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THE CHINA STAMP SOCIETY, INC.
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The Society was founded in 1936 as the China Unit of the American Philatelic Society. In 1946, it was incorporated in the State of New York as The China Stamp Society, Inc., a non-profit membership corporation. The annual dues are \$21.00, which includes postage for *The China Clipper*. The membership year begins on October 1. New member dues are prorated as follows:

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ANNOUNCEMENTS

H. James Maxwell

In the November Auction ninety-one members won 813 lots for a total of \$62,186. Since we have lowered the fee charged sellers from 15% to 10% it is even more important that U.S. members pay by check. Last year credit card charges averaged around 7% and PayPal almost 4%.

JAMES STARR MEMORIAL BEST ARTICLE AWARDS

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The Awards Committee has made the following awards for the China Clipper, Volume 86, November 2021 through September 2022:

FIRST PLACE

CHINESE CUSTOMS WINTER OVERLAND SERVICE.

Author, Robert S.P. Kong
China Clipper March 2022

SECOND PLACE

CENTRALLY PRODUCED ISSUES OF THE EAST CHINA PEOPLE'S POST

Author, Hugh Lawrence
China Clipper September 2022

THIRD PLACE

THE REPUBLIC OF CHINA SOUVENIR SHEETS

Author, H. James Maxwell
China Clipper July 2022

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The **2021 Edition** of the **CHINA STAMP SOCIETY SPECIALIZED CATALOG OF CHINA TO 1949**, is available on the CSS web site or by mailing a check to Rich Boyd, 127 Carmody Circle, Folsom, CA 95630. The domestic CSS member price is \$68.70, including postage. It is a 520-page, full color, specialized listing of the Imperial issues of 1878 through the Republic issues of 1949.

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GREEN SURCHARGES ON REPATRIATED CHINESE STAMPS

H. James Maxwell
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It is very hard for us to imagine what things were like in China in September 1945. No one in the world could have anticipated the Atomic Bomb that brought an abrupt end to the Second World War. But it did, and the entire world changed. These stamps are an example of one of those changes.

The Second World War (the Asian War to the Chinese) had disrupted life in so many ways. For years China had been getting by with what are called “Wartime Surcharges,” older stamps that had been surcharged to create face values fitting the new rates. Since Dec. 1, 1942 a domestic letter had cost 50¢. This was increasing to \$1 on June 1, 1943 and then to \$2 on March 1, 1944. This was the rate still in effect when the war ended.

The first set of new stamps issued, and the subject of this article, is Scott 615-21 (CSS 983-90, Chan 876-82) which have face values of from 10¢ to \$5 and were issued September 17th, 18th and 25th. In Scott they are preceded by the Allied Victory Commemoratives 611-614 (CSS 966-69, Chan 863-66), which have face values from \$20 to \$300, but were not issued until October 10. When I first saw these two sets appearing in that order I did not understand the unusual change in face values. But at that time my only catalog was Scott and Scott does not provide the dates of issue for Scott 615-21. Fortunately it was around that time that I had become acquainted with J. (Jake) Millard Williams and he introduced me to the Ma Catalog and other publications that provided explanations for things like this.

This rather odd placement in the Scott catalog is what initially drew me to Scott 615-21. From the beginning I found this set fascinating and have looked for stamps and covers ever since.

Between 1943 and early 1945, Japanese had been surcharging various Chinese definitives of 1939-41 in their Japanese Central Reserve Bank (CRB) currency. In early September 1945 the Nationalist resurcharged seven of these stamps in Chinese National Currency (CNC). The new CNC currency had become available in early September 1945, just before the stamps were issued.

The appearance of the set was actually an emergency measure. The Directorate General of Posts tells us that, “[a]fter V-J Day in August 1945, the heavy strain on the transportation system caused by the general demobilization made it impossible to send prompt and adequate supplies of national currency stamps from the rear to meet the urgent need in the recovered postal districts. In September, the Postal Administration directed that the stamps surcharged in [CRB] currency could be sold in the new [CNC at 1/200th] of its face value.”¹ Some other Japanese Occupation issues were also surcharged or resurcharged in CNC for use in October 1945 and April 1946.² This conversion of \$200 CRB to \$1 CNC will become very important as we delve deeper into this set of stamps.

The values of 10¢, 15¢, 25¢, 50¢, \$1, \$2, and \$5 were probably considered reasonable when the resurcharges were applied and the stamp rushed into service in September of 1945. At that time domestic postage was relatively cheap: 60¢ for printed matter, \$1 for a postcard, and \$2 for an average letter. Surely no one anticipated that these amounts would become \$6, \$10 and \$20 on October 1, or that the cost of international services would jump from 80¢, \$2.40, and \$4 to a whopping \$6, \$20, and \$30. These rate increases are one of the things that make the use of this set very interesting. One important point immediately becomes apparent. Although the values of 10¢ (issued Sept. 17) and 15¢ and 25¢ (Sept. 25) were relatively useless when issued, they were going to become basically obsolete on October 1.

1 Directorate General of Posts. Postage Stamp Catalog of the Republic of China 1878-1996 (English Version), Taipei, Taiwan: Directorate General of Posts, October 1996, page 111.

2 See the Honan Province CNC Surcharges of October 1945 (Scott 622-24, CSS 992-1001, Chan 883-91) and the Kiao-tung District CNC Surcharges of April 1946 (unlisted by Scott, CSS 1001B-F, Chan 892-96).

Domestic Postal Rates and service Fees

Date	Domestic Letter					Domestic Service Fees			
	Single	Printed	Surface	Airmail		Reg.	A.R.	Exp.	Reg. Exp.
	Postcard	Matter (a)	/20 g	Surcharge (b)					
12/1/42	.25	.15	.50	.25	/10 g	1	1	.50	1.50
1/1/43	.25	.15	.50	1	/10 g	1	1	.50	1.50
6/1/43	.50	.30	1	2	/10 g	2	2	1	3
3/1/44	1	.60	2	2	/10 g	3	3	2	4
10/1/45	10	6	20	3	/10 g	30	30	20	50
5/3/46	10	6	20	30	/10 g	30	30	20	50

(a) Per first 100 grams. (b) In addition to surface rate.

International Postal Rates and Service Fees

Date	International Letter					International Service Fees to UPU Countries				
	Single	Printed	Surface		Airmail (b)	Reg.	A.R.	Exp.	Reg. Exp.	
	Postcard	Matter (a)	First 20 g	Succ. 20 g	Surcharge (c)					
5/1/44	2.40	.80	4	2.40	18	9	6	4	8	14
10/1/45	20	6	30	20	18	9	50	40	60	110
10/4/45	20	6	30	20	120	50	50	40	60	110
11/6/45	20	6	30	20	90	n/a	50	40	60	110
5/1/46	120	40	190	120	90	n/a	270	200	400	670

(a) Per each 50 grams. (b) Per. 5 g. and in addition to the surface rate. (c) Prior to Dec. 1, 1947, the international airmail surcharge varied for weight, destination country/city, route taken, and airlines involved.

The four very common Republic of China general issues from 1939-41 are:

▶ The 1¢ orange yellow (Scott 422, CSS 503, Chan 435) and the 2¢ blue (Scott 423, CSS 504, Chan 436) unwatermarked Hong Kong Martyrs were issued Dec. 6, 1939 and April 21, 1941, respectively. Millions of these stamps had been printed by Commercial Press Ltd., of Hong Kong, and their face values were now unusable.

The 1¢ orange yellow unwatermarked Hong Kong Martyr can be found in an incredible array of perforation varieties (12, 12 x 12½, 12 x 13, 12½, 12½ x 12, 12½ x 13, 12½ x 13½, 13, 13 x 12, 13 x 12½, 13 x 13½, 13½, 13½ x 12, 13½ x 12½, 13½ x 13, and 14), but they were not all surcharged. They have printer's imprints in Chinese in the top selvage and in English in the bottom selvage. There were 143 printing plates (AB1.1 to AB1.143).

The 2¢ blue unwatermarked Hong Kong Martyr can likewise be found in a very large array of perforation varieties (12, 12 x 12½, 12½, 12½ x 12, 12½ x 13, 13, 13 x 12½, 13 x 13½, 13½, 13½ x 12½, and 13½ x 13), but again they were not all surcharged. They have printer's imprints in Chinese in the top selvage and in English in the bottom selvage. There were 16 printing plates (AC1.1 to AC1.16).



▶ The 3¢ red brown Chung Hwa Doctor Sun-Yat Den (SYS) Die III (Scott 350, CSS 435, Chan 372) were issued April 21, 1940. The 3¢ Chung Hwa Die III is perforate 12½, have printer's imprints in Chinese in the top selvage and in English in the bottom selvage, and are without plate numbers. Millions of these stamps had been printed by Chung Hwa Book Co., of Hong Kong, and their face values were likewise unusable.

▶ The 1¢ orange yellow New York Dr. SYS (Scott 450, CSS 548, Chan 497), 150 million of which were printed by American Bank Note Co., of New York, U.S.A., were issued Feb. 21, 1941. The 1¢ New York Dr. SYS are perforate 12, and are without printer's imprints or plate numbers.

JAPANESE SURCHARGES APPLIED IN CHINESE RESERVE BANK CURRENCY

The above four stamps were among the many stamps surcharged for use by the Japanese in Central China. Central China consisted of the Japanese-held portions of the provinces of Anhwei, Chekiang, Hunan, Hupei, Kiangsi, and southern Kiangsu. It included the important cities of Nanchang, Nanking, Shanghai, and Wuhan. The Japanese had established a puppet government for Central China at Nanking on March 28, 1938. On March 30, 1940 it was replaced by a supposedly "national" government in that same city. Despite pretensions of nation-wide authority, it did not issue stamps until 1942 and its stamps were never used outside Central China. Prior to 1942 the stamps used in Central China had been the same as those used throughout Free China.

The stamps in stock in 1942 were mostly low values, the highest being only \$20. To utilize this stock the Japanese authorities started surcharging large values on stamps with small values. This was contrary to the preferred practice used to help prevent forgeries by surcharging smaller values on stamps of higher values. The authorities were quite aware of the possibility of counterfeiting and so they used a rather intricate box for the value tablet and special hand-written surcharge characters rather than ordinary type.



Between August 1943 and September 1945, the Union Printing Press of Shanghai had created 151 different stamps in Japanese CRB currency. They were only to be used in the areas controlled by the Japanese. Information on the quantities surcharged and most dates of issue is not available. The surcharged stamps relevant here are:

- (a) surcharges of \$30 on the 2¢ blue and \$200 on the 1¢ orange yellow unwatermarked Hong Kong Martyrs. The dates of issue are thought to be around Sept. 3, 1945,



(b) surcharges of \$20, \$100, and \$400 on the 3¢ red brown Chung Hwa Die III. The dates of issue of the \$20 and \$100 are unknown, and the \$400 was never issued, and



(c) surcharges of \$50 and \$1,000 on the 1¢ orange yellow New York Dr. SYS. The dates of issue are thought to be around Sept. 3, 1945.



Following the Japanese surrender, the Nationalists government reestablished control of China's postal administration, the Directorate General of Post. The new Chinese National Currency (CNC) was introduced throughout China in September 1945 and remained in use until late-1948. The many CNC stamps created were valid for postage until January 30, 1949.

Interestingly, the Central China surcharged stamps were allowed to be used after the Japanese surrender on the same basis as the Japanese currency, \$200 CRB being equivalent to \$1 CNC.

That exchange rate decision was made by the Nationalists and had a profound impact on the lives of many Chinese people, especially those who for years had lived under the thumb of the Japanese and who had no control over their financial dealings. This exchange rate had the effect of wiping out many people's savings.

CHINESE RESURCHARGES APPLIED IN CHINESE NATIONAL CURRENCY

Following WW II the Chinese postal administration had great difficulty obtaining or printing new stamps. The obvious choice was to resurcharge existing surcharged stamps. Scott 615-21 were created in September 1945 by the Union Press of the Chung Hwa Book Company, Shanghai, resurcharging in green Gauge 5 square character bold type a few of the stamps previously surcharged in CRB by the Japanese. The quantities so surcharged are unknown. The correct conversion rate of \$200 CRB equivalent to \$1 CNC was maintained. The new surcharge characters are in bold green type. The two vertical characters on the left in this image are "five yuan" and the two on the right are "Chinese National currency."

伍 國
圓 幣

Those on the previously surcharged unwatermarked **Hong Kong Martyrs** are the 15¢ on \$30 on 2¢ blue, issued Sept. 25, 1945 (Scott 616, CSS 988, Chan 877) and the \$1 on \$200 on 1¢ orange yellow, issued Sept. 17 (Scott 619, CSS 990, Chan 880).



Those on the previously surcharged **Chung Hwa Dr. SYS** are the 10¢ on \$20 on 3¢ red brown, issued Sept. 17 (Scott 615, CSS 983, Chan 876), the 50¢ on \$100 on 3¢ red brown, issued Sept. 17 (Scott 618, CSS 984, Chan 879), and the \$2 on \$400 on 3¢ red brown, issued Sept. 17 (Scott 620, CSS 985, Chan 881). The latter can be found with the two vertical rows of green resurcharge characters either 4mm or 4½ mm apart.



Narrow Type

Wide Type

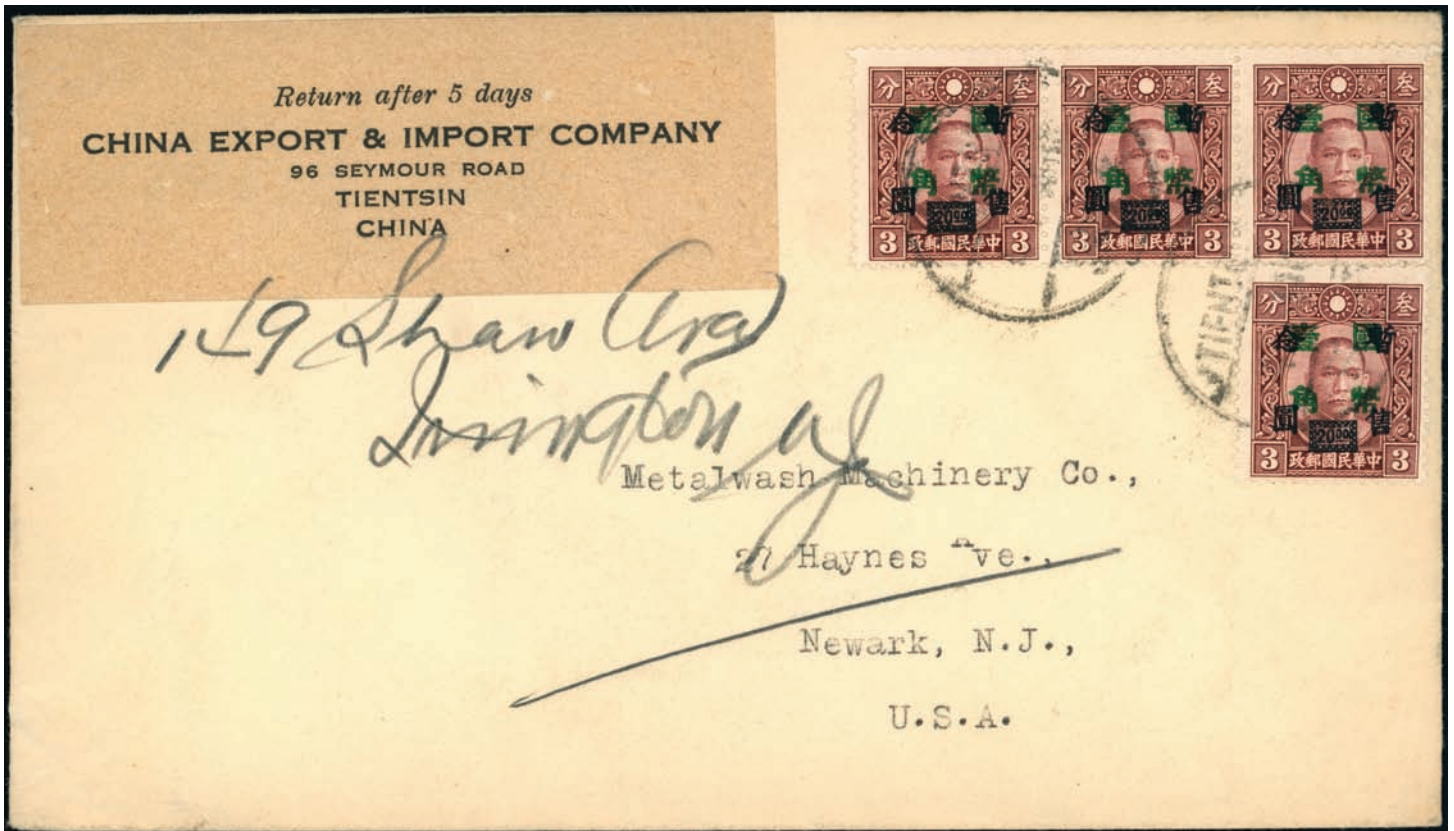
Those on the previously surcharged **New York Dr. SYS** are the 25¢ on \$50 on 1¢ yellow orange, issued Sept. 25 (Scott 617, CSS 986, Chan 878), and the \$5 on \$1,000 on 1¢ yellow orange, issued Sept. 18 (Scott 621, CSS 987, Chan 882).



The only known plate numbers surcharged for the 15¢ on \$30 on 2¢ blue are AC1.10 to AC1.16, and those known for the \$1 on \$200 on 1¢ orange yellow are AB1.23 to AC1.39.



The covers are fascinating, but they present some issues. At times they can be quite complex. The values of 10¢ (issued Sept. 17) and the 15¢ and 25¢ issued (Sept. 25) are very scarce on cover. I have only managed to find only two authentic uses of the 10¢, one of the 15¢ and two of the 25¢.



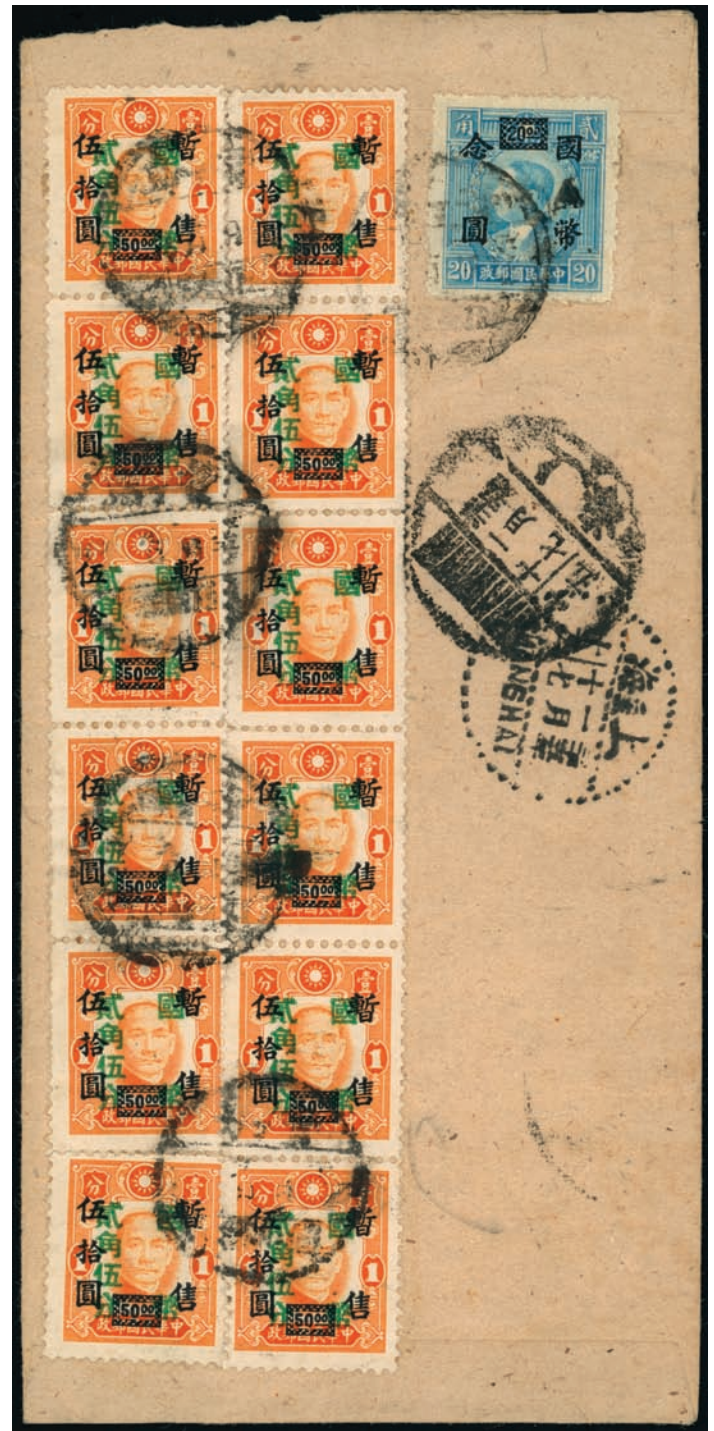
This is one of the two uses of this stamp known to me. It was sent at the printed matter rate to the U.S.A. Mailed in September 1945 from Tientsin, Hopeh Province, it is franked with 40¢ in CNC, which was paid with four of the 10¢ on \$20 on 3¢. Although very late for the proper rate it no doubt was allowed to pass. Unfortunately the date of the cancel is unreadable.



Albeit philatelic, to my knowledge this is the only known cover franked with the 15¢ on \$30 on 2¢ (second from the left) with stamps paying the correct rate. It was mailed August 19, 1946 from Hingwa in Fukien Province to the U.S.A. The \$40 CNC in stamps (\$8 on the reverse) paid the correct printed matter rate.

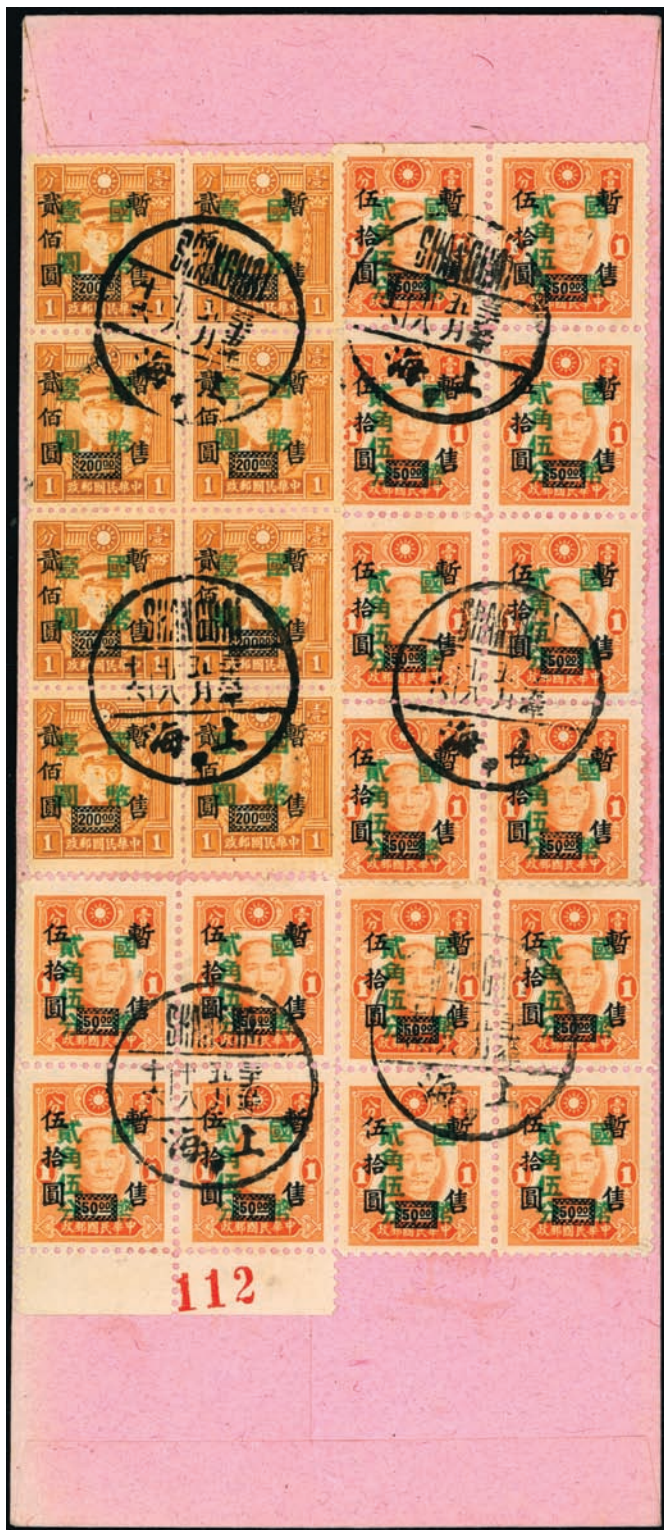


This example illustrates what I mean by a “philatelic” cover. Post offices were no doubt trying to dump the low values and stamp dealers were creating these covers for collectors. Many covers like this exist.



The very unusual example on the left illustrated a combination of CNC and former RMB stamps. Mailed September 24, 1945 from Shanghai it was sent registered-express to Nanking in Kiangsu Province. It was franked with five of the 10¢ on \$20 on 3¢ totaling 50¢ CNC and two Japanese Central China stamps totaling \$1,150 CRB, paying \$5.75 CNC, somewhat overpaying the \$6 CNC rate. Japanese stamps of Central China remained valid for postage provided they were valued at the \$200 RMB to \$1 CNC rate. This is one of the two uses of the 10¢ on \$20 on 3¢ known to me.

Mailed January 9, 1946 the cover on the right was sent airmail from Tsingtao in Shantung Province with \$23 in stamps (\$20 surface + \$3 airmail surcharge) to Shanghai (received Dec. 17). It is franked with twelve of the 25¢ on \$50 on 1¢ and a blue \$20 CNC surcharged stamp (Scott 655, CSS 1013, Chan 901) from another set of CNC stamps. The 25¢ is very scarce on cover and this is probably the largest known multiple-franking and earliest known non-philatelic use.



Mailed locally in Shanghai on May 28, 1946, the cover on the left is franked with eight of the \$1 on \$200 on 1¢ and sixteen of the 25¢ on \$50 on 1¢ paying a total of \$12, twice the printed matter rate. This is one of the two uses of the 25¢ on \$50 on 1¢ known to me.

This December 5, 1945 airmail cover on the right is from Shanghai to Tientsin, Hopeh Province, and was received Dec. 10. It is franked with \$23 (\$20 surface + \$3 airmail surcharge) paid with four of the 50¢ on \$100 on 3¢, one of the \$1 on \$200 on 1¢, and a blue \$20 CNC surcharged stamp (Scott 655, CSS 1013, Chan 901) from another set of CNC stamps.



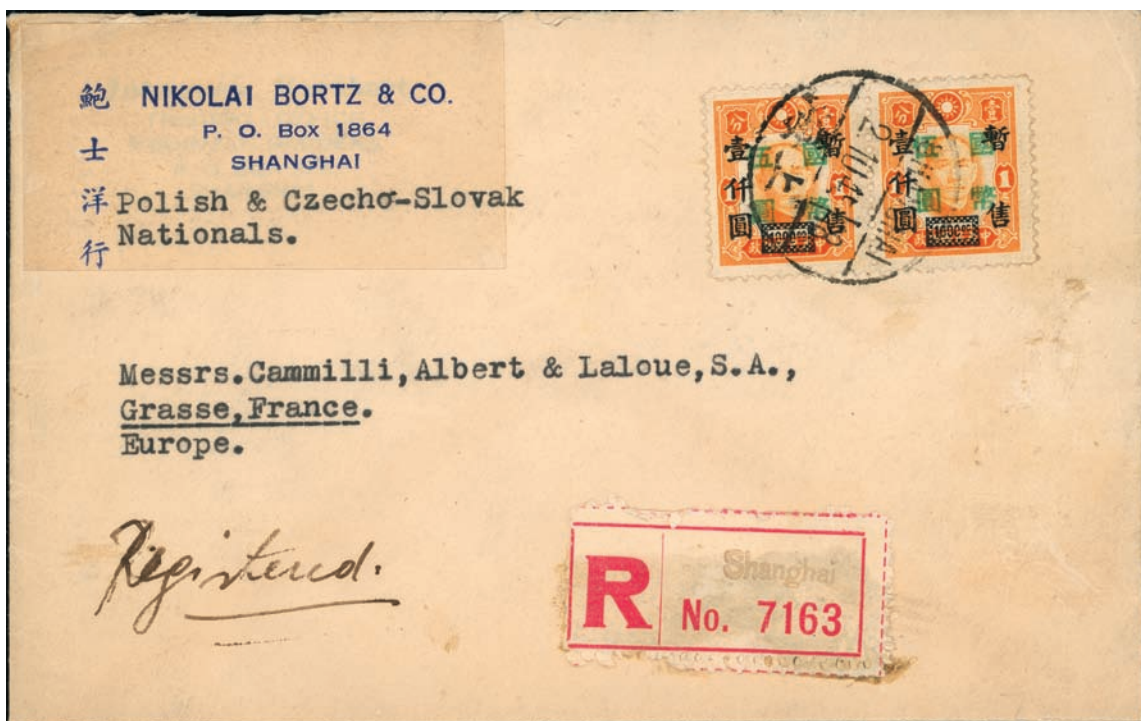
This is the earliest known use of the 50¢ on \$100 on 3¢. The cover was sent airmail on September 30, 1945 from Shanghai to Kunming, Yunnan Province. It is franked with two 50¢ on \$100 on 3¢ and two \$2 on \$400 on 3¢ paying the \$5 rate.



The \$1 on \$200 on 1¢ is quite common on cover. This domestic registered airmail cover was mailed from Shanghai on April 15, 1946 to Chungking, East Szechwan, franked with \$56 (\$20 domestic surface, \$30 for registration + \$6 for the airmail surcharge). It is franked with six copies of the \$1 on \$200 on 1¢ and a blue \$50 CNC surcharged stamp (Scott 655, CSS 1013, Chan 901) from another set of CNC stamps.



Mailed September 18, 1946 from Shanghai, this is the second earliest known use of the \$2 on \$400 on 3¢. Its two copies of the \$2 on \$400 on 3¢ paid the \$4 international surface rate to the U.S.A. This cover is the second earliest known use of the \$2 on \$400 on 3¢.



Allowed to pass at the former rate, this October 2, 1945 cover from Shanghai was sent registered surface to France. It is franked with two of the \$5 on \$1000 in 1¢. Effective October 1, 1945 the rate was increased from \$4 surface and \$6 for registration to \$30 surface and \$50 for registration. During these turbulent times the post office allowed a "grace period," generally two to six days, during which items with stamps could pass at the former rate.

REF. 26 F-43
WY 70 (7-43)

No. 493/31

SHANGHAI POWER COMPANY

大日本軍管理上海電力會社
THE JAPANESE MILITARY CONTROLLED
SHANGHAI POWER COMPANY
181, NANKING ROAD

PROVISIONAL DEPOSIT RECEIPT

保證金臨時收據
ORIGINAL



REF. NO.

14 Nov. 1945

RECEIVED FROM

今收到

Mr. Sung Lai Tung
Room 214
2564 #2 Blue ROAD

C.N.C.

C.R.B. DOLLARS

1000

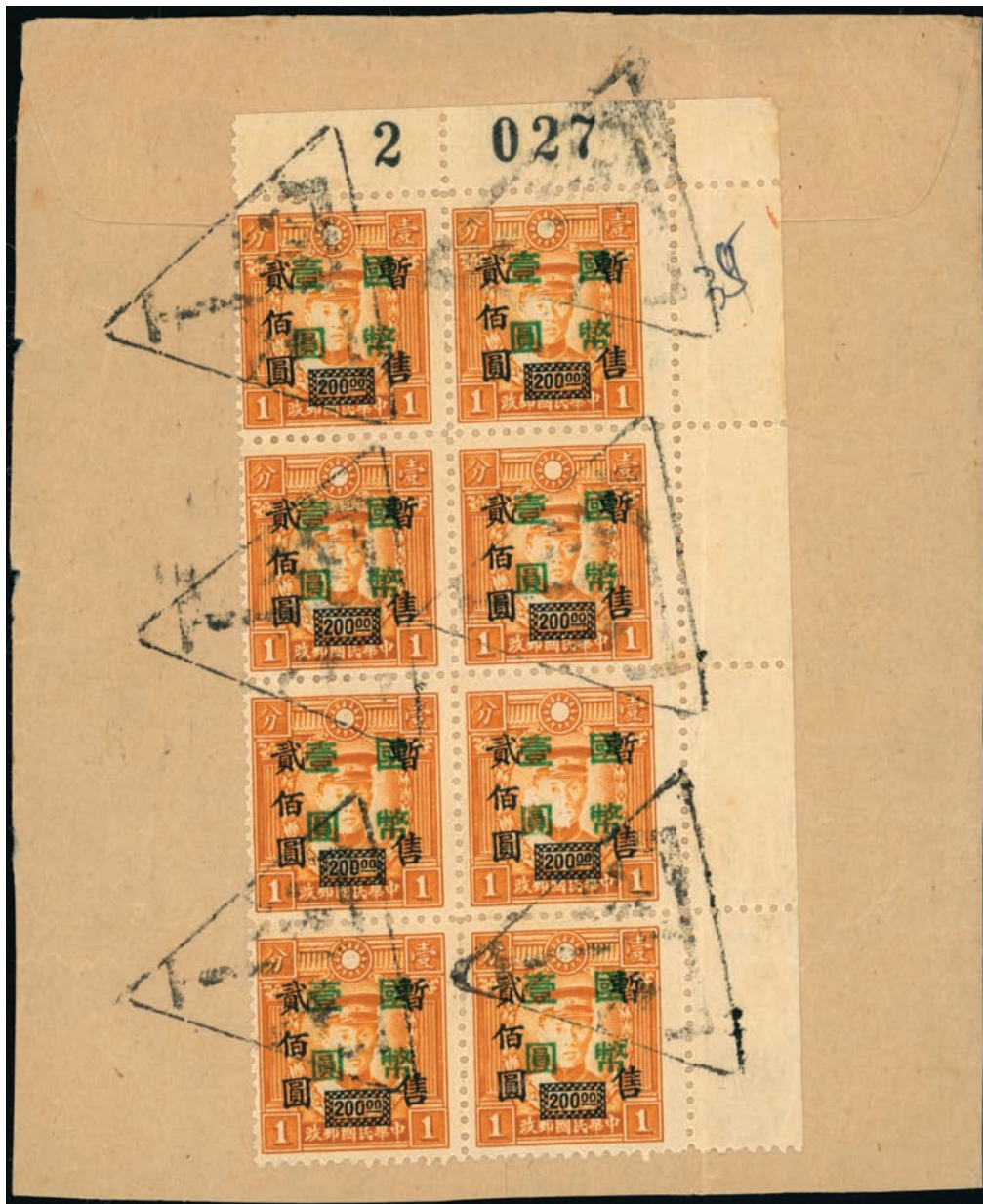
儲備券 壹仟元 角 分

壹仟元



OFFICIAL RECEIPT TO FOLLOW
正式收據隨後送上

This is a very unusual use of a postage stamp as a revenue stamp on a November 14, 1945 receipt for \$1,000 by the Japanese military controlled Shanghai Power Company. One seldom sees postage stamps used as revenues.



This is a portion of an envelope with eight of the \$1 on \$200 on 1¢ stamps used as postage dues. During the CNC period (October 1, 1945 to Jan. 31 1949) the postage due stamps were made obsolete by rates increases and post offices frequently resorted to using regular issues to indicate the payment of the postage due fee. The canceler was poorly inked. The cancels should look like this.



I hope you have enjoyed this article. I am working on a single frame exhibit that should be ready soon.

THE HISTORY OF SILK

Dennis Murphy
murfandbear@gmail.com



4086



4087



4088



4089

Painting on silk cloth of women producing silk, by Emperor Huizong of the Song dynasty

Our story begins when a tiny egg hatches. From this egg, no larger than pinprick, an even tinier worm emerges. So tiny are these worms that one hundred of them weigh only one gram, or about the weight of a dollar bill. But this tiny worm has a voracious appetite. It begins to munch on the mulberry leaf where it was hatched. Before long it has outgrown its own skin which it must shed. It continues gorging itself on the mulberry leaves, growing plumper until it can no longer be contained by its second skin, at which point it molts again. The feasting is nonstop, and the considerably larger worm ultimately breaks out of its skin for a fourth time. At this critical point it has grown to an astonishing ten thousand times its original size. Now begins a new phase in its life cycle.

The fat worm climbs onto a nearby twig and begins something remarkable. Weaving and bobbing its head in a figure eight pattern, a sticky fluid is extruded through a triangular orifice in the head. This substance is a long-chain protein, fibroin, that dries soon after contact with the air, forming a sticky filament that the pupa continuously wraps around itself for the next several days. When the spinning process is finally complete, the worm is encased in a protective cocoon. This filament, known as silk, is incredibly strong, having a tensile strength five times stronger than steel. Safe inside its cocoon, metamorphosis takes place. In a few weeks a moth, the wild Bombyx mandarina, emerges from the cocoon. After this point the moth will no longer eat anything else. It swarms, mates, then lays its eggs, as many as 500 or more, on the leaves of the white mulberry tree, *Morus Alba*. Once its sole biological function to reproduce has been completed, the moth dies.

Somewhere in China's neolithic past, a prehistoric person or persons may have been gathering mulberries and came across the discarded cocoons of silkworms. Examining the torn fibers, they would have realized just

how strong these filaments were. Their curiosity piqued, they gathered as many of the cocoons as they could find. Taking them home, they would have pulled out the torn filaments and twisted them into thread, just as they were already doing with other natural fibers.

It is likely that the earliest silk making went on in this manner for quite some time. It was a time-consuming process because the fibers did not easily separate from the cocoon.

The next big leap in the silk making process came when some highly intelligent person realized that they could harvest considerably more silk if only they could capture the cocoons before the moths chewed their way out.

To do this would require frequent visits to the wild mulberry trees to observe the progress of the larvae. By careful observation, these early proto biologists would have noted the number of days in the life cycle from egg to emergence of the wild *Bombyx Mandarina* moth. This curious, unknown, early scientist must have plucked many sample cocoons, cutting them open to determine the optimal state of the silk inside.

Our unknown entomologist would have determined that they should kill the cocoon dweller 8 to 9 days prior to its hatching. Initially, this was done by dropping the cocoons into a pan of boiling water and quickly scooping them back out. Later, as the processing was improved, the live cocoons would be steamed or baked. From the intact cocoon a single filament could be located, and the unraveling process begun. The first time they tried this, they must have been astonished as they discovered that a single filament kept coming out and out until its length reached around a half mile or more!

Such lengthy strands necessitated its handlers to invent a reel that could hold the filaments while being twisted into thread. These silk filaments are so slender, though, that 5 to 8 filaments must be twisted together to make the very finest thread. As many as 48 filaments are required for heavier threads. All the silk that one family could gather in the wild during a season would not constitute enough to weave a very large piece of cloth. So why even go to so much trouble? One reason is that the feel of silk is so light and smooth to the touch. Silky is the only word to truly describe it. It is a cloth fit for a king. Another reason is its natural luster. We have already mentioned that the silk filament is extruded through a triangular orifice in the silkworm's head. This triangular shape acts like a prism, refracting light into a shimmering aura of color, unlike any other fabric. Any wealthy noble, having once beheld silk's gossamer surface, would be sure to demand more, much more of the marvelous textile.

With such a rising demand, the next step must be the domestication and cultivation of the wild silkworm. No records exist as to tell us how they went about doing this. In the process of domestication and selective breeding, the wild silk moth mutated into its domesticated cousin, *Bombyx Mori*. This domesticated silkworm produced a fiber that was easier to accept dye colors. The domesticated moth also lost its ability to fly, simplifying containment.

To accomplish large scale production, mulberry trees were planted in groves, and ultimately, whole forests. The required numbers are mind-boggling. Thirty thousand silkworms will eat one ton of mulberry leaves to produce just 12 pounds of raw silk. For many centuries to come, the output of silk cloth was so limited that its value by weight far exceeded that of gold.

Silkworms are actually rather fragile creatures. They only thrive in conditions where temperatures are fairly constant. Our earliest domesticators soon came to realize that the health of these precious silkworms could not be left outside to risk the caprices of weather. They began to erect buildings to shelter the tiny creatures from the elements. During the growing season, workers needed to be in constant attendance. They must frequently provide fresh leaves, being ever watchful for any blight or disease. When the silkworms emerged from their last molting, workers would lay twigs nearby for the pupa to climb onto and begin spinning their cocoons.

Silk workers were always sorting the larvae, plucking the maturing cocoons for processing. At the same

time, they would pick out the healthiest cocoons to be allowed to hatch inside containment chambers where they could mate and lay the next generation of eggs atop the fresh mulberry leaves that were constantly being brought into the shelter.

Before long, what must have begun as a single-family operation would have grown to such an extent that no one family could hope to control all of silk production in China. Demand always exceeded supply. Because the technology itself is not especially complicated, just time consuming, others saw silk production as the means to improving their incomes.

Small landholdings could plant their own mulberry trees as windbreaks around their farms. While the men labored out in the fields, women took up the inside work of producing small quantities of raw silk and weaving cloth on their looms. The finished fabrics could then be sold or bartered to merchants for items the household could not produce itself. Sericulture, as it is known, was a widespread cottage industry for thousands of years before mechanized factories would ever come into existence.

Over the millennia, the techniques of raw silk production were improved. Likewise, the skill that went into producing fine silk fabrics and brocades underwent continuous refinement. Though other countries would eventually learn the secrets of silk making, none were ever to equal the exquisite quality of the Chinese made cloth.



Examples of two fine silk tapestries from the collection of the National Palace Museum in Taiwan were reproduced on stamps issued on October 10, 1992.

Silk making in China was already a full-blown industry long before the invention of writing came into existence. There are no written records of silk's early production. There is, however, myth.

The story takes place in the time of the legendary Yellow Emperor, said to have lived around 2700 to 2600 BCE.

In Chinese creation mythology, a group of deities, collectively known as ‘The Three Sovereigns and Five Emperors’ created the world and its creatures, taught humans agriculture, gave them a writing system, tamed the floods so men could settle down, and brought order out of chaos to the world.

Among these deities, it was the Yellow Emperor who introduced many of the basic tenants of civilization to the nomadic precursors of the Han or Chinese race. He had four wives, but his first wife and, therefore, Empress was named *Xi Ling Shi*. One day, supposedly in 2640 BCE, she sat beneath a mulberry tree with a steaming cup of freshly brewed tea. Unexpectedly, a silk cocoon fell from the tree right into her cup. Upon examining the object, she noticed a loose thread and began to tug on it. Out came a seemingly endless strand of fiber. Surprised, she stood up and walked across the length of the Yellow Emperor’s vast garden, unraveling the filament as she went. Realizing that she was on to something, she went on to develop sericulture. Receiving the Yellow Emperor’s permission, she had stretches of mulberry trees planted and even invented a special loom to weave silk fabric. She shared this knowledge with the humans that her husband was civilizing. In return, the grateful Han people named her *Lei Zu* or *Can Nai Nai* – The Goddess of Silk. To this day there are temples dedicated to her.

On June 22, 1996, the Republic of China on Taiwan issued a set of five stamps as part of the ancient skills of China series.



3071 \$5
Feeding silkworms



3072 \$5
Picking out cocoons



3073 \$7
Reeling raw silk



3074 \$10
Degumming raw silk



3075 \$13
Weaving silk cloth

We really don't know when in the prehistory of China silk making first began, but archaeological discoveries keep moving the date further and further back in time. In 1926, archaeologists uncovered a tomb in Yixin Village, Xia County, Shanxi Province dating somewhere between 4000-3000 BCE. In that tomb, they found a silk cocoon cut in half. (Ninety-three years later, on the same spot, a carved stone silkworm pupa was also discovered.)

Many of the more recent archaeological finds in China have been exhibited on its postage stamps. On March 29, 1979, the PRC issued a set of two stamps displaying silk paintings recovered from a Chu tomb dating from the Warring States Period (475-221 BC).



1469

1470

Funerary paintings must have been common inclusions in tombs of the nobility during the period. On March 25, 1989, the PRC issued a set of four stamps depicting a silk painting excavated from a tomb of the Han Dynasty (202 BC-220 AD). The first three stamps divide the painting into its three themes: Heaven, Earth, and the Netherworld. The fourth stamp displays the entire painting.



2208

2209

2210

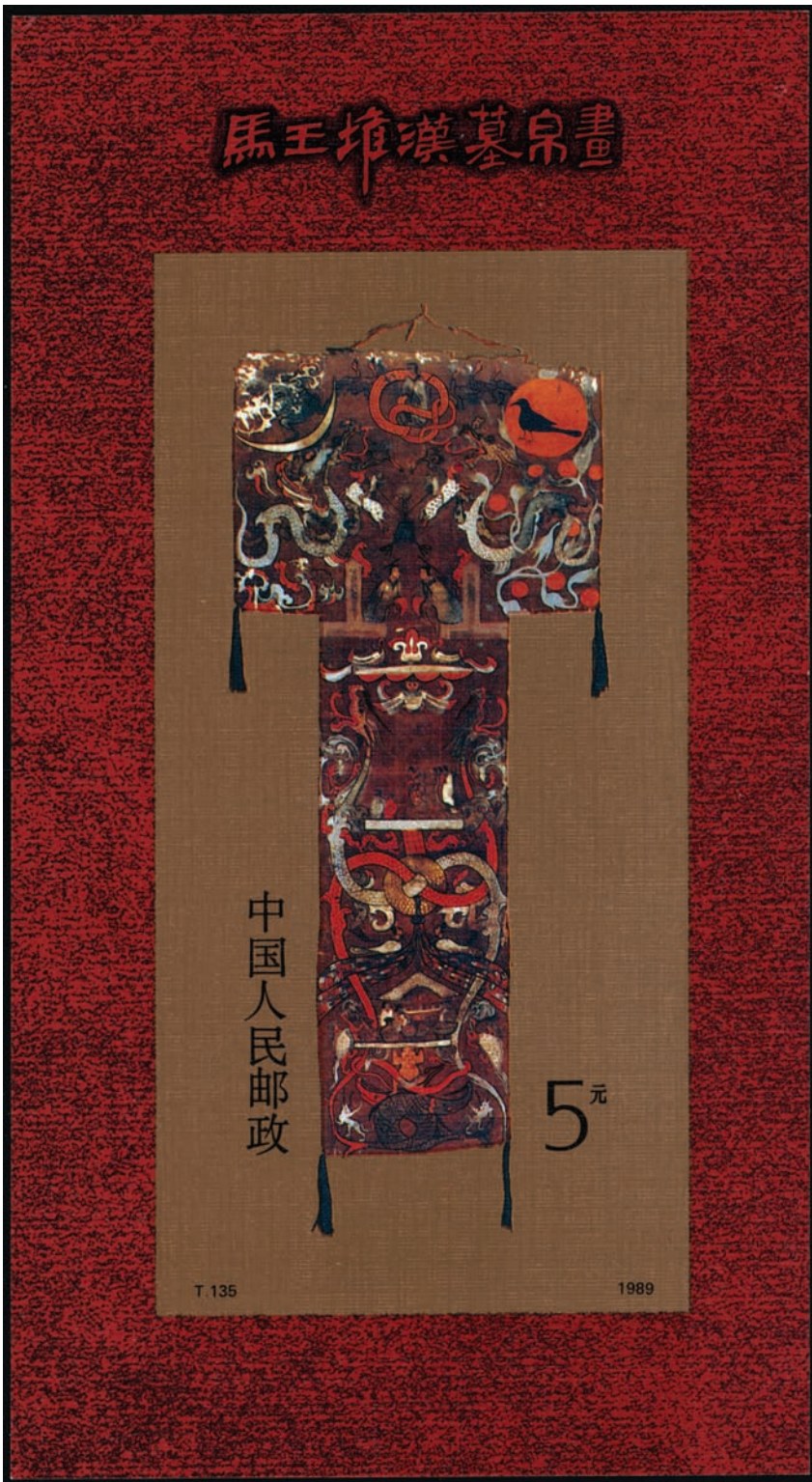
Another excavation found a half centimeter long ribbon of silk in a tomb dating to 4700 years ago. In 1984, farmers digging in Qing Tai village accidentally uncovered a child's coffin with a silk shroud that could be dated to 3630 BCE. More recently, an excavation in central Henan province found the remains of a tomb dating back 8,500 years ago. The tomb was badly deteriorated, but chemical analysis of the soil revealed traces of the unique silk protein, fibroin.

Scientists are now using genome sequencing to follow the trail of silkworm domestication in China and beyond.

For thousands of years, the techniques of silk production were a closely guarded secret in China. But it was difficult to keep a lid on knowledge so envied outside of China. The secrets of sericulture did get passed along to some of the neighboring states that had come under the heavy influence of Chinese civilization. Korea, Japan, and Viet Nam all developed silk industries of their own. India already had an independent silk industry based on silk produced by a different moth. However Indian silk was difficult to dye colors compared to the Chinese variety. During the Han dynasty, India acquired Chinese silk technology. It is not known how or when, but the central Asian country of Sogdiana somehow acquired the secrets of silk making. That being said, the Chinese product was always considered superior, and therefore more desirable, to silk being produced elsewhere.

During times of peace, merchants were allowed to carry silk out of China to trade with neighboring states. Silk was light and easy to transport. Those same merchants would return laden down with exotic items from distant lands such as ivory, ambergris, Roman glass beads, and spices. These luxury items would be taxed upon entry into China and later sold at great profit in the markets of the capital Chang An (modern Xian).

There were a series of trade routes that developed in the regions west and south of China. Some of the towns along these routes grew into major cities where goods traveling from distant lands were bartered



2211

and subsequently passed further along to the next major trading center. After passing through many hands, some of the most precious goods, including Chinese silks, would make their way to distant Constantinople, and from there to Rome and North Africa. This long-distance trade must have begun quite early. We know this because well-preserved silk fabric was found among items excavated from an Egyptian tomb dated to 1070 BCE,

The network of these trade routes connecting China to Rome would, much later, be popularized by the name 'The Silk Road'. This term was coined by the German geographer and explorer Baron Ferdinand von Richthofen, who was the uncle of the WW1 flying Ace known as 'The Red Baron'.

Between 1868 and 1872, Richthofen made 7 geological surveys of western China and its adjacent regions. Later as a professor in Berlin, Germany, he trained many of the next generation of explorers, notably Sven Hedin. Hedin would go on to make a series of geographical expeditions throughout central Asia.

In 1932, the Republic of China printed a set of four stamps to help fund Sven Hedin's expedition into northwest China. Small numbers were sold at face value through post offices in Beijing and other cities. The majority were made available to Hedin to sell as mementos at 5 Chinese dollars per set to raise money for the undertaking. Many of these sets were autographed by Hedin.



307



308



309



310

In 1938, Hedin recounted his adventures, publishing the first book to ever use the title, "The Silk Road".

On August 1, 2012, the PRC issued a set of four stamps plus a Souvenir sheet commemorating the Silk Road.



4027



4028



4029



4030

The full history of the Silk Road takes many twists and turns and deserves its own telling in a future article.

The earliest mention of China among Greek and Roman sources date from the fourth century BCE. China was then known as a distant, almost mythical land called *Seres*, meaning 'The land of silk'. There are scholars who propose that silk fabric may have been mentioned even earlier in a passage of Homer's *Odyssey*.

In ancient Rome, the demand for the marvelous fabric became almost insatiable. In 46 BCE, Julius Caesar staged the most ostentatious and expensive triumphal procession in Roman history. Spread over a number of days,



4031

it celebrated his multiple victories in Gaul, Pontus, Africa and Egypt. One particularly egregious example of that extravagance was the vast number of large purple silk banners lining the path around the ancient Forum where his triumph took place. Knowing how costly was silk in those days, Caesar's own troops were angered by the huge expenditure, which they felt should have been divided among his soldiers as a reward.

By the first century CE, during the reign of emperor Tiberius, the rage for silk fabrics was becoming a problem. A serious imbalance in trade was draining gold and silver from the nation's coffers. There was also the issue of silk's deleterious effect on proper Roman morality. This came about because Roman merchants, to meet demand and increase profits, were having silk cloth unraveled and re-spun into finer threads which were then woven into much thinner cloth. The resultant clothing was nearly transparent.

Roman Stoic philosopher, Seneca, (4BCE-65 CE) would complain, "I can see clothes of silk, if materials that do not hide the body, nor even one's decency, can be called clothes.....Wretched flocks of maids labor so that the adulteress may be visible through her thin dress, so that her husband has no more acquaintance than any outsider or foreigner with his wife's body."

The Imperial Senate even went so far as to pass a law banning males from wearing silk as they considered it "degrading to the male sex". But the law could not be enforced.

By the sixth century CE, Byzantine Emperor Justinian I wanted to cash in on the lucrative silk trade. He had already sent out a series of unsuccessful expeditions seeking routes to China that could circumvent the Persians who held the monopoly on silk traveling to Constantinople.

In 550 CE, the emperor was approached by a pair of Nestorian Christian monks. They told the emperor they had learned the secrets of sericulture while in China and could deliver him the precious silkworm eggs that would give him control of the silk industry in the west. It is not known what Justinian promised the two in return, but it was, doubtless, substantial. So, in one of the earliest recorded incidents of industrial espionage, the monks headed east.

The journey to and from China is estimated to have taken two years. The eggs were smuggled out by hiding them inside the hollow chambers of the monks' bamboo walking sticks. History records this but leaves many questions unanswered. How did they make the trip over such vast distances and, often difficult terrain, in such a short time? How did they care for the delicate silkworms that would normally undergo several life cycles during that same period of time? We will never know.

What we do know is that the Byzantine empire quickly became the primary supplier of silk in the west. The silk monopoly fueled the economy of Constantinople for the next six centuries.

In 1147 while the Byzantine emperor was engaged in the Second Crusade, the Norman king of Sicily attacked the important Byzantine silk production centers of Corinth and Thebes. All the silk workers they could capture were rounded up and forcibly shipped off to Palermo and Calabria, together with their silk making equipment. The silk industry would soon flourish in Sicily.

The death knell of the Byzantine silk monopoly came in 1204 when Constantinople was sacked during the Fourth Crusade. An estimated 2,000 skilled silk weavers subsequently departed the devastated city. Many relocated to Italy, boosting its silk industry. Still others traveled on to France, settling in Avignon, then the center of the French Popes. This was the beginning of the European silk industry which carries on to this day.

While the price of silk in Europe made the fabric a great luxury, the thirteenth century Venetian traveler, Marco Polo, expressed his utter shock upon observing ordinary Chinese wearing silk as everyday clothing!

For centuries, China's monopoly on silk, tea, and porcelain had fueled a burgeoning world economy where European traders hauled seemingly endless shiploads of silver extracted from mines in the New World to exchange for the exotic goods only China could provide.

It was only after nations in the West were able to steal the secrets of silk production that the price of the precious fabric slowly began to decline. Apparel made of silk, so long affordable only by the nobility and wealthy, would gradually become more affordable and therefore more available to a much wider spectrum of appreciative wearers.

In the twentieth century, science was able to create man-made synthetic polymers, such as nylon, that could replicate silk's unique qualities of high tensile strength and light weight. The manufacture of parachutes no longer had to depend upon imported silk. The introduction of ladies' nylon stockings resulted in buyers' riots when supplies failed to meet demand. That being so, garments made of real silk still possess a special glamour and allure in the world of fashion. Nothing yet can replace the feel, the shimmer, and the mystique that is silk.

ANOTHER GOOD TITLE PAGE

Steven Zwillinger
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We are fortunate there are several exhibits of Chinese area stamps for us to enjoy. Each of these exhibits has all the necessary elements of an exhibit which include a Title Page which serves as an Introduction to the subject, the Context to present the background and the environment in which the philatelic material was created and used, and a plan of the exhibit. This column, the first of a series of four, addresses the Title Page. Title pages of exhibits can be (and, it is to be hoped, are) engaging, educational and interesting. A small number of Title Pages rise above the rest and can serve as valuable models for how we can prepare great Title Pages.

Tom Massa's one-frame exhibit *Chinese Ki-Hei "Restricted Use Overprints of 1927-1929"* begins with a Title Page that stands out for its excellence; it was awarded the American Association of Philatelic Exhibitors' Award Of Excellence for a Title Page.

In my opinion there are two essential elements which elevate the Title Page to a higher level than we might otherwise expect. These are:

1. Form follows function

The layout and content of the Title Page reflects the unique needs of the exhibit and the material included. Templates or copying another exhibitor's example can be a good starting point, but a Title Page has to reflect the exhibit. A unique exhibit (and they aren't all unique?) requires a unique Title Page.

2. Information is presented at the requisite layer of detail.

Not all exhibits or exhibit subjects are equally familiar to the viewing public. Exhibits that may be unfamiliar in terms of history, geography or even language (as is the case for many Chinese-area exhibits) may need to include more information and explanation than is the case for exhibits where the material is more familiar to viewers (such as, for US viewers, First Day Cover exhibits or 20th Century US stamps).

In addition, contextual information, addressing not only the "Who", "What" and "When" of the material but the "Why" and "How" need to be addressed as well.

This Title Page reflects both these elements:

Form follows function

A one-frame exhibit is different than a multi-frame exhibit and this difference is often reflected in the Title Pages for each. This title page for a 16-page exhibit (the Title Page plus 15 other pages) has five critical elements and each contributes to the excellence of this page.

The page contains the Title, Descriptive Information (first paragraph), Contextual Information (second paragraph), a map (especially useful for areas not well known), a Plan of Organization and a philatelic item.

Chinese Ki-Hei “Restricted Use” Overprints of 1927-1929

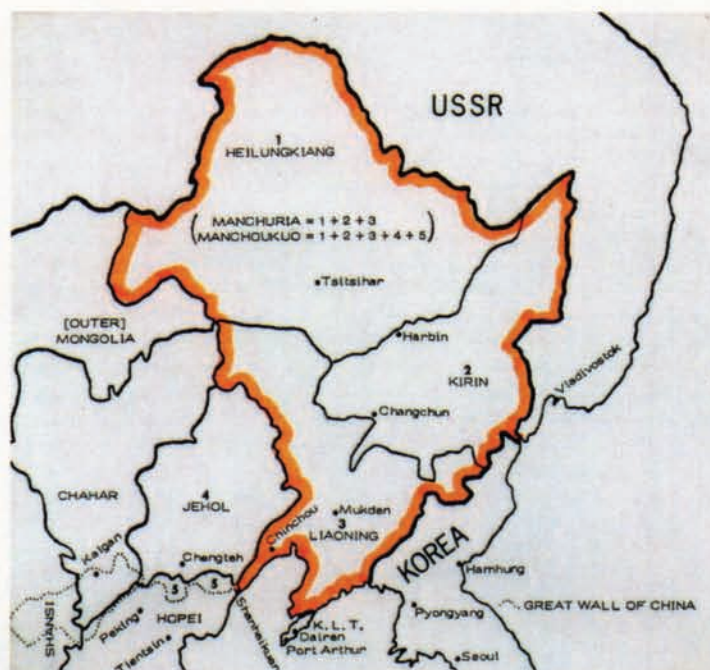
A traditional exhibit of the “Restricted For Use in Kirin-Heilungkiang Province” overprints used in Kirin (Ki) and Heilungkiang (Hei) Provinces of Manchuria to stop currency speculation. The Ki-Hei currency was depressed about 70% under the administration of warlord Chang Tso-Lin. Without the overprint it would have been possible for speculators to buy stamps in the Ki-Hei Postal District and sell them for a profit elsewhere in China, taking advantage of the disparity in currency exchange values. The use of the Ki-Hei Overprints lasted until 1932.

Japan launched the Asia Pacific War on Sep. 18, 1931 by invading Manchuria. Initially its forces concentrated on southern Manchuria and by late-September Kirin Province had fallen. Harbin, in Kirin Province, held out until Feb. 4, 1932. It then turned on Heilungkiang Province in northern Manchuria, which capitulated Feb. 27. Feb. 18 the puppet state of Manchukuo was established. The Chinese Postal Service was suspended July 24, Manchukuo stamps were issued July 26, and the Ki-Hei Overprints were demonetized July 27.

Plan of organization:

- ◆ Junk, Reaper & Hall of Classics Definitives
- ◆ Specimens, Uses and Overprint Varieties
- ◆ Anti-Bandit Chops
- ◆ Domestic Uses
- ◆ International Uses
- ◆ Commemoratives
- ◆ Fall of Manchuria and creation of Manchukuo

Important items have thicker borders.



1928, Feb. 17 Shih-tow-chan, Kirin Province, 2¢ (bisected 1¢ added to 1½¢ postcard) to Shanghai, rec'd Feb. 27. Only postcard reported with the unofficial bisect.

Map courtesy of Robert W. Farquhar

Other exhibits, either one-frame exhibits or multi-frame exhibits, may benefit from more information on their title pages, which are not needed here:

1. Broad historical background,
2. Data table(s) to show rates,
3. Rate discussion for a cover on the title page,
4. A description of postmarks for a cover on the title page,
5. Citations to reference work with rarity statements, and
6. Detailed discussion of stamp design, watermarks and/or the printing layout.

It can be tempting to show all the information we have but we have to restrain ourselves from including information not specifically needed in a single exhibit. This is especially true for a one-frame exhibit where every inch of every page is valuable and a sharp focus is essential.

Some first-rate title pages omit a map; it may not be needed. The Title Page reflects the intersection of what the exhibit needs to be fully understood and what viewers need to see in order to understand the broad scope of the exhibit.

Information is presented at the requisite layer of detail.

The title precisely defines the exhibit so it is very clear what the focus of the exhibit is. The exhibitor avoided anambiguous title such as “Chinese Postal History of 1927-29” (too broad) or “Chinese Overprints of 1927-29” (a narrower focus but still too broad) or even “Chinese Restricted Use Stamps of 1927-1929”

The title tells us What, Where and When. It is congruent with all the information presented on the page. That is, there are no omissions of key information and there are no extra words addressing concepts that are not addressed on the remainder of the page or not included in the exhibit.

The first paragraph describes the exhibit. It tells what (overprints), where (two provinces of Manchuria), when (until 1931) as well as Why (to stop currency speculation). It’s a complete presentation and summarizes the exhibit clearly. Significantly, it mirrors the exhibit title; no new focus or concept is added and none is ignored. It expands upon the title and further elaborates what we are going to see.

Other exhibitors sometimes start with a broad historical background. In some cases that is appropriate. In this case, however, with only 16 pages available to the exhibitor, every paragraph – indeed, every sentence – counts in terms of space and has to be focused on the subject of the exhibit. Other material, no matter how interesting, can’t be included if it is not a direct part of the exhibit. This title page successfully limits its focus to the immediate issue at hand.

The next paragraph provides important contextual information so a viewer can understand the setting in which these stamps were produced. It describes the onset of the Asia Pacific War, military progress, chronology of significant events and postal service operations. In does all this in less than 90 words: short, direct and easy to understand.

These stamps were issued during the Chinese Civil War, a subject not really needed to understand the stamps. Key events in China in 1927 included the Shanghai massacre (also known as the April 12 Purge) and the Nanking Incident; subjects also omitted from the historical background. They are not relevant to the topic of the exhibit. They would be suitable for discussion if they were related to or a part of the exhibit. Since they are not, they are not part of the discussion.

The map provides a geographical context; how many viewers of the exhibit are likely to be familiar with the provinces of Manchuria? Or, even more simply, how many exhibit viewers know where Manchuria is? Very appropriately, the credit/source of the map is provided.

The Plan or Organization of the exhibit tells the viewer what they're going to see section by section, so they know what they will be looking at and what the overall schema of the exhibit is. Without a Plan of Organization, a viewer looking at the beginning of the exhibit not only may not know what's coming next or where the exhibit ends, but is unable to place the exhibit pages within a structure. Without having a sense of where the exhibit is going, it's hard to tell how each page contributes to the story or narrative. Some people enjoy mysteries where the end is not known until you finish the book. That is the opposite of an exhibit where knowing the end helps you appreciate the path you took to get there.

Last, and essential in a one-frame exhibit, is a philatelic item. It's essential because in a one-frame exhibit every page has to have one or more philatelic items. Leaving one page blank is giving up one-sixth (16%) of your exhibit space. That is a too large a fraction of the exhibit to not show a philatelic item. Philatelic items need a description. An item on a Title Page does not speak for itself; it has to be described so the viewer knows what it is.

Using a good title page as a model, but not as a template, and modifying it so that it addresses the needs of your exhibit can make preparing a Title Page easier. This Title Page is well done. The concepts may work well for you in your exhibits or in the introductory part of your collection.

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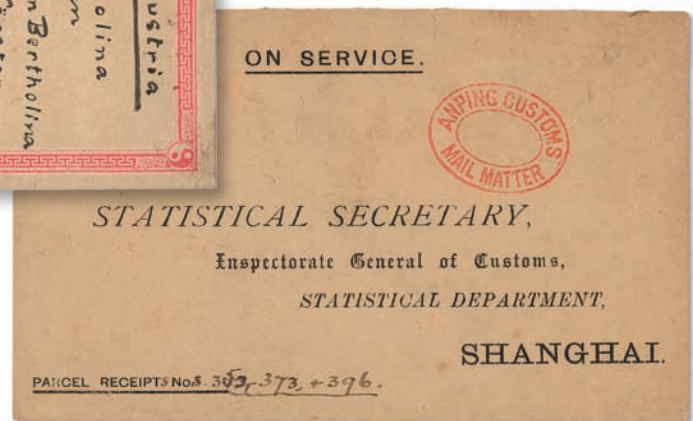
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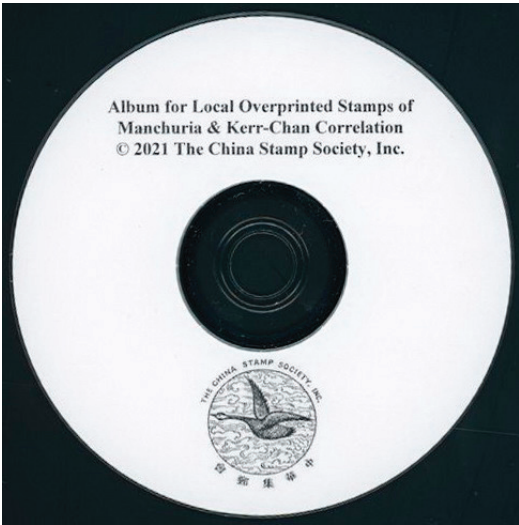


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Album for the Manchurian Local Overprints



The China Stamp Society now offers a new 349-page album in PDF format on a DVD. Also included are two pages in Microsoft Publisher that can be used to create additional matching album pages and an annotated correlation between the Chan and Kerr numbering systems with much explanatory text. A sample page can be emailed upon request. CSS members price \$19.95; non-member price \$25.00.

HAI LUNG (Hai-lung)

Local Surcharge Handstamped in Oily Black (Wood Chop)
 (Top four characters read "Chinese Republic;" bottom four characters indicate the surcharge)

On Third Regular Issue of 1934-36

50f on 3f 2Y on 3f

On Third China Mail Issue of 1936

2Y on 2f

On Fourth Regular Issue of 1936-37

50f on 1f 50f on 2f 50f on 4f 2Y on 1f

2Y on 2f 2Y on 3f 2Y on 4f 2Y on 50f

On Fifth Regular Issue of 1944-45


2Y on 20f 2Y on 1Y

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Hai-lung

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This donation to the Presbyterian Church of China Church Construction Fund in Taiwan, from a couple in Seoul, Korea, was taxed \$1.22.



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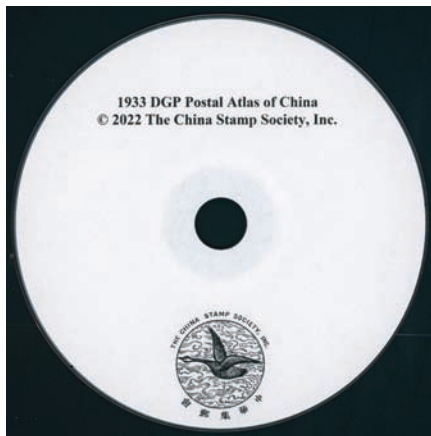
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1933 DGP POSTAL ATLAS OF CHINA



This is a series of maps scanned at a very high resolution so that you can easily enlarge them with your computer and zoom in on the details. The Directorate General of Posts (DGP) prepared these maps for use by its post offices. Accordingly, on the maps and in the indices, the designations of cities and towns are based upon their postal hierarchy (i.e., district offices, 1st, 2nd, or 3rd class post offices, and agencies). In other words, all cities and towns with at least a 3rd class post office are designated in both English and Chinese, while postal agencies (shown as open circles) are designated in Chinese. Telegraph offices are shown with a red "T." Outlines of provinces are in red; outlines of postal districts are in red dotted lines; major highways are in green; and railroads are in black. Bodies of water and rivers are in blue.

Scans 1 to 5 are the cover, title page, introduction, and preface in Chinese.

Scans 6 and 7 are the map indexes in Chinese and English.

Scan 8 is an index map in Chinese and English.

Scan 9 is Hopeh, 10 is Jehol, 11 Shansi, 12 is Suiyuan, 13 is Chahar, 14 is Shensi, 15 is Kansu with Ningsia and Tsinghai, 16 is Sinkiang, 17 is Manchuria, 18 is Manchuria (south portion), 19 is Manchuria (north portion), 20 is Shantung, 21 is Honan, 22 is Hopeh, 23 is Szechwan, 24 is Kiangsu, 25 is Kiangsu (south portion), 26 is Anhwei, 27 is Chekiang, 28 is Kiangsi, 29 is Hunan, 30 is Fukien, 31 is Kwangtung, 32 is Kwangtung (central portion), 33 is Kwangsi, 34 is Kweichow, 35 is Yunnan, 36 is Mongolia, and 37 is Tibet, Tsinghai, and Sikang.

Scans 38-50 list each city or town, its province, the map number, and its longitude and latitude in Chinese.

Scans 51-53 list each city or town, its province, the map number, and its longitude and latitude in English.

Post office delivery routes are shown as straight lines rather than following the actual roads or rail lines. Distances between points are in Chinese *li* (about 1/3 of a mile). Steamer and boat routes and distances are also shown. The table below explains the frequency of scheduled deliveries. Air routes are not yet shown.

This DVD is available on our web site for \$6.95 (non-members \$10), or by mail from Rich Boyd, 127 Carmody Circle, Folsom, CA 95630. U.S. postage is \$4.75; Canada \$24.00 by Global Post Economy; International \$39.53 by Global Post Economy. An excellent companion would be our hardbound reprint of the 417-page DGP publication listing all the post offices in China as of 1936, in both English and Chinese.

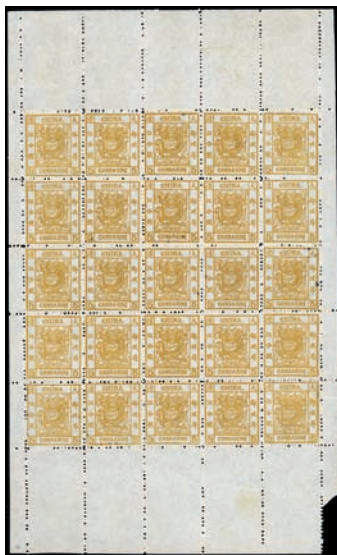
例		圖	
CONVENTIONAL SIGNS		SIGNES CONVENTIONNELS	
	郵政管理局	<i>District Head Office</i>	<i>Bureau Central de la Province</i>
	一等郵局	<i>First Class Office</i>	<i>Bureau de 1ère Classe</i>
	二等郵局	<i>Second Class Office</i>	<i>Bureau de 2me Classe</i>
	三等郵局	<i>Third Class Office</i>	<i>Bureau de 3me Classe</i>
	郵寄代辦所	<i>Agency</i>	<i>Agence</i>
	電報局	<i>Telegraph Office</i>	<i>Bureau de Télégraphe</i>
	逐日晝夜兼程郵班	<i>Daily day-and-night Service</i>	<i>Service Quotidien di Jour et de Nuit</i>
	間日晝夜兼程郵班	<i>Bi-Daily day-and-night Service</i>	<i>Service de Jour et de Nuit tous les deux Jours</i>
	逐日郵班	<i>Daily Service</i>	<i>Service Quotidien</i>
	間日郵班	<i>Bi-Daily Service</i>	<i>Service tous les deux Jours</i>
	每三日或次數較少之郵班	<i>Tri-daily Service or less frequent Service</i>	<i>Service tous les trois Jours ou moins fréquent</i>
	村鎮郵班	<i>Rural Courier Service</i>	<i>Service de Courriers rural</i>
	輪船或小輪船郵路	<i>Postal Connexion by Steamer or Launch</i>	<i>Service postal par Vapeur ou Chaloupe à vapeur</i>
	民船郵路	<i>Postal Connexion by Boat</i>	<i>Service postal par Bateau</i>
	郵區界	<i>Limit of Postal District</i>	<i>Limite d'Arrondissement Postal</i>
	省界	<i>Limit of Province</i>	<i>Limite de Province</i>
	鐵路與車站	<i>Railway with Station</i>	<i>Chemin de fer avec gare</i>
	汽車郵路	<i>Motor Car Service</i>	<i>Service automobile</i>

明列里率按係途程之局郵距局郵
The actual distances between postal establishments are given in Chinese li. Les distances effectives entre chaque bureau sont données en li chinois

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WHY CONSIGN YOUR CHINA/ASIA PROPERTIES TO US? HERE ARE THREE SPECTACULAR REALIZATIONS HIGHLIGHTS FROM OUR MOST RECENT SALE 38



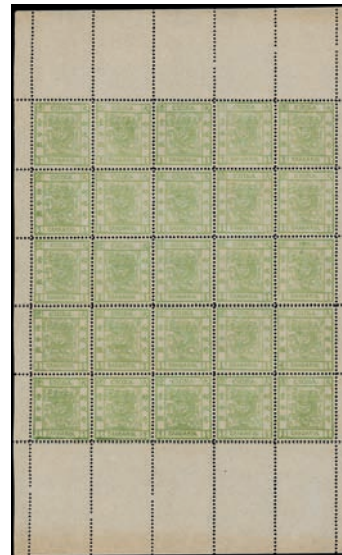
Sale 38 , Lot 114
Price realized HK\$ 2,040,000
(US\$ 263,226)

1878, Large Dragon, 5ca brownish ocher Essay, rough trial perf 12½ (Chan Proof #2a. Scott 3E), Setting 1, complete sheet of 25, on brilliant white thin wove paper, with extra circle near left claw; in rich, deep color and showing the characteristic black flecks due to the improper mixing of the ink; strong impression and full plate bite; trivial portion of bottom right selvage missing, plus some creases and minor imperfections of no importance, ungummed, Very Fine, the unique recorded example of the trial perforation; the most important of the Large Dragon Essays, and one of the premier rarities of Chinese philately,



Sale 38 , Lot 115
Price realized HK\$ 900,000
(US\$ 116,129)

1878, Large Dragon on thin paper, 5ca orange (Chan 3. Scott 3), Setting I, a complete sheet of 25 with selvage all around; deep rich color on immaculate white paper; practically full original gum, stamps never hinged; insignificant age spots on gum in margins, Extremely Fine, an absolutely exceptional sheet.



Sale 38 , Lot 108
Price realized HK\$ 336,000
(US\$43,355)

1878, Large Dragon on thin paper, 1ca deep green (Chan 1b. Scott 1a), Setting I, a complete sheet of 25 with selvage all round; lower row typically showing overinking of bottom frame line; delicate pastel-like color on white paper, unused with practically full original gum; faint peripheral ageing in outer extremities of sheet margins at top and foot, nevertheless Very Fine.

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**CHINA STAMP SOCIETY
SPECIALIZED
CATALOG OF CHINA TO 1949**



H. James Maxwell, Editor
2021 EDITION

CHINA STAMP SOCIETY SPECIALIZED CATALOG OF CHINA TO 1949 2021 EDITION

It is a 520-pages, full color, comprehensive, specialized listing for the Imperial issues of 1878 through the Republic issues of 1949. Although originally built upon the Ma Catalog, it goes much further with thousands of specialized listings of varieties and previously unlisted stamps.

In addition, much historical and explanatory text has been added to tell the “who, what, when, where, and why” information so meaningful to an understanding of the material. Rate tables are included to give

meaning to the changing face values of stamps during the inflationary period of the Pacific War and the post-War years.

It has a section on Non-Stamps with listings of the Imperial and Republic Official Postal Seals (1899-1948) and the Postal Savings stamps (1919-44).

The Preface includes an explanation of the presentation to guide collectors in the use of the catalog. It also includes a Glossary of terms and abbreviations used and tables showing the relevant Chinese characters. The Appendix includes an Overprint and Surcharge Identification Guide, an extensive Bibliography of other publications cited, and a Cross-Reference to additional material in Chiu’s Supplement (available from CSS on DVD).

Imperial Issues (1878-1911) includes the Large and Small Dragons (1878-88), the Empress Dowager Commemoratives (1894-97), the Small and Large Figure Surcharges (1897), the Red Revenue Surcharges (1897), the Lithographed Imperial Chinese Post (1897), and the Chinese Imperial Post (1898-1910).

There are sections on the Early Republic Issues (1912-36), the Wartime Issues (1937-45), and the Inflationary Period Issues (Chinese National Currency issues of 1945-48, Gold Yuan issues of 1948-49, and Silver Yuan issues of 1949).

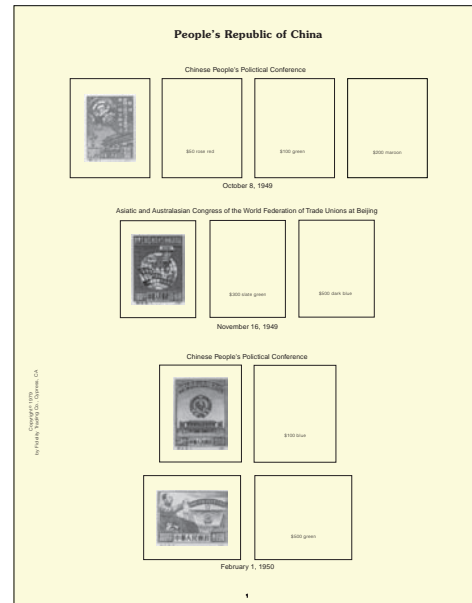
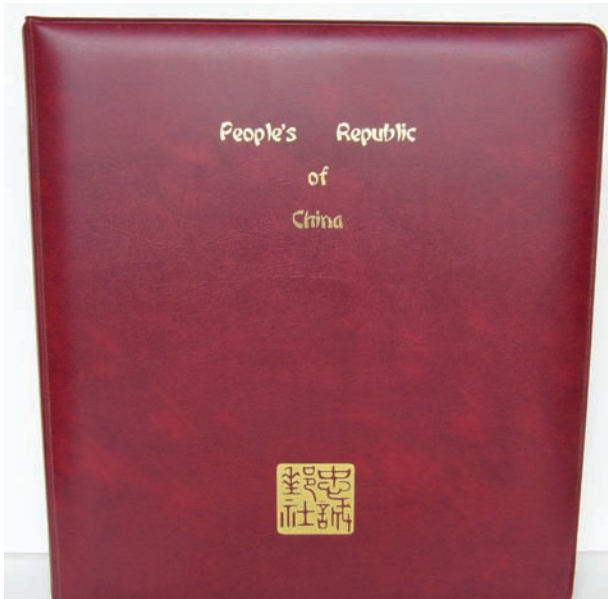
Special Purpose Issues includes the Airmails (1921-49), Domestic Express and Registered Mail stamps (1905-42), Postage Dues (1904-49), Parcel Post stamps (1945-49), Military Post stamps (1942-48), the British Railway Administration stamp (1901), and Stamp Booklets (1917-36).

Province Issues include Kirin & Heilungkiang (1927-29), Kwangsi and Kweichow (1925), Northeastern Provinces (1946-48), Sinkiang (1915-45), Szechwan (1933), Taiwan (1945-50), Tibet (1911), and Yunnan (1926-32).

The Japanese Occupation section includes maps, historical information, and introductory material on the stamps and the papers used. It includes the Hopei and Shantung Provincial Overprints (1941); the Small and Large Character District Overprints of Honan, Hopei, Mengkiang, Shansi, Shantung, and Supeh (1941); the Commemoratives on Small and Large Character District Overprints (1942); the North China Surcharges, Overprints and Commemoratives (1942-45); the Mengkiang Surcharges, Overprints and Commemoratives (1942-45); the Central China issues (1943-45); and the South China issues (1942-45). The stamps of Manchukuo (1932-45) and the Official Postal Seals of Manchukuo.

It is available on the CSS web site (www.ChinaStampSociety.org) within 'Albums, Books & DVDs' under 'Books For Sale'. Member Price: \$63.95 Non-Member Price: \$79.95

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[NEW in 2020] 1933 DGP Postal Atlas of China

A 54 page series of maps scanned at a very high resolution so that they can easily be enlarged with your computer to zoom in on the details. They were prepared by the Directorate General of Posts for use by its post offices. The maps show post office delivery routes by highways, railroads, and by water. \$10.00 (members \$7.95)

Taiwan Postal Stationery Compendium of Information

The primary listing is the Taiwan Postal Stationery book, by Donald R. Alexander (1993) and the Taiwan Postal Stationery Price List (1993). Included is a guide to Abbreviations, Surcharges and Slogans used in the book and a Slogan Card consisting of a pair of pages you can print to assist in sorting items. Also, included is the Taiwan Postal Stationery Update (1994) which supplements the book. There is a China Clipper Cross Reference Guide providing you a convenient way to find additional information about the various items of stationery that appeared in the China Clipper magazine. The references are to the Volume number and page. Also, Kessler's China Listings provides additional information on aerograms (air letter sheets). \$10.00 (members \$7.95)

The Chinese Air-Post 1920-1935 by James Starr and Samuel J. Mills (1937)

A detailed 112 page treatise on early Chinese aviation and First Flight Covers produced during that time. \$10.00 (members \$7.95)

Postage Rates of China 1867-1980, Pingwen Sieh & J. Lewis Blackburn (1981)

A thorough treatise on all postal rates used on the mainland 1867-1949 and in Taiwan 1949-1980. \$10.00 (members \$7.95)

Airmail Stamps of China 1921 - 1949 and The Northeast Provinces Sun Yat-Sen Stamps of 1945 - 1948, by Richard E. Gray This DVD contains these two important publications by Richard E. Gray. \$10.00 (members \$7.95)

Added Charge Labels Catalogue Version 4 (2013) by Lars Palmer

A color catalog in English of all the PRC Added Charge Labels (ACL), also known as 'Postal Surcharge Labels.' Prepared by Lars Palmer of Sweden, it is the leading authority on these labels. \$10.00 (members \$7.95)

The complete Cheng's Stamp Journal (Taipei), Vols. 1-4, Nos. 1-13 (1976-79)

This journal is written in both English and Chinese, the only such journal ever published in Taiwan. The English and Chinese sections of each issue read from left to right and from right to left, respectively, meeting in the middle. \$10.00 (members \$7.95)

The complete Chiu's Supplement (Hong Kong), Vols. 1-12 (1952-64)

This unique publication was prepared as a supplement to the original 1947 edition of Ma's Illustrated Catalogue of the Stamps of China. Very few copies of the earliest issues were prepared, although some were later reprinted. It covers many diverse subjects not in the 1947 Ma catalogue, including Tibet, the Gold and Silver Yuan issues of 1948-49, and the early issues of the Republic of China - Taiwan (1949-57) and Mongolia (1924-63). \$10.00 (members \$7.95)

1896-1921 Report of the ROC Post Office

This is a book prepared by the DGP covering the first 25-years of the post office by province from 1896 to 1921. It is a 140-page account of the workings of the post office beginning with a general history of the first 25 years followed by summaries of the 25-year history by province, along with detailed results for 1920 and 1921 for each province. Included are 24 pictures, some images of the stamps and overprints, and appendices of tables and graphs. \$10.00 (members \$7.95)

Flying Goose, Nos. 1-25 (1948-51) A CSS newsletter. \$10.00 (members \$7.95)

The China Clipper Vols. 81-85 on DVD #6 \$10.00 (members \$7.95)

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