the short period from 20

September 1919 to 20 November 1920 his administration produced no less than nine issues totalling 79 stamps. The first issue, a single stamp, depicted Dr Antonio Grossich, President of the Consiglio Nazionale (Figure 3). This was no doubt reward for his sycophantic support for D'Annunzio, describing him as:

"that hero of heroes, who a hundred times has risked his life for our great Italy and who has risen from a bed of sickness to come and succour Fiume" (Ref. 5).

The most significant issues were those of 12 September 1920, the anniversary of the seizure of the city. On 8 September the Council had, at D'Annunzio's bidding, elected him head of his so-called regency of Carnaro, covering Fiume and adjacent islands. So he then had his effigy appear on a set of 14 definitives, his expression reminiscent of a conquering Roman general (Figure 4). They were then denominated in the new currency of Italian centesimi and lire.



**Figure 4:** D'Annunzio definitive and bust on which the design was based.

A second set, of four stamps, was reserved for his Legionaries, the name he gave to those who had accompanied him on the march into Fiume. The printing plates were first produced with the words FIUME D'ITALIA at the top, but the Allies objected because they were considered politically controversial and they were changed to POSTE DI FIUME (regardless of this, the POSTA MILITARE circular date stamp used in due course to cancel them incorporated the original words). It was originally planned that they would be issued as souvenirs with no postal validity, but it was realised that they would not be acceptable if they were not genuine stamps. Consequently, they were made available to the Legionaries for despatch of their correspondence at military post offices, but on the anniversary day only (Ref. 6). Figure 5 shows the stamps in a special folder setting out the text of the decrees authorising their issue (see Appendix). On 20 November there was a re-issue of 19 overprinted Reggenza Italiana de Carnaro, 15 of them additionally surcharged with various values.

By coincidence, it was also on 20 November 1920 that Italy and a reluctant Yugoslavia signed the Treaty of Rapallo by which Fiume would become an independent state and, as mentioned above, D'Annunzio then had to be forced out by the Italian Government. In a somewhat ignominious end to his philatelic self-aggrandisement, on 2 February 1921 his definitives were overprinted "Governo Provvisorio". Figure 6 shows, on a registered express cover to Germany, four of the overprinted values, together with charity stamps of May 1919 overprinted for the new constitution with "24-IV-1921/Costituente Fiumiana".



**Figure 5:** Special folder setting out the text of the decrees authorising the issue



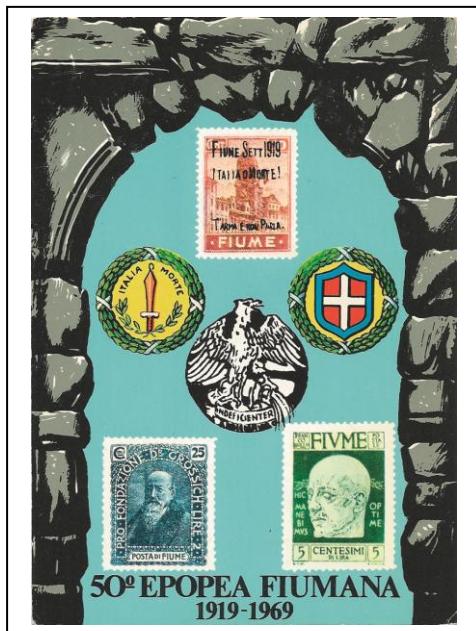
**Figure 6:** 1921 cover to Germany bearing 1920 D'Annunzio definitives and 1919 charity stamps

Mussolini's subsequent annexation of Fiume in 1924 fitted in with his policy of aggressive colonial expansion, for which there was much popular support. In 1934 there was an Italian

issue of 16 stamps commemorating the tenth anniversary of the annexation. A strong element of triumphalism pervades the various designs. In particular, the 10c value depicting the anchor of the *Emmanuale Filiberto*, the vessel that on 17 November 1918 had landed the Italian troops who took de facto control of the city, the 50c with D'Annunzio himself in a typically grandiose pose, and the 21.55+2 showing the arrival of King Victor Emmanuel III on 16 March 1924 to celebrate the annexation (Figure 7).



**Figure 7:** Designs from the 1934 Italian issues



**Figure 8:** 1969 postcard to commemorate the 50<sup>th</sup> anniversary of D'Annunzio's seizure of Fiume

Italy retained control of Fiume until the end of World War II, when it was occupied by Tito's communist partisans. Some Italians hoped that the city would be restored to them by the Allies in their efforts to contain the advance of communism, but they had already used New Zealand troops to force the partisans out of north-eastern Italy back to Trieste and there was no way they were going to start a pitched battle for what was for them a small and unimportant port. In the years that followed, the Fiume debate by no means ceased. Many Italians regretted the loss of Fiume, not least the substantial number who had left when it became part of communist Yugoslavia. Organised groups continued to promote the idea, however unrealistic, of Fiume once more becoming part of Italy.

A philatelic example of this is a postcard produced by the Associazione Filatelica Scaligera, Verona in 1969 to commemorate the 50<sup>th</sup> anniversary of D'Annunzio's seizure of Fiume (Figure 8). It is loaded with nostalgic and provocative symbols. In addition to the stamps depicting D'Annunzio and Dr Grossich, at the top is the 10 centesimi stamp from the first issue of newly designed stamps under the Allied Occupation (see Appendix). This was unofficially overprinted during the D'Annunzio regime with "FIUME SETT 1919/ITALIA O MORTE!/T'ARMA E NON PARLA" (Fiume September 1919/Italy or Death/To Arms and No More Talk).

Returning now to the 2007 Italian Fiume stamp: the caption referring to Fiume as a former Italian territory was factual, but at the very least insensitive, bearing in mind the manner in which the city was taken from Yugoslavia. As mentioned above, the depiction of the Governor's Palace was particularly offensive since it was stark reminder of D'Annunzio's use of it for his headquarters during his dictatorship. But the worst provocation was the publication at the time of the issue of an article claiming that Fiume (now Rijeka) remained fundamentally an Italian city, written by the President of the Association of the Free Municipality of Rijeka in Exile (Ref. 7). Italian Post Office officials must have been aware of the likely Croatian reaction to the stamp, evidence of tacit support for the claim even at senior levels in a public body.

### **Conclusion**

This is an unusual use of philatelic material to demonstrate how a recent dispute between two countries had its origin in violent and politically significant events many years ago. It records the remarkable fact that one man, Gabriele D'Annunzio, not only instigated those events in Fiume, but also that his actions and words continued to exert a baneful influence throughout the intervening years. His was indeed an unhappy legacy to leave to the governments of Italy and Croatia.

### **Appendix. Translation of the decrees authorising the 1920 Legionaries' stamps.**

GABRIELE D'ANNUNZIO  
Commander of the City of Fiume

No.107.

To commemorate the anniversary of the entry of the Legionaries into Fiume.

#### DECREES

Art. 1°) The issue is authorised of four special types of Military Post Office stamps, valid for the franking of Legionaries' correspondence, valid on 12 September 1920 for one day only.

Art. 2°) The issue is limited to two thousand copies of each of four stamps of postal value 5, 10, 20 and 25 Centisimi of Italian currency respectively.

Art. 3°) For the day of 12 September only, the Offices of Military Post will accept correspondence franked with the aforementioned stamps.

THE COMMANDER  
GABRIELE D'ANNUNZIO  
FIUME D'ITALIA, 6 September 1920

## References and Sources

1. *Filatelie*, p570, September 2009 (in Dutch).
2. *Filatelie*, p570, September 2009
3. *UPU International Bureau Circular 80*, Berne, 6 April 2009, courtesy of the Programme Manager, Philately and International Reply Coupons
4. Woodhouse J., Gabriele D'Annunzio. Oxford University Press, 1998.
5. Dehn R., "Fiume: The Issue for Military Post", *Jugopošta*, Issue 17, 1988.
6. Dehn R., "Fiume: The Issue for Military Post", *Jugopošta*, Issue 17, 1988.
7. *UPU International Bureau Circular 80*, Berne, 6 April 2009.
8. Also various articles in the Journals of the Italy and Colonies Study Circle (*Fil-Italia*), the Austrian Philatelic Society (*Austria*) and the Yugoslavia Study Group (*Jugopošta*).

## Joint Societies' Meeting

**The Austrian Philatelic Society**

**The Czechoslovak Philatelic Society of Great Britain**

**The Hungarian Philatelic Society of Great Britain**

**The Society for Polish Philately in Great Britain**

**The Yugoslavia Study Group**

**SATURDAY 16 AUGUST 2014**

**10 am to 4.30 pm**

**at**

**The Latvian Club, 5 Clifton Villas, Bradford, BD8 7BY**

**(where Bradford Philatelic Society holds its meetings)**

**The cost is £10 per person to include refreshments. Participants are asked to bring displays of 1, 2 or 3 frames (10 sheets per frame) per round and to speak for not more than 5 minutes. If you are intending to attend, please contact the convenor, Yvonne Wheatley (contact details below), using the booking form (which can be obtained from Yvonne direct or from the Editor of *Jugopošta*) together with a cheque for £10 made out to Yvonne.**

**Yvonne Wheatley, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. Tel 0113 260 1978**

**[whyareuu@outlook.com](mailto:whyareuu@outlook.com) (new email address!)**

**Editor: [nick@rhubarb1.demon.co.uk](mailto:nick@rhubarb1.demon.co.uk)**

## SERBIAN POSTAL SERVICE IN WORLD WAR II – Part 2

Dr. H.-J. Zydek, Bonn

*The Editor writes:*

*In Jugopošta 42 (1995), an article entitled “Public Postal Service in Serbia during World War II: A Report in Instalments” by Dr H. –J. Zydek was published. It was translated from the original by Frank Delzer. A footnote stated:*

*“This article is a translation of the first two instalments of a larger work by Dr Zydek appearing in the Arge “Jugoslawien” newsletter Nr 5/76 pp 63 – 65 and Nr 6/77 pp 73 – 75. The remaining third instalment will appear later.”*

*In fact, the remaining instalment never appeared. However, our member Frank Delzer, having translated the original parts, made contact in 2013 offering to translate the third instalment. This offer was gratefully accepted. This was duly received by the Editor, along with a reviewed version of the original article in JP42. In view of the length of the complete article, I published the reviewed version of the original article in JP109 and the newly-translated additional section appears here. Once again, my thanks to Frank Delzer for his work.*

### II. The First Provisional Airmail Issue (FLUG I)

19. July 1941 (disputed): Ten stamp set of reprints of the second pre-war Yugoslavian airmail issue (Michel Jugoslavia Nos. 340-347, 426 and 427) with

--**Network Overprint** (not an underprint) colour coordinated with the design colour in pale shades of light pink (hr), pale lilac (hl), and light blue (hb). The network is oriented vertically (!! ) or horizontally (=).

Unnumbered Illustration (not available) showed five sizes of overprints  
with different overprint angles and letter sizes

Overprint details from top left clockwise ending at left centre of the illustrations.

Steeper overprint: 40.5° downward, length 30 mm, large letters 5.2 mm high

Flatter overprints in two styles-

The upper running diagonally up to the right at 26° and 27 mm length

The lower running diagonally downward at 22° and 30.5 mm in length

Both of these with small overprint letters; 3.5 mm high

Middle overprints in two styles both at 28.5° with middle sized letters: 4 mm

Lower overprint 32.25 mm in length running downward to the right

Upper overprint 33.5 mm in length running upward to the right

## **Design** of the 1937 and 1940 airmail issues by Sretan Grujic.

**Stamp Designs** are (a) Monastery of St. John on Lake Ohrid in Macedonia, (b) Raab Island, (c) Sarajevo, (d) Old Fortress in Ljubljana, (e) Zagreb Cathedral, and (f) New Belgrade Bridge. All values have an aeroplane in the sky over the depicted scene. Printed by offset at the National Printing Works in Belgrade as follows:

-- typographed **Overprint** "SERBIEN" in carmine-red (kr) or carmine-brown (kb) in three different letter sizes and three different angle orientations diagonally from upper left to lower right

30 mm in length (Ia)

30 1/2 mm in length (Ib)

32 1/4 mm in length (Ic)

Or from

Issued in post office counter panes of  $10 \times 10 = 100$  stamps.

**Paper:** coated, porous paper

**Perforation:** Line perforated 12 1/2; No. 24 also in line perf. 11 and No. 25 also in line perf. 11 1/2.

**Printing Quantity:** 30,000 sets (disputed)

**Period of Validity:** until October 31, 1941

## Catalogue-style Overview:

Cat.	Stamp			Network		Overprint		Michel	
No.	Value	Colour	Design	Colour/Position		Colour/Length		No.	
16	0.50	Din.	dark-brown	a	hr	(=)	kr	Ia	340
17	1.00	Din.	dark-green	b	hg	(=)	kr	Ia	341
18	2.00	Din.	blue-black	c	hb	(!!)	kr	Ic	342
19	2.50	Din.	carmine	d	hr	(!!)	kb	IIa	343
20	5.00	Din.	dark violet	a	hl	(=)	kr	Ia	344
21	10.00	Din.	lilac-carmine	b	hr	(=)	kb	Ia	345
22	20.00	Din.	dark green	c	hg	(!!)	kr	Ic	346

23	30.00	Din. blue	d	hb	(!!)	kr	IIa	347
24	40.00	Din. black-green	e	hb	(!!)	kr	Ib	348
25	50.00	Din. black-blue	f	hb	(!!)	kr	IIb	349

*Editor's Note: catalogue numbers in Michel and Gibbons are identical except those in Gibbons are prefixed with the letter "G". The Michel numbers in the last column of the table refer to the original unoverprinted Yugoslavian stamps.*

## Varieties

### 1. The Overprint

#### a) Plate Flaws

First it is necessary to say that in contrast to the set SERBIEN I, FLUG I was not issued with the same overprinting format for each value. Rather the following groups of stamps have similar overprint styles and the variation is because of the different basic design format—vertical or horizontal and design size-smaller and larger. Therefore the stamps can be grouped as follows:

0.50, 1--, 5.—and 10.—Din = Nos. 16, 17, 20 and 21,

2.-- and 20.—Din = Nos. 18 and 22, then

2.50 and 30.—Din = Nos. 19 and 23.

Furthermore, it is important to say that a large number of overprinting flaws appear regularly and are a feature which can be seen on virtually all of the values but none of these are present on every value of the set – owing again to the different sizes and format of the stamps as well as differing overprint format dimensions. I present below those flaws that I have found to be most pronounced. All others that occur are of interest to specialist collectors and are useful in identifying pane positions. Many of these varieties are very difficult to detect when the interplay of the design colour and the very similar network colour must be considered. Keep this in mind when reading what I have described below.

Nos. 16, 17, 20 and 21

--S bottom half of the lower arc and left end of the top line of the first E joined with a dot. This occurs regularly (40 x) on a pane with equal intensity.

--Up to three dots over B I

Distance from the top of the I varies from 0.3 to 0.5 cm and occurs once on a pane.

--Upper arc of S flattened on a partial printing; once on a pane.

Nos. 18 and 22

--First E at the inside end of the middle bar from top downward, deep and widely curved from top. This is a very noticeable flaw and occurs once in a pane.

--First **E** near the outer end of the middle bar thickened on underside and

--First **E** near the outer, lower end of the vertical bar has a sharply downturned thin, hook-like prong and this combination occurs once on a pane.

Nos. 19 and 23

--Dot above the first **E** 0.2 cm above the centre of the upper bar. Occurs regularly 10 x in a pane.

--First **E** near the end and on top of the middle bar has a sharply turned hook or thorn as well as

--Three dots in a vertical row over the cockpit of the aeroplane once in a pane.

No. 25

--First **E** at the bottom end of the vertical bar sloping or thinning from left to right.

Not totally explained as to how this happened, but appears to occur uniformly 10 x on a pane.

--First **E** near the bottom end of the vertical bar has a swelling-like thickening.

Comparable to the first variety described and no details on how it occurred but appears to occur uniformly 10 x on a pane.

--First **E** on the vertical bar between the upper and middle bars has two "noses" of different lengths on the inner side

as well as

--A faint, thin row of dots from the lower surface of the aeroplane wing diagonally to the upper end of the second **E** once on a pane.

### **b) Shifted Overprint**

In the case of the issue FLUG I the overprinting process was done according to the rules. There are virtually no shifted overprints known, with one exception—No. 22 exists with a vertically shifted overprint.

#### **a) Overprint Colour**

Once again No. 22 has surfaced with a colour variety. The overprint shade is not carmine-red but rather pale carmine. This is noticeable because the overprint is normally very uniform in its orientation, colour and intensity. The possibility of a colour change produced by chemical or intense exposure to light cannot be discounted. On this same subject a weaker but similar colour variation can be found on stamp No. 24.

## **2. The Network Overprint**

#### **a) The Network Colour**

It is extremely significant that the colour of the network overprint so strongly resembles the colour of the stamp design that at times, when dealing with a “pale impression”, the network is only barely visible. Genuine varieties in the sense of colour varieties have not been reported. Furthermore I need to point out that there are in my opinion not five network colours as listed by Michel but only four. The network contrary to Michel on stamps Nos. 18 and 23 is the same as that on Nos. 19 and 25. Whether the colour is described as pale blue or pale greenish blue is a matter of personal taste and not worth going to war over.

### **b) Missing Network**

Michel list Nos. 16 and 17 as Error I with missing network overprints. Other writers report only No. 17, and in my opinion ONLY No. 16 exists with this error. The example of No. 17 that served to justify the Michel listing—even if only very difficult to detect—shows on its margins distinct portions of the network overprint. The cover fragment with a pair of No. 39 stamps (see Ill. III-3) is an example of the missing overprint variety on the airmail stamp.

Originally in the 124<sup>th</sup> Steltzer Auktion, then surfacing in the 6<sup>th</sup> Interphila, certified by Bar in 1973 and a second time by Pickenpack, the cover fragment has gone in search of a new owner in another auction. Other examples are—like the description of Lot No. 1964 in 6<sup>th</sup> Interphila, and rightly described—unknown in our broad experience. In particular no margin copies have been presented as proof of missing network overprints. And now the proposal is that there are stamps with a “blind network overprint”. Who might know of any such? The genuine No 16 I stamps based on my investigation come from one pane and 14 examples are known, of which eight have selvage attached.

### **a) Partially Printed Network**

Produced by the same pane misprinting that caused No. 16 I, there are stamps on which the network is only partially present. These occur in two variations. In both cases the dividing line runs diagonally across the stamp. In the one case from lower left to upper right (Ia) and in the other case from lower right to upper left (Ib). Of No. 16 Ia theoretically there are 6 examples and of No. 16 Ib there is but one unique example.

## **3). Perforations**

### **a) Variable Perforations**

In addition to the Michel listed line perforation of 12 ½ the following have also been found:

No. 24 line perfed 11 ( = No. 24 B; 24 A = line perfs 12 ½.)

No. 25 line perfed 11 ½ ( = 25 B; 25 A = line perfs 12 ½)

The Jugo-Katalog for its part lists the three perforations but says the line perfed 11 stamps are the rarest without providing a basis for this statement. The varieties No.

24 B and 25 B come from a single pane each.

**b) Variable Numbers of Perforation Holes**

Collectors of German stamps are familiar with the narrow and wide versions of the postage stamps issued from 1875 to 1889 (Nos. 31 to 50). A similar situation exists at least with the panes of Nos. 24 B and 25 B described in the previous paragraph. The following “narrow” stamp varieties are known:

- No. 24Ba 21 : 16 instead of 22 : 16 perforation holes
- No. 25Ba 21 : 16 instead of 22 : 16 perforation holes

**c) Missing Perforations**

No. 21 is known in a partially perforated variety in which the stamp from the first vertical column in the pane is missing the row of perforations on its left side. This is due to a fold-over of a portion of the left selvage and believed to exist on only three stamps in the pane.

## **4. The Stamp Design**

**a) Plate Errors**

In contrast to the overprint, plate errors in the design itself do not exist. I can say that there are printing characteristics that carry over from the stamps of FLUG I to those of FLUG II, but do not qualify as plate errors.

In general these are minor variations of interest to specialist collectors of aid in identifying pane positions. As collectible varieties, below are listed those that are most prominent:

No. 16

- a) Left frame of design thickened in a semi-circular shape at the top of the mountain
- b) Spot in the shape of a dot in the darker design colour in the water near the left side at the level of the end of the right foot of the R in the overprint.

No. 17

- a) Colourless “hole” in the water near the sea coast above the N in DIN.

No. 18

- a) Colourless spot above the S on the upper side in a partial printing.
- b) Colourless spot to upper left above the tip of upper left tree in a partial printing.

No. 20

- a) Dot in the darker design colour above the sea coast about in the centre of the stamp; This variety occurs regularly 20 x on a pane.

No. 21

- a) Large spot in the darker design colour above the numeral “1”.
- b) Colourless spot to upper left below the base of the V of JUGOSLAVIJA.
- c) Skips of the paler design colour in irregularly shaped ovals near the numeral 1 and in the interior of the zero.

No. 22

- a) A “bomb” under the aeroplane.
- b) Colourless “hole” over the head of the numeral “2”.

No. 24

- a) Ground line of the wall broken at the left end of the design at the level of DIN.
- b) Ground line of the wall broken below the left pine tree.
- c) “Hole” in the black-green colour in the right pine tree.
- d) Shading in the bottom third of the left front column broken.
- e) Shading high up in the right front column broken twice.

With respect to a) through e) of No. 24 (and to a lesser extent with No. 25) breaks in the stamp design are typical of these values. Only in a minimum of cases are these real plate errors. In general these are simply printing blemishes.

No. 25

- a) Bridge suspension cables at extreme right of the wall support are cut.
- b) Eighth bridge cable segment as counted from the left pier has the upper and lower cable broken regularly 6 x in a pane.
- c) White frame above the IJ of JUGOSLAVIJA scalloped in circular form by a coloured dot regularly 6 x in a pane.
- d) White frame below the JA of Cyrillic Jugoslavia scalloped by a coloured dot.
- e) The interior of the G of Cyrillic Jugoslavia lacks the blue-green background colour.
- f) Two shading lines below the right canoe are joined with a dot; occurring regularly 6 x in a pane.
- g) Right bridge pier has a broken diagonal support cable; occurring regularly 6 x in a pane.
- h) Left frame of design at the level of the second diagonal girder from the bridge pier is distinctly broken.
- i) Second vertical window line from the left in the upper part of the skyscraper with a distinct break in the middle.

All varieties mentioned above, if not stated otherwise, occur only once in a pane. It must be stated that with the exception of the 40 and 50 Din. values (Nos. 24 and 25) no comprehensive determination of the number of variations and varieties on a pane has been done on the lower values of this set of stamps. More work is needed here.

In opposition to the firm position set out in “The Serbian National Postal Service During World War Two” (on p. 43), the variety of No. 16 (L in place of I in DIN), must be eliminated, because an example of the error has as yet to be seen. A binding assertion will only be supportable if and when proof can be provided that stamps of the original issue by Jugoslavian authorities were overprinted to produce the provisional stamps of FLUG I.

### **b) Double Prints of the Stamp Design**

In the publication referred to in the preceding paragraph on p. 41, resulting from an appeal for details from the *SFIB* concerning the existence of No. 25 with a double overprint I have learned the following:

--The actual text of the *SFIB* does not speak of a double overprint but rather of a double printing of the stamp design.

--Stamps of this type do exist. I personally have seen four such examples.

--These are not double prints in the normal meaning of the words, but rather are double images. This is a designation that was introduced by H. Schauß almost 20 years ago.

There is no need here to continue the argument about what to call or how to identify such anomalies. We should however agree that for this and similar varieties of other stamps produced by the Serbian Printing Works, not a few stamp collectors decline to include such stamps in their collections as being printing accidents or freaks. In extreme cases, these have been called “stamp dealer products”, which really is not accurate here. Occasionally such items surface which are labelled as forgeries.

The basics of this dilemma and discussion have been set out in *Collegium Philatelicum* Nr. 4/1957 p. 51; Wittmann in *DS* 1958 p. 53 and 1972 p. 12; along with Schauß in *DS* 1958 p. 53 and provide about one-half the truth. My previously published articles in *DS* 1977, pp. 69 and 93 can be of further assistance.

The following serves to convince the reader in my opinion:

--Since the stamps were printed by offset, double images exist (compare with Michel Germany Nr. A 113).

--A characteristic of this printing method on the one hand because of the technical preparation of the printing press with respect to steps and procedures and on the other that interruptions in the printing process are always possible therefore.

--Production of double images is almost inevitable, because there is no way to avoid such when and if any break-down in the printing operation occurs involving cleaning rubberized blanket cylinders. It is therefore easiest to call this a printing “freak”.

--It is only a simple, logical conclusion that offset printing involving large printing quantities, including postage stamps, using this process either totally or partially, there will be double images produced. Only rarely are these easily detected, and will be produced in differing gradations. Double prints are easily detected and removed from the product stream before reaching post offices. Double images detectable only with a magnifying glass slip through into public use much more readily.

--In addition to double images, triple and higher multiple images could exist. These are extremely rare but are produced when the printing process is interrupted repeatedly within a very short time frame with only partial or insufficient cleaning of the rubber printing blanket.

--The value of double image stamps depends upon the degree of the design shift and the intensity or clarity of the double image. As a rule, shifts of 0.2 mm and greater are readily detectable. One must take into account how close the colour intensity of the second image agrees with that of the first image—the closer the match, the higher the value.

The variety listed by the *SFIB* for No. 25 belongs to the extremely rare, entirely clear, and obvious examples of double images. The second image is shifted 4.8 mm (!) to the left. It is possible that not only roller wear but also other problems occurred as are referred to by Schauß and others in their reports.

The shift with what made this double image detectable is the second image is very light in colour and substantially obscured by the network overprint. The double image is known on the pane, which is line perforated 11 ½, on the basic stamp catalogued as No. 25 B. This double image is also known on No. 25 Ba. The stamp belongs to the few in my opinion of the varieties that Michel has refused to list in spite of my urging.

Double images also exist of No. 24 A (\*\*, \*, @) and No. 25 A (\*\*, \*). Only the practiced eye can detect these, as a rule. In the case of 25 B, the colour of the double image is very weak.

The other values of FLUG I, although printed by the offset process, have not been reported with double images. Attention must be paid to the marginal guide markings in that spacing and arrangement agree between the pair of images.

### c) Colour

For almost all issues of the Serbian postal service which were produced using offset printing very frequently a particular colour is more common than the colour listed in the catalogue. This results from the underprint shade being very similar or highly contrasting with one or several of the colours used to print the design. Michel mentions this condition with the Charity Issue for Semendria I. The following stamps have a similar condition:

Nos. 16-25, 26-30, 50-53, 54-57, 58-61, 62-65, 82-85, 86-89, 91-93 and 94-98.

For colour variations refer to C I 3 c above. Of interest may be:

--No. 18

- a) blue-black
- b) blue-gray

--No. 20

- a) dark violet
- b) blue-violet

--No. 22

- a) dark green
- b) yellow-green

--No. 24

- a) black-green
- b) gray-green

Naturally it cannot be discounted that these colour variations arise from the use of pre-war stamps from the original printings.

## 5. Stamp Margins, Paper, Gum and Reprints

Excluding the partially perforated stamp, No. 21, as described above, there is nothing special to be reported about the stamp margins. The same for the paper used in printing these stamps. In the case of gum there do exist – as with SERBIEN I – clear differences between thick, white and porous yellow gum. And to push the point, there is an intermediate step in which the white gum tends more toward a yellow shade. At times colour variation in the design may be attributable to the type of gum used. And partially however the gum doesn't appear to have affected the colours of the design.

A systematic summary of these variations has not been compiled. Another aspect that could be mentioned is that fact that there were at least two printings of the original stamps and use of these for overprinting may also have produced the situation described above.

If original stamps were used for overprinting, mention must be made that 30,000 sets of the war-time stamps were not overprinted and ended up “abroad”, all of which adds to the confusion of the total number of stamps overprinted. Apart from this, to date no one has reported the existence or ownership of a set of the reprinted airmail stamps without the overprint. These must be among the rarest varieties of the issues of the Serbian postal service during World War II.

Who among collectors of Jugoslav stamps has acquired a set of these official reprints without the overprint?

## AGAIN OVER A NEW BIZERTE POSTMARK (?)

Prof.dr.Milan Radovanović

A lot of papers have been written about the mail of the Serbian troops in Bizerte. However, the first one who extremely studiously and comprehensively addressed this issue was Vuković (1) providing an overview of used censor marks and the only one known postmark. Later, he published a censor mark from Tunisia in the English philatelic magazine "London Philatelist" (2). The work of Stojanović (3) does not bring anything new, practically repeating the existing knowledge and data. A further contribution to this matter was given by Višacki in his series of articles about censorship in general, and in Bizerte (4). He introduced a new, unknown rectangular censor mark with text in French, "PP / CENSURE MILITAIRE / Serba" in red colour. Further contribution to the censorship marks arrived more recently (5, 6) - so far the only known copy of the text also in French, "CENSURE MILITAIRE / SERBE". This is a brief overview of censor marks used in Tunisia to finish.

As for the post office and/or postmarks used in Tunisia, the first known was alleged by Vuković (7), which was not a mark, but a so-called "manuscript postmark", which had a number of "1917". Without analysing the numbers of this "1917" manuscript mark, it can be concluded that the only thing that connects it to the number of military posts used in the Salonika front is the sum of the numbers divisible by "3". After this finally the very rare circular stamp with the date and the following text in French "Poste Militaire Serbes", "Bizerte" has been described.

The reason for this short contribution is a new found letter sent from Bizerte to Thessaloniki (Figure 1). Considering only the front side, at first view, one cannot identify anything particularly unusual. However, it can be concluded that, since the letter was sent to Salonika, no common military stamp of the General Head Quarters - VP 999 exists, because the post items directed from Africa (Tunisia and Algeria) always received the military mark of VP 999 and were thereby censored. The censor mark in Figure 1 is well known and described currently and in the reference cited, so the only curiosity is an unusual colour: blue-green.

More surprising philatelically was the back of the letter (Figure 2) on which the mark is a circular seal with the outer edges of the dual circle diameter of 42 mm of the same blue-green color as the censor stamp on the front side of this letter. Within the ring is a text in French, "COMMANDEMENT DES TROUPES SERBE EN AFRIQUE" ("Command of Serbian Troops in Africa"), and in the middle - "POST OFFICE / MILITAIRE / BIZERTE" ("Military Post Bizerte").



**Figure 1:** Front side of the letter



**Figure 2:** Reverse side of the letter

Of course this letter and special mark on the back posed a few questions.

First the question is whether the letter travelled at all and whether it arrived at the destination? Starting from the above facts that all mail from Tunisia and Algeria was commonly cancelled on arrival at the Salonika front with a seal of the Supreme Command of

the Military Post (WP 999), and that when it was censored, one might conclude that the answer is negative. However, an interview with a famous Belgrade philatelist (A.Krstic) pointed out the possibility that the letter had still travelled by courier or diplomatic mail.

Unfortunately the above mark and the letter is without any data at all related to the time using the present mark. Analyzing the censor mark from Bizerte, which is in the proper form of rectilinear and very clear, not deformed, it is possible to estimate the time of the use in locating the start of the use of these censor marks of Bizerte.

As the existence of the Command of Serbian Troops in Africa, as the official name, is not historically questionable, the text of the mark will not be further discussed. As a contribution to this conclusion one can add other Commands administrative mark of the Serbian troops in Africa used in Tunisia (Bizerte) shown in Figure 3 - a fragment of a French telegraph money order. Unlike the previous mark, next to the coat of arms of the Kingdom of Serbia, a text which reads: "Le COLONEL COMMANDANT des TROUPES SERBES EN AFRIQUE" ("Commander Colonel of the Serbian troops in Africa") exists.



**Figure 3:** Fragment of French telegraph money order with administrative mark

The fourth question is the purpose and type of mark. The mark certainly has no censorship function, as the censor mark is already on the front of the letter. The mark does not provide information on the day, month and year, so from that point of view could not be classified as the postmark. The fact is though that in the text is the word post ("POST OFFICE / MILITAIRE / BIZERTE" or "Military post Bizerte") which connects it with the postal function and the function of the military post. Perhaps for its purpose the analogy should look at examples of similar types of marks used by the Serbian military forces in the same period. The only possible explanation of the function of this mark is that it was an official mark of the Command of the Serbian Forces in Africa.

If this assumption is correct, i.e. if it is considered as an official mark, then it explains why the letter has not the usual markings of arrival on the Thessaloniki front (VP 999 and censor mark of Thessaloniki), because it was sent as "official mail" - separately. Thus, the first part of the question initially confirms the analysis. This stamp was placed only on official mail, which was not widely available, so it is a possible reason why it is so rare and only now observed and described.

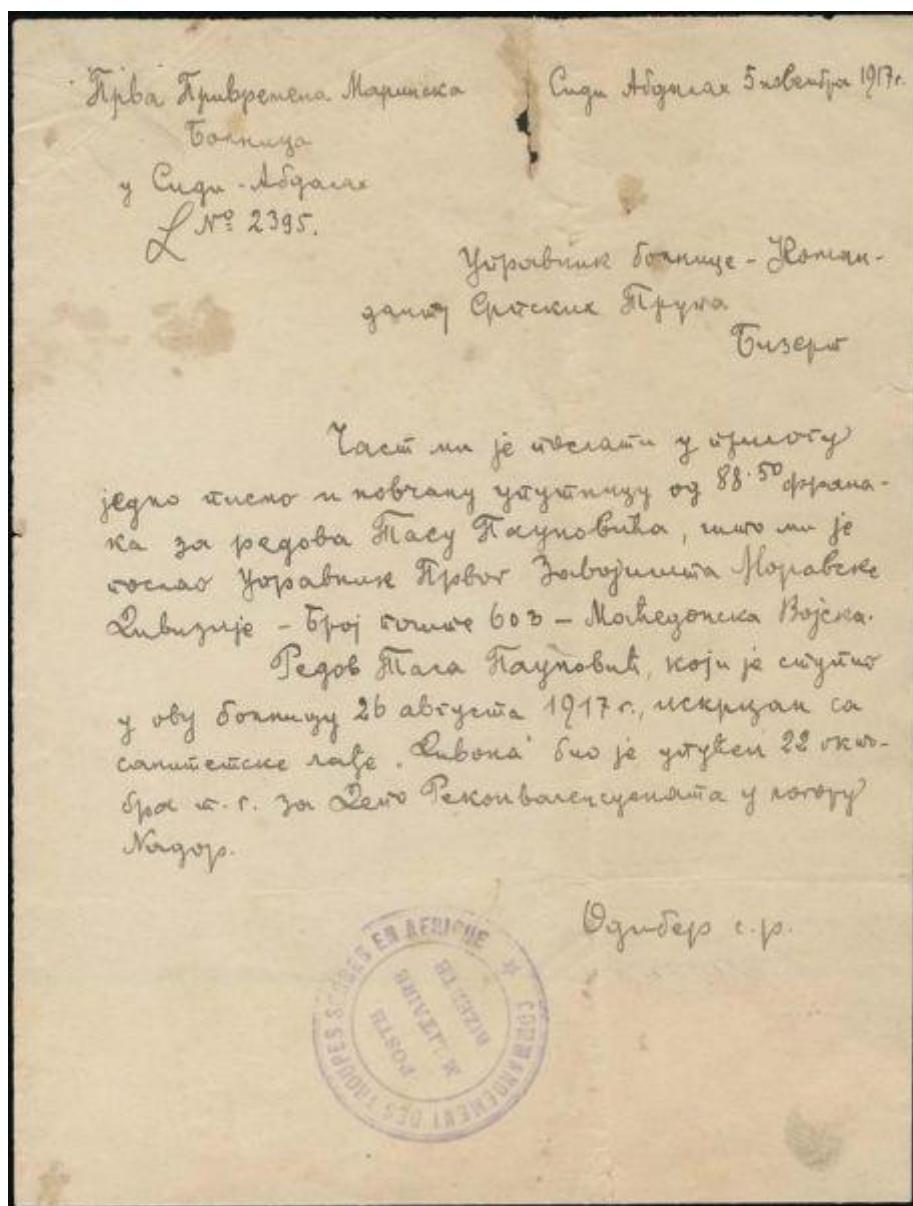
Supplementary to the previous analysis is an item on auction at the very well known Greek Auction house Karamitsos (Figure 4). The letter (inside of the letter) was sent on 5

November 1917 from the First Interim Marine Hospital in Sidi Abdallah under the number 2395 by the director of the hospital - Commander of the Serbian troops - Bizerte. Taking in account the importance of the new postmark the text of this letter will be given in full:

"I have the honour to send enclosed a letter and money order of 88.50 francs for soldier Tasa Paunovic, sent me by the administrator of Morava Division - Postal code 603 - Macedonian Army.

Soldier Tasa Paunovic who came to the hospital on August 26, 1917, landed with medical ship "Divona" and was sent on October 22, to Depot for Convalescents in Nador camp."

The signature is "Odiber, s.r" and mark "COMMANDEMENT DES TROUPES SERBES EN AFRIQUE" / "POST OFFICE / MILITAIRE / BIZERTE" in purple colour.



**Figure 4:** Letter sent from First Interim Marine Hospital in Sidi Abdallah

This letter explicitly provides some answers:

- Date of the usage - November 5, 1917 year.
- The text "I have the honour to send enclosed a letter and money order of 88.50 francs for orders Tasa Paunovic, you sent me ..." shows that this mark performed the mailing function.
- That the military post Bizerte (" POST OFFICE / MILITAIRE / BIZERTE") was located in the First Interim Marine Hospital in Sidi Abdallah.
- The mark is the official stamp of the military post of Bizerte
- In addition to the cited colour, purple ink is used too, and
- This mark does not have a censor function.

This mark, shown on the reverse side in Figure 2, is shown separately in Figure 5.



**Figure 5:** Detail of mark shown in Figure 2

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## SERBIA: PRINCE MICHAEL ISSUE, 1866-68: Part 1 – The Newspaper Stamps of 1 and 2 para

Nick Coverdale

This is the second of an occasional series of articles on the early stamps of Serbia from 1866. In JP107 (September 2013), I described the first issue of stamps for Serbia – the so-called “coat of arms” issue of 1866. In this article, I will describe the second issue of Serbian stamps, which bore the portrait of Prince Michael Obrenović.

In the earlier article, I outlined the events leading up to the issue of the first stamps. The intention had been to have the first stamp bearing the portrait of Prince Michael engraved and printed in Vienna and for subsequent printings to be made in Belgrade. However, production of the dies in Vienna was delayed, leading to the coat of arms newspaper stamps being produced in Belgrade as a matter of urgency prior to first issue on 1 May 1866.

In the mean time, dies and blocks had been produced in Vienna for values of 1, 2, 10, 20 and 40 para of the Prince Michael stamps. The 1 and 2 para stamps were to be used as newspaper stamps and, as the coat of arms issue was already in use, these were not required initially and so only the 10, 20 and 40 para values were printed in Vienna and subsequently issued for use from 1 July 1866. The 1 and 2 para values were printed in Belgrade between 21 July and 11 August 1866 and eventually issued for use from 11 March 1867.

The 1 and 2 para stamps were printed in sheets of 50 by letter press (five rows of ten stamps each) and line perforated 9½. The colours are described by Kardosch (Ref 1) with numbers issued as:

1 para yellow-green to olive-green 60600

2 para yellow-brown to olive-brown 59050

A medium paper of thickness 0.055 to 0.06 mm was used, though both values are also rarely found on pelure paper (Ref 1).

The stamps show the portrait of Prince Michael Obrenović. As described in Ref 1, the image is 20.25 x 25.5 mm and the portrait is surrounded by a set of 77 pearls. The lower half of this circle of pearls is filled with irregular horizontal white lines.



**Figure 1:** 1 and 2 para values of the first printing

The inscription above the prince's head in Cyrillic script reads “К. СРБСКА ПОШТА” (“Princely Serbian Post”). Examples of the first printing are shown in Figure 1.

Also, illustrated in Figure 2 are two half-sheets of the 1 and 2 para values of the first printing. For the 1 para, apparently a number of complete sheets have been in circulation for many

years and so plate errors can be positioned. However, for the 2 para values, the largest block known up to the 1970s was 15. In the 1970s, it appears that two almost complete sheets and several half-sheets were found in the safe of a Boston, USA, stamp dealer. I believe that the 2 para sheet shown in Figure 2 is one of those sheets.



**Figure 2:** Half sheets of the 1 and 2 para values. The 1 para is a right hand pane of 25 stamps and the 2 para is a left hand pane of 25 stamps. The full sheet has 50 stamps (5 rows of 10 stamps each)

There are many plate errors exhibited by both 1 and 2 para values. The most well-known of these appears at position 34 of the 2 para sheet, where the lower part of the “E” is missing in “IIARE”; this letter looks like the letter “F”. It can be seen in Figure 2 (4<sup>th</sup> row down, 4<sup>th</sup> stamp from the left). Note that the P34 stamp shown here has been re-inserted and it is not clear if this is the original stamp from this sheet or a later insertion.

A second printing of the 1 and 2 para stamps took place between 10 and 14 November 1868, with their release for use being on 1 February 1869 (Ref 1) (Figure 3). These stamps were printed imperforate as follows:

1 para	green to dark green	26900
2 para	reddish brown	23800

The paper used for the second printing was of medium thickness (0.045 mm – 0.5 mm). The stamps were printed in sheets of 100. The fact that there are no plate errors in the first printing that do not occur in the second printing leads to the conclusion that the same plate of 50 blocks, or at least one recomposed from the old blocks, was used twice for each sheet (Ref 1).

The largest multiple known of the 1 para second printing is a block of nine and the 2 para of the second printing is only known, at best, in various blocks or strips of 2, 3 and 4. This has made “plating” of the sheets for this printing much more difficult.



**Figure 3:** 1 and 2 para values of the second printing

Kardosch (Ref 1) argues convincingly for a third printing of both values, though this is not recognised by Gibbons. However, there are no documents available giving the dates and quantities printed. The 1 para of this printing is very rare. The 2 para occurs as yellowish-brown on either thicker light-yellowish paper (the paper is believed to have turned yellow due to the effect of the yellowish gum used) (see Figure 4) or on thinner, pure white paper with colourless gum.



**Figure 4:** 2 para value of the third printing on yellowish paper

## Reference

1. Kardosch, Dr V.M., The Principality of Serbia: Postal History and Postage Stamps 1830 – 1882, Romanshorn-Varese, 1996

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