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PHILATELIC RECORD HANDBOOKS.

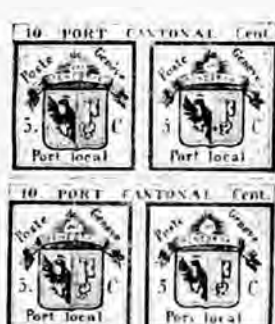
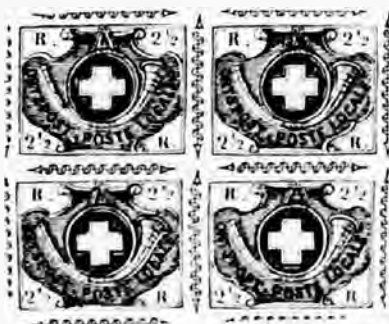
No. 5.

The Forgeries of the
“Cantonal” Stamps
of Switzerland. . . .

BY

A. de REUTERSKIÖLD.

PRICE TWO SHILLINGS.



The Forgeries
OF THE
“Cantonal” Stamps
OF
Switzerland.

BY
A. de REUTERSKIÖLD.

WITH ONE PLATE AND OTHER ILLUSTRATIONS.

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PREFACE.

SOME years ago Baron de Reuterskiöld contributed to a foreign journal a series of articles on "The Forgeries of the 'Cantonal' Stamps of Switzerland," which, in view of additional information more recently acquired, he has frequently been asked to revise. This he has now done, and the results of his work, after appearing in serial form in the *Philatelic Record*, are now published as the fifth of the "Philatelic Record Handbooks."

The Proprietors of that journal desire, therefore, to thank Baron de Reuterskiöld for his kindness in placing his valuable contribution to philatelic literature at their disposal. They also express their obligation to Monsieur A. Montader for his permission to reproduce certain illustrations which have previously appeared in *Le Postillon*.

MANCHESTER,
December, 1907.

The Forgeries of the "Cantonal" Stamps of Switzerland.

IN 1889 the Société Lausannoise de Timbrologie published a pamphlet comprising a number of papers read by me at the meetings of the Society, describing the various forgeries of the "Cantonal" stamps known at that time. A second edition, published in 1898, brought this up-to-date; since then a number of new forgeries have been put on the market, and I have decided to reclassify the forgeries and rewrite the descriptions, so that collectors may be able to see at a glance if specimens in their possession are genuine or not. We will begin with

The Stamps of Zürich.

GENUINE.

Lithographed on moderately thick paper, ruled all over with fine red lines, either vertically or horizontally; these lines are alternately single and double. Down the sides of the stamps are semi-circular ornaments, six whole ones and a half semi-circle on each side, the half being at the top on the left side, and at the bottom on the right side. Each semi-circle has three pear-shaped dots in it, but each half semi-circle has only *one* such dot in it. The background of the stamp is formed by oblique lines in sets of four; the number and position of these lines vary in the five types of each value according to the tables given below:—

4 rappen.

TABLE I.

Begin counting from left-hand top corner.

I.	...	1 line,	15	groups of 4 lines,	3 lines.
II.	...	No lines,	16	..	.. No lines.
III.	...	No lines,	16	..	.. No lines.
IV.	...	3 lines,	15	..	.. 1 line.
V.	...	2 lines,	15	..	.. 2 lines.

TABLE II.

Begin counting from right-hand top corner.

I.	...	No lines,	16	groups of 4 lines,	No lines.
II.	...	No lines,	16	..	.. No lines.
III.	...	3 lines,	15	..	.. 2 lines.
IV.	...	2 lines,	15	..	.. 3 lines.
V.	...	2 lines,	15	..	.. 3 lines.

6 rappen.

TABLE I.

Begin counting from right-hand top corner.

I.	...	2 lines,	15	groups of 4 lines,	2 lines.
II.	...	1 line,	15	.. ..	3 lines.
III.	...	No lines,	15	.. ..	3 lines.
IV.	...	No lines,	16	.. ..	No lines.
V.	...	2 lines,	15	.. ..	1 line.

TABLE II.

Begin counting from left-hand top corner.

I.	...	No lines,	16	groups of 4 lines,	1 line.
II.	...	3 lines,	15	.. ..	1 line.
III.	...	2 lines,	15	.. ..	3 lines.
IV.	...	1 line,	15	.. ..	3 lines.
V.	...	1 line,	16	.. ..	No lines.

Type II. of the 6rap. has a stop after ZURICH, and Types III., IV., and V. have a stop after Cantonal-Taxe.

There are two dots over the U of ZURICH in all the types, though they are not very clear in Type II. of the 4rap., as the U is close to the top line of the frame.

Each corner of the stamp is ornamented with five little square dots forming a cross.

FORGERIES.

1.—Stamps bearing the date 1, 8, 4, 3; one figure in each corner; instead of the crosses of black dots. There are several varieties of these, which I shall describe in detail, as they are sometimes found with the figures erased, and the corners filled in with lines and dots in pen and ink.

1 (a).—No red lines, or vertical red lines 1mm. apart: stop after Local-Taxe and after Cantonal-Taxe.

4rap.	Table I.	No lines,	18	groups of 4 lines,	No lines.
	.. II.	3 lines,	17	.. ..	No lines.
6rap.	.. I.	3 lines,	17	.. ..	2 lines.
	.. II.	2 lines,	17	.. ..	2 lines.

Postmarks: An imitation of the Zurich rosette in red or in black.

1 (b).—Much too dark, the lines in the groups of 4 in the background being too close together.

4rap.	Table I.	No lines,	20	groups of 4 lines,	2 lines.
	.. II.	3 lines,	20	.. ..	No lines.
6rap.	.. I.	No lines,	21	.. ..	1 line.
	.. II.	3 lines,	20	.. ..	2 lines.

Postmarks: Red lines and curves.

1 (c).—Poor imitations, the background having too many lines; no hyphen between Local or Cantonal and Taxe.

4rap.	Table I.	2 lines,	17 groups of 4 lines,	3 lines.
	„ II.	2 lines,	18 „ „	No lines.
6rap.	„ I.	2 lines,	18 „ „	2 lines.
	„ II.	2 lines,	18 „ „	2 lines.

There are two varieties of the 6rap. at least; the 4 in the left lower corner being short and thick in the one, and tall and thin in the other.

Postmarks: Imitation of Zurich rosette without central lines in red; also correct imitation of Zurich rosette in red.

1 (d).—There are eight semi-circles on the left side, and seven and two half semi-circles on the right.

4rap.	Table I.	No lines,	17 groups of 4 lines,	2 lines.
	„ II.	No lines,	17 „ „	No lines.
6rap.	Table I.	No lines,	17 groups of 4 lines,	1 line.
	„ II.	3 lines,	16 „ „	2 lines.

Postmarks: Red undecipherable marks.

1 (e).—Too light, the background being formed of very fine lines, in groups of 4, set too close to each other.

4rap.	Table I.	No lines,	19 groups of 4 lines,	No lines.
	„ II.	No lines,	19 „ „	No lines.
6rap.	„ I.	No lines,	19 „ „	No lines.
	„ II.	No lines,	19 „ „	No lines.

Postmarks: Only seen unused.

1 (f).—The 4rap. has no hyphen between Local and Taxe; both values have a stop after Taxe.

4rap.	Table I.	3 lines,	17 groups of 4 lines,	3 lines.
	„ II.	No lines,	18 „ „	2 lines.
6rap.	„ I.	No lines,	18 „ „	3 lines.
	„ II.	3 lines,	18 „ „	1 line.

Postmarks: Imitation of Zurich rosette in black.

1 (g).—The left-hand frame has eight semi-circular ornaments, and the right-hand one seven semi-circular ornaments, with an extra half both at top and bottom.

4rap.	Table I.	3 lines,	16 groups of 4 lines,	2 lines.
	„ II.	2 lines,	16 „ „	3 lines.
6rap.	„ I.	3 lines,	16 „ „	3 lines.
	„ II.	No lines,	17 „ „	No lines.

The 6rap. exists with inscription Local-Taxe, as well as with Cantonal-Taxe.

Postmarks: Imitation of Zurich rosette in red.

1 (h).—The corner figures are large, very nearly as high as the rectangles containing them. There is a stop after Taxe on both values.

4rap.	Table I.	No lines,	18 groups of 4 lines,	No lines.
	„ II.	No lines,	18 „ „	No lines.
6rap.	„ I.	2 lines,	18 „ „	No lines.
	„ II.	No lines,	18 „ „	No lines.

No. 2.—These stamps are rare, and are supposed to be essays made in 1843 by the lithographer Esslinger, of Zurich. The top inscription is larger than on the genuine stamps; the U is very narrow and has no dots over it; the 6rap. has the dots in all four corners, but the 4rap. has the date 18.43 in the two lower corners.

4rap.	Table I.	3 lines,	15 groups of 4 lines,	3 lines.
	„ II.	2 lines,	16 „ „	No lines.
6rap.	„ I.	No lines,	16 „ „	3 lines.
(Earée 10th).	„ II.	No lines,	16 „ „	3 lines.

No. 3 (a).—Good imitations, only both half semi-circles have two dots in them; the 4rap. has no dots in the upper corners, and the date 18.43 in the lower corners; the 6rap. has no dots in any of the corners.

4rap.	Table I.	3 lines,	16 groups of 4 lines,	2 lines.
	„ II.	3 lines,	16 „ „	2 lines.
6rap.	„ I.	2 lines,	16 „ „	1 line.
	„ II.	1 line,	16 „ „	2 lines.

Postmarks: Imitation of the 1849 rosette of Geneva in black.

3 (b).—Five very small dots in each corner, otherwise like (3a). The semi-circles at the sides are twice as wide as the genuine ones.

4rap.	Table I.	1 line,	16 groups of 4 lines,	No lines.
	„ II.	2 lines,	15 „ „	3 lines.
6rap.	„ I.	2 lines,	16 „ „	1 line.
	„ II.	1 line,	16 „ „	2 lines.

Postmarks: Imitation of 1849, rosette of Geneva (4th) in black.

No. 4.—Very poor forgeries; the half semi-circles in both side borders are at the bottom, and there are no vertical lines in the side frames.

4rap.	Table I.	1 line,	15 groups of 4 lines,	1 line.
(Earée 8th).	„ II.	1 line,	15 „ „	3 lines.
6rap.	„ I.	3 lines,	15 „ „	No lines.
(Earée 16th).	„ II.	No lines,	15 „ „	3 lines.

Postmarks: Imitation of the Zurich rosette in red and in black, the latter much too small. This forgery was made in Zurich about 1865.

No. 5.—Exactly similar to forgeries 1 (f), but with the figures in the angles erased and replaced by a background of vertical and horizontal lines with a black dot in the centre, surrounded by four more or less triangular projections.

4rap.	Table I.	3 lines,	17 groups of 4 lines,	3 lines.
	„ II.	No lines,	18 „ „	2 lines.
6rap.	„ I.	No lines,	18 „ „	3 lines.
	„ II.	3 lines,	18 „ „	1 line.

Postmarks: Imitation of Zurich rosette in black.

In all the above forgeries of the 6rap., except Nos. 1 (c), 1 (g), 2, and 3 (a), the inner curl of the 6 runs into the body of the letter, instead of running down, more or less according to the type, parallel to the upright portion.

No. 6.—Very coarsely lithographed; the red lines are equi-distant, about $\frac{1}{2}$ mm. apart; the half semi-circle at the top of the left side contains two dots, the one at the bottom of the right side a comma and part of a dot; in the 6rap. there is no hyphen between Cantonal and Taxe.

4rap. (Earcé 6th).	Table I.	No lines,	17 groups of 4 lines,	1 line.
	.. II.	No lines, 16	.. ..	2 lines.
6rap. (Earcé 7th).	.. I.	No lines, 17	.. ..	No lines.
	.. II.	No lines, 16	.. ..	3 lines.

Postmarks: Four concentric circles in black; a diamond formed of parallel lines in blue.

No. 7.—This forgery is at once recognised by the fact that it has *two stops* after ZURICH.

4rap. (Earcé 13th).	Table I.	3 lines,	16 groups of 4 lines,	2 lines.
	.. II.	No lines, 17	.. ..	No lines.
6rap. (Earcé 13th).	.. I.	No lines, 17	.. ..	No lines.
	.. II.	No lines, 17	.. ..	No lines.

Postmarks: Imitation of Zurich rosette in red or in black.

No. 8.—Forgeries No. 1 (c) with angles corrected.

4rap. (Earcé 9th).	Table I.	2 lines,	17 groups of 4 lines,	3 lines.
	.. II.	2 lines, 18	.. ..	No lines.
6rap. (Earcé 8th).	.. I.	2 lines, 18	.. ..	2 lines.
	.. II.	2 lines, 18	.. ..	2 lines.

Postmarks: Imitation of Zurich rosette in red and in black; the arms of the cross only 3mm. wide; also P.P. in a circle in black.

No. 9.—Better class of forgery made in Zurich in the seventies by the same firm who had previously made No. 4.

4rap. (Earcé 11th).	Table I.	1 line,	14 groups of 4 lines,	3 lines.
	.. II.	No lines, 15	.. ..	No lines.
6rap. (Earcé 9th).	.. I.	3 lines, 14	.. ..	1 line.
	.. II.	No lines, 15	.. ..	No lines.

Postmarks: Imitation of Zurich rosette in red and black, the latter much too small; full sized ditto in red or in black, but without the ball-shaped ornaments in the angles; double lined circle in black, 18mm. in diameter, with Zurich at top and date in centre.

No. 10.—This is one of the best forgeries and is quite dangerous, especially the 6rap., which is very similar to the genuine Type I. The red lines are faulty in that the two lines forming the double lines are not close enough together; in the 4rap. the top half semi-circle contains two black dots; in the 6rap. there are two very distinct dots over the U of ZURICH. There is a stop after both Local-Tax and Cantonal-Tax.

4rap.	Table I.	3 lines,	15 groups of 4 lines,	2 lines.
(Earée 7th)	„ II.	No lines,	16	„ „ No lines.
6rap.	„ I.	2 lines,	15	„ „ 2 lines.
(Earée 12th)	„ II.	3 lines,	15	„ „ 2 lines.

Postmarks: Good imitations of the Zurich rosette in red or in black.

No. 11.—Good looking forgeries, but easily recognised by the inscriptions in the bottom frame, which are too small; the 4rap. has eight and a half semi-circles on the left side, and eight on the right side; the 6rap. has eight and two halves on the left side, and seven and a half on the right side.

4rap.	Table I.	No lines,	17 groups of 4 lines,	2 lines.
	„ II.	No lines,	17	„ „ 2 lines.
6rap.	„ I.	No lines,	17	„ „ 2 lines.
	„ II.	No lines,	17	„ „ No lines.

Postmarks: Imitation of Zurich rosette in red, but without lines crossing in centre; also correct imitation of Zurich rosette in red.

No. 12.—In the 4rap. there are two dots in the upper half semi-circle; in the 6rap. the left-hand frame is too wide, the corners being rectangles instead of squares. There is a stop after Local-Tax and after Cantonal-Tax.

4rap.	Table I.	No lines,	16 groups of 4 lines,	No lines.
(Earée 10th)	„ II.	No lines,	16	„ „ No lines.
6rap.	„ I.	No lines,	16	„ „ No lines.
	„ II.	No lines,	15	„ „ 3 lines.

Postmarks: Only seen unused.

No. 13.—These form part of the set brought out by Champion at Geneva, in 1888. They generally bear the word FACSIMILE, either in a curve at the top of the stamp in microscopic characters, or in larger letters in a straight line in the centre of the stamp. On the 4rap. the x of Taxe projects below the other letters, as also does the T of Taxe on the 6rp.

4rap.	Table I.	2 lines,	15 groups of 4 lines,	2 lines.
(Earée 12th).	„ II.	No lines, 16	„ „	No lines.
6rap.	I.	No lines, 16	„ „	No lines.
(Earée 14th).	„ II.	2 lines, 16	„ „	No lines.

Postmarks : Not seen postmarked.

No. 14.—Very poor imitations on thick “glacé” paper, made some years ago by Fournier, of Geneva.

4rap.	Table I.	3 lines,	15 groups of 4 lines,	No lines.
	„ II.	2 lines, 15	„ „	2 lines.
6rap.	I.	1 line, 15	„ „	2 lines.
	„ II.	No lines, 16	„ „	No lines.

Postmarks : Good imitation of Zurich rosette in red, black, or blue.

No. 15.—Improved forgeries by Fournier, of Geneva, issued in 1905 or 1906. and often sold on genuine old letters.

4rap.	Table I.	1 line,	15 groups of 4 lines,	3 lines.
	„ II.	No lines, 16	„ „	No lines.
6rap.	I.	2 lines, 15	„ „	2 lines.
	„ II.	No lines, 16	„ „	No lines.

These are copied from Type I. of the genuine 4rap. and 6rap.; and in the 6rap. the eighth line (Table II.) is double as in the genuine stamp. The 4rap. has a stop after Local-Tax.

Postmarks : Same as *No. 14.*

No. 16.—This is a photo-lithographic imitation of the 6rap., taken from Type V., and made by Oneglia and Venturini, of Turin. Both the stamp and postmark are almost exact facsimiles of the genuine, and I do not think it expedient to state here the points by which it can be recognised. It is a very dangerous forgery.

No. 17.—The rectangles in the corners are too small; in the lower corners they are upright rectangles. The inscription Local-Tax is too large.

4rap.	Table I.	2 lines,	15 groups of 4 lines,	No lines.
	„ II.	3 lines, 15	„ „	3 lines.

This ends the description of the forgeries of these stamps that I possess, or have lately seen. I find one more 6rap., noted both in my own pamphlet and by Mr. Earée in “Album Weeds.” I append the description here:—

No. 18.—

6rap.	Table I.	No lines, 16 groups of 4 lines,	2 lines.
(Earée 11th & 15th).	„ II.	2 lines, 15	„ „ 2 lines.
		(or 3 lines)	

I have quite lately been sent from Austria a very curious specimen. It is a genuine Grap., Type I., with vertical red lines $\frac{1}{2}$ mm. apart, every fifth line being slightly thicker than the others. I can only suppose that it is a specimen from which the original red lines have faded, and that some faker has tried to make up for this deficiency.

The so-called Winterthur Stamp.

GENUINE.

On all four sides of the stamp there is a double-headed arrow, wrapped loosely round with a ribbon, in nine spiral folds. The two ropes by which the horn is suspended show the left one eight and the right one nine strands; the tassel between the ropes hangs by two thin black lines. There is a distinct stop after *Ortspost*; it is nearer to the P following it than to the T. There is a stop after both R's in the angles, and the R in lower right corner does not touch the thin line which runs obliquely above it. The thin stem of the horn is joined to the ring by a white band, level with the P of *Ortspost*. There are 13 vertical lines drawn across the upper part of the ring, three of which are broken; across the middle of the horn, above *Poste*, there are 17 lines, of which four are broken. There are four lines across the wide end of the horn, the third of which, opposite the L of *Locale*, does not go right across. The red lines of the background do not go across the ropes and tassel at the top of the stamp.

Postmarks: Zurich rosette; P.P.; square grille (Schaffhausen) and Confederation grille.

FORGERIES.

No. 1 (a).—There are twelve spiral folds of the ribbon on the arrows at the top and bottom of the stamp, and ten on those at the sides. The red lines of the background go right across ropes and tassel; both ropes show six strands, and the tassel hangs by a zig-zag line. Neither of the curls at the upper angles of the shield touch the inner outline of the frame, the ring of the horn is too wide and outlined by two very thin black lines, there is no stop after the R in the upper left corner, and the R in the lower right corner touches both the thin lines above it. The letters of the inscription *Ortspost—Poste Locale*, are much too small.

No. 1 (b).—Exactly similar to the above, but with the ring of the posthorn correctly drawn, and the red lines of the background broken at the top, as in the genuine.

No. 2 (Earée 3rd).—There are eleven spiral folds of the ribbon on the arrows at top and bottom, and nine on those at the sides. Both ropes show six strands, and the tassel nearly touches the ring of the posthorn. Neither of the curls at the upper angles of the shield touch the inner outline of the frame, although the right-hand one goes very close to it. There is no stop after the R in the upper left corner, and the R in the right lower corner touches the lines above it. There are no vertical lines across the upper part of the ring of the horn. The stop after *Ortspost* is in some specimens a mere speck.

No. 3 (Earée 2nd).—This is at once recognised by the O of *Ortspost* touching the mouthpiece of the horn, and by its having a stop after *Localc*. The left-hand rope has seven strands, the top one being between the frame lines. The top R has no stop.

I have only seen close cut specimens of this forgery, but I believe it has red arrows, and a ribbon with about five spiral folds.

No. 4 (Earée 1st).—This is, I believe, one of the oldest forgeries; it is very similar to *No. 1 (b)*. There are no arrows or ribbons between the stamps. The letters of the inscription are too small; the curls at the upper angles of the shield do not touch the inner frame. The ropes show five and six strands. There is only one thick and one thin line above the lower R, and this letter touches the thin one. The bases of the large 2's in the upper right and lower left angles project to the left beyond the head of the figure.

No. 5 (Earée 4th and 5th).—Good imitation; the arrows and ribbon seem correctly drawn, although in specimens with wide margins it can be seen that the ribbon is replaced by nine separate discs through which the arrow runs. The test for this forgery is that the mouthpiece of the horn is a round white pearl, and that 2mm. down the stem, level with the R of *Ortspost*, is another similar pearl.

No. 6.—Arrows and ribbon correctly drawn. The ropes each show seven strands; there is a circular pearl on the stem of the horn, level with the R of *Ortspost*, but the upper part of this pearl is not outlined in black, but runs into the straight piece below the mouthpiece. There are at least fifteen lines of shading at the top of the ring of the horn, and about seventeen across the middle of the horn. None of the four lines on the wide end of the horn run quite across it.

No. 7 (Earée 6th).—This belongs to the set brought out in 1888, by Champion, and is generally found surcharged *facsimile* in microscopic letters at the top of the stamp, or in larger block letters in the centre.

It is easily recognised by the fact that the lower one of the two black lines enclosing the white band, which joins the central ring of the horn to the stem of the mouthpiece, is continued to the left, right across to the left-hand outline of the stem.

No. 8.—Very poor imitation (Fournier, Geneva). The red lines of the background are set so close together as to almost make the background look solid; the T of *Ortspost* has hardly any top stroke, and all the O's are nearly circular; the tassel is like a thick inverted V.

No. 9.—Photo-lithographic imitation by Oneglia and Venturini, of Turin. This is a *very* dangerous forgery, and only differs from the original in one or two minor details, which I do not think it expedient to describe.

No. 10.—This belongs to the set of imitations made in 1905 by Fournier, of Geneva. Both ropes show eight strands; the letters OR of *Ortspost* are too tall, and the stop after the R in the upper left corner is too low.

No. 11.—This is a poor forgery and is probably an old one, but it has only quite lately been brought to my notice. The stamps are surrounded by arrows, each passing through nine more or less circular discs. The ring of the posthorn is too narrow, the outer frame line of the stamp is no thicker than the inner one, and the inner frame of the cross is too near the outer one.

Postmarks: All these forgeries have imitations of the Zurich rosette in black, in blue, or in red. I have seen one specimen of *No. 4* with parallel lines in black, forming a rectangular or lozenge-shaped grille.

The Basel Stamp.

GENUINE.

The inner outline of the frame is thicker than the outer one at the top and on the left side. At the bottom and on the right side the outer line of the frame is the thicker. The dove is strongly embossed. There is a short stumpy hyphen between each of the words Stadt-Post-Basel; none of the letters touch each other, and there is no stop after the L. The corners are filled in with a "burelé" of white vertical wavy lines on a blue background. The figures 2½ in the lower left corner are well formed, and do not touch the frame lines anywhere. In the right lower corner, the stop after Rp. is level with the middle of the p, and neither of the letters nor the stop touch the frame. The little leaf ornaments in the top corners of the stamp do not touch the inner outline of the frame, nor does the little hanging leaf below, on the right side, touch the line on the right of it.

Postmarks: The usual postmark is a large double-lined circle, 25mm. in diameter, impressed in red; other postmarks known on this stamp are "Franco" in a rectangular frame in black, an upright rectangle in red containing the letters LB, and the Confederation "grille" in black.

PH

FORGERIES.

No. 1.—The inner frame line is thicker than the outer one on all four sides; the dove is not embossed, the corners of the stamp are in plain solid greenish colour without any "burelé" pattern, the letters AD of Stadt are joined at the bottom, there is no hyphen between Post and Basel, and there is a stop after the L.

No. 2 (Earée 2nd).—The inner frame line is thicker than the outer one on all four sides; the dove is not embossed, the corners are in plain greenish-blue colour without any "burelé," there is no hyphen between Post and Basel, and there is a stop after L. The stop after Rp. is level with the bottom of the loop of the p, and touches the frame line. The L of Basel is much too wide, and slopes down to the left, so that a line drawn along the centre of its horizontal line as it lies, would touch the T of Stadt.

No. 3.—Very similar to *No. 2*; the inner frame is thicker than the outer one on all four sides; the dove is not embossed, the corners are in plain bluish colour without any “burelé.” There is no hyphen between Post and Basel, and there is a stop after L. The stop after Rp. is level with the bottom of the loop of the p, and touches the frame line. The letters BA of Basel are joined at the bottom.

No. 4 (Earée 10th).—Facsimile by Senf Bros. The “burelé” is represented by a ground of blue dots; the dove is very slightly embossed, and has a black outline round it.

No. 5 (Earée 11th).—The “burelé” is represented by crossed oblique white lines on a blue ground, the dove is not embossed; there is a large black dot between Stadt and Post, and the O of this word is vertical and nearly in the centre of the label.

No. 6 (Earée 1st).—The inner frame line is thicker than the outer one on the left side, at the top, and at the bottom; the outer line is thicker on the right side, the dove is only slightly embossed, the corners are in plain blue without “burelé.” The foot of both “2’s” in the left corner is perfectly straight and angular, instead of curved, and the small “2” is too large: there is a break in the outer frame of the central shield between the O and S of Post.

No. 7 (Earée 9th).—Forgery made by Champion in 1888, and surcharged “facsimile” in small letters. The background is formed of blue dots on a white ground, the dove is not embossed: the leaf in the upper left corner touches the frame line, and the loop of the p of Rp. is too wide and almost touches the stop after it.

No. 8 (Earée 6th).—The inner frame line is thicker than the outer one on all four sides; the hyphens between Stadt-Post-Basel are too long and too conspicuous; the “burelé” in the corners is too coarse. In the lower corners the large “2” touches the inner outline of the frame; the small “2” is much too large, being half the height of the large one, and nearly as wide: the R and the p just touch the outline of the frame below them, and the stop is nearer to the frame line than to the p.

No. 9.—The inner line of the frame is thicker than the outer one on the left side, at the top, and at the bottom; on the right side the outer line is the thicker, the dove is only slightly embossed, the inscriptions are much too thick and prominent; the bent top of the crozier-case almost touches the frame line above it, and the hanging leaves above ST and EL are shaped like half stars, quite unlike the genuine ones.

No. 10.—This is the commonest of all the forgeries; it is found both with very coarse network and with the “burelé” very well imitated. The large “2” in the left lower corner has a large rounded head and a very short foot, and in the right corner the stop after Rp. is level with the top of the p.

No. 11 (Earée 7th).—The inner frame line is thicker than the outer one at the top and bottom; the outer one is the thicker at the sides. The L of Basel slants *up* to the left, so that a line drawn through the

centre of its horizontal line as it lies, would pass above the S of Stadt. The R and p both touch the frame line below them, and the stop is level with the top of the p. The left-hand leaf at the top of the stamp touches the side of the frame.

No. 12.—This, like *No. 10*, is quite a dangerous forgery. The letters AD of Stadt are joined at the bottom, both the leaves at the top of the stamp touch the frame lines, and the hanging leaf on the right side is *more than* $\frac{1}{2}$ mm. from the line on the right of it.

No. 13 (Earée Sth).—The “burelé” is coarse and patchy; there is a short hyphen between Stadt and Post, and a much longer one between Post and Basel. There is a dot over the S of Post which does not show in the genuine; the large “2” in the left corner touches the side of the frame, and both leaves at the top of the stamp touch the frame lines. The right-hand black outer frame line of the red shield is carried a little too far up, and the top outline of it a little too far to the left, so that in each case there is a little projecting point which does not exist in the genuine.

No. 14.—The inner outline of the frame is thicker than the outer one at the top and on the right side; the outer one is thicker at the bottom; on the left side both outlines are of the same thickness. The blue “burelé” pattern covers the two semi-circular patches under the black curved lines on each side of the crozier-case, which are left white in the genuine; both leaves at the top of the stamp touch the frame lines, as also does the right-hand hanging leaf.

This stamp has the word “facsimile” printed in microscopic characters on the back diagonally in three rows, somewhat like the inscriptions on the old German stamped envelopes.

No. 15.—The inner frame line is thicker than the outer one at the top; the outer one is thicker at the bottom, but at the sides both lines are of the same thickness; the “burelé” is coarse. In the right corner the tail of the p hardly goes any lower than the foot of the R.

No. 16.—Printed on very yellowish paper, the “burelé” pattern is of a very greenish tint, and the centre brick-red. There is no hyphen between Post and Basel. In the fraction, both the 1 and the 2 touch the fraction bar.

Postmarks: Forgeries *Nos. 2 and 3* have part of a single lined circle 18mm. in diameter, with BASEL in thick block letters at the top. *Nos. 10 and 12* are obliterated with black parallel lines, or with a single lined circle 20mm. in diameter in red, with BASEL at top, N.M. at sides, DISTRIB. at bottom, and date in centre. *No. 15* is found with an imitation of the genuine postmark. The other forgeries I have not seen postmarked.

I must also mention here a dangerous fake which is occasionally met with. This is the essay with the green “burelé” in the corners chemically changed to blue. This fake is easily recognised by the fact that in the essay the central part of the stamp is brick-red, whilst it is dark carmine in the genuine.

The Double Stamp of Geneva.

Mr. Earée’s description of these stamps is so admirable that I can not do better than transcribe it here.

GENUINE.

Top of stamp.—The three divisions measure $5\frac{1}{2}$, $20\frac{3}{4}$, and $5\frac{1}{2}$ mm.; the 1 has an oblique head-stroke. There is a stop after 10, as well as after CANTONAL and Cent. The P of PORT has a long top stroke, which nearly touches the vertical line after the 10; the upright stroke of the T of PORT is 3mm. distant from the beginning of the C of CANTONAL. The first A of CANTONAL has no cross-bar, the second A is crossed so high that there is no open space above the cross-bar. The vertical line dividing the two stamps, if prolonged upwards, would cut into the right foot of the A.

Left-hand half.

The thin vertical inner line of the frame, on the left-hand side, is too long, and touches the thick outline, both at the top and at the bottom of the stamp. There is a distinct head-stroke to the top of the *t* of *Poste*, and another at the top of the *d* of *de*; the said *d* does not touch the thin outline of the frame above it. There is no stop after *Genève*, and the *G* does not touch the frame of the stamp above it. There are four lines of shading in the TENEBRAS scroll, immediately after the S of that word. LU of LUX and OST of POST can be read. The right-hand upper fork of the LUX label touches the inner frame, but the upper fork of the POST label is 1mm. from the frame. The letters JHS are somewhat smaller than those of TENEBRAS, but not so much as in the right-hand stamp. There are twelve vertical lines in the half of the shield containing the key, counting *all* the thin lines, and reckoning at the top of the shield. The central dividing line of the shield runs down into the thick outline of the shield below it; and, if it were prolonged downwards, it would just graze the beginning of the *o* of *local*. The bottom of the tail of the eagle is not so near to the

Right-hand half.

The thin vertical inner line of the frame on the right-hand side runs up too high, so that it cuts into the thick horizontal line below the stop after *Cent*. The thin inner horizontal line at the top of the stamp is broken at the corner, under NT of CANTONAL. There is a distinct head-stroke to the top of the *t* of *Poste*, and another at the top of the *d* of *de*; the said *d* does not touch the thin outline of the frame above it. There is a stop after *Genève*, and the *G* just touches the thin line above it. There are four lines of shading in the TENEBRAS label, immediately after the S of that word. The word LUX can be easily read, though the L is not very distinct. The right-hand forked end of this label or scroll is nearly 1mm. from the thin inner line of the frame; but the left-hand end of the scroll *almost* touches the thin inner line of the frame to the left of it. The letters JHS are *very much* smaller than those of TENEBRAS. There are thirteen vertical lines in the half of the shield containing the key, counting at the top, and reckoning *all* the thin lines. The central dividing line of the shield runs down into the thick outline of it at the bottom; and, if the said line were

bottom of the shield as in the right-hand half. The first *l* of *local* does not touch the bottom of the shield. The stop after the *C* is much nearer to the thin outline of the frame than to the *C*. The eagle has no eye. The stamp is distinctly smaller than the right-hand half, being $13\frac{1}{2}$ mm. across, from outside to outside, and $15\frac{3}{4}$ high.

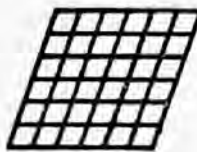
prolonged downwards, it would run through the whole length of the *l* of *local*, which stands exactly under it. The bottom of the tail of the eagle very nearly touches the inner outline of the shield below it. The last *l* of *local* is exactly under the thick right-hand outline of the shield. The figure 5 leans over considerably to the right; the stop after it is exactly midway between the 5 and the shield; and the stop after the *C* is midway between the *C* and the inner right-hand outline of the frame of the stamp. The eagle has no eye. The first *l* of *local* is a good distance below the bottom of the shield. The stamp is $15\frac{1}{4}$ mm. broad, from outside to outside, and $15\frac{3}{4}$ mm. high.

Postmarks: The double stamp, as such, is only known with the first Geneva rosette in red; but the half-stamps used after the reduction of the Cantonal rate to 5c. may be occasionally found with the second Geneva rosette in red, or with the Geneva grille in black.

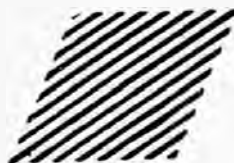
The following are the obliteration marks referred to in these articles:—



ZURICH



BALE



Confédération

FORGERIES.

No. 1 (Earée 1st). *Top of stamp.*—The divisions measure $5\frac{1}{4}$, $20\frac{1}{4}$, and $5\frac{1}{2}$ mm. The 1 has hardly any head-stroke; there is no stop after 10. The P of PORT does not touch the vertical line before it. The first A of CANTONAL has a cross-bar, the second one has not.

The two half-stamps are identical, viz. :—

The thin inner line of the frame of the stamp is unbroken all the way round; there is no head-stroke to the top of the *t* of *Poste*. The *d* of *de* and the *G* of *Genève* touch the frame, and there is a stop after *Genève*. There are seven or eight lines of shading after the S of TENEBRAS. OS and LU are legible on the scrolls; the letters JHS are as large as those of TENEBRAS. There are fourteen thin vertical lines in the half of the shield containing the key, and the central dividing line does not run down into the thick outline below. The first *l* of *local* just touches the bottom of the shield. The eagle has a large white patch for an eye, and another on the neck. The stamp is $14\frac{1}{2}$ mm. wide and $15\frac{1}{2}$ high. This forgery dates from 1865.

Postmarks: An imitation of the Zurich rosette in red.

No. 2 (Earée 3rd). *Top of stamp.*—The divisions measure 5, $20\frac{3}{4}$, and 5 mm. The 1 has hardly any head-stroke, and there is no stop after 10. The P of PORT does not touch the vertical line before it. Both A's of CANTONAL have cross-bars.

The two half-stamps are identical, viz. :—

The thin inner line of the frame of the stamp is unbroken. The thick top and bottom outlines of the stamp are prolonged to the right, each by a fine line which extends as far as the vertical line which either separates the two halves, or the right-hand half from its neighbour on the sheet. In the inscription *Poste de Genève* the *P* alone touches the inner frame. There is a stop after *Genève*, and the *G* is much too tall. OS and LU are very clear, and there is no shading near these letters. The letters JH in the halo have serifs at the top and bottom. There are sixteen thin vertical lines in the half of the shield containing the key, and the central dividing line does not run down into the thick outline below. The stamp is $14\frac{1}{4}$ mm. wide by $15\frac{1}{2}$ high. This forgery was made in 1872.

Postmarks: An imitation of the Zurich rosette in red.

No. 3 (Earée 4th). *Top of stamp.*—The divisions measure $5\frac{1}{4}$, 21, and $5\frac{1}{4}$ mm.

Left-hand half.

The thin inner frame is a complete rectangle. The *P* of *Poste* touches the frame; there is no stop after *Genève*. OST and LUX are legible. The left-hand end of the scroll is 1 mm. from the inner frame, the right-hand end touches

Right-hand half.

The thin inner frame is a complete unbroken rectangle. The *P* of *Poste* touches the frame; the *G* very nearly touches it. There is a stop after *Genève*; OS and LU are legible. The left-hand end of the scroll touches the inner frame;

the frame. The TENEBRAS scroll is 1mm. from the shield; the letters JHS are smaller than those of TENEBRAS. There are thirteen lines in the key half of the shield. The central dividing line does not touch the thick outline of the shield, and the point of the shield is above the beginning of the *o* of *local*. The first *l* of *local* does not touch the shield; the eagle's tail very nearly touches the inner frame of the shield. The 5 is upright, and the stop after it is equi-distant from the 5 and the side of the shield. The stop after the C is very small, and almost touches the frame line. The stamp is 14½mm. wide by 15½ high.

This forgery dates from 1878.

Postmarks: An imitation of the first Geneva rosette in red.

No. 4 (Earée 5th or 10th).—This forgery is an improved copy of the previous one. It generally bears the word "facsimile," stamped in microscopic characters on the back.

Top of stamp.—The divisions measure 5¼, 21, and 5¼mm.

Left-hand half.

The thin inner vertical line of the frame on the left side reaches to the thick line at the top of the stamp, as in the genuine, but not to the thick line at the bottom. The accent over *e* of *Genève* is acute instead of grave. For the rest, just like forgery No. 3. The width of the stamp is correct, the height only 15½mm.

Right-hand half.

The thin inner vertical line of the frame on the right side runs into the thick line at the top of the stamp. For the rest, just like forgery No. 3. The width of the stamp is correct, the height only 15½mm.

This forgery was made by Goegg (Loui Henri Mercier), of Geneva, about 1886. The colour is yellow-green, and it stains the paper it is on a bright yellow.

Postmarks: A good imitation of the first Geneva rosette in red.

No. 5 (Earée 6th). *Top of stamp*.—The divisions measure 5¼, 20½, and 5¼mm. There is no stop after 10; the *n* of *Cent* is too wide. The vertical line dividing the two stamps is double.

Left-hand half.

The thin inner line of the frame on the left side touches the outer frame at the top, but not at the

Right-hand half.

The thin inner line of the frame on the right side touches the outer frame at the top, and the thin

the right-hand end is ½mm. from the frame. The TENEBRAS scroll is only ½mm. from the shield. The letters JHS are similar to those of the left-hand stamp. There are thirteen vertical lines in the key half of the shield; the central line does not touch the bottom of the shield; if prolonged, it would touch the right-hand side of the *l* of *local*. The first *l* of *local* does not touch the shield; the eagle's tail very nearly touches the inner frame of the shield. The 5 is upright, and the stop equi-distant from the 5 and the shield. The stop after C is equi-distant from the C and the inner frame of the stamp. The stamp is 15¼mm. wide by 15½ high.

bottom. There are eleven vertical lines in the key half on the shield. The first *l* of *local* very nearly touches the shield; the eagle's tail very nearly touches the frame of the shield. There is no stop after *Port local*. The stamp is 14½mm. wide by 15¼ high.

inner horizontal line of the top frame touches the outer one at the left-hand end. There are twelve vertical lines in the key half of the shield. The first *l* of *local* is a good distance from the shield; the eagle's tail touches the frame of the shield. There is no stop after *Port local*. The stamp is 15¼mm. wide by 15¼ high.

This forgery was made by Champion, of Geneva, in 1888; it generally bears the word “facsimile” stamped across the face in small letters.

Postmarks: Uncancelled.

No. 6 (Earée 8th). *Top of stamp*.—The three divisions measure 5¼, 20½, and 5½mm. There is no stop after 10, and no cross-bar to either of the A's of CANTONAL.

Both half-stamps are identical.

The left-hand vertical line of the inner frame reaches the outer line, both at the top and the bottom. The *P* of *Poste* touches the frame; the *d* of *de*, and *G* of *Genève*, very nearly do. There are fifteen lines in the key half of the shield. The *l* of *local* touches the shield, the central point of which is above the beginning of the *o* of *local*. Each stamp is 14½mm. wide and 15½ high.

Postmarks: An imitation of the Zurich rosette in red; also an imitation of the first Geneva rosette in red, but without the central ornament.

No. 7 (Earée 9th). *Top of stamp*.—The three divisions measure 5, 20¾, and 5mm. There is no stop after 10, nor after Cent.

The two halves are very nearly identical.

The left one is 14mm. and the right one 14½mm. wide. In the right half the *S* of *JHS* is higher than the other letters.

All the lettering is too large. TENEBRAS is in thick type; the eagle's wing is uncoloured. There are fifteen lines in the key half of the shield. The figure 5 is much too large; in the left half it leans over to the left, in the right half it is upright and exactly over the *P* of *Port*.

Postmarks: Uncancelled.

No. 8 (Earée 7th). *Top of stamp*.—The three divisions measure 5¼, 20, and 5¼mm. Originally the two halves were set close together without the dividing line; this was corrected by shifting the right-hand stamp more to the right, but the upper label was not lengthened, so that it ends over the thin inner line of the frame.

The two halves are identical.

The right-hand inner frame line reaches the outer line at the top. The *P* of *Poste* touches the frame line, the *d* of *de*, and the *G* of *Genève*, do not; there is a small stop after *Genève*. There are fifteen lines in the key half of the shield, the point of which just grazes the right side of the *l* of *local*. Each stamp is 15mm. wide by 15½ high.

This forgery is found printed on very dark green paper, as well as on washed-out green, and yellow-green paper.

Postmarks : Imitation of the second Geneva rosette in red, with four hollow trefoils in the centre, in place of the four circular blotches.

No. 9 (Earée 11th). *Top of stamp*.—The three divisions measure $5\frac{1}{2}$, $21\frac{3}{4}$, and $5\frac{1}{4}$ mm. There are two black marks before the 10.

Left-hand half.

The *d* of *de* touches the frame line above it. The *v* of *Genève* is larger than the other letters of that word: OST and LU are legible. There are thirteen lines in the key half of the shield, and the central line is not prolonged to the point. The 5 is too large, and the stop after it is too prominent. The stamp is 15mm. wide and $16\frac{1}{2}$ high.

Right-hand half.

POS and LUX are legible. There are thirteen lines in the key half of the shield. The 5 is too large, and the stop after it a little too near the shield. The stamp is 16mm. wide and $16\frac{1}{2}$ high.

I have only seen this forgery surcharged "facsimile" in black block letters $2\frac{1}{2}$ mm. in height; length of surcharge, 21mm.

No. 10.—Very poor badly lithographed imitation.

Top of stamp.—There is no vertical dividing line between CANTONAL and Cent. There is no stop after 10; Cent is in very small letters. The line dividing the two halves, prolonged upwards, would cut through the middle of the N of CANTONAL.

The two halves are identical.

There is no lettering on the *Post* and *Lux* labels: there is no stop after *Genève*. The letters in the halo, when visible at all, are JMS. The eagle is very badly drawn, and the key is shaped like a hatchet.

Postmarks : Black parallel lines and smudges.

No. 11. *Top of stamp*.—The three divisions measure $5\frac{1}{2}$, $20\frac{3}{4}$, and $5\frac{1}{2}$ mm. The *C* of *Cent* touches the line above it, and the *t* of this word has no head-stroke.

Left-hand half.

There is no head-stroke to the *t* of *Poste*, or to the *d* of *de*: the *G* of *Genève* is badly formed, and touches the frame line above it. There is no shading near the T of TENEBRAS, and only a dark blotch after the S of that word. OSI and LUX are legible. There are no horizontal lines crossing the rays below the TENEBRAS scroll. The eagle has a white

Right-hand half.

The head-strokes to the *t* of *Poste* and *d* of *de* are hardly visible. There is no shading near the T of TENEBRAS, and only a thick black mark after the S near the L of LUX. POST and LUX are legible. There are no horizontal lines crossing the rays below the TENEBRAS scroll. The eagle's neck and wing are very spotty. The stop after C is very close to

head with a black eye, and the crown is too small. There are only two dots in the background between the neck and wing of the eagle. The point of the shield is over the right edge of the *l* of *local*. The stamp is $14\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ mm. high.

the inner frame line. The stamp is $15\frac{1}{2}$ mm. wide and $15\frac{1}{2}$ mm. high.

This forgery exists on very dark green, as well as on yellow-green paper.

No. 12.—Very similar to the above, of which it is a re-touch.

Top of stamp.—The *C* of *Cent* does not touch the line above it; the *l* has neither head-stroke nor cross-bar. The top of the *R* of *PORT* is broken away.

Left-hand half.

Similar to *No. 11*, only printed from a very worn plate, so that the eagle's head is quite uncoloured.

Right-hand half.

Exactly similar to *No. 11*, only printed from a much worn plate.

Postmarks: *Nos. 11* and *12* belong to the first set issued by Fournier, of Geneva, about 1900. The postmarks are numerous:—An imitation of the first Geneva rosette in red, with the central cross much too small; a diamond-shaped grid, 30 mm. in length by 18 mm. in width, in black, red, or blue-black; or a diamond of parallel lines in black or in red.

No. 13. *Top of stamp.*—The three divisions measure $5\frac{1}{4}$, $20\frac{1}{2}$, and $5\frac{1}{4}$ mm.

Left-hand half.

There are four lines of shading after *TENEBRAS*; the eagle has a large white eye. There are only three instead of four dots in the background, between the head of the eagle and the upper left corner of the shield. The base of the shield ends in too sharp a point. The stamp is 14 mm. wide and $15\frac{1}{2}$ mm. high.

Right-hand half.

There are three little lines at the top of the *P* of *POST*, but they do not run down through the *P*; the eagle has a small white dot for an eye. The lines in the key half of the shield are too regular, and the second and fourth from the centre touch the inner frame line at the top, which they do not in the genuine. The stamp is 15 mm. wide and $15\frac{1}{2}$ mm. high.

This forgery belongs to the new set brought out in 1905 by Fournier, of Geneva.

Postmarks: A very good imitation of the first rosette of Geneva in red.

No. 14.—Photo-lithographic forgery by Oneglia-Venturini, of Turin; very dangerous and differing from the original only in a few minor details, which I do not think it expedient to disclose here.

Postmarks: A very good imitation of the first rosette of Geneva in red.

No. 15.—Of this forgery I have only seen a left-hand half; it is printed on dark green paper, and is not dangerous. The line dividing the two stamps, prolonged upwards, would cut through the middle of the N of CANTONAL. The *t* of *Poste* has no head-stroke, the *d* of *de* touches the frame line above it. POS is legible, but in the LUX label there are only lines of shading and no trace of letters. The eagle looks like an old hen, the beak touches the wing. There is a stop after the C close to the letter. The first *l* of *local* has a head-stroke 1mm. in length, and is exactly under the point of the shield. The stamp is 15mm. both ways.

Postmarks: A very poor imitation of a rosette in red.

No. 16. Top of stamp.—The three divisions measure $5\frac{1}{2}$, $20\frac{1}{2}$, and $5\frac{1}{2}$ mm. There is no stop after CANTONAL.

Left-hand half.

There is no head-stroke to the *t* of *Poste*, and there is a stop after *Genève*: O and LI only are legible. The space between the TENEBRAS label and the shield is filled in with *horizontal* lines. The stamp is $14\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ high.

Right-hand half.

The thin inner horizontal line of the frame at the top of the stamp is not broken. There is no head-stroke to the *t* of *Poste*. The *d* of *de* touches the frame, but the *G* of *Genève* does not do so. The space between the TENEBRAS label and the shield is filled in with *horizontal* lines. The C is too close to the shield, and the stop too close to the C. The stamp is 15mm. wide by $15\frac{1}{2}$ high.

No. 17. Top of stamp.—The three divisions measure $5\frac{1}{2}$, 21, and $5\frac{1}{2}$ mm. There is a black dot hanging from the upper frame line, between the C and A of CANTONAL. The stamp is badly printed, as from a worn stone.

Left-hand half.

The *G* of *Genève* touches the frame above it; the accent over the second *e* is acute instead of grave: there is no stop after C. The stamp is $14\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ high.

Right-hand half.

The thin inner line of the top frame is not broken. The letters JHS in the glory are very small and cramped. The upper fork of the LUX label is hardly $\frac{1}{2}$ mm. from the inner frame line. The stamp is $15\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ high.

No. 18. Top of stamp.—The three divisions measure $5\frac{1}{2}$, $20\frac{3}{4}$, and $5\frac{1}{2}$ mm. There is no stop after IO, and no cross-bar to either of the A's of CANTONAL.

Left-hand half.

Exactly like forgery No. 6.

Right-hand half.

The thin inner line of the frame is unbroken. The *G* of *Genève* does not touch the frame line. OS and LU are legible, and both scrolls are a long way from the inner frame. There are fourteen thin lines in the key half of the shield: the first *l* of *local* touches the shield. The stop after *C* is much closer to the *C* than to the frame. The stamp is $15\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ high.

I must add here the descriptions of three single forgeries, viz., forgeries of the half-stamp without any inscription above:—

(a.) This is not dangerous, and can be rapidly dismissed. The shield is too small, and the eagle is only outlined in black, and has a black dot for an eye. There is a wide space between *Poste* and *de*. There is no stop either after *S* or *C*, but there is a stop after *Port*. The stamp is $14\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ high.

(b.) The head-stroke of the *d* of *de* is exaggerated: the central dividing line of the shield does not run into the outer one at the bottom. The stop after the *C* is nearer to the *C* than to the inner frame line. The last *l* of *local* is placed too much to the left, so that the thick outline of the right-hand side of the shield would, if prolonged, pass quite clear to the right of the said *l*. The stamp is 14 mm. wide by $15\frac{1}{2}$ high.

Postmarks: Part of a rosette in red or in blue.

(c.) Very similar to (a.), but the eagle is shaded and the stop errors corrected: there is a wide space between *Poste* and *de*. The stop after *S* is very close to the *S*, and that after *C* very close to the *C*: this letter has a square head. Both *l*'s of *local* have very long head-strokes. The stamp is $14\frac{3}{4}$ mm. wide by $15\frac{1}{4}$ high.

The Geneva 5c. Small Eagle.

GENUINE.

In this stamp, the eagle is dark, the wing does not touch the side of the frame, but points upwards, and the forked end of the LUN label points straight down towards the *C*. The stamp is $19\frac{3}{4}$ mm. high by $16\frac{3}{4}$ wide. The top stroke at the back of the *P* of *Poste* not only touches, but actually cuts through the thin inner line of the frame to the left of it. The IHS in the glory is extremely small, much smaller than the letters of TENEBRAS. The rays of the glory extend as far as the *S*, and further than the *T* of TENEBRAS. The whole of the Latin inscription can be easily read. The cross-stroke of the lower arm of the *G* of *Genève* touches the middle of the *e*. There is a stop

after this word, and a grave accent on the second *e*. The left-hand forked end of the scroll is $\frac{1}{2}$ mm. from the thin frame line to the left of it, and the right-hand one is more than $\frac{1}{2}$ mm. from the thin line to the right of it. There are four lines of shading in the scroll immediately after the S of TENEBRAS. There is no stop after C. The stop after \bar{s} is nearer to the \bar{s} than to the side of the shield. The central dividing line of the shield runs up through the thin inner outline at the top of the shield. There are twenty-one thin vertical lines in the key half of the shield, including the dividing line and counting at the top of the shield. The tail of the eagle touches the thin inner outline of the shield. There is a stop after *Cantonal*, which is somewhat nearer to the *l* than to the frame.

Postmarks: This stamp is found with the first and fourth Geneva rosettes in red, the fourth also in black, the Geneva date stamp in red, and both the Geneva grille and the Confederation grille in black.

FORGERIES.

No. 1.—The stamp is 19 mm. high by 16 wide. The eagle looks like a just fledged chicken: the head is uncoloured, with a black dot for an eye. The *P* of *Poste* touches the inner frame line. The top of the *G* of *Genève* is very narrow, and there is no stop after that word. The shield is only $8\frac{1}{2}$ instead of $9\frac{1}{2}$ mm. wide, and the LUX label curves inwards towards the shield.

No. 2.—The stamp is 19 mm. high by 16 wide. It is no better than the last, to which it is very similar; the eagle is as badly drawn as before. The *P* of *Poste* does not touch the inner frame line, and there is no stop after *Genève*. The TENEBRAS label touches the top of the shield: the shield is $8\frac{1}{2}$ mm. wide. The word LUX is illegible, and this label curves inwards towards the shield. This forgery also exists printed in green on white paper.

Postmarks: Red or black parallel lines.

No. 3.—The stamp is 19 mm. high by $16\frac{1}{2}$ wide. The eagle is better drawn, but its wing is too small, the point only reaching up to the level of the beak. The *P* of *Poste* touches the inner frame, the *G* of *Genève* does not touch the *e*, and there is no stop after this word. There is no stop after \bar{s} , and the two forked ends of the LUX label (this word is indistinct) both curve outwards toward the frame.

Postmarks: Imitation of the Zurich rosette in red.

These three forgeries are all printed on dark green paper.

No. 4.—The stamp is 20 mm. high by $17\frac{1}{4}$ wide. The *P* of *Poste* does not touch the inner frame line. The letters IHS are too large, and the glory extends some way beyond the letters T and S of TENEBRAS. The accent on the second *e* of *Genève* is nearly horizontal: the forked ends of the scroll, especially the LUX one, are much too short. The stop after \bar{s} is at equal distance from the \bar{s} and the shield.

There are twenty-two thin vertical lines in the key half of the shield, and a large stop after *Cantonal*, which is equi-distant from the *l* and the inner line of the frame. This stamp is printed on very thin green paper.

No. 5.—The stamp is 20mm. high by $17\frac{1}{2}$ wide. The inscription, *Poste de Genève*, is in too large letters; the rays of the glory only just reach to the *S* of TENEBRAS. There are only eighteen thin vertical lines in the key half of the shield: the point of the shield is over the right edge of the *a* of *Cantonal*. This stamp is surcharged “facsimile” in block letters $2\frac{1}{2}$ mm. in height: length of surcharge, 14mm.

No. 6.—The stamp is $19\frac{3}{4}$ mm. high by $16\frac{3}{4}$ wide. The *P* of *Poste* barely touches the frame; there is no stop after *Genève*. The LUX label comes down too close to the *C*: there is no stop after *5* or after *Cantonal*.

This forgery belongs to the set made by Champion, of Geneva, in 1888: it generally bears the word “facsimile” stamped across the face in small letters.

No. 7.—The stamp is 20mm. high by $16\frac{3}{4}$ wide, or $19\frac{1}{2}$ mm. high by $16\frac{1}{4}$ wide. This difference is accounted for by the fact that the frame was made smaller by drawing the outer line nearer to the inner one, thus reducing the space between them. The glory is much too dark: it is fairly oval with a projection between *de* and *G*. The POST and LUX labels are too wide, and the lettering too large. The *5* is too narrow, and the upper part of the *C* is wider than the lower one.

This forgery was made about 1886, by Goegg, of Geneva, and bears the word “facsimile” stamped on the back in microscopic characters.

Postmarks: An imitation of the first Geneva rosette in red.

This cliché was used later by Fournier, of Geneva. Those sold by him do not bear the word “facsimile”; they are printed in black on dark green, in black on yellow-green, and in green on white; they have the same postmarks as the forgeries *Nos. 11* and *12* of the double stamp, also PP in a circle in red, and an imitation of the fourth rosette in red.

No. 8.—The stamp is 19mm. high by $16\frac{1}{2}$ wide. The *G* of *Genève* does not touch the *e*, and there is no stop after that word. The dividing line in the shield is slightly to the right of the point, whilst in the genuine stamp it is rather to the left of it; otherwise this is a good imitation.

Postmarks: An imitation of the second Geneva rosette in red.

No. 9.—This is a magnificent imitation, and must be a photolithographic product of Venturini's, of Turin. The only differences I can find are the size: the stamp is only $19\frac{1}{2}$ mm. high by $16\frac{1}{4}$ wide, and the rays of the glory, which do not extend beyond the *A* of TENEBRAS.

Postmarks: Imitation of the fourth Geneva rosette in red.

The Geneva 5c. Large Eagle.

GENUINE.

This is the type with the lighter eagle: the wing touches the side of the frame, instead of pointing upwards, and the LUN label points outwards, so that the upper fork goes through the inner outline of the frame. The IHS is in small letters, but on looking closely, it will be seen that there are traces of the same letters much larger, which had been partly erased before the small letters were drawn in. The top stroke of the *P* of *Poste* is very long, and touches the thin inner outline on the left of the stamp. The word *de* is considerably nearer to *Genève* than to *Poste*. Three rays of the glory run up between *de* and *Genève*, the one touching the *G* being shorter than the others. The *G* of *Genève* is of an ugly shape, being too small at the top and too large and round at the bottom. There is a stop after *Genève*, but none after *5* or *C*: a line of shading cuts through the foot of the *A* of TENEBRAS, and another runs through the centre of the *S*. There are nineteen lines in the key half of the shield. The second *a* of *Cantonal* is not like the first, being very square at the top: the stop after *Cantonal* is equi-distant from the *l* and the frame.

Postmarks: First, second, third, fourth, and fifth rosettes of Geneva in red: also fourth in black, date stamp in red, Geneva grille in black, PD in a circle in red, black, or blue, and the Confederation grille in black or in blue.

FORGERIES.

No. 1.—Very poor imitations with inscription INS in an oval with teeth, but no rays.

No. 1 (a).—The *P* of *Poste* does not touch the frame line: there is no stop after *Genève*, and the accent on the second *e* is acute; the *5* is much too large. There is no stop after *Cantonal*.

No. 1 (b).—The *P* of *Poste* does not touch the frame line: there is no stop after *Genève*, and no accent over the second *e*: there is a wide space between L and UN. The eagle has a very sharp pointed beak: the *5* is too large, and there is no stop after *Cantonal*.

No. 1 (c).—The inscription *Poste de Genève* is in too small letters, and too far from the top of the stamp: the handle of the key is a transverse oval, quite unlike the genuine. There is no stop after *Cantonal*.

Postmarks: A single lined circle, four concentric circles, an oval containing parallel lines, a grille of parallel lines, etc., all in black.

These three forgeries exist printed in black on green, in black on pink, and in green on white.

No. 2.—In this forgery the glory is better imitated, but the inscription in the centre is also *INS*. In the left-hand label the inscription is *FIST* instead of *POST*.

This forgery also exists in black on green, in black on pink, and in green on white.

Postmarks: An imitation of the Zurich rosette in black, or a rectangle of parallel bars in black.

No. 3.—Very similar to No. 2, with the same errors, *INS* and *FIST*, but in this forgery the rays of the glory are very long, and go through all the letters of *Poste de Genève*. This is evidently intended to be an imitation of the type with crowned eagle, but the eagle has no crown. This forgery exists printed in black on green, and in green on white.

No. 4.—This is at once recognised by the inscription in the glory, which is *I.H.S.*, with a stop after each letter. There is also a wide space between the *t* and the *o* of *Cantonal*, which is not found in other forgeries.

Postmarks: An imitation of the Zurich rosette in black or in red.

No. 5.—This stamp is too wide, viz., $17\frac{1}{2}$ mm. *Poste de Genève* is in too large letters, *IHS* in too small letters. There is a stop after *S*. I do not possess this forgery, and from the description it may be the one described under No. 1. (small eagle).

No. 6.—The rays of the glory go through the *d* of *de* and the *G* of *Genève*. The letters *IHS* are of the correct size, but there are no signs of the larger letters more or less erased. The handle of the key is quite different from the original: it is in the shape of a trefoil and uncoloured, none of the lines of the background showing through it. There is no stop after *Cantonal*.

Postmarks: An imitation of the Zurich rosette in red.

No. 7.—There is no sign of the partly erased letters *IHS*. The last *e* of *Genève* touches the inner frame line, and there is no stop after it. There is no shading on the *TENEBRAS* scroll. The handle of the key is too light, and none of the background lines show through it. There is no stop after *Cantonal*, but the foot of the *l* is slightly prolonged to the right. This forgery was made by Goegg, of Geneva, in 1880, and sold with “facsimile” printed on the back in microscopic letters.

Postmarks: A good imitation of the first rosette of Geneva in red.

No. 8.—This is one of the best forgeries. There is no sign of the erased letters *IHS*: there is no stop after *Genève*. The rays of the glory touch the foot of the second stroke of the *n* of *Genève*. The end of the upper fork of the *LUX* label is cut off by the inner frame line. There are only fifteen vertical lines in the key half of the shield, and there is no stop after *Cantonal*. This forgery was printed both on light and dark green paper by Champion, of Geneva, in 1888. It generally bears the word “facsimile” stamped across the face of the label.

No. 9.—Very blotchy print; the glory is almost a solid black mass, the accent over the second *e* of *Genève* is too near the letter, and quite horizontal; there is no stop after this word. There seem to be about twenty-one vertical lines in the key half of the shield, but they are difficult to count. The second *a* of *Cantonal* is badly formed, and has hardly any head. This stamp belongs to Fournier, of Geneva's first set, brought out about 1900. I have only seen it printed on light green paper.

Postmarks: The same as those used for forgeries Nos. 11 and 12 of the double stamp.

No. 10.—This is a very faithful copy of the original. The second E of TENEBRAS is too prominent, and seems larger than the other letters. There are about eighteen lines in the key half of the shield, and none of them trespass either at the top or the bottom on the frame of the shield. The upright stroke of the *t* of *Port*, which is very thin in the original, is too thick in this forgery. Made by Fournier, of Geneva, in 1905, and printed both on dark and light green paper.

Postmarks: Imitations of second and third rosettes of Geneva in red.

No. 11.—Photo-lithographic forgery by Venturini, of Turin; very dangerous, and differing from the original in minor details only, the principal one being a small uncoloured spot in the middle of the body of the eagle. This forgery exists on dark and light green paper.

Postmarks: Although Venturini's forgeries are generally unused, I have seen one with a very good imitation of the second rosette of Geneva in red.

The Geneva 5c. with Crowned Eagle.

GENUINE.

This is the envelope stamp which was cut out of the remaining stock in 1849, and sold as an adhesive.

Printed in green on rather rough yellowish-white wove paper: the stamp is 20½ mm. high by 17½ wide. The letters of *Genève* are larger than those of *Poste*, and there is a stop after the former word. The letters JHS are larger and darker than those of TENEBRAS, and there is a circumflex accent over the H. One ray of the glory runs up clear between *de* and *G*; the eagle's wing touches the frame of the shield in several places, but the top feather does not touch it. The *P* of *Poste* is close to the frame, but it does not touch it; the *s* of this word is quite flat at the bottom. The glory extends from under the *P* of *Poste* to the stop after *Genève*. POST and LUX are in smaller letters than TENEBRAS, but can be easily read. The right-hand forked end of the scroll just touches the thin outline of the frame, the left-hand end is ¾ mm. from the frame. There are two short lines of shading after the S of TENEBRAS, but none before the T. There are fourteen vertical lines in the key half of the shield. The central dividing line

of the shield, prolonged downwards, would pass almost clear to the right of the first *a* of *Cantonal*; there is a small stop after *C* which is not always very clear. There are twelve dots between the wing and the beak of the eagle, but some of them are very small.

Postmarks: The envelopes used in 1843 and 1844 are always post-marked with the first Geneva rosette in red: the stamps used as adhesives in 1849 are obliterated with the fourth rosette in red, and occasionally with the Geneva grille or the Confederation grille in black, or PD in a circle in blue.

FORGERIES.

No. 1.—Printed on greyish paper. The stamp is 20mm. high by 17 wide: there is no stop after *Genève*. The *P* of *Poste* and the *e* of *Genève* are some way from the frame lines: there is no accent over the *H* of *JHS*. The rays of the glory extend through the entire inscription, and touch the frame at the top and on the left side; neither of the scrolls touch the frame. There is no shading in the *TENEBRAS* label. The eagle's wing does not touch the side of the shield, but the top feather touches the upper frame of it. There is no stop after *C*, but there is a stop after *Cantonal*. The dividing line of the shield is over the centre of the *a*. There are seven dots between the wing and the beak of the eagle.

Postmarks: Parallel lines in red.

No. 2.—Printed on smooth white paper. The stamp is 21mm. high by 17½ wide. The *P* of *Poste* touches the frame line; the glory extends from under the *s* of *Poste* to the last *e* of *Genève*. The thin inner frame on the left side of the stamp is too long, and projects slightly above the inner horizontal line of the top frame. There are eight or nine dots between the wing and the beak of the eagle, and there is no stop after *C*. In all the specimens I have seen, there is a white patch cutting the flag of the *S* into two parts.

Postmarks: An imitation of the Zurich rosette in red.

No. 3.—The stamp is 20½mm. high by 17½ wide. There is a white space below *os* of *Poste*, some of the rays of the glory being broken away. There are no lines of shading after the *S* of *TENEBRAS*. There are only thirteen lines in the key half of the shield, there being only two instead of three short ones above the barrel of the key. The lower limb of the *C* projects some way beyond the head, and there is no stop after it. This is one of the set issued by Champion, of Geneva, in 1888, and generally bears the word “facsimile” stamped across the face.

No. 4.—Printed on smooth yellowish paper. The stamp is 20½mm. high by 17½ wide. The inscription, *Poste de Genève*, is in too large letters, and the *P* touches the frame. The glory is very lightly printed and hardly visible. The eagle's wing does not touch the frame of the

shield anywhere; there are seventeen or eighteen vertical lines in the key half of the shield. There is no stop after C, and there are sixteen or seventeen dots between the wing and the beak of the eagle. This forgery also exists printed in black on green.

Postmarks: Imitation of the Zurich rosette in red.

No. 5.—The stamp is 20mm. high by $17\frac{1}{2}$ wide. The rays of the glory pass through all the letters of the upper inscription, and touch the upper frame from above the *s* of *Poste* to above the second *e* of *Genève*. The inscription in the left-hand label is only POS, and the right-hand label ends 1mm. from the frame. There is a large stop after C, and there are only six dots between the wing and the beak of the eagle. Exists in black on green, as well as in green on white.

Postmarks: An imitation of the Zurich rosette in black or in red, or a diamond of parallel lines in red.

No. 6.—This forgery was printed on the paper of the original envelopes, of which a certain number had been found behind a desk at the Geneva Post Office, when it was moved to a new building. The stamp is $20\frac{1}{2}$ mm. high by $17\frac{1}{2}$ wide. On the left side, under the word *Poste*, the rays of the glory do not go farther than the *s*. There is only one line of shading after the S of TENEBRAS: the upper fork of the LUX label does not touch the frame line. The wing of the eagle does not touch the inner frame of the shield: there is a large stop after C. There are thirteen vertical lines in the key half of the shield, and eight dots between the wing and the beak of the eagle.

No. 7.—The stamp is 20mm. high by $17\frac{1}{2}$ wide. The rays of the glory go through all the lettering of *Poste de Genève*, but none of the rays touch the frame, though the two that run through the *e* of *de* go very near it. There is no shading after the S of TENEBRAS, and the LUX label does not go near the frame line. There are seventeen vertical lines in the key half of the shield, and eight dots between the wing and the beak of the eagle. This forgery exists in black on green, as well as in green on white.

Postmarks: An imitation of the Zurich rosette in red or in black, or a small indistinct rosette in red about the size of the Geneva rosettes.

No. 8.—The stamp is $20\frac{1}{2}$ mm. high by $17\frac{1}{2}$ wide. The rays of the glory are too thick and too long, touching the inner frame line at both sides, as well as at the top. There is no stop after *Genève*: the upper forked end of the LUX label curls upwards to touch the frame line. The dividing line of the shield, prolonged downwards, would pass between the *a* and the *n* of *Cantonal*. There are fourteen vertical lines in the key half of the shield, and nine dots between the wing and the beak of the eagle. This forgery belongs to Fournier, of Geneva's first set, made in about 1900; it exists in black on green, as well as in green on white.

Postmarks: The same as those used for forgeries *Nos. 11* and *12* of the double stamp, also an imitation of the fourth Geneva rosette in red, and P.P. in a circle in red.

No. 9.—The stamp is $20\frac{1}{2}$ mm. high by $17\frac{1}{2}$ wide. On the left side the glory does not go beyond the *o* of *Poste*. There do not seem to be more than seven dots between the wing and the beak of the eagle. This is quite a deceptive forgery: it was made in 1905 by Fournier, of Geneva.

Postmarks: A good imitation of the third Geneva rosette in red.

The so-called “Vaud” Stamps.

GENUINE.

In the left-hand top corner of the stamp the outlines do not meet, causing a break at the extreme corner of the stamp. In both right-hand top and bottom corners there is a black dot. The scroll-work does not touch the head of the *P* of *POSTE*, but it touches both the foot of the said *P* and the foot of the *E* of *LOCALE*: there is a stop after this word. A little rounded ornament is placed exactly under the *L*, and the thin horizontal line under the inscription does not run through it. There are four black dots of graduated size below the post-horn on each side of the value label. The horn is bound to the central ring by a ribbon wound seventeen times round the horn, the last two turns at the left being narrower than the others. There is a white horizontal line which joins the mouthpiece of the horn to the central ring. The space between the upper label and the scroll work is shaded with horizontal lines. The background is formed of vertical lines at top and bottom, and of horizontal lines at the sides of the stamps. In the corners these lines do not cross each other, but stop where they meet in the diagonals of the stamp.

Postmarks: The 4c. is, I believe, only known with the following obliterations:—third and fourth rosettes in red, Geneva grille in black and Confederation grille in black or blue, *P.D.* in black: the 5c. is found with a variety of obliterations, viz.: fourth grille in red and in black: fifth in black: date stamp (Geneve) in red and (Chêne) in blue: Geneva grille in black: *P.D.* in black, *PD* in a circle in red, black and blue: *PP* in a rectangle in red and in black, and the Confederation grille in black and in blue.

FORGERIES.

No. 1.—The white cross has a black outline (two varieties).

No. 1a (Earce 2nd).—The left top corner is unbroken, no dots in the right-hand corners. There is no stop after *LOCALE*, and the horizontal line under the inscription cuts through the ornament under the *L*. There are only three black dots below the posthorn to the right of the value label.

No. 1b (Earce 1st).—Similar to *No. 1a*. *POSTE LOCALE* in larger letters, the *S* very wide and set lower than the other letters: the

scroll-work touches the head of the P. There are only three black dots below the posthorn on both sides of the value label.

Postmarks : Black lines imitating the Confederation grille.

No. 2 —The ring of the horn has two outlines, so that there is a black outline round the red central portion (two varieties).

No. 2a (Earée 4th or 7th).—The left-hand top corner is perfect, and there is no dot in either of the right-hand corners. The peak of the scroll-work is under the P: the C of LOCALE is very narrow. The ribbon is bound fifteen times round the horn, the last two turns to the right, which are very narrow, not being joined to the ring, but wrapped round the horn alone. The stamp is not outlined all the way along the bottom.

No. 2b.—I have only the 4c. of this forgery, but as it is identical with *No. 9*. plus the extra ring in the centre, I have no doubt that the 5c. also exists, and I refer the reader for description to forgery *No. 9*.

Postmarks : Imitation of first and fourth rosettes in red and Confederation grille in black.

No. 3 (Earée 3rd).—This is a rather dangerous forgery. The top left-hand corner is perfect, and there is no dot in either of the right-hand corners. The scroll-work does not touch either the P or the E of POSTE LOCALE: the bottom of the O is distinctly above the level of the bottom of the L and C to the right and left of it. The ribbon is bound thirteen times round the horn. In the lower left-hand corner the last two vertical lines of the background cross the last two horizontal lines, thus showing more or less distinctly a pattern of nine squares.

Postmarks : Imitation of fourth rosette in red and in blue, and Confederation grille in black.

No. 4 (Earée 5th).—This is a poor forgery: the scroll-work is badly imitated. The left-hand top corner is perfect, and there is no dot in either of the right-hand corners, but there is a large square black dot in the lower left-hand corner. The scroll-work touches the *right-hand side* of the foot of the P. There are only three black dots under the posthorn on the right side of the value label, and the middle one is the largest. The ribbon is bound twelve times round the horn. The value label has a fine line all round it.

Postmarks : An imitation of the Zurich rosette in black: also a very poor imitation of the fourth Geneva rosette in black.

No. 5 (Earée 6th).—The black lines are set too close together, giving this forgery a very dark appearance. The left-hand top corner is perfect: there is a dot in the right-hand top corner, but none in the bottom corner. The top left-hand curl of the scroll-work is much nearer the top of the P than the corresponding right-hand curl is to the top of the E. The ribbon is bound sixteen times round the horn, and

the last two turns to the right are not joined to the ring. There is no horizontal outline at the top of the stamp, and part of the outline at the bottom is also missing.

Postmarks : A kind of ornamental outlined cross in red, quite unlike the genuine rosettes.

No. 6 (Earée 8th).—This forgery is identical with *No. 2a*, with the superfluous line round the ring of the posthorn removed : it is dangerous, but ought to be at once recognised by the narrow C in LOCALE.

No. 7 (Earée 9th).—These are Goegg's forgeries, made in Geneva in 1886 ; they are surcharged *facsimile* on the back. Very coarsely executed, the details, though very indistinct, seem correctly copied, except that the mouthpiece of the horn is not joined to the central ring by a white line.

Postmarks : Imitation (too large) of the first Geneva rosette in black.

No. 8 (Earée 10th).—These belong to the set brought out at Geneva by Champion in 1888 ; they generally bear the word *facsimile* stamped across the face. The left-hand top corner is broken, but there is no dot in either of the right-hand corners. The lettering is too large, and there is no stop after LOCALE. The ornament in the scroll-work below the L touches the L. The mouthpiece of the horn is not joined to the central ring by a white line. The ribbon is bound fourteen times round the horn.

Postmarks : Only seen unused.

No. 9.—These form part of Fournier's first set (1900) ; they are printed from the same stones as *No. 2 (b)* with the line round central circle removed. The two values are *not* identical.

4c.—The left-hand top corner is perfect ; there are no dots in the right-hand corners. The balls at the top of the scroll work above P and E of POSTE LOCALE are much too large, and the scroll-work before the P touches the outer edge of the stamp. The scroll-work does not touch the E, and there is no stop after this letter. The ribbon is only bound ten times round the horn.

5c.—The left-hand top corner is perfect ; there are no dots in the right-hand corners. The ball at the top of the scroll-work above the E is too large, and there is no stop after the E. The scroll-work to the right of the E touches the outer edge of the stamp. There are thirteen turns of the ribbon round the horn. There are four black dots to the right of the value label, but they are placed two and two, side by side, instead of in one line.

Postmarks : Imitation of Geneva rosettes in red, Geneva grille in red and in black, and Confederation grille in black and in blue.

No. 10.—Photo-lithographic forgery by Oneglia-Venturini, of Turin, very dangerous, especially when placed on pieces of old letters. In the lower right-hand corner the last two vertical lines of the background do not touch the frame line at the bottom.

Postmarks: Good imitations of the fourth Geneva rosette in red, and of the Confederation grille in black.

No. 11.—Fournier of Geneva's latest forgeries, issued in 1905. Good imitations, but at present only printed on smooth, shiny paper, quite different from the original. The dots in the right-hand corners are very small, there is a black dash between the L and the E of LOCALE, and the two thin lines under the value are too close together, and run into each other.

Postmarks: Imitations of third and fourth Geneva rosettes in red and in black; probably also the grilles as in forgery *No. 9.*

No. 12.—Very poor forgeries; the scroll-work is too light and badly imitated; the left-hand top corner is perfect, and there are no dots in either of the right-hand corners. The scroll-work does not cut into the bottom of the POSTE LOCALE label at all, and there is no stop after the E. The P had a long headstroke which touches the ball of the scroll-work to the left of it. There are no pearls at the end of the scroll-work in the bottom corners.

Postmarks: Imitation of date-stamp in black, also parallel lines in black.

No. 13.—Of this I have only seen a 4c.; it is also a poor production. The letters of POSTE LOCALE are too short and thick; the A has a head-stroke, and the cross-stroke projects some way to the left; the head-stroke of the P is long, and touches the ball in the scroll-work to the left of it. There is no stop. There are only three black spots below the horn on each side of the value label. Both the 4 and the C are much too thick.

Postmark: A black rosette.

The most dangerous forgery of the 4c. is a genuine 5c. stamp with the 5 carefully erased and a 4 painted in its place. This has been done most successfully, and the result is a most deceptive fake.

The so-called "Neuchatel" Stamp.

GENUINE.

The letters of the inscription POSTE LOCALE are 1mm. high, and the label containing them 2mm. high. The first and last letters are equi-distant from their respective ends of the label. The O of LOCALE is taller than the other letters. The upper fork of the right-hand end of the top label just touches the thin outline of the stamp, but the upper fork of the left-hand end is about 1mm. from the thin outline to the left. The shield is $7\frac{1}{2}$ mm. wide and $9\frac{1}{2}$ mm. high; the little ornament above the shield is exactly under the centre of the L of LOCALE; the lower peak of the shield points slightly to the right of the centre of the 1 of Centimes. The s of this word slopes decidedly to the right, and is followed by a large stop. The

leaf at the right-hand end of the value label goes very close to the frame of the stamp, but the one at the left-hand end of it is $\frac{1}{4}$ mm. from the frame. At the top of the stamp above the L of LOCALÉ there is a distinct 8 between the frame line and the top label; the upper part of this 8 is not joined to the lower part of the *left-hand* side. The thin inner line of the top frame runs too far to the right, so as to touch the thick outline of the right-hand frame; the thin inner outline of the bottom frame is broken near the left lower corner, and the thin inner frame at the left-hand side runs up too high, so as to project above the inner frame at the top of the stamp.

Postmarks: The Confederation grille in black and in blue.

FORGERIES.

No. 1.—With a black frame round the central cross; two varieties; neither of these are at all dangerous.

No. 1a (Earée 1st).—The lettering of the upper inscription is too large. There is no stop after Centimes. The space above STE LOCA is quite blank and has no ornamental lines.

Postmarks: Imitation of Confederation grille in black.

No. 1b (Earée 3rd and 6th).—The letters of POSTE LOCALE are too high. Neither end of the upper scroll touches the frame. The s. of Centimes is upright, and followed by a small stop, which almost touches the end of the label. The space above the upper label is filled in with wavy lines; the trefoil ornament is well to the left of the L, and the point of the shield is over the second bar of the *n* of Centimes.

Postmarks: Imitation of Confederation grille in black.

No. 2 (Earée 4th).—The lettering of POSTE LOCALE is too large; the E is much closer to the end of the label than the P is. The top frame has *no* thin inner line. The space above the label is filled in with wavy lines; there is a distinct upright S above the right-hand end of this label.

Postmarks: An imitation of the Zurich rosette in black.

No. 3 (Earée 2nd).—The O of LOCALÉ is the same height as the other letters; neither end of the upper label touches the border of the stamp. Above TE LO there are three curly lines, each like a badly-formed 3 lying on its face. The inner line of the top frame is thicker than the outer one. The s of Centimes is upright, and both the trefoil ornaments at the ends of the lower label touch the frame lines. The point of the shield is slightly to the left of the *t* of Centimes. I have seen this forgery with a thin black line round the cross, but it is usually found with the cross unframed.

Postmarks: Imitation of Confederation grille in black.

No. 4 (Earée 5th).—Better class of forgery. The E of LOCALE is nearer the end of the label than the P of POSTE is. The LE are larger than the other letters. Neither of the ends of the upper label touch the frame. There is a small 8 above the L, but the inner frame at the top is not prolonged to the outer one on the right-hand side, and there is no pearl in the right-hand top corner. The shield is only 7mm. wide, and the ornament above it is slightly to the right of the centre of the L. The *s* of Centimes is upright.

Postmarks: Imitation of the Zurich rosette in black; also black lines, something like the Confederation grille.

No. 5 (Earée 7th).—This belongs to the set issued by Champion at Geneva in 1888, and is generally surcharged FACSIMILE on the face. The letters of POSTE LOCALE are too high, and neither end of the label touches the frame. The O of LOCALE is the same height as the other letters. The 5 and the letters of Centimes are too large and too near the bottom of the label. The inner frame line is not broken in the left lower corner. The *s* of Centimes slopes slightly to the right, but there is no stop after it.

No. 6.—This forgery is too broad, 18 $\frac{3}{4}$ mm. instead of 18mm. The inner frame line is not broken in the left-hand lower corner. The trefoil ornament at the right-hand end of the value label touches the frame. Under the O of LOCALE there is a mark like a query (?).

Postmark: Imitation of Confederation grille in blue.

No. 7.—Good imitation, made some years ago in Coire. It can be at once recognised by the omission of the two bone-shaped ornaments on each side of the shield inside the oval frame.

No. 8.—Good imitation; the inner frame is not broken in the left-hand lower corner, and the inner line on the left side is prolonged to the outer frame at the top of the stamp. In the top right-hand corner there is an oblong ornament in place of a pearl, and the curved ornament below is joined to the right-hand frame by a thin horizontal line. The *s* of Centimes leans over too much to the right, and the stop after it is too near the end of the label.

No. 9.—Fournier's first forgery, issued in 1900. The inner vertical frame line runs into the outer one at the bottom on the left-hand side and at the top on the right-hand side. There is no pearl in the right-hand top corner. There is a head-stroke to the top of the A of LOCALE, and the two feet of this letter are joined by a thin line. The 8 above the L is too large, and the top of it is flattened against the frame. The ornament under the L is too wide, and almost square. There is no stop after Centimes.

Postmarks: Imitation of Confederation grille in black or in blue.

No. 10.—Photo-lithographic forgery by Venturini, of Turin. Very dangerous, differing only from the original by the omission of one or two dots or lines in the background.

Postmark: Imitation of Confederation grille in blue.

No. 11.—Fournier's last forgery, issued in 1905. Very clever imitation, quite as dangerous as the last. Almost the only differences I can find are that the outer frame at the top of the stamp is prolonged too far to the left, and that the ornament under the L does not touch the thin line under the upper label.

Postmark: Imitation of Confederation grille in black.

No. 12.—This forgery is undoubtedly *engraved*, the ink stands out in bold relief. There is no pearl in the right-hand top corner; the cross is slightly embossed. The inner frame line is too thin and too close to the outer one at the top. The upper point of the left-hand end of the scroll is too short and too far from the frame; the ornament under the L is too wide and almost square. The background is too light, and the shading is composed of too fine lines.

Bogus Stamp.—Tessino.

This is an old forgery; the design is similar to that of the Neuchatel stamp, except that the central shield is oval and the cross has a black frame all round it. The inscriptions are: TESSINO on the upper label and 5 Rappen on the lower one.



