

ALBUM WEEDS

OR

HOW TO DESTROY FORGED STAMPS



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OR,

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## HOW TO DETECT FORGED STAMPS.

DEDICATED, BY PERMISSION,

TO

*His Royal Highness, the Duke of York, K.G.*

BY THE

*REV. R. B. EARÉE,*

RECTOR OF MISERDEN.

SECOND EDITION, REVISED AND ENLARGED.

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ALBUM WEEDS

HOW TO DETECT FORGED STAMPS

The Royal Highness, the Duke of York, K.G.



SECOND EDITION REVISED AND ENLARGED

STATIONERS COMPANY LIMITED



## Dedication.

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TO HIS ROYAL HIGHNESS  
THE DUKE OF YORK, K.G.

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SIR,

THE REMEMBRANCE OF MANY KINDNESSES AND DISTINCTIONS  
RECEIVED, AT VARIOUS TIMES,  
FROM DIFFERENT MEMBERS OF THE ROYAL FAMILY,  
AND THE KNOWLEDGE OF THE INTEREST TAKEN BY YOU  
IN ALL MATTERS CONNECTED WITH PHILATELY,  
EMBOLDENED ME TO ASK YOUR ROYAL HIGHNESS  
TO ACCEPT THE DEDICATION OF THIS WORK ;  
AND I NOW BEG TO OFFER TO YOUR ROYAL HIGHNESS  
MY RESPECTFUL THANKS  
FOR THE HONOUR DONE TO ME.

I AM,

YOUR ROYAL HIGHNESS'S MOST OBEDIENT SERVANT,

ROBERT B. EARÉE.

MISERDEN RECTORY,

*August, 1892.*



Meditation.

TO HIS ROYAL HIGHNESS

THE DUKE OF YORK, K.G.

THE UNIVERSITY OF OXFORD, AND THE UNIVERSITY OF CAMBRIDGE

AND THE UNIVERSITY OF EDINBURGH

AND THE UNIVERSITY OF GLASGOW

AND THE UNIVERSITY OF ABERDEEN

IN THE UNITED KINGDOM OF GREAT BRITAIN

AND IRELAND

BY THE UNIVERSITY OF OXFORD

AND THE UNIVERSITY OF CAMBRIDGE

AND THE UNIVERSITY OF EDINBURGH

AND THE UNIVERSITY OF GLASGOW

AND THE UNIVERSITY OF ABERDEEN



## PREFACE

TO THE SECOND EDITION.



**I**T is now nearly ten years since the first edition of this work appeared; and, in the interval, my forgery-album has grown fat, almost to bursting-point, with numberless counterfeits which were non-existent, or, at any rate, unknown to me, in 1882. These will now be found duly described. In numbering the different counterfeits of any particular stamp (First, Second, Third Forgery, etc.) my arrangement of them is, of course, necessarily quite arbitrary, as I have had no means of knowing which came first in point of time; but I have given the name of the forger, or the country from which the counterfeit issued, whenever known to me. Some of the forgeries of the last few months are of a high degree of excellence, and might deceive almost anybody; so that I would strongly recommend my readers to buy only from those dealers who have a character to lose, and knowledge and experience sufficient to enable them absolutely to guarantee the stamps which they sell.

In the old days, the lithographic method was the one universally adopted (on account of its cheapness) for the imitation of all stamps, no matter how the originals were printed; but now *épargne* engraving is imitated by electrotype *clichés*; and *taille-douce* is imitated in *taille-douce*. Of the latter, I may instance the dangerous forgeries of the 9d. Ceylon, 1d. Sydney Views, and 6d. New South Wales, laureated, which are good enough to deceive any ordinary collector. I trust that the description of them in this work will be found sufficient for their detection. Of course the advanced collector will find nothing in my book that he does not know already; but I write



for young collectors, who, without the aid of some such book, must necessarily fall an easy prey to the unscrupulous vendors of forgeries.

If the critic should wonder at the complete absence of "style," and the apparently needless repetitions of words and phrases, my apology must be my desire to make clear the differences between genuine and forged, and to avoid all possibility of a double meaning to any sentence. It is no easy matter to take a genuine stamp, of which there are, we will say, ten different forgeries, and so to describe that stamp as to bring in *all* the points of difference between it and each of the ten imitations. Yet this is the task that I have continually had to undertake, and the mere mention of it ought to be a sufficient excuse for all my shortcomings.

I have to express my special thanks to C. H. Nevill, Esq., Messrs. T. Buhl & Co., Messrs. Whitfield King & Co., and my own publishers, for the loan of very rare stamps, and also of forgeries, for the purposes of this second edition. Mr. Nevill, especially, has been most kind in sending *any* stamps I asked for, out of his collection. The illustrations of postmarks, though not so perfect and accurate as they might have been (I am a very poor draughtsman), will, I hope, prove useful; they have, at any rate, saved me many pages of description.

Her Imperial Majesty, the Empress Friedrich of Germany, Lord Ampthill, late H.B.M. Ambassador in Berlin, and others, did me the honour to accept copies of the first edition of this work. I am glad to be able to say, at the risk of being thought egotistical, that I have received many letters, from all parts of the world, in which the writers tell me that the first edition has been of use to them. I only hope that this enlarged, second edition may do still more towards eliminating the worthless weeds from the collections of my young friends.

ROBERT BRISCO EARÉE.

MISERDEN RECTORY, CIRENCESTER,  
*August, 1892.*



## INDEX.

	PAGE		PAGE
Afghanistan . . . . .	1	Denmark . . . . .	183
Alsace and Lorraine . . . . .	2	Dominica . . . . .	187
Amoy . . . . .	3	Dominican Republic . . . . .	188
Angola . . . . .	3	Dutch Indies . . . . .	194
Antigua . . . . .	5	Ecuador . . . . .	196
Antioquia . . . . .	6	Egypt . . . . .	200
Argentine Confederation . . . . .	9	England ( <i>see</i> Great Britain) . . . . .	251
Austria . . . . .	18	Fiji Islands . . . . .	211
Baden . . . . .	26	Finland . . . . .	217
Bahamas . . . . .	31	France . . . . .	225
Barbados . . . . .	36	Franz Joseph Land . . . . .	229
Basle ( <i>see</i> Switzerland) . . . . .	611	French Colonies . . . . .	230
Bavaria . . . . .	38	Gambia . . . . .	231
Belgium . . . . .	40	Germany (Thurn and Taxis) . . . . .	232
Bergedorf . . . . .	41	Geneva ( <i>see</i> Switzerland) . . . . .	616
Bermuda . . . . .	48	Gold Coast . . . . .	236
Bolivar . . . . .	51	Granada Confederation . . . . .	237
Bolivia . . . . .	54	Great Britain . . . . .	261
Brazil . . . . .	57	Greece . . . . .	269
Bremen . . . . .	71	Grenada . . . . .	271
British Columbia . . . . .	81	Guatemala . . . . .	272
British Guiana . . . . .	84	Hamburg . . . . .	277
British Honduras . . . . .	99	Hanover . . . . .	297
Brunswick . . . . .	103	Hawaii ( <i>see</i> Sandwich Islands) . . . . .	555
Buenos Ayres . . . . .	118	Heligoland . . . . .	305
Cabul ( <i>see</i> Afghanistan) . . . . .	1	Honduras . . . . .	307
Cape of Good Hope . . . . .	128	Hong Kong . . . . .	310
Carlist Stamps ( <i>see</i> Spain) . . . . .	604	Honolulu ( <i>see</i> Sandwich Islands) . . . . .	555
Ceylon . . . . .	133	Hungary . . . . .	311
Chili . . . . .	136	Hyderabad ( <i>see</i> Deccan) . . . . .	180
Colombia, Republic of ( <i>see</i> Granada Confederation) . . . . .	237	Iceland . . . . .	312
Confederate States . . . . .	139	India . . . . .	313
Cordoba . . . . .	156	Ionian Islands . . . . .	317
Corrientes . . . . .	157	Italy . . . . .	318
Costa Rica . . . . .	159	Jamaica . . . . .	320
Cuba . . . . .	163	Japan . . . . .	321
Cyprus . . . . .	174	Java ( <i>see</i> Dutch Indies) . . . . .	194
Danish West Indies . . . . .	175	La Guaira . . . . .	337
Danube Steam Navigation Co. . . . .	177	Liberia . . . . .	339
Deccan . . . . .	180	Livonia . . . . .	352

	PAGE		PAGE
Lübeck . . . . .	353	St. Helena . . . . .	543
Luxemburg . . . . .	363	St. Lucia . . . . .	547
Luzon ( <i>see</i> Philippine Islands)	493	St. Thomas ( <i>see</i> Danish West Indies)	175
Madeira . . . . .	366	St. Thomas and Prince Island	551
Mauritius . . . . .	367	St. Vincent . . . . .	553
Mecklenburg-Schwerin . . . . .	376	Salvador . . . . .	554
Mecklenburg-Strelitz . . . . .	381	Samos . . . . .	555
Mexico . . . . .	382	Sandwich Islands . . . . .	555
Modena . . . . .	390	Sardinia ( <i>see</i> Italy) . . . . .	318
Moldavia ( <i>see</i> Roumania)	516	Saxony . . . . .	569
Moldo-Wallachia ( <i>see</i> Roumania)	516	Schleswig-Holstein . . . . .	573
Montenegro . . . . .	394	Servia . . . . .	576
Monterey ( <i>see</i> Mexico)	386	Shanghai . . . . .	579
Monte Video ( <i>see</i> Uruguay)	683	Sicily . . . . .	584
Montserrat . . . . .	395	Sierra Leone . . . . .	587
Naples . . . . .	395	Slavonia . . . . .	590
Natal . . . . .	401	South African Republic ( <i>see</i> Transvaal)	656
Neufchâtel ( <i>see</i> Switzerland)	613	South Australia . . . . .	590
Nevis . . . . .	403	Spain . . . . .	593
New Brunswick . . . . .	406	States of the Church ( <i>see</i> Papal States)	474
Newfoundland . . . . .	410	Straits Settlements . . . . .	608
New Granada ( <i>see</i> Granada Confederation)	237	Suez Canal Company . . . . .	610
New South Wales . . . . .	423	Switzerland . . . . .	611
New Zealand . . . . .	436	Tasmania . . . . .	650
Nicaragua . . . . .	439	Tessino ( <i>see</i> Switzerland)	634
Norway . . . . .	444	Thurn and Taxis ( <i>see</i> Germany)	232
Nova Scotia . . . . .	445	Tolima . . . . .	655
Oldenburg . . . . .	449	Torres Strait . . . . .	653
Orange Free State . . . . .	470	Transvaal . . . . .	656
Pacific Steam Navigation Co. . . . .	471	Trinidad . . . . .	602
Papal States . . . . .	474	Turks Islands . . . . .	664
Paraguay . . . . .	478	Turkey . . . . .	666
Parma . . . . .	479	Tuscany . . . . .	673
Persia . . . . .	484	Two Sicilies ( <i>see</i> Naples)	395
Peru . . . . .	487	United States of America . . . . .	678
Philippine Islands . . . . .	493	United States of Colombia ( <i>see</i> Granada Confederation)	237
Portugal . . . . .	503	Uruguay . . . . .	683
Portuguese Indies . . . . .	504	Vancouver's Island ( <i>see</i> British Columbia)	81
Prince Edward Island . . . . .	505	Van Dieman's Land ( <i>see</i> Tasmania)	650
Prussia . . . . .	507	Vaud ( <i>see</i> Switzerland)	634
Queensland . . . . .	508	Venezuela . . . . .	693
Réunion . . . . .	509	Victoria . . . . .	700
Romagna . . . . .	513	Virgin Islands . . . . .	705
Roman States ( <i>see</i> Papal States)	474	Wenden ( <i>see</i> Livonia)	352
Roumania . . . . .	516	Western Australia . . . . .	708
Russia . . . . .	541	Winterthur ( <i>see</i> Switzerland)	638
St. Christopher . . . . .	542	Zürich ( <i>see</i> Switzerland)	642
St. Domingo ( <i>see</i> Dominican Republic)	188		



## TECHNICAL NOTES.

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**A**S this book is intended for young collectors, I have avoided technicalities as much as possible; the following notes, inserted by special desire of my publishers, will explain the technical words necessarily employed.

### PAPER.

*Laid.* This shows parallel, vertical, or horizontal lines, laid close together, generally crossed by other lines, an inch or more apart. Note-paper and thick envelopes are generally laid.

*Wove.* This has no lines. Sometimes there is a very regular grain, as in our old green,  $\frac{1}{2}$ d. newsbands; sometimes the paper looks somewhat mottled; but very often there is no particular grain to be seen. Ordinary books and newspapers are usually wove. The lines of the laid paper, and the graining of the wove, are caused by the pattern of the meshes in the wire-gauze which receives the fluid pulp, and strains out the water from it.

*Bâtonné.* This is watermarked by lines, some distance apart. It is intended as a guide for writing. A few stamps are found on this paper. What we call "foreign note-paper" is an example of this kind.

*Quadrillé.* This has lines some distance apart, as in *bâtonné*, but with another set of lines crossing them, thus dividing the paper into squares or oblongs, as the case may be. This paper was employed for one issue of Ecuador, etc.

*Ribbed.* This, I think, explains itself. Ladies often use ribbed note-paper; which, by the way, is most aggravating to a rapid writer, whose pen catches in the ribs continually. Austria and New South Wales, etc., have had stamps on paper more or less closely ribbed. N.B.—A very thin stamp, stuck on an envelope of ribbed paper, often appears to be itself ribbed, until taken off.

### PERFORATION.

*Pin-pricked.* This is when more or less circular holes are made, without any portion of the paper being removed. If the reader will put a

sheet of paper in a sewing-machine, with an unthreaded needle, and then work the treadle, he will have a very good example of this sort of perforation.

*Machine-perforated.* By this method, tiny round discs are punched clean out of the paper. In a perforating-machine which I once saw, the paper was laid on a perforated iron plate, and the blunt-ended needles (*i.e.*, with their ends cut off square) came down, and fitted accurately into the holes in the plate; thus, of course, punching the bits of paper clean out, instead of merely pushing the fibres aside, as a sewing-machine needle would do.

*Rouletting.* This may originally have been effected (as the name seems to imply) by a sort of spur-wheel; but it is now done invariably by what is called "perforative rule." "Rule" is the printers' name for thin pieces of brass, type-high, plain or dotted at the edge. "Perforative rule" has the edge very sharp, and notched at regular intervals. The perforative rule is rather more than type-high; so that, when the platen of the press comes down, the sharp notches pierce a line of short cuts, right through the paper. Stamps may be either plain roulette, or rouletted on coloured lines.

*Plain roulette.*—In this the perforative rule is set up separately, so that two operations are required. The stamps are first printed in the ordinary manner, and then the sheet is laid on the uninked rule, and the press worked, so that the cuts are made dry, *i.e.*, not coloured. The first rouletted issue of Thurn and Taxis and the first rouletted issue of Luxemburg are examples of plain roulette.

*Rouletting on coloured lines.* In this style, the perforative rule is set up round the dies, or *clichés*. When the ink-roller is passed over the plate, the rule, of course, gets inked, at the same time as the dies; so that, when the press is worked, the rule prints a series of short hyphens round each stamp, with a cut along the centre of each hyphen. Examples of this are to be found in the second rouletted issues of Thurn and Taxis and Luxemburg.

*Perçé en arc.* In this the cuts are curved, instead of being straight; they are, in fact, semicircular. Thus, when torn apart, one edge looks as though it was perforated in the usual manner, while the other has a row of little scallops. Some of the Hanoverian and other German stamps show this very well.

*Perçé en scie.* The edge of the rule is, I suppose, zig-zagged in this perforation; thus the edges of the stamp, when separated from its neighbour, appear like the teeth of a fine saw.

*Perçé en serpentine.* The edge of the rule is waved; thus making the perforation like the teeth of a moderately coarse saw, but rounded, instead of sharp. Finland is a good example.

*Perçé en pointe.* This is very like the last, only the teeth are pretty sharp. It is much coarser than the *Perçé en scie*. La Guaira is an example.

*Counting the perforations.* Not all the perforations are counted, but only those in a space of two centimetres. This is the "two-centimetre gauge," and is now universally adopted in all lands. By only counting the holes in a certain measured space, all stamps perforated by the same machine would show the same number of dents, quite irrespective of the size of the stamps; thus our own big 5s. of the 1882 issue, and our little red  $\frac{1}{2}$ d., both give "perf. 14," though one has many more dents than the other. The largest gauge is that of the French with "Susse" perforation (7), and the smallest is the earliest English perforation (16). Perforation gauges, including all existing styles, are sold by various dealers; the latest being a transparent one, printed on a sort of gelatine, which allows of the gauge being laid on a stamp in the album, without having to remove it from the book. My publishers have also issued one, in which the different perforations are arranged round the very edge of a card, for the same purpose of avoiding the necessity of taking out the stamp. The amateur can easily make a convenient gauge for himself, by sticking a piece of black paper, exactly two centimetres long, close to the edge of a white card. In this case he will have to count the dents included between the opposite ends of the paper. The gauges mentioned above have all the different perforations ready numbered, which saves a little trouble.

#### WATERMARKS.

Watermarks in the paper used to be formed by pieces of wire or metal, technically called "bits," which were either woven into, or fastened upon, the wire gauze on which the pulp was strained. Lately, however, except in hand-made paper, the "bits" have been discarded in favour of the "dandy-roll," a roller with the desired watermark in relief upon its face, many times repeated, and which impresses the said watermark in the paper, while it is quite soft. In either case the result is the same, *i.e.*, to leave the design, or pattern, thinner than the rest of the paper, so that it shows as a sort of transparency.

#### MODES OF PRINTING.

*Lithography.* The design is drawn directly on the stone in lithographic-ink, or transferred from paper. After this, the unprotected part of the stone is slightly eaten away with acid gum. It is then sponged with water, which does not touch the ink, but wets the rest of the stone. While wet, the ink is applied, which sticks to the greasy, lithographic ink, but does not touch the wet stone. The design comes off flat on to the paper, showing neither lines impressed into it, nor lines of ink standing up from its surface. It is usually very easy to tell a lithographed stamp from an engraved one. Antioquia is an example; but there are numberless others. The paper is usually somewhat shiny.

*Épargne.* In this, the parts of the design which are to print are raised on the die; the parts which are to be blank are hollowed out of the material. Thus the roller inks all the standing-up portions, and

leaves all the hollows untouched. A *wood-cut* is really an *épargne* engraving, done in wood, instead of metal; and an *electrotype cliché* is an electrotyped reproduction, in copper, of an *épargne* engraving. By this mode of printing, the coloured lines are more or less sunk into the paper by the action of the press, while the white parts sometimes appear slightly embossed, for the same reason. Almost all current Colonials and the current English stamps may be adduced, as examples of *épargne*.

*Taille-douce*. This is exactly the opposite of *épargne*. The lines that are to print are cut down into the metal; the parts which are not to print are left untouched, and polished. The ink is rolled on to the plate, which is then wiped clean (more or less), leaving the hollows full of ink, which the paper, by the heavy, sliding pressure of the machine, takes up out of the hollows. The lines are left standing in ridges, on the surface of the paper. All the stamps of the American Bank-note Co. are printed in this manner, with many others. It is, to my thinking, by far the most beautiful mode, as the very finest lines can be produced; but it is costly, and, unless made of steel, the plates soon deteriorate.

*Photo-mechanical printing*. This includes the Collotype (or Heliotype), Woodburytype, etc., etc. They are all essentially *copying processes*, and are therefore useful only to the forgers, and to the printers of monographs on stamps, requiring very exact reproductions. Chromated gelatine is the basis of them all, but I do not think I need take up the reader's time in describing any of these processes. The illustrations to the London Philatelic Society's catalogue of the stamps of Oceania, etc., are examples.



## ALBUM WEEDS.

### AFGHANISTAN.

THE issues, types, varieties, and values of the Afghan stamps are quite bewildering in their number; and, unless a collector happen to have a pretty deep purse, I am afraid he will be obliged to be content to see a good many blanks in the portion of his album devoted to this State. I have some very fair forgeries of the earliest issues, including more than one value of each; but, as it was quite impossible for me to obtain *all* the different types, I am reluctantly compelled to omit the said forgeries from this work, as a description of them would be only misleading.

#### Issue of 1876. 1 Anna, grey.

##### *Genuine.*

Lithographed, on rather thick, white laid paper. The catalogues generally give the colour as being *grey*; but I should rather call it a sort of neutral tint, of a bluish cast. The outer border of the stamp is a white ring, dotted at tolerably close, but irregular intervals, with coloured blotches. The tiger has very distinct eyebrows, composed of dots; and his face has a number of spots on it.



##### *Forged.*

Lithographed, on thin wove paper. The colour is what I should call a dark grey, quite different from that of the genuine. The outer border of the stamp is a *rope*; the strands of it being quite distinct. These strands do not at all resemble the dots on the genuine. The tiger has no eyebrows, and his face is not spotty. There are, of course, a good many other little differences, but I think the ones I have here given will enable anyone to detect the counterfeit. It came out in 1877, so the forgers must have set to work almost immediately upon the appearance of the stamp, and I am afraid their handiwork had a considerable sale; for the counterfeit is tolerably well done, and the genuine stamps had been in the market but a very little while, before these impostors came over from Germany.



## POSTMARKS.

The only cancellation which I have ever seen on these Cabul stamps consists in a small piece being torn or cut out of the stamp itself. The forgeries are not mutilated. The following quotation from Mr. Pemberton's *Handbook* explains how this curious cancelling is done :

"A native generally takes his letter to the post-office, with money for a stamp (he does not keep any by him) ; the stamp-seller takes the letter and money, and, having first torn a piece out of the stamp with his finger and thumb, he puts it on the letter, and the operation is complete. This barbaric mutilation commenced in 1871, and has continued till now ; though it is true that the small stamps oftener have a triangular piece snipped out, presumably because there is not sufficient of them to begin tearing at."

I would remind my readers that the above stamp exists in neutral-tint, lilac, black, and green, according as it is used for Cabul, Kandahar, Jellalabad, or Khoulloum ; so that nothing would be easier for the forgers, than to print their counterfeit in any of these colours. At present, however, I have only seen the forgery in dark grey, as above described.

## ALSACE.

Issue of 1870-71. 1, 2, 4, 5, 10, 20, 25 Centimes.

Perf. 14½.

The normal type has the points of the *burelé* or network upwards ; the scarcer type has the points downwards. The unused stamps commonly sold are reprints.

*Genuine.*

Engraved in *épargne*, on moderately stout, white wove paper, perf. 14½. The lettering, value, and inside edge of the coloured border are all more or less sunk into the paper, and very distinct. The network of the background is not at all prominent, so that it does not interfere in any way with the inscription. The E of POSTES has its upper, central, and lower tongues drawn out into sharp points ; while each E of CENTIME (or CENTIMES) has them all quite blunt.

*Forged.*

Of these I possess only the 2 c., and have never seen any others ; but there may be a full set. Very badly lithographed, on thin, hard paper, unperforated. No portion of the design is sunk into the paper, and the whole stamp is dreadfully smudged. The network is much too dark, so that the lettering does not stand out from it. The E of POSTES has all three tongues blunt. Of the lower inscription, only the letters CENT are readable ; the rest are smudged. This coarse forgery is not likely to deceive anyone who has once seen the genuine stamps.

## POSTMARKS.

*Genuine.*—1, 71.\* My forgery is not postmarked.

\* The numbers, here and throughout the book, refer to the illustrations of postmarks in the Appendix.

## AMOY.

## BOGUS STAMPS.

3 (cents?) blue; 5, red; 10, yellow.

These stamps are found in some old collections, but are not at all common now. They are nearly as large as the old Shanghai stamps, and no doubt did duty for them with our youthful friends, in the earlier days of philately. Nicely lithographed, on rather thin, white wove paper, with numeral of value in each corner, SHANGHAI to left, AMOY at the top, NINGPO to right, and HONG-KONG at the bottom. The central rectangle contains an eagle, with outspread wings, and a scroll, labelled FANQUI, in his beak. Below this is a mandarin, with an open umbrella, walking to left; a pagoda (like a set of seven saucepans) in the centre, and (mock) Chinese characters to right. Below all this there is a man-of-war steaming to left. As will be seen, from the above description, the designer was determined to give plenty for his money! I fancy I remember these stamps being advertised for sale in my youthful days; but I am not sure whether they ever got into any of the old catalogues as genuine stamps. I mention them here so that those who possess specimens may know where to class them. My copies are all uncanceled.

## ANGOLA.

Issue of 1870-71. 5, 10, 20, 25, 50, 100 Reis. Thick white paper, with enamelled face. Perf. 12½.

Issue of 1872-83. 5, 10, 10, 20, 25, 25, 40, 40, 50, 50, 100, 200, 300 Reis. Ordinary thin, white wove paper. Perf. 13.

Evans gives both the first series and the later ones as being alike perforated 13; but, of the stamps in my collection, all those of the first issue on the enamelled paper are perforated 12½, and those of the later issues are perforated 13. I cannot say whether the forgers have imitated the changed colours and new values of 1872-83, the counterfeits in my possession consisting only of the 5, 10, 25, 50, and 100 reis. Not only the Angola stamps, but also the whole of the stamps of this type, of the various Portuguese colonies, have been extensively forged, and appear to have been pretty well patronised by a too-confiding public.

*Genuine.*

Engraved in *épargne*; paper and perforation as above, according to the issue. The crown in the centre is very well done, and all the pearls on the arches of the said crown can be easily counted. The numbers of these pearls on the various arches, beginning with the right-hand arch, are 9, 10, 5, 10, 9. The arms of the cross, on the top of the crown, are not so wide as the orb or ball on which the cross stands. There are 121 white oval dots round the central circle, and they are

almost perfectly uniform all the way round. The frame of the stamp, at the sides, is composed of two parallel, vertical lines; a very thick outer line, and a very thin inner one, placed close together. The thick line, above the value, cuts into the thick outer line of the frame, as well as the thin inner one, on both sides. The frame round ANGOLA is very nearly 15 mm. wide, and  $2\frac{1}{2}$  mm. high. The frame round the value, at the bottom of the stamp, is exactly 15 mm. wide and  $2\frac{1}{2}$  mm. high. The letters of ANGOLA are slightly smaller than those of REIS. The square Etruscan ornaments in the four corners of the stamp are exactly like those of our illustration. The floriated ornaments in the four spandrels are also very like those in our illustration, with a sort of heart-shaped, seven-lobed leaf pointing to each corner.

#### *First Forgery.*

Lithographed, on thickish, rather hard, white wove paper; badly perforated 13. The crown is not at all well done, and seems to be slightly larger than the genuine. The pearls on the arches of the crown look rather "mixed," and cannot be counted with any certainty. As far as I am able to make out, they are the same number as the genuine, but irregular, blotched, and not at all like the real article. The arms of the cross stretch out decidedly wider than the width of the orb or ball on which the cross rests. There are 125 white dots round the central circle; they are of all sorts of shapes, and generally much smeared on the left side. The frame of the stamp, at the sides, is composed of two vertical lines, as in the genuine; but both lines are of the same thickness, and they are much too far apart. The thick line above the value, at the bottom of the stamp, only comes as far as the inner line of the frame on the right side, but touches the outer line as well on the left. The rest of the stamp is a tolerably correct copy of the genuine.

#### *Second Forgery.*

Lithographed, on stout, hard, white wove paper; badly perforated 12 $\frac{1}{2}$ . The numbers of the pearls on the arches of the crown, beginning with the right-hand arch, are 9, 8, 4, 9, 9. They are not difficult to count. The arms of the cross stretch out wider than the width of the orb on which the cross stands. There are only 108 white dots round the central circle. The thin, inner vertical line of the frame, on the left side, is broken, in some copies, near the top. The thick line above the value, at the bottom of the stamp, cuts into the thick, outer vertical line of the frame, as well as into the thin, inner one, on both sides, as in the genuine. In this forgery the frame round ANGOLA is  $14\frac{1}{2}$  mm. wide and  $2\frac{1}{2}$  mm. high; and the frame round the value, at the bottom, of the stamp is  $15\frac{1}{2}$  mm. wide and  $2\frac{1}{2}$  mm. high. The letters of ANGOLA are larger than those of REIS. The square Etruscan ornaments in the four corners of the stamp are all like the one in the left top corner of our illustration. The floriated ornaments in the right top and left bottom spandrels are a colourable imitation of the genuine; but the other ones in the left top and right bottom corners have the projecting leaf of quite a different shape, and that in the right bottom corner has eight lobes.

#### POSTMARKS.

*Genuine.*—Two concentric circles, with date in centre, and name between the circles, and below the name a pair of crossed branches; also 11, 27, 46, 55.

*Forged.*—22, 54 (with blank centre); also some undefined blotches of no particular pattern.

## ANTIGUA.

## 1862-73. One Penny.

There are several varieties of this stamp, differing from each other in colour, perforation, and watermark; but it does not come within my province to describe these several varieties here. The one which the forgers have tried to imitate is the orange-vermilion one of 1867, with star watermark, perforated 14 to 15½, compound.

*Genuine.*

Engraved in *taille-douce*; machine-perforated 14 to 15½, compound; on pinkish-white paper; watermark, star. The groundwork, behind the head, is composed of strips of two different patterns of engine-turning, disposed alternately, nine in all. Each strip is separated from its neighbours by a fine white vertical line; the central strips being, of course, more or less hidden by the head. The first and last strips have 17 very prominent, diamond-shaped dots running down their centres. One of the inner rows, bearing the same pattern as the two just mentioned, shows one of these dots, just where the hair springs on the forehead, below the coronet; and this dot is a little larger than the rest. There are two rows of jewels in the band of the coronet; the top row consists of pearls, and the lower row of a few oblong jewels. The lower half of the ear is visible; the face is shaded all over, as is also the neck; and there is no shading *behind* the face on the background, except just beneath the chin.

*Forged.*

Lithographed, on yellowish paper; pin-perforated 13; no watermark. The beautiful engine-turning in the groundwork of the genuine is here represented by dots. The 17 dots on the outer rows are not at all conspicuous, and would hardly be noticed at a first glance. Where the hair springs, in front of the forehead, beneath the coronet, there is a dim blotch, not at all resembling the sharply-defined dark spot in the same place in the originals. The band of the coronet is jewelled with two rows of pearls; but there is one of the oblong jewels to be seen under the second cinquefoil. There is an indistinct mark where the ear ought to be; but it would require a very strong effort of imagination to resolve this mark into an ear. The lower part of the cheek and the back of the neck are heavily shaded—(I do not refer to the dark shading on the background *behind* the neck, as this is common to both genuine and forged)—and the upper part of the cheek, below the eye, is left unshaded. The background is shaded behind the whole profile of the face.

## 1862-73. Sixpence.

This, like the penny, is found in several varieties; perforated 14 to 15½, with star watermark; and perforated 12½, with crown and CC. This stamp need not detain us long, as the genuine is the same as the genuine penny, and the forged is the same as the forged penny.

*Genuine.*

Engraved in *taille-douce*, either machine-perforated 14 to 15½, compound, with star watermark; or machine-perforated 12½, with watermark

crown and CC. The die is exactly similar to that of the penny, value only excepted; and therefore the tests for the genuine penny will hold good for the genuine sixpence.

*Forged.*

Lithographed, pin-perforated 13; no watermark. The forged sixpence is from the same matrix as the forged penny, value only excepted; so that the tests for the forged penny will hold good for the forged sixpence. The colour of this forgery is a very pale, chalky green, and it is printed on very white paper.

POSTMARKS.

*Genuine.*—54, 64.

*Forged.*—37 (without numerals), 38 (ditto).

## ANTIOQUIA.

Issue of 1868. 2½, 5, 10 c., 1 peso.

All the stamps of this issue are very scarce, and I do not think they have been extensively forged. At present I have only come across counterfeits of the 5 c. and 10 c.

5 c. *Genuine.*



Lithographed on white wove paper; unperforated. The letters MB of COLOMBIA touch each other at the bottom. The top stroke of the 5, at the bottom of the stamp, points obliquely upwards, towards the A of ANTIOQUIA. The curved scroll below the condor is very distinct. The neck of the condor is set on properly, in the centre of the body. There is no dot above the E of DE in the lower half of the oval.

5 c. *Forged.*

The bottoms of the letters MB do not touch each other. The top stroke of the 5, at the bottom of the stamp, points almost straight to the right. The curved scroll below the condor is hardly visible at all. The neck of the condor is set on too much to the left of the centre of the body of the bird. There is a distinct dot to be seen above the E of DE in the lower half of the oval.

10 c. *Genuine.*

Paper, &c., as in the 5 c. There is a stop after CORREOS, and a stop also under the S of C<sup>S</sup>

10 c. *Forged.*

There is no stop after CORREOS, and no stop under the S of C<sup>S</sup>



REPRINTS.

These were rather common about five years ago, but I have not seen any very lately. I think the whole set exists. Evans says, "These stamps have been reprinted from worn plates, and the re-impressions show scratches across the design." My own opinion is, that when the next

series was issued, the plates or stones were purposely obliterated or cancelled by lines cut obliquely across them to prevent fraud. The whole look of the reprints gives one the idea that the reprinter, on getting hold of the plates or stones, ground out as much as he could of the cancelling-lines, and thus considerably damaged the design. It is not probable that less than a year's use could have worn the stones so much.

### Issue of 1869. 2½, 5, 10, 20 Centavos.

These stamps are lithographs; but they are very fairly done, and will bear a pretty close inspection. The forgeries have a woolly, misty look, which condemns them at once; though I should fancy that specimens of the latter adorn a good many of the albums of our school-boy friends.

#### *Genuine.*

Lithographed, on rather thin, soft, white wove paper. I will first give a description of the discrepancies common to all the values, and then take each value separately. The Q of ANTIOQUIA has a distinct tail. The condor in the arms, or rather above the shield, is a condor, and the ring of feathers at the base of its neck is very distinct. The C of COLOMBIA comes just between the RR of CORREOS; that is to say, a line drawn down between the two R's would cut through the C.

Now for each value separately.

#### 2½ c. *Genuine.*

There is a stop after CORREOS, another after COLOMBIA, and another after ANTIOQUIA. Each large figure 2 has its tail perfectly straight. The inner outline of the oval containing the name is very slightly curved inwards, just at the top, the bottom, and the middle of each side; but I think this would hardly be noticed, unless it were expressly looked for.



#### 5 c. *Genuine.*



There is a stop after each of the letters E. and S. in the words E. S. DE ANTIOQUIA. There is also a very distinct white spot in the dark ground of the ornamental spandrel to the left of the aforesaid E, and another to the right of the last A in ANTIOQUIA. In most copies the words CORREOS and CINCO CEN are so large as to almost entirely fill up the labels containing them; but there appears to be more than one type of this stamp, and some have the letters a little

smaller than others; still all the copies have the said letters of a good size.

#### 10 c. *Genuine.*

There is a stop after each of the words CORREOS, ANTIOQUIA, and COLOMBIA. The band containing the name is divided at the sides, and immediately opposite to the division on each side there is a white dot in the dark spandrel, to the left of the left-hand division, and to the right of the right-hand division. Each of the little roses in the top corners has a white spot in its centre.





20 c. *Genuine.*

There is a stop after each of the words ANTIOQUIA, COLOMBIA, and CENT. The name is written, "E<sup>S</sup> U<sup>S</sup> DE COLOMBIA;" and there is a sort of guiding-line running almost all round the tops of these letters. The roses in the top corners have large shaded spots in their centres.

*Forged.*

The following description holds good for all the forged values. Lithographed, on thick, white wove paper. There is no indication of a tail to the Q of name, which thus appears to be ANTIOOUIA. The bird above the shield appears to be an eagle. There is no ring of feathers to be seen.

2½ c. *Forged.*

There is no stop after either of the words CORREOS, COLOMBIA, or ANTIOQUIA. The tail of each large figure 2 has its end curled up. The <sup>s</sup> of E<sup>S</sup> is absurdly slanted away from the E. The inner outline of the band containing the name is bulged very much towards the centre, at the top, at the bottom, and in the middle of each side; so much so that any one looking at the stamp would notice it immediately. The C of COLOMBIA comes just under the second R of CORREOS.

5 c. *Forged.*

There is no stop after the letters E and S of E S DE ANTIOOUIA. There are no white spots in the spandrels, at the places named in the description of the genuine 5 c. The words CORREOS and CINCO CEN are in short and rather thin letters, which do not nearly fill up the bands containing them. The C of COLOMBIA comes just under the second R of CORREOS.

10 c. *Forged.*

There is no stop after CORREOS or ANTIOOUIA. There are no white spots in the dark spandrels opposite to where the name-label is divided. The little roses in the top corners have dark spots in their centres, though the one on the left seems to have some little attempt at shading. The C of COLOMBIA comes just under the first R of CORREOS.

20 c. *Forged.*

Stop after COLOMBIA only. The name is written, "E. U. DE COLOMBIA;" and these letters do not show any marks of the guiding-line at their tops. The roses in the top corners have dark spots in their centres, though the one on the left seems to have some little attempt at shading. The C of COLOMBIA comes just under the first R of CORREOS.

#### POSTMARKS.

*Genuine.*—None of my copies are cancelled with any thing but a word, or letter, written in pen and ink, so I cannot say what is the regular hand-stamp used for this purpose.

*Forged.*—All the forgeries just described are cancelled with 37 (without numerals).

As the originals are lithographs, and I have not been able to procure whole sheets of each value, it is quite possible that some of the copies of each value may vary slightly from my descriptions. For instance, I have a copy of the 10 c. which is labelled quite distinctly "CORHEOS," instead of CORREOS. However, I think my tests, taken from several copies of each value, will be sufficient.

## ARGENTINE.

## Issue of 1858. 5, 10, 15 Centavos.

I have seen no forgery of this issue as yet, but I would remind my readers that the 10 c. and 15 c. of this set were never issued to the public. They are distinguished from the next issue by having the key-pattern border very much smaller, with six pieces at top and bottom, and the lowest value has the 5 very large; whereas the stamps of the next issue have a larger border, containing four pieces at top and bottom in the same space as the six of the first issue; and the figures of value on each of the set are a good deal smaller than the 5 of the early issue.



## Issue of 1861. 5, 10, 15 Centavos.



From the coarse design of the originals it might be thought that the forgers would turn out a good imitation of them; but, as will be seen by the following description, it would appear that even badly-made stamps are not always easy to counterfeit, though some of the forgeries which I have seen are much better than others.

*Genuine.*

Lithographed, on white wove paper; unperforated. In each corner there is a little upright oblong, by way of ornament. The key-pattern down the right side looks the same way as that down the left side; but it has a long piece sticking out at the bottom, which is not visible on the left side. The first letter of the word CONFEDERACION is much nearer the left border of the stamp than the last letter of the word ARGENTINA is to the right; in fact, there is almost room for another letter to be added on the right side. There are two lines under the last two letters of CONFEDERACION. They are very distinct in all my copies; but I notice that Mr. Atlee, in his paper on these stamps, says that the two lines are not always to be made out. The oval seems to be a shade more rounded on the right side than on the left, and it touches the border on both sides. There are ten horizontal lines of shading in the upper half of the oval, which can be easily counted, though there appears to be an eleventh line which has run into the upper outline of the oval, and so cannot be distinguished. The sun's face is a little like the portraits of the Tichborne claimant. It has a pointed chin; the mouth is slightly oblique, inclining downwards to the right; the hair is parted on one side, though this cannot always be seen; and the whole face is exactly above the centre of the oval. The cap of liberty extends from the very bottom of the shaded half of the oval, right up to the blotched line at the top of the oval; and, though not very well drawn, it is sufficiently so to enable one to see what it is intended for. The ARG of name is quite twice as far from the top of the stamp as the CEN of value is from the bottom. The rays of the sun are composed of dots, except just at their outer ends, where they merge into lines, as though the dots had run into each other. The pole upon which the cap of liberty is placed is solid in all my copies; i.e., it is a thick line of colour,



and not merely outlined. The 5 c. has a stop after the figure, and sometimes two. The other values have no stop, and in none of them is there any stop after ARGENTINA.

I have gone very fully into the details of these stamps, because there are a good many forgeries about; and if any reader should happen to get hold of a forgery, not being one of those described here, he will be able to detect it by one or more of the tests given here; as it is utterly impossible for any forgery to be accurate in all the details here described.

*Forged. First Set.*

Lithographed, all from one matrix. The central oval is too small, or rather too short, and does not touch the inner line of the frame on either side. There is a stop after the figure of value in both the 5 c. and the 15 c. The C of CONFES<sup>ON</sup> and the last A of ARGENTINA are at equal distances from their respective sides of the stamp. The curve of the rays is not the same as the curve of the lettering above them, so that the middle rays are a good deal nearer the lettering than the side ones are. I do not think this forgery is very common now, though it had a good sale at one time.

*Forged. Second Set.*

Lithographed, sometimes perforated; there is a different design for each value, the 5 c. being the worst and the 10 c. the best. I shall have to describe each value separately.

*5 Centavos, Forged.* The little upright oblongs in each corner are represented, in this value, by shapeless blotches. The top and bottom key-patterns are joined to the one on the right-hand side. The inscription CONFES<sup>ON</sup> ARGENTINA is equidistant from both sides of the frame. There is only one line under the <sup>ON</sup> of CONFES<sup>ON</sup>. The oval is very much more pointed on the right side than on the left; and there are ten horizontal lines of shading on it, but no sign of the blotched eleventh line at the top. The bottom of the sun's chin is slightly cut off by the outline of the oval; the mouth is quite straight; the whole face is far too much to the right, so that it is not by any means exactly above the cap of liberty and pole. The cap of liberty itself does not come more than about half-way up to the top of the shaded portion, nor does it touch the bottom line. It appears to be a circular object, something after the style of a "drum-head" lettuce; but is not in the least like a cap of liberty. The first two letters of ARGENTINA are far too large, making a great contrast with the other letters of the same word. The rays of the sun are almost entirely formed by lines, except just close to the head. The pole is composed of two lines, though it is solid in some copies.

*10 Centavos, Forged.* This is a better forgery in most respects; but the top lettering is badly done, or else I should have called it dangerous. The top and bottom ornaments on the left side are squares; the one to the right at the top is a transverse oblong; and that at the bottom is like the genuine. The top lettering is equidistant from both borders, but it is not drawn to a true curve like the genuine. The letters RG of ARGENTINA almost touch the top border of the stamp. There is only one line under the <sup>ON</sup> of CONFES<sup>ON</sup>. The oval is tolerably well-shaped; but it does not touch the border on either side. There are eleven lines of shading in the oval, and no blotched one at the top; though the bottom one is blotched on the right side. The sun's face appears to be looking towards the V of CENTAV.; the mouth is straight; the hair is very distinctly parted on one side; the chin is at some little distance from the outline of the oval; the head is placed in the correct position. The cap of liberty is a shapeless blotch, and only reaches from the

bottom of the shaded part of the oval, about three-fourths of the way up to the top. The outer ends of the sun's rays do not form the regular curve that they do in the genuine. The pole is composed of two lines where it comes below the hands, and is solid above them.

15 *Centavos, Forged.* The little dots in both bottom corners, and in the left-hand top corner, are almost square; and the dot in the right-hand upper corner is a transverse oblong. The key-pattern down the sides of the stamp ends abruptly at the bottom, without the straight stroke pointing downwards on either side. The lettering of the name is equidistant from both borders. There is only one line under the ON of CONFEDON. The oval is rather rounder on the left than on the right side; and, on the right, it only just touches the border-line. There are twelve horizontal lines of shading in the oval; and there is no sign of the uppermost one running into the outline of the oval above it. The sun's face has a round chin; the mouth is almost straight, and the hair seems to be parted in the middle; the head is a good deal too much to the right of the centre of the top of the oval, so that the pole and the cap of liberty are hardly under it at all. The pole on which the cap is placed is formed by two lines; and the cap of liberty is a totally unrecognisable object, which might be a "wilted" cabbage, or a gigantic oak-leaf, or almost anything one might choose to fancy it. The ARG of ARGENTINA is far too close to the upper boundary-line; the rays of the sun are principally composed of lines instead of dots.

#### *Forged. Third Set.*

Lithographed. The oval does not touch the border on either side. There are thirteen lines of shading in the upper part of it, and the uppermost line has slightly run into the outline above it on each side. One of the hands looks like a sausage, with no indication of either thumb or fingers. The pole seems to be composed of *three* lines; and the cap of liberty is tall, thin, and very sharply pointed, with two horizontal dark stripes upon it, and leaning over *very* much to the right side of the stamp. The sun's face is rather long and thin; it seems to be looking towards the V of CENTAV. There is a distinct line between the nose and mouth, running straight up and down, like the line in the lip of a rabbit; and the lower lip is thick. The oblongs in the corners are upright, but very small, not so broad as the lines of Etruscan ornamentation. The lettering of the name is equidistant from both borders; and there are two very distinct lines under the ON of CONFEDON. There is a stop after the value, and another after CENTAV. I have only seen the 5 c. and 15 c. in this type.

#### *Forged. Fourth Set.*

Lithographed, in black ink, on *green-faced* paper. The 5 c. is the only value I possess of this forgery. Of course the green colour instantly condemns it; but I had better give some details of the design. The oval touches the border on the left side only. There are seven *very* coarse lines of shading in the upper part of it, and a blotch, which is probably an eighth line, at the top. The hands are very large, and the lowest line of shading touches them. There is a black dot under the hands, indicating the commencement of the pole; but the rest of the pole is invisible. The cap of liberty rests immediately upon the hands, and runs up to the top of the oval; it looks rather like a crooked claret jug, but not in the least like a cap of liberty. The C of CONFEDON almost touches the border, and there are two lines under the ON. The

halo round the sun is formed of dots irregularly distributed, bounded by a number of thick strokes. Two of these strokes, on the right-hand side, touch the boundary-line. There is a stop after both 5 and CENTAV.

#### POSTMARKS.

The usual postmark on the genuine stamps of this issue is a large, transverse oval, with name, etc., inside the curve, and FRANCO, in large letters, in the centre. Several of the forgeries are postmarked with 21, but without heads to the arrows. I find also six thin, parallel bars, also seven thick, parallel bars, also 51, also 1, also an imitation of the usual postmark of the genuine. The forgeries of the third set are cancelled with an oval of fine dots, also an oval containing something undecipherable. The forgeries of the fourth set have a number of large oval dots, each of them being about the size of the C of CENTAVO. The later issues bear very different postmarks, which will be noticed in their proper places.

#### Issue of 1861-2. 5 Centavos, rose.

There are two types of this stamp, and I think it better to describe both, so as to avoid the possibility of misconception or error. They are both lithographed, on soft, slightly surfaced, white wove paper. The unused copies in bright rose, or rather, almost vermilion-red, now sold, are reprints of Type I., and the 10 c. and 15 c. sold with them are from the stone of the 5 c., and are thus little better than forgeries, as the two genuine types of the latter values have not been reprinted.



#### *Genuine.* Type I., 1861.

There are 11 *straight* lines in the shield, and 72 pearls round the central circle. The little cross, separating the words of name, is formed by five almost circular, white dots. The branches of the wreath are very white; and it is almost impossible to count the separate leaves. The top of the right-hand branch ends in two leaves, which point almost directly upwards. The top of the left-hand branch is rather sharp, and it points straight towards the sun. The arms and hands, supporting the pole which bears the cap of liberty, are represented by two parallel lines, very wavy, and passing in front of the pole. The cap of liberty rests on the second line of shading, and touches the tenth, counting from the bottom.

#### *Genuine.* Type II., 1862.

There are 14 *curved* lines in the shield; the lowest being much thicker than the rest. There are 74 pearls round the circle. The little cross, separating the two words of name, is composed of four pear-shaped dots surrounding one circular one. The branches of the wreath are nicely shaded, with almost every individual leaf distinct. There is one very small darkish leaf at the top of the right-hand branch, which points decidedly to the left. The top leaf of the left-hand branch is very small, and rounded like a white ball, and points above the sun. The arms and hands, supporting the pole which bears the cap of liberty, are represented by two almost straight lines, which pass behind the pole. The cap of liberty rests on the second line of shading, and comes a shade beyond the twelfth, counting from the bottom.

*First Forgery.*

Lithographed, on wove paper, very similar to that of the genuine. There are 10 straight lines in the shield, and 76 pearls round the circle. The side and bottom arms of the little cross which separates the words of name are pear-shaped; the top one is round. In many copies, the two side-arms run into the central dot. The wreath is very similar to that in Type II. of the genuine; while the coarse lines in the shield are more like those of Type I. The top leaf on the right-hand branch of the wreath is single, as in Type II.; and there are two very small leaves at the top of the left-hand branch, like neither of the genuine types. The easiest test for this forgery is the pole, which reaches right down to the very bottom of the oval shield; whereas, in both types of the genuine, it reaches only half-way between the arms and the bottom of the shield. The arms are represented by two parallel lines, passing in front of the pole; the upper line on the left side does not touch the side of the shield, but is turned somewhat upwards, making the left side wedge-shaped. The cap of liberty rests on the bottom line of shading, and reaches up to the top line but one. In both types of the genuine, the rays of the sun make five zigzags below ICA AR. In this forgery, the ends of the rays are cut off in a curve, following the curve of the lettering above them, without any zigzags.

*Second Forgery.*

Lithographed, on very white wove paper. This is, at first sight, very like the specimens from the worn stone of Type II.; that is to say, there are absolutely no radiating fine lines outside the circular portion of the stamp; indeed, no lines at all, except the two curved lines in each corner. There are no lines in the shield behind the cap of liberty, and there are 79 pearls round the central circle. Four out of the five dots, composing the little cross between the words of name, are blotched together; the one on the left side does not touch the rest. The wreath is something like that of Type II., but the two sides are much too short; the top of the right-hand wreath does not touch the rays of the sun at all, and the top of the left-hand wreath only touches the very last ray to the left; but, in both types of the genuine, the upper ends of the wreath cover over a great many of the rays. The arms are represented by two perfectly straight parallel lines, very wide apart; and it is difficult to say whether they pass in front of the pole or behind it, as the outlines both of pole and arms are both visible where they cross.

*Third Forgery.*

Lithographed, on thin, dirty-white wove paper. There are 11 straight lines in the shield, as in Type I. of the genuine, but the third and fourth from the bottom are too far apart. There are 81 pearls round the central circle. The little cross between the words of name is formed by four large round dots, surrounding a small round dot. The wreath resembles that of Type I. The top of the right-hand branch appears to have three leaves on it; and two of them only just touch the very first ray of the sun, while the third does not touch the ray at all. The top leaf of the left branch, if prolonged, would pass far above the face of the sun. The arms and pole are very similar to those in Type I., of which this forgery is evidently an imitation; but the cap of liberty is exactly like a leg of mutton; it rests very nearly on the first line of shading on the shield, and reaches up to the same height as in the genuine Type I. There is a very strong, second upper outline to the shield in this forgery, hiding the mouth of the sun, which is not visible in the genuine Type I.

## POSTMARKS.

*Genuine.*—A long, pointed oval, containing name of town between two branches, all in three straight lines; also CORREOS DEL arranged in a circle without any outline, and with date in three lines in the centre; also what appears to be a very large star of diamond-shaped dots; also a transverse oval, composed of a thick and a thin line very close together, and the ends of the oval concave instead of pointed, with three lines of inscription on the centre; also a small postmark, something like 96; also an enormous pair of concentric circles, which would cover about four stamps at once, with name in very large letters in between the circles, and an inscription in a broad band across the middle; also what appears to be a small pointed oval of diamond-shaped dots; also a very large oval of the said dots. None of these postmarks are outlined unless mentioned. They are nearly all struck in blue. Out of twelve cancelled stamps at this moment before me only two are in black.

*First Forgery.*—Some enormous diamond-shaped dots, each almost as large as the shield; also two large concentric ovals, the outer one blunter than the inner, and inscription between the ovals and in the centre; also an imitation of a colonial postmark, similar to 54, without numerals.

*Second Forgery.*—A single curved line, which may be a portion of an enormous circle or oval. I have never seen any cancellation but this in the second forgery.

*Third Forgery.*—A set of five long parallel bars, like 98. All these forged cancellations are in black.

### Same Issue. 10 Centavos, green.

There are, as before, two types, but not identical with the two types of the 5 c. I only possess the second type.

#### *Genuine.* Type II., 1862.

Printing and paper the same as in the genuine 5 c. There are 14 straight lines in the shield, and 78 pearls round the circle. The cap of liberty extends from the second to the twelfth line, counting from the bottom. The left-hand branch of the wreath ends in a single leaf, which points towards the foot of the A of REPUBLICA,

#### *First Forgery.*

This is simply the first forgery of the 5 c. described above with the value altered.

#### *Second Forgery.*

This is the second forgery of the 5 c. with the value altered.

#### *Third Forgery.*

This is the third forgery of the 5 c. with the value altered.

#### *Fourth Forgery.* (*Soi-disant* Reprint).

This is a reprint from the stone of Type I. of the 5 c., with the value altered. As no such stamp ever existed in reality, I prefer to call this "reprint" by its right name.

#### POSTMARKS.

As in the 5 c.

**Same Issue. 15 Centavos, blue.**

There are two types of this stamp, as of the other values. I only possess the second type.

*Genuine.* Type II., 1862.

The paper and printing are the same as in the other genuine ones. There are 71 pearls round the circle and 15 lines in the oval shield.

*First Forgery.*

This is the first forgery of the 5 c. with the value altered.

*Second Forgery.*

This is the second forgery of the 5 c. with the value altered.

*Third Forgery.*

This is the third forgery of the 5 c. with the value altered.

*Fourth Forgery.* (*Soi-disant* Reprint).

This is a reprint from the stone of Type I. of the genuine 5 c., with the value altered. No such type of the 15 c. ever existed.

## POSTMARKS.

*Genuine.* As in the 5 c.

*Forged.* As in the forged 5 c.

**5 Centavos, rose; head in oval.**

Issue of 1864. Unperforated; wmk. R.A.

Issue of 1864-66. Perf. 11½; wmk. R.A.

Issue of 1867. Thinnish paper; unperforated; no wmk.

Ditto. Perf. 11.

Evans states that the two stamps of 1867 were re-issued in 1872.

*Genuine.*

Engraved in *taille-douce*, on thick and on thinnish paper, as above. The watermark is in script letters. The unwatermarked and the unperforated ones are scarce. Although in *taille-douce*, the impression, not only on the 5 c., but also on the higher values, is very unsatisfactory; the thick, hard paper apparently not lending itself to the requirements of this mode of printing. There is a 5 in each corner of the stamp, and each of them has a line of shading in the centre of its white part; *i.e.*, a line following the contour of the numeral. This is not very plain in the left lower 5, but very distinct in all the others. The value is written CENTAVOS, though the C and the S are not very plain, being blotchy and somewhat hidden by the shading. The whole of the light part of the face, except the point of the nose, appears to be shaded all over with fine dots; the nose is of a good shape, and stands out well from the face; the bow of the cravat is distinct; and the shirt-front is shaded all over with oblique lines, running down from right to left. In my specimens the background, behind the bust, is perfectly solid; it is quite impossible to see where the back of the head ends and the background begins, the latter is so very dark.



The little crosses before and after CINCO are very indistinct, in consequence of the lines of shading being drawn over them; and there are three lines to be seen between the left-hand cross and the C, and the same number between the right-hand cross and the O, one of the three lines in each case touching the cross. The ink stands out sensibly from the paper.

*Forgery.*

Poorly lithographed, in a pale brownish-pink, on thick, hard, smooth, greyish-white wove paper; no watermark; unperforated. The surface of the stamp is very shiny, so that it feels quite greasy to the touch. None of the corner-numerals have any line of shading in them. The value is written SENTAVOS, the S being exceedingly like an 8. The final S is very distinct, having no shading on it. The whole of the face is quite white. The nose is very ugly and drooping, and does not stand out from the face. The bow of the cravat is almost invisible, and the shirt-front has no shading on it. The background behind the bust consists of a coarse lattice-work of crossed oblique lines, showing diamond-shaped interstices. This is a very easy test. As the background is so much lighter than in the genuine, the back of the head is tolerably plain. The cross before CINCO is very distinct, as there is very little shading on it; and there seems to be no shading between it and the C. The other cross is more like the genuine; but the three lines of shading do not reach from top to bottom of the label. The impression is perfectly flat to the paper.



**Same Issue. 10 Centavos, green.**

Of this stamp I have seen no forgery. A copy without watermark, unperforated, on extremely thick, soft, white wove paper, was sent to me in an album of forgeries; but as it corresponds with the genuine, line for line, in every respect, I conclude that it must be a proof.

**Same Issue. 15 Centavos, blue.**

*Genuine.*

Paper, watermark, &c., the same as in the various issues of the 5 c. The C of REPUBLICA is not like a G, neither is the C of CENTAVOS. The 1 of 15 on each side goes a very little higher than the head of the 5. There is a three-lobed ornament in each corner of the stamp, and each of these ornaments has five triangular white patches, with dark dots in them, surrounding it—*i.e.*, one near each point, and one between each two lobes; but the one near the first N of ARGENTINA is not always very plain. The background of the central oval is very dark, so that the outline of the head and hair is very difficult to trace. The whole of the light part of the face is shaded with lines of oblong dots, with the exception of the point of the nose; and the darker parts of the forehead, where the dots run into lines, have the said lines very faint. The lips are rather thick, and the red parts are shaded with vertical lines, very little darker than the rest of the face. The outline of the red part is very nearly straight. Of course, when I speak of the "red part," I refer to the part which would be red in a living person. The ornamental stop before QUINCE is exactly the same as the one after CENTAVOS; *i.e.*, a coloured ring, with a large round dot in its very



centre, and a small white dot in the centre of the large coloured one. The bow of the cravat is very lightly shaded. The plate never seems to be wiped clean; and, consequently the whole of the white parts of the stamp are invariably tinted more or less with the colour of the impression.

*Forged.*

Lithographed, on stout, very white wove paper; unwatermarked; badly pin-perf. 12½. The C of REPUBLICA is very like a G, and so is the C of CENTAVOS. The I of 15 on each side is, if anything, very slightly lower than the head of the 5. Each of the three-lobed ornaments in the corners of the stamp has only four triangular white patches, with dotted centres surrounding it; that is to say, the four triangles which ought to be seen above the U of REPUBLICA, above the first N of ARGENTINA, below the I of QUINCE, and below the V of CENTAVOS are entirely absent. The outline of the head can be seen quite distinctly, as the background is too light, owing to the fact that the little pointed upright oblongs, with dark centres, in the said background, are not smeared with the colour of the impression as they invariably are in the genuine. Several parts of the face are perfectly white, without any dots or lines whatever; and the lines across the lower part of the forehead are too thick and prominent. The red part of the lower lip is nearly all white; that of the upper lip is of thick solid colour, and absurdly bowed down in the centre. In the ornamental stop before QUINCE, the outer ring is irregularly drawn, and the large dark dot is not in the centre of it, but touches the lower part of the ring. The stop after CENTAVOS is better drawn, but the ring touches the outline of the label to the left of it, which is not the case in the genuine. The bow of the cravat is much too distinct, having very thick and heavy shading on it. There is not the slightest trace of smeared colour over the white parts of the stamp, which are thus made too white and too prominent. The ink does not stand out from the paper, though it does very markedly in the genuine.

POSTMARKS.

*Genuine.*—CERTIF in very large letters, probably part of the word CERTIFICADO; also 1, 29, 42 (without numerals), 59; also the large transverse oval of the first issue.

*Forged.*—80 (bars thinner); also the large transverse oval of the first issue.

Issue of 1867. 5, 10, 15 c.



I have seen no forgeries of these since the first edition of this work appeared, and simply reproduce my former remarks.

*Genuine.*

Very finely engraved in *taille-douce*; perf. 12.



*Forged.*

Very badly lithographed; pin-pricked 13½; colours chalky. I saw some forgeries of this set as above a few months ago; but they were really so extremely bad that I did not think it worth while to take note of their points of difference from the genuine, and the simple notice just given will be quite enough. The genuine stamps are extremely well executed, and will bear examination with a microscope; whilst the forgeries of them would certainly not be likely to deceive anybody, they are so bad in every way.

**Issue of 1877. Provisional.**

There are three stamps of this provisional issue—1 c. on 5 c., vermilion; 2 c., ditto; 8 c. on 10 c., green. I may mention here that I have a ridiculous counterfeit of 8 c. on 5 c., vermilion (a stamp which never existed), formed by taking a genuine 5 c., and punching out or cutting out a large 8, like that of the 8 c. on 10 c., from the centre of the stamp, and then filling up the hole with an 8 cut out of white paper blackened. The open parts of the 8 are thus white instead of coloured, and of course the stamp would come to pieces if put in water. I do not suppose it is likely to deceive any but a very young collector.

## AUSTRIA.

*JOURNAL STAMPS.*

**Issue of 1851.** No value indicated; blue (1 kr.), buff-yellow (10 kr.), rose (50 kr.); on thin wove, thick wove, and also on ribbed paper.

**Issue of 1856.** Buff-yellow (1 kr.), vermilion (10 kr.); on thick wove paper; same type.

Very few of the Austrian stamps have attracted the kind attention of the forgers; probably because most of them are so common as not to be worth counterfeiting. The early journal stamps, however, with the exception of the blue one, have always been among the rarities; and so I have several forgeries of them to catalogue. As all the different values and colours are of one type, the blue, which is very common and in everybody's possession, can be utilised for comparison with the rarer ones.

*Genuine.*

Engraved in *épargne*, on thin wove, thick wove, or ribbed paper. There is a most peculiar long curly line attached to the base of the P of POST, pointing to the left, and a similar line attached to the first K on the opposite side of the stamp. There is a hyphen after the word ZEITUNGS, and at some little distance from the end of the word, so that there is about room enough to put another letter between the S and the hyphen. This hyphen is level with the centre of the letters. The tunic runs to the outline of the inner square, just above the beginning of the S of STAMPEL. The corner-ornaments are like heraldic roses, with four

large petals and four smaller ones peeping out from behind them. The lips stick out a good deal, and the upper one projects beyond the lower. There is a very strong line of shading at the corner of the nose. The shading of the central square is very much closer and darker at the bottom than at the top. The diæresis over the Ä of STÄMPEL does not touch the white line above it. The nose has a slightly Roman outline. There are four oblique dark lines on the front of the tunic, to represent folds, running towards the chest, and two similar lines running towards the back. The last of the forward lines touches the edge of the square just over the first stroke of the M of STÄMPEL, the first of the lines running towards the back touches the edge of the central square a little before the L of that word. The letters K.K. in the label on the left side of the stamp are placed to read upwards; *i.e.*, with their feet towards the face of Mercury. The lettering is all in Roman type, and the S of ZEITUNGS leans over slightly to the right.

#### *First Forgery.*

Lithographed, on thin, hard, white wove paper. There is no curly line either to the P or the K, and many of the letters are in block type; notably the P of POST. There is a stop after the word ZEITUNGS, level with the bottom of the S. The front outline of the tunic touches the bottom of the containing-square over the middle of the right arm of the T of STÄMPEL. The corner ornaments are four-leaved flowers, with a coloured ring in the centre, from which issue four short coloured lines, pointing towards the *corners* of the little squares, like a St. Andrew's cross; whereas, in the genuine, the short lines are respectively vertical and horizontal, like an ordinary cross. The lips are somewhat pressed together, and the line of the mouth points upward towards the ear, instead of pointing slightly downward, as in the genuine. The line of shading at the corner of the nose does not touch the curl of the nostril. The diæresis over the Ä of STÄMPEL is placed too much to the right and too high, so that it very frequently merges into the line above it. The nose is decidedly hooked, with a sharp point; the shading at the front of the point is too heavy, making it look as though part of the point had been shaved off. There are four oblique lines on the front of the tunic, but only three of them touch the outline of the stamp below them; the last of them to the right touches the outline just over the last stroke of the M of STÄMPEL. There are three lines of shading on the part of the tunic over the EL of STÄMPEL, and the first of them runs into the bottom label exactly over the middle of the E of that word. The S of ZEITUNGS is upright, and the P of POST is in block type.

N.B.—The above description really covers two forgeries, but they are so very much alike that I have not deemed it necessary to separate them.

#### *Second Forgery.*

Lithographed, on rather thick, hard, white wove paper. The curly lines at the base of the P and of the K have been imitated, but both ought to be alike; whereas, in this forgery, the one attached to the P is long and oblique, and the one attached to the K is short and curly, or bowed. The hyphen after ZEITUNGS is too near to the S, so that there is not room for another letter between them. The front outline of the tunic runs to the line below it, between the S and T of STÄMPEL. The ornaments in the upper corners are tolerably like those of the genuine, but those in the lower corners are like those of the first forgery. The line of shading at the corner of the nose is very short and weak in some copies. The nose is straight. There are four lines of shading on the front of the tunic, but the first of them is so very close to the outline

that it might easily escape notice. The last of these front lines touches the outline of the square over the middle of the M of STÄMPEL. The first of the lines of shading on the shoulder, running towards the back, touches the outline of the bottom of the square, just over the end of the E of STÄMPEL. In many copies there is a long white blotch after the last K in the left-hand label. The bottom limb of the L of STÄMPEL is very short in this forgery.

*Third Forgery.*

Lithographed, on thin, coarsely-wove white paper. There is no curly line at the base of the P or of the K. There is no hyphen after POST in this forgery. There is not room for another letter between the S of ZEITUNGS and the hyphen after it. The front outline of the tunic runs into the line below it, exactly midway between the S and T of STÄMPEL. The roses in the corners have no secondary petals, and those in the lower corners are like those of the first forgery. The corner of the mouth is turned down in a most unmistakable sneer, and the line touching the corner of the nostril also runs down, parallel with the line from the corner of the mouth. The shading of the central square is much too fine and light and uniform, being (except just in the right bottom corner) composed of wavy lines running obliquely down from right to left. In the genuine and all the other forged stamps many of the lines, especially in the right top corner, are not only wavy but curly. There is no diæresis over the A of STÄMPEL. There is one line of shading on the front of the tunic near the outline, and there are four other lines, all blotched together, proceeding from the brooch which fastens the tunic at the shoulder; the last of these lines touches the outline of the square below it, just above the last stroke of the M of STÄMPEL. The lines which ought to run obliquely backward over the shoulder are absent. The letters K.K. in the left-hand label are placed to read downward; *i.e.*, with their heads towards the face of Mercury.

*Fourth Forgery.*

Lithographed on thin wove paper. The specimens of this forgery are always very faint and blurred. I have it in yellowish-green, as well as in the normal colours. The hyphen after ZEITUNGS is very close to the S, so that not even a stop could be placed between them, much less a letter. The outline of the front of the tunic touches the line below it a little before the beginning of the S of STÄMPEL. The corner-ornaments are colourable imitations of the genuine, except that there are no secondary petals. The lips do not stick out, and they appear to be open. The shading of the central square is too equal and too fine. The diæresis over the Ä of STÄMPEL touches the line above it. The shading at the back of the neck is wider towards the shoulder than it is where it runs into the hair; but in the genuine the shading is very much wider where it runs into the hair than where it joins the shoulder. The S of ZEITUNGS is upright. This forgery, when not blotched and dim, might easily deceive.

*Fifth Forgery.*

Lithographed, on rather thin, hard, white wove paper. The specimens are very much blurred, apparently not from bad printing, as in the fourth forgery, but from a weak and poor matrix. The curly line at the base of the P of POST is almost invisible, and the one at the base of the K, when it can be seen at all, seems to be straight like a hyphen. There is a dim blotch after the S of ZEITUNGS to represent the hyphen. The roses in the corners are very similar to those in the first forgery. The expression of the face is bad-tempered. The bottom part of the central square, both right and left, is solid dark colour. There is no diæresis

over the A of STÄMPEL. The nose is slightly hooked. The L of STÄMPEL generally lacks the lower limb, and thus looks like an I. Of this forgery I have a specimen in a dull chalky green, and another in salmon-colour.

*Sixth Forgery.*

This is perhaps the best of all. Lithographed on rather thick, hard, white wove paper. The corner-ornaments are not all alike; the one in the left lower corner is most like those of the genuine. The line of shading touching the corner or curl of the nostril is almost invisible. The shading down the back of the neck is wide for half the way down, and then gets very narrow quite suddenly, so that the lower half of the shading is only about half as wide as the upper portion. The outline of the back of the neck is double at the lower part. In the genuine stamp there are three little horizontal lines of shading at the front of the centre of the neck, where the "Adam's apple" would be supposed to come. These lines are absent in this forgery. It will be seen from the above that this forgery does not differ very markedly from the genuine. I have only one specimen before me; it is of a chalky-pink colour.

POSTMARKS.

*Genuine.*—Usually two concentric circles, with lettering between the circles, and date in the centre, like 96, but larger. Also a large single circle, with ZEITUNGS-EXPEDITION following the curve, and date in the centre.

*Forged.*

*First Forgery.*—41, 42, without numerals; 37, ditto.

*Second Forgery.*—A pen-and-ink stroke; also a single circle, with the same inscription as the genuine.

*Third Forgery.*—Two concentric circles, with inscription and date, as in the genuine; also pen-stroke; also 22.

*Fourth Forgery.*—Large single circle, with inscription as in the genuine; ditto, with WIEN in large letters.

*Fifth Forgery.*—None of my specimens are cancelled.

*Sixth Forgery.*—71.

NEWSPAPER TAX STAMPS.

Issue of 1850. 2 Kreuzer, green.

Of this stamp I have as yet seen no forgery, but I have thought it better to mention it, should any counterfeits eventually turn up. It differs from the later type in having the corner-ornaments composed of four-petalled flowers, with trefoils issuing from them; and in having one outer line round the stamp instead of two, and a stop after ZEITUNGS instead of a hyphen. For the rest, if forgeries should exist, they may be detected by means of the description now to be given of the next type, bearing in mind the differences which I have here noted.

Issue of 1857 (?). 2 kr., brown; 4 kr., brown; 4 kr., red.

Issue of 1858. 1 kr., blue; 1 kr., black; 2 kr., red.

The stamps in italics were issued for Austrian Italy and for the Austrian post-offices in foreign countries. A tax is levied on all foreign newspapers entering the country, and it was and is collected by means of these stamps, which have therefore no very good right to be called "postals."

*Genuine.*

Typographed, on rather stout, white wove paper; unperforated. The frame of the stamp is composed of a double line, the outer one not very much thicker than the inner one. There is a stop after KAIS, KÖN, STÄMPEL, and KREUZER, and a hyphen after ZEITUNGS, placed very close to the S. The ornaments in the corners are balls, with spear-heads issuing from them. Each ball is formed by two concentric circles, with a semi-circular short line by way of shading in the centre of all. The outer circle is thin all the way round; the inner circle is thick near the little semicircle, but thin all the rest of the way round. This is fairly shown in the ornament in the right top corner of our illustration. The spear-head pointing down from the top corner of the left-hand label goes very close to the stop after KÖN, and if the point were a little longer, it would pass just to the left of the stop. All the spear-heads are of the same shape and length. The diæresis over the ö of KÖN is set very slightly too much to the left of the centre of the O. A line drawn vertically down through the second stroke of the U of ZEITUNGS would pass through the centre of the cross on the top of the crown between the eagles' heads. The left head has the beak open, and the tongue projecting to fully the length of the upper mandible; the lower mandible is very much shorter. Each head is crowned, and each of the crowns has a small but very distinct cross on the top of it, and a ribbon coming from the crown, and hanging over the beak. The left-hand ribbon has a fringed end, the right-hand one is cut off rather obliquely; the former seems to come from the left side of the top of the crown, the latter issues from the base of the right-hand crown. There is a distinct cross on the orb in the eagle's claw. The diæresis over the ä of STÄMPEL is placed a very little too much to the right. The whole impression is distinctly struck into the paper, so much so that the frame-lines, stops, &c. can be seen as embossed marks on the back of the stamp. The oblique upper line of the K of KREUZER joins the vertical line level with the centre of the other letters of that word.

*First Forgery.*

Lithographed, on hard, white wove paper and also on laid; the whole impression has a greasy appearance. The set includes the 2 kreuzer, green, which was not issued in this type. The outer line of the frame of the stamp is much thicker than the inner one, and it is broken in the left top corner. There is no stop after KAIS or KÖN; and there is a stop, instead of a hyphen, after ZEITUNGS, which touches the S. The two concentric circles forming the balls in the corners are blotched together most of the way round. The spear-heads are of different shapes and sizes, the one near the N of KÖN being especially defective, and the one near the S of STÄMPEL abnormally long. The diæresis over the ö of KÖN is placed exactly centrally above the letter. There is no diæresis over the ä of STÄMPEL. The cross on the large crown is slightly to the left of the first stroke of the U of ZEITUNGS. Both the eagles' beaks are closed, and of course there is no tongue issuing from the left beak. The right eagle's head has a ribbon coming from the base of the little crown, as in the genuine; but the left head has no ribbon at all. The cross on the orb in the eagle's claw appears to have been driven in with a blow, so that only the top and side-arms are visible. The impression is not at all sunk into the paper. The oblique line of the K of KREUZER joins the vertical line somewhat above the level of the centre of the other letters. I consider this to be the poorest and worst of the forgeries.

*Second Forgery.*

Lithographed, on rather thin, white wove paper. The outer frame of the stamp is very like that of the genuine. The hyphen after ZEITUNGS is too far from the S, and there is a hyphen instead of a stop after STÄMPEL. The balls in the corners are slightly oval instead of circular; and all the four semicircles (*i.e.*, one in each ball) have their concave parts upwards, whereas in the genuine the semicircles in the upper balls point downwards and those in the lower balls point upwards. The circles are thin all the way round in each ball. The spear-heads are simply diamond-shaped, instead of having one long sharp point and three short blunt ones; the one pointing to KÖN is not near the stop, and if prolonged it would pass far to the left of the stop. The left eagle's beak seems to be closed, though there is a trace of a small tongue projecting beyond it; the right beak is wide open, with a long tongue hanging out. This is just the reverse of the genuine. The crosses on the crowns on the eagles' heads are indistinct lumps. The ribbons both issue from the tops of the crowns; the fringe of the right-hand one having a nick in it and the left-hand one being cut off obliquely without fringe. The cross on the orb in the eagle's claw is the same as in the first forgery. The impression is not sunk into the paper. There is a hyphen before the Z of ZEITUNGS, which does not exist in the genuine. This is not a bad-looking forgery. I have only the 2 kr., blue, and 4 kr., brown, of this type.

*Third Forgery.*

Lithographed, on very thin, white laid paper. The outer line of the frame is too thick, especially down the right side of the stamp. The stop after KÖN is so small as to be almost invisible. The corner balls are a fair copy of the genuine. The spear-head in the right lower corner is simply a diamond. There is a dot over the S of KAIS which does not exist in the genuine. The diæresis over the ö of KÖN is a good deal too much to the left. A line drawn vertically down through the last stroke of the U of ZEITUNGS would pass almost clear to the left of the cross on the large crown below it. The left eagle's beak is closed and the right beak is open. There is no tongue to be seen in either beak. The crosses on the crowns on the eagles' heads are mere lumps, and the ribbon hanging from the right crown is broader than the other. Both ribbons seem to be cut off obliquely, but the left one has indications of a fringe. The cross on the orb in the eagle's claw is a lump. The impression is not sunk into the paper. The oblique stroke of the K of KREUZER joins the vertical stroke too high up. The detached diamond in place of a spear-head in the right lower corner is the readiest test for this forgery.

*Fourth Forgery.*

Lithographed, on thick, white wove paper. The outer line of the frame is too thick. There is no stop after STÄMPEL and no hyphen after ZEITUNGS. The inner circle of the ball in the right top corner is thick all the way round. The spear-head pointing to KÖN is blunt, like an ace of spades, and does not go anywhere near the stop after that word. If prolonged it would pass far to the left of the stop. The point of each spear is much too blunt, making them all look too much like aces of diamonds. Both eagles' beaks are open, with tongues hanging out; and both mandibles of each beak are of equal length. The crowns with their crosses are good; but the ribbon from each crown issues from the upper part, and each ribbon looks like a drooping plume instead of a ribbon. The end of the left-hand ribbon is cut off obliquely without fringe, and that of the right-hand ribbon is rounded. The impression is not sunk into the paper. The oblique line of the K

of KREUZER joins the vertical line too high up. The absence of the hyphen after ZEITUNGS and of the stop after STÄMPEL will suffice for the recognition of this forgery.

*Fifth Forgery.*

Lithographed, on thinnish, white wove paper. The outer line of the frame is a little too thick, and the inner line close to it is blotchy and also too thick. There is no hyphen after ZEITUNGS. The balls in the corners are very badly done, of different shapes, and the two concentric circles for the most part blotched into one; while the little semicircle in the centre of each bottom ball has been made into a complete circle, thick and blotchy. The spear-head pointing to KÖN is in some copies merely a blunt v, and the others are diamonds of different shapes. The diæresis over the ö of KÖN is sloping, and a good deal too much to the left. Both eagles' beaks are open, with straight tongues sticking out; and the left beak seems to be deformed, as though the points of the mandibles had been broken off. The crosses on the little crowns are very indistinct, and both of the ribbons issue from the upper part of the crowns. The right-hand ribbon is an unmistakable plume; the left-hand one is bent at an angle like a knee-joint. Both are rounded at the ends. The cross on the orb is very thin, though that of the genuine is rather fat and clumsy. The impression is not sunk into the paper, and is looks rather weak and misty.

*Sixth Forgery.*

Lithographed, on rather stout, yellowish-white wove paper. The outer-line of the frame is very much thicker than the inner one, and they are blotched together in several places. The right-hand end of the hyphen after ZEITUNGS is pointed. The spear-heads mostly have their centres filled up with blotches of colour, and the one in the left lower corner of my specimens has its point broken off. The balls in the corners are very smudgy, so that it is almost impossible to make out the details, as the two concentric circles and the semicircular lines are generally all blotched together. The eagles' heads are mutilated, so that there are no beaks visible. Both ribbons issue from the tops of the crowns. The stamp is of course not sunk into the paper, and the whole impression is very coarse, greasy-looking, and smudgy, so that it is not a dangerous forgery. I only possess the 4 kr., brown, in this type.

*Seventh Forgery.*

Lithographed, on thin, rather hard, pinkish-white wove paper. There is an oval stop after ZEITUNGS, and a distinct hyphen after STÄMPEL. The balls in the right corners are more oval than circular, and the inner circles are thick almost all the way round; while the semicircles are all different in length, the one in the right lower corner is very bad and blotchy. The spear-head pointing to the N of KÖN is not at all close to the stop after the N; it is merely diamond-shaped, and if the point were prolonged, it would pass very decidedly to the left of the stop. No two of the spear-heads are of exactly the same shape. Both ribbons issue from the front of the top of the crowns, and they look just like little flags. The end of the left-hand ribbon has a nick in it. The bottom limb of the S of STÄMPEL is malformed, and the T is of a very bad shape, looking like a small C. There is too much white on the central shield. This forgery, though not particularly good, might deceive.

*Eighth Forgery.*

Typographed, on moderately stout, hard, white wove paper. The outer line of the frame of the stamp is in some parts not parallel with the inner one, notably towards the right top corner, where the two approach each

other very closely. The stop after STÄMPEL is very faint, and there is also a very faint stop (instead of a hyphen) after ZEITUNGS. The inner circles of the balls on the right side are farther from the outer circles than in the balls on the left side, and the semicircular lines in the right-hand balls are absent. The spear-head pointing to the N of KÖN is very blunt, and almost all the other spear-heads touch the balls, though they do not do so in the genuine. The eagles' beaks are very unlike the genuine; the left one is closed, and the right one has a sort of nick in it, not at all like a beak; there is no tongue to be seen in either beak. Both ribbons issue from the upper part of the crowns, and look like little flags. The left ribbon is cut off obliquely, and the right one is cut off horizontally. The diæresis over the Ä of STÄMPEL is not level, one of the dots being higher than the other. Being typographed the stamp is somewhat sunk into the paper, but not so deeply as in the genuine. I suppose that the impression is from an electrotype cliché. The oblique line of the K of KREUZER runs down too low into the vertical line. I have only one specimen of this forgery (2 kreuzer, green), but it has, as will be seen from the above description, the balls and spear-heads instead of the trefoils, &c., and it has evidently done service in several albums, and has become so indistinct that I have had difficulty in making out the above details. In a perfect condition I should take this to be the best of all the forgeries here described.

#### POSTMARKS.

*Genuine*—A large single-lined circle, like 1, but much larger, with date in the centre, and name inside the circle; also a small double-lined circle, something like 96, with name between the lines, and date in the centre; also 81 and 89.

*First Forgery*.—Uncancelled, also pen-strokes, also a set of five concentric circles.

*Second Forgery*.—All the genuine cancellations.

*Third Forgery*.—A blotchy circle, with unreadable letters.

*Fourth Forgery*.—The first genuine cancellation.

*Fifth Forgery*.—Ditto.

*Sixth Forgery*.—Lettering in an enormous circle.

*Seventh Forgery*.—The first genuine cancellation.

*Eighth Forgery*.—Like the second genuine cancellation, but too large.

#### Issue of 1867. Foreign Offices. 3 Soldi, green.

The original of this stamp is so common that it is a wonder the forgers have thought it worth while to imitate. I am unable to say whether the whole set of this issue exists, as till now I have only seen the 3 soldi.

#### *Genuine.*

Engraved in *épargne*, on thick, white wove paper; perf. 9½. The hair upon the back of the head is perfectly distinct; and, in an unused copy, the whole of the coloured portion of the stamp is plainly sunk into the paper, so that the ornamental spandrels and some other parts seem to be slightly in relief. This does not show so much in those copies which have passed the post, as they get flattened by being wetted. There are ninety pearls in the circle round the head, and these pearls are all tolerably even, and of uniform size. The perforation is very cleanly cut, and it is so close to the stamp that it almost encroaches upon the border. Thus, if the sheet has not been made to "register" with the greatest exactness in the perforating-machine, the border on the one side or the other is frequently cut off altogether.





*Forged.*

Lithographed, perf. 9. Being lithographed there is, of course, not the slightest sign of the design being sunk into the paper. The perforation is applied in such a way as to leave a considerable margin round the stamp, so that the border of the design is never encroached upon. There is hardly any shading to be seen on the back of the head, which looks almost white. There are only eighty pearls, or thereabouts, round the head. These pearls, instead of being uniform, regular, and of good size, as in the originals, are very small and uneven, and a very superficial examination of them will be quite enough to enable the collector to detect this forgery without any other test.

## POSTMARKS.

*Genuine.*—1, 29, 71.

*Forged.*—My specimens are uncanceled.

## BADEN.

1 kr., black on buff, 1851; 1 kr., black on white, 1853.

*Genuine.*

Engraved in *épargne*, on buff (1851) or white wove paper (1853); imperf. The "F" of "Freimarke" does not touch the line above it. The right-hand inscription is "Vertrag v. 6. April 1850." The oblique side-stroke at the top left-hand side of the central numeral is slightly curved outwards, thin, tapering, and appears naturally to belong to the numeral. There are six horizontal rows of small, pear-shaped ovals in the background of the central circle, formed by and among the wavy lines. These pear-shaped ovals have the small ends uppermost. The stop after the 1 is not abnormally large; it does not touch the numeral, and lies between two of the horizontal rows of ovals.

*Forged.*

Lithographed in black, on brown or on white wove paper. The "F" of "Freimarke" touches the line above it. The right-hand inscription is "Vertrag d. 6 April 1850." The oblique side-stroke to the left hand of the top of the central numeral is straight, much too thick, not tapered, and does not seem to belong to the numeral. There are seven rows of (not pear-shaped) ovals in the background of the central circle. The stop after the numeral is abnormally large; it touches the numeral, and exactly obliterates one of the little ovals.

6 kr., black on green, 1851; 6 kr., black on yellow, 1853.

*Genuine.*

Engraved as before, on green (1851) or yellow wove paper (1853); moderately stout. The thin line of frame above BADEN is as thin as the line below that word, and is not ragged. The "F" of "Freimarke" does not touch the line above it. The left-hand inscription reads "Deutsch-Oestr. Postverein," with a sort of very short double hyphen close to the "Deutsch," a full stop after "Oestr," and another after "Postverein"; the latter stop almost touches the "n" before it. The right-hand inscription is "Vertrag v. 6. April 1850." In each corner of the stamp there is an heraldic rose, the centre of which forms a sort of star of four points, with blank centre. Most of the points of these four stars are long enough to touch the turned-over edges of the



leaves of the roses. The stop after the "6" is round. The background of the central circle is composed of pairs of interlaced or crossing wavy horizontal lines. The light scalloped line round the central circle is much thinner than the light ring surrounding it.

*Forged.*

Lithographed, on rather thin, green or yellow wove paper. The green is decidedly blue-green; very different from the yellow-green of the genuine. The inner line of the frame above BADEN is considerably thicker than the line immediately below that word, and it is very ragged. The "F" of "Freimarke" touches the line above it. The dot to the "i" of "Freimarke" is like a comma instead of being diamond-shaped, and it touches the "i." The left-hand inscription is "Deutsch: Oestr Postverern.," with a very small colon nearer to "Oestr" than to "Deutsch," and the stop after "Postverern" is at a considerable distance from the "n." The right-hand inscription is, "Vertrag v 6 April 1850" (sometimes "1350"), with no stops except after "1850." The black stars in the centre of the four heraldic roses in the corners of the stamp have very blunt points, very short, and hardly any of them long enough to touch the turned over rims of the rose leaves. The stop after the "6" is very shapeless. The background of the central circle is composed of pairs of straight, oblique lines in a sort of lattice-work, running down from left to right, and from right to left. The scalloped line round the central numeral is much thicker than the ring outside it.

POSTMARKS.

*Genuine.*—5.

*Forged.*—Four concentric circles of equal thickness and without numeral in the centre.

Most of the unused copies of this issue now to be had are reprints; unused originals are not common.

1861. 1, 3, 6, 9 kr.; Perf. 13½.

These are the first perforated set, with the central square shaded with horizontal lines. I have the 9 kr. of one type of forgery and the 1 kr. of another type. It is very possible that a full set exists of each type.

*Genuine.*

Engraved in *épargne*, on thin, white wove paper; perforated 13½. The band which passes obliquely across the shield contains eighteen vertical coloured lines. The upper outline of this band is distinctly darker and somewhat thicker than the corresponding lower outline. All the dots of colour on the shield are of a good size, very distinct, and regularly placed. The space each side of the central arch of the crown is dark and solid, so that none of the lines of the background can be seen through either. The cross at the top of the crown reaches up to the third of the horizontal lines of the background counting from the top. The central leaf below the shield has its end-lobe hardly at all projecting beyond the side-lobes, and this end-lobe touches the third of the horizontal lines of the background, counting from the bottom. In the word BADEN, all the different strokes of the letters of the word are of the same width, and the lower limb of the E is only very slightly longer than the upper limb.



*Forged.*

Rather well lithographed, on stout, white wove paper; perforated  $13\frac{1}{2}$ , like the genuine, but not so cleanly cut. The band which passes obliquely across the shield contains seventeen vertical dark lines. The upper outline of this band is not more prominent than the lower one. The coloured dots on the shield are very faint, inconspicuous, small, and irregularly placed. The space each side of the central arch of the crown is light in colour, and allows several of the horizontal lines of the background to be seen through it. The cross at the top of the crown reaches up to the second horizontal line of the background counting from the top. The central leaf below the bottom of the shield has its lower lobe projecting far below the side-lobes; it reaches to the second horizontal line of the background, counting from the bottom. In the word **BADEN**, the left-hand stroke of the **A**, the horizontal strokes of the **E**, and the first stroke of the **N** are all palpably narrower than the rest; this is very easily seen in the **A**, both of whose limbs ought to be of the same width. The lower limb of the **E** of this word is abnormally longer than the upper one. The ornaments in the corners are very different from those of the genuine, but it would be impossible to explain the differences without an illustration.

## POSTMARKS.

*Genuine.*—5; the outer and inner circles are usually a little thicker than the others; also 1, 29, 71.

*Forged.*—Five concentric circles, the outer and inner ones *very* much thicker than the rest, and without numeral in centre.

1862-64. 1, 3 kr. Perf.  $13\frac{1}{2}$ .

1, 3, 6, 9, 18, 30 kr. Perf. 10.

These stamps are of the same design as those just described, except that the central square behind the arms is plain white instead of being filled in with horizontal lines. The 1 and 3 kr., perforated  $13\frac{1}{2}$ , are rare; indeed I have never come across a copy of the 1.

*Genuine.*

Engraved in *épargne*, on white wove paper; perforated  $13\frac{1}{2}$  or 10, as above. The right-hand griffin, supporting the shield, has eleven feathers in its wing, but there are only ten feathers in the wing of the left-hand griffin. The crown has five arches, containing pearls. The dark space each side of the central arch of the crown is filled with closely-set horizontal lines, which look solid in some copies. There are eighteen vertical lines in the oblique band across the shield. The dots on the shield are very distinct, and placed in regular rows. The cross on the top of the crown is very nearly under the centre of the **D** of **BADEN**.

*First Forgery.*

Lithographed, on white wove paper; badly perforated  $11\frac{1}{2}$  or sometimes 12. There are twelve feathers in the wing of the right-hand griffin and ten in the wing of the left-hand one. The arches on the crown are confused and uncountable; only the two each side of the central one have pearls. These pearls are in the places occupied by the

dark spaces of the genuine. There are only fourteen vertical lines in the oblique band across the shield. The dots on the shield are indistinct and irregularly placed. The cross on the top of the crown is a good deal to the right of the centre of the D of BADEN.

*Second Forgery.*

Lithographed, on thin, white wove paper; perforated 13½, very nicely. There are eleven feathers in the wing of the right-hand griffin, and eleven also in the wing of the left-hand one. There are five arches with pearls on the crown, as in the genuine; but the spaces each side of the central arches are quite solid, instead of being filled with horizontal lines. The cross on the top of the crown is quite under the right-hand stroke of the D of BADEN. There are seventeen vertical lines in the oblique band across the shield. The dots on the shield are very faint, but placed pretty regularly. Of this last forgery I have only the 3 kr.; of the first forgery I have the 3, 18, and 30 kr.

POSTMARKS.

*Genuine and Forged.*—The same as in the last-described issue.

1862. "Land-post," 1, 3, 12 kreuzer.

I do not know anything of the history of these stamps, or whether they were intended for prepayment, or that the tax was collectable on delivery. The inscription simply means, "Country (or Rural) Post, Postage Stamp." Used specimens are not very common. The 1 and 3 kr. have LAND-POST in an arch; the 12 kr. has the words in a straight line.

1 Kreuzer. *Genuine.*

Typographed in black, on orange-yellow wove paper; machine-perforated 10. The N of LAND is nicely shaped. The O of POST and each O of PORTO are block letters; *i.e.*, with the black outline the same thickness all the way round. The S of POST is nicely shaped. The M of MARKE is almost perfectly upright. It is a block letter, with the first and last upright strokes of equal thickness. The letters of MARKE do not follow a perfect curve; *i.e.*, suppose a perfect arc of a circle to be made from the left lower corner of the M to the right lower corner of the E, then the right lower corner of the M would come too low, and the left lower corner of the E would be too high. There is a horizontal line in the ornamental border above the D-P of LAND-POST, and a similar one under the O-M of PORTO-MARKE. These lines are only very slightly wavy. The two little leaves to the right and left of the middle of the numeral of value do not touch the horizontal pyramid-shaped stalks from which they are supposed to spring, although each leaf has a tiny bit of stalk projecting from its base. The horizontal stroke at the foot of the numeral extends from very nearly the left top corner of the T of PORTO to nearly the middle of the R of MARKE.

1 Kreuzer. *Forged.*

Nicely typographed, on pale, primrose-yellow wove paper; cleanly machine-perforated 9. The right-hand upstroke of the N of LAND stands out too far from the oblique stroke. The black outline of each O is thinner at the top and bottom than at the sides, as is usual in Roman type. The M of MARKE slopes over to the left, and its first stroke is much thinner than the last stroke. The bottoms of the letters of MARKE follow a perfect curve. The horizontal lines respectively above D-P of LAND-POST and below O-M of PORTO-MARKE are very wavy. The leaves to the right and left

of the numeral are joined to the horizontal pyramid-shaped stalks issuing from the border. The horizontal foot-stroke of the numeral extends from the middle of the T of PORTO to the beginning of the R of MARKE.

### 3 Kreuzer. *Genuine.*

Typographed, the paper and perforation the same as in the genuine 1 kr. The N of LAND somewhat squeezed up, and a little taller than the letters each side of it. The S is nicely shaped. Each O is a block letter. The M of MARKE has its first and last strokes of equal thickness. The horizontal lines at the top and bottom of the stamp are very slightly wavy. The two leaves do not touch the pyramid-shaped stalks. The bottom limb of the 3 is not much larger than the top limb. There are nice square-ended head and foot-strokes to the letters of the inscription. The black frame round the stamp is barely half a millimetre broad. Nearly all the different curls of the ornaments inside the frame all round are separated more or less distinctly from each other.

### 3 Kreuzer. *First Forgery.*

Nicely typographed, on pale, primrose-yellow wove paper; cleanly machine-perforated 9. The bottom limb of the 3 is decidedly larger than the top limb. The other tests are the same as those for the forgery of the 1 kr. just described. I have not seen the 12 kr. of this type of forgery, but it doubtless exists; and the tests for the 1 kr. will be sufficient to identify it, should any of my readers possess it.

### 3 Kreuzer. *Second Forgery.*

Lithographed, on wove yellow paper, which is not such an orange-yellow as the genuine, but not such a pale primrose-yellow as that of the forgery last described; and badly pin-perforated 12. The N of LAND is a wide or "extended" letter, and exactly the same height as the letters each side of it. The top tongue or barb of the S of POST is wanting, and the letter is not a nice shape. Each O of the inscription is a Roman letter. The first stroke of the M of MARKE is much thinner than the last stroke. The horizontal lines at the top and bottom of the stamp are coarsely wavy. The leaves are joined to the pyramids. The bottom limb of the 3 is much larger than the top limb; this may best be seen by holding the stamp upside-down. The head-stroke of the P of PORTO is nice and square, but none of the others are, although they ought to be. The frame of the stamp is more than three-quarters of a millimetre broad; *i.e.*, very nearly double the breadth of the genuine. Most of the ornamental curls round the stamp are joined together. This is a poor forgery compared with that of the 1 kr., the latter being dangerous.

### 12 Kreuzer. *Genuine.*

Typographed; the paper and perforation the same as in the genuine 1 and 3 kr. There is a short thick hyphen between the D and P of LAND-POST, and it is nearer to the D than to the P. The bottom stroke of the 1 of 12 extends from the middle of the O of PORTO to the middle of the hyphen after that word. The horizontal wavy stroke below O-M of PORTO-MARKE touches the curls each side of it, and extends from the end of the O to beyond the middle of the M. All other tests the same as in the genuine 3 kr.



### 12 Kreuzer. *Forged.*

Lithographed, the paper the same as in the forged 3 kr. My only copy is cut close, but is probably badly pin-perforated 12, like the forged 3 kr.

There is a longish hyphen between the words LAND-POST, and this hyphen is nearer to the P than to the D. The bottom stroke of the I of 12 extends from the top left corner of the R of PORTO to the beginning of the hyphen after that word. The horizontal wavy stroke under the O-M does not touch either of the curly ornaments each side of it, and extends from the beginning of the hyphen to the middle of the M of MARKE.

## POSTMARKS.

The same as the genuine and forged postmarks of the issues before described.

Issue of 1862. 18 Kreuzer, green.

*Genuine.*

Engraved in *épargne*, on medium, white wove paper; perf. 10. The two spiral curls, on the inner ends of the two ribbons on which the two griffins stand, are *exactly* alike; except, of course, that they curl different ways. In the word POSTVEREIN, the top and bottom limbs of each E are of equal length; and, if a line be drawn along the centre of the tongue of the first E, through the centre of the tongue of the second E, it will cut exactly through the centre of the R between them. The centres of the RKE of FREIMARKE are all exactly in one line; and the upright stroke of the K only just touches the joined oblique strokes.

*Forged.*

This is a very excellent production; and quite new, I believe. Nicely engraved, in *épargne*, on yellowish-white wove paper, somewhat thicker and smoother than that of the genuine; perf. 10. The spiral curl on the right side is not exactly like that on the left; having, apparently, half a twist more. The upper limb of each E of POSTVEREIN is decidedly longer than the lower limb; and a straight line joining the tongues of the two letters would cut through the R a little *above* its centre. The centre of the K of FREIMARKE is somewhat lower than the centres of the R and E each side of it; and the oblique strokes of the said K are firmly joined to the vertical stroke, instead of just touching it. Beyond these slight differences, the stamp seems to be a *fac-simile* of the genuine; though the postmark may possibly hide a few others. The lines and dots on the shield are exactly copied.

## POSTMARKS.

*Genuine.*—5, 6. *Forged.*—5.

## BAHAMAS.

One Penny, red, carmine.

Issue of 1859. Unperforated, also (1861) perforated 14, 13, 12. No watermark.

Issue of 1862. Machine-perforated 12½, 14.

Watermark crown and CC.

Issue of 1875. Vermilion; machine-perforated 14.

Watermark crown and CC.

I have given the above list of the different issues of the penny stamp, so as to assist in the detection of any future forgeries which may appear; but the originals are so very pretty, and so nicely

executed, that there is not much fear of any of the forgeries being dangerous. Before I say anything about the counterfeit now to be described, perhaps I had better mention a fact which some of my readers have, no doubt, by this time, found out for themselves; and that is, that these penny stamps will not stand the application of water. I have seen some most doleful-looking specimens, occasionally, in the albums of amateurs who were not aware of this peculiarity. I would recommend, therefore, that, to remove any backing off these stamps, they should be floated on water with the face uppermost, care being taken that no single drop touches the face; and when they are thoroughly moist, the back will come off without difficulty. This is the way I always treat my own stamps, and I never get the faces wet, and thus do not damage them.

*Genuine.*

Engraved in *taille-douce*; perforation and watermark as above, according to the issue. The shading of the oval behind the head is



composed of crossed lines; but the vertical lines are slightly more prominent than the horizontal ones. The face is shaded all over, except just along the ridge of the nose, and on the forehead between the eye-brows; the neck is also shaded all over. The highest leaf of the top tuft of the pine-apple touches the top of its containing-oval. The top of the conch-shell in the oval on the other side of the stamp also touches the top of its containing-oval. There are two lines of shading on the ribbon, immediately before the first letter of INTERINSULAR, and two similar lines immediately after the last letter of POSTAGE. The border of the stamp is a dark strip of engine-turning; and immediately inside this is more engine-turning, but of a lighter and more lace-like pattern, not so heavily coloured. There are twenty-seven jewels in the lowest row of the crown, resting upon the hair.

*Forged.*

Lithographed, on stout, yellowish-white wove paper; pin-perforated 13; no watermark. The shading of the oval behind the head is of vertical lines only. All the central portion of the face is unshaded; and the centre of the bottom of the neck is also white. The highest leaf of the tuft of the pine-apple does not touch the top of the little oval; nor does the top of the conch-shell touch the top of its oval either. There are no lines of shading on the ribbon, either immediately before or after the inscription. My readers must please understand that I do not refer to the folded part of the ribbon, as this is shaded on the right side in both genuine and forged; but I simply speak of the flat portion of it, which contains the words INTERINSULAR POSTAGE. The border of the stamp is pretty fairly imitated; but the beautiful lace-work just inside the border is, in these forgeries, represented by heavy and clumsy blotches and masses of colour. It is usually impossible to count the lowest row of jewels of the crown, resting upon the hair; as, on the right side of the head (*i.e.*, on the left side of the stamp), they run together into a white line; but a good copy of this forgery shows about thirty or thirty-one jewels in the lowest row.

Fourpence, rose; Sixpence, grey, mauve.

Issue of 1861. No watermark. Perforated 14, 13, 12.

Issue of 1862-3. Watermark crown and CC.

Perforated 12½, 14.

Issue of 1882. (The Fourpence). Watermark crown and CA. Perforated 14.

*Genuine.*

Engraved in *taille-douce*, on stout, white wove paper; both from the same die. The background outside the central oval is composed of strips of engine-turning, in two patterns, placed alternately; and each alternate strip, beginning with the outer one on each side, has a row of diamond-shaped dots running down the centre of it. None of the stars in the four corners of the stamp touch their containing-squares anywhere, and they are all exactly alike. The central oval behind the bust is formed of very fine crossed vertical and horizontal lines; but I ought to mention here that I have a copy of the 6d. of 1861 which certainly appears to have a solid background behind the bust. However, it is possible that the paper may have been too damp, causing the fine lines to run into each other. There are eighteen or nineteen pearls in the necklace; and the central one, which has a dark spot in the middle of it, is very much larger than any of the others. The base of the crown has two rows of pearls, with a row of diamonds or some other jewels between them. The upper outline of the value-label does not encroach upon the ribbon which contains the word POSTAGE. The whole stamp is very delicately engraved. The Queen's lips are parted slightly, as though she were just going to speak.



*First Forgery.*

Lithographed, on stout, very yellowish-white wove paper; no watermark; unperforated and perforated 11½ and 12 better than usual. The dots on the alternate strips of engine-turning are of various shapes, but most of them round, and none of them diamond-shaped. One point of each of the lower stars usually touches the outline of its containing-square somewhere; and the lower stars are generally badly done, and not like the upper ones. The central oval behind the bust is composed of crossed lines like the genuine; but they are blotchy, coarse, and indistinct, very different from the genuine. There are thirteen pearls in the necklace. These pearls are not nicely graduated in size, as the genuine are; and the one with the dark spot in the centre of it is not so large as the one immediately to the left of it. The base of the crown is formed of three rows of pearls, the central row being just the same as those above and below it. The bottom of the ribbon containing the word POSTAGE is cut into by the straight value-label below it, so that (especially in the Fourpence) the s and T of that word have to be made a little smaller than the rest of the letters. The whole stamp has a coarse look; and the Queen's lips are far too wide open, so that she looks as though about to scream rather than speak.

*Second Forgery.*

Lithographed, on very yellowish-white wove paper, rather stout; badly pin-perforated 12½; no watermark. I have only lately (1890) seen this forgery. The dots in the vertical strips of engine-turning are diamond-shaped, as in the genuine; but each of the dark diamonds is placed in the centre of a white diamond. The corner-squares with their stars



are not alike in shape and size, the star and square in the left top corner especially being much smaller than those in the right top corner. The Fourpence has the background behind the bust apparently solid, but the Sixpence has the crossed vertical and horizontal lines very distinct, though they lack the beautiful regularity of the genuine. There are fifteen pearls in the necklace, and nine of them contain spots; the four large ones in front having apparently two in each, though they require the microscope to make them out distinctly. The easiest test for this forgery is, I think, the second vertical strip of engine-turning on each side. In the genuine these two strips are a fine and beautiful lace-work, and in each strip there is a horizontal row of very tiny diamond-shaped dots (five in each, where the central oval does not encroach upon them) level with the larger single diamond-shaped dots in the first and third strips, as described above. In this forgery the second strip from the outside on each side of the stamp is a mere meaningless jumble of blotches and scratches, spoiling the effect of the stamp completely. The outline of the lower jaw, on the right side of the stamp, forms almost a straight line from the chin to the ear; in the genuine this is a nice and well-modelled curve. Thus the Queen seems to have an altogether unnaturally hollow cheek. The lettering in this second forgery is a good deal thinner than in the genuine or in the first forgery.

#### One Shilling, green.

Issue of 1862-3. Watermarked with crown and CC.  
Perforated 12½, 14.

Issue of 1882. Watermark crown and CA. Perforated 14.

The design, paper, and manner of printing of this stamp are all considerably different from those of the ones just described; and I think that, on the whole, the forgers have not been quite so successful in this as in the lower values. However, my readers must judge for themselves.

#### *Genuine.*

Engraved in *épargne*; perforation and watermark as above, on slightly *glacé* paper. The stamp, though not particularly striking, is very carefully engraved. The face is shaded almost all over, though there is a small unshaded portion at the corner of the nose, and another at the top of the forehead. The ear is all shaded except the tip, which hangs down a little. Just under the middle A of BAHAMAS there is a small circle or ring, with another circle in the centre of it. The conch-shell in the right lower corner has a sharp spike projecting from the right-hand side, about the centre, and another from the left-hand side at the bottom. There are five leaves at the base of the pine-apple, and five more in the bunch at the top. If a straight line were drawn down through the centre of the pine-apple, it would cut into the O of ONE, considerably to the right of its centre. The white space round the central medallion is equally broad all round, and the outline of the portrait does not trespass upon this white space anywhere. There is a tiny full stop after the Etruscan bordering to the right, above the G of SHILLING; and the upper horizontal stroke of the last key in this pattern is wanting, as the border cuts it off.

#### *Forged.*

Lithographed, on ordinary white wove paper; pin-perforated 13; no watermark, un gummed. The front of the face, from the forehead to the



chin, has hardly any shading upon it. The rim of the ear is white, and the lobe of it inclines forward instead of downward. The letters of the name BAHAMAS are clumsily copied, and the circle round the middle A has a dot in the centre of it. The spikes on the conch-shell are absent. There are only four leaves at the base of the pine-apple, and the leaves on the top cannot be counted. A line drawn down through the centre of the pine-apple would cut exactly through the centre of the O of ONE. The white space round the inside of the central medallion is much broader in some parts than others; notably under the MA of BAHAMAS, and below the base of the neck. The chignon, and the pointed front of the neck, project slightly into this white space. There is no stop at the right-hand end of the Etruscan or key-pattern, and the last key over the G of SHILLING is only a straight line. The base of the defective key over the S of SHILLING is much longer than the bases of the others; whereas in the genuine it is of the same length as the rest.

**Fourpence (Provisional), mauve and black.**

**Issue of 1883. Watermark Crown and CC. Perforated 12½ and 14.**

This is the Sixpence before described, with the value FOUR PENCE surcharged on it in black. It will be understood that the forgers have taken the genuine Sixpence, the surcharge only being counterfeited.

*Genuine.*

There are, I believe, two different types of surcharge: the one now to be described, which is the ordinary one, and which has been imitated by the forgers; and another nearly twice the size, which is rare, and which I have not yet seen. The lettering is in thick, rather clumsy and blotchy Roman capitals, 2¼ mm. high. It is all in one word—FOURPENCE—and so wide that there is scarcely room for it on the stamp, and I am unable to say whether there is a stop after the word, as I have only a single copy. From the centre of the upright stroke of the F to the centre of the upright stroke of the last E the distance is 17½ mm. The lettering is deeply sunk into the paper. From the centre of the upright stroke of the R to the centre of the upright stroke of the P the distance is just a shade over 2 mm.

*Forged.*

The lettering is not nearly so thick and clumsy as in the genuine, and the letters are exactly 2 mm. high. The surcharge is in two distinct words—FOUR PENCE—and there is a stop after PENCE. There is room for the surcharge and the stop on the stamp. From the centre of the upright stroke of the F to the centre of the upright stroke of the last E the distance is 16¼ mm. The lettering is hardly, if at all, sunk into the paper. From the centre of the upright stroke of the R to the centre of the upright stroke of the P the distance is 3½ mm. I think the above measurements will suffice for the detection of this forgery.

POSTMARKS.

*Genuine.*—54; also the same, with a large B in the centre; also pen-strokes; also the date written in pen-and-ink, like the cancellation on an English receipt stamp.

*Forged.*—Like the second genuine cancellation, but with an undecipherable blotch in the centre; also 22, 54, 62; also four concentric rings like 5, without numerals. As to the surcharged Fourpence, this, of course, bears the genuine cancellations, but *under*, not over, the surcharge.

## BARBADOS.

English people have a very peculiar habit of insisting upon adding an *e* to the name of this island. I really do not remember ever having seen the name written in book, newspaper, or pamphlet except, of course, in the various philatelic publications, otherwise than "Barbadoes"; and even Mr. Pemberton's *Handbook* will be found to have this same defect. However, my task is to describe stamp forgeries and not English peculiarities, and I merely mention this *en passant*.

The Barbados stamps are rather difficult to arrange, and the varieties of paper, watermark, perforation, &c., are decidedly puzzling. There appear to me to have been several types, but I fancy that some of them are simply due to the wear and tear of the plates. Originally there was a cord or line round the centre of the smaller chest or package beside Britannia, but after a time this disappears altogether bit by bit. Another type or "state" has the lines of engine-turning in the background set very much closer together, so that the vertical line of diamond-shaped dots to the left of the spear is not visible. These two types or "states" are found only on the stamps without value indicated. All those with BARBADOS at the top, and value at the bottom, even from the first unperforated Sixpence and One Shilling, are from the second state of the die, with the lines close together. The head-dress of Britannia is a helmet, with some animal (a lion?) couchant on the top of it, and two five-pointed stars below the animal. This is in the first state of the plate. The second state, with fine lines of engine-turning, shows only one of the stars (the one immediately over the right eye of Britannia), the other being obliterated. I have given this slight description of the types or states, as I do not remember having noticed any mention of them elsewhere.

Second Issue of 1852. Value not indicated. Green, blue.  
*Genuine.*

Engraved in *taille-douce*, on several sorts of white wove paper; no watermark; unperforated. Size of stamp,  $21\frac{1}{2} \times 18\frac{1}{2}$  mm. Britannia wears a helmet, as above described, with a lion on the top of it, and two five-pointed stars, or one star, according to the state of the plate, below the lion. The bordering at the top and sides of the stamp looks rather intricate at first sight; but it is not really so, being merely formed of little crescents in white outline intersecting each other. At the top there are eleven entire crescents, with a half-crescent at each end to fill up. On the left side there are fourteen entire crescents, with a three-quarter crescent to fill up at the top and at the bottom. The right side is exactly the same as the left. The head of the spear is diamond-shaped, and one-half of the diamond is shaded. The eyebrows are very distinct, and so is the outline of the side of the nose. From the brooch on the shell-collar down almost to the waist there are several vertical lines of shading on the front of the dress, indicating folds. The ship is very nicely done, and represents a three-master, square-rigged, with a long



pennant, which streams out so as almost to touch the arm of Britannia. The hair on the right side of the face is dark all over. The first finger of the left hand is a little shorter than the others, and is rather apart from them. All four fingers or knuckles can be seen on the hand holding the spear.

*First Forgery.*

Poorly lithographed, on thick, white wove paper; unperforated; the white parts generally being a little smeared with the ink, so as just to give the surface a greenish or bluish tinge, according to the colour of the stamp. Size of stamp,  $21 \times 18$  mm. The helmet of Britannia appears to be a cap of Liberty, with a white knob on the top. There is a blotch on it, above the right eye, which, I suppose, is intended to represent one of the five-pointed stars; but it is a failure. The top bordering consists of ten perfect or entire crescents, with almost a whole one to fill up at the left end, and a very little bit of one to fill up at the right end of it. The bordering down the left side of the stamp has fourteen whole crescents, with a half-crescent to fill up at each end. The bordering down the right side has also fourteen whole crescents, but with a three-quarter crescent to fill up at the top and bottom. These crescents are bluntly pointed, and very much more clumsy and coarse than those of the genuine. The head of the spear is of a long pointed shape, just like the flame of a candle, and it is not shaded. There are no eyebrows, and the nose is represented by a dot without any side-line. There are no vertical lines down the front of the breast of the dress. I do not think even a sailor would be able to tell what vessel, or rather what sort of vessel; the design is intended to represent, as the sails seem to be all in one line, as though there were three sails on each yard. The pennant or streamer is very short, and does not go near the arm. The hair on the right side of the face has a white patch in the centre of it. The first and fourth fingers are much too short, and the second and third are much too long. There is no particular separation between the first and the other fingers. Two of the knuckles of the hand holding the spear can be made out, but the other two are jumbled together.

*Second Forgery.*

Poorly lithographed, on very yellowish-white wove paper, moderately stout, and very rough at the back. The size of the stamp is  $21\frac{1}{2} \times 18\frac{1}{2}$  mm. It will thus be seen that neither of the forgeries is exactly the size of the genuine. The sides of the helmet, which, in the genuine and in the first forgery, form a sort of nimbus round the face, are not visible in this forgery, so that Britannia appears to have her hair done up in a conical form, with a large white knob on the top, and a large white blotch on the hair, above the right eye. There are eleven entire crescents along the top border, with a three-quarter crescent at each end to fill up. On the left side there are fourteen entire crescents, with a half-crescent at the top, and a quarter-crescent at the bottom to fill up. The right side is the same as the left, except that there is a three-quarter crescent at the bottom. The top point of the spear is slightly below the level of the top of the ball or knob on the head; but in the genuine the point of the spear reaches high above the level of the said ball or knob. This is a very easily-seen test. The shading to the head of the spear consists of a little dark diamond, exactly in the centre of the head. The eyes and eyebrows are blotched together. Only eight vertical lines can be made out in the broadest part of the shield, though there are fourteen in the genuine. Both genuine and first forgery show traces of the Union Jack on the shield, but they are absent in this forgery. There are many other points of difference, but the above will be found amply sufficient for the detection of this forgery.

## POSTMARKS.

*Genuine.*—1, 2, 7, 8, 54; also something similar to 55.

*Forged.*—Uncancelled or penstroked; also 54, without central numerals.

## Issue of 1859. Sixpence, One Shilling.



These stamps are only found on what I have called the second state of the plate, with the background of fine lines, set close together. The only thing different in this set is, that the name has been cut in a curve over the head of Britannia, and the value added at the bottom, where BARBADOS used to be.

*Genuine.*

Engraved in *taille-douce*, on very thick paper; unperforated. In the SIXPENCE the name is in ordinary capitals, and the value in "sans serif," or block letters. In the ONE SHILLING the name is in block letters, and the value is in ordinary capitals. All the other tests are exactly the same as in the genuine stamps just described.

*Forged.*

Very poorly lithographed, on rather thin, yellowish paper; unperforated. In both values the name is in ordinary capitals, and the value in block letters. In the SIXPENCE the value is in letters which are very much smaller than the genuine, and they do not fill up the label. All the other tests for both these forgeries are exactly the same as in the counterfeits just described. The imitations of the earlier issue are much better executed than these, which are very much smudged.

## POSTMARKS.

The genuine stamps are postmarked like the earlier ones. The forgeries are cancelled with 51; also 54 without central numerals. Of course it will be understood that I have not attempted to make a catalogue of the genuine stamps, but simply to mention those stamps, or those variations, which were necessary for the proper detection of the forgeries now exposed.

## BAVARIA.

## Issue of 1849. 1 Kreuzer, black.

This stamp is to be found with and without the silk thread found on later issues. The one with the thread is considered to be an essay. The forgers have done their work fairly well, so that there are no very salient tests.

*Genuine.*

Engraved in *épargne*, in greyish-black, on stout, yellowish-white wove paper. The solid labels which bear the words of value, name, etc., are only a very little darker than the rest of the stamp. They are also rather spotty—that is to say, the ink has left little places untouched—and the figure in the centre is at an equal distance from both top and bottom of the central square of maze-work. The maze-work itself is rather irregular at the top, and under the letters AYE of BAYERN it does not come up far enough, thus leaving a broader space of white there than in any other part. The little figures in each corner are all well made, and perfectly



distinct. The small squares containing these figures have a most peculiar pattern of alternate black and white oblique lozenges. This pattern is, in fact, part of the Arms of Bavaria, being a reproduction of the "shield of pretence," or little shield in the centre of the large shield of Bavaria. The large central numeral is filled, not with maze-work, like the background, but with a floriated pattern of conventional leafage, with two very distinct eight-petalled flowers near the base.

*Forged.*

Lithographed in very black ink, on very white paper, rather thin and hard. The solid labels containing name, value, etc., are intensely black, and there are no spots of white upon them. The large figure in the middle of the stamp is nearer to the bottom of its containing-square than to the top. The maze-work comes quite close up to the top and bottom boundary-lines, but not quite so close to the side boundary-lines. The little figures in the corners are not all alike, and are not very distinct. The small squares containing these figures bear a lattice-work of oblique black lines on a white background. The large central numeral is filled with a very muddled and indistinct floriated design, which looks almost exactly like the maze-work of the background, and the two eight-petalled flowers are absent. There have been several forgeries of this stamp, some of them better in general execution than the one now under discussion, but not so accurate in minute details. I think the easiest tests for this present counterfeit are, the intense blackness of the labels (especially the one bearing the word EIN) and the absence of the two flowers in the central numeral.

POSTMARKS.

*Genuine.*—14, 15, 29 (rare).

*Forged.*—14, 100.

Issue of 1854-58. 12 Kreuzer, red; 18 Kreuzer, yellow.

Issue of 1862. 12 Kreuzer, green; 18 Kreuzer, red.

*Genuine.*

Engraved in *épargne*, on moderately stout, and on much thinner, very rough white wove paper, with a silk thread in the substance of the paper, running vertically downwards. The lettering is very clear and square-cut.



*Forged.*

Poorly lithographed, on rather thin, smooth, white wove paper; no silk thread. The lettering is ragged and blotchy, the ends of most of the letters being rounded instead of cut off squarely. The absence of the silk thread is such an easy test that I have not troubled to dissect the design. The 18 kreuzer of 1854 is, in this forgery, a sort of brownish-ochre, instead of yellow.

POSTMARKS.

*Genuine.*—14, 15, 29.

*Forged.*—14; also a blotch.

Issue of 1862. 3 Kreuzer, black; Unpaid.

*Genuine.*

Typographed in black, on medium, very rough white or yellowish-white wove paper, with a silk thread in the substance of the paper. The Y of BAYER has a distinct tail, and there is a large round stop after that word, and another, exactly similar, after POSTTAXE. The G of EMPFANGER is

the usual small (or "lower-case") German "g." The middle tongue of the large central 3 comes out level with the centres of the balls which form the head and tail of that numeral. The top horizontal line of the frame round the 3, if prolonged to the left, would pass far above the R of the left-hand KREUZER. The vertical right side of the said frame, if prolonged upwards, would cut exactly centrally through the X of POSTTAXE, and, if prolonged downwards, would cut centrally through the G of EMPFÄNGER. The vertical left side of the said frame, if prolonged upwards, would touch the left side of the A of BAYER, and, if prolonged downwards, it would just touch the right side of the O of VOM. At the outer corners of the stamp, outside everything, are four black diamonds of equal size and shape.

*Forged.*

Lithographed, on rather stout, very hard, somewhat rough, *very* white wove paper; no silk thread. In my single specimen, which is the only one I have ever met with, the Y of BAYER has no tail, so that it reads BANER. There is a black blotch just before the head of the P of POSTTAXE, and the stop after that word is exceedingly small and faint, almost invisible, and very much smaller than the stop after BAYER. The G of EMPFÄNGER is a very distinct numeral 9. The middle tongue of the large central 3 is too short, and does not reach out level with the centres of the head and tail balls. In the frame round this central 3 the top line, if prolonged to the left, would just graze the R of the left-hand KREUZER. The right side of the said frame, if prolonged upwards, would pass between the letters AX of POSTTAXE, and, if prolonged downwards, it would pass between the letters NG of EMPFÄNGER. The left side of the said frame, if prolonged upwards, would cut centrally through the A of BAYER, and, if prolonged downwards, it would cut centrally through the O of VOM. The outside corner-ornaments are all of different shapes and sizes; the one in the right top corner being most like the diamond of the genuine.

POSTMARKS.

*Genuine.*—I have never seen this cancelled.

*Forgery.*—14 (apparently lithographed at the same time as the stamp, instead of being hand-struck).

BELGIUM.

1 Centime, green. (*Type of accompanying illustration*).

Issue of 1861. Unperforated.

Issue of 1863. Perforated  $13 \times 13\frac{1}{2}$ , and  $14 \times 14\frac{1}{2}$ .

*Genuine.*



Engraved in *taille-douce*, on thin, white wove paper; varieties as above. The background of the central medallion is formed of fine crossed vertical and horizontal lines. The letters of POSTES have distinct dark outlines round them, and are very nicely formed. The ornamental leaf to the left of the P passes distinctly behind that letter. The face of the King is shaded all over, except the centre of the forehead and under each eye. His head is turned towards the right of the stamp, but his eyes are looking very decidedly to the left. Three of the horizontal lines of the background can be seen between the top of his head and the top of the oval under ST of POSTES. The letters

of UN CENTIME stand out well from the leafage behind them, being so very much darker. The ink of all the thick lines stands up above the surface of the paper, as is usual in a *taille-douce* engraving.

*Forged.*

Coarsely lithographed in *mauve*, on thin, yellowish-white wove paper; unperforated. The colour of course instantly condemns the present counterfeit; but I daresay it exists in green also, though I have not seen it. The background of the central medallion is composed of a sort of grained pattern, apparently produced by thick horizontal lines, crossed by oblique lines running down from left to right. The letters of POSTES do not show any outlines round them, being simply white, on an almost solid dark background; they are very poorly shaped, especially the E. The ornamental leaf to the left of the P does not go behind that letter at all, or even touch it. The forehead has no shading at all on it, and there is a very large unshaded space under the right eye. The eyes seem to be looking almost straight towards the spectator, and the expression of the face is heavy and stupid. There are no lines of the background to be seen between the top of the head and the top of the oval. The letters of UN CENTIME are almost invisible, as they are too faint, and the background is too dark. The ink, as is usual in a lithograph, is all perfectly flat on the paper. Even if printed in the proper colour, I do not think this forgery would be at all likely to deceive any but a mere tyro.

POSTMARKS.

*Genuine.*—38, 76 (with numerals in the centre).

*Forged.*—29.

## BERGEDORF.

Issue of November 1st, 1862.  $\frac{1}{2}$  Schill., black on violet;  
3 Schill., black on rose.

These stamps have always been very rare; and this is not to be wondered at, when we consider the extremely short life which they enjoyed. They were suppressed on the 10th of the same month, making way for the  $\frac{1}{2}$  schill., black on blue, and the 3 schill., blue on rose. But though the originals are so rare, the reprints are more common; and I fancy that they have been often passed off on the unsuspecting as real originals. However, collectors need not be taken in with them, if they will remember that the originals are very nicely done, and all the design is very clear; whereas these reprints show signs of wear in the matrix. Besides this, the originals are in soft colours, whilst the reprints are on paper which is too highly coloured, and they look altogether too new.

$\frac{1}{2}$  Schilling, black on violet.

*Genuine.*



Lithographed, in greyish black, on rather dull violet wove paper. Surrounding the central design there is a circle of little rings, all linked together, and all very regular; these rings are fifty-five in number. Both in this and all the other values of both issues the central design is formed by "dimidiation," as the heralds call it, of half of the double-headed eagle of Lübeck, joined to half of the triple-turreted castle of Hamburg; showing, I suppose, that Bergedorf was



under the joint protection of these two places. The left-hand turret is very slightly lower than the right-hand one. The half of a tail which the heralds have left to the unfortunate eagle is almost entirely of solid colour; but the shading, when it can be made out, is composed of wavy, or rather *curved*, vertical lines, strongly bent towards the left, in the centre. The eight shaded balls in the spandrels, outside the linked rings, all touch both the rings and the outer frame. On the body of the castle, between the base and the battlements, there are nine horizontal black lines, to represent the divisions between the courses of the brickwork. Each of the turrets seems to have ten similar lines on it, between the base and the roof; but they are very difficult to count. The tail of each R of BERGEDORF is suddenly pinched off to a sort of point. The tail of the K of POSTMARKE is joined to the *centre* of the oblique stroke. The fractions in the corners are composed of very fat figures; each little "1" being quite as fat or thick as the upright stroke of the B of BERGEDORF. The  $\frac{1}{2}$  in the left top corner is not set in the centre of the containing-square, but *far* too much to the right; the one in the right top corner is also too much to the right; though not so much as the other. The upper half of the shield on the breast of the eagle shows parts of four thin, broken vertical lines; and the lower half shows four thick vertical lines. The eagle's beak is very strongly hooked; and between its very point, and the portion of the wing nearest to it, there is one long wavy line, and one *very* short straight line, like a small dash. The topmost ring, just under the second E of BERGEDORF, has a small black mark in its centre, something between a dot and a dash. The post-horn is darkly shaded all over with vertical lines. The lines of the background are extremely wavy.

#### *First Forgery.*

Nicely lithographed, in jet black, on paper of a very cold violet. There are 55 linked rings, as in the genuine; but they are irregular, and some of them hardly overlap their neighbours at all. The left-hand turret is decidedly lower than the other. The eagle's tail shows three thick, perfectly straight, vertical lines of shading. The ball immediately to the left of the C of SCHILLING does not touch the rings. There are only six horizontal lines across the body of the castle, between the base and the battlements; and seven distinct lines across each of the turrets. These lines on the turrets are perfectly easy to count with the microscope. Each R of BERGEDORF has its tail cut off perfectly square. The tail of the K of POSTMARKE joins the oblique stroke rather high up, but not so far as the centre of the said stroke. The fractions are in thin figures, each "1" being *much* thinner than the upright stroke of the B of BERGEDORF. The  $\frac{1}{2}$  in the left top corner is set *very* slightly to the right of the centre of the containing-square; the one in the right top corner is exactly in the centre of the square. The upper half of the shield on the breast of the eagle shows three rather coarse vertical lines; and the lower half also has three vertical lines, the middle one being not quite parallel with the other two. The eagle's beak is very slightly hooked; and there is only one line of the background to be seen between it and the nearest part of the wing. There is no dot or mark in the topmost ring. The post-horn has very little shading on it.

#### *Second Forgery.*

Lithographed, in jet black, on almost neutral-tinted wove paper. There are only 46 linked rings (instead of 55) round the central circle, and they are irregular. I think it will not be necessary to give any further test; as the rings are easy to count.

## Same Issue. 3 Schilling, black on rose.

*Genuine.*

Lithographed, in greyish black, on rose, or rather pale red paper. Mr. Pemberton, in his *Handbook*, chronicles this value as "green." I suppose this is a printer's error, for I never heard of, or saw such a stamp, though I have many times seen the rose, or red one. There are, as usual, fifty-five linked rings encircling the central design. The lower half of the B in the word BERGEDORF is a good deal larger than the upper one. The tail of the first R in this word is thickest in the middle, and gets narrower towards each extremity. The last R in the same word has the tail smallest at the point of insertion, and widest (square) at the outer end; and the D is rather tall and narrow; but it is plainly a D, and nothing else. The post-horn has a very large and badly-shaped mouthpiece; but the tube is very much smaller, or rather thinner, than the mouthpiece, till it begins to turn round. The 3 in the left top corner goes very close to the upper outline of the containing-square; but the others evidently do not touch any part of their respective containing-squares. The lower half of the shield contains four distinct, straight vertical lines, and the upper half, in my specimen, shows three tiny black dots.

*First Forgery.*

Lithographed, in jet black, on violet wove paper. There are only 50 linked rings round the central circle.

*Second Forgery.*

Lithographed, in jet black, on pale red wove paper. There are only 51 linked rings.

*Third Forgery.*

Lithographed, on pale red wove paper, very like the colour of the genuine. There are 52 linked rings.

*Fourth Forgery.*

Lithographed, in jet black, on very hard, very pale, almost buff paper. There are 54 linked rings. The eagle's head, in this forgery, is much more like that of a donkey than of a bird!

## POSTMARKS.

*Genuine.*—80, 98.

*Forged.*—Ditto; also a blotch of ordinary writing-ink.

## Issue of November 10th, 1862. ½ Schilling, black on blue.

*Genuine.*

Lithographed, in rather dull black, on somewhat pale, Prussian-blue wove paper. The tests are the same as for the ½ schilling of the first issue.

*First Forgery.*

Lithographed, in intense black, on very dark blue paper, though still of a Prussian-blue tint. This forgery is dangerous; for there are 55 linked rings, as in the genuine. The left-hand turret is *much* lower than the right-hand one. The eagle's tail shows three perfectly straight vertical lines of shading. The ball to the left of the C of SCHILLING does not touch the rings. There are six horizontal lines across the body of the castle, between the base and the battlements; and six on each of the turrets. Each R of BERGEDORF has its tail thick and blunt. The tail of the K of

POSTMARKE actually touches the vertical stroke, instead of joining the centre of the oblique stroke. The figures of the fractions are too thin; the  $\frac{1}{2}$  in the left top corner is *very* slightly to the right of the centre of the containing-square; all the other fractions are central. The upper half of the shield on the breast of the eagle shows three *very* short thick vertical lines; and the lower half has three thick and long vertical lines. The eagle's beak is not hooked; it looks something like the lips of a camel. There is one line of the groundwork between it and the nearest part of the wing. There is no dot or dash in the topmost ring. There is not much shading on the post-horn. The oblique lines of the background, especially to the right of the castle, are far straighter than in the genuine.

*Second Forgery.*

This is by Engelhardt Fohl, of Leipzig. Lithographed, in dull, greasy black, on dull Prussian-blue wove paper, showing an extremely coarse grain, when held up to the light. There are only 47 linked rings.

**Same Issue. 1 Schilling, black on white.**

*Genuine.*

Lithographed, in very dull black, on yellowish-white wove paper. There are 55 linked rings, as before. The tail of the eagle is the same as in the genuine  $\frac{1}{2}$  schilling. The ball below ER of BERGEDORF *hardly* touches the rings, and the one to the left of the N of SCHILLING does not touch the rings, and *hardly* touches the frame; but all the other balls touch both frame and rings. There are seven horizontal lines across the body of the castle, seven on the left turret, and eight on the right turret. Each R of BERGEDORF is the same as in the genuine  $\frac{1}{2}$  schilling. The lower half of the shield on the breast of the eagle bears four thick vertical lines, as in the  $\frac{1}{2}$  schilling. The eagle's beak is strongly hooked; and there is one line of the background between the point of the beak and the nearest part of the wing; the beak touches this line. There is a tiny dot in the topmost ring, under the second R of BERGEDORF; the dot is not in the centre of the ring, but too much to the right, so that it would hardly be noticed, unless specially looked for. There is also a tiny vertical stroke in the ring to the right of the I of EIN, and a similar one in the ring to the left of the first L of SCHILLING. The post-horn is the same as in the  $\frac{1}{2}$  schilling.



*First Forgery.*

Nicely lithographed, in jet black, on greyish-white wove paper. There are 55 linked rings, as in the genuine. The tail of the eagle shows five almost straight vertical lines. All the eight balls touch both rings and frame, except the one under OR of BERGEDORF, which touches neither, and the one to the left of the N of SCHILLING, which does not touch the rings. The lines across the body of the castle are the same as in the genuine; as are also those on the turrets, though the latter are much more difficult to make out than they are in the genuine. The lower half of the shield on the breast of the eagle shows five vertical lines, but the outer ones are very often blotched into the outlines of the shield. The eagle's beak *almost* touches the wing; and there is no line to be seen between the point of the beak and the nearest part of the wing. There is no dot in the topmost ring; and the dashes in the side-rings are also absent. The ring under the beginning of the D of BERGEDORF is very badly shaped; indeed, all the rings on the right side of the circle are not nearly so regular as those on the left side.

*Second Forgery.*

This is Fohl's. Poorly lithographed, in smudgy, greyish-black, on very greyish-white wove paper. There are only 51 linked rings, and they are irregular.

Same Issue. 1½ Schilling, black on yellow.

*Genuine.*

Lithographed, on pale yellow wove paper. There are 55 linked rings, as before. The right-hand turret has a very distinct ball on the top of it. The eagle's tail is the same as in the genuine ½ schilling. The eye is large and round, and is placed most absurdly far down. All the balls touch both rings and frame. There are six thick horizontal lines across the body of the castle; but they are not so plain as in the genuine ½ and 1 schilling, as there are several thin lines between the others, thus confusing them. Each of the turrets appears to have eight thick lines across it; but here also there are some thin lines mixed up with them. None of the figures of the fractions in the corners touch any part of their respective containing-squares; though the fraction-line of the 1½ in the right top corner touches the right side of the square. The lower half of the shield shows five thick vertical lines. The eagle's beak does not touch the wing; and there is no line of shading touching the very point of the beak. There is a dot in the topmost ring, just under the second E of BERGEDORF, as in the 1 schilling, and another in the ring to the left of the first L of SCHILLING. The post-horn is lightly shaded; it touches the eagle's tail, but not the base of the castle.

*First Forgery.*

This is poor. Lithographed, in jet black, on orange-yellow wove paper. There are only 48 rings in the circle, and they merely touch each other, instead of being linked together. The word SCHILLING is replaced by POSTMARKE.

*Second Forgery.*

Lithographed, in greasy, jet black ink, on yellow wove paper. There are 55 linked rings; as in the genuine. The eagle's tail shows three perfectly straight vertical lines. The eye is small, of no particular shape, and placed in a normal position. The ball to the left of the C of SCHILLING does not touch the rings. There are six distinct thick lines across the body of the castle, with no thin lines to confuse them. There are about seven lines across each of the turrets, but my single specimen is blotched by the postmark just there; so that I cannot be certain as to the exact number. The tops of the large and small 1, and the tail of the small 2 in the 1½ in the left top corner all touch the outline of the containing-square; and the fraction-line of the 1½ in the right top corner does not touch the outline of the square. The lower half of the shield bears four vertical lines, as in the genuine; but they are not all exactly parallel with each other. The stop after the small U of EIN U. EIN HALB, which is large and distinct in the genuine, is barely visible in this forgery. The eagle's beak touches the wing. There is a very tiny dot in the ring to the left of the 1, and another in the one to the left of the first L, and another in the one to the left of the second L of SCHILLING, besides one in the ring under the O of BERGEDORF, which touches the black ball; but whether these four dots are accidental or not I cannot say. The topmost ring has no dot in it.

**Same Issue. 1½ Schillinge, black on yellow.**

*Genuine.*

This is exactly the same as the 1½ schilling, with the (erroneous) addition of a final E to SCHILLING. The tests are the same as for the 1½ schilling. This error is found on the sheet of the latter.

*Forgery.*

This is Fohl's production. Lithographed, not very well, on orange-yellow wove paper. There are 55 linked rings, as in the genuine; but they are irregular. The right-hand turret, which very nearly touches the rings above it, has no ball on the top of it. The eagle's tail is blotched, but there seem to be two straight vertical lines in it. The head is dark black, so that the eye is not visible. The body of the castle is blotched, so that only four lines can be seen across it. There seem to be six lines across the right turret, but those across the left turret are so blotched as to be quite uncountable. The large 1 in the left top corner touches the left side of the containing-square; the small 1 in the right top corner touches the top of the containing-square; and the small 1 in the right bottom corner does the same. The top half of the shield shows a very small upright rectangular blank, instead of the large blank, following the ornamental shape of the shield in the genuine. The lower half of the said shield is blotched a solid black all over. One line of the groundwork goes from the tip of the eagle's wing to almost the very point of the beak. There are no dots in any of the rings. The spiral part of the post-horn is not shaded; but the rest is solid black, except just the mouthpiece. The large bell-end of the horn touches the base of the castle. This is an easy test.

**Same Issue. 3 Schillinge, blue on rose.**

*Genuine.*

Lithographed, in a sort of chalky ultramarine blue, on pale pink or rose paper. The tests are the same as for the 3 schilling of the first issue.

*First Forgery.*

Lithographed, in brilliant, dark ultramarine, on very shiny, rose-coloured wove paper. There are only 50 linked rings. This is *not* the same type as the first forgery of the 3 schillinge, of the first issue.

*Second Forgery.*

This is Fohl's. Lithographed, in bright ultramarine, on rather a dark rose wove paper. There are only 52 linked rings.

*Third Forgery.*

This seems to be the commonest of all. Lithographed, in rather pale Prussian-blue, on *very* pale pink wove paper, thick and hard. There are only 54 linked rings.

*Fourth Forgery.*

Nicely lithographed, in deep blue, on very dark rose (almost magenta) wove paper, thick and hard. There are only 43 linked rings; but otherwise the stamp looks very nice.

*Fifth Forgery.*

Poorly lithographed, in dull ultramarine, on very thick, very hard, dull rose paper. There are only 47 rings; and they merely touch each other, instead of being linked together. I think this is the poorest of the forgeries of this value.

## Same Issue. 4 Schillinge, black on brown.

*Genuine.*

Lithographed, the best-executed of the set, in dull black, on wove paper of a sort of dirty Indian red, or sienna red colour, which the catalogues generally agree to denominate "brown." There are 55 linked rings, as before. The eagle's tail is the same as in the genuine  $\frac{1}{2}$  schilling. All the balls touch both frame and rings. There are thirteen lines across the body of the castle, between the base and the battlements; about twenty-two on the right turret, and about nineteen on the left turret. The upper half of the shield on the breast of the eagle shows parts of four thin vertical lines, and the lower half shows four thick ones. The eagle's beak is closed, and has a sort of Roman-nosed outline; the eye is distinct, and not shaded. There is a *very* tiny dot in the ring to the right of the space between IE of VIER, and a similar one in the ring to the left of the second stroke of the H of SCHILLING. The spiral part of the post-horn is shaded with vertical lines. Ten large feathers in the wing are tolerably easy to see, and the tip of the wing touches the junction between two rings. The tip of the tail hangs down very distinctly, a good distance below the base of the castle. The figures in the corners are exactly alike, except that the left-hand point of the 4 in the left top corner is a little sharper than the points of the others.

*First Forgery.*

Lithographed, in jet black, on pale buff wove paper. There are only 53 linked rings.

*Second Forgery.*

This is Fohl's. Lithographed, in dull black, on wove paper very similar to that of the genuine in colour. There are 55 linked rings, as in the genuine. The eagle's tail is a black mass of solid colour. There are three thick lines across the body of the castle, near the base; but all the other lines are blotched together, so as to be quite uncountable; and only two of the lines on the right-hand turret, and three of those on the left-hand turret can be made out, the rest being blotched. The upper half of the shield is perfectly blank, and the lower half is almost solid black. The eagle has a head like a greyhound, with rather a blunt nose; and there is no eye to be seen. The rings are fairly regular, but there is no dot in any one of them. The shading on the spiral part of the post-horn follows the outline, instead of being vertical. No more than eight feathers, large and small, can be made out in the wing of the eagle; and the tip of it touches almost the *middle* of a ring instead of the junction between two rings. The tip of the tail is *almost* level with the base-line of the castle. All the figures differ slightly, either in shape or position: the point of the one in the left top corner goes too near to the left outline of the containing-square; that in the right top corner has its point too blunt and drooping; that in the left bottom corner has its oblique outline somewhat curved, instead of straight; and that in the right bottom corner has its transverse tail longer than that of the other three. The large end of the post-horn comes *very* close to the base of the castle.

*Third Forgery.*

Lithographed, in jet black, on thin wove paper, of an indescribable colour; somewhat grey, with a dash of pink; it looks quite a neutral tint at a distance. There are 55 linked rings, as in the genuine; but they are not all equally linked; some overlapping too far, and others hardly at all. The eagle's tail shows two thick vertical lines, blotched together, and not

easy to make out. Of the two balls in the right upper corner, the one to the left of the H hardly touches the rings, and the one below the H is at some distance from the rings. There are 14 lines and one dotted line across the body of the castle, between the base and the battlements; about 17 across the right-hand turret, and about 15 across the left-hand one. The upper half of the shield on the eagle's breast shows one *transverse* line, with a thing like a hay-fork standing on it; the lower half shows four vertical lines, but the left-hand one is blotched into the outline of the shield. The eagle's head is that of some unknown animal, with a sort of cockscomb on it. The eye is solid black, and shapeless. There are no dots in any of the rings. The spiral part of the post-horn is shaded with dots, and the thin part of the stem is much too thick. The stamp, as a whole, is, perhaps, better than Fohl's, but the paper is not the least like the genuine in colour, being very much too pale.

#### *Fourth Forgery.*

This counterfeit is no longer in my possession, so I reproduce the description from the first edition. Lithographed, in intense black, on almost salmon-coloured wove paper. There are 55 linked rings, as in the genuine. The ball under the H in the right-hand top corner does not touch the rings, the ball above the A in the right-hand bottom corner does not touch the rings, and the ball above the L in the left-hand top corner does not touch the rings. All the lettering of the stamp is very long and thin, not half as broad as in the genuine. All the lines of the background on the right of the castle are almost straight, and very wide apart. The tip of the eagle's wing does not touch the rings. The tube of the post-horn is far too thick, and is almost the same thickness all the way, except just at the "bell" end. Between the wing and neck of the eagle there are four almost straight lines of background. The E of the word SCHILLINGE is at a considerable distance from the side of the frame.

#### POSTMARKS.

*Genuine.*—As in the first issue.

*Forged.*—Ditto; but Fohl's productions are uncanceled.

I have not troubled to give any tests but the number of the rings, for those stamps that have not the orthodox 55; so that, though many more forgeries are described, I have managed to get the stamps of this country into less space than they occupied in the first edition. Original Bergedorfs are now getting scarce. Three of the reprints command a good price; they are the two stamps of the first issue, and the 1½ "schillinge" of the second. The other reprints are exceedingly common, and are to be found in every collection, even the smallest.

## BERMUDA.

1865-66. 1d., 2d., 6d., 1s.

The head on these stamps seems to be a favourite with the engravers, and it is to be found on a number of our colonial stamps, such as Dominica, St. Christopher, etc. All the forgeries bearing an imitation of this head, which will be found described in various parts of this work, have a very strong family likeness, even if they are not absolutely identical; and therefore, when my readers have become well acquainted with the forgeries for one of these countries, it will need but an instant's inspection to enable them to detect a forgery for any of the others.



*Genuine.*

Engraved in *épargne*, on thin, shiny, rather hard and transparent white wove paper; watermarked crown and CC, and machine-perf. 14. The front pearl of the diadem just touches the seventh of the horizontal lines of shading of the background, counting from the top. There are ten clear lines of this shading below the lowest point of the front of the base of the neck; the lowest line is very short, and not always easily seen. The white ring which surrounds the central medallion is exactly the same width all the way round. The hair covers part of the eyebrow, and does not come quite up to the very front of the forehead, below the diadem. There are six thick lines of shading, and one very thin one, from the top of the eyebrow to the upper eyelid. There is a very faint outline to the top of the head and the back of the neck, but nowhere else. The ornaments on the top of the diadem are: pearl, thistle, pearl, shamrock (looks like an ordinary trefoil), pearl, thistle, pearl. All the pearls are taller than the shamrock and thistles. There are three distinct jewels along the base of the diadem—a diamond-shaped one between two oblong ones. The ear is shaded all over, and the lobe hangs down. The shading in front of the neck does not reach quite across, leaving a white space all down the front of the neck and throat. The lower lip is shaded with five oblique lines, and the nose is shaded all over, except a tiny white space just down the front. There are eighteen transverse lines of shading on the neck, counting down the front. It will be seen that I have only taken the centre of the stamp for description; this is to avoid unnecessary prolixity, as the framework differs for the different values.

*First Forgery.*

Lithographed, on moderately stout, yellowish-white wove paper; no watermark; badly pin-perf. 13. The front pearl in the diadem touches the eighth of the horizontal lines of shading of the background, counting from the top. There are only eight clear lines of shading below the lowest point of the front of the base of the neck. The white ring which surrounds the central medallion is wider on the right side than on the left. The hair is brushed almost entirely clear of the eyebrow, and it can be traced up to the very front of the forehead, below the diadem. There seem to be seven lines of shading from the top of the eyebrow to the upper eyelid, but only two of them are thick, and the rest muddled and faint. The whole of the portrait is outlined. The front thistle on the top of the diadem is much smaller than the back one, and the back one is rather indistinct, and stands up very nearly as high as the pearls each side of it. The shamrock looks like a *fleur-de-lis*. The diamond-shaped jewel at the base of the diadem is tolerably distinct, but the oblong jewels each side of it are mere blotches in the shading. The rim of the ear is almost entirely white, and there is no lobe. The lines of shading in front of the neck go quite across, for the most part, so that there is no white space down the front of the throat. The lower lip is not shaded. There are about fifteen lines of shading on the neck, counting down the front.

*Second Forgery.*

Lithographed, on stout, very white wove paper; no watermark; pin-perf. 12, in oval holes. The front pearl on the diadem touches the seventh of the horizontal lines of shading, counting from the top; but this is difficult to see, as, in this forgery, both the first and second pearls are covered over by the horizontal lines of shading, so that they are almost invisible.



There are nine clear lines of shading below the lowest point of the front of the base of the neck. The white ring round the medallion is broad in front of the upper part of the face, and narrow below the base of the back of the neck. The hair covers merely the extreme end of the eyebrow, and it can be traced forwards to the very front of the forehead, below the diadem. There are about five lines of shading from the top of the eyebrow to the upper eyelid, three of them very thick. The back of the neck is strongly outlined, and there is a very faint outline round most of the rest of the portrait. The first two pearls on the diadem are, as I said, covered by the horizontal lines of shading, and are thus almost invisible. The front thistle looks like a white pearl, with a shaded pearl on the top of it, or rather hanging above it. The shamrock is smudgy, and the last thistle is very thin. The jewels appear to be a double diamond between two single ones. The shading in front of the neck is too short, and leaves an exaggerated white line down the front of the throat. The lower lip is shaded with two horizontal lines, and the lower part of the nose is not shaded. There are thirteen thick lines of shading down the neck, counting in front, and between every two thick lines there is a very thin one.

### *Third Forgery.*

This is the poorest. Lithographed, on very thin, very white wove paper; no watermark; unperforated. The front pearl of the diadem touches the seventh line of shading from the top, as in the genuine, but the lines are coarse and much smudged. There are ten clear lines of shading below the front of the base of the neck, as in the genuine, but the lowest two lines are smudged together. The white ring surrounding the central medallion is narrower at the bottom than elsewhere. The hair is brushed very nearly clear of the eyebrow. It does not come to the front of the forehead, but resembles the genuine. There are only four lines of shading from the top of the eyebrow to the upper eyelid, and they are blotched together. There is a strong outline all round the portrait. There are three thistles, instead of a shamrock between two thistles, on the top of the diadem, and the first two thistles are much higher than the pearls. The jewels at the base of the diadem look like three diamonds, but the front one is very shapeless. The last one, however, is evidently a diamond instead of an oblong. The ear is very indistinct, and very badly shaped; it is shaded all over like the genuine. The lines of shading across the neck are too short, leaving an exaggerated white line down the front of the throat. The lower lip is unshaded. There are only five very short lines of shading on the nose, so that it is almost entirely white. It is of a bad shape, hooked instead of aquiline. The front of the face is entirely unshaded. There are only eight coarse lines of shading across the neck, counting from the front. It will be seen that many of the points in this forgery agree with the genuine, and yet it is not nearly so good a counterfeit as the two already described. I have only seen it lately (1891), but do not know how long it has been issued.

### POSTMARKS.

*Genuine.*—A very large oval, formed by three very thick straight lines at the top and bottom, and two thinner curved lines at each side, with large numerals in the centre; also 1, 54.

*Forged.*—An imitation of the first-described postmark, but with all the lines of equal thickness; also a similar one, but with four lines at each side instead of three; also 54, without central numerals.

## BOLIVAR.

Issue of 1863. 10 Centavos, green.

This is a very scarce stamp, worth some £4 or £5, despite its diminutive proportions. One of the forgeries is fairly deceptive.

*Genuine.*

Lithographed, on rather hard, somewhat transparent, yellowish-white wove paper. All the three upper points of the shield are of the same height. There are six horizontal lines of shading in the upper compartment, including the lower boundary-line. The outer ends of the cornucopiæ are both pointed. In the central compartment there is a cap of liberty, on a pole, moderately distinct. The isthmus in the lower compartment is shaded all over with dark colour; only the seas are white. The bottom of the shield ends in a rounded point, which is just one millimetre from the outline below it. The stars round the shield are all eight-pointed, and the middle star of the three above the shield is the highest, while the two on each side it are both of them on one level. The lower line of the central compartment of the shield, if prolonged to the left, would pass above the top of the upper star, to the left of the middle of the shield. In the inner inscription, the S at the top of the stamp is a block letter. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would pass almost clear to the right of the stop after BIA above it. The I of BOLIVAR, if similarly prolonged upwards, would pass through the right side of the inverted O of ESTADO above it. The A of BOLIVAR slopes a little to the right. At the bottom of the inner inscription the o of 10 is slightly to the left of the centre of the star above it; and in the CS the top and bottom of the C are alike, and end in clumsy knobs, while there is no stop under the small s. In the outer inscription the tops of the D and E of DE, at the top of the stamp, touch each other. The E of CORRE has its upper and lower limbs exactly alike. The small stop under the little s of ES is central, but the stop under the s of US is too much to the left; the tail of this latter s almost touches the stop below it. The middle line of the three under DE COLOM if prolonged to the left would pass almost centrally through the little s of US in the left outer inscription. The footstroke of the A of BIA in the right outer inscription very nearly touches the stop after it. The head and footstrokes of the E of ESTADO trespass across the fine line under OS DEL, and touch the thick pearly line at the bottom of the stamp. The left outer frame contains twenty pearls, and there are eighteen pearls in the top frame. I have not been able to count the others. There is a framework of two thin lines, a quarter of a millimetre apart, running right round the stamp, at exactly half a millimetre from it.



*First Forgery.*

Lithographed, on medium, very white wove paper. The middle and left-hand stars at the top of the stamp are about on the same level, but the one to the right is much too low. The right upper point of the shield is much lower than the others. There are only five horizontal lines of shading in the upper compartment of the shield, including the bottom outline. The outer ends of the cornucopiæ are very blunt and rounded. In the central compartment there is a thing just like a boy's peg-top, shaded with vertical lines. The isthmus in the lower compartment is lightly shaded with oblique lines, running down from right to left, with patches of white. The bottom of the shield ends in a very sharp point, which is barely half a millimetre from the outline below it. The eight points are not to be seen on all the stars; the one to the right

of the ST of ESTADO, on the left side of the stamp, seems to have only six points, and the one above the C of C<sup>s</sup> has only five. The lower line of the central compartment of the shield, if prolonged to the left, would pass exactly through the centre of the upper star, to the left of the middle of the shield. In the inner inscription the S at the top of the stamp has head and footstrokes like an ordinary Roman capital. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would pass almost centrally through the stop after BIA above it. The I of BOLIVAR, if similarly prolonged upwards, would pass exactly through the centre of the O of the inverted word ESTADO above it. The A of BOLIVAR is upright. At the bottom of the inner inscription the o of IO is centrally under the star above it; and in the C<sup>s</sup> the top of the C is more pointed than the bottom, with no knobs to either, and there is a very distinct stop under the small s. In the outer inscription the tops of the D and E of DE, at the top of the stamp, do not anything like touch each other. The E of CORRE has the two ends of the top and bottom limbs very different from each other. The small stop under the little s of E<sup>s</sup> is central, and so is the one under the s of U<sup>s</sup>; the latter s has no tail to touch the stop after it. The middle line of the three under DE COLOM, if prolonged to the left, would pass a good distance above the little s of U<sup>s</sup>, not touching it anywhere. The footstroke of the A of BIA, in the right outer inscription, is not visible; it is a block letter. The E of the right-hand ESTADO has no head or footstrokes. The left outer frame contains twenty-one pearls, the top frame eighteen, the right frame twenty-two, and the bottom frame eighteen; they are all perfectly distinct and easy to count. There is no framework of lines round the stamp. The genuine is printed in slightly bluish-green; this forgery is of a very decided blue-green. I understand that this forgery is quite new (1891), and was manufactured by a small dealer in London. As the evidence is only hearsay, I refrain from giving his name.

#### *Second Forgery.*

Very indistinctly lithographed, in very yellowish-green, on stout, very white wove paper. The right upper point of the shield seems to be blotched into the outline of the frame to right of it. The upper compartment of the shield is a simple blotch. The central compartment is perfectly white, with no cap of liberty at all in it. The bottom of the shield, which is even blunter than the genuine, touches the star to left of it, and it is hardly a millimetre from the outline below it. The stars, as far as they can be made out, are all six-pointed. The lower line of the central compartment of the shield, if prolonged to the left, would cut into the upper part of the star, to the left of the middle of the shield. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would cut well into the stop after BIA above it. The tops of the D and E of DE, at the top of the stamp, do not touch each other. The rest of the stamp is too much blotched for me to give any more details; and I would only say that if my readers meet with a stamp in which every letter and line is blotchy they can safely take it for a forgery.

#### **Bogus Stamp. 1 Peso, orange-yellow.**

This stamp is supposed to be the 1 peso of the 1863 issue; but the genuine is in red, and this forgery is in orange-yellow, so it will be enough to note it, without troubling to describe it. I have not seen any proper forgery of the 1 peso. I will only add that the genuine has the value "1 Peso," whilst this forgery has it "1 Po" or "1 Ps." It is so blotchy (like the second forgery of the 10 c., green) that I am not sure of the little letter.

## Issue of 1863. 10 Centavos, red.

All my used copies of this stamp are exactly the same colour as that of the 1 peso; that is to say, a pale dull red. But some unused specimens, which may perhaps be reprints, have the red a little inclining to rose. Whether the latter are reprints or not, I must leave to others to say, as I am ignorant in the matter.

*Genuine.*

Lithographed, on rather hard, medium, decidedly yellowish-white wove paper. All the three points at the top of the shield are of the same height; the outline between the points makes two very deep hollows or curves, and the left hollow is deeper than the right one. These deep hollows are a very easy test. There are six horizontal lines of shading in the upper third of the shield, including the lower boundary line. The lines are blotched together, between the end of the right-hand one of the two cornucopiæ and the outline of the shield, so that the said right-hand one seems to be joined to the outline, but the left-hand one does not touch the left boundary-line of the shield. The ornament between the two cornucopiæ does not touch the top of the shield, and its shape is a fat oval. The middle compartment bears a thing like a mushroom. In the lowest compartment there is a faint mark in the upper sea to represent a ship, and a very distinct oblong mark in the lower sea. Round the shield, as before, are arranged nine eight-pointed asterisks, each of them fully as large as the S of S DE above the shield; and the middle asterisk above the shield is exactly above the central point of the shield. The value is written "10 Cs." I do not think I need carry the description further, as the above will be found ample tests for the forgery now to be dissected.

10 Centavos. *Forged.*

This stamp looks like a lithograph, but the outside frame is decidedly sunk into the paper like a typograph. It is on stout, very white wove paper, so thickly gummed that it appears very hard, and is printed in bright rose, not in the least like any of the genuine that I have ever seen. The right-hand upper point of the shield is lower than the others, and the right-hand curve or hollow of the top outline is decidedly deeper than the left, which is extremely shallow; in fact, almost a straight line. The right-hand hollow itself is also very much shallower than the genuine. The background of the uppermost third of the shield is quite white, instead of being filled in with horizontal lines of shading; this is another easy test. Both of the cornucopiæ touch the sides of the shield very plainly; and the ornament between them, which is the shape of the flame of a candle, touches the top of the shield. The thing in the middle compartment of the shield is exactly like a leg of mutton, placed transversely on a short pole. There is no ship in either of the seas in the lowest compartment. The asterisks round the shield are blotchy, far smaller than the S of S DE above the shield, and most of them seem to have only three points, or rather arms; for they are blunt. The middle asterisk is too much to the left, so that it does not come above the top of the central point above the shield.

## POSTMARKS.

*Genuine.*—I have never seen the genuine of any of the stamps above described cancelled with anything but a word or words, written in ink across the face of the specimen.

*Forged.*—Uncancelled; also a written word; also a small unoutlined oval of bars; also 41.

## BOLIVIA.

Before I begin with the ordinary stamps and their forgeries, I must warn the inexperienced against some *tirages de fantaisie* which are very commonly offered for sale to those who do not know any better. They are **BOGUS STAMPS**, 2 centavos, pale yellow; 2 centavos, bright mauve; "1 peso," blue.

Now I suppose that I need hardly say that these values never existed, and all three are simply imaginary stamps. They are more or less copies of the design of the first issue, but are lithographed. The 2 c., yellow, is so very faint that the design can scarcely be seen. The 2 c., mauve, is rather nicely done. The 1 peso resembles the 100 centavos genuine, but of course the value "1 peso" will instantly condemn it.

**Issue of 1867. 50 Centavos, orange-yellow.**

The forgeries of the nine-star issue of this country were described by Mr. Atlee in the *Philatelist*, and re-described by me in the same journal some time after. I have also dissected them in my articles on "Forged Stamps" in the *Bazaar* newspaper; but I believe the forgeries of the first issue have never yet been taken in hand by any one until now.

*Genuine.*

Very coarsely engraved in *taille-douce*, on thin, yellowish paper. The shoulder of the bird's wing, near the s of **CORREOS**, is pointed in all my copies; and the outside of this wing is clear of the inner boundary-line of the name-oval, from the top to about the first o of **CORREOS**, where the wing and the outline of the oval run together into one line. All my copies have five curved lines of shading on the globe under the bird. The stamp is somewhat rounded at the corners, and all four corners are rounded alike. The ink stands up a good deal from the surface of the paper, after the manner of all *taille-douce* engravings, but not absurdly so, only just enough to make the stamp perceptibly rough to the feel.

*Forged.*

Apparently engraved in *taille-douce*, on tolerably stout, white wove paper. The tint is more orange than that of the genuine. The shoulder of the bird's wing, near the s of **CORREOS**, is very blunt and rounded, as is also the shoulder of the other wing. The outside of the right wing is joined to the inner outline of the name-oval, from the very bottom to about level with the last o of **CORREOS**, just where the shoulder of the wing begins to turn round. There are only four curved lines of shading on the globe beneath the eagle. The bottom corners of the stamp are rounded, but the top corners are square and pointed. The ink stands out in thick masses and ridges from the surface of the paper, so that it feels ribbed to the touch.

**Same Issue. 100 Centavos, greenish-blue.***Genuine.*

Engraved in *taille-douce*, like the 50 centavos, and of a very similar design; same sort of paper. The right wing of the eagle only touches the inner outline of the name-oval just at the bottom. Each of the little

transverse ovals, containing "100," touches both name-ovals, and also both sides of the outline of the stamp. The figures "100" in each of the lower ovals are in their normal position, and this test will serve to detect the forgery very easily.

#### *Forged.*

Printed in imitation *taille-douce*, like the forged 50 centavos, on stout, very white paper. The right wing of the eagle touches the inner outline of the name-oval, from the bottom to about level with the first O of CORREOS. The ovals containing the figures of value do not touch the name-oval at all, and the one at the top right-hand corner touches only the right side of the stamp, and the one in the left bottom corner almost touches the name-oval. The figures of value in the two lower ovals are placed upside-down, whereas they ought to be exactly like those in the top corners.

My readers will please note that I consider these two stamps some of the most dangerous forgeries that I have ever seen, and they will do well to be very careful.

#### POSTMARKS.

Most of my genuine copies are unused, and all the others bear only a word or figure written in ink upon them, so I am unable to say what is the normal postmark of this set. The forgeries are not cancelled.

#### TYPES.

There are thirty types of the 50 centavos, thirty of the 100 centavos, and two hundred and eighty-eight of the 5 centavos, so that the collector of all the varieties will have enough to do, to fill his pages of Bolivia. The different types arise from each stamp on the sheet being separately engraved, and the plate of the 5 centavos was touched up three times after the first edition was exhausted; and there were seventy-two different stamps on each sheet. The second issue of 1867, with the colours changed, has always been exceedingly rare, and copies are not to be had anywhere.

#### 1868. 5, 10, 50, 100, 500 Centavos. Nine Stars.

Any collector who allows himself to be sold with such things as the set of forgeries now to be described deserves to lose his money; for they are coarse lithographic imitations of a most beautiful *taille-douce* design. Yet, with all this, they are to be found almost everywhere; and, in the many albums sent to me every month by various amateurs for inspection and opinion, I can safely say that I find these wretched things in nine out of every ten collections, and sometimes in the albums of those who decidedly ought to know better; indeed, perhaps I may venture just to whisper here that I once found a forgery of the 500 centavos in the collection of one of our leading amateurs! But now, in saying all this, I must also say that the mere details of the design have been copied with considerable accuracy. It is the exquisite clearness and fineness of the genuine that the forgers have altogether failed to imitate.



*Genuine.*

Beautifully engraved in *taille-douce*, on stout, yellowish-white wove paper; machine-perforated 12. All the lettering is perfectly clear and distinct. The tail of the llama curls upwards, like that of a rabbit. The butts of the right and left flagstaves (to please my grammatical readers, I will call them "flagstaves") are shaped like the butts of the old lances of the Middle Ages, familiar to us in the pictures of ancient tournaments. The circle which contains the arms, flags, stars, etc., is composed of horizontal lines of shading; and the oval containing the arms, mountain, etc., is shaded with lines which are fine and very close together. There is no snow in the oval shield, except upon the peak of the highest mountain.

The special variations of each value from the general design are as follows; but it will be seen that they are only caused by the necessary alterations to express the monetary denominations.

5 *Centavos*. In the word CINCO, the head and tail of the *i* are both exactly alike.

10 *Centavos*. The *i* of the right-hand 10 is almost upright, and the same figure on the left-hand side leans over a little to the left.

50 *Centavos*. The words of value are in fat lettering, and 50 is spelt CINCUENTA.

100 *Centavos*. The figure 1 of the value (100) on each side is of an ornamental character; the ciphers are very nearly upright.

500 *Centavos*. I don't possess a copy of this rare value; but it is more than probable that the lettering is fat, as in the others of the set.

*Forged.*

Lithographed, on ordinary, white wove paper; pin-perforated 12½; rather better than usual. The lettering is ragged, very different from the genuine. The llama's tail sticks out obliquely, without any curl. The butts of the outside flagstaves on each side are shaped like arrow-heads. The circle which contains the arms, flags, stars, etc., is composed of solid colour, without any lines in it at all. In the shield there is snow on every salient point of the whole landscape. The head of the right-hand spear is at some distance from the outline of the circle. Special differences as follows:

5 *Centavos*. The *i* of the word CINCO is a good deal larger at the bottom than at the top.

10 *Centavos*. The *i* of the right-hand 10 is *very* much inclined, almost as though it were lying upon its back. The *i* of the left-hand 10 leans very much to the left.

50 *Centavos*. The words are in tall letters, very thin. The word CINCUENTA is spelt "CINCOENTA."

100 *Centavos*. The figure 1 of each 100 is an ordinary numeral, plain, and free from ornament. The right-hand ciphers lean far too much to the right, and the left-hand ones similarly to the left.

500 *Centavos*. The words QUINHENTOS CENTAVOS are in *very* thin, ragged letters.

## POSTMARKS.

The genuine are postmarked with a large figure, or sometimes with 1. The forgeries usually bear 10. I have, however, seen some of them post-marked with 1, containing some unreadable lettering and figures; also 5; also 100.

## Issue of 1871. Eleven stars.

I have not yet come across any forgeries of this issue, but the genuine stamps are almost exactly like the issue just described, only with eleven stars instead of nine. Thus, if such forgeries should exist, I think my readers will be able to detect them at once, as the tests for the 9-star issue will serve equally well for this set also.



## Essay, 1865. No value. Pale rose, green, greenish-blue.

There is an essay as above, very nicely engraved, in *taille-douce*, in black ink on coloured paper. I don't know anything of its character, but thought it might be as well to mention it here for those who care about essays, lest they might be taken in by a forgery of it. I can't afford the space for a full description, but I give a few tests of the places where a forgery would be almost sure to fail.

*Genuine.*

Engraved in *taille-douce*, in black, on coloured paper; unperforated. First letter of REPUBLICA touches the shading on the ribbon, and last letter touches the cap of liberty. First letter of BOLIVIANA touches cap of liberty, and last letter does not touch shading of ribbon. Llama's ears very distinct, and directed forwards. Six shaded stars in shield, with white spots in centre of each. The ink stands out well from the surface of the paper, as is usual in *taille-douce* impressions.

## BRAZIL.

## Issue of 1843. 30, 60, 90 Reis.

These stamps have always been rather uncommon, especially the 90 reis; but the forgeries are to be seen everywhere, and I suppose there are few of my readers who cannot remember having been taken in by them before they arrived at what I call "years of suspicion." From the comparative scarcity of the genuine, and the many years which have elapsed since they were issued, it might naturally be supposed that there would be many imitations in circulation; but I have only met with five varieties, though one of them, as I said, is extremely common. I must confess that it is a task of no common difficulty to describe these forgeries in such a manner as to enable the possessor of one solitary specimen to say at once whether it be genuine or forged; for, as the design is nothing but a couple of figures, or rather a figure and a cypher, on an engine-turned ground, there is really nothing to lay hold of. However, I will do my best, and ask my readers to make all due allowances.





*Genuine.*

Engraved in *taille-douce*. There are two distinct issues of this set of stamps: the first on thick, yellowish-white paper; and the second on thin, bluish-white paper; both wove. There is a black rectangle, formed of one single line, drawn round each stamp, and touching it in one or more places. The chief part of the background is composed of little square dots, formed by the intersection of the white lines of the engine-turning; and these black dots are arranged in alternate large and small diamonds of nine and twelve dots respectively. Inside the ornamental outline (which is broad at the top and bottom, and gets thin at each side) there can be discerned no fewer than four concentric ovals, each separated from its neighbours by a more or less distinct line. The engine-turning of the first oval, close to the ornamental line, is very lightly done, so as to give almost the appearance of a white oval, following the outline spoken of. The division between this oval and the one next inside it is formed by a single line of long dots or strokes, not at all prominent. The other divisions are broadish dark bands crossed by white lines.

The special variations of each value are as follows:

30 Reis. *Genuine.*

The tail of the 3 is split up into two curls like those in the tail of a black grouse. These two curls are level with each other. There is no line of shading in the straight pointed commencement of the 3. The little white ornamental ball at the top of the stamp is not so large as the corresponding one at the bottom.

60 Reis. *Genuine.*

The top of the figure 6 ends in a curl, which forms an almost perfect white circle. The ornamental white balls at the top and bottom of the stamp are almost twice as large as those on the 30 reis; and the top one is very much out of shape, being an irregular oval instead of a circle.

90 Reis. *Genuine.*

The ornamental white balls at top and bottom are large and perfectly round. The shading inside the head of the 9 only goes half-way round, and the portion of the background seen through the head has hardly any pattern on it except plain, crossed lines of white.

*Forged. First Set.*

The following things are common to all the forgeries of the first set. Lithographed, on very thick *laid* paper. The divisions between the different concentric ovals are formed by a very distinct white chain-pattern on a black ground. This ought to be a very ready test for this set. Immediately inside the ornamental border, the groundwork has a design composed of two parallel strokes, and then two dots, placed alternately, and running all round the stamp. This pattern makes this portion of the stamp look darker than the rest instead of lighter, as in the genuine. The chief part of the groundwork of the whole stamp is formed by diamonds of dots, not so distinct as in the genuine, and all of them having nine dots to form each diamond. The different values are as follows:

30 Reis, *Forged*. The right curl of the tail of the 3 is slightly but sensibly lower than the left one. The white ball at the top of the stamp is the same size as the bottom ball.

60 Reis, *Forged*. The curl at the top end of the 6 is an oval instead of a circle. The ornamental balls at the top and bottom of the stamp are smaller than those of the genuine 30, a great deal smaller than those of

the genuine 60, and the same size as those of the forged 90; both top and bottom ones are circular.

*90 Reis, Forged.* The balls are the same size as those in the forged 60 Reis. The chain-pattern is very distinct behind the centre of the cipher. The shading inside the head of the 9 goes quite three-quarters of the way round. There are two links of the chain-pattern very distinct in the background, as seen through the head.

*Forged. Second Set.*

Lithographed, on rather soft, moderately stout, yellowish wove paper. The separation of the major part of the background into diamonds of dots cannot be made out, as most of the white lines are of equal breadth. The division between the first and second ovals is formed by sets of four short parallel black lines, and the next inner division is formed by sets of three similar short parallel lines.

*30 Reis, Forged.* The top white ball is bigger than the bottom one. The left curl of the tail of the 3 is a good deal higher than the right curl. There is a little black line of shading in the white part of the straight pointed commencement of the 3, which is not visible in the genuine.

*60 Reis, Forged.* The top curl of the 6 is almost circular. The balls are both of the same size and shape, but smaller than in the genuine 60.

*90 Reis, Forged.* I have not seen the 90 Reis of this set.

*Forged. Third Set.*

Lithographed, on rather thin, bluish-white wove paper. The chief part of the groundwork is composed of diamonds of dots, separated by wide white lines, far too prominent. The division between the outer and second ovals is formed by sets of short parallel black lines, mostly in threes.

*30 Reis, Forged.* The right curl of the end of the tail of the 3 is slightly lower than the left one.

*60 Reis, Forged.* There is a zigzag dotted line just inside the ornamental oval, but it only goes part of the way round. The white ball at the bottom is misshapen, but the one at the top is round. Both are about the same size as the genuine. The head of the 6 is more oval than round.

*90 Reis, Forged.* Both white balls are very much misshapen, and the lower one looks something like a lemon. There are nineteen dots, four oblique black lines, and several blotches to be seen inside the head of the 9.

*Forged. Fourth Set.*

Lithographed, in very dark, greasy, black ink, on soft, yellowish wove paper, rather thin. Of this forgery I have only the 60 Reis; and I have never met with any but one copy. It is very like the illustration given at the head of this article. There is no line forming a rectangle round the whole stamp, as in the originals, and in all the forgeries hitherto described. This forgery can easily be detected by the wreath (or whatever it is) in the lower ornamental border, having its white leaves or lines disposed in bunches of *four*, whereas the originals, and all the other forgeries, have them in sets of three. The white dots at the top and bottom of the stamp are very much too small. It is impossible, on account of the heavy way in which the stamp is printed, to make out how many dots there are in each of the diamonds in the background; but the diamonds appear to be all of equal size. The division between the first two ovals is formed by sets of two short lines, with a good

white space between each set. The next division is composed of three rows of short black lines, arranged like courses of brickwork. I think this forgery will not prove very deceptive; it is so very black, and the details are so smudged.

*Forged. Fifth Set.*

I have not any of this set before me, but can describe them from memory sufficiently for their detection. Lithographed, on stout wove paper of a yellowish-white. The design is done in two colours. First of all an oval, the size and shape of the stamp, is printed in a decidedly blue, neutral tint, and then the usual forgery is printed on the top of this. Thus all the parts of the design which ought to show white are *blue*. I think this will be quite sufficient to describe the forgery, without entering into details which I do not now remember.

POSTMARKS.

*Genuine.*—Generally a very large double circle or oval.

*Forged.*—1; also the same, but very much larger; 96, very much larger; 37 and 38, both without numerals.

Second Issue, 1844. 10, 30, 60, 90, 180, 300, 600 Reis.

Two sets of these stamps can be made, one printed on yellowish-white paper, and the other on bluish-white; both wove. The 180, 300, and 600 reis have always been scarce; but the lower values are common enough. Those on the bluish paper are scarcer than the other set. There is a very great difference in the way in which different specimens of the genuine are printed; some of them are in a rich black, whilst others, which have had apparently not enough ink on the plate, look like skeleton outline copies of the design; and many a collector would be apt to brand these latter as forgeries.

*Genuine.*

Finely engraved in *taille-douce*; paper varying as above. The design of these stamps is of bewildering intricacy, and yet I shall be obliged to try to describe it, in order to show where the forgeries are at variance with it. Immediately inside the border-line there is a sort of chain-pattern, formed by the white lines of the engine-turning; but only parts of the oval made by this chain-pattern can be seen; for the oval, if complete, would be larger than the stamp. Then comes a complete oval, of a sort of



lacework, very white, and showing prominently. Then comes another complete oval, formed of what appears to be one single black line, not very perfectly drawn, but which is in reality simply formed by the engine-turning. Inside this again there is a broad oval, with shadowy-looking crosses on it. Inside this is another chain-pattern oval, then a zigzag oval, then comes the central oval, filled with a pattern of plain crossed lines, bounded by a single black line, and with a straight horizontal black line in the centre of all. The reader will please understand that there are no breaks in all this intricate design, but that these ovals just described are simply those parts of the design which are most prominent, the intervals between them being entirely filled up with a plainer pattern of engine-turning. The outline of the stamps is formed by two parallel black lines, with a white space between them; the outer line being a good deal thicker than the inner one. The thick shading of the figures is *very* dark, much blacker than the rest of the design; but sometimes

the ink has not taken equally all along the shading, leaving little white spots. The ink of these darkly-shaded portions stands out from the surface of the paper. Finally, in glancing at one of these stamps, the first thing which strikes the eye is the central value, and then the wavy white oval which almost encloses the figures.

*Forged. First Set.*

I think this set is rather uncommon. They are very much better than the later ones, but too light. I have only the 10, 30, 60, and 90, but most likely there is a full set. Lithographed on soft, rather thick, white wove paper. The outer bordering-line is a *very* little thicker than the inner one. The first interrupted oval inside the boundary-lines is composed of long pointed diamonds, placed end to end; and the next oval inside this is the same pattern. This had better be noted as a good test. Then comes an oval formed by interlaced crescents, outlined in black, with their cusps pointing inwards, the outside of the whole being bounded by a series of long and narrow pointed white patches. Then comes a dark oval, composed of crossed black lines; and this is the darkest portion of the design. Then comes another oval of the outlined crescents, but with their cusps pointing outwards this time. Then comes a narrow white space; then an oval of plain, crossed black lines; then another white space; then another oval, exactly like the last; then a plain black line; then another oval like the last two; and finally a *white* horizontal line in the centre of all. The thick shading of the figures is very faint, and not so dark as some other portions of the stamp. Of course I need not say that none of the ink stands out from the surface of the paper. And finally, in glancing at the stamp, the first thing that strikes the eye after the central numerals is the *dark* oval which almost surrounds them. Now all these things would seem to make up a stamp very different from the genuine; but, in reality, these forgeries have a very fair appearance, and I think they would be likely to take in a good many of the unwary ones.

*Forged. Second Set.*

These are not nearly so good as the ones just described, but infinitely more common; in fact, I think they form part of the usual stock-in-trade of every swindling stamp-dealer. I have a full set; so I know that every value exists. Lithographed, on very thin, white wove paper. The inner boundary-line is a little thicker than the outer one. The two outer ovals, of a sort of chain-pattern, are a colourable imitation of the genuine, but far too white, and very much too prominent. But I think that it will be a needless waste of space to describe this forgery in the way necessary for the last, as the whole of the design is formed by *black dots* on a white ground; whereas in the originals it appears to be like delicate *white* lines scratched into a *black* background. The figures have a woolly look, and seem to blend with the background, instead of standing out sharply from it. Next to the figures of value the most prominent part of these forgeries is the *very* dark oval almost surrounding the said figures.

*Forged. Third Set.*

Of this set I have only the 300 and 600 reis, and have never seen them till quite lately (1891). Apparently engraved in *taille-douce*, on thin, hard, very grey wove paper. In the top left-hand corner and the bottom right-hand corner there are three rows of coarse, very distinct chain-pattern, with a more or less oblong black dot in the centre of each link. In the other two corners there are only two rows of this chain-pattern. The pattern reminds one of strings of very short, stumpy sausages. At the top of the stamp there is only one row of the chain-pattern to be seen,

and at the bottom, under the numerals, the rows cannot be traced ; but it seems almost as if the chain had been thrown together in a confused heap. Inside the chain-pattern, above the numerals, there is a thing like a long arched cloud, or more like the connected puffs of white steam from a locomotive. This cloud is shaded with some light black dots. The cloud has a background of black scratches, crossing each other obliquely. The same scratches are to be seen below the numerals, but there is no cloud there. Behind the numerals there is hardly anything to be seen at all, except one or two portions of lines. It will be seen that, although this forgery is in *taille-douce*, it is not dangerous. The colour of the paper is almost a neutral tint, not white at all.

*Forged. Fourth Set.*

Of this I have only the 180 reis. Apparently engraved in *taille-douce*, on thick, pale buff wove paper. This is exceedingly like the forgeries just described, and all the tests just given will hold good for this counterfeit, except that the cloud above the numerals is more continuous, instead of being like the connected puffs of a locomotive, and that the background behind the numerals is covered with a number of scratches, in no definite pattern.

POSTMARKS.

*Genuine.*—Like the first issue ; also one like 42, but square and without numerals in the centre.

*Forged.—First Set.* Uncancelled, or with a single line ; part of a very large circle or oval.

*Second Set.* Uncancelled ; 38, without numerals ; also 100.

*Third Set.* A very small copy of 42, without central numerals, always struck in red.

*Fourth Set.* A very small copy of 38, without central numerals, struck in red.

Issue of 1850. 10, 20, 30, 60, 90, 180, 300, 600 Reis, black.

These stamps are usually on a sort of greyish-white paper ; but Moens gives another issue, in 1854, with the 10 and 30 reis on white paper. I have also in my own collection a few copies on decidedly *yellowish* paper, of a very distinct shade ; but it is possible that they may have turned this colour from age, or from some other cause, *since* they were printed. There is a great variety of shade in the ink used in this issue. Some copies are very dark, and some merely grey, instead of black ; but I cannot say whether full sets of grey and black can be made.



*Genuine.*

Engraved in *taille-douce*, on grey or white wove paper, thin and soft. The background is the same for all the values. The design on this background looks, as indeed it is, like white lines cut or scratched out of a solid black groundwork. Setting aside the figures of value, there is no black line anywhere in the whole design except the small, straight, horizontal one in the very centre of the stamp, and the plain outline of the oval immediately surrounding it ; and these are hidden by the figures in the higher values. The design is not sufficiently pronounced for me to describe it piece by piece, as I did with the last issue ; so this fact of there being no black lines in the stamps, except the ones mentioned, must be

remembered as a principal test. Most of the dots formed by the intersection of the white engine-turning are triangular, and all those which are not triangular are diamond-shaped. There are none of any other form but these two.

10 Reis. *Genuine.*

The white part of the foot-stroke of the 1 on the right-hand side does not stick out so far as the outer edge of the thick shading of the body of the figure. The shading inside the 0 goes straight down inside the figure, without curling round at all to shade the top and bottom bends.

20 Reis. *Genuine.*

The white part of the upward bend of the tail of the 2 is perfectly vertical, and is cut off quite square at the end. The white part of the 0 is exactly the same width on both sides.

30 Reis. *Genuine.*

A line drawn down through the two white balls of the head and tail of the 3 would just touch the projecting shaded part of the centre of the figure, which sticks out like a sort of tongue.

60 Reis. *Genuine.*

The white ball at the top of the 6 curls inwards, until it almost touches the thick shading to the left of it. The white parts of the top and bottom of the 0 are very narrow, and both exactly the same width.

90 Reis. *Genuine.*

There is a mass of thick shading underneath the lowest part of the head of the 9, and the little white ball at the end of the tail comes very close to this shading.

180 Reis. *Genuine.*

The figure 1 is cut off perfectly square at the top, and has a large white foot-stroke. It is as near to the left side of the stamp as the 0 is to the right side.

300 Reis. *Genuine.*

The thick shading of the 3 is so very close to the 0 next to it that they all but touch each other, and in one of my copies they really do touch.

600 Reis. *Genuine.*

The 6 does not touch the 0 adjoining it. The white ball at the top of the 6 curls inwards in the same manner as that of the 60 described above. The shaded part of the 0 is *almost* as near to the right side of the stamp as the 6 is to the left-hand side.

*Forged. First Set.*

Of this set I have only the 10 and 20 reis. Lithographed, on rather thick, hard paper, not at all like that of the genuine. The paper is very white, with no tinge of either grey or yellow. The design of the background is composed of black dots and lines on a white ground. The dots are of all sorts of shapes, and the scratchy little lines in the design run through some of these dots. The figures are very clearly outlined, almost as well as in the genuine.

10 Reis. *Forged.*

The white part of the foot-stroke of the 1 projects considerably beyond the thick shading running down the right side of the figure. The thick shading inside the 0 is carried round at the top, so that the whole arch of the top is shaded as thickly as the left side.

20 Reis. *Forged.*

The white part of the upward bend of the tail of the 2 leans a little inwards, and is somewhat pointed. The white part of the 0 is a good deal broader on the left side than on the right.

*Forged. Second Set.*

Lithographed, on very thin, soft paper, much like that of the genuine. The design in this forgery is very much blurred, and no sane collector ought to be taken in by any one of the set for an instant. The figures are all ragged round their outlines, which are very much too thick. Those who know this forgery will recognise it at once, when I remind them that the figures look as though they had been drawn whilst the paper was wet, so that their outlines have "run." The wavy ornamental oval, close round the figures, is very much too prominent, and is the first thing which strikes the eye in most of the values; whereas, in the genuine, this particular oval is scarcely noticeable. This forgery is exceedingly common at present, and specimens may be seen in the albums of all our school-boy friends.

10 Reis. *Forged.*

The figures are like those of the last forgery, but not so clear. They are put too low down on the stamp, so that they are nearer the bottom than the top. Of course I need not say that the figures in the genuine are placed in the centre, no nearer to the bottom than to the top.

20 Reis. *Forged.*

I do not possess a 20 reis of this type.

30 Reis. *Forged.*

The central tongue of the 3 hardly projects at all, and a line drawn down through the two little white balls would pass far to the left of this tongue. The figures are placed far too low down, and too much to the right.

60 Reis. *Forged.*

The white ball at the top of the 6 is a bulb rather than a ball, and it does not curl inwards at all, and is not near the thick shading to the left of it. The figures are placed absurdly too much to the right; the 0 almost touches the side, whilst there is almost room for another figure to the left of the 6.

90 Reis. *Forged.*

The lowest part of the head of the 9 is simply outlined. There is no shading underneath it. The figures are not quite so much blurred as in most of the other values, but they are placed very much too far to the right.

180 Reis. *Forged.*

This is the worst forgery of the set. The top of the 1 is a blunt, rounded point; the bottom ends in a similar point, there being no foot-stroke to it at all. The figures are too much to the right as usual, and the 0 almost touches the right side of the stamp.

300 Reis. *Forged.*

The thick shading of the 3 is at a considerable distance from the side of the 0. The figures are placed too low down, and rather too far to the right.

600 Reis. *Forged.*

The shading of the 6 touches the side of the 0 next to it. The white ball at the top of the 6 is like that of the forged 60. The figures are too low down, and rather too far to the right.

*Forged. Third Set.*

I have seen a forgery of this issue printed on laid paper. I have no copies by me, and I cannot trust myself to describe the design from memory; but the fact of their being on laid paper will be abundantly sufficient to condemn them; for no Brazilian stamp of any of the issues hitherto described was ever printed on anything but wove paper.

*Forged. Fourth Set.*

Of this I have only the 30 reis. It is new, I think, and by far the best of the forgeries of the Brazilian adhesives. Apparently engraved in *taille-douce*, on rather thick, yellowish-white wove paper. The outline of the outermost undulating oval is very much too dark and prominent, so that it can be seen almost as far off as the numerals themselves are visible. The centre of the 0 is filled with thirty dots; all being of a sort of lozenge shape, except the very top one, which is like a circumflex accent. In the genuine 30 reis, the centre of the 0 bears a distinct continuation of the patterns of the ovals. All the white lines are wider and much more distinct than in the genuine, which makes the stamp look much lighter in colour, and causes the numerals to stand out more distinctly from the background than they do in the genuine. The white, projecting tongue of the 3 is exceedingly sharp in the genuine; and the black projecting tongue, which is supposed to be the shadow of the white part, is cut off obliquely downwards, from left to right. In this forgery, the white tongue of the 3 is decidedly blunt, and the black projecting tongue is cut off almost perfectly perpendicularly. A line drawn through the centres of the white balls, forming the head and tail of the 3, would very nearly pass to the left of the black projecting tongue of that numeral. There are very many other differences between the genuine and the forged, but it is impossible to describe them. I trust the tests given will be sufficient.

## POSTMARKS.

*Genuine.*—20, 43, 88.

*Forged.—First Set.* Uncancelled. I think this forgery is rather a deceptive one; the numerals are so nicely done for lithographs, and they seem to stand out so well from the background. However, the feel of the paper will condemn them in an instant; for no Brazil stamps of this issue were ever printed on thick, hard paper like these.

*Second Set.* 76, 100; also 37 without numerals. On some copies the cancellation 76 is very heavy, which is a good thing for the forgers, as it helps to conceal some of the defects of the design.

*Third Set.* I do not remember what the cancellation was.

*Fourth Set.* Uncancelled.

**Issue of 1854.** 10, 30, blue; 280, vermilion; 430, yellow, orange.

I do not know what authority there is for putting all the above stamps down for the same date, as Moens does; but the 10 and 30 are of exactly the same design as the black ones described above, whilst the 280 and 430 are of a perfectly new design. I cannot help thinking, therefore, that the 10 and 30 in blue, which were used, I believe, for newspapers only, were issued at the same time as the set just described, whilst the 280 and 430 were somewhat later. Why the latter were printed in colour I do not know.



10 Reis, blue. *Genuine.*

Engraved in *taille-douce*, exactly the same design as the last issue ; on white wove paper. The colour varies a good deal in depth, but it always seems to be shades of a sort of Prussian blue. The foot-stroke of the 1 is just the same as in the genuine 10 reis, black. The figures are placed in the centre of the stamp.

30 Reis, blue. *Genuine.*

The shaded part of the tongue of the 3 is about in the same line with the two little white balls of the head and tail, as in the 30 reis, black. The shaded parts of these balls do not come anywhere near the tongue. The figures are placed in the middle of the stamp.

10 Reis, blue. *Forged. First Set.*

The design of this first set seems to be the same as that of the first set of the forgeries in black. The groundwork shows hardly any signs of the ornamental, wavy, concentric ovals seen in the genuine. Lithographed on soft, wove paper, about the same thickness as in the genuine. The design is made up of blue dots and scratches on a white ground. The right side of the foot-stroke of the 1 projects too much, just as in the forged 10 reis, black. The figures are placed too low down on the stamp, so that there is much more space at the top than at the bottom.

30 Reis, blue. *Forged.*

I have not seen a 30 reis of this type.

*Forged. Second Set.*

This forgery has the blurred look of the second forgery of the black set, and was probably imitated at the same time.

10 Reis, blue. *Forged.*

I have not seen a 10 reis of this type.

30 Reis, blue. *Forged.*

The groundwork of the design is, as before, of blue dots and scratches on a white ground, instead of white lines scratched into a blue ground, as in the genuine. Lithographed, on moderately soft, wove paper, a little thicker than the genuine. The tongue of the 3 projects a good deal further than in the genuine, so much so that a line drawn down through the little white balls at the head and tail of the 3 would cut into the *white* part of the tongue. The dark shading of the top white ball touches the tongue. The figures are placed too much to the right, and slightly too low down.

*Forged. Third Set.*

Of this forgery also I have only the 30 reis. At present the only forged 10 reis, blue, which I have seen, is the one of the first set mentioned above.

30 Reis, blue. *Forged.*

Lithographed, in blue dots and scratches, on a white ground ; design very similar to the last forgery ; paper exactly the same. The tongue of the 3 is very short, compared with the last forgery, and a line drawn down through the two balls would not go near it. The tongue in the genuine, and in the other forgeries, is gradually tapered off to a point ; but in this forgery it is blunt, and cut off square. The figures are placed almost in their proper position, but the bottom of the 3 comes down a good deal lower than the 0. All the above forgeries are printed in a more or less ultramarine-blue, very different from the colour of the genuine.

## POSTMARKS.

*Genuine.*—20, 43, 88.

*Forged.*—*First Set.* Uncancelled.

*Second Set.* Uncancelled ; also 32, with no numerals.

*Third Set.* 76. Some of the third set seem to have had this cancellation really stamped upon them with the usual greasy ink ; for I have seen some copies in which the ink has greased the paper. I have been rather "wordy" about the above stamps, but the fact is that the design is so difficult to describe.

**Issue of 1854. 280 Reis, vermilion ; 430 Reis, yellow.**

These two stamps are very similar in design, but not absolutely from the same die, as some slight variations can be traced between the two. Moens, in his catalogue, gives them as being found on white paper only ; but most of my copies are on greyish-white. I do not know whether they were used for any special purpose, nor the reason of their being printed in colour instead of black. They are very nicely done, showing all the peculiarities of *taille-douce* engraving in a marked degree ; and I do not think the forgeries will prove dangerous. In consequence of the slight variations of which I spoke, I shall have to take each value separately.



280 Reis. *Genuine.*

Engraved in *taille-douce*, on white or greyish paper ; wove, thin, and very soft. The ink stands well out from the surface of the paper, especially in the thick shading of the figures. The central oval is formed of an engine-turned design, with a very distinct wavy outline. This outline touches the boundary-line of the stamp in four places ; viz., to the left of the 2, above and below the 8, and to the right of the 0. Some copies are so heavily printed that, occasionally, other parts of the wavy outline *almost* touch the boundary-line, besides the four above-mentioned ; but there can be no mistake about the said four. The centres of the 8 and of the 0 are very deeply shaded. Not counting the boundary-line, there are fourteen horizontal lines in each of the right and left bottom corners. The colour is a deep red-vermilion, rather dull.

280 Reis. *First Forgery.*

Lithographed, on very thin, very white wove paper. There is very little attempt at any imitation of the engine-turned central oval ; but the said oval is marked by a very prominent chain-pattern, more like a string of sausages than anything else. There is, of course, no indication of the ink standing out from the surface of the paper. The chain-pattern touches the outer border-line to the left of the 2, to the right of the 0, and *two* of the scallops touch under the 8, and none at all at the top above the 8. The centres of the 8 and of the 0 are very lightly shaded. There are only twelve horizontal lines of shading in each of the right and left bottom corners. The colour of this forgery is very different from that of the genuine, being a sort of washed-out brick-dust hue.

*Second Forgery.*

I fancy this forgery is not often to be met with ; I have only seen one specimen during all the years I have grubbed among these *Album Weeds*. I have put it second on my list, because the one just described is so much more common ; but I think it is highly probable that this latter forgery

is the older of the two. Lithographed, on rather thick, bluish-white wove paper. There is no thickness of ink to be seen on the surface of the paper. The 2 and the 0 are much larger than the 8, and come considerably below it. The centre is composed of slightly-curved radiating lines, surrounded by an oval of very pointed scallops, not a bit like the rounded wavy outline of the engine-turned oval in the centre of the genuine stamps. None of the scallops touch the outer boundary-line, except the one to the right of the 0. There are about twenty horizontal lines of shading in the right and left bottom corners; they are twice as close together as in the originals. In the single copy from which I am describing there is a dark red blotch in the left top corner, but of course I cannot say whether this exists in all the forgeries of this type. The colour is a dull, dirty vermilion, something between the hue of the genuine and of the first forgery.

#### POSTMARKS.

The most usual postmark on the genuine is 88, though occasionally any of the postmarks hitherto described may be found. The first forgery bears 5; the second forgery has 1, with some lettering inside it.

#### 430 Reis. *Genuine.*

Engraved in *taille-douce*, almost exactly like the 280 reis. The wavy outline of the central oval of engine-turning touches the outer border-line in three places only; viz., to the left of the 4, and above and below the 3. There are sixteen horizontal lines of shading in the right bottom corner, and fifteen in the left. The engine-turning, as in the 280 reis, is almost equally dark all over. The colour is what I should call "lemon," and it becomes almost orange where the ink is very thick, though the hue is given as "yellow" in the catalogues.

#### *Forged.*

Lithographed, on very thin, very white wove paper. There is a string of sausages, or chain-pattern, as in the first forgery of the 280 reis, and this pattern only touches the outer boundary-line in two places; viz., to the left of the 4 and below the 3. The ink does not stand out from the surface of the paper. There are only nine horizontal lines of shading in the right bottom corner, and twelve in the left. The colour is a dirty yellow-ochre, very pale and chalky, and quite different from the genuine.

#### POSTMARKS.

The genuine are cancelled with the same obliterations as the genuine 280 reis. This forgery bears 4, 5, and 54, all without numerals. I have also seen some of the first forgeries of the 280reis cancelled with this latter mark.

#### Issue of 1866. The Stamps of 1850 and 1864. Perf. 13½.

##### *Genuine.*

There is very little that I can say for these, except that they are, as above, the stamps of 1850 and of 1854; perforated 13½.

##### *First Forgery.*

The forgers have taken genuine, used or unused unperforated stamps, and have perforated them, to enhance their value. This set is nicely perforated either 11½, 12 or 12½.

##### *Second Forgery.*

This set is not so likely to deceive, as the perforation gauges 16. Even the least observant philatelist will probably notice that the perforation is too fine. The stamps themselves, as before, are genuine. I have seen no specimens in which both stamp and perforation were counterfeited.

## Envelope Stamps, 1867. 100, 200, 300 Reis.

The forgers seem to have reserved their best efforts for the last, as the counterfeits now to be described are certainly far superior to any of the forgeries above-mentioned. Usually, embossed stamps do not tempt the forgers much, on account of the difficulty attending their production; but the embossing of these counterfeit envelopes is very well done, though I do not know how it has been managed. These stamps strikingly exemplify the advisability of collecting entire envelopes, as the watermark on the genuine cannot be imitated, though it never, or "hardly ever," can be seen on a cut stamp. With reference to this matter, I think I must say that most of the blame for the mutilation of envelopes must be laid upon the shoulders of the album-makers; for they leave no space in their books for the collection of entire specimens, so that those who are what I call *slaves to their albums* have no choice but to cut their envelopes, to make them fit the little squares provided for them.

*Genuine.*

Engraved in *épargne*, on white laid paper, with the lines running obliquely, and watermarked in large letters, with the words CORREIO BRASILEIRO, in two lines, extending almost across the envelope from one side to the other. There is nothing special about the envelopes, except that they are rather large— $6\frac{3}{8}$  in. by  $3\frac{3}{8}$ , or thereabouts. The flap is plain and rounded, and is gummed almost from end to end. The emperor's nose is rather small, pointed, and perfectly straight. The profile of the beard has two waves in it; that is to say, it is rounded outwards from the under lip, then goes in again slightly, and then projects outwards once more. The hair on the top of the head is smooth. The point of the bust in front is almost as sharp as the point at the back. I must take the special variations for each value separately.

100 Reis. *Genuine.*

For the tests now to be given the reader must provide himself with something having a straight and flat edge, such as a sheet of paper, or a flat rule. If the rule be laid exactly along the centre of the letter I in REIS, it will just touch the B of BRAZIL. In the figures of value on each side, the 1 of 100 is nicely drawn, with a long upstroke or sidestroke, and a very distinct footstroke showing on each side of the figure.

200 Reis. *Genuine.*

If the rule be laid along the centre of the 1 in REIS, it will pass through the value-label on the left hand, and will just touch the top of the last 0 in 200; and if the rule be laid along the centre of the 1 of BRAZIL, it will cut through the E of DUZENTOS. The O of this latter word is round, which will be found a good test.

300 Reis. *Genuine.*

If the rule be laid along the centre of the first stroke of the B in BRAZIL, it will cut into the E of REIS. The 3 of 300 on each side of the head is at some little distance from the outline of its containing-label.

*Forged.*

There are two sets of forgeries, one of them much more likely to deceive than the other; and I really think that the better one of the two might easily deceive anybody who did not happen to have genuine stamps by him to compare. I will take the inferior forgery first, as it was the first to appear.

*Forged. First Set.*

Embossed on thin, white wove paper; no watermark. The nose has a sort of drooping point to it, even sharper than the genuine. The hair on the top of the head is very untidy. The curve of the beard beneath the chin is wavy, whereas in the genuine it is a smooth curve. The wavy profile of the front of the beard is exaggerated, the middle wave projecting beyond the level of the end of the nose. The point of the bust in front is rounded.

100 Reis. *Forged.*

The rule, when laid along the centre of the I in REIS, will not touch the B of BRAZIL, but falls to the left of it. In the figures of value on each side the I has scarcely any side-stroke, and only a very small foot-stroke.

200 Reis. *Forged.*

The rule, laid along the centre of the I in REIS, will not touch the left-hand value-label, but goes to the right of it; and, if laid along the centre of the I of BRAZIL, it will hardly touch the E of DUZENTOS. The O of this latter word is oval instead of round.

300 Reis. *Forged.*

The rule, laid along the centre of the first stroke of the B in BRAZIL, will pass through the I of REIS. The 3 of 300 on each side almost touches the boundary-line of its containing-label. There is a small white dot between the N and T of TREZENTOS, and another between the E and I of REIS. Of course I need not say that these dots do not appear in the genuine stamps.

*Forged. Second Set.*

Very well embossed, on *very* thick wove, and on moderately stout, laid paper. The copies on laid paper have the laid lines running vertically, from top to bottom, instead of obliquely. The hair on the top of the head is tidy, as in the genuine. The bust is rather blunt in front, but very sharply pointed behind. The beard, in profile, is composed of two curves only, one smooth curve from the ear to the point of the beard, and another smooth curve from the lip to the point of the beard. The moustache is *very* highly embossed, and stands out higher than in the genuine. But the chief test of these forgeries is the nose, which is of a thoroughly Jewish type; a regular "beak," with a rather blunt and rounded point, instead of the straight Grecian type of the genuine.

100 Reis. *Forged.*

The rule, laid along the I of REIS, runs a long way to the left of the word BRAZIL. The I of 100 on the left side of the stamp has only half of its foot-stroke visible; *i.e.* the right-hand half.

200 Reis. *Forged.*

I have not seen a 200 of this set, but the nose will condemn it if there should be a forgery of this type.

300 Reiss. *Forged.*

Not quite so highly embossed as the 100 reiss. The N of TREZENTOS is badly drawn. The lettering and figures are almost exactly the same as in the genuine 300 reiss, so that, if it were not for the Jewish nose, this forgery would be very dangerous.

## POSTMARKS.

The forgeries are not postmarked. I suppose that the manufacturers were so pleased with their handiwork that they thought it a pity to spoil it by an obliteration. The genuine envelopes are cancelled with 29, with name between the circles, and date in the middle, and generally a little star at the bottom of the postmark. Some of them also bear 18 and 19.

I have not yet seen any forgeries of the head issues, either the first or the second, though I have made enquiries everywhere; so it is probable that none have been manufactured at present. Of all the forgeries of Brazilian stamps, the envelopes last described are by far the best, and I would recommend my readers to be careful about purchasing these envelopes in a cut state. If it be absolutely necessary that they should be cut, at least let the amateur cut them himself, and then he can see the watermark in the body of the envelope, and thus be fully satisfied of the genuineness of his copies.

## BREMEN.

The forgeries of the Bremen stamps are very common; at least, some of them are; and the collections of our schoolboy friends are generally ornamented with one or more specimens. There is a full set of reprints, which will be described hereafter. No doubt many of my readers have seen a small orange-coloured one grote stamp in collections. This stamp belongs to a set of fiscals, and ought not to be placed in a collection of postage stamps.

Used original stamps of Bremen (as also of Bergedorf, Lübeck, etc.) seem to be getting scarcer and dearer every year. Collectors in Germany are very much more numerous than they used to be, and most of them seem to make a speciality of the stamps of the various German States, Free Towns, etc., so I fancy the stamps are slowly but surely finding their way back to their fatherland!

## 2 Grote, Orange.

Issue of 1861. *Perçé en Scie.*

Issue of 1866. Machine-perforated 13.

Moens catalogues this stamp in yellow as well as in orange; but the yellow usually is of a very decidedly orange tint.

*Genuine.*

Lithographed, on thin, porous, soft, white wove paper, *perçé en scie*, or machine-perforated 13, according to the date of issue. The quatrefoil punched out of the centre of the handle of the key is *dark*. The point of the key does not touch the outline of the oval containing it. The central oval is surrounded by twenty-four rays of white, in the shape of sugar-loaves, each having a dark spot at its point, making the sugar-loaves appear to be split or cleft at the end. The ornamental engine-



turning of the oval which bears the inscription BREMEN, ZWEI GROTE, touches the inner line of the frame at the left side near AD of STADT, and *almost* touches at the right side near M of AMT. It does not touch at the top or the bottom. There is a large shaded white stop after the word GROTE. The outer edge of this same engine-turned oval is scalloped; there are forty-eight scallops, all of equal size and shape, and easy to count. The letters, hyphens, and stop of the inscription STADT-POST-AMT., are each and all ornamented with a white outline round them, and the outlines of the various letters, etc., do not run into, or touch each other. The left-hand knob of the handle of the key touches the thirteenth vertical line of shading in the central oval, counting from the left. The knob, which is white, is quite distinct; but the lines require a microscope.

#### *First Forgery.*

Very coarsely lithographed, in dark, reddish-orange, on thin, white wove paper, unperforated, or badly pin-perforated  $13 \times 12\frac{1}{2}$ . The quatrefoil punched out of the handle of the key is white, with a dark outline. The point of the key touches the outline of the containing-oval. The said oval is surrounded by nineteen white rays in the form of pyramids, sharply pointed, of different sizes, and without the dark spots at their points. The border of the imitation engine-turning of the central design touches at the top, under POST, and also at the bottom, but not at either of the sides. This border is very irregular; the scallops are of various shapes and sizes, and quite uncountable. There is usually a dim blotch to be seen after GROTE; but it is not in the least like the square, shaded white stop of the genuine. The outlines of the letters, etc., of STADT-POST-AMT., all either touch or run into one another. The left-hand knob of the handle of the key touches the eighth vertical line of shading in the central oval, counting from the left. I do not think this forgery at all deceptive; though it is commonly to be found in small albums. It is coarsely done; whereas there is not a coarse line about the genuine.

#### *Second Forgery.*

Lithographed, on rather hard, stout, shiny white wove paper, the face of which is coloured a very pale lemon-yellow. The orange is more yellow than in the genuine; and the stamp is very nicely machine-perforated  $12\frac{1}{2}$ . The quatrefoil punched out of the handle of the key is dark, as in the genuine. The dark outline of the point of the key seems to *just* touch the outline of the containing oval. Only two out of the twenty-four sugar-loaf-shaped white rays round this central oval have their points cleft, *i.e.*, one just to the left of the bottom, and one just to the right of the top. The two bottom rays are jammed very close together. The scalloped border of the inscribed oval does not touch the frame anywhere, though it is very near to it just to the right of the A of STADT. There are forty-nine scallops round this oval, and they are not all of equal size; being very large to the right of the O of GROTE, and very small to the left of the B of BREMEN. There is not the faintest indication of a stop after GROTE. The outlines of the letters of STADT-POST-AMT., hardly touch or run into each other at all; though the letters AD of STADT are joined together at the bottom. The left-hand knob of the handle of the key is extremely indistinct, and quite dark; it *seems* to touch the twelfth vertical line in the oval; but the said lines are also indistinct, being so very close together, that, even with the strongest power of my microscope, I have not been able to decide positively. This central oval appears to be the darkest part of the stamp, in consequence of the closeness of the vertical lines; but, in the genuine, the engine-turned oval, containing BREMEN ZWEI GROTE is the darkest portion.

The stop after AMT is, in the genuine, very nearly square; but in this forgery it is decidedly a hyphen. This second forgery is infinitely better than the other in general appearance, and may very easily deceive.

## POSTMARKS.

*Genuine.*—71.

*First Forgery.*—71.

*Second Forgery.*—Something like 100; also uncanceled.

3 Grote, black on blue.

Issue of 1855. Unperforated.

Issue of 1862. *Perçé en Scie.*

Issue of 1866. Machine-perforated 13.

*Genuine.*

Engraved, on thick, slate-blue, *laid* paper, with the laid lines usually running horizontally, though I have some copies in my own collection with the lines running vertically. The stamps are found unperforated, saw-perforated, or machine-perforated 13, as above, according to date of issue. The wards of the key are very like two capital T's placed back to back. The three lobes of each of the strawberry leaves on the top of the crown are of equal size as nearly as possible; though the top one may be a *very* little larger than the side ones. There are seventeen vertical lines of shading in the little shield, with an eighteenth line sometimes visible, *close* to the right side of the shield; and there is one clear line of shading to the left of the key. The top of the T of AMT does not touch the M. The letters of the word BREMEN are very clear and distinct. There is a large, shaded figure 3 in an oval on each side of the shield; and each of these figures has two little circular white dots in the horizontal shading on its right-hand side—one in the top half, and the other in the bottom half. I do not know whether these two dots were placed in each 3 as a sort of secret mark against the forgers, but it is possible; for they are hardly visible, and seem to be of no use as ornaments, or as part of the design. The left lower knob of the handle of the key comes between the seventh and eighth vertical line of shading in the shield, counting from the left, in Type I.; and touches the eighth in Types II. and III. The letters OS of POST slope decidedly over to the right.

*Forged.*

Poorly lithographed, on medium, hard *wove* paper, of a very pale bluish lavender, or sometimes of a pale neutral tint; unperforated, or pin-pricked 13, rather better than usual. The wards of the key are like two capital E's placed back to back, with the central tongue of each E sticking out level with the top and bottom projections. The top lobe of each strawberry leaf in the crown is a great deal larger than the two side lobes, and oval instead of round. There are twenty vertical lines of shading on the shield, and they are not at equal distances apart as the genuine are. There are two clear lines of shading to the left of the key, which, by the way, are *very* close together. The top of the T of AMT touches the M. The letters of the word BREMEN are very ragged, and not clearly cut like the genuine; and the letters BRE are somewhat smaller than the letters MEN in this forgery. There are no little white dots to be seen in either 3. The left lower knob of the handle of the key comes between the ninth and tenth vertical lines in the shield, counting from the left. The S of POST is perfectly upright; the O is *very* nearly



so. The easiest instant tests for this forgery are the absence of the little dots or circles in the 3 on each side, and the fact that the tops of the M and T of AMT are joined together.

POSTMARKS.

*Genuine and Forged.*—The same as in the 2 grote.

5 Grote, black on pale rose.

Issue of 1855. Unperforated.

Issue of 1862. *Perçé en Scie.*

Issue of 1866. Machine-perforated, 13.

There is a good deal of variety in the colour of the paper of this stamp. I have seen it on pale rose, pale flesh-colour, and even on a sort of salmon-colour; but the tints are usually pale. The forgery is very common, and must have had a good sale, judging from the numbers I have seen.

*Genuine.*

Lithographed, on rose, or flesh-coloured wove paper, rather thin; unperforated, perforated *en scie*, or machine-perforated 13, according to date of issue, as above. In one of the two types, there are thirteen vertical lines in the shield, and in the other there are twelve, the twelfth being *very* close to the left border of the shield. The words FRANCO and MARKE are both exactly the same distance from the bottom outlines of their respective containing-labels. There is a little piece snipped out of the lowest portion of the centre of the ornament joining the above labels, and, in the type with twelve lines in the shield, the centre trefoil on the top of the crown



goes a little way into the angle thus formed, but too much to the left, so that it almost touches the left side of it; but, in the type with thirteen lines in the shield, the centre trefoil goes almost exactly centrally into the angle. The crown is so far off the shield that one of the wavy lines of the background can plainly be seen between the base of the crown and the top of the shield, running the whole way across. The label containing the words FÜNFF GROTE is at the same distance from both sides of the stamp. The fringe of black lines, ornamenting the right side of each 5, does not, in either case, touch the outline of the containing-oval.

*Forged.*

Lithographed, on pale, dirty rose, or very pale or dark salmon-coloured wove paper, rather stout, unperforated, or nicely perforated 12½. There are twelve vertical lines of shading in the shield; but the first line on the right side is *very* close to the outline of the shield. The word MARKE is rather too high up, so that there is a greater space between the letters and the bottom of the label, than there is between the word FRANCO and the bottom of its label. The central trefoil on the top of the crown goes a good way into the little triangular space just above it, and too much to the *right*, so that it just touches the right side of it. The crown is so close to the top of the shield that no line can be seen between the base of the crown and the top of the shield. This is an easy test. The label containing FÜNFF GROTE is a little nearer to the right side of the stamp than it is to the left. The fringe of black lines on each 5 touches the outline of its containing-label.

POSTMARKS.

*Genuine and Forged.*—As in the 2 grote.

## 7 Grote, black on yellow.

Issue of 1860. Unperforated.

Issue of 1866. Machine-perforated 13.

I have never seen this stamp *perçé en scie*, and Moens does not catalogue it; but I will not venture to assert that it is not to be found with the said peculiar perforation. The stamps present very little variety in the colour of the paper, which is a tolerably bright yellow. The forgeries are generally much darker.

*Genuine.*

Lithographed, on bright yellow paper, usually of a very slightly orange tint; unperforated, or machine-perforated 13, according to date of issue. There are eighteen lines of shading in the shield, and the first and last are very close to their respective sides of the shield. In most copies the lines of the shield have evidently been drawn too far, and come up a little way above the upper boundary-line, inside the shield. The key is so placed that the end is cut square off, instead of letting a little of the hollow part of the barrel be seen, as in the 5 grote. Outside the stamp, at each corner, there is a little floral ornament, with a dot outside it; and the dot at the top left-hand corner does not touch its ornament, and the one at the bottom left-hand corner hardly touches its ornament; both those on the right-hand side touch their ornaments. There is a figure 7 in an oval on each side, shaded with a sort of fringe of very fine lines most of the way round. This shading does not touch the outline of the oval anywhere, except just where the top of the 7 joins the body; *i.e.*, at the shoulder of the figure. There is one clear line of shading on the shield to the left of the key. The three knobs on the handle of the key appear to have solid rings upon them where they join the handle. There is a little trefoil at each end of the label containing FRANCO MARKE; and the middle point of the one on the right just touches the inner border of the stamp, whilst the one on the left is at some little distance from the border. The left lower knob of the handle of the key touches the fifth vertical line of shading in the shield, counting from the left.

*First Forgery.*

This is an admirable forgery, and might deceive almost anybody, though the colour is too pale. Lithographed, on pale, dirty yellow wove paper. My single specimen is unperforated. There are only fifteen lines on the shield; and the one to the extreme right, though close to the side of the shield, is crookedly drawn. This crooked line is a good test. The last line on the left is at some distance from the side of the shield. The lines do not, in any part, come up beyond the top of the inner outline of the shield. The key is cut square off, as in the genuine, so that no portion of the inner hollow of the barrel can be seen. The only dot outside the shield which touches its floral ornament is the one on the top, at the right-hand side; none of the others touch. The three knobs on the handle of the key appear to be separated from the handle by grooves, instead of solid rings. The trefoils on the ends of the FRANCO MARKE label do not touch the side of the stamp; but the one on the right looks, at first sight, as though it did, because there is a thin line outside the trefoil, which does touch the side of the stamp. The left lower knob of the handle of the key comes between the third and fourth of the vertical lines on the shield, counting from the left.

*Second Forgery.*

This is not nearly so good a counterfeit as the one just described, and it has a very blurred look. Badly lithographed, on very orange-yellow wove paper; pin-perforated 13. There are only twelve vertical lines of shading on the shield, and the first and last are at a good distance from the sides of it. None of these lines come up beyond the inner boundary-line at the top of the shield. The end of the key is not cut square off, but shows the circular ring at the top, which is intended to represent a portion of the inside of the hollow barrel. All the dots outside the stamp touch their floral ornaments, except the one in the right-hand bottom corner. The fringe of shading at the bottom of each 7 touches the thick inner outline of the containing-oval. The knobs on the handle of the key are very badly done; the central one is jammed into the base of the shield, whilst the two side ones look as though they would break off at a touch, supposing it to be a real key. Both the trefoils, at the ends of the FRANCO MARKE label, are at some little distance from the sides of the stamp. The left lower knob of the handle of the key comes between the second and third vertical lines in the shield, counting from the left.

I do not think this forgery is very likely to deceive; so it will be scarcely necessary to add anything to the tests just given; but I may say that I never saw a genuine stamp of the colour of this latter counterfeit.

## POSTMARKS.

*Genuine and Forged.*—As in the 2 grote.

10 Grote, black on white.

Issue of 1861. *Perçé en Scie.*

Issue of 1866. Machine-perforated 13.

I always think this stamp is the best-looking of the set; and it would seem to offer very little chance of successful imitation. But the fact is that the forgery now to be described is, probably, the most dangerous of all; and it agrees with the genuine in all the chief points, almost line for line; as in the number of lines of shading in the shield, etc.

*Genuine.*

Lithographed, on soft, porous, white wove paper; *perçé en scie*, or machine-perforated 13, as above, according to the date of issue. There are twenty-seven vertical lines in the central oval; the left lower knob of the handle of the key comes between the ninth and tenth lines; and five perfectly straight lines, at equal distances apart, are visible through the quatrefoil, punched out of the handle of the key. The oval outside the central one contains a lace-work pattern of half-rosettes; and each of the said rosettes bears four concentric rows of holes. The middle rosette on the right side of the stamp, and the middle rosette on the left side of the stamp are both joined to the rosettes immediately above and below them by white chains, of three links each. The outermost oval is composed of a lattice-work of white rods or bars (*i.e.*, each being a white line bordered by two black ones) crossing each other diagonally. Some of these, in the left top corner, have been drawn too far, and trespass across the outline of the oval, just beyond the BR of BREMEN. The word BREMEN is inclosed between 35 of the rods which run down from right to left; the first of the 35 just touches the top left corner of the B, and the last being



well to the right of the N. The word ZEHN is similarly inclosed between 18 of the rods which run down from right to left; and the word GROTE is inclosed between 24 of the rods running down from left to right. (Of course it will be understood that rods run *both* ways, but I have thought it sufficient to take only one set in each case. The lattice-work oval is bounded by a very black fine, outline all the way round; outside of which there is a white outline, and then a tolerably thick black one, outside of all; then, outside this, come the ornamental leafy corners, with their numerals. The top of the key touches the outline of its containing-oval.

*First Forgery.*

Lithographed, on rather thick, white wove paper, pin-perforated 13. The impression is rather too grey in shade, but otherwise this is, as I have said, a very good imitation. There are twenty-seven vertical lines in the central oval, as in the genuine; but the left lower knob of the key touches the tenth line; and six lines can be seen in the quatrefoil in the handle of the key; the third from the left being very crookedly drawn, sloping from left to right. The half-rosettes in the lace-work pattern have only three rows of holes in each, and the white chains, joining the middle rosette on each side to the three lower rosettes, have only two links each, instead of three. None of the white rods in the lattice-work oval trespass beyond the boundary. The word BREMEN is inclosed between about twenty-six of the rods which run down from right to left, but they are *very* difficult to count behind the letters. The word ZEHN is inclosed between fifteen of the rods running down from right to left, the first and fifteenth being at good distances respectively from the z and the n. The word GROTE is inclosed between eighteen of the rods which run down from left to right, the first touching the G. The lattice-work is only partially outlined; there being no outline at all just above the REM of BREMEN, and in several other places. The point or end of the key *hardly* touches the outline of its containing-oval.

*Second Forgery.*

Nicely lithographed, on very thin greyish-white, and bluish-white wove paper, unperforated, or perforated 18 (!). There are twenty-six vertical lines in the central oval; and the second from the left is drawn too long at the top, and breaks into the white outline, just opposite the point of the key. The left lower knob of the handle of the key touches the ninth line from the left; and there are five lines to be seen in the quatrefoil, as in the genuine. The lace-work rosettes are not all alike; but most of them show four rows of holes, though they are not regular. The bottom rosette, above the G of GROTE, seems to have four rows of holes in the right side, and only three on the left. The middle rosette on each side is joined to the rosettes above and below it by white chains of three links, as in the genuine; but the chains are badly drawn, and irregular. The lattice-work oval is strongly outlined, more so than in the genuine. The word BREMEN is inclosed between thirty-three of the rods running down from right to left; ZEHN is inclosed between seventeen of the rods running down from right to left; and GROTE is inclosed between twenty-two of the rods running down from left to right. The rods do not trespass across the boundary-line above the BR of BREMEN. The top of the key just touches the outline of its containing-oval.

*Third Forgery.*

Lithographed, in very dark black, on very yellowish-white wove paper, nicely perforated 12½. There are only twenty-four vertical lines in the central oval; the left lower knob of the handle of the key comes between the eighth and ninth lines, counting from the left; and there are only

three lines to be seen in the quatrefoil, in the handle of the key. The white lines of the lace-work rosettes are very much too thin, so that, at a little distance, the rosettes are hardly visible. Some of them have four rows of concentric holes; others only three. The chains which join the central rosettes on each side to the ones above them have three badly-drawn links; but the chains which join these said rosettes to the ones below them have only two links. The lattice-work rods trespass beyond the outline in many places; notably, between the R and E of BREMEN. This word is inclosed between twenty-four of the rods running down from right to left; ZEHN is inclosed between thirteen of the rods running down from right to left; and GROTE is inclosed between seventeen of the rods running down from left to right. This will show how much coarser and farther apart the lines are in this forgery than they are in the genuine. The lattice-work is outlined all the way round. The top of the key touches the outline of its containing-oval.

## POSTMARKS.

*Genuine and Forged.*—As in the 2 grote; but my third forgery is not cancelled.

5 Silbergroschen; green on white.

Issue of 1855. Unperforated.

Issue of 1862. *Perçé en Scie.*

Issue of 1866. Machine-perforated 13.

*Genuine.*

Lithographed, on thick, yellowish-white wove paper, with a very shiny surface; perforated or not, as above, according to the date of issue. The outer border of the stamp is composed of a series of balls and rounded oblongs, placed alternately; and all the balls are of exactly the same size and shape. There are sixty vertical lines in the background, counting at the bottom, behind the shield, very regularly drawn; and a few of the upper ends of these lines are generally, but not always, drawn a little too far, and project very slightly beyond the boundary-line, under the letters EME of BREMEN. This is especially plain in the later



issue, perforated 13. The little trefoil-shaped ornament at the top of the shield, below the EM of BREMEN, does *not* touch the boundary-line under the said letters. The curly ornaments above the V in each corner are exactly alike, except that they are reversed—one curling to the right, and the other to the left. Supposing one of these ornaments were to be turned face downwards, and laid upon the other, they would correspond, line for line. The sides of the frame, behind the hanging ends of the top scroll, are shaded by broad, horizontal green lines, on a white background. The top of the S is larger than the bottom, and the stop after SGR. is square. The inner ends of the cross-strokes of the V on the left side are exactly the same distance from each other as the corresponding strokes of the V on the right side. There is a quatrefoil ornament punched out of the handle of the key; and, supposing the key were a real one, there would still be plenty of metal left in the handle, to avoid all risk of breakage. The trefoil ornament, under the M of BREMEN, including its shadow, is included in thirteen of the vertical lines of shading; the first of the thirteen touching the left side of the ornament, and the thirteenth, on the right, being outside the shadow on the right of the ornament. The shading in the ball in the right top corner of the stamp is a complete dark ring, and the shading in

the next to it, to the left, above the N of BREMEN, is also usually a complete ring; all the other balls have semicircular or crescent-shaped shading. The lower end of the 5 is a nice rounded ball. The bottom of the "G" or "SGR." rests upon the line below it. This is very easily seen. The lower limb of the 5 is very decidedly larger than the upper one. In the unperforated issue, each stamp on the sheet is separated from its neighbours by a thin line, running right round the stamp, about a millimetre from the edge.

#### *First Forgery.*

Lithographed, on rather thin paper, very white, and not shiny. I have seen copies both unperforated, and also pin-pricked 13; the latter seems to be the forgers' usual perforation-gauge. The balls in the border are not all of the same size and shape; those down the left side, more especially, being oval, instead of circular, and much too large, compared with the rest. The background, behind the shield, contains about seventy-two vertical lines of shading, but they are excessively difficult to count. None of the upper ends of these lines project into the label containing the word BREMEN. The little trefoil-shaped ornament under EM of BREMEN, at the top of the shield, *touches* the boundary-line under the said letters; and this fact had better be borne in mind as the best test for both this forgery and the one next to be described, which has the same fault. The curly ornaments above the v on each side are not exactly alike; and, if one of them were turned face downwards, and laid upon the other, they would not correspond. The broad, green lines of shading across the left-hand label are well imitated, and very like the genuine; but those on the right-hand label are quite different—much too thin, and much too close together. Of course I need hardly say that, in the genuine, both sides are alike. The top of the s is no larger than the bottom, and the letter is not nicely rounded at the curves like the genuine, but looks a little like a reversed z. The stop after SGR. is a sort of upright oval. The inner ends of the cross-strokes of the left-hand v are farther apart than the corresponding ends of the cross-strokes of the v on the right-hand. The quatrefoil is not nicely shaped, and, supposing the key to be a real one, I should say that the ornament had been cut out with a very blunt punch. All the balls in the frame contain semicircular or crescent-shaped shading. The lower end of the 5 does not end in a ball, and the bottom of the "G" of "SGR." does not rest on the line below it.

#### *Second Forgery.*

This forgery is much better than the one just described, and I think it is likely to deceive. Lithographed, on thick, wove paper, unperforated. The outer border of balls and rounded oblongs is a fair copy of the genuine. There appear to be about sixty vertical lines of shading in the background outside the shield, but I cannot be certain of the exact number. Three or four of these lines project into the label, just under the R of BREMEN; but the projecting lines in the genuine come under the EME of this word. The trefoil-shaped ornament touches the boundary-line under EM of BREMEN, as in the first forgery. The curly ornaments above the v on each side do not exactly correspond, but they are better drawn than in the other forgery. The broad, green, horizontal lines of shading in the side-labels are drawn too close together, especially on the right side, where they almost touch, giving the label the appearance of being printed in solid colour. The bottom of the s is larger than the top. The stop after SGR. is a transverse oval. The inner ends of the cross-strokes of the v on the right side almost touch each other, whilst the

corresponding cross-strokes of the left-hand V are at some distance from each other. The quatrefoil ornament, punched out of the handle of the key, is too large; so that, supposing it were a real key, the handle would probably break if roughly used. There is no outer line round the stamp. All the balls in the frame are shaded by semicircles or crescents. The lower end of the 5 is a sort of ball, but the limb itself seems to be pulled out almost straight to the left, instead of rounding upwards. The bottom of the "G" of "SGR." does not touch the line below it.

#### *Third Forgery.*

Nicely lithographed, on *very* stout, hard, unsurfaced, yellowish-white wove paper, very nicely machine-perforated 13. There are sixty-three vertical lines behind the shield, counting from the bottom, as before. Some of the upper ends of these lines project very slightly under the EN of BREMEN. The trefoil ornament *almost* touches the line under the M of BREMEN, so nearly so that I am unable to say how many lines are included in the width of the ornament. The curly ornament above the left-hand V is broader and coarser than the other. The broad green horizontal lines in the sides of the frame are all blotched together, so that the frames appear almost completely solid. My specimen is much postmarked; but, as far as I can make out, the inner lines of the top of the left-hand V come much closer together than those of the right-hand V. All the balls are shaded by semicircles or crescents. The head of the top 5 is much larger than the lower limb. This is easily seen. The G of SGR. rests on the line below it, as in the genuine. The lines behind the shield come down too far in the middle, so as to plainly cut into the SG of SGR.

#### *Fourth Forgery.*

This is a mere caricature. Very coarsely lithographed, *in black*, on very yellowish-white, thin wove paper, unperforated. A very few words will suffice to describe this, in case it should be printed in the proper colour. The wards of the key, which, in the genuine, and in all the other forgeries, are formed by two block-type capital E's, with *very* long tongues, placed back to back, are in this forgery formed by four little black squares, placed a little distance apart, so as to make a white cross on a black background. The trefoil-ornament touches the frame above it, and the balls in the frames are of solid black.

#### POSTMARKS.

*Genuine.*—As in the 2 grote.

*First Forgery.*—Ditto.

*Second Forgery.*—Ditto.

*Third Forgery.*—Several short broad vertical bars, each side of a long, broad horizontal bar.

*Fourth Forgery.*—Uncancelled.

#### REPRINTS.

All the above stamps have been reprinted, and it is exceedingly difficult to tell a reprint from an unused original. They have a very suspicious newness of look about them, and the colours are a good deal brighter. The 10 grote is perhaps the most easily detected of the set, as the ink is so very black instead of being of a greyish shade. They are usually perforated 13, gummed with white gum, and unused.

## ENVELOPES.

Issue of 1857. 1 Grote. On blue and on white.

These envelopes are hand-stamped, and, like all hand-stamps, are hardly ever seen as perfect impressions.

*Genuine.*

Hand-stamped in black, on white wove, blue wove, white laid, and also on blue ornamental or fancy paper, with wavy laid lines. I never had but one of the latter, and I got it (in 1869) direct from a friend who lived in the town, who was a collector. The stamps are always more or less smudged in one part or another, so that it is impossible to give a minute description of them; but the point at the base of the shield, if prolonged, would cut into the E of BREMEN below it.

*Forged.*

Lithographed, on very thick, white wove paper. This forgery is a great deal more handsome in appearance than the genuine, and all the details of the design are beautifully clear. The point at the base of the shield, if prolonged, would cut into the M of BREMEN below it.

## POSTMARKS.

*Genuine.*—As in the 2 grote.

*Forged.*—6, 98.

I have taken a good deal of pains with these Bremen stamps, as they have not hitherto been very well described; and the forgeries are to be found everywhere. I hope that, by means of the descriptions and tests given above, my readers will be able to detect with ease any counterfeits in their possession.

## BRITISH COLUMBIA.

When the first edition of this book was written, there were no forgeries of the above stamps at all likely to be dangerous; but a counterfeit has lately appeared, which is well calculated to deceive. Of this I have at present only the 1 dollar, but no doubt there is a whole set. The stamps present more than ordinary difficulties to the would-be forger, as they are very finely engraved with great care.

Issue of 1865. 3d., blue.

*Genuine.*

Very nicely engraved in *épargne*, on surfaced, white wove paper, water-marked with crown and CC; machine-perforated 14. On each of the side arches of the crown there are six small white pearls, and four on the central arch. The ornaments on the upper part of the crown are crosses *pattée* and *fleurs-de-lys* alternately; the central cross *pattée*, at the base of the central arch, is a good deal lower than the points of the *fleurs-de-lys* on each side of it. There are two good-sized asterisks in the oval band, which serve as stops, to separate the name and the value from each other; and these asterisks have eight points, four large ones, with four small ones between them. The groundwork of the outer corners of the stamp is a sort of lattice-work, and, at all the places where the lattice-work lines cross





each other, there are small, white, four-pointed stars at the points of intersection. The v-shaped middle part of the M of COLUMBIA does not come down level with the two upright legs of the M. The G of POSTAGE is a distinct G. The middle cross *pattée* has a small outlined triangle in each of the three white triangular arms, following the outline of each triangle, very near the edge; and each of these outlined triangles is perfect. The cirlet at the base of the crown contains six jewels, connected each to each with two parallel lines; the left-hand jewel is nearly round, but all the others are diamond-shaped. The spray of shamrock, on the right side of the large v, runs up very nearly as high as the O of POSTAGE; and there is a small but perfectly distinct shamrock-leaf between the S of POSTAGE and the side of the crown. The top of the highest thistle-leaf runs up level with the middle of the H of BRITISH; it is very sharply pointed, as are also the two side-lobes of this leaf, which, however, do not come up higher than level with the second I of BRITISH. The top petal of the central rose has three vertical lines of shading in it; the right and left petals have each three horizontal lines of shading, and the bottom petals have each four oblique lines. Both the engraving and printing of this stamp have been very carefully done; and, consequently, every little detail shows with almost photographic clearness, very different from a slip-shod lithograph.

#### *First Forgery.*

Lithographed, on hard, rather thin, white wove paper; slightly surfaced; no watermark; unperforated. On each of the side arches of the crown there are five large white pearls, and three very small ones on the central arch. The top of the central cross *pattée* on the crown comes up level with the top point of the *fleur-de-lys* on each side of it. The asterisks in the oval band are six-pointed, and all the points are very nearly of the same size. There are no stars at the intersections of the lines of lattice-work. The v-shaped middle of the M of COLUMBIA very nearly touches the outline of the oval beneath it. There are seven jewels, all diamond-shaped, in the cirlet of the crown; they are connected with each other by a single line. The part of the spray of shamrock above the large v has two curly tendrils ending with knobs, but no leaf. The highest thistle-leaf shows four lobes above the left side of the large v, and the longest of these lobes does not come higher than level with the middle of the S of BRITISH. Each of the upper petals of the rose contains two lines of shading; the two lower ones have only one line in each. This forgery is not at all bad as a whole, although there are so many differences between it and the genuine.

#### *Second Forgery.*

Of this I have only one very poor specimen to describe from. It is quite new to me, but not dangerous. Lithographed, on rather hard, unsurfaced, white wove paper; no watermark; perforated 13 (the forgers' favourite gauge). There are five large pearls in each side arch of the crown, and three, nearly as large, in the central arch. I cannot make out the *fleurs-de-lys* in my specimen, and consequently cannot say whether they are higher or lower than the central cross *pattée*. The asterisks in the oval band have six points each, those in the left-hand asterisk are rounder-looking than the others. There are no white stars at the intersections of the lattice-work in the corners of the stamp. The three legs of the M of COLUMBIA are all exactly level. In my specimen, the base of the crown is obliterated by the postmark, so that the jewels are not visible. The portion of the spray of shamrock which comes above the right side of the large v is just like that in the first forgery. The thistle-leaf above the top of the left side of the large v has four lobes, and there are two of them, of equal height, coming up to level with the middle of the S of

BRITISH. The petals of the rose are blotched, instead of having lines of shading in them, except the right-hand petal, which is white. There are other differences, but the above will be found quite sufficient to condemn this counterfeit.

*Third Forgery.*

This is the new one of which I spoke, and it is dangerous. I have, as I said, only the 1 dollar; but of course, the matrix being the same, the forgers have doubtless got out the whole set, from first to last. Nicely lithographed, on stout, yellowish-white wove paper; unsurfaced; no watermark; nicely perforated 13½. The left-hand asterisk is not so well shaped as the right-hand one, having one of the large points too short, and another not coming accurately to the centre. The stars at the intersections of the lines of lattice-work are clumsy, fat, and the points indistinct. The v-shaped middle of the M of COLOMBIA comes down level with the legs of that letter. The G of POSTAGE is a very distinct C. The top arm of the middle cross *pattée* has the outlined triangle in it (though the figure is hardly to be called a triangle), and each of the outline triangles in the side-arms lacks the vertical line, making each figure look like a v laid on its side (> <). There is no shamrock-leaf in the spray of shamrock, above the top of the right-hand side of the large v. The top of the thistle-leaf above the top of the left side of the large v has three lobes; they are all very blunt, and the highest point does not reach up to the level even of the bottom of the H of BRITISH. The three top petals of the rose are unshaded; the right lower one seems to have three lines of shading in it, and the left lower one has only one line. I suppose this counterfeit hails from Germany, as my specimen has printed on it, in blue letters, the word "FALSCH."

POSTMARKS.

*Genuine.*—My used copies bear a very blotchy cancellation, something like the Canadian; also 54, also 85.

*Forged.*—5, with a blank centre; also 10; also 54, without numerals. The originals are not often found postmarked; for, as may be supposed, the amount of correspondence from this colony was never very extensive in the old days. The unused copies of the genuine, usually offered for sale are remainders, bought up by dealers and amateurs when British Columbia was incorporated into the Dominion of Canada, in 1868. Since then, of course, this colony has used the Dominion stamps.

Issue of 1868. 2, 5, 10, 25, 50 c., \$1.

There are two perforations to be found on these surcharged stamps, the original 14, and also 12½, the latter perforation is very much more common than the other; indeed, until I showed my specimens, obtained from a friend living in the colony at the time when they were issued, it was doubted whether, at any rate, the 1 dollar value existed perforated 14.



*Genuine.*

These stamps are of exactly the same type as the genuine threepence described above. Probably from motives of economy, when the change of currency from £ s. d. to dollars and cents was effected, and new stamps were required, the die of the 3d. was utilised for the six new values, by merely surcharging with the said new values, and printing the stamps in different colours. It will be remembered, then, that all these new values, though in different colours, are from the die of the 3d., blue, and therefore need no description.

*Forged. First Set.*

The same as the first forgery of the threepence, but printed in different colours, and surcharged with the different values.

*Forged. Second Set.*

The same as the second forgery of the threepence; badly lithographed; in chalky-looking colours; unperforated, or pin-pricked 13; no watermark. The surcharge on the highest value of this set is spelt DOLLER.

*Forged. Third Set.*

Like the third forgery of the threepence; colours tolerably like those of the genuine set. The surcharge is very nicely done.

## POSTMARKS.

*Genuine and Forged.*—The same as in the threepence value, though some of the forgeries have 62, besides the postmarks already chronicled.

## BRITISH GUIANA.

## CIRCULAR STAMPS.

My readers will know from the catalogues (though very few from their own experience), that there are four values in this set (2, 4, 8, and 12 cents); but, in consequence of their rarity, I have only succeeded in getting hold of one specimen each of the 4 c. and 12 c. I have forgeries of the 4, 8, and 12 c., but have not yet seen the forged 2 c., though it probably exists. I do not know the age of the forgeries, though I have had some of them about five years.

## 1850. 4 Cents, black on yellow.

*Genuine.*

Type-set, in black, on medium, soft, dull yellow wove paper. The meshes of the paper are coarse, irregular, and set in straight lines, so as to resemble laid paper somewhat; if one can imagine laid paper with the lines less than a millimetre apart. The circle is evidently composed of two pieces of printer's "lead-rule," bent round, so that the two together form a circle. The separation between the two pieces of rule occurs between the letters GU, and after the last A of GUIANA; *i.e.*, the circular outline is broken in the said places. The two ends of the line, in each of these places, are not exactly opposite to each other, but the long piece forms part of a larger circle than the short; and, consequently, the ends of the long piece stand out a little, while those of the short piece stand in slightly. At its very widest part the circle measures twenty-seven millimetres across, and twenty-five at its narrowest. The circular inscription, BRITISH GUIANA, is in letters, just two millimetres high; ordinary, Roman capitals. The central inscription, 4 CENTS, is just eleven millimetres long, measuring from the left-hand point of the 4 to the centre of the stop after the S. The 4 is a fat, closed figure; the vertical stroke being very nearly a millimetre wide, and the horizontal and oblique strokes very fine hair-strokes. CENTS is in fat italics; the thickest stroke of each letter being fully half a millimetre wide. The final S does not lean over any more than the rest of the letters. Evans's catalogue says that there are initials in pen-and-ink in the centre of the stamp; but my single specimen only shows some very slight traces of red; whether pencil or ink, I cannot say.

*Forged.*

Lithographed, in black, on medium, hard, ochre-yellow wove paper. The meshes are very regular, and have much the appearance of the grain of the paper which was used for our own old green newspaper-wrappers. There is no appearance of lines in the paper. The circle (?) is one continuous, very irregular line, twenty-seven millimetres across at the widest part, and twenty-four at the narrowest. It comes almost to a point just above the T of BRITISH. The inscriptions, being lithographed, do not look at all like printed type-letters; and the letters of the circular inscription vary in height, from less than two millimetres, to very nearly three. The central inscription is in letters representing ordinary Roman type, but the s is in italic, and leans *very* much over to the right, quite away from the rest. The thick strokes of these letters are nowhere more than about a quarter of a millimetre wide. The 4 has an open top; the thick stroke being hardly three-quarters of a millimetre wide, and the oblique stroke far thicker than what is understood by a "hair-stroke." From the point of the 4 to the centre of the stop after CENTS, the width is over ten millimetres. The 4 is just two millimetres high in the genuine; but, in this forgery, it is over three millimetres in height. In the centre of the stamp is lithographed, in written characters, the name, "E. Lew," or what looks like it, with an oblique paraphe or flourish. Besides this, there is lithographed in the centre of the stamp, by way of surcharge, a very large "4," closed at the top,  $11\frac{1}{2}$  millimetres high, and the thick stroke two millimetres wide.

## POSTMARKS.

*Genuine.*—My specimen bears 2, with the name DEMERARA round the curve, and <sup>NO 01</sup>1851 in two lines in the centre.

*Forged.*—22.

Same issue. 8 Cents, black on green.

*Genuine.*

I have not been able to procure this stamp.

*Forged.*

Lithographed, in black, on dull, yellow-green wove paper, thick and rather hard and smooth-faced. This is, in all respects, the same design as that of the forged 2 c., except that the numeral of value is altered.

## POSTMARKS.

My counterfeit bears "Registered" in large block capitals, with an enormous "R" half the height of the stamp, below it. These two marks, together with the signature, "E. Lew," are all lithographed.

Same Issue. 12 Cents, black on blue.

*Genuine.*

Type-set, on dull, dark blue wove paper, the same thickness and texture as that of the genuine 4 cents. The lead-line, forming the outer circle, appears to be all in one piece, as I can only see one break in it, just at the beginning of the T of BRITISH. The size of the circle is the same as in the 4 cents. The central inscription is the same height and width as before; measuring the width from the left-hand edge of the thick stroke of the 1 of 12 to the centre of the stop after CENTS; this stop, by the way, in my specimen, being placed upside down; *i.e.*, level with the *top*, instead of the bottom, of the



s. The 1 of 12 is barely  $1\frac{1}{2}$  millimetre high. The written initials are "H. A. B.," or "H. A. W.," I am not sure which.

*Forged.*

Lithographed, in black, on pale lavender-blue (if I may invent such a name!), or on dull, pale greyish blue wove paper, medium, hard, and of the same grain as that of the forged 4 c. The stamp is in all respects the same as the forged 4 c., except for the change of numeral of value; so that the same tests will apply. The width of the central inscription, from the left-hand edge of the 1 of 12, to the centre of the stop after CENTS, is  $12\frac{1}{2}$  millimetres. The said 1 is  $2\frac{1}{2}$  millimetres high. There is a large lithographed "E. Lew," in writing characters, by way of surcharge.

POSTMARKS.

*Genuine.*—My specimen bears, as before, 2; with DEMERARA round the curve, and the date, <sup>MR 11</sup> 1851 in two lines in the centre.

*Forged.*—The lavender-blue is uncanceled; the other bears two postmarks; 78, with numerals in the centre, and 1, with "Paid Liverpool Packet" in it, with date. These seem to be lithographed.

NOTE.—The forgeries are on *much* smoother paper than that of the genuine, which is very rough on the face. Evans catalogues a 4 c. genuine on tissue-paper. I have not seen this; but I remember having a whole set of counterfeits sent to me once, done in *pen-and-ink* on coloured tissue-paper. I have no notes of them.

There is, I believe, a far more dangerous forgery of the 12 c. going about, but I have no notes of it, except that, like the genuine, it is typographed, on rough blue paper. I suppose it is hardly necessary to say that the genuine stamps, being typographed, show all the black parts well sunk into the paper, which is not the case with the lithographed counterfeits.

Issue of 1851. 1 c., magenta.

*Genuine.*

Lithographed (?), in black, on thick, magenta-faced, white wove paper, unperforated. The catalogues call the colour "magenta"; but I should rather name it "crimson." The 1 of 1 CENT has no head-stroke; the C forms part of a circle; both upper limbs of the E are almost exactly of equal length. The line, in the shield, forming the bottom of the sea, if prolonged right and left, would cut well into the B of BRITISH and the last A of GUIANA. The tail of the Q of QUE hangs straight downwards; and the vertical stroke of the P of PATIMUS, if prolonged downwards, would pass between the letters VI of VICISSIM. The M of this latter word stands exactly centrally under the U, and the stop after it stands centrally under the S of PATIMUS. The outer frame of the stamp is



much thicker all round than even the thickest part of the outline of the shield. To the left of the ship are two forts, close together; the right-hand one showing three battlements; the other displaying four, with three loop-holes for cannon. The masts of the large ship slope *very* much to the right, so that the central mast, if prolonged upwards, would pass almost clear to the right of the T of CENT above it. There is a *very* thin, light-coloured streak, along the centre of the hull, so thin that it can hardly be traced the whole length of the vessel. To the right of the vessel, and apparently at a great distance in the offing, there is a three-masted ship, small, but perfectly distinct.

*Forged.*

Lithographed, on thin, rather hard, smooth and shiny, magenta-faced white wove paper. (This is *really* magenta.) The 1 has evident traces of an oblique head-stroke; the C of CENT forms part of an oval, and shows a small head, which is not the case with the genuine; the central tongue of the E is considerably shorter than the upper limb. The line in the shield, representing the bottom outline of the sea, if prolonged right and left, would *almost* graze the R of BRITISH, and pass quite clear between the N and last A of GUIANA. The tail of the Q of QUE slopes obliquely down to the right. The vertical stroke of the P of PATIMUS, if prolonged downwards, would pass almost centrally through the V of VICISSIM. The M of this latter word stands centrally under the space between the letters US of PATIMUS; and the stop, which is *very* faint, is far to the right of the S of PATIMUS. The outer frame of the stamp is scarcely so thick as the thickest part of the outline of the shield. The point of the shield is above the space between the letters PA of PATIMUS. To the left of the ship there are two very faint buildings, the right-hand one looking like a light-house, and much higher, instead of lower, than the other. The masts of the ship are almost upright; so that the central mast, if prolonged upwards, would cut well into the N of CENT. There is a broad, and very distinct light-coloured streak along the hull. There is an extremely faint indication of a *one*-masted vessel to the right of the large one, but even in the microscope it is very indistinct.

## Same Issue. 4 Cents, black on blue.

*Genuine.*

Lithographed (?), in black, on intense cobalt-blue-faced white wove paper, as thick as that of the 1 cent. The 4 has a closed top; the C and E of CENTS are the same as in the genuine 1 cent; and so is the line which forms the bottom outline of the sea in the shield. The Q of QUE, in this value, has its tail sloping very slightly to the right, and the letter itself is placed centrally under the A of DAMUS. The vertical stroke of the P of PATIMUS, if prolonged downwards, would pass along the first I of VICISSIM, which is *exactly* under it. The M of VICISSIM stands under the space between the letters MU of PATIMUS; and the stop after VICISSIM is under the space between the letters US of PATIMUS. The outer frame of the stamp is the same thickness as in the genuine 1 cent. The forts to the left of the large ship are also the same as in the genuine 1 cent. The masts of the said large ship slope very much over to the right; so that the central mast, if prolonged upwards, would pass almost through the centre of the T of CENTS. The light-coloured streak along the hull of the vessel is broader than in the 1 cent, but not at all conspicuous. The little three-master to the right of the large vessel is the same as in the 1 cent.

*Forged.*

Lithographed, in black, on dull, dead-blue-faced white wove paper, as thin as that of the forged 1 cent. The design, except the inscription, 4 CENTS, is exactly the same as that of the forged 1 cent. The 4 has an open top; the C of CENTS is part of an oval; the middle tongue of the E is *very* much shorter than the top limb. The Q of QUE stands centrally under the space between AM of DAMUS. The vertical stroke of the P of PATIMUS, if prolonged downwards, would cut right through the centre of the V of VICISSIM, as in the last-described forgery. The M of VICISSIM stands under the space between the letters US of PATIMUS; and the stop after VICISSIM is *far* to the right of the S of PATIMUS. All the other tests, not repeated here, are exactly the same as those of the forged 1 cent.

## POSTMARKS.

*Genuine.*—My specimens are uncanceled.

*Forged.*—Ditto; also 22, together with a large 4, and the lithographed signature, "E. Lew."

## REPRINTS.

These, as most collectors know, are perforated; the originals are unperforated.

Issue of 1856. Provisional; 4 c., black on magenta.

*Genuine.*

Type-set, printed in black, on rather coarsely-wove paper, coloured a rosy magenta on the face, and showing pinkish white at the back. None of the letters of any of the inscriptions touch each other anywhere. The end of the tail of the R of BRITISH curls up. The G of GUIANA has a well-marked cross-bar, and the little tail below it hangs straight down. The head of the G comes down so that it *almost* meets the cross-bar. The R of FOUR is exactly like that of BRITISH, and the head and tail of the C of CENTS *almost* meet. The Q of QUE is a capital letter, the same height as the capital V of VICISSIM. The lines forming the oblong frame are not continuous, but consist of four separate pieces; the ends at the top corners are *very* wide apart, but the gap at the lower corners is not so wide. The word DAMUS is perfectly distinct and readable. The ship has only a single sail (topsail) high up on each mast, with no lower sails visible at all. In my single specimen, the right-hand, or fore-mast stands directly under the upright stroke of the P of PETIMUS, and the middle, or main-mast, under, and *slightly* to the right of the S of DAMUS; while the left-hand, or mizen-mast is under the U of the latter word. All the design is deeply sunk into the paper.

*Forged.*

Lithographed, in black, on deep crimson-faced, stout, fine-grained, smooth white wove paper. The paper is perfectly white at the back. The bottom of the A of POSTAGE touches the letters each side of it; so does the first A of GUIANA; and each A of this latter word is considerably taller than the other letters. The end of the tail of the R of BRITISH goes off straight to the right, and touches the base of the I, instead of curling up. The cross-bar to the G of GUIANA is not visible in some copies; in others it is even *too* long, so that it almost touches the V. In no case is there any hanging tail to the G; and the head is far away from the cross-bar. The end of the tail of the R of FOUR does not curl up, but points straight to the right. The head and tail of the C of CENTS are far apart. The easiest test is the "Q" of QUE, which is an ordinary small or lower-case "q," instead of a large Q. The oblong frame is continuous all round, being joined at the corners. The word DAMUS is indistinct, as the M and the U are joined at the top; and the word reads like DANMS. Each of the masts carries *two* sails, instead of one. The foremast is under the end of the P of PETIMUS; the main-mast is under the space between the two words, but much nearer to the P; and the mizen-mast is also under the space between the two words, but near to the S of DAMUS. The design is not at all sunk into the paper.

## Same issue. 4 c., black on blue.

*Genuine.*

The paper is blue-faced ; instead of red-faced. I have not been able to get this ; but I conclude that the design is the same as that of the 4 c. magenta.

*Forged.*

Lithographed, on thick, hard, blue-faced white wove paper, with a shiny surface. The design is *exactly* the same as that of the forgery of the 4 c. crimson.

## POSTMARKS.

B G

*Genuine.*—My specimen is lettered  $\begin{matrix} A & 5 & 0 \\ 5 & S & P \\ 1 & 8 & 5 & 6 \end{matrix}$  in four lines.

*Forged.*—My blue 4 c. is uncanceled ; the crimson one has I, with "Paid" between two transverse lines in the centre (lithographed), and a large "5" (hand-stamped) added separately, as a sort of surcharge, besides the postmark. Another copy bears 98, with "REGISTERED" in large block capitals obliquely across it, all lithographed.

NOTE.—Both genuine and forged have the signature "E. Lew" upon them ; the genuine has it written ; it is lithographed in the forgeries.

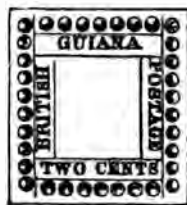
## Issue of 1862. Provisionals ; 1, 2, 4 Cents.

These stamps are remarkable for their hideousness, and their rarity. They are type-set, and bear written initials, in red or black ink, in the central oblong. I have never seen the genuine otherwise than unperforated ; but Moens gives the "pearl" type, 1 and 2 cents, as being rouletted ; and therefore *all* varieties of the 1 c. and 2 c. must exist rouletted, as will be seen hereafter. There is not a full set of any of the various borders ; the sets being as follows :

TYPE I.—With border of balls or pearls, 1 cent, 2 cents.

TYPE II.—With border of ovals, having crossed lines in the centre of each oval, 1 cent, 2 cents.

TYPE III.—With border of little bunches of grapes, 1 cent, 2 cents.



TYPE I.



TYPE II.



TYPE III.

TYPE IV.—With border of quatrefoils, having crosses in their centres, 4 cents. (This type exists both with and without interior lines.)

TYPE V.—With border of intersecting, ornamental arches, having a little ball at the apex of each arch, 4 cents.



TYPE VI.—With border of trefoils, 4 cents. (No interior lines in this type.)



TYPE IV.



TYPE V.



TYPE VI.

Thus it will be seen that there are three types of each of the lower values, 1 cent and 2 cents, and three of the 4 cents, but that none of the 4 cent stamps resemble either of the other values.

The stamps are arranged on the sheet in four horizontal rows, of six in a row, making twenty-four stamps on the sheet. The types on the sheets are as follows; the numbers in the compartments being those of the six types given above :

SHEET OF THE 1 CENT.						SHEET OF THE 2 CENTS (?)						SHEET OF THE 4 CENTS.					
2	2	2	2	2	2							5	5	5	5	5	5
2	2	2	2	2	2							5	5	5	5	4	4
1	1	1	1	1	1							6	6	6	6	6	6
1	1	3	3	3	3							4	4	4	4	4	4

According to this, Type III. is the rarest, and Type II. the commonest of the 1 c.; and Type VI. the rarest, and Type V. the commonest of the 4 c. I have not got the sheet of the 2 cents.

### 1 Cent., black on rose.

#### *Genuine.*

Type-set, on rather thick, rough, rose wove paper, unperforated, or rouletted.

TYPE I.—The lines separating the pearl border from the lettering are not continuous. Each little ornament is evidently cast as a pearl with a dash below it, of about the same width as the pearl. Thus, when the pearls are arrayed side by side, the dashes appear, at a distance, to form one uninterrupted straight line; but, looked at closely, the line is broken below the space between every two pearls. This is the case with *all* the eight stamps of this type. In the fifth pearl from the top, on the left side of the stamp, there is only the usual crescent-shaped shading, with no round black spot to the left of the shading in the pearl. The perpendicular side-line, to the right of BRITISH, and the similar one to the left of POSTAGE, are both broken into at least four, and in one case into five, separate pieces, instead of each forming one continuous line.

TYPE II.—Each of the twelve stamps of this type has the sharp point of the oval in the left bottom corner directed towards the centre of the stamp; *i.e.*, the oval belongs to the bottom row, and not to the left perpendicular row. The fifth oval down the right side, near the S of POSTAGE, is the same pattern as the rest.

TYPE III.—Each of the two perpendicular lines, to the right of BRITISH,

and left of POSTAGE, is broken into four, five, and even six separate pieces. The one to the right of BRITISH, if prolonged downwards, would pass clear to the right (or, in the last stamp but one on the sheet, would just graze the side) of the O of ONE; and the line to the left of POSTAGE, if prolonged downwards, would pass through, or graze, the last stroke of the N of CENT. The inner stalk of the bunch of grapes at the top left corner of the stamp does not touch the stalk of the bunch immediately to the right of it.

1 Cent. *Forged.*

TYPE I.—Lithographed, on medium, smooth, *granité* wove paper, of a very disagreeable magenta tint, with a shade of blue in the red. Each of the four lines separating the pearl borders from the rest of the stamp is perfectly continuous, instead of broken; and, in the fifth pearl from the top on the left side, opposite the second I of BRITISH, there is a distinct black dot, besides the shading. The side-lines, to right of BRITISH, and to left of POSTAGE are continuous, instead of broken.

TYPE II. *First Forgery.*—Type-set; paper very like the genuine, but thinner. The oval ornament in the left bottom corner belongs to the set running down the left side, and points obliquely down to the right, instead of upwards towards the centre of the stamp.

TYPE II. *Second Forgery.*—Type-set, on rather thin, dull rose wove paper. The fifth oval down the right side, by the ST of POSTAGE, is quite a different pattern from the rest.

TYPE II. *Third Forgery.*—Lithographed, on magenta, *granité* wove paper. This is evidently imitated from the first stamp in the second row. In that particular genuine stamp, the line to right of BRITISH, if prolonged downwards, would pass almost through the middle of the O of ONE; and the line to the left of POSTAGE would cut deeply into the left arm of the T of CENT. In the forgery, the one line would pass clear between the letters ON of ONE; and the other would only just graze the extreme tip of the left-hand arm of the T of CENT. The *granité* magenta paper, and the lithographed printing will condemn this forgery at once.

TYPE III. *Forged.*—Lithographed, on the *granité*, magenta wove paper, as before. The line to the left of POSTAGE, and the line to the right of BRITISH are both continuous, instead of being broken up into four or more pieces. The one to the right of BRITISH, if prolonged downwards, would cut deeply into the O of ONE; and the other line, if prolonged downwards, would touch the left arm of the T of CENT.

1 Cent. *Bogus.*

(i.e., no genuine 1 cent of these types.)

TYPE IV.—Lithographed, on *granité*, magenta wove paper.

TYPE V.—Lithographed, on *granité*, magenta wove paper.

TYPE VI.—(1) Type-set, on fairly stout, rough, pale, dull rose paper.

„ (2) Lithographed, on *granité*, magenta, wove paper.

*Genuine.*—54.

POSTMARKS.

*Forged and Bogus.*—22, 30, 54, 57 (but circular) 98, 100; also a very small oblong of oblique bars, that just fills up the width, and rather more than the length, of the central square. Also a pen-stroke. Also a large “4,” like a surcharge.

The genuine stamps usually bear initials, or a name, as before, to guard against forgery or theft. Almost all the forgeries have “nor bor” in two lines written on them; but one has “E. Lew,” another “B. M.,” and another “C. H.” or “C. W.”

## Same Issue. 2 Cents, black on yellow.

*Genuine.*

Type-set; paper, etc., as in the genuine 1 cent. I have not been able to obtain the sheet of this value, and therefore cannot describe the types. All I know is that the sheet is made up of Types I., II., and III.; but I am ignorant as to how many of each, or in what order they are placed.

2 Cents. *Forged.*

TYPE I.—Lithographed, on medium to thin, smooth, primrose-yellow wove paper, the grain of which is like that of our own old  $\frac{1}{2}$ d. green newsband. The design is *exactly* like that of the forgery of Type I. of the 1 cent, with the value altered.

TYPE II. *First Forgery.*—Type-set, on rather rough, somewhat orange-yellow, thinnish wove paper. The oval in the left bottom corner points to the centre of the stamp, as in the genuine Type II. of the 1 cent. The four interior lines are *excessively* thin, and each of them is unbroken in its entire length.

TYPE II. *Second Forgery.*—Type-set, very coarsely printed, on thick, hard, primrose-yellow wove paper. The oval in the left bottom corner points down to the right (*i.e.*, it belongs to the left-hand perpendicular row, and not to the bottom row). The oval in the right upper corner is very broken and imperfect. Each of the interior lines is all in one piece; the side-lines are *much* thicker at the top than at the bottom.

TYPE II. *Third Forgery.*—Type-set; paper the same as in the second forgery. The oval in the left bottom corner points downwards to the right, instead of to the centre of the stamp. Each of the four interior lines is in one continuous piece.

TYPE II. *Fourth Forgery.*—Lithographed, on thin, bright primrose-yellow wove paper, grained like the  $\frac{1}{2}$ d. newsbands before-mentioned. Each of the interior lines is in one piece. This is the third forgery of Type II. of the 1 c., with the value altered.

TYPE III. *Forged.*—Lithographed, on bright primrose-yellow, and also on somewhat ochre-yellow wove paper, rather thin, grained as in the  $\frac{1}{2}$ d. newsbands. The four interior lines are all unbroken. This is the forgery of Type III. of the 1 c., with the value altered.

2 Cents. *Bogus.*

(*i.e.*, no genuine 2 cents of these types.)

TYPE IV.—Lithographed, on thin, primrose-yellow wove paper, grained as before. No interior lines.

TYPE V.—Lithographed; paper as above.

TYPE VI.—(1) Type-set, on pale yellow wove paper, *very* coarsely grained. The corner-ornaments are rosettes, of eight circles surrounding a central circle.

TYPE VI.—(2) Lithographed, on thin, yellow wove paper, grained as in our old green  $\frac{1}{2}$ d. newsbands. There are no interior lines.

*Bogus Type.*—Type-set, on medium, hard, very pale sulphur-yellow wove paper, with a mottled grain. There is no type at all like this. The border is composed of curly ornaments, and is *surrounded by a frame* of a thin, inner line and a very thick, outer line. The frame makes the stamp much larger than any of the originals, forgeries, or bogus stamps hitherto described.

*Genuine.*—54.

## POSTMARKS.

*Forged and Bogus.*—As in the forged and bogus 1 c. value. One of the forgeries has unreadable initials in red ink; another in red pencil; some have "nor bor"; and others no countersign.

Same Issue. 4 Cents, black on blue.

*Genuine.*

Type-set; paper, etc., as in the genuine 1 cent and 2 cents.

TYPE IV.—Of the eight stamps of this type, there are only two (those at the end of the second row on the sheet) which have the four interior lines to the frame; and, in each of them, the two side-lines (to the right of BRITISH, and to the left of POSTAGE) are both broken into four separate pieces. In each of the said two stamps, also, the top line is broken under the first A of GUIANA, and the bottom line is broken above the C of CENTS. On all the eight varieties, the top of the G of GUIANA comes down so as almost to touch the cross-bar to the tail; the tail of the R of BRITISH curls up; and the S of that word is no taller than the letters each side of it. None of the letters of the various inscriptions touch each other anywhere. Of the six varieties without the interior lines, four show the U of FOUR higher than the rest of the letters; the fifth has the S of CENTS too high, and the sixth has the U of GUIANA much higher than the I, which looks very like a "1."

TYPE V.—Each of the side-lines is broken into four pieces. If the right-hand one were prolonged downwards, it would pass more or less to the left of the perpendicular thick stroke of the T of CENTS. The tail of the R of FOUR curls up in all the varieties but one; and this latter variety has the U of GUIANA a good deal taller than the I, which is a distinct "1."

TYPE VI.—This has no interior lines in any one of the six varieties. The little ornaments that I have called "trefoils" are all separate from each other, and the four corner ones are exactly like all the rest, and *not* like those in our illustration. The tail of the R of FOUR curls up, as before.

4 Cents. *Forged.*

TYPE IV.—Lithographed, on thin, dull, pale blue wove paper, with large and regular graining, like that of our old green newsbands. There are no interior lines. The top of the G of GUIANA does not go anywhere near the cross-bar. The tail of the R of BRITISH goes straight out to the right, and joins the foot-stroke to the I; the S is distinctly taller than the letters each side of it. The letters AN of GUIANA touch each other at the bottom. The U of FOUR is no higher than the O; the S of CENTS is not too high; the U of GUIANA is not too high; and the I of that word is not like a "1."

TYPE V.—Lithographed; paper and colour exactly the same as in the forgery of Type IV. Each of the side-lines is in one unbroken piece. If the right-hand one were prolonged downwards, it would pass a shade to the right of the perpendicular stroke of the T of CENTS. The tail of the R of FOUR hangs slightly lower than the perpendicular stroke, and does not curl up. The U of GUIANA is not too high; and the I does not look in the least like a "1." The border, in this forgery, is very poorly imitated, and not at all like our illustration, which is a fair copy.

TYPE VI.—Lithographed; paper, etc., exactly the same as in the previous forgeries. The little "trefoils" are all joined together, by the curved lines issuing from each. The four corner ones are made into clumsy *quatrefoils*, just like our illustration, which is incorrect. The tail

of the R of FOUR goes to the right, in a straight line. Both in our illustration, and in this forgery, the ornaments are distinct trefoils, with a dot in the centre of each of the side-lobes. In the genuine stamps the side-lobes are really spiral curls, the inner end of the spiral being a small knob or ball.

4 Cents. *Bogus.*

(i. e., no genuine 4 c. of these typès.)

TYPE I.—(1) Lithographed; paper, etc., as in the above set of counterfeits. (2) Also another variety, on *greenish-blue* wove, very thin.

TYPE II.—(1) Ditto. (2) Also type-printed on dark blue wove, thin and smooth. (3) Also another variety, on very thin *greenish-blue* wove paper.

TYPE III.—(1) Lithographed; paper, etc., as in the bogus Type I. (2) Also another variety, on *greenish-blue* wove paper, very thin.

TYPE VI.—Lithographed; paper, etc., as in the forgery of Type VI. There are four inside lines, which are not found in the genuine; and the corner-ornaments are rosettes of eight circles round a central circle.

#### POSTMARKS.

*Genuine and Forged.*—As before. The initials in the genuine, and in the type-set bogus imitation of Type II. are usually in ink that has discharged the colour of the paper, and shows whitish. The inscription on the forgeries is "nor bor" in two lines, as before. I do not think any of the forgeries of the 4 c. which I have as yet seen are at all likely to prove dangerous, if my readers will kindly keep the types in mind.

#### Issues of 1853. 1 c., 4 c.

(With and without a white line above the value.)

I have seen no counterfeits of these stamps; but there are reprints of them (as of the 1851 issue), which are perforated, like the reprints of the 1851 issue. The genuine stamps of both issues are unperforated.



#### Issues of 1860-75.

1860. 1 c. (pink), 2, 4, 8, 12, 24 c. Value far from CENTS (except in the 4 c.); thickish white wove paper; perf. 12.

1862. 1 c., brown-red, brown, deep brown. Paper varying; perf. 12.

1862-3. 1 c. (black), 2, 4, 8, 12, 24 c.; thinner paper; perf. 12, 12½, and 13.

1863. 1, 2, 8, 12 c. Value close to CENTS; perf. 12, 12½, and 13.

1869. 1, 2, 4, 8, 12 c. Value close to CENTS; perf. 10.

1869. 12 c. Value far from CENTS; perf. 10.

1875. 1, 2, 4, 8, 12 c. Value close to CENTS; perf. 15.

#### *Genuine.*

Engraved, in *épargne*; paper and perforation and type as above. The motto in the oval band is DAMUS PETIMUSQUE VICISSIM. The outer line of the whole stamp is very close to the frame. The O in the right bottom corner is cut off somewhat squarely at the top. The tail of the R of

BRITISH turns up, so as to point distinctly above the foot of the following I.

The 1 in the left top corner of the stamp is exactly in the centre of its containing-square. The whole length of the S of DAMUS is about equal in thickness. The V-shaped centre of the M of PETIMUSQUE is cut off square at the bottom; and the tail of the Q shows quite as much inside as outside the body of the letter.



At the bottom of the oval garter there is a small, shield-shaped piece, which folds over obliquely, just above the C of CENT or CENTS; in it there is an irregular, white, eight-pointed star, and inside this star there is a dark circle, with a dark dot in the centre of it. The tops of the masts are extremely faint, so as to be almost invisible. The highest point of the left-hand (mizen) mast only reaches as high as the level of the centre of the highest (main-top-gallant) sail of the middle (main) mast; and the highest point of the right-hand (fore) mast is not nearly tall enough to touch the outline of the oval above it. The buckle of the garter is no wider than the garter itself.

#### *First Forgery.*

I have only the 2 c., with value close to CENTS. This is a *most excellent* forgery, and might deceive anybody. Finely lithographed, in a very red shade of orange, on *very* thick, *very* hard, white wove paper, unperforated. The top of the O in the right bottom corner is not at all square. The tail of the R of BRITISH is quite flat at the bottom, and points directly level with the foot of the following I. The 1 in the left top corner is slightly to the left of the centre of the containing-square. The top and bottom of the S of DAMUS are distinctly thinner than the main body of the letter. The V-shaped centre of the M of PETIMUSQUE is sharp at the point; and the tail of the Q does not show at all in the hollow of the letter, though *outside* it is more prominent than in the genuine. The little dark ring, containing a dot, in the white star over the C of CENTS is *oval*, instead of circular. The tops of the masts are quite easy to see; the right-hand one (like the middle one, touches the top outline of the containing-oval; and the left-hand one reaches up *almost* to the level of the *top* of the highest sail on the middle mast. The buckle of the garter is wider than the garter itself, and trespasses over the outline of the garter both outside and inside the oval. The complicated spider's-web lines in the spandrels are not exactly like those of the genuine; but there is no possibility of describing the differences without diagrams. The lack of perforation and the extremely stout paper are the readiest tests for this forgery.

#### *Second Forgery.*

Lithographed, on medium to stout white wove paper; pin-pricked 12½. The inscription on the oval band is "DAMUS RETIMUSQUE VICISSIM." This mistake of RETIMUSQUE instead of PETIMUSQUE renders this forgery easy of detection. The outer line round the stamp is at some distance from the frame; there being almost the width of the 1 in the left top corner between the line and the frame. The O in the right bottom corner is oval. The tail of the R of BRITISH points straight to the foot of the following I. The 1 in the left top corner is a great deal too far to the right of its containing-square. The little dark ring in the shield-shaped part of the garter over the C of CENT or CENTS is irregular in shape, and thickest on the right side.

*Third Forgery.*

Lithographed, on medium, white wove paper, badly pin-pricked to some uncountable gauge. The outer line of the stamp is too far from the frame. The O in the right bottom corner is rather irregular in outline. The tail of the R of BRITISH points straight to the foot of the following I. The l in the left top corner is far to the left of the centre of the containing-square. The tail of the Q of PETIMUSQUE is *very* oblique, pointing to the right, instead of almost straight down. The middle mast does not touch the top of the oval; and the other masts are even shorter than those of the genuine. The right-hand mast, if prolonged upwards, would pass clear between SQ of PETIMUSQUE; though, in the genuine, it would cut into the S. The pairs of wavy, parallel, vertical lines in the spandrels are *much* too prominent in this forgery; striking the eye at once. In the genuine, they have to be looked for.

*Fourth Forgery.*

Of this I have only the 1 cent, in *green* (!) It is extremely poor, and not likely to deceive. Badly lithographed, in *green*, on thinnish, hard, yellowish-white wove paper, unperforated. The tail of the R of BRITISH seems to point *downwards*. The Q of PETIMUSQUE is a distinct O. The little coloured ring in the star over the C of CENT is oval, and has no dot in its centre. The top of the central mast does not touch the outline of the oval above it, and the tops of the other masts are invisible. The ship is very queerly rigged; the upper sail of the left-hand mast is put on obliquely, and the triangular sail (jib) near the SS of VICISSIM is shapeless, instead of being a neat, long triangle. The top of the G of POSTAGE is broken off, and the E is a mere blotch. I cannot give further details, as the stamp is so very badly printed.

*Fifth Forgery.*

Very blotchily lithographed, on thinnish, very white wove paper, nicely perforated 12½. The A of DAMUS has no cross-bar; the Q of PETIMUSQUE has only the very slightest indication of a tail, and the M of VICISSIM is much blotched. The bottom of the tail of the R of BRITISH points above the foot of the following I, as in the genuine; but it is *cut off* obliquely, instead of being rounded off. The top and bottom of the S of DAMUS are much thinner than the body of the letter. In the shield-shaped part of the garter, over the C of CENT or CENTS, there are merely three small white dots, where the eight-pointed white star, containing dark ring ought to be. The background of the central oval is solid (or nearly so); whereas, in the genuine, it is formed by horizontal lines. The tops of the masts are, of course, quite invisible on the solid background; and the hull of the vessel is also quite undistinguishable from the background. The lettering of the Latin motto is very ragged, instead of the neat block type of the genuine.

## POSTMARKS.

*Genuine.*—1, 2, 19, 29, 54, 57.

*First Forgery.*—57.

*Second Forgery.*—29.

*Third Forgery.*—98.

*Fourth Forgery.*—Uncancelled.

*Fifth Forgery.*—29.

NOTE.—There is a 12 c. of the 1869 type which is surcharged with a large "5 c." in red. This is figured and catalogued as "5d."; but it is a "c." not a "d." I do not know anything about the reason for the surcharge, but believe it may have been genuine.

## Issues of 1863-75. 6, 24, 48 Cents.

1863. White wove paper, rather thin; perf. 12, 12½, 13.  
 1869. Same paper; perf. 10.  
 1875. Same paper; perf. 15. (*The 48 c. does not exist perf. 15.*)

*Genuine.*

Engraved in *épargne*; paper and perforation as above. In the central circle, the fine horizontal lines of the sky give place to two small white clouds to left of the ship, near the P of PETIMUSQUE, one large white cloud above the ship, and one small one to right of it, near the V of VICISSIM. The boom of the lowest sail of the left-hand mast (mizen) extends horizontally, considerably to the left of the ship, and, if prolonged, would cut off about one-third of the M of DAMUS. The left-hand mast, if prolonged upwards, would graze the left top corner of the first U of PETIMUSQUE; the central mast, prolonged, would pass centrally between the U and S of that word; and the right-hand mast, prolonged, would cut through the Q, rather to the right of its centre. The hull of the vessel has a light horizontal streak near the gunwale. The sea is (roughly) divided into three horizontal portions; white near the vessel, then dark in the centre, then white again near the bottom of the circle. The dots comprising the eight-pointed star-ornament at the base of the inscribed circle, are all more or less wedge-shaped, except the three central ones; and there is a distinct dot outside each of the long horizontal arms. There is a stop after GUIANA, and one after CENTS, in all the values. There is an ornament just like a white v, in the left upper spandrel, just below the 1; and a similar, but inverted v, in the right lower spandrel, just above the 3. There is a small round white dot in the solid part, above the first U, and a similar one above the Q of PETIMUSQUE.

*First Forgery.*

Lithographed, on very thin, very white wove paper, badly pin-pricked 13½. The horizontal lines of the sky are coarse, and not all at equal distances apart. There is no cloud near the V of VICISSIM. The mizen-boom seems to slope downwards to the left. The left-hand mast has no visible top; the middle mast, if prolonged, would pass through the first stroke of the U, and the right-hand mast, if prolonged, would cut almost through the centre of the S of PETIMUSQUE. The sea is white near the ship, but the rest is almost all dark. The strokes forming the star-ornament above the C of CENTS are mostly clumsy oblongs; and the two side ones are very strongly v-shaped. The stop after CENTS is very faint. The v in the spandrel in the left top corner is part of the floral scroll-work, and is not under the 1, but midway in the space between the 1 and the B. The inverted v above the 3 in the right lower corner I have not been able to make out; but my copy is postmarked there, so possibly there may be one. There is a *very* large white dot above the M of PETIMUS, and the other dot (which is above the S) is joined to the scroll-work to right of it. The last I of VICISSIM is a J. This latter fact points to a German origin for this first forgery; as the Germans have a way of putting J for I in Latin characters. In the sign-boards over the shops, for instance, I have often seen such words as JSRAEL, DESTJLLATJON, etc.

*Second Forgery.*

Nicely lithographed, on medium, very white wove paper, fairly pin-pricked 13½. There are two *very* tiny clouds above the ship, instead of



one large one. The boom of the lowest left-hand sail does not extend beyond the stern of the vessel. The tops of the masts are like the genuine. There is no light streak along the gunwale of the ship. The sea is uniformly composed of white curly marks on a solid dark background. The ornament above the C of CENTS is *very* different from the genuine. It is composed of three oval dots placed in a perpendicular row, all touching, with a v on its side each side of the centre dot, and a coloured flaw to left of the left-hand v. There is a v-shaped curl (but not an independent v) in the scroll, under the 1 in the left top corner, and no v above the 3 in the right bottom corner. There is a white dot above the Q of PETIMUSQUE, but none above the first U of that word.

*Third Forgery.*

Lithographed, on thin, greyish-white wove paper, perf. 13. Though *very* blotchy, the details of this forgery are extremely correct. The whole of the sky is mottled all over with white clouds. The point of the left-hand mast is not visible; and that of the central mast, prolonged, would not pass centrally between the US of PETIMUSQUE, but near to the S. I cannot make out any stop after GUIANA, and that after CENTS is *very* faint.

*Fourth Forgery.*

*Very* nicely lithographed, on medium, greyish-white wove paper, perf. 12. This is dangerous. The boom of the left lowest sail points above (instead of below) the middle of the M of DAMUS; and there is a white streak below the boom, and parallel with it, running to the edge of the circle, and caused by one of the lines of the background being omitted. The top of the left-hand mast, if prolonged, would cut deeply into the first U of PETIMUSQUE; and the central mast, if prolonged, would pass nearer to the U than to the S. There is a *very* strong white streak along the gunwale of the vessel, and the heads of the three sailors, visible in the genuine, near the bows, cannot be made out. There is a *very tiny* stop after GUIANA, and a large, shapeless one, after CENTS. The v under the 1 in the left top corner forms a part of the scroll-work; and there is no inverted v above the 3 in the right bottom corner. There is a *large* white dot above the beginning of the first U of PETIMUSQUE, and another above the beginning of the second U. There is no stop after VICISSIM.

*Fifth Forgery.*

Coarsely lithographed; on thick, *very* rough, yellowish-white wove paper, badly perf. 12. The horizontal lines of the sky are coarse, and far apart, and there are no clouds at all. There is no boom to the left lowest sail; the point of the sail curling rather downwards. The left-hand mast, prolonged, would pass almost centrally through the first U of PETIMUSQUE; the central mast would cut into the S; and the right-hand mast would pass centrally between the letters QU of that word. Nearly the whole of the sea is solid dark colour, and there are no large waves. There are no dots to right and left of the horizontal parts of the ornament over the C of CENTS. There is no stop after GUIANA or CENTS. The curly ornaments in the spandrels are *very* thin, and there is no v below the 1 or above the 3. There is no white dot above the first U of PETIMUSQUE, and none above the Q, though there is a sort of comma, laid on its side, above the second U. The bowsprit, in this forgery, has no dolphin-striker. The date-figures in the corners are *very* thin.

POSTMARKS.

*Genuine.*—1, 2, 54, 57, 64.

*First Forgery.*—51.

*Third Forgery.*—57.

*Fifth Forgery.*—6 (without numerals).

*Second Forgery.*—1.

*Fourth Forgery.*—Uncancelled.

Of the later issues I have, as yet, seen no counterfeits.

## BRITISH HONDURAS.

Issue of 1865. 1d., 6d., 1s. No wmk. ; perf. 14.

Issue of 1872. 1d., 3d., 6d., 1s. Wmk. crown and CC ;  
perf. 12½ and 14.

Issue of 1882. 1d., blue. Wmk. crown and OA ; perf. 14.

Issue of 1884. 1d., carmine. Wmk. crown and CA ; perf. 14.

It will be noticed that I have omitted the 4d. on the above list, for, as yet, I have never seen a forgery of it. When the first edition of this work appeared, I had only one set of counterfeits for this country, but several others have come to light since. As the garter is different for each value I shall have to take the stamps separately.



One Penny. *Genuine.*

Engraved in *épargne*, on somewhat *glacé* white wove paper, rather soft, and of medium thickness ; watermark and perforation as in the above list. There is an ornamental stop before and after the name ; each stop is a sort of eight-petalled flower, with a large and a small petal alternately, and all perfectly distinct from each other. None of the lettering touches the boundary-lines of the garter anywhere. There are three lines of shading to the left of the buckle of the garter, with slight indications of a fourth line, and the tongue of the buckle does not touch any of these three lines. The point of the tongue is not outlined. The hole in the overhanging end of the strap is very close to the little leaf below it, but a good distance from the two curved lines of shading above it. There are eighteen vertical lines of shading, counting from the bottom, on the part of the garter where the two holes are, between the overhanging end and the P of PENNY. The centres of the two holes are almost entirely white. There are fourteen very distinct pearls on the front, and also on the back arch of the crown, and three on the short central arch. The ear is tolerably distinct, with a lobe. The hair can be traced almost up to the very front of the forehead under the crown. There are eighteen transverse lines of shading going across the neck and front of the throat. There are nine clear lines of shading from the upper eyelid to the top of the forehead ; the lowest three are thicker than the others. The centre of the band at the base of the crown is not shaded. The top and bottom limbs of the E of ONE are exactly the same length.

One Penny. *Forged.*

Lithographed, on common, white wove paper ; unwatermarked ; perf. 12½, very badly. The eight petals of the two flowers separating the name and value are, as nearly as possible, all alike, badly done, and jumbled together. The letters of the word PENNY all touch the boundary-line below them. There are three lines of shading to the left of the buckle, and the tongue of the buckle touches the inner line. The point of the tongue is outlined. The hole in the overhanging end of the strap touches the curved line above it, but is not very close to the leaf below it. There are only ten vertical lines of shading on the part of the garter where the two holes are, and two of them are absurdly short. The centre of the right-hand hole is entirely dark, and that of the left-hand one nearly all dark. The pearls on the back arch of the crown are so badly drawn as to be uncountable. There are four pearls on the short central arch. There

seem to be two ears, one behind the other, and without lobes. The hair does not go near the front of the forehead. There are only fifteen transverse lines of shading going across the neck and throat. There seem to be about six lines of shading from the upper eyelid to the top of the forehead, but it is almost impossible to make them out; and one of them forms a distinct eyebrow, which is not the case with the genuine. The centre of the band at the base of the crown has a line of shading all along it, from end to end. The lower limb of the E of ONE is much longer than the upper one.

Threepence. *Genuine.*

Engraved in *épargne*; paper rather stouter and rougher than that of the one penny; perforation and watermark as above. The ornamental flowers before and after the name have four wedge-shaped petals, and four very fine lines separating them from each other, and with no coloured dot in the centre. None of the lettering touches the boundary-lines of the garter anywhere. There are ten graduated lines of shading to the left of the buckle of the garter, and there is a distinct tongue to the buckle, which touches the first of these lines of shading. The buckle itself is perfectly distinct, with a dark outline. The overhanging end of the garter is shaded by seven horizontal lines. To the right of this end, between it and the P of PENCE, there are nine vertical lines of shading, all touching, or very nearly touching, the outline below them. The hole in the strap has a white centre, and it is about midway between the overhanging end and the P of PENCE. There are fourteen pearls on the back arch of the crown. The ear is as in the one penny. There are three lines of shading on the forehead above the eyebrow. There are eighteen lines of shading going across the neck and throat. The line of shading along the centre of the band at the base of the crown can be distinctly traced the whole way across.

Threepence. *Forged.*

Lithographed, on stout, white wove paper; no watermark; perf. 12½ and 13. The ornamental flowers before and after the name are the same as in the forged penny. The words THREE PENCE stand on the boundary-line of the garter. There are three lines of shading to the left of where the buckle ought to be, but the buckle itself is not there. The overhanging end of the garter is shaded with two vertical lines and a horizontal blotch. To the right of this end, between it and the P of PENCE, there are nine vertical lines of shading, but the last three to the right are high up, and do not go near the lower outline of the garter. The hole in the strap has a line of shading across it, and it is very much nearer to the overhanging end than to the P of PENCE. There seem to be about ten pearls on the back arch of the crown, but they are almost uncountable. There appear to be two ears, one behind the other, as in the forged penny. There are four lines of shading on the forehead above the eyebrow. There are fifteen lines of shading going across the neck and throat. The line of shading in the band at the base of the crown is blotched into the line above it for part of the way across. There is another or second "state" of this forgery, in which the forehead and front of the face are entirely white, the lines of shading having disappeared; it is, however, in other respects, exactly similar to the forgery just described.

Sixpence. *Genuine.*

Engraved in *épargne*; paper, watermark, and perforation as above. The ornamental flowers before and after the name are composed of six petals of equal size and shape, with a tiny ring in the middle, in the centre of a white dot. None of the lettering touches the boundary-lines of the garter anywhere, but the top of the X of SIX very nearly touches the out-

line above it. There are six lines of shading to the left of the buckle, and the tongue touches the sixth. The buckle is like a D in shape, two of the corners being rounded. The centre of the buckle contains six oblique lines of shading. The overhanging end of the garter has two transverse lines of shading above the hole. There are seventeen lines of shading, of varying lengths, to the right of the overhanging end of the garter, and between it and the P of PENCE; the very short end lines of this shading very nearly touch the P. The crown is exactly the same as in the one penny. There are ten lines of shading on the forehead from the upper eyelid, and the lowest three are thicker than the rest. The ear is the same as in the one penny. The hair can be traced up almost to the front of the forehead. There are, as in the one penny, eighteen transverse lines of shading across the neck and throat. The centre of the band at the base of the crown is not shaded, and this band is no wider at the back than in front.

Sixpence. *First Forgery.*

Lithographed, on rather stout, unsurfaced, white wove paper; no watermark; perforated 12½. The ornamental flowers before and after the name are exactly the same as in the forged penny. The letters of SIX PENCE stand on the outline below them, and the X of SIX is not near the outline above it. There are only three lines of shading to the left of the buckle, and the tongue of the buckle goes between the second and third. The upper corners of the buckle are very slightly rounded, though, in the genuine, it is the top and bottom right-hand corners which are rounded; and in this forgery the buckle is not in the least like a D. The centre of the buckle contains five vertical lines of shading, instead of six very oblique ones. The overhanging end of the garter has two vertical lines of shading, and a transverse blotch at the top. There are about ten lines of shading on the garter, between the overhanging end and the P of PENCE; and the nearest of them is a very long way from the P. The crown is the same as in the forged penny. There are only four lines of shading on the forehead above the eyebrow. The lines are all the same thickness. In some copies there seem to be two ears, one behind the other, as in the forged penny, but this is not always visible. The hair does not come near the front of the forehead. There are only fifteen lines across the throat and neck. There is a line of shading, part of the way along the band at the base of the crown.

Sixpence. *Second Forgery.*

This is much inferior to the counterfeit just described. Lithographed, in pink, on moderately stout, white wove paper; no watermark; unperforated, or perf. 13, very badly. The ornamental flowers, before and after the name, are composed of seven equal-sized petals, with a dark dot in the centre. The S of SIX just touches with its head the outline above it. There are four lines of shading to the left of the buckle, but the tongue of the buckle does not project over the rim. The top right corner of the buckle is very slightly rounded, but the other corners are square. There are seven oblique lines of shading inside the buckle, and they run down from left to right, instead of from right to left. The overhanging end of the garter has one short transverse line of shading at the top, and one line of shading down each side. The hole is very indistinct, and seems to be triple, like a trefoil. There are about sixteen lines of shading in the garter, between the overhanging end and the P of PENCE, and several of them touch the outline below them, though none of them do so in the genuine. There are nine pearls on the front arch of the crown, nine on the back arch, and none at all on the central one. The cross on the

crown comes centrally under the N of HONDURAS, but in the genuine it comes exactly between the N and the D. The nose is absurdly hooked. There are only three lines of shading above the eyelid. There is no sign of an ear. The hair ends above the middle of the eyebrow. There are only fourteen lines of shading across the throat and neck. The band at the base of the crown widens out at the back till it is three times as wide as the front.

Sixpence. *Third Forgery.*

This is apparently a second and much worse state of the second forgery. Very badly lithographed, in brick-red, and also in green; on medium, very coarsely wove paper, varying from yellowish to absolutely yellow; no watermark; unperforated. Very few details can be made out, as the stamp is so blotched; but the pearls, etc., correspond to the second forgery. There is very little likelihood of anyone being deceived with this abomination.

One Shilling. *Genuine.*

Engraved in *épargne*; watermark, perforation, etc., as above. The ornamental flowers are composed of four petals, placed in the position of an upright cross, with four tiny lines appearing from the points of intersection. None of the letters touch the boundary-line of the garter anywhere. The upper and lower limbs of the E of ONE are of exactly equal length. There are two lines of shading to the left of the buckle, but the tongue does not touch either of them. The corners of the buckle are perfectly square, and it contains four lines of shading. The overhanging end of the buckle slopes over very much to the left; the slope is nearly as great as that of the N of ONE. The hole is dark, with no shading near it. There are about eight vertical lines of shading on the garter, between the overhanging end and the S of SHILLING, but they are very close together, and difficult to count. There are two holes in this shading. The crown is the same as in the genuine one penny. There are eight or nine lines of shading on the forehead from the upper eyelid, and the lowest three are thicker than the others. The ear is the same as in the genuine one penny. The hair can be traced to the very front of the forehead under the crown. There are eighteen lines across the front of the neck and throat, the lowest one being very fine. The centre of the band at the base of the crown is not shaded.

One Shilling. *First Forgery.*

Lithographed, on medium, white wove paper; no watermark; perf. 11½, and also 12½, very badly. The ornamental stops are the same as in the forged penny. The second I of BRITISH and the H of HONDURAS very nearly touch the boundary-line below them, and the lower limb of the E of ONE is much longer than the upper one. There are three lines of shading to the left of the buckle, and the tongue of the buckle touches the innermost of the three. All four corners of the buckle are slightly rounded, or rather squared off, and it contains six lines of shading, not including the outlines. The overhanging end of the garter hangs almost straight down, as in the genuine and forged penny. The hole in this end of the garter has a white centre, and the shading and the leaf-ornament come up close to it. There are seven lines of shading in the garter, between the overhanging end and the S of SHILLING; there is only one hole to be seen in this shading. The crown is the same as in the forged penny. There are three lines of shading on the forehead above the eyebrow, but those forming the eyebrow, etc., are blotched together into one mass of colour. There seem to be two ears, one behind the other. By the way this second ear is really a curl of the hair, but it is exactly the

same as the real ear. The hair does not go near the front of the forehead. There are fifteen lines of shading across the throat and neck. The centre of the band at the base of the crown is shaded with a line all across the centre, which is blotched into the upper outline near the middle.

One Shilling. *Second Forgery.*

Poorly lithographed, on medium, very yellowish-white wove paper; no watermark; perf. 13. The ornamental stops, before and after the name, are a fair imitation of the genuine, except that one of the little lines is missing in the left-hand flower. There is no shading to the left of the buckle, and the E of ONE comes close up to the buckle. The buckle contains five lines of shading, besides the outlines. The slope of the overhanging end is the same as in the genuine one shilling. The hole in this overhanging end is light, with two lines of shading proceeding from it. There are about eleven lines of shading on the garter, between the overhanging end and the S of SHILLING, and there is only one hole in this shading. The arches on the crown are the same as in the second forgery of the sixpence. The orb is too large and white; and the cross on the top of it is represented by a flat thing, with a three-cornered bit snipped out of it. There are two lines, and indications of a third, above the eyebrow; but the eyebrow and the shading to it are all one blotch of colour. There is no ear visible in this forgery. The hair does not go anywhere near the front of the forehead. There are eleven lines across the front of the throat and neck. The band at the base of the crown has a fine line, running from the front half-way to the back, and another line, on a higher level, running from the back, a quarter of the way to the front. There is a strong outline to the front of the nose in this forgery. This second forgery of the one shilling, like that of the second forgery of the sixpence, shows a thin but distinct outline all round the shading of the central medallion, though the genuine, and all the other forgeries, show no outline. The outline of the garter, under the ISH of BRITISH, is very wavy and irregular.

POSTMARKS.

*Genuine.*—54, but with the colony number "A o 6" in the centre.

*Forged.*—1, 4, 5, 42 (the last three without numerals), 101; also a large single circle like 1, but larger; also 54, with blank centre.

BRUNSWICK.

I must say that some of the Brunswick stamps have been fairly forged; but, with the exception of the first issue, they can be easily detected by the absence of the post-horn watermark, which is so distinct upon the genuine. The first issue does not bear any watermark, so that the forgeries of that set are far more dangerous than any of the succeeding ones. By the way, it may not be out of place here to mention that some of our younger brethren are occasionally in doubt as to how to tell the 3 silbergroschen of the first issue from the 3 silbergroschen, rose, of 1862. However, there need be no difficulty about this, if it be borne in mind that the early one has no watermark, and is of a dull vermilion colour; whilst the later one is watermarked with the post-horn, and is of a deep rose, almost carmine in hue. The first issue has always been rather rare, as it had only about a year's currency; but all the others are tolerably

common. The unused ones of the latest issue, so freely offered at much below face value, are remainders, which were sold to dealers and collectors when the stamps of this duchy became obsolete. I do not think this latest issue has ever been forged; at all events I have never seen any imitations, and I should think that, as the genuine stamps are so very cheap, it would hardly pay to forge them.

### Issue of 1852. 1 Sgr., rose.

#### *Genuine.*

Engraved in *épargne*, on thick, white wove paper; unwatermarked; backed with rose-coloured gum. The outer frame of the stamp is composed of two lines, not at all blotched together, the outer one very much thicker than the inner one. The impression is frequently poor; that is to say, the vertical lines in the central oval are often not complete, some of them being only drawn part of the way, or else broken. None of the letters touch each other anywhere. The central oval has its outline formed by two thin lines part of the way; *i.e.*, from about the end of the tail, over the back, round to about level with the eyes of the horse; all the rest of the outline of the oval is quite solid, formed by the two thin lines being merged into one thick one. The little dark cross on the top of the crown is moderately distinct, and it just touches the inner outline of the oval above it. This cross rests on an oval white orb, which has an oval ring of colour in its centre. On the crown below the orb are two ovals, very similar to the orb in all respects. At the base of the crown are four very small white pearls, but these are very difficult to see, as the band forming the base of the crown is generally more or less blotched. The crown touches the mane of the horse. There are 19 vertical lines of shading in the left side of the oval, counting along the top outline as far as the cross; and 17 lines in the right side of the oval, counting from the other side of the cross. (There is, at the left-hand end of the oval, in most copies, a portion of another vertical line, joined to the end of the oval, but I do not reckon this.) The piece of ground on which the horse stands does not touch the outline of the oval on either side. Below this piece of ground, between it and the lower outline of the oval, are a number of short vertical lines of shading, of varying lengths, intended for the lower ends of the long vertical lines spoken of above. There are about 18 of them, but some are mere dots. The 7th, 8th, and 9th of these from the left break into the outline of the piece of ground above them. The eye, nostril, and mouth of the horse are tolerably distinct; the line forming the front curve of the shoulder is well marked, and there is a long curved line running up the neck, not parallel with either outline of the neck. The point of the horse's nose comes between the 6th and 7th of the vertical lines, counting from the left; and the front hoof touches the first vertical line. The tail ends between the first and second vertical lines from the right.

#### *First Forgery.*

Lithographed, on thick, very hard, very white wove paper; white gum. In the word BRAUNSCHWEIG, the letters RA touch each other at the bottom, and WE, and sometimes HWE, touch each other at the top. The letters "Gr." in the lower label also touch each other at the bottom. There is a thick vertical line at the top of the crown, to represent the cross, but it has no cross-bar. The orb on which it rests is circular, with a large circular pearl in the centre of it, half white and half coloured. The middle of the crown does not show the two oval openings. There are five pearls at the base of the crown, four of them being very distinct. There are 20 vertical

lines of shading in the left side of the oval as far as the cross, and 18 similar lines in the right side of the oval. The piece of ground on which the horse stands is joined to the outline of the oval on the right, and apparently blotched into it on the left. There are 19 or 20 short vertical lines below the piece of ground, but none of them break through the outline of the said piece of ground. The nostril and mouth of the horse are one blotch. The point of its nose touches the seventh vertical line from the left, and the front hoof comes between the first and second vertical lines. The end of the tail touches the first vertical line on the right.

### *Second Forgery.*

Lithographed on thin, rather hard, white wove paper; white gum. On the left side of the stamp, the two lines of the outer frame are both of the same thickness, and on the other three sides also there is very little difference in the thickness of the two lines. Instead of a cross on the crown there is a little ball, and the orb is round, with a white centre, and no ring in it. Below the orb there is a white upright oblong, which is not seen in the genuine. The oval openings in the crown are absent, and the pearls at the base of the crown are undecipherable. The crown only just touches the mane of the horse. There are 18 vertical lines on the left side of the oval as far as the cross, and 15 on the right side of it. The piece of ground on which the horse stands touches the oval on the left side, but not on the right. There are no short vertical lines below this piece of ground, but the lower outline of it is interrupted in the centre, and shows there four tiny vertical lines, which have no business there. There is no dark line to mark the rounded curve of the shoulder, and no line up the neck. The point of the horse's nose breaks the 6th vertical line from the left, and the front hoof comes between the first and second lines, the first line not coming down to touch the hoof. The tail does not quite touch the first line on the right. This forgery is better executed than the first, though the details are not so correct.

### *Third Forgery.*

Lithographed, on medium, white or yellowish-white wove paper; white gum. The two lines of the frame are rather blotched together at the top, and all round there is not sufficient difference between them in thickness. The two outlines of the oval are separate most of the way round, being only merged into one solid line from below the hind feet of the horse to about level with the knees of the fore legs. The cross on the crown is represented by a shapeless dark blotch, and the orb on which it rests contains a white transverse oblong. Below the orb are three white pearls, two of them being large and distinct. There is only one pearl to be seen at the base of the crown. The crown only just touches the horse's mane. The blotch intended for the cross on the crown does not touch the upper outline of the oval, consequently the vertical lines can be counted all the way along, and there are 42 of them from left to right. The piece of ground on which the horse stands touches the oval on the right, but not on the left. There are 21 short vertical lines below this piece of ground, but none of them break through the lower outline of the piece of ground. The horse has a distinct round eye, but there is no mouth or nostril. The line forming the outline of the shoulder is here represented by an almost square blotch of colour. The point of the horse's nose touches the ninth line from the left. The front hoof touches the third vertical line, and is curved too much inwards. The tail touches the fourth line from the right. It will be seen that this forgery is very different from the genuine. The RA of BRAUNSCHWEIG touch each other at the bottom, and the WE touch each other at the top.



*Fourth Forgery.*

This, except that it is too pale, is very like the genuine in general appearance. Lithographed, on medium, white wove paper; white gum. The two outlines of the frame are somewhat blotched together at the top. The outline of the central oval is solid nearly all the way round. The orb is circular, with a white centre, and no oval ring in it. The crown is very light in colour, and its details are not to be deciphered; indeed, it is invisible at a first glance, whereas, in the genuine, it is the darkest object in the oval. It does not touch the horse's mane. There are 18 vertical lines of shading to the left of the cross, and 15 to the right of it. The ground on which the horse stands appears to touch the oval both sides, and the short lines below it are so broken and imperfect that they cannot be counted. I ought to add that this arises from imperfect inking of the stone, so the lines may be all right, as far as I know. The front of the shoulder is formed by a short oblique line, not curved as the genuine is, and there is no line up the neck. The point of the horse's nose breaks the eighth line from the left; the front of the leg (the hoof is curled inwards) touches the third line from the left, and the tail touches the third line from the right.

*Fifth Forgery.*

Engraved in *épargne* (probably an electrotype), on thick, white wove paper; yellowish-brown gum. The two lines forming the frame are blotched together the whole way round, and, as far as I can make out, the inner line is thicker than the outer one. All the coloured parts of this forgery are deeply sunk into the paper, far more so than the genuine. In my specimen, the upper outline of the lower scroll, which contains EIN SILB. GR., is broken nearly all the way along; but this is only from absence of ink, as the sunken impression of the die can plainly be seen, though the ink is absent. The outline of the oval is solid all the way round, and at the bottom it is evidently composed of one thin line, though in the genuine, and in all the other forgeries, it is at this part a thick line, formed by the two thin lines being merged together. As far as I can make out, there are 18 lines to the left of the cross, and 15 to the right of it. There is no line up the neck of the horse. The piece of ground on which he stands touches the oval both sides, and there are no vertical lines below the said piece of ground. I cannot give any further details, as my specimen is so extremely faint.

Same Issue. 2 Sgr., blue.

*Genuine.*

Paper, engraving, etc., as in the genuine 1 sgr. The outer frame is also the same as in the genuine 1 sgr. The bottoms of the R and A of BRAUNSCHWEIG generally touch each other, but not always. The two outlines of the central oval are merged into one solid line, from about level with the back of the horse, round underneath, to about the tenth line from the left; that is to say, perpendicularly above the eye of the horse. The rest of the outline, as before, is composed of two separate lines. The cross on the crown is the same as before, but the oval ring in the centre of the orb appears to be here only a curved or crescent-shaped line instead of a complete ring. The rest of the crown is as before, but the base of the crown contains an upright diamond, with a transverse diamond on each side of it. These are fairly distinct. The crown touches the mane of the horse. There are 22 vertical lines of shading on the left side of the oval, as far as the cross, and 18 similar lines from the cross to the right side of the oval. The piece of ground on which the horse stands does not really touch the outline of the oval either side, though it goes

very close to it on the right side. Below the piece of ground, between it and the lower outline of the oval, there are 22 very short vertical lines, some being mere dots as before. The eye, nostril, and mouth of the horse are moderately distinct; the line forming the curve of the shoulder is thick and heavy, and there is a line running up the neck, which is very nearly parallel with the curve of the back of the neck. The point of the horse's nose comes between the seventh and eighth of the vertical lines, counting from the left. The front hoof comes between the first and second lines, and sometimes it also touches the outline of the oval. The tail ends at the third vertical line from the right.

#### *First Forgery.*

This is exactly the same type as the first forgery of the 1 sgr., so the same tests as for that counterfeit will apply in this case.

#### *Second Forgery.*

Badly lithographed, on very thick, very hard, yellowish-white wove paper. In this, as in all the rest of the forgeries, the gum is white, though the genuine 1, 2, and 3 sgr. have, as I have already mentioned, rose-coloured gum. The inner line of the frame of the stamp is so very thin that, in some places, it is almost invisible. The R and A of BRAUNSCHWEIG are very distinctly joined together at the bottom. The oval, as far as I can make out, is composed of one single thin line at the top, two thin lines at the right side, and one thick line at the bottom and left side, being very thick indeed at the bottom. The top of the crown is postmarked in my copy, so that I am unable to tell the shape of the cross; but it does not touch the upper outline of the oval, and the orb appears to be merely a shapeless white blotch. The crown itself, as far as it is visible beneath the postmark on my specimen, is very dark and shapeless, with a white centre. The cross, as I have said, does not touch the top of the oval, therefore the vertical lines can be counted all the way across from left to right, and there are 35 of them. The piece of ground on which the horse stands touches the oval very distinctly both sides. Of the short lines beneath the piece of ground, only about three or four can be seen in my specimen, and they are so exceedingly faint that I could only make them out with the microscope. The eye and nostril of the horse are tolerably distinct, but the mouth is hardly visible. The line forming the inner curve of the shoulder is very short and thick, and there is no line running up the neck; but, *per contra*, there is a short, thick vertical line, with a dot to the left of it, in the neck, just opposite to the point where the outline of the neck joins that of the back. The nose of the horse touches the sixth vertical line from the left. The front hoof touches the first line on the left. I ought to add that there is a blue line, apparently a scratch on the stone, which runs right across the stamp from above the U of BRAUNSCHWEIG, through the left-hand end of the oval and the Z of ZWEI, to the bottom, and this line covers the place where the first vertical line of the oval ought to be. This long line is, of course, not to be seen in the genuine, or indeed in any other counterfeit. The tail ends at the third vertical line from the right.

#### *Third Forgery.*

Lithographed, on thick, hard, yellowish-white wove paper. The outer line of the frame is irregular in thickness, portions of it on the right and left sides are as thin as the inner line. The R of BRAUNSCHWEIG touches the A at the bottom, and the cross-stroke of the A slants very obliquely down to the left, instead of being horizontal. The outline of the central oval is one thick solid line all the way round. The cross on the crown is fairly like that of the genuine, but too light. The orb is a blunt oval,

with a white centre, and a dark line across the middle of it. The rest of the crown is too dark and indistinct to show any details, and the base is a plain white band. It does not touch the mane of the horse. There are 19 vertical lines in the oval, to the left of the cross, and 17 to right of it. The piece of ground on which the horse stands is very badly done; it seems to touch the outline of the oval to the left, and the horse's heels distinctly touch the outline on the right, though the ground does not appear to reach to the heels. There are 17 short vertical lines under the piece of ground, between it and the bottom outline of the oval. The mouth and nostril of the horse are one indistinct blotch. The line forming the curve of the shoulder is a shapeless blotch, and there is no line up the neck. The point of the horse's nose touches the eighth line from the left; the front hoof (very much curled in) comes between the second and third lines, and the tail ends at the third line from the right.

*Fourth Forgery.*

Lithographed, on thick, very hard, yellowish-white or bluish-white wove paper. There is a scratch in the U and a stop after the G of BRAUN-SCHWEIG, which are not found in the genuine. The thin inner line of the frame is absent part of the way along the top and the left side. The crown is a fair imitation of the genuine; but the base of the crown bears a very tiny white dot, with a pearl to the left of it, and a rather shapeless white oblong to the right of it. Only one small portion of it touches the mane of the horse. It is quite impossible to count the vertical lines in the oval, as more than half of them are defective or altogether missing. The left-hand end of the piece of ground on which the horse stands just touches the outline of the oval, and the horse's hind hoof touches the outline on the right side. Below the piece of ground, and between it and the bottom outline of the oval, there are only a few remnants of the short vertical lines, which cannot be counted. The eye and nostril of the horse are fairly distinct, but the mouth is very faint. The line forming the curve of the shoulder is very thin, and there is no line running up the neck. The end of the tail goes beyond the last visible vertical line in the oval in my specimen, but there is room to the right of this for at least two other lines, so there may be more in a perfect copy, for anything that I know.

**Same Issue. 3 Sgr., vermilion.**

*Genuine.*

Paper, engraving, gum, etc., the same as in the genuine 1 and 2 sgr. None of the letters touch each other. The outline of the central oval is almost exactly the same as in the genuine 1 sgr. The crown, orb, and cross are similar to those of the genuine 1 sgr., but the ornaments on the base of the crown are seldom distinct enough to be made out. The crown does not seem to touch the mane of the horse. There are 19 vertical lines of shading in the oval to the left of the cross, and 17 to the right of it, just as in the genuine 1 sgr. This does not include the short portion of a line to the very left of the oval, which is visible in some copies, but not in others. The piece of ground on which the horse stands touches, by means of a dark prolongation of the lower line, the outline of the oval to the left, but it does not touch to the right. There are 17 short vertical lines below the piece of ground. The eye, nostril, and mouth of the horse are tolerably distinct. The line forming the curve of the shoulder is strongly bent, somewhat like a sickle. There is rather a short line up the neck, which does not follow either outline of the neck. The point of the horse's nose comes between the sixth and seventh line from the left, as in the 1 sgr. The front hoof also touches the first vertical line, and the tail

touches the second line from the right. It will be seen that most of the details of this stamp are the same as in the 1 sgr.

*First Forgery.*

This is exactly the same type as the first forgery of the 1 sgr.

*Second Forgery.*

This is exactly the same type as the third forgery of the 1 sgr. The colour is very unlike that of the genuine, being that peculiar shade of orange-vermilion which is, I believe, named "minium."

**Issue of 1853. 1 Sgr., black on orange or yellow paper.**

*Genuine.*

Rather heavily engraved, in *épargne*, in black, on orange or yellow wove paper; very stout; watermarked with a large post-horn, which is very easily seen. The gum is white for this and subsequent stamps, though I fancy I have once or twice seen the old rose-coloured gum on this issue. The type seems to be nearly, if not quite identical, with the 1 sgr. of 1852; at any rate my tests will serve.

*First Forgery.*

Nicely lithographed, in black, on yellow or orange paper; no watermark. The paper is a little thinner than the genuine, and the colour of the yellow is a very exact imitation of the genuine; but that of the orange lacks the sort of brownish shade which the genuine has. This counterfeit is exactly the same type as the first forgery of the 1 sgr. of 1853. In this and all the following stamps the absence of watermark is a very easy test, as there is hardly ever any difficulty in seeing the watermarks of the genuine.

*Second Forgery.*

This is a new type. Lithographed, in black, on primrose-yellow paper, thin and moderately soft; no watermark. The tail of the R of BRAUNSCHEWIG turns up, as it does in very good copies of the genuine. The outline of the central oval is one thick line all the way round. The cross on the crown is represented by a black, wedge-shaped lump, which runs down so as to obscure the right half of the orb. There seem to be three ovals in the body of the crown, but they are very blotchy. Near the base of the crown is a transverse yellow line, and above it two very faint yellow dots close together. The cross does not touch the top of the oval, so the vertical lines in the oval can be counted all the way round; there are 38 of them. The piece of ground on which the horse stands touches the oval on the right, but not on the left. Below this piece of ground, and between it and the bottom of the oval, there are 20 short vertical lines, some of them being mere dots. The lower outline of the piece of ground is very uneven and wavy. The horse has an open eye, the mouth is very small, and the nostril is invisible; the animal has a Roman nose, which gives it a ridiculous appearance. The line forming the curve of the shoulder is very thick, and the line up the neck follows the curve of the back of the neck, and touches the outline of the front of the neck by the corner of the lower jaw. The point of the horse's nose touches the seventh vertical line from the left, the front hoof touches the second line from the left, and the tail touches the third line from the right. There is only one line of shading instead of four to the right of the G of BRAUNSCHEWIG; there is no shading at all on the left-hand end of the lower scroll, before the E of EIN; and the lettering of this lower scroll is smaller and much less spread out than in the genuine, making the two ends of the scroll appear very bare.

*Third Forgery.*

Lithographed, in black, on thin, yellow wove paper, very much the same shade as the genuine yellow. This is exactly the same type as the third forgery of the 1 sgr. of 1852.

**Same Issue. 2 Sgr., black on blue.***Genuine.*

Engraved in *épargne*; rather heavily printed, on thick, blue wove paper; watermarked with a post-horn as before. The type appears to be the same as the genuine 2 sgr. of 1852.

*Forgery.*

I have only one type of forgery, and only two specimens of it in my possession, so it would appear that this value has not been so frequently forged as the others. Nicely lithographed, in black, on blue paper, very slightly brighter in tint than that of the genuine, which is decidedly a dull blue. The type is exactly the same as the first forgery of the 2 sgr. of 1852, except that I can only make out 17 instead of 18 vertical lines in the oval, to the right of the cross. There is, of course, no watermark.

**Same Issue. 3 Sgr., black on rose.***Genuine.*

Engraved in *épargne*, in black, on moderately thick, pale rose wove paper; watermarked with a post-horn. The type is similar to that of the genuine 3 sgr. of 1852.

*First Forgery.*

Poorly lithographed, in black, on medium wove paper, of a peculiar magenta-pink shade; no watermark. This is exactly the same type as the first forgery of the 1 sgr. of 1852.

*Second Forgery.*

Lithographed, in black, on thick rose paper, very like that of the genuine; no watermark. This is exactly the same type as the third forgery of the 1 sgr. of 1852.

**1 Sgr., yellow, orange-yellow on white.**

Issue of 1862. Unperforated. (?)

Issue of 1865. *Perçé en scie.*

Issue of 1865 (?). Rouletted.

*Genuine.*

Evans catalogues this stamp, unperforated, with a "(?)." I have never seen an unperforated specimen. It is engraved in *épargne*, in yellow or orange-yellow, on thick, white wove paper; watermarked with a post-horn. The type is the same as that of the genuine 1 sgr. of 1852. The execution is always very faulty, being so blurred and indistinct, so that the details of the design are very difficult to make out.

*First Forgery.*

Lithographed, in yellow, on medium white wove paper; no watermark; unperforated. The type is exactly the same as the first forgery of the 1 sgr. of 1852.

*Second Forgery.*

Badly lithographed, in yellow, on thick white wove paper; no watermark; unperforated. The outer frame of the stamp appears to consist

of three lines, all blotched together into one very thick line. The outline of the central oval is formed of one thick line all the way round. There is no line running up the horse's neck; the front hoof appears to touch the third vertical line from the left. There are about 17 vertical lines to the left of the cross; the horse's nose touches the eighth line from the left. There are no vertical lines under the piece of ground between it and the bottom outline of the oval; and the bottom of the tail of the G of BRAUNSCHWEIG touches the outline of the scroll below it. The stamp is so badly printed that I have not been able to make out any other details.

*Third Forgery.*

Lithographed, in ochre-yellow, on stout, vertically-laid white paper, the laid lines being very unusually close together. I suppose I need not say that no Brunswick stamp was ever issued on laid paper. The type of the stamp is exactly the same as the third forgery of the 1 sgr. of 1852.

Same Issues. 3 Sgr., rose on white.

Issue of 1862. Unperforated.

Issue of 1865. *Perçé en scie.*

Issue of 1865 (?). Rouletted.

*Genuine.*

Engraved in *épargne*, on thick white wove paper; watermarked with a post-horn. The type is that of the 3 sgr. of 1852; but the impression is never so good. It looks as though the paper had been too wet during the printing, so as to give the impression a slightly misty look.

*Forged.*

I have only one forgery. Lithographed, in bright rose, on medium, rather hard white wove paper; unperforated; no watermark. The type is exactly the same as the first forgery of the 1 sgr. of 1852.

‡ Sgr., black on brown.

Issue of 1856. Unperforated.

I have never seen this stamp either rouletted or *perçé en arc.*

*Genuine.*

Engraved in *épargne*, on rather soft, brown wove paper; watermarked with a post-horn. I have only one specimen by me at this moment, and it appears to be on rather thinner paper than those hitherto described. None of the letters touch each other anywhere. The tail of the R of BRAUNSCHWEIG curls up. There are only two lines of shading on the scroll, immediately to the left of the G of that word, and neither of them touches the top outline of the scroll. The tail of the G of PFENNIG is very different from that of the G of BRAUNSCHWEIG. In the side ovals, the I does not touch the fraction-line, and the 4 does not touch the outline of the oval in either case. The outline of the central oval is solid from level with the nose of the horse, round below, to level with the lowest point of the tail. The base of the crown bears three jewels, a sort of pearl in the centre, with a half-diamond to the left, and a long horizontal line to the right. There are six pearls on each of the side-arches of the crown. There are 20 vertical lines in the oval to the left of the cross, and 16 to the right of it, the sixteenth or outer one being extremely short, and very close to the outer edge of the oval. The piece of ground on which the horse stands does not touch the outline of the oval on either side. There must be about 22 vertical lines between the piece of ground

and the lower outline of the oval ; but my copy is imperfect here, so I cannot say exactly. The head of the horse is rather thick and clumsy, but with a nice small eye. The line up the neck is extremely short, being not much more than an oblong dot. The point of the horse's nose touches the eighth line from the left. The point of the tail, which is not outlined, breaks into the third line from the right.

*First Forgery.*

Lithographed, in black, on thick, brown wove paper ; no watermark. This is exactly the same type as the first forgery of the 1 sgr. of 1852.

*Second Forgery.*

Lithographed, in black, on medium pale brown wove paper, of a slightly redder tint than that of the genuine. This is exactly the same type as the third forgery of the 1 sgr. of 1852.

*Third Forgery.*

Lithographed, in black, on stout, hard, brown wove paper, very like the genuine in colour ; unperforated ; no watermark. The letters RAU of BRAUNSCHWEIG all touch at their bases. There are three lines of shading to the right of the G ; all three of them touch the upper outline of the scroll, and the inner one is short, close to the G, and curved, like a comma without a head. The tail of the G of PFENNIG and that of the G of BRAUNSCHWEIG are both alike. In each of the little side-ovals the foot-stroke of the I touches the fraction-line, and the 4 touches the outline of the oval. The outline of the central oval is solid from about level with the horse's ears, round below, to level with the middle of the tail. The base of the crown bears four nearly square pearls. The right side-arch has its outline formed by thick black shading ; the left arch has three pearls, apparently arranged as a trefoil. There are 20 vertical lines to the left of the cross, as in the genuine, and 17 to the right of it, the last short line to the right being undecipherable. The piece of ground on which the horse stands touches the outline of the oval to the right. Only about 17 short lines can be seen between the lower outline of the oval and the bottom of the piece of ground, and the stamp is very blotchy all about the hind feet of the horse. The head of the horse is slim, but the eye is a large black patch. The line up the neck is long, occupying more than half of the distance. The point of the horse's nose just touches the seventh line from the left. The end of the tail, which is outlined, touches the first line from the right. I have only seen this forgery quite recently (1891), and, despite all the points of difference between it and the genuine, it has not at all a bad appearance.

‡ Sgr., black on white.

Issue of 1856. Unperforated.

Issue of 1865. *Perçé en arc.*

Issue of 1865 (?). Rouletted.

*Genuine.*

Engraved in *épargne*, on thick, yellowish-white wove paper ; water-marked with a post-horn. None of the letters touch each other anywhere ; but the left side of the footstroke of the R of BRAUNSCHWEIG is particularly long, and very nearly touches the base of the B. The tail of the R curls upwards, and the foot of the A is a good distance from the base of the U. There are only two short vertical lines of shading in the scroll, immediately to the left of the G of BRAUNSCHWEIG ; and these two lines do not touch either the top or bottom outline of the scroll. In the lower scroll there are two curved lines of shading before the V of VIER ; the

outer one is very much longer than the other, and it is joined to the head of the v. At the other end of this scroll there are two lines of shading after the PF. The points of this lower scroll are a long way from the bottom of the stamp. In heavily-printed copies, the outline of the central oval is blotched into one thick solid line nearly all the way round; but lighter specimens show the lines double for very nearly the whole of the upper half of the oval. There are six pearls at the base of the crown, and six on each of the side-arches. There are 18 vertical lines in the oval to the left of the cross, and 15 on the right side. The piece of ground on which the horse stands does not touch the oval on either side. There are 18 short vertical lines between the piece of ground and the outline of the oval below it. The head of the horse is thick and clumsy; the mouth can be seen, but not the nostril, and the eye is distinct. The short curved line forming the curve of the shoulder is well marked, and the line running up the neck is broken in the middle, making it two short pieces, which follow more or less the curve of the outline of the back of the neck. The point of the horse's nose touches the seventh line from the left, and the point of the front hoof comes between the first and second lines from the left. The tail ends with the last line but one on the right, its tip not being outlined.

*Forgery.*

Lithographed, on medium, rather soft, very white wove paper; no watermark. The left side of the foot-stroke of the R of BRAUNSCHWEIG is very short, and does not go near to the base of the B; the tail of the said R touches the base of the A, and the A and U are extremely close together at their bases, so as to almost touch. There are three lines of shading after the G—two long ones and one short one—and the long ones reach very nearly from the top to the bottom outline of the scroll. In the lower scroll there are three lines before VIER, and three after PF. None of the lines touch the v. The points of this lower scroll very nearly touch the outline of the frame below them. The outline of the central oval is very distinctly solid, from level with the point of the horse's tail, round the bottom of the oval, to rather above the level of his nose. The base of the crown shows five pearls, which are easier to see than in the genuine. There seem to be four pearls on the left arch of the said crown, and none at all on the right arch. There are 20 lines in the oval to the left of the cross, and 18 to the right of it. The piece of ground on which the horse stands touches the outline of the oval in the right side. There are 19 or 20 short vertical lines below this piece of ground, between it and the bottom of the oval. The whole front of the horse's nose is one large black blotch, so that details of nose and mouth are obliterated. There is a line joining the corner of the eye with the base of the ear. The line forming the curve of the shoulder is weak and too short; and the line running up the neck is not broken in the middle, and is not parallel with either the front or back curve of the neck. The point of the horse's nose just touches the seventh line from the left, and the tail seems to reach to the very edge of the oval, the tip being outlined. In a whole basketful of Brunswick forgeries, the above is the only counterfeit of the  $\frac{1}{2}$  sgr. that I possess, and only two specimens of it, so it would seem that this is much less common than the other values. There is, however, a

*BOGUS STAMP.*

$\frac{1}{2}$  Sgr., black on rose.

that I have only come across lately (1891). It is nicely lithographed, in black, on deep rose paper, thick, soft, and ungummed; no watermark. Of course the coloured paper instantly condemns it, but in case it should

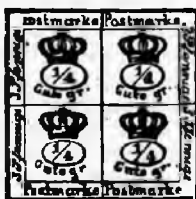


be, or have been, printed in white paper, I give the tests. The first two letters of the name are RB instead of BR, and the bases of the B and A are joined together. There is only one line of shading after the G, and the tail of the said G hangs down, so as to touch the bottom outline of the scroll. In the lower scroll there are three vertical lines before the V of VIER, and the innermost line touches the middle of the V. There are two lines at the other end of the scroll, after the PF, as in the genuine; but the inner one touches the bottom outline of the scroll, and the outer one touches the top outline, which is not the case in the genuine. The outline of the central oval is perfectly solid all the way round. The crown is very different from the genuine, having a knob on the top of the orb instead of a cross. There is a white blotch instead of pearls along the base, and the pearls on the side-arches are black and not to be counted. The knob does not quite touch the outline of the oval above it. There are 18 vertical lines in the oval, to the left of the knob, and 15 to the right of it, as in the genuine; but the right-hand end line is very short, and does not touch either the top or bottom of the oval. The piece of ground on which the horse stands touches the oval on the right. There are 19 short lines between it and the outline of the oval below it. The nose of the horse comes between the sixth and seventh lines from the left; it looks very like the head of a Shetland pony; the mouth is long, but the nostril is invisible. There are some dots running obliquely across the centre of the neck, down from right to left, but there is no line running up the neck as the genuine has. The line forming the curve of the shoulder is quite as thick as one of the legs; *i.e.*, twice as thick as in the genuine. The point of the front hoof very nearly touches the first vertical line on the left, and the tail ends at the third line from the right. Despite all these differences this stamp, if printed on white paper, would be deceptive.

#### Issue of 1857. † Sgr., black on brown.

##### *Genuine.*

Engraved in *épargne*, in black, on thick brown paper; watermarked with a post-horn. This watermark, being the same as on the other stamps, can only be shown by the four stamps. I describe the stamp as a whole, but it must be remembered that it really consists of four small ones joined together in one frame. The thin inner line of the left-hand frame, if prolonged upwards, would pass exactly centrally along the vertical stroke of the "P" of the left top "Postmarke." This said line is very distinctly broken or interrupted to allow a passage for the tail of the "g" of the upper "Pfennige," and similarly for the tails of the "f" and "g" of the lower "Pfennige," all of which go through it. The inner line of the frame on the right side of the stamp is also broken, or interrupted, to allow a passage for the "f" and "g" of the upper, and of the "g" of the lower "Pfennige." The line down the middle of the stamp is not broken anywhere. None of the crosses on the crowns touch the outlines above them. The interior outlines of the side-arches on all the four crowns are formed by black lines, separated by a space from the pearls on the said arches, and there is a stop after each "Gutegr.;" while the tail of the small "g" of the upper right-hand "Gutegr." has lost its "kern" or little ball at the end of the tail. There is a stop after the right bottom "Postmarke." The "e" of the right top "Postmarke" is very close to the tail of the 3 to the right of it, so that the kern to the tail of the 3 would serve very well as a stop after the said "Postmarke." The fraction-line of the lower right-hand † very nearly touches the lower outline of the containing-oval. If



we suppose each oval to be divided into two by the fraction-line in it, then it will be seen that the half containing the little 4 is in each case considerably thicker in its outline than the half containing the little 1. The cross on the left upper crown points between the letters "m" and "a" of "Postmarke."

*Forged.*

This is very poor. Lithographed on brownish-white or greyish-white wove paper, moderately thick; no watermark. The thin inner line of the left-hand frame, if prolonged upwards, would pass very nearly clear to the left of the vertical stroke of the "P" of the left upper "Postmarke." This line is broken for the tail of the "g" of the lower "Pfennige," but it is simply drawn through the "f" of that word, and also through the tail of the "g" of the upper "Pfennige." The inner line of the right-hand frame is only broken for the tail of the lower right-hand "Pfennige." The line down the middle of the stamp is broken between the two lower ovals. The cross on the left lower crown touches the outline above it. There is no separate inner outline to the side-arches of the four crowns. The right lower "Gutegr." has no stop after it, and there is no stop after the right bottom Postmarke. The small "g" of the right upper "Gutegr." looks very like a "q." The tail of the "3" at the right top corner of the stamp is distinctly lower than the level of the bottom of the "e" of the right upper "Postmarke," so that the ball of the tail of the said 3 is at some distance from the "e," and could not serve as a stop to the "Postmarke." Both lower fraction-lines touch the bottom outlines of their containing-ovals, and the right upper fraction-line very nearly touches the top of its containing-oval. The outlines of all four ovals are as nearly as possible the same thickness all the way round. The cross on the left upper crown points to the last limb of the "m" of "Postmarke."

**1 Sgr., yellow on white; wmk. post-horn.**

Issue of 1862. Unperforated (?). (I have never seen this.)

Issue of 1865. *Perçé en scie.*

Issue of 1865 (?). Rouletted.

*Genuine.*

Engraved in *épargne*, on thick, white wove paper; watermarked with a post-horn. The tests for the 1 sgr. of 1852 will serve for this.

*First Forgery.*

Lithographed, on thick, very white wove paper; unperforated; no watermark. This is the same type as the first forgery of the 1 sgr. of 1852.

*Second Forgery.*

Exactly the same as the third forgery of the 1 sgr. of 1852.

**3 Sgr., rose on white; wmk. post-horn.**

Issue of 1862. Unperforated.

Issue of 1865. *Perçé en arc.*

Issue of 1865 (?). Rouletted.

*Genuine.*

Engraved in *épargne*, on medium white wove paper; watermarked with a post-horn. The tests for the genuine 3 sgr. of 1852 will serve for this.

*Forged.*

Lithographed, on thick, very white wove paper; no watermark; unperforated. The type is exactly the same as that of the first forgery of the 3 sgr. of 1852.

½ Sgr., black on green; wmk. post-horn.

Issue of 1863. Unperforated.

Issue of 1865. *Perçé en scie.*

Issue of 1865 (?). Rouletted.

Issue of 1865 (?). Perforated 12, unofficially.

*Genuine.*

Engraved in *épargne*, in black, on medium to thinnish green wove paper; watermarked with a post-horn. The outer frame of the stamp is, as in all the others, composed of a thick and a thin line. None of the letters touch each other anywhere. The horse's hoof comes between the first and second vertical lines of shading from the left, not counting the tiny line close to the edge of the oval, which is sometimes visible. The nose touches the seventh line. There are 20 lines to the left of the cross, and 16 to the right of it, not reckoning the said tiny line.



The cross itself is very different from that in all the rest of the stamps, both it and the crown having been entirely re-drawn. The said cross is a slim but very broad cross pattée, and it breaks through the inner line of the oval, and is joined to the outer line. The arches of the crown have oblong or triangular blotches instead of the pearls, and the blotches on the outer arches are drawn standing out as a sort of prickly fringe. The whole of the lower half of the outline of the central oval is one solid line. The piece of ground on which the horse stands does not touch the oval on either side, and there are 19 or 20 short vertical lines between it and the bottom outline of the oval. Of the little black upright ovals the one on the left is decidedly nearer to the central oval than to the frame; but the one on the right is about equidistant from the central oval and the frame. The fraction-line of the ½ is very distinct and rather short, so that it does not touch anything like the sides of the containing-oval. The "G" of "Gr." is very slim, but nicely shaped, and there is a distinct stop after the "r," not touching the "r." The diæresis over the U of FÜNF does not touch the outline of the scroll above it; the G of PFENNIG has a curiously-shaped tail, which curls forward so as very nearly to touch the stop after that word, and the said stop is almost entirely hidden by the vertical lines of shading in the end of the scroll, so that it is hardly visible.

*First Forgery.*

Lithographed, on rather thick, coarse, green wove paper; no watermark. The inner line of the frame is so very thin as to be almost invisible on the left side. In the word BRAUNSCHWEIG, the R and A are joined at the bottom, and the W and E are joined at the top. The horse's hoof touches the third line from the left. The nose of the horse touches the ninth line from the left. The crown has a sort of lump on the top of it, and the lump does not touch the top of the oval. There are 42 lines in the oval altogether. The horse's tail touches the fourth instead of the third line from the right. The crown is the same as in the third forgery of the 1 sgr. of 1852. The only portion of the outline of the central oval which is solid is that part immediately under the piece of ground on which the horse stands; all the rest is composed of two lines. The hindmost hoof of the horse seems just to touch the outline of the oval to the right. There are 21 short lines between the piece of ground and the bottom outline of the oval. Of the little black ovals, the one on the left is nearer to the thin outline of the frame than to the outline of the central oval; and the one

on the right is very much nearer to the central oval than to the outline of the frame. The fraction-line of the  $\frac{1}{2}$  goes rather close to both sides of the oval. The "G" of "Gr." is of almost equal thickness all the way round; whereas in the genuine it is merely a hair-line at the top and bottom, getting gradually thicker in the middle. The foot of the "r" is lower than that of the "G," and there is no stop after the "r." The diæresis over the U of FÜNFF touches the outline of the scroll above it, and there seem to be three dots instead of two. The G of PFENNIG has an ordinary tail, which does not go near the stop, and the stop is not covered by the shading, there being only one line which touches it.

### *Second Forgery.*

This is a frightful abortion. Very badly lithographed, on thin, soft, apple-green wove paper, showing very coarse and distinct meshes of the wire-gauze on which it was made. There is of course no watermark. On the left side, the two outlines of the frame are very nearly of equal thickness. The RA and WE of BRAUNSCHWEIG touch each other as in the first forgery. The horse's hoof, which is very much curled downwards, touches the third line from the left; the nose touches the ninth line. There are 42 lines in the oval altogether, as the crown, which is like that of the first forgery, does not touch the top of the oval. The outline of the central oval is solid, from level with the horse's chest to above the P of PFENNIG, then it is double above the E, and then solid again to above the second N. The piece of ground seems to touch the oval both sides, and there are 20 or 21 lines between it and the bottom outline of the oval. The position of the little black ovals is the same as in the first forgery. The fraction-line of the  $\frac{1}{2}$  goes near to the right edge of the oval, but not to the left one. The "G" of "Gr." is a clumsy imitation of the genuine, and the stop after the "r" is joined to the base of the "r." The diæresis over the U of FÜNFF is joined to the outline of the scroll above it. The G of PFENNIG has an ordinary tail and a broken head. There is no stop after the G. This counterfeit is not likely to deceive.

### *Third Forgery.*

This is, if possible, worse than the last. Very badly lithographed; paper the same as in the second forgery, but lighter in shade. There is no watermark. Both outlines of the frame are almost equal in thickness on the left side. The R and A of BRAUNSCHWEIG touch each other at the bottom, and the first four letters of that word touch the outline of the scroll, either above or below, or both. The horse's hoof touches the third line from the left, and the nose, as far as I can make out through the postmark, touches the eighth line. The ninth and tenth lines are drawn right through the nose. There seem to be 37 lines in the oval altogether. I cannot say anything as to the shape of the crown, as the postmark just covers it. The outline of the central oval is solid all the way round. The horse's tail apparently touches the third line from the right. I can say nothing further of the central oval, as it is so faint and indistinct. The black oval on the left very nearly touches the outline to the left of it, and the similar oval on the right very nearly touches the outline to the right of it. The fraction-line of the  $\frac{1}{2}$  is so thin as to be almost invisible. The "G" of "Gr." is somewhat like that of the second forgery, but with a larger and better head; the foot of the "r" is much lower than that of the "G," and there is only a very faint indication of a stop after the "r." The diæresis over the U of FÜNFF does not touch the outline of the scroll above it. The G of PFENNIG and the stop after it are the same as in the first forgery. This is one of the coarsest forgeries that I have ever seen, and hardly deserving of description.

## POSTMARKS.

*Genuine.*—29, 30, 71 ; also one similar to 34, but with an open space in the centre.

*Forged.*—Similar to 96, but very much larger ; also imitations of the genuine ; also 1.

*Forged Rouletting.*

I must not omit to mention that, as the rouletted stamps are all rather scarce, the forgers have taken the genuine unperforated ones, and (these usually having very good margins), have rouletted them. I believe the *perçage en arc* has also been imitated. Amateurs will do well therefore to be careful as to the source of any rouletted stamps that may be offered to them. Of the  $\frac{1}{2}$  brown on white (the stillborn stamp), and of the embossed series, I have no counterfeits ; probably their commonness caused the forgers to think it not worth their while to imitate them.

## BUENOS AYRES.

The early Buenos Ayres stamps are a marvel of ugliness, and most shamefully printed. The fault of the latter peculiarity lies, I fancy, a good deal in the paper, which is much too thick and rough for the lithographic process. In consequence of the badness of the execution, the stamps vary considerably ; points of the design, easily seen in one stamp, are totally invisible in another ; etc. The 3, 4, and 5 pesos are very scarce. The denomination of value on some of the stamps is rather puzzling to beginners. The 1 peso is found as IN, and also as TO ; and the 4 pesos is labelled CUATO, in mistake for CUATRO. None of them are labelled in figures. Pemberton's *Handbook* says that the 4 and 5 pesos had only a six months' existence when they were suppressed, after which the CUATO was printed in brown, instead of red ; and the CINCO, with the value partially erased, and printed in brown and in blue, passed for 1 peso. Later the CUATO, erased to TO, also passed for 1 peso.

**Issue of 1856. 1 (IN, TO) peso ; blue, brown.**

*Genuine.*

Very badly lithographed, on very thick, yellowish-white wove paper. The lettering of CORREOS is very much larger than any of the other lettering on the stamp ; and the second O of that word is much larger than any of the other letters. In each corner of the stamp there is a large white dot, more or less round ; and each of these dots is usually larger than the last O of CORREOS. The name BUENOS-AIRES has a hyphen between the two words. Three of the large white dots, and sometimes all four, touch the line outside them. The sun appears to be about half risen ; and there are, normally, about eight long rays proceeding from his upper limb ; but it is very seldom that more than four of them are visible. The thick oval line surrounding the ship, etc., does not go all the way round ; it is broken on the left side, and the shape of the oval is continued by the horizontal shading which represents the sea. The IN is very distinct, and just before it there are the remains of the C. The whole of the C has been erased, except just the very ends or tongues of the letter.



In the one labelled TO, only a part of the O can be seen, and sometimes it is reduced to a mere dot. The upper spokes of the paddle-wheel of the steamer are never visible, and the lower ones very rarely. There are seven oblique lines (to represent sail and tackle) between the bowsprit and the mast, several of them being broken and irregular; but usually all of them can be counted. The flag on the mast is composed of two converging lines, with a white space between them; thus looking like two small dark streamers, with the upper one nearly horizontal, and the under one sloping upwards towards it. The level of the surface of the sea is higher than the top of the bowsprit, so that two at least of the horizontal lines, representing the water, are above the top of it. Quite at the stern of the vessel, opposite to the A of FRANCO, there is a distinct flag, touching with its outer end the outline of the central oval.

*First Forgery.* (IR PS.)

Rather nicely lithographed, in very dark blue, on very hard, white wove paper. The value appears as IR PS; and the partly-erased C has only had just the back taken out of it, leaving the rounded top and bottom, as well as the tongues. The lettering of CORREOS and of BUENOS AIRES is all small, and there is no hyphen between the latter two words. All the letters of CORREOS are of exactly the same size, and as small as the letters of the name. The white dots in the corners are quite small, and about the same size as the O of CORREOS. None of these dots touch the border. The sun does not show any lower rays, but still, by his height above the steamer, he ought to be quite risen. There are seven short rays proceeding from his upper limb. The tip of the bowsprit crosses his face instead of being far below him. The thick oval line, surrounding the steamer, etc., goes all the way round, unbroken. The easiest test for this forgery is in the value being IR PS instead of IN PS. The R is quite distinct, and cannot be mistaken for an N. There are three distinct, white upper spokes to the paddle-wheel. There are nine oblique lines, two of them very faint, between the bowsprit and the mast; and the two outer lines to the left are connected together by a series of short horizontal lines, so that the whole looks like a ladder, leading from the tip of the bowsprit to the very top of the mast. The flag on the mast is something like the genuine, except that the two streamers are parallel, instead of converging, and the end of each is forked. The end of the bowsprit is far above the level of the surface of the sea. The flag at the stern slopes downwards towards the N of FRANCO; and its end, which is not outlined, does not touch the outline of the oval.

*Second Forgery.* (IR PS.)

This forgery is found in brown, in light green, in dark green, rose, yellow, and orange; but all the colours are labelled alike, IR PS, like the forgery just described, so that no one need be taken in by them. Very badly lithographed, on hard, yellowish-white wove paper. The lettering at the top and bottom is very large and tall, almost reaching to the top and bottom of the containing-labels. The word CORREOS gets gradually larger from the beginning to the middle, and then gradually smaller again from the middle to the end. The white dots in the corners are a good deal smaller than either O of CORREOS, and they do not touch the border anywhere. The rays of the sun are very short, and have been placed so close together that they have all run into one semicircular blotch. The oval is unbroken all the way round. I think this forgery is more deceptive than the last; but the great size of the lettering of BUENOS AIRES will instantly condemn it. The paddle-wheel shows four large, white upper spokes. There are six oblique lines, not broken, joining the bowsprit and

the mast. The outer two form a ladder, as in the first forgery, but the rungs of the ladder are blotched together, so that they form an almost solid mass. The flag on the mast consists of two parallel dark bars, with a white space between them. The surface of the sea is level with the deck of the vessel; and so the whole of the bowsprit is above the level of the sea, and the tip of it touches the outline of the containing-oval. There are merely some very faint indications of the flag at the stern of the vessel; and the flag does not go near the outline of the containing-oval.

*Third Forgery.* (IN PS.)

Lithographed, in dark, reddish-brown, and also in very pale sky-blue, on medium, smooth, very white wove paper. This is exactly the same as the second forgery, except that the white balls in the corners are *very* small; and it is labelled IN PS, with no vestige of the C.

*Fourth Forgery.* (T. PS.)

Lithographed, in sky-blue, on medium, smooth, very white wove paper. This is exactly the same as the second forgery, except that the balls are *very* small; and it is labelled T. PS, with no vestige of the C.

*Fifth Forgery.* (IN PS.)

Lithographed, in pale, dead blue, on very white wove paper, rather thin, smooth, and hard. The value is correctly written IN PS; but there is hardly any indication of the erased C before it, just the merest trace. The lettering of CORREOS and of BUENOS AIRES is all of the same size, and all in thin letters. There is no hyphen between the words of name. The white dots in the corners are large, but not so large as in the originals, and none of them touch the boundary. The sun shows four thick, short rays of equal length. The thick, oval line surrounding the steamer, &c., is unbroken. The easiest test for this stamp is in the fact that the line which runs round the whole stamp, outside everything, is a very thin, straight line; whereas this line in the genuine is thick and waved, almost as if it had been intended to imitate a perforation. The final O of FRANCO is *very* small, and a good deal smaller than the rest of the letters of that word. The spokes on the paddle-wheel are visible very nearly all round the wheel. There are five oblique lines or ropes joining the mast and the bowsprit together, and none of them are broken. There is no flag on the mast. The top of the bowsprit is level with the surface of the sea. There is no flag at the stern of the vessel.

This forgery is not cancelled; it is gummed at the back, and has a very *new* look; but, at the same time, I think that many collectors might be deceived by it.

*Sixth Forgery.* (UN PS.)

Lithographed, in reddish-brown, on thin, rough, greyish-white wove paper. The value is written UN PS., with no indication of the C. The lettering of CORREOS and BUENOS AIRES is very thin, and there is no hyphen. The white dots are small—smaller than the O of CORREOS—and none of them touch any of the outlines of the frame. As far as I can see, from my very poor specimen, the sun is exceedingly faint—hardly noticeable. The outline of the central oval is solid all the way round. The dark line surrounding the whole stamp is not scalloped inside, though it is a little wavy here and there. The rest of the details are undecipherable in my copy; but of course the UN PS is a fatal error, which will serve as an easy test. I have only seen this forgery lately (1891), but it looks old.

*Seventh Forgery.* (1 PS.)

Nicely lithographed, in clear red-brown, on very thick, hard, *very* white wove paper. This is identical with the first forgery of the dos pesos, hereafter to be described, but is labelled 1 PS. The numeral will, of course, condemn it at once.

*Eighth Forgery.* (1N. PS.)

Lithographed, in pale vermilion, on stout, hard, rough, *very* yellowish white wove paper, showing a curious mottled grain when held up to the light. The lettering of BUENOS-AIRES is *very* nearly as large as CORREOS, which latter is as large as the genuine, though the second O of CORREOS is not any larger than the other letters. There is a very distinct, short hyphen. Three of the corner-dots touch the frame, as in the genuine. The sun is closely copied, but the bowsprit reaches to the centre of his face. The outline of the central oval is solid all the way round. FRANCO is in thin, tall letters, very unlike the short, somewhat thick letters of the genuine. The value shows the head and tail of the C, a perfect I, and the N has only the first upright stroke, and the oblique stroke; the second upright stroke being altogether absent. After this mutilated N there is a blurred dot, level with the centre of the N. The foot of the P of PS is too long, so that it goes very near the bottom of the containing-label; though, in the genuine, there is a wide white space below the bottom of the (very short) P. The white line marking the upper half of the paddle-wheel is perfectly semicircular, whereas it is the half of a transverse oval in the genuine. There are no traces of any spokes. The ropes are as in the genuine; but there is a dark flag, crossing three of the ropes, to the left of the mast, about one-third of the way from the top, which does not exist in the genuine. The tip of the bowsprit is above the level of the sea. The outlined flag, touching the outline of the oval, opposite to the A of FRANCO, leans slightly down to the right, instead of being perfectly horizontal. This forgery looks very new.

*Ninth Forgery.* (UN- P<sup>s</sup>)

Lithographed, in pale sky-blue, on *very* thick, very hard, bluish-white wove paper. The stamp is labelled UN- P<sup>s</sup>, with a very distinct hyphen between the two words. The S of CORREOS is larger than any other letter in the whole inscription. BUENOS AIRES is too large; and there is a distinct white dot, between the words, level with the *top* of the S of BUENOS. The corner-dots are as large as in the genuine, but none of them touch the outline of the frame anywhere. The sun is too large, with three long rays, and two short ones. The outline of the central oval is solid all the way round. The paddle-wheel shows seven somewhat wedge-shaped, white lower spokes. (There are only four in the genuine, and they are not wedge-shaped). There are four ropes, and a very distinct ladder (more distinct than in the second forgery), joining mast and bowsprit, but the bowsprit itself is quite invisible. The sea is perfectly calm. The outlined flag, opposite the A of FRANCO, slopes down *very* much to the right, instead of being perfectly horizontal. The S of AIRES is high above the level of the other letters.

## Same Issue. 2 (DOS) pesos, blue.

*Genuine.*

Lithographed, in a lighter blue than that of the blue 1 peso. The paper, design, etc., are the same as in the 1 peso, except that the value appears as DOS P<sup>s</sup>., in small block letters, not nearly filling up (either in width or height) the label containing them.



*First Forgery.* (2 PS.)

Lithographed, in sky-blue, on thick, hard, smooth, very white wove paper. The lettering of CORREOS is much *smaller* than that of BUENOS AYRES. The white dots in the corners are small, but larger than the O of CORREOS. There is no hyphen in the name. (By the way, I ought to have stated that the hyphen in the genuine generally looks more like a small white dot than anything else.) None of the corner dots go anywhere near either inner or outer outlines of the frame. The half sun is high above the water, and the bowsprit and one of the ropes pass right across its face, which shows ten short rays. The outline of the oval is solid all the way round, and the left side of the sea does not touch it. There are five or six white upper spokes visible in the paddle-wheel; and six ropes pass obliquely from the bowsprit to the mast, touching both. The value is written 2 PS, which will, of course, instantly condemn this forgery, without need of further description.

*Second Forgery.* (DOS PS.)

Lithographed, in brilliant dark blue, on rather thick, smooth, bluish-white wove paper. This is the same as the second forgery of the 1 peso, except that it is labelled DOS PS., in large block letters, almost entirely filling up the height and width of the containing label.

*Third Forgery.* (DOS-PS.)

Lithographed, in pale sky-blue, on thick, hard, bluish-white wove paper. This is the same as the ninth forgery of the 1 peso, with the exception of the points now to be described. The stamp is labelled DOS-PS., with a large hyphen between the words. There is no dot or hyphen between BUENOS AIRES, and the S of the latter word is not out of place.

**Same Issue. 3 (TRES) pesos, green.***Genuine.*

Lithographed, in yellow-green, on thick, very yellowish-white wove paper, sometimes rather shiny and greasy-looking on the face. The tests are the same as for the genuine 1 peso, except that it is labelled TRES PS.

*First Forgery.* (TRES PS.)

Lithographed, in dark yellow-green, on medium, white wove paper. The lettering of CORREOS is hardly any larger than that of BUENOS AIRES. The top stroke of the E of CORREOS is absurdly prolonged to double its proper length. The letters of all the three words are very thin and ragged; BUENOS AIRES being almost unreadable. There is no hyphen. The corner-dots are small, and none of them touch any portion of the frame. I can make out six rays to the sun, very short and faint; but my copy does not show the sun itself. The outline of the central oval is solid all the way round. The value is correctly labelled TRES PS., but the block letters are too thin. The paddle-wheel is obscured by the postmark in my specimen, but I can see indications of white upper spokes. There seem to be six ropes joining bowsprit and mast, two only of them touching both. One very small streamer can be seen on the mast. There are two yards crossing the mast obliquely, which are not seen in the genuine. In a perfect copy, the sea would come about level with the tip of the bowsprit. The flag at the stern not only touches the outline of the central oval, but trespasses very slightly beyond it to the right. The thin letters of CORREOS and BUENOS AIRES will serve, I think, as easy tests. The description given here does not sound so *very* different from that of the genuine, but the stamp, as a whole, does not look at all authentic.

*Second Forgery.* (3 Ps.)

Lithographed, in bluish-green, on rather thick, hard, greyish-white wove paper. This is identical with the first forgery of the 2 pesos, but is labelled 3 Ps.

**Same Issue.** 4 ("CUATO") pesos, red, brown.

*Genuine.*

Lithographed; paper, etc., as before. The tests are the same as for the genuine 1 peso, except that the stamp is labelled CUATO PS.

*First Forgery.* (4 Ps.)

Lithographed, in pinkish-vermilion, and also in cold brown, on stout, very white wove paper. This is identical with the first forgery of the 2 pesos, except that it is labelled 4 Ps., with a stop under the little s.

*Second Forgery.* (CUATRO PS.)

Lithographed, in carmine-vermilion, on stout, greyish-white wove paper. This is the same as the first forgery of the 3 pesos, but is labelled CUATRO PS.

*Third Forgery.* (CUATR PS.)

Lithographed, in pale pink, on medium, hard, white wove paper. This is the same as the second forgery of the 1 peso, but is labelled CUATR PS.

*Fourth Forgery.* (FOUR Ps.)!

Lithographed, in warm brown, and also in vermilion, on stout, moderately hard, very yellowish-white wove paper. In general appearance, this stamp is very like the first forgery of the 2 pesos. The lettering of CORREOS is about the same size as that of BUENOS AYRES; there is no hyphen, and the N of BUENOS is reversed, *i.e.*, the oblique stroke runs down from right to left, instead of from left to right. The corner-dots are small, and do not touch the outlines of the frame anywhere. The sun shows six short rays. The bowsprit crosses his face, and touches the outline of the oval, which is solid all the way round. There are three very distinct, upper white spokes to the paddle-wheel, but the whole of the lower half of it is buried in the water. The flag on the mast is formed by two parallel dark streamers, with fringed ends. The bowsprit comes above the level of the sea. At the stern of the vessel there is a larch-tree, leaning over to the right. The stamp is labelled FOUR Ps.

**Same Issue.** 5 (CINCO) pesos, orange.

*Genuine.*

Lithographed; paper, etc., as in the genuine 1 peso, but labelled CINCO PS.

*First Forgery.* (5 Ps.)

Lithographed, in dull, dark, chocolate-brown, and also in bright blue, on medium, greyish-white wove paper. This is identical with the first forgery of the 2 pesos, but is labelled 5 Ps.

*Second Forgery.* (CINCO PS.)

Lithographed, in dark, ochre-yellow, on rather thin, hard, bluish-white or greyish-white wove paper. This is the same as the first forgery of the 3 pesos, but is labelled CINCO PS.

*Third Forgery.* (CINCO PS.)

Lithographed, in greenish-yellow, on rough, yellowish-white wove paper, *very* thick and hard. The lettering of CORREOS is *very* little larger than that of BUENOS AIRES. There is no hyphen. The corner-dots are rather small, and none of them touch any of the outlines of the frame. The sun shows about ten rays; and they are all *vertical*, instead of radiating; which is an easy test. The tip of the bowsprit reaches to the very centre of the sun's face, and is high above the level of the water. The outline of the central oval is solid all the way round. The stamp is correctly labelled, CINCO PS. There are three lower white spokes to the paddle-wheel, and they are placed almost vertically, instead of radiating. There are six ropes between bowsprit and mast, and one of them only goes half-way across. The top of the mast is covered by the postmark in my specimen. The sea is *very* calm, with no sign of any white waves, though it boils furiously, in the genuine, about the front part of the vessel, and near the paddle-wheel.

*Fourth Forgery.* (CINCO PS.)

Lithographed, in yellow-brown or cold bistre, on medium, greyish-white wove paper. The lettering is very like that of the genuine, except that BUENOS AIRES is too small. There is a small hyphen. The dots in the left upper and right lower corners are very small, and do not touch the frame; the other two dots are *much* larger, and both touch the frame. The sun shows seven long rays, and there are three horizontal dark bars across his face. The outline of the oval is broken on the left side; its shape being continued, as in the genuine, by the horizontal shading which represents the sea. The stamp is correctly labelled CINCO PS. There do not seem to be *any* spokes to the paddle-wheel. There are, as in the genuine, seven lines between bowsprit and mast; one of them does not go all the way across. The lower part of the said mast is composed of two thick, *parallel* dark lines, with a white space between them. (In the genuine, the two dark lines diverge at the bottom, and get nearer together at the top.) The flag at the stern of the vessel, near the A of FRANCO, is widest where it touches the outline of the oval, though, in the genuine, the top and bottom sides are perfectly parallel, so that it is the same width throughout its length. The S of AIRES is at a good distance from the white dot to right of it: in the genuine they *very nearly* touch each other.

## POSTMARKS.

*Genuine.*—A diamond, of small diamond-shaped, or round dots, with a curious fringe of lines along each side of the diamond. In heavily-post-marked copies the fringes are a mere blotch.

*Forged.*—1 (very large); 6, without numerals; 29; 42, without numerals, something like 85; 100; 101. Also (in the fourth forgery of the 5 pesos) an imitation of the genuine postmark.

Concerning the genuine stamps, I ought to add that, besides the varieties mentioned by Mr. Pemberton, I have seen the 1 peso labelled "1 PESO." It is from the matrix of the CUATO PS.; and the T of CUATO has had the top cut off, and the O altogether erased, leaving the upright stroke of the mutilated "T" to do duty as a "1." I do not remember seeing more than one specimen of this, so it is probably not common.

Issue of 1859, Paris imprint. 4 Reales, 1, 2 Pesos.

The first issue of the set with head of Liberty was printed in Paris, and they are nicely done. They are not marvels of execution, but they are infinitely clearer and better in every way than the later ones printed in the Republic itself. Indeed, I fancy that some of the latter would be rejected by our younger brethren as counterfeits, though they must yield the palm of ugliness to the first issue.



*Genuine.*

Well lithographed, on wove paper. The head of Liberty is nicely done, and there are five lines of shading at the crease formed where the cap doubles over at the top of the head. There are three distinct dark waves of hair in front of the cap; there is a necklace upon the neck, bearing four pearls. All the rest of the necklace, except these four pearls, is hidden by the tail of the cap, which exactly covers over the line, or direction, in which the rest of the necklace would lie. The eye is distinct and open; the chin is curved considerably forwards. The narrowest part of the shaded background, outside the central circle, on each side, contains four vertical lines of shading. The tail of the cap comes forward to cover the ear, then it goes straight downwards, getting narrower as it goes, until it gives a twist over, and joins the necklace, as before described. There is usually a hyphen between the words BUENOS-AIRES, but I have seen many undoubtedly genuine copies without it, so it is not safe to trust too much to this test. The lettering at the sides is very thin, and the value is at equal distances from both ends of the containing-label.

*Forged. First Set.*

Moderately well lithographed, on white wove paper. The head is not well done. There are three lines of shading where the cap bends over, at the top of the head. There is a white blotch at the top of the forehead, being, apparently, part of the cap; and beneath it there are two waves of hair. The side of the face is shaded with blotches. There is no necklace visible at all; its place being occupied by what looks like dishevelled hair, which has apparently escaped from the cap. The eye is a dark blotch; the chin points downward, instead of forward. The narrowest part of the shaded background, outside the central circle, has seven vertical lines of shading on the right, and about six on the left, though the latter are so blotched that it is very difficult to be certain as to the real number. The tail of the cap looks like a rough representation of a leg and foot, the knee coming over the ear, and the rest of the leg pointing forward, so that the toe, if prolonged, would cut into the U of BUENOS. There is no indication of any hyphen between the words of name. The lettering at the sides is stumpy and fat; and, in the 2 pesos, the value has been altered by simply changing the 1 into a 2, and adding an s to the end of PESO; thus the last s of PESOS is much nearer to the one side of the label than the 2 is to the other side.

*Forged. Second Set.*

This forgery may possibly be found in all the values, but I have only seen the 2 pesos. It is very badly done. Lithographed, on white wove paper. Poor Liberty looks like a very shrewish old woman, and her cap is a real

nightcap. The front corner of the base of the neck is cut off altogether. There are four vertical lines of shading on each side, just outside the central circle; but they are very crookedly drawn, so that they look very different from the genuine. The S of BUENOS looks like a Z reversed and inverted. There is no stop between the words BUENOS AIRES. The final S of PESOS is much too near its own end of the label. The tail of the cap points to the O of BUENOS, and the B is decidedly nearer to the left-hand end of the label than the S of AYRES is to the right-hand end.

*Forged. Third Set.*

Of this I have only seen the 1 peso in red. Lithographed, on hard wove paper, of a yellowish white. The upper part of the head is tolerably well done, but the lower jaw is swollen, as if the poor goddess were suffering from tooth-ache. The shading in the crease formed where the cap doubles over at the top of the head consists of five lines radiating from a thick line, like twigs from a branch. There are four very distinct twists of hair in front of the cap. There is no necklace; but the tail of the cap comes right forward to the very front of the neck, and entirely covers that part where the necklace ought to be found. The eye is moderately distinct, but not quite so clear as in the genuine. There is no chin to speak of; for the usual curve, between the lower lip and the chin proper, is filled up by the swelling of which I spoke. The narrowest part of the shaded background, outside the central circle, has six lines on the right side and four on the left. There is a very faint hyphen between the words BUENOS-AIRES. The lettering at the right side is too large and thick. The first O of CORREOS is a distinct Q.

*Forged. Fourth Set.*

These are rather worse, if possible, than those of the second set. Lithographed, on stout, rather greasy-looking, tinted wove paper; *i.e.*, tinted, on the face, pink for the red, greenish for the green, etc.; also on medium, very white wove paper. The crease in the cap is a mere blotch, but there are two very short lines projecting from it, and one drawn below it. The hair shows a large upper twist, and two rather smaller ones below it. A dark line (not touching the tail of the cap) runs right across the lower part of the neck, where the pearl necklace ought to be. The tail of the cap comes suddenly to a point, and ends just above the said line. Below the line is a second line, not found in the genuine, or in the other forgeries, which runs across the neck, close to the base. The chin is *very* sharply pointed. The narrowest part of the background, between the central medallion and the frame, contains three *thick* dark lines on the right side, and two on the left; in each case including the inner line of the frame. (In the genuine I have not included the inner line of the frame, as the other lines are *much* thinner; but, in this forgery, the inner line of the frame and the other lines are all of equal thickness.) There is no hyphen between the words BUENOS AIRES; but, on the other hand, there is a distinct white dot above the right top corner of the S of AIRES, which exists only in this forgery. The side-lettering is coarse, and the C of FRANCO is an ordinary capital C, instead of having both head and tail alike.

NOTE.—There is still another set of forgeries, very much better than any of those described, and decidedly dangerous; but I have not been able to take notes of the differences.

## POSTMARKS.

The usual cancellation of the genuine is a smallish oval, filled with crossed, oblique lines. But many of the genuine stamps of this issue passed the post without being cancelled, owing to a habit on the part of the Buenos Ayreans of applying the stamp or stamps by way of seal to their letters, so that they escaped the notice of the officials. I have not seen the first and second forgeries cancelled; but the third is obliterated with 29, containing the name and some figures. This postmark is imitated from the usual cancellation found on the genuine local impressions now to be described.

**Issue of 1860. Local Imprint. 4 Reales, 1 Peso.**

This issue can easily be distinguished from the last by the extreme badness of the impression. The type is, I believe, really the same; but it looks very different, owing to the faulty execution of the printing.

*Genuine.*

Very badly lithographed, on soft wove paper, as before. The pearls of the necklace are merged into one dark line, which is joined to the tail of the cap. In all my copies there is a dot between the words BUENOS AYRES. There is no stop after the s in the 4 reales value. It will be understood that this issue is exactly like the last in all points, except that the whole design is blotchy, and very badly printed.

*Forged.*

Lithographed, on hard, white wove paper. The whole front and base of the neck seem to be merged into the background, and are almost invisible. There is no necklace to be seen, nor the part of the tail of the cap which ought to join it. The waves of hair of the originals are here made part of the cap instead, and, in some copies, this part is perfectly white. The tail of the cap points in the same direction as that in the first set of forgeries of the Paris-printed issue. There is no dot between the words BUENOS AIRES. There is a stop after REALES in the 4 reales value.

## POSTMARKS.

The genuine bear an oval of diamond-shaped dots, and also a double circle containing the name of the republic between the circles, with figures in the middle. The forgeries are cancelled with part of an oval with a very thick outline, but most of them are unobliterated.

**Horseman (Guacho) Essays, 1859.**

I have not been able to get any of these essays for description, and this is rather unfortunate, as there is a full set of forgeries. The counterfeits are lithographed on thin paper, very shiny, and generally postmarked. This latter fact would alone suffice to condemn them, as it is believed that none of these essays ever passed the post.



## CAPE OF GOOD HOPE.

Issue of 1853. 1d., 4d., on *bleuté*.

Issue of 1857-64. 1d., 4d., 6d., 1s., on white paper.

*Genuine.*



Finely engraved in *taille-douce*, on rather stout, rough wove paper, *bleuté* or white, according to the date of issue; watermarked with an anchor, which is, however, not very easy to see sometimes. The ornament at the top of the stamp, above the head of the figure, is a sort of flower of eight petals, four large pointed oval ones, and four small pear-shaped ones, alternately. A line drawn centrally along the stem of the anchor would just touch the bottom of the C of CAPE; and a similar line, drawn along the top of the outline of the right knee would pass almost through the centre of the S of POSTAGE. The tip of the right foot reaches to the very beginning of the P of CAPE. The hair and chignon stand out very little from the background. The left hand appears to be closed, except that one finger is slightly extended. In the right hand, the thumb and first finger are very distinct, but the other fingers are almost invisible, and are much shorter than the first finger. The end of the head of the anchor is pointed; and the outline of the thick part of the fluke or barb of the upper arm of the said anchor is cut off obliquely by a line that, if prolonged downwards, would just graze the bottom of the G of GOOD. The front of the hair of the figure does not project at all beyond the forehead; the face is, apparently, an English one, and the profile shows the usual hollow, where the forehead and the nose begins. The background, behind the figure, is composed of engine-turned lines, but set so very close together that, at a little distance, it looks perfectly solid. In the centre of the floral ornament at the top of the stamp there is a dark dot, surrounded by a dark ring, and there are no rays proceeding from the ring. The diamond-shaped floral ornaments in the lower corners have the same dot, surrounded by a dark ring; but, from this ring proceed four dark rays or lines, which run centrally up the four largest petals, reaching almost to their very tips.

*First Forgery.*

This is quite new, and decidedly dangerous. I take it first, as being the best. Very nicely engraved in *taille-douce*, on very stout, rough, yellowish-white wove paper, unwatermarked. Of this counterfeit I have only seen the one shilling, which is printed in bright chestnut-brown, bluish-green, yellow-green, and a very yellowish olive-green—a most peculiar colour. The floral ornament at the top of the stamp is not nicely done, as the four large petals are of different shapes, and the two lower small petals are irregular. From the ring round the dot in the centre of this ornament proceed four dark rays, running into the four larger petals, the lowest one being much shorter than the others. A line drawn centrally through the stem of the anchor would pass through the very middle of the C of CAPE, and a similar line, drawn along the top of the outline of the knee (which, however, in this forgery, is much more rounded and curved than in the genuine), would cut through the centre of the O of POSTAGE. The great toe is separated too much from the others, and it reaches only to the middle of the P of CAPE. The hair is

too light, so that it stands out a good deal from the background; and there is a bunch of hair sticking out in front of the forehead in the profile, which is not to be seen in the genuine. The left hand is open, and shows four fingers but no thumb. The right hand is also open, and shows a thumb and three fingers, the second finger being distinctly longer than the first. The end of the head of the anchor is smoothly rounded. The flukes of the anchor are cut in, almost like the barb of a fish-hook, and the outline of the barb of the upper half of the anchor, if prolonged, would cut into the D of GOOD. The face of the figure is that impossible classical one, in which the profile of forehead and nose are all in one unbroken straight line. The engine-turned lines of the background are much too thick, and too far apart, so that there is no difficulty in seeing them. These lines are as far apart as those in the labels, behind the lettering; though, in the genuine, the background to the lettering is much coarser than that behind the central figure. The dark rays, proceeding from the ring round the dot in the centre of each of the diamond-shaped floral ornaments in the lower corners, are too short, not going nearly to the end of the petals; and three of those in the left-hand ornament are set crooked.

#### *Second Forgery.*

This is a very poor and coarse production, compared with the one just described. Coarsely lithographed, on thin, smooth, greenish, or very white wove paper, no watermark. The greenish paper is intended to represent the *bleuis* of the earliest penny and fourpence. The shape of the floral ornament in the top corner is very faulty, and two of the petals are malformed and stumpy. A line drawn centrally along the stem of the anchor would cut through the middle of the P of CAPE, and a similar line, drawn along the upper outline of the knee, would go through the upper part of the S of POSTAGE. The left foot is very badly shaped, having apparently had some operation performed to the little toe, which is more or less bent away from the rest. The great toe reaches to the middle of the P of CAPE. The hair and chignon are very white, with some very coarse dark lines on them. The left hand is doubled up into a fist, and the right hand is open, showing two fingers and a thumb, the first finger being absurdly thick and swollen. The head and flukes of the anchor are like the genuine. The white spot in the engine-turning, just opposite to the place where the hair and forehead join, is very much too prominent, and is round. In the genuine, it is a tiny white dash, higher up than the front of the hair. The lines in the background, to represent the fine engine-turning of the genuine, are clumsy and blotched together. The floral ornament in the top corner is a fair imitation of the genuine, except that there is not enough distinction between the petals in size; *i.e.*, the large ones are too small, and the small ones are too large. I do not think this forgery is likely to be dangerous.

#### *Third Forgery.*

Very coarsely lithographed, on rather thick wove paper; no watermark. The feet of the figure are in much the same position as in the genuine, but the toes cannot be counted, and both feet are misshapen. The background to the figure is made up of crossed, wavy lines, very coarsely done, and very wide apart. The fluke of the anchor which is nearest to the figure is much thicker than the other, and absurdly out of shape; the whole thing looking like a boy's first attempt to draw Hope's emblem. The engine-turning behind the lettering is formed by almost straight, coloured lines on a white background, and these also are very coarse. The letters have a ragged, unfinished look about them, and they are not all alike in height and thickness. In the *1d.*, the value appears as



"ONEPENNY," and in the 4d. as "FOURPENCE," without any separation between the words. The O of FOURPENCE is squeezed flat at the bottom. In the 6d., the words of value are smaller than the other lettering. In the 1s., the ONE is a good deal larger than any of the other lettering.

#### POSTMARKS.

The postmarks of the genuine stamps are very various. The most general is a set of undecipherable blotches; but I have some with a sort of a gridiron pattern, and some with a diamond of thin parallel lines very close together, each of these two containing "G. H." in the centre. Another of my copies bears the name of the town in block letters, arranged in an oval form, without any lines round it; and I have also one with the name of a town within a large outlined oval. The forgeries have a cancellation formed of five thick parallel lines, very far apart, like 98; and some of them have a pen-stroke in addition.

#### Issue of 1861. 1d., red, blue; 4d., blue, red.

These are what are commonly called the "block-printed" stamps. The 1d., blue, and the 4d., red, are errors, arising from a *cliché* of each getting into the sheet of the other value; so that there was a 4d. on each sheet of the 1d. value, and a 1d. on each sheet of the 4d. The stamps were engraved in the colony, pending the arrival of a new supply from England, and are very rough.



#### One Penny. *Genuine.*

Block-printed (engraved on wood in *épargne* ?), on yellowish-white laid paper, rather thin. In many copies the laid lines are not at all conspicuous. At the top of the stamp, above the head of the figure, there is a sort of star, formed by five roughly-circular white dots, arranged in the form of a cross, with four thin, long white dots between the spaces of the four outer, large round ones. To put it clearer, there is a large round white dot in the centre, surrounded by four large round white dots, and four long, thin dots, placed alternately. A line drawn centrally along the stem of the anchor would cut through the middle of the E of CAPE. A line drawn along the upper outline of the right knee would pass centrally through the S of POSTAGE. The tip of the right foot reaches just as far as the beginning of the P of CAPE. The left foot, which crosses over the right, reaches to the beginning of the E of CAPE. The chignon is round and distinct, though small; and it is placed just under the first stroke of the N of ONE. The projecting piece of ground, to the right of the anchor, is nicely shaped, and shaded. There is no white line round the outside of the stamp. The lettering, in all good and unflattened specimens, stands up well from the paper, being slightly embossed in the press; and one edge of the stamp, generally the one outside the value-label, is quite deeply sunk into the paper. The O of ONE very nearly touches the white line to the left of it.

#### *First Forgery.*

Lithographed, on very stout, yellowish-white wove paper. The ornament at the top of the stamp, above the head of the figure, is an asterisk, with a very small white dot in the centre, surrounded by eight dots, more or less round. A line drawn centrally along the stem of the anchor would cut centrally through the A of CAPE. A line drawn along the upper outline of the knee would just touch the foot of the P of POSTAGE. The

tip of the right foot reaches to the middle of the P of CAPE, and the tip of the left foot reaches to the middle of the E of that word. The chignon is almost invisible, and it is too high up, so that the first stroke of the N of ONE, if prolonged, would almost pass below it without touching it. The projecting piece of ground, to the right of the anchor, is shaped almost like a heart, and is altogether unshaded, except for the thick line which outlines the curve of the anchor. There is a white line all round the outside of the stamp. The lettering is not embossed, and no edge of the stamp is sunk into the paper. The O of ONE is more than half a millimetre distant from the white line to the left of it.

*Second Forgery.*

This is not in my possession, and I only took one or two hasty notes at a time when I had no genuine specimens to compare with it. The right foot of the figure is absurdly long and thin, and reaches to a little before the beginning of the P of CAPE. The words CAPE OF GOOD HOPE are very close together, so as to look like one single word almost. The stamp is lithographed on white wove paper.

*Third Forgery.*

I saw this some little time ago, and fear that it is dangerous. The impression is apparently in wood-block, like that of the genuine, and on both laid and wove paper. I have no tests, but trust that the description of the genuine given above may suffice for the detection of this counterfeit.

*Fourpence. Genuine.*

Paper, engraving, etc., the same as in the penny. Evans catalogues a fourpence on wove paper, but I have never seen it. The ornament at the top of the stamp is the same as in the genuine penny. A line drawn along the outline of the right knee (which is very faint, and much more curved than in the penny), would just graze the left lower corner of the S of POSTAGE. The tip of the right foot extends just to the middle of the P of CAPE; and the tip of the left foot to a little to the right of the middle of the E of that word. The heel of the right foot is over the beginning of the O of OF. The chignon is much larger than in the penny, and is under the centre of the O of FOUR. The projecting piece of ground, to the right of the anchor, is the same as in the penny. The embossed lettering and one sunk edge of the stamp are the same as in the penny. The F of FOUR does not touch the white line to the left of I. There is no white line round the outside of the stamp. The word POSTAGE, from the left outer edge of the vertical stroke of the P to the end of the E, measures exactly nineteen millimetres.

*Fourpence. First Forgery.*

Lithographed, in red or in blue, on very stout, very yellowish-white wove paper. The ornament at the top of the stamp has a very small round dot in the centre, four very large pear-shaped dots forming a cross, and four long, rather wedge-shaped dots between the pear-shaped ones; the two right-hand dots being very much bent, and irregular. The outline of the right knee is very plain, and a line drawn along it would just graze the left foot of the T of POSTAGE. The tip of the right foot extends to the middle of the space between the letters AP of CAPE. The tip of the left foot ends exactly above the middle of the E of CAPE. The heel of the right foot is over the end of the O of OF. The chignon is much too small, and it is under the right-hand half of the O of FOUR. The projecting piece of ground, to the right of the anchor, is sharply pointed, and not shaded. The lettering is not embossed, and no part of the

stamp is sunk into the paper. There is a white line round the outside of the whole stamp. The word POSTAGE, measured as before, is a shade more than eighteen millimetres long.

*Second Forgery.*

Lithographed, on medium, white wove paper. The ornament at the top of the stamp has a very large white dot in the centre, a rather smaller round white dot at the top, a very irregularly-shaped one at the bottom, a spear-shaped one each side, and then four white dashes alternating between the dots, the left upper one being shapeless and blotched. The outline of the right knee is distinct, and a line drawn along it would pass clear below the S of POSTAGE. The tip of the right foot is level with the outside edge of the vertical stroke of the P of CAPE, and the tip of the left foot is level with the outside edge of the vertical stroke of the E of that word. The end of the right heel is exactly centrally above the space between the words CAPE OF. The chignon is very small and pointed, and is under the first half of the O of FOUR. The projecting piece of ground, to the right of the anchor, is rather hidden by the postmark in the specimen before me, but it seems to be almost unshaded; and the line following the curve of the anchor is very broad. The lettering is not embossed, and the edge of the stamp is nowhere sunk into the paper. There is no white line round the stamp in this forgery, which is thus made much more deceptive than the one just described. The word POSTAGE, measured as before, is almost the same length as the genuine—just a shade shorter.

*Third Forgery.*

See third forgery of the penny.

POSTMARKS.

*Genuine.* A diamond of graduated parallel lines, with a white centre. Also what seems to be a very large rectangle of parallel lines in two rows. Also a similar cancellation, but with the lines arranged in such a manner that the letters G. H. are formed by the blank spaces.

*First Forgery.* A set of four concentric circles, the outer one measuring twenty-three millimetres across. Also a set of parallel bars, very like the genuine. Also a small outlined gridiron, of a diamond shape, formed by seven bars crossing seven (?) other bars obliquely, like 40.

I have seen several unused copies of these stamps lately. Whether they are reprints or not, I do not know. The errors are very scarce; the others moderately so.

Issues of 1864-76. 1d., 4d., 6d., 1s.

*Genuine.*



Engraved in *épargne*, machine-perforated 14; water-marked with a crown and CC. The head of the figure of Hope comes exactly beneath the first O of the word GOOD. The eye, mouth, and horn of the emblematic ram are very plain and distinct. The lettering is so tall that it reaches almost from top to bottom of the containing labels. There is a tiara on the head of the figure. The dress is fastened with a distinct brooch on each shoulder. The flukes of the anchor are diamond-shaped.

*Forged.*

These counterfeits are very common, and I am afraid they have had a sale much beyond what their appearance would lead us to expect; for one glance at them will, to a practised eye, be quite sufficient to decide upon their worth, or rather worthlessness. Poorly lithographed, on very

white paper ; no watermark ; pin-pricked 13. The head of the figure of Hope comes just under the G of GOOD. The head of the ram seems to be all eye and horn, and is very indistinct. The lettering is a good deal too small, and it does not come anywhere near the top and bottom of the containing labels. The C of CAPE appears to be a G. There is no tiara on the head of the figure, and there are no brooches on the shoulders.

1868. 4d. ; Surcharged on 6d. Lilac.

*Genuine.*

The words POSTAGE SIX-PENCE are obliterated by a broad bar of dull carmine, and the surcharge value FOURPENCE is printed near the top of the stamp in the same colour as the bar, with a stop after the said words. All the other tests are exactly the same as in the genuine set just described ; for it will be understood that this stamp is merely the 6d. of the last set, with the value surcharged upon it.

*Forged.*

I suppose the forgers have not been able to imitate the cancelling of the old value properly, so they have left the bottom of the lilac design blank. On this blank space there is a broad band of vermilion, with the words POSTAGE SIX PENCE in white letters *on* the band, instead of underneath it. The surcharged words FOUR PENCE are in the same vermilion hue, and there is no stop after them. All the tests for the other parts of the design are exactly the same as in the forged set last described. I do not think this particular forgery is at all likely to deceive anybody.

POSTMARKS.

*Genuine.* 1, 55, 56, 59. Also one similar to 35. The forgeries are postmarked with a set of five parallel bars, forming a large oblong, like 98, the same as the forged cancellation of the first issue.

## CEYLON.

Issue of 1857-61. 1d., blue ; 2d., green ; 3d., red-brown ; 6d., claret ; 6d., brown ; 10d., vermilion.

In the first edition of this work I described some poor forgeries of the above values. Since then I have come across others, much better executed, but evidently from the same stones which produced the blurred impressions. Which of the two is the earlier I do not know, but the same description will serve for both the clear and the blurred forgeries.

*Genuine.*

Engraved in *taille-douce*, on thinnish white wove paper ; unperforated ; watermarked with a star, which is generally very distinct. The 1d. and the 6d. are also found on *bleuté* paper. There are two little square ornaments in the top corners, and each of these squares has its inside lower corner projecting very slightly into the outline of the central oval. The coronate is composed of alternate crosses *pattée* and things which look like shamrocks, though the latter may be some leaf or flower emblematic of the island. The last cross and the last shamrock, towards the back of the head, are smaller than the rest, or rather placed on a lower level ; and the coil of hair at the back of the head stands up high above these last two ornaments. The Queen's forehead is distinctly convex or rounded, and the lower lip does not project so far as the upper one. There are two curls of hair, of almost



equal length, hanging down from the back of the coronet to within one-eighth of an inch from the bottom of the back of the neck. Following the curve of the word CEYLON, there will be seen two lines of white dots, formed by spaces in the lathe-work of the background, but they are not very prominent; and inside these again there are two other lines of dots, a little less distinct. There are only eight jewels, of various shapes, to be seen in the lower band of the coronet.

*Forged.*

Lithographed, on thin wove paper—the 1d. on blue, the other values on yellowish-white; unperforated; no watermark. The little square ornament on the left side, at the top of the stamp, encroaches considerably on the outline of the central oval; but the one on the right side does not even touch the said oval. The ornaments on the coronet appear, at first sight, to be all crosses *pattée*, but they are not exactly alike. The last two are quite as tall as the rest, and the coil of hair at the back of the head does not stand up so high as they do. The Queen's forehead is, in some copies, slightly hollowed in the centre, and the lower lip projects, if anything, slightly further than the top one. The two curls hanging down from the back of the coronet are very badly drawn; the inner one is barely half the length of the outer one, and the outer one is quite quarter of an inch from the bottom of the neck. There are two *very* prominent lines of white dots following the curve of the word CEYLON, and there are two other lines of white dots inside these, and nearly as distinct. All these ovals can be seen at a glance. There are either eleven or twelve jewels round the base of the coronet. In these forgeries Her Majesty has been favoured with a very forbidding cast of countenance by the designer, though she looks very amiable on the genuine stamps.

POSTMARKS.

*Genuine.*—One or two of my copies of these unperforated stamps bear some shapeless blotches by way of obliteration, but all the rest are post-marked with 76.

*Forged.*—22, 54, 62, 100, 101; also a pen-stroke.

I have taken all these stamps together, so as to avoid having to describe each value separately; but it will be understood that the lower part of each of the genuine differs from the others, according to the value. However, they are all alike in the parts taken for description, and the above tests will suffice for the detection of any of them. The engineering of the originals has been very well copied in these forgeries, and I cannot imagine how the forgers managed to prevent the fine lines from running together and making a solid background.

Issue of 1857-61. One Shilling and Nine Pence, green.

*Genuine.*

Engraved in *taille-douce*, on stout, rather hard, yellowish-white wove paper, watermarked with a star. The lines of the design stand out only very slightly from the paper. The Queen's head is on an oval of crossed oblique lines, so closely set as to appear almost solid, unless looked at with the microscope; the lines running down obliquely from right to left are *curved*. The oval is outlined on the left side, but on the right side it seems to melt almost imperceptibly into the next portion of the design, which is slightly lighter in colour, and consists of horizontal lines, rather thick, perfectly regular and parallel, and placed very close together. In the portion above



POSTAGE there seem to be seven of these horizontal lines, and eight in the portion below the neck. The front point of the neck does not touch the edge of the oval. POSTAGE is on a solid label, but the label is hardly any darker than the rest of the background. The engine-turning in the frame which contains name and value-labels is not continuous, but is interrupted, each side, by a set of (about five) short, thick horizontal lines, serving to join the angles of the outer and inner frames together. Below this, on each side, but especially noticeable on the left side, the engine-turning, besides the usual fine lines, has a lattice-work of *thick* lines. This lattice-work on the left side reaches to the beginning of the value-label; there are two thick lines running down from right to left, and three from left to right. The right side is similar, but not so distinct. These broad lines appear to be laid over the fine lines of the engine-turning. The profile of the Queen is not outlined. The name and value-labels are also not outlined, being formed, apparently, by cutting away the engine-turning of the background. The stamps are set *very* close together horizontally, being barely three-quarters of a millimetre apart. (I do not know whether they are equally close together vertically.)

#### *Forged.*

This is the best counterfeit that I have ever seen, and is likely to deceive any but a very old hand. Apparently engraved in *taille-douce*, on white wove paper, rather thinner, and much whiter than that of the genuine, though the face of the stamp has a faint greenish tint in my specimen, owing to imperfect wiping of the plate. There is no watermark, and all the dark lines of the stamp have been so strongly forced into the lines of the plate, that they appear sunk at the back of the stamp. The said lines stand out from the paper very conspicuously in front. The oval containing the portrait is very dark, with a strong dark outline all round, and is composed of straight, crossed, oblique lines, much more distinct than those of the genuine, and the horizontal lines immediately outside the oval are thin, scratchy, and irregular. In the portion above POSTAGE, ten of these horizontal lines may be counted, but below the neck they are so irregular and blurred that I have not been able to count them; there seem to be about twelve of them. The front point of the neck touches the outline of the dark oval. The solid label containing POSTAGE is distinctly darker than the rest of the background. The lines joining the angles of the outer and inner frame together, between the name and value-labels differ much from the genuine. That on the left has seven thin horizontal lines (exclusive of the outlines of the frames); and that on the right, instead of the horizontal lines, has some indistinct markings resembling "& D W." There is no trace of the lattice-work below these two portions of the design. The profile of the face is outlined with a fine line, and the name and value-labels are also very distinctly outlined. The stamps are set much further apart on the sheet than in the genuine, being exactly one millimetre from each other, both vertically and horizontally.

N.B.—Does this measurement point to a Continental origin for this forgery? I hear that the forgers have managed to imitate the star watermark, but my specimen, as I said, has no watermark.

#### POSTMARKS.

Both my genuine and forged specimens have the same postmark of bars, but they are thicker and heavier in the forgery. Unfortunately the cancellation has almost obliterated the head in my forgery, thus I have been unable to note any points of difference in the portraits. I must do the forgers the justice to say that the inscription, and the size and shape

and position of all the letters have been copied with absolute correctness. Nothing but photography, or a direct transfer, could have accomplished this. The only thing noticeable about the lettering is, that it stands out very boldly from the paper in the forgery, whereas it is almost flat in the genuine.

Issue of 1868. 3d., rose.

I have only seen the above value of this set; but as it exists, it is probable that the 1d. exists also. The forgery is poorly done, and not at all dangerous.



*Genuine.*

Engraved in *épargne*, on rather stout, hard, and somewhat *glacé* wove paper; perforated 12½ or 14; watermarked with a crown and CC. The diamond-shaped jewels along the base of the coronet seem to stand out well from it. The face is shaded all over, except the front of the forehead. The large pearls on the top of the coronet are shaded almost all over. The letters of the word CEYLON do not touch the outline of their containing-label anywhere, and both name and value are in beautifully clear and clean-cut letters. The colour of the stamp is a bright rose, or rose-pink.

*Forged.*

Poorly lithographed, in a very washed-out lilac-pink, on very white wove paper, very thin; pin-pricked 12½; no watermark. The ornaments along the base of the coronet appear to be oval holes, instead of diamond-shaped jewels. The face is white all round the mouth. The large pearls on the top of the coronet are only slightly shaded; at least three-fourths of each are left white. The C of CEYLON touches the bottom of the containing-label, and the Y and L touch at the top. The whole stamp has a blurred and indistinct appearance, very different from the genuine.

POSTMARKS.

*Genuine.* 54.

*Forged.* 62, 100, 101; also one like 54, but very much smaller, and with the lines thinner.

## CHILI.

Issue of 1853. 1, 5, 10, 20 Cent.

The forgeries of this set have been in existence a long time, and are very common; indeed, I seldom see a youth's collection which does not contain one or more of these counterfeits.

*Genuine.*

Engraved in *taille-douce*, on soft wove paper; watermarked with the value in figures. They are all from the same die, so that the description of one will answer for all the rest. The ink stands out well from the surface of the paper. The ground of the central circle is formed by a multitude of engine-turned lines, very close together; and there are a great many very tiny triangular white spots between the intersections of the engine-turning, but these spots are quite invisible at a little distance, being not at all prominent. In each of the top corners of the stamp there are two little ovals, or rather links of a chain, and just below them, also in each corner, there are four similar links or ovals; but the first O of CORREOS cuts into the lowest link of the four on the



left side of the stamp, and the O of FRANCO cuts into the lowest of the four on the right side. The O of PORTE is rather taller than the rest of the letters of that word. The F of FRANCO is too thin, and the R is too thick. There is a slightly scalloped line of white, running all round, immediately inside the outline of the central circle; but it is so very faint that it would not be noticed unless purposely looked for. There is a very great variety in the printing of these stamps; the earlier ones are beautifully executed, but the later ones are often very much smudged, so that the details of the design can hardly be seen. The first-issued 5 centavos was printed on very strongly *bleuté* paper. The forgers have not ventured to imitate this; at least, I have never seen a copy.

#### *Forged.*

Lithographed, on thin, hard paper; no watermark. The ink does not stand out from the surface of the paper. The ground of the central circle is formed by a sort of *very* coarse network of colour; the spaces between the network being very large, mostly round or oval, and each space having two or three thin lines crossing it. This gives a very spotty look to the whole groundwork, and the white spots can be seen at a considerable distance, being the first thing to strike the eye after the head and lettering. In the left top corner of the stamp there are parts of *three* ovals or links, and below them there are four more, like the genuine, only the lowest one does not go near the word CORREOS. In the right top corner there are two links, and below them four more; the O of FRANCO going rather close to the lowest one, but not absolutely cutting into it. The O of PORTE is the same height as the rest of the word, and the F and R of FRANCO are of the same thickness as the other letters. Inside the outline of the central circle there is a *very* prominent scalloped line running right round the circle, which is far more conspicuous than that in the genuine stamps. In many copies the first O of COLON is badly drawn, but I notice that this is not always the case, so that it is not much of a test. The easiest test is the spotty ground of the central circle, which condemns these counterfeits at a glance.

#### POSTMARKS.

*Genuine.*—The normal cancellation of the genuine appears to be a set of shapeless blotches, utterly undecipherable; but I have some copies postmarked with 10 and 75. Another postmark is an oval of straight lines, with large lettering in the centre.

*Forged.*—The forgeries are cancelled with 1, 10, 62.

#### Issue of 1867. 1, 2, 5, 10, 20 Centavos.

These stamps are really very handsome, and are much superior in design and execution to those of the issue just described—every detail showing with clearness. The forgeries are very poor, and ought not to deceive anybody.

#### *Genuine.*

Beautifully engraved in *taille-douce*, on thick, hard wove paper; no watermark; perforated 12. The stars in the lower corners are of exactly equal size. The white lines of the engine-turning of the central circle are all *curved*. There is no dark line round the outline of the bust of Columbus, or President Freire, or whoever the worthy may be.





*Forged.*

Very coarsely lithographed, on stout wove paper; no watermark; unperforated, or pin-pricked 13. The star in the left lower corner is somewhat larger than the other. The white lines of the imitation engineering in the central circle are all straight and oblique, instead of curved. There is a broad and very prominent line of shading all round the bust. The whole impression is very poor and coarse, and immeasurably inferior to the genuine in every way. The broad line of shading round the bust is a very easy instant test. Some of the forgeries are to be found unperforated, as I have already said; the originals are *always* perforated. It will be noticed that I have not troubled to give many details of these last forgeries, for they are so very poor that it would be almost an insult to my readers to suppose them capable, for one instant, of being taken in by these miserable counterfeits.

## POSTMARKS.

*Genuine.*—Shapeless blotches, as before, seem to be the favourite obliterations of the genuine; but a few of my copies are cancelled with 18. If a cork were to have a plain cross of about  $\frac{1}{4}$  inch wide cut out of its end, and were then used as a hand-stamp, it would accurately represent this cancellation.

*Forged.*—62, 76.

## Issue of 1872-5. 5 c., envelope.



It is possible that the whole set of envelopes may have been forged, but at present I have only come across the 5 c., violet on yellow. It is not badly done, but I do not think it is very common. Of course the forgery only represents a *cut* envelope, which gives us yet another argument in favour of collecting entire envelopes only, if any such argument be really needed. For my own part, I must say that my opinion in the matter of entire envelopes is so strong that I would not give more than a trifle for the rarest cut envelope in existence.

*Genuine.*

There is a key-pattern rectangle round the bust in the centre of the stamp. This key-pattern forms a very easy test; for, counting the outer points of the pattern, there will be found sixteen points on each side, and thirteen each at the top and bottom. The figure 5 is of a natural shape; the word CHILE is well embossed; the C of CENTS is the same size as the other letters of the word.

*Forged.*

The colour of this forgery is a dull mauve instead of violet, and the paper is yellowish-white instead of a decided yellow. The points in the key-pattern are very different from the genuine; there are fifteen points on the right side of the stamp, sixteen on the left, and twelve each at the top and bottom. The head of the 5 is abnormally large; the word CHILE is not embossed at all; the C of CENTS is smaller than the other letters of the word, and the ground behind the word CHILE is blotchy and imperfect.

## POSTMARKS.

I have not yet seen any postmarked copies of either the genuine or forged, so am unable to give any information on this point.

## CONFEDERATE STATES.

I am afraid my readers will be rather disappointed with this portion of my book ; but the fact is that I have been unable to obtain more than a few specimens of the rare locals to describe from ; and therefore most of the forgeries will have to be passed over altogether. However, my first business is with the Government issues, which naturally take precedence of the locals.

Some of these Government issues are decidedly rare, but the majority of them are to be had at considerably less than the original face value. Whether they are reprints, or *bonâ fide* remainders of the stock in the hands of the Postal authorities at the conclusion of the war, I do not know. My own personal feeling on the subject may be guessed when I confess that I do not care for any but post-marked copies ; but of course this is a matter of opinion.

Issue of 1861. 2 Cents, green.

*Genuine.*

Badly lithographed, on thick, very soft, coarsely-wove paper. The groundwork behind the bust is composed of crossed vertical and horizontal lines. This is very plain on the left side of the stamp ; but near the back of the head the lines are so dark, and so very close together, that the background appears almost solid, or uniform. The nose of the figure is broad all the way down, and rounded at the tip. The eyes are very large, the pupils round, the eyelashes well marked. The eyebrows are far apart, so that there is a good space across the base of the forehead. The coat is shaded with strong, oblique lines. The hair is rather curly, and is brushed away, so as to show a large space of white at the side of the head. There is a stop after each of the letters C. S. A. ; but the one after the S is not quite so plain as the other two. There is no stop after the word TWO, either on the left or on the right side of the stamp. The ribbon at the bottom of the stamp, containing the words TWO CENTS, appears to be folded into a sort of bow in the centre, between the two words ; and the S of CENTS goes right up to the forked end of the ribbon, so that the fork absolutely cuts into the S. In the word POSTAGE, the head of the P is too high up, the cross-stroke of the T is very thin, and the G is of the usual type : the ribbon containing TWO CENTS is very wavy.



*Forged.*

Coarsely lithographed, on thick paper, very hard. The feel of the paper is almost like that of exceedingly thin card, quite different from the soft paper of the genuine. The groundwork behind the bust is composed of horizontal lines of shading ; and this will serve as a very easy instant test. The nose is thin, pinched up, and acutely pointed at the tip. The eyes are very small and piggish, and the pupils small, and irregularly shaped. The eyelashes cannot be made out. The eyebrows almost meet over the nose. The coat appears to be composed of solid colour ; but some of the lines can be seen on very close inspection. The hair

sticks up almost straight on end, and there is a lot of it on the temples, which are bare in the genuine. There is no stop after any of the letters C S A ; but there is a very plain one after the TWO on the left side of the stamp. The ribbon at the bottom of the stamp is almost straight ; the centre appears to be folded on itself, but without any indication of a bow ; and in the middle fold there is a very distinct L, which does not exist in the genuine. The forked end of the ribbon on the right side is quite clear of the S of CENTS. In the word POSTAGE, the P is like a D, the cross-stroke of the T is as thick as the rest of the letter, and the G has a most peculiar tail, extending almost to the bottom of the E.

The genuine stamp is rather rare, and used copies very especially so ; the unused ones sell for nine or ten shillings. The forgeries do not seem to be very common. I have only seen two copies ; but they were very clean and new in appearance, so we shall probably see plenty of them after a while.

#### POSTMARKS.

I have not seen any postmarked originals, and the forgeries also are uncanceled. However, the almost universal postmark of the Government issues was a very large circle, struck in black or blue, containing name, month, and day of month, without the year ; and those of my readers who possess copies which have passed the post, will probably find them bear the above cancellation.

#### Issue of 1861. 5 Cents, blue ; 5 Cents, green.



These are the large stamps, with portrait of Jefferson Davis to right. They are tolerably common, used as well as unused. I have noticed that the used copies are usually not nearly so well printed as the uncanceled ones ; but I will not venture an opinion as to whether this tends to prove the unused ones to be reprints or not ; for I know very little of their history, and I do not like to give an opinion without being quite sure.

#### *Genuine.*

Lithographed, on rather thick, soft wove paper. The background, behind the portrait, is composed of crossed, vertical and horizontal lines, but they are set so very close together that it almost requires a microscope to see that the background is not solid. Both corners of the shirt-collar are very distinct. The beard is small, and appears to be partly hidden beneath the necktie. In the word POSTAGE, the dark spot of shading in the P is just like a D ; the shading of the O goes almost to the top and bottom of the letter ; there is a white dot above the A ; and a small white blotch after the E, level with the centre of it. The letters ON of CONFEDERATE almost touch each other. The last S of STATES and the E of AMERICA are altogether out of shape and deformed. There is some shading on the cheek, and a line near the side of the mouth, giving Davis the appearance of having very high cheek-bones. There is a slight line, marking the hollow in the centre of the upper lip ; but it is so slight as to be hardly noticeable.

#### *First Forgery.*

Lithographed, on very similar paper to the genuine ; also on thin cardboard. It is found in red, as well as in blue and green. I suppose I

need hardly say that there never was a 5 c. *red* of any of the Government issues, so that the red one may be laid aside at once as a humbug, without examination. The design of this forgery is remarkably good, and might easily deceive anyone who had not a genuine copy to compare; and some specimens look almost better than the originals. I do not know where it was made. The background, behind the figure, is of crossed, vertical and horizontal lines, like the genuine, but not *quite* so close together. The chief difference between this counterfeit and the originals is that the designer of it has made a mistake in his copying, and evidently taken the left corner of the shirt-collar to be part of the beard. (When I say "left" I mean the one which would actually be the left if it were a real bust.) Thus there appear to be two wedge-shaped patches of white, hanging from the chin; and these are very distinct, and will serve as good tests of this imitation. These wedge-shaped patches give the beard an unduly prominent look, and it seems to come over the necktie, instead of beneath it. In the word POSTAGE, the dark spot of shading in the P is perfectly oval; the shading of the O does not go near to either the top or bottom of the letter; there is no white dot over the A; and no blotch after the E. The letters ON of CONFEDERATE are the same distance apart as the other letters of that word. The last S of STATES and the E of AMERICA are properly shaped. The dimple in the upper lip is very strongly marked; and the portrait does not appear to have high cheek-bones.

### *Second Forgery.*

This is a very poor imitation, not to be compared with the one just described. It is found in blue, green, and also in red, like the first forgery. The portrait is not like that of an American at all. The beard and necktie are so indistinct that it is almost impossible to make them out. The eyes, instead of being directed forward, appear to be slyly looking over the shoulder. Only the right side of the shirt-collar is visible. The background, behind the figure, is of very coarse, crossed lines. The words POSTAGE FIVE CENTS are in thin letters, instead of the very large, fat letters of the originals; and the words CONFEDERATE STATES OF AMERICA are so small as to be almost unreadable. Altogether this is a wretched attempt, and I think I need say no more about it.

### *Third Forgery.*

Lithographed, on very thick, hard wove paper. This forgery is only a slight reminder of the design of the originals, and hardly seems to have been copied from them at all. The face is rather more like that of Jefferson Davis than the last forgery; but the background is composed of horizontal lines only, which will immediately condemn it. I have only seen this forgery in *green*, a fit emblem of those who could be taken in by it.

### POSTMARKS.

*Genuine.*—All my copies are cancelled with a very large circle, containing the name of the post-town, the month, and the day of the month.

*Forged.*—The forgeries are mostly unused; but I have one copy which has what appears to be a part of the large circle upon it, though there is no lettering in the circle.

Of all the forgeries just described, the first is the only one which may be called dangerous; the others are very-poor, and not likely to deceive.

Issue of 1862. 10 Cents, blue; 10 Cents, rose.

This is the large stamp, with head of Madison to right. It is rather more uncommon than the 5 c., especially the one in rose.

*Genuine.*

Lithographed, on wove paper, a little thinner than that of the 5 c., and slightly surfaced in the unused copies. The background, behind the figure, is composed of crossed, horizontal and vertical lines, even closer together than in the 5 c. The mouth is darkly shaded, which makes Madison look as though he had a moustache, but there is not one in reality. The high cravat and open shirt-front of the Georgian era are very white and distinct. The coat appears to have a stand-up collar. There are twenty-one scallops round the central circle; the ones immediately below CONFEDERATE STATES and immediately above OF AMERICA being very much more distinct and prominent than the others. Outside these scallops there are five stars on the right hand, and four on the left. Each of these stars has four points, blunt and indistinct. There is a white circle in the middle of each star, and a dark spot in the centre of this. I must state that these stars are not at all easy to make out; for at a first glance they appear to be white balls or rings, instead of stars. The S and G of POSTAGE are both misshapen. The words TEN CENTS are in fat, squeezed-up letters; and the S of CENTS is like a reversed Z.\* There are two very distinct coloured lines under TEN CENTS.



*Forged.*

Lithographed, on very thin wove paper. The background is an easy test for this counterfeit, as it is composed of coarse, horizontal lines only, instead of the fine, crossed lines of the genuine. There is a moustache, rather small, but perfectly distinct. The dress is very poorly copied, as Madison appears to have a stiff stock and cuirass, instead of a cravat and shirt-frill; the cuirass, of course, does duty instead of a coat. The central circle is surrounded by twenty-six scallops; the side ones being very nearly as distinct as those at the top and bottom. Outside these scallops, there are five coloured rings on the right-hand side, and four on the left, each having a blotch of lighter colour in its centre; these do not, in the smallest degree, resemble the stars of the original stamps. The S and G of POSTAGE are of the normal shape; the words TEN CENTS are in thin block letters; the S of CENTS is correctly shaped. There is only one coloured line under the words TEN CENTS.

POSTMARKS.

*Genuine.* The genuine stamps bear the cancellation mentioned above, but sometimes they are obliterated merely with a pen-stroke.

*Forged.* I have not seen any of the forgeries cancelled.

I cannot help fancying that the unused stamps usually offered for sale must be reprints. They look very new, though the design is *always* smudged; and the paper is evidently surfaced, though the paper of the used copies shows very little trace of this glossiness. However, I must leave this matter for others to decide.

\* The reader will please understand that a "reversed letter," as mentioned here and elsewhere in this book, does *not* mean one turned upside down (inverted), but one as it would appear if looked at, through the paper, from the back.

## Issue of 1862. 5 Cents, blue.

This is the small stamp, with head of Davis to right. Mr. Pemberton gives two printings of this stamp; the London print, on glazed paper, and the local print, on rough paper. I do not remember ever having seen one of the stamps on glazed paper which had passed the post, all my own used copies being on the rough paper. And I may add to this, that these "rough paper" copies look almost like lithographs, whereas the others are unmistakably *épargne* engravings. The roughest, poorest-looking, and dingiest stamp of this issue which I ever saw was one which I took off the envelope myself during the war, and which had come to a friend of mine from the Southern States.

*Genuine.*

Engraved on *épargne*, on rather thin, rough paper, local print; or on somewhat thicker, hard, *glacé* paper, London print. The upper lip is well shaped, with a very strong, vertical hollow, or dimple, in the centre of it. The nose is straight, and not in the least like the Jewish type. The eyes look to the right of the stamp. The horizontal lines of shading in the background are set so very closely together as to make the whole background look very dark. The white centres of the four stars in the corners are all of the same size and shape. The C of CONFEDERATE is at the same distance from the left border of the stamp as the last S of STATES is from the right border. The central tongue of the first E in CONFEDERATE is much shorter than the top and bottom-strokes; but the tongue of the second E in that word projects almost as far as the top and bottom-strokes. The first T of STATES is a *very* little taller than the S which precedes it. The S of CENTS stands perfectly upright. The line running round the outside of the stamp is dark and well defined.

*Forged.*

Lithographed, in pale greenish-blue, on thin wove paper, smooth, but Davis a sort of hare-lip. The nose looks like a regular Jewish "beak," not shiny. The upper lip appears to have been crushed in, so as to give which is a good test for this counterfeit. The eyes seem almost to look towards the spectator. The horizontal lines of shading in the background are farther apart than in the genuine, and quite pale; so that the bust appears many shades darker than the lines. The white centres of the stars in the bottom corners are smaller than those in the top corners, and the centre of the right-hand bottom star is not round like the rest. The C of CONFEDERATE is nearer to the left border of the stamp than the last S of STATES is to the right border. The central tongue of the first E in CONFEDERATE is as long as the top and bottom-strokes; and the tongue of the second E in that word is very much shorter than its top and bottom-strokes. The first T of STATES is no taller than the S which precedes it. The S of CENTS seems to be falling over to the right. The line running round the outside of the stamp is very faint, and would hardly be noticed on a first inspection.

## POSTMARKS.

*Genuine.* All my used copies are cancelled with a word, or words, written in pen and ink.

*Forged.* The forgeries are generally unobliterated; but I have one specimen postmarked with the letters P D in largish capitals.

I do not think this forgery is very common ; I have never seen more than three or four specimens. Except for the Jewish hooked nose, it is not at all badly done, and would no doubt deceive many a young collector, whose faith was greater than his experience.

Issue of 1862. 10 Cents, blue.

This is the stamp here illustrated, with profile portrait of Davis to right. Mr. Pemberton gives it as existing in three types, but I do not possess all the three.

*Genuine.*

Engraved in *taille-douce*, on rather thin wove paper, generally backed with brown gum. The oval of crossed lines, immediately behind the head, is very much the darkest part of the stamp. The profile of the beard almost forms a right angle with the neck where it joins it. The front of the base of the neck goes to the very edge of the dark oval background of crossed lines. The S and T of POSTAGE do not touch each other at the top ; and the O of that word has its central line of shading extending almost from the top to the bottom, very nearly cutting the letter in two. The word CENTS is nicely drawn, each letter being of the same size as the rest. In the inscription on the left side of the stamp, the T of THE is not mixed up with the boundary of the containing-label ; and the E of that word is an ordinary Gothic E, just like the others. In the inscription on the right-hand side of the stamp there is a very small OF, in tiny, block letters, between the words STATES AMERICA ; but though so extremely small, it can be readily seen with a microscope, or, indeed, with a good pair of eyes either. The ornament to the left of the 10 contains four very heavy bars of shading, placed obliquely ; and the similar ornament to the right of the S of CENTS has also four bars in it. The outlines of all the various ovals in the design are drawn perfectly true, without any wavering or unsteadiness.



*Forged.*

Poorly lithographed, on stout wove paper ; no gum. The oval of crossed lines behind the bust is very pale, and does not show off the portrait at all. There is a rounded hollow where the beard joins the neck. The front of the base of the neck does not come to the edge of the oval of crossed lines. The S and T of POSTAGE touch each other at the top, and the O of that word has its central line of shading not nearly reaching from the top to the bottom of the letter. The word CENTS is very badly drawn, and this will be, perhaps, the easiest test for this counterfeit ; the C is much smaller than the other letters, and the N is very straggling. The T of THE is mixed up with the border of its containing-label, so as to be hardly readable ; and the E of that word is a very poor attempt at a Gothic E, and not like the others in the word CONFEDERATE. In the inscription on the right-hand side of the stamp, the OF between the words STATES AMERICA is represented by a couple of dots ; I suppose the counterfeiter could not make the word out, or could not draw such tiny letters. The ornament to the left of the 10 contains four thick bars and one thin one ; the similar ornament to the right of CENTS contains five thick bars. The outlines of the various ovals in the design are wavy, almost as though they had been drawn by an unsteady hand ; and they are very different from the firm, smooth lines of the genuine. Although there are so many differences between the genuine and the forged, still this counterfeit might deceive. However, if my readers will remember that it is a lithograph, and the genuine ones are *taille-douce* engravings, they need not be taken in.

## POSTMARKS.

*Genuine.* The large circle, as above; the day of the month being often *written* in. Also something like 96, but much larger.

*Forged.* The forgeries are sometimes uncanceled, but more generally bear the letters P D, in thick, largish capitals.

## Issue of 1862. 20 Cents, green.

This stamp is very common in an unused state, but I do not remember having seen more than one postmarked copy. The forgery of it is very poor, and need not detain us long. I first saw it about 1881; and it came over from New York with a packet of forged Confederate locals, of which I shall speak presently.

*Genuine.*

Engraved in *taille-douce*, on very thin wove paper, usually so thin that the design can be plainly seen from the back of the stamp.\* The nose of Washington is well formed, and straight. The forehead is *very* lightly shaded, so that it is impossible to see where the forehead ends and the wig begins. The cravat and shirt-front seem to be all in one piece, as there is no division-line between the two. The background, behind the bust, is composed of very distinct, vertical lines of shading. The 20, at the top of the stamp, is printed very much darker than any other part of it. The coat stands out well from the background, and it is shaded with very thick, oblique lines, which are quite plain. The Gothic lettering, THE CONFEDERATE STATES OF AMERICA, is also distinct, and in good-sized letters. The part of the lower ribbon, immediately behind the word TWENTY, is almost totally devoid of shading, so that the word stands out plainly.

*Forged.*

Badly lithographed, on thick, hard wove paper. The design cannot be seen through the back of the stamp, on account of the thickness of the paper. The nose is a mere caricature, being knocked all to one side; and the mouth is very badly shaped, instead of being almost a straight line as in the genuine. The forehead is darkly shaded with horizontal lines, and the wig is perfectly white, so that it contrasts strongly with the forehead, as in our illustration, which rather resembles this forgery in many respects. There is a dark line dividing the cravat from the shirt-front. The background, behind the bust, seems to be solid; though there are indications of shading in one or two places. The coat is perfectly invisible, owing to the darkness of the background. The 20, at the top of the stamp, is no darker than the rest of the design. The words CONFEDERATE STATES OF AMERICA are *very* faint, and almost unreadable; the lettering is much thinner than in the genuine. The ribbon is a good deal shaded behind the word TWENTY, so that the letters do not stand out from it, and the last T is just like a Y.

## POSTMARKS.

*Genuine.* The originals, when postmarked, bear the name in large circle, described above.

*Forged.* The forgeries are not obliterated.

\* I once had a specimen on *very* stout, white wove paper. This does not appear to be catalogued, so far as I know.



*PROVISIONAL LOCAL ISSUES.*

These are not quite so numerous as the locals of the Northern States, but still there are quite enough of them to dishearten the average collector, who possesses little experience, and, perhaps, less money; for many of these provisionals are somewhat dubious in character, and nearly all of them are very expensive to buy. As I said before, I have not been able to procure many of the undoubted originals; for I find that collectors, as a rule, are not particularly fond of lending valuable stamps out of their albums, and thus I cannot give a description of all the forgeries in my possession. To show how numerous the latter are, I subjoin a list of the contents of a packet received eight years ago from a dealer in the Northern States, who is, I am sorry to say, rather too well known as a vendor of falsities. The stamps all look very new and fresh, and I think that a good many of them were then lately issued; but I recognize a few, which I used to know long before the first edition of this book appeared. The forgeries in the said packet are:

- Athens, Ga.; red, blue, mauve.
- Bucks Richmond Express, 2, 5, 10, 20, 25, 50 cents.
- Baton Rouge, La.; 5 c., on green, blue, and orange papers.
- Charleston, S.C.; numeral in garter; 5 c.
- Charleston; fort in centre; 1, 2, 5 c.
- Confederate States; flag; 10 c., green, blue, black.
- Confed. Blockade Postage; 1 dollar, blue, green, brown, red, mauve.
- Columbia, P.O.; 5 c., blue on white, red on blue, red on white, red on orange.
- P.O. Columbia, S.C.; 5 c., blue on green, red on blue, red on orange.
- Florida Express; mauve, red, blue, green, brown, also red on green.
- Fredericksburg; 2 c.
- Greenville, Ala.; 5 c., 10 c.
- Houston, Texas; 30 c.
- Knoxville, Tenn.; eagle; 5 c., green on green, red on orange.
- Knoxville, Tenn.; numeral; 10 c., blue.
- Livingston; 5 c.
- Macon, Ga.; 5, 10 c.
- Madison; 3 c., green on white; 2 c., blue on green.
- Memphis; numeral; 5 c.
- Mobile; 2 c., 5 c.
- Nashville; small numeral; 5 c., 10 c.
- Nashville; large numeral; 3 c.
- New Orleans; head; 20 c., blue, mauve.
- New Orleans; numeral; 2 c., blue, red; 5 c., brown, red, mauve.
- Petersburg, Va.; 5 c., blue, red.
- Rheatown, Tenn.; 5 c., red.
- Richmond; crossed cannons; black, blue, also red on green.
- Richmond; flag; 5 c., red, green.
- Savannah; 2 c., 10 c.
- Selma, Ala.; 5 c., red, blue.
- Sparta, Ala.; 2 c., 5 c., 10 c.
- Statesville, N.C.; 3 c., brown, blue, also red on blue.
- Weldon; 5 c.
- Wilmington; 1, 2, 3, 5, 10 c.

All these labels are, as I said, very new-looking, have plenty of gum at the back, and most of them are probably new concoctions. Of course it will be understood that some of the stamps here named never had any existence, except in the too fertile brain of their forger; but many of them are counterfeits, more or less good, of undoubtedly real stamps, most of them of great rarity. Of the Livingston, for instance, I never saw but one copy, which was in the possession of Mr. Atlee more than twenty years ago; but, as far as I remember at this distance of time, the imitation in my forgery-album is an exceedingly good copy of the genuine. I fancy that the list here given will show that it is almost an impossibility for an average Englishman to write a description of the endless number of counterfeit Confederate locals. However, as many of the genuine ones are only to be found treasured up in the collections of our leading amateurs, it is extremely improbable that any of my readers will ever have specimens of the rarest of them offered; so I need say no more about them, except to suggest that *none* of these stamps should be accepted, without a certain guarantee from some irreproachable authority.

### KNOXVILLE, TENN.

#### 5 c., vermilion; 10 c., blue.

These are the rectangular stamps, with figure of value in the centre, under the word PAID, surrounded by eleven stars. They are tolerably rare; unused copies being worth about a sovereign. This same design, with the necessary alterations of name, etc., is found on the stamps of Athens, Nashville, etc.

#### 5 Cents, vermilion. *Genuine.*

Lithographed, rather badly, in yellowish-vermilion, on thin, grey laid, and thick, yellowish-white wove papers. There is a comma after CHARLTON, another after KNOXVILLE, and a colon after TENN. The word PAID is level with the H of C.H. CHARLTON. The letters XV of KNOXVILLE are joined together at the top. There are eleven large, five-pointed stars round the central oval.

#### *Forged.*

Lithographed, rather better than the genuine, on thin, white wove paper. There is a full-stop after the word CHARLTON, a full-stop after the word KNOXVILLE, and a full-stop after TENN. The word PAID is level with the C of C.H. CHARLTON. The letters XV of KNOXVILLE are not joined together anywhere. There are eleven *small* five-pointed stars round the central oval.

#### 10 Cents, blue. *Genuine.*

This stamp is the same as the 5 cents in design, except that the value is altered. The tests are exactly the same as those of the genuine 5 c.

#### *Forged.*

This stamp is the same as the forged five cents, except that the value is altered. The tests are exactly the same as for the forged 5 cents.

### POSTMARKS.

I have not seen obliterated copies of either genuine or forged.

## 5 Cents, circular, black.

This is the stamp with eagle in centre. I believe the envelope and adhesive are exactly the same type, but I have not an envelope to compare. Both are on white; but the adhesive is gummed, and on thinner paper than the envelope.

*Genuine.*

Typographed (engraved in *épargne*), usually on very thin, white *quadrillé* paper. Mr. Pemberton says that it is found on several different kinds of paper; but he does not specify them, and I have only seen the stamp printed on the paper above described. The words KNOXVILLE, TENNESSEE are in very ornamental letters, much like those of the word TWENTY in the 20 c., Government issue, green. The eagle is very nicely drawn, and there is no white blotch in the centre of its body. The outline round the whole stamp is composed of two concentric circles, the inner one of the two being *very* thin, even thinner than the circle immediately round KNOXVILLE, TENNESSEE. The stops after C.S. POSTAGE are very tiny squares. The four little dots in each of the hour-glass ornaments on each side of the stamp are diamond-shaped. The eagle's eye is distinct, and the beak is slightly open.

*Forged.*

Lithographed, in blue, on green wove; also in vermilion, on orange wove; also in brick-red, on blue laid. Of course, these imitations may be instantly condemned as being on coloured paper; but no doubt they can be printed in black on white, if required. The words KNOXVILLE, TENNESSEE, are in plain block letters. The eagle has a very distinct white blotch in the very centre of the dark part of the body. The inner one of the two circular boundary-lines round the stamp is much too thick, even thicker than the circular line round KNOXVILLE, TENNESSEE. The stops after C.S. POSTAGE are large square dots. The little dots in the hour-glass ornaments on each side of the stamp are of all sorts of shapes, except the right one. The eagle's eye is not visible; his beak is badly shaped, and almost straight, and closely shut.

I do not think these forgeries are likely to have much sale; their very look condemns them, as things merely made for the juveniles.

## POSTMARKS.

My genuine and forged specimens are all unused, so that I am not able to say what is the usual cancellation.

## MEMPHIS, TENN.

## First Issue. 2 c., blue.

This is the stamp, without name of issuing town, inscribed PAID, M.C. CALLAWAY, with numeral in the centre, crossed by the word CENTS.

*Genuine.*

Lithographed, in pale greenish-blue, on *pelure* paper. The N of CENTS is *very* thin, the letters E, T, and S are thick, and the C is very thick. The front bottom corner of the 2 is blunt, and the dark line round this numeral is unbroken, except just under the T of CENTS, where there is a little flaw. The stars in the circle are very large, and the rays are fat, and not very acutely pointed. The star to the left of the C of CENTS is on a considerably higher level than that letter. The D of PAID is very

square. The first L of CALLAWAY comes nearer to the bottom of the stamp than the second L does. The white lines of the plaid groundwork are all perfectly straight and parallel. Of those running obliquely down from right to left there are fourteen complete sets of four, with three lines at the left-hand top corner, and two at the right-hand bottom corner. Of those running obliquely down from left to right, there are fifteen complete sets of four, with three lines at the right-hand top corner, and none at the left-hand bottom corner.

*Forged.*

Lithographed, in dark blue, on rather stout, hard paper. All the letters of the word CENTS are about the same thickness, except the N, which is thicker than the rest, instead of thinner. The front bottom corner of the 2 is very sharply pointed; there is a *very* slight flaw in its outline, under the T of cents, and a very distinct flaw at the top, near the ball. The star to the left of the C of CENTS is very much below the level of that letter. The D of PAID is properly shaped. The second L of CALLAWAY comes as near to the bottom of the stamp as the first L does. Some of the white lines of the plaid groundwork are wavy and irregular. Of those running obliquely down from right to left, there are fifteen complete sets of four, with three lines at the right-hand bottom corner. Of those running obliquely down from left to right, there are fourteen complete sets of four, with three lines at the right-hand top corner, and three also at the left-hand bottom corner.

POSTMARKS.

*Genuine.*—I have not seen a cancelled specimen of the originals.

*Forged.*—The forgeries are unused.

5 Cents, red.

This is the ugly stamp, with "PAID 5 MEMPHIS, TENN." on a sort of plaid ground. The originals are poorly done; and one of the forgeries is considerably better-looking than the genuine.

*Genuine.*

Lithographed, in a sort of vermilion, on stout, yellowish-white wove paper. The plaid groundwork will have to be carefully examined, as the chief test of the genuine is to be found there. Counting the white lines which run from the left-hand top to the right-hand bottom, there are ten whole sets of four lines, with a half set at each end. Of the lines which run from the right-hand top to the left-hand bottom, there are ten whole sets of four, with a half set at the bottom. The P of PAID has its up-stroke carried too high, so that it shows considerably above the rounded part. This is very plainly to be seen, and will form a good test. The D of the same word is of the proper shape. The figure 5 has its lower curl projecting too far, with a very large ball at the end of it. The inside of the hollow of the 5 is so filled up with the white lines that, at first sight, it might almost be supposed to have a solid white background. There are thirty-eight scallops round the outside of the stamp, and some of them are very much blotched, though they are all about the same size and shape.

*First Forgery.*

Lithographed, on rather thin wove paper, the tint of the stamp being almost exactly the same as that of the genuine. There are ten sets of four white lines running from the left-hand top to the right-hand bottom, but there are three lines, instead of two, at each end to fill up. There are ten whole sets of four lines running from the right-hand top to the

left-hand bottom, with two lines at the top, and three at the bottom, to fill up. The P of PAID is an ordinary block letter, with the up-stroke level with the top of the rounded portion as usual. The D of the same word is *almost* square. The figure 5 is almost exactly like the genuine, but the white lines inside it are not so conspicuous. There are thirty-eight scallops round the stamp, but they are too large, too regular, and too light in colour, and not at all blotched. I should call this a dangerous forgery.

*Second Forgery.*

Lithographed, in rose-carmine, on thick, soft, very white wove paper. There are only nine whole sets of four white lines running from the left-hand top to the right-hand bottom, with a half set at each end. There are ten whole sets of lines running from the right-hand top to the left-hand bottom, without any parts of sets at the ends. The up-stroke of the P of PAID shows slightly above the rounded portion, but only *very* slightly. The outline of the D of the same word is perfectly rectangular, without any rounded corners. The lower curl of the figure 5 gets far too thin towards the end, and the ball at the end of the tail is absurdly small for the size of the figure. The inside of the hollow of the figure shows almost as much colour as white, because the lines are too far apart. There are thirty-eight scallops round the stamp, but they are of all shapes and sizes; and those on the right are so blotched and out of shape as to be hardly counted. This forgery is very poor. The deep rose-colour of the impression will condemn it instantly.

POSTMARKS.

*Genuine.*—I have one copy of the genuine which bears part of a large circle, with the letters "PI" or "PH" in it; very probably part of the word MEMPHIS.

*Forged.*—None of my forged specimens are postmarked.

MOBILE.

Issue of 1861. 5 cents, blue on white.

There is a 2 cents, black, of which I have the forgery, but have not been able to obtain the genuine, so cannot say whether it is of the same type as the 5 cents, or not. Both values are rare; the 2 c. is extremely scarce.

*Genuine.*

Lithographed, on thin, white wove paper. The ornament in each corner is a sort of flower, of four long, pointed petals, with the divisions in the centre, where the petals touch each other, very plainly marked by blue lines. The name MOBILE is in fat letters, exactly two millimetres high, and the distance between the outer edges of the two vertical strokes of the M is one millimetre and a half. Between the upper outline of the stamp and the top of the word MOBILE there are two thin, wavy lines of background to be seen, as the lettering only reaches to the third line. There is one clear line of the background to be seen, between the bottoms of the letters of the name and the lower outline of the containing-label; the letters of MOBILE all resting on the second line from the bottom. The lettering of POSTOFFICE (all in one word) is very clear and distinct. The vertical stroke of the P is *very* close to the end of the containing label; *i.e.*, not a quarter of a millimetre from it, and the end of the E is almost as close to the other end of the label. The horizontal lines in the



background of this bottom label are very pale, as compared with the lettering; so that POSTOFFICE stands out well from the background. The background of the side-labels is perfectly solid, without any blotches of white. The letters of PAID and CENTS are all cut off sharply square; the C and S of CENTS are at equal distances from their respective ends of the label. The outline of the central star does not seem to be broken anywhere; the side-points just touch the inner outlines of the side-labels. The 5 is very large, and reaches to within half a millimetre of the junction of the outlines of the two lower rays of the star; while the head of the numeral goes well up into the top ray, and the re-entering angles of the side-rays come within three-quarters of a millimetre of the front and back of the 5. This numeral is an ordinary 5, except that the end of the head-stroke is cut off bluntly and obliquely, instead of tapering to a point. The sailors (or whatever they are) in the top spandrels have handsome features, and clustering or curling hair. The one on the left has a large, white turn-down collar, and a dark necktie in a sailor's knot; he is holding across his breast an object which looks like a long-shanked dumb-bell. The sailor to the right is similarly attired; his two hands are very distinct, and holding a horizontal bar. The lady in the left lower corner has long hair; her arms are close to her sides, and she is looking towards the bottom of the 5. The thing at her feet is covered by the postmark in my copy. The figure on the right is Ceres with her sickle, which she is holding up with her right hand, so that her arm is across her chest, and the sickle is high above her left shoulder. Her features are distinct, and she is looking down at a plough, which is below the bottom of the star.

*Forged.*

Lithographed, on very thick, very white wove paper. The ornaments in the corners are clumsy, four-pointed stars, perfectly white all over. This is an easy test. The name is in thin, irregular letters, rather less than two millimetres high, and the distance between the outer edges of the vertical strokes of the M is rather less than a millimetre and a half. There is only one clear line of shading between the tops of the letters of MOBILE and the upper outline, and the said upper outline is no thicker than the lines of shading; whereas, in the genuine, the outline is much thicker than the shading in the label. Below the name, and between it and the lower outline of the label, there are two lines of shading to be seen as far as the B, and one line for the rest of the distance; that is to say, the letters MOB rest on the second line from the bottom, whilst the other letters rest on the first line from the bottom. The lettering of POST OFFICE (in two words) is very ragged, the letters FFI being specially imperfect. The vertical stroke of the P is rather more than half a millimetre from the end of the containing label, while the E is somewhat nearer than this to the other end. The vertical stroke of the P slants over slightly to the right. The horizontal lines of shading in this bottom label are so dark that the lettering does not stand out from them at all clearly. The background of the side-labels contains many white blotches, and there are two of them, looking like a colon, just after the T of CENTS. The bottom of the T of CENTS is cut off fairly square; otherwise all the letters of PAID and CENTS have their ends, or tops and bottoms, as the case may be, more or less rounded. CENTS is placed too much to the right, so that the S is much closer to the end than the C is to the beginning of the containing-label. The outline of the central star is widely broken below the 5, and also to the right of the head of that numeral. The side-points do not touch the outlines of the side-labels. The 5 is much too small; the top of the head is exactly on a level with the upper outlines of the side-rays of the star, instead of going up into

the top ray. The bottom is about one millimetre from the (broken) re-entering angle of the lower rays. The re-entering angles of the side-rays do not come within a millimetre and a half of the front and back of the 5. The numeral is an ornamental 5, with little flat places cut in the body, instead of being smoothly rounded. The end of the head-stroke is cut off perfectly vertically. The figure in the left top corner is like a shield, with a cross on it, and a man's head sticking out of the top of the shield; there are no arms or hands, the features are dots, and the clustering locks are absent. The sailor to the right has no arms or hands, and no collar. There is a cross in front of him. His features are dots, and the clustering locks are invisible. The lady in the left lower corner has her arms almost akimbo; her face (features three dots) has a despairing expression, and she appears to be gazing up at the 1 of PAID. At her feet there is an oval shield, bearing a white cross. The figure in the right lower corner is very indistinct; it looks rather like a man in long robes, with one dot for features, a skull-cap, a cape or tippet, no sickle, and the arms hanging down. There is no plough below the bottom of the star. I might have given many other points of difference, but the above will be amply sufficient.

## POSTMARKS.

*Genuine.* Two concentric circles, the outer one 25 millimetres across, and the inner one 14. Between the circles, MOBILE, ALA., in large, thin, block letters, and NOV. 22, 61, in the centre.

*Forged.*—Uncancelled.

## NASHVILLE.

Issue of 1861 (?) 5 c., brown, rose.

I have only been able to obtain the 5 c., brown, but I believe that both it and the 5 c., rose, are exactly the same in everything except colour, so that, in that case, a description of one will hold good for both.

*Genuine.*

Engraved in *épargne*, on bluish-gray wove paper, rather hard and thin. There is a large comma after the word NASHVILLE, a colon after TENN., and a comma after NISH. The white line under PAID is equidistant from the bottom of that word and the top of the 5. The upright stroke of the P in PAID is too short, making the letter look almost like a D. Both the lower points of the W in the postmaster's name are cut off square. The C of Mc is a small capital, with the usual head. The head of the I in NISH is too large on the right-hand side, and the tail of that letter is too large on the left-hand side. The two upright strokes of the H of NISH are far apart. In the word TENN., the first two letters are a good deal larger than the last two.

*Forged.*

At present I have only seen the 5 c., red, but no doubt it also exists in the other colour. Lithographed, in carmine-red, on very thick, *green* wove paper. There is a little upright, oblong stop after NASHVILLE, a similar one after TENN., and a full-stop after NISH. The line under PAID is nearer to the bottom of that word than it is to the top of the 5. The P of PAID is properly shaped. The left lower point of the W is cut off square, but the right one is pointed. The C of Mc is a small (or "lower-case") letter. The head of the I in NISH is properly formed; the tail is not perfect on the right-hand side. The top of the S in the same word is



*very* much larger than the bottom. The upright strokes of the H in this word almost touch each other; and the top and bottom-strokes extend right across the letter, though they are short and separate in the genuine. All the letters of the word TENN. are of equal size.

### 10 c., deep green.

#### *Genuine.*

I have not a copy of this, but I believe that it is the same die as the 5 c., with the necessary alteration in the value. At any rate, if my readers possess a stamp answering to the following description, they may know that it is a counterfeit.

#### *Forged.*

Lithographed, in bluish-green, on white wove paper, rather thin and soft. The whole of the outer frame is rather smudged in the printing. There is a full-stop after NASHVILLE, an upright, oblong stop after TENN., and a full-stop after NISH. The white line under PAID is close to the bottom of that word, and a long way from the top of the 10. The 1 of 10 is taller than the 0, and the top of it is damaged. The letters of the word TENN. are all of equal size.

#### POSTMARKS.

I have seen no cancelled copies of either genuine or forged.

## NEW ORLEANS.

### Issue of 1861. (?)

I believe that the unused copies of these stamps now so common must be reprints, as they have all the appearance of being quite used up, and yet are evidently from the original matrix.



### 2 c., red, blue.

#### *Genuine.*

Lithographed, on thickish, but somewhat transparent, wove paper. The lower front corner of the 2 breaks into the white circle surrounding it, and the point of the tail is curled up until it touches the white line round the back of the numeral. The ornaments on each side, between PAID and CENTS, are evidently cotton-pods, and the three pointed ends of the calyx, or cup-shaped part, holding the cotton, are very distinct. There is a white full-stop between the words NEW ORLEANS, and the letters are large and perfect. The R of RIDDELL, at the top of the stamp, is imperfect; and there is a distinct full-stop after that name, both at the top and bottom of the stamp. There is also a full-stop after each of the initials J. L., at the top and bottom of the stamp. The coloured line running round the whole stamp is at some little distance from it, and does not touch it anywhere. There are many little differences between the genuine and forged in the ornamental spandrels, but they are difficult to describe without a diagram.

#### *Forged.*

Badly lithographed, on *very* thick, wove paper. The lower front corner of the 2 does not touch the white circle round it, and the point of the tail does not touch the white line round the back of the numeral. It is impossible to say what the ornaments are, between the ends of the labels containing PAID and CENTS; and only the central point of the calyx can



be made out. There is a white hyphen between the words NEW ORLEANS, and the O is simply a white blotch. The stop after the initial L at the top is misshapen and blotchy; the R is tolerably correct in shape; the last L looks something like an I. There is no stop after the J at the bottom, and none after RIDDELL, and the R is smaller than the rest of the letters. The coloured line running round the whole stamp is *very* close to it, broken, irregular, and touching the stamp in several places. The easiest test for this forgery will be found in the hyphen between NEW ORLEANS, and the white blotch instead of an O in the latter word.

### 5 c., brown on white, brown on blue.

#### *Genuine.*

Lithographed, on thin, white or blue paper. The tail of the 5 ends in a large white ball, as thick across as the broadest part of the numeral. Inside the hollow formed by the tail of the 5 there is an 8, in white, very distinct. I do not know the meaning of this small numeral, nor whether any of the copies bear a different one, but all my specimens have it. The I of PAID, if prolonged upwards, would pass between the letters RL of ORLEANS. The O of the latter word is almost circular. One of the points of the ornament in the left-hand upper corner extends right under the initial L of the postmaster's name. The ornament in the left-hand lower corner is a sort of leaf. There are nine little dots between the top of the stamp and the upper label containing the name J. L. RIDDELL, and eight very much larger dots between the lower border and the lower label. The upper dots are generally blotched, but the lower ones show the white centres very plainly. The S of ORLEANS is at some distance from the end of the label containing it.

#### *Forged.*

Lithographed, in brown on white wove, rose on white wove, mauve on yellowish wove, and brown on blue wove paper. The mauve stamp is on very thick paper, but all the others are on thin, like the genuine. The tail of the 5 ends in a *very* small white ball, much too small for the size of the numeral. There is no 8 inside the hollow of the 5, though the brown on blue has an indistinct blotch there, which is wanting in the other copies. The I of PAID, if prolonged upwards, would cut into the L of ORLEANS, except in the brown on blue, which is like the genuine in this respect. The O of this latter word is oval, and badly formed. The central point of the leaf-ornament in the left-hand upper corner of the stamp does not extend beyond the initial J. of the postmaster's name. The ornament in the left-hand lower corner is in three separate pieces, the outer one being exactly like a four-pronged dinner-fork, with a stout handle. This is an easy test, and is very distinct; it is not in the least like the leaf-ornament of the genuine. There are only eight little dots between the top border of the stamp and the upper label containing J. L. RIDDELL; and the similar dots at the bottom of the stamp are of the same size as the ones at the top, and generally solid. The S of ORLEANS *very* nearly touches the end of its containing-label. It will be seen, from the foregoing remarks, that the forgery of the brown on blue differs from the rest in several points; but I have not thought it worthy of a separate description. The brown on white is the best forgery, but of course I need hardly say that the red and mauve stamps are in altogether imaginary colours.

#### POSTMARKS.

*Genuine.*—The only cancellation which I have seen on the genuine is a pen-and-ink cross.

*Forged.*—The forgeries are unobliterated.

## REPRINTS.

The reprints now sold are dreadfully smudged and "used-up." In some of them, the letters J. L. of the name at the top have entirely disappeared.

## PETERSBURG, VA.

## Issue of 1861. 5 Cents, pinkish-vermilion.

Moens figures two types of this stamp, one with a small 5, having the head much less wide than the body, and another with the head of the 5 wider than the widest part of the body. I have only one copy to describe from (on the original letter), and it has the small 5.

*Genuine.*

Typographed, on rather stout, yellowish-white wove paper. The whole pattern of the stamp is composed of little ornamental bits, which, for want of a better name, I shall call "trefoils." The trefoils above W. E. BASS, P.M., point *downwards*. This is the easiest test. PETERSBURG is in much larger letters than VIRGINIA. The V of VIRGINIA comes exactly centrally under the T of PETERSBURG, the first I under the left foot of the E, the R under the right foot of the E, the G under the right foot of the R, the second I centrally under the S, the N under the first stroke of the R, the last I centrally between the letters BU, the A under the last stroke of the U, and the stop under the first stroke of the R. From the centre of the vertical stroke of the P to the centre of the G of PETERSBURG, the distance is as nearly as possible 14 millimetres, while the distance from the centre of the V to the centre of the A of VIRGINIA is seven and a half millimetres. The P of POST is two millimetres high. From the centre of the vertical stroke of the P to the centre of the E of POST OFFICE the distance is 14 millimetres, and to the stop 15 millimetres. The 5 has a very short head, not very much curved, and blunt at the point, not nearly as wide as the width of the letter. The name W. E. BASS, P.M., is put centrally in the containing oblong.

*Forged.*

Lithographed, in pink, and also in Prussian blue, on very thick, very white wove paper. The trefoils above W. E. BASS, P.M., point *upwards* towards the 5, instead of downwards towards the name of the postmaster. PETERSBURG and VIRGINIA are in letters of exactly the same size. The V comes under the space between the letters ET, the I under the space between the letters TE, the R a little to the right of the centre of the E, the G a little to the right of the centre of the R, the I centrally under the S, the N under the B, the I under the first stroke of the U, and the A under the space between the letters UR, and the stop under the tail of the R. From the centre of the first stroke of the P of PETERSBURG to the centre of the G, the distance is a little more than thirteen and a half millimetres; while the distance from the centre of the V to the centre of the A of VIRGINIA is nearly nine millimetres. The P of POST is two and a half millimetres high. From the centre of the vertical stroke of the P of POST OFFICE to the E, the distance is fifteen millimetres, and, to the stop, sixteen millimetres. The 5 has a long head, much curved, and sharply pointed; it reaches back almost as wide as the body of the figure. There is a blotch to the left of the 5, about level with its head, and under the O of POST, which is not found in the genuine.

The wide discrepancy in the measurements above given would lead one to suppose that the forgeries are very unlike the genuine; but, as a

matter of fact, their appearance at first sight is not bad, barring the mistake in the placing of the row of trefoils above the postmaster's name.

#### POSTMARKS.

*Genuine.* A large single circle, thirty millimetres across, with PETERSBURG VA following the curve, and DEC. 27 in the centre, struck in blue.

*Forged.* Both pink and blue are uncanceled.

I would refer my readers to a very elaborate article on this stamp in the *Philatelic Journal* for April, 1872, pp. 57, *et seqq.*, together with some further remarks, p. 100.

## CORDOBA.

The forgeries now to be described have deceived some of our first dealers and amateurs. They hail from Saxony, and I understand that they are the production of Mr. Senf.

### Issue of 1860. 5 Centavos, blue.

#### *Genuine.*

Lithographed, in various shades of more or less pale, chalky blue, on moderately stout, rough laid paper, and also on plain wove paper, the latter being rare; indeed, I have not yet seen them on wove, though I know that they exist. The letters of CORDOBA are thick, *almost* as thick as those of CEN, but smaller. One type of the 5 c. has a stop after CEN. The background, behind the top of the castle, is filled with horizontal lines of shading, in short dashes; the shading on the left being darker than that on the right. The white platform, upon which the three little turrets stand, is shaded with short vertical lines almost the whole way across. The central oval is surrounded by a sort of chain-pattern, with square, white links, each link having a dark line through it; but one of the links, above and after the N of CEN, is smaller than the rest, and has *no* coloured line through it. The head of the 5 *almost* touches the chain-pattern in lightly-printed copies, and in heavily-printed ones it *does* touch it. The upper three pearls on the left-hand side of the stamp are shaded alike, each of them bearing a single, thick, curved line, like a sort of crescent standing on its end; all the other pearls on the left-hand side have *two* similar lines, joined at the bottom, making a sort of curved v. The upper two pearls on the right-hand side have a sort of crescent, with a peak in the middle of the hollow part, as well as at each end; all the other pearls on the right-hand side have the curved v. The door of the castle is very darkly shaded, being almost the darkest part of the stamp.



#### *Forged.*

Very much better done than the genuine. Typographed, in *greenish*-blue, on smooth wove paper, very hard. The letters of CORDOBA are thinner than those of CEN, and much clearer than in the genuine. There is never any stop after CEN. The background, behind the top of the castle, has hardly the faintest trace of the horizontal lines of shading. The white platform at the top of the castle, on which the three little turrets stand, has only one vertical line of shading, and the commencement of two or three others; all the rest of the platform being quite white. The square white links of the chain-pattern are all alike; the one above the end of the N of CEN being just like all the others, and having

the coloured line through it. The head of the 5 is at a good distance from the chain-pattern. The whole of the pearls on the left-hand side are shaded alike, with the curved v. All the pearls on the right-hand side also bear the curved v, except the lowest two, which have a U instead. The door of the castle is lightly shaded, but it has a dark outline.

### 10 Centavos, black.

#### *Genuine.*

I have not been able to obtain any specimens of the genuine 10 c. for inspection; but I believe that it varies slightly in type from the genuine 5 c., and is lithographed on laid paper, and sometimes on wove, as before.

#### *Forged.*

Typographed, like the forged 5 c., on the same smooth, hard, wove paper. The colour is very different from that of the genuine, being a sort of greyish-brown, instead of black. The groundwork, behind the top of the castle, shows the horizontal lines of shading, like the genuine 5 c. With this exception, this forgery is *exactly* the same as the forged 5 c. described above, being evidently transferred from the same original design.

#### BOGUS STAMPS.

These are the 15 c., violet; 25 c., orange; 50 c., green; and 1 peso, rose-carmine. It will be seen that I have included the 15 c. here as a bogus value; but, though it has been catalogued for a long time, nobody has ever seen it, so I think it probable that it was never issued.

All the values above-mentioned are *exactly* like the forged 5 c. in every particular, except that some of them show more of the horizontal lines of shading behind the top of the castle. As none of these values are to be found in the genuine set, I need say no more about them.

#### POSTMARKS.

*Genuine.* I have never seen a postmarked copy of the genuine, though a great many specimens have passed through my hands lately.

*Forged.* The forgeries are uncanceled; the bogus stamps ditto.

## CORRIENTES.

Issue of 1856. 1 real M. C.; black on blue.

Issue of 1860. Same as above, but with value crossed out in pen-and-ink. (Sold as a 3 c. stamp.)

Issue of 1861 (3 c.) Value altogether erased; black on blue.

Issue of 1864. Ditto; black on yellow-green, and blue-green.

Issue of 1867. Ditto; black on ochre-yellow.

Issue of 1874. Ditto; black on lilac-rose.

Issue of 1875. Ditto; black on rose.



There are eight types on the sheet, arranged in two horizontal rows of four. I have, however, a double sheet of the 1874 issue, in which the eight types are printed on the right-hand half of the sheet, and then repeated, upside down, on the left-hand half; so this was very likely the case with all the issues.



*Genuine.* (8 types.)

Very coarsely engraved in *épargne*, on thin, very coarsely-grained, coloured wove paper. The profile of the goddess of Liberty, evidently copied from the French stamps of 1849, is that utterly impossible outline, commonly called "classical," which consists of a straight line, drawn from the top of the forehead, where the hair begins, down to the tip of the nose. The front of the wreath, above the forehead, shows three leaves, which project beyond the outline of the hair, into the black background of the central circle. Two leaves (which are plainly leaves) project similarly at the back of the head, where the chignon would be. There is a *narrow* band of shading, about equal in width all the way, extending from where the chin and neck join, up to where the ear ought to be; and this is quite distinct from the shading on the side of the neck, which does not join it anywhere. The grapes, above where the ear ought to be, are represented by a varying number of pear-shaped, or wedge-shaped coloured marks, on a black background; not one of them being in the least rounded, in any of the eight types. The bottom outline of the base of the neck, where it is supposed to be cut off, is not rounded at all. In most of the types it is horizontal, and, in some of them, somewhat oblique; but, whether horizontal or oblique, it is always straight. There is an irregularly-shaped blotch of black on the side of the nose, generally perfectly solid; and, in the issues from 1861 onwards, there is also usually a blotch in the lower compartment, where the lettering has been removed, and caused, no doubt, by the thin paper being forced by the press into the hollow where the value was, and taking up some of the ink lying at the bottom of it.

*First Forgery.*

This purports to be the 1 real M. C., of 1856. Lithographed in black, on very stout, coarse-grained, pale dull blue wove paper. The profile of the forehead and nose is not *quite* a straight line, but very nearly so. There are four leaves projecting above the forehead. There is a wide patch of shading, from the chin to nearly where the ear ought to be; and this shading consists of distinct dots. There are nine grapes, two of them like commas, and the others mostly oblong; the genuine have never fewer than sixteen grapes. The bottom outline of the base of the neck is rounded, being lowest in the centre. There is a small straight line on the side of the nose, near the eye, to represent the blotch of shading of the genuine.

*Second Forgery.*

This is also a forgery of the 1856 issue. Lithographed on stout, rather bright blue wove paper, not so coarsely wove as the first forgery. The inscription is 1 REALE N. C., instead of UN REAL M. C. The nose is decidedly Roman, being a regular "beak"; and there is a very distinct depression near the eye, so as to relieve the profile from the inane, classical outline. Five leaves of the wreath come to the front, over the forehead, though their points seem to be broken off. The shading on the cheek is composed of long lines, and most of them run into the lines of shading on the side of the neck. The two leaves of the wreath, projecting where the chignon would be, if the goddess wore one, have no vein-marks in them, and look much more like two ends of ribbon. The grapes are all more or less rounded. There are five distinct lines on the side of the nose. The base of the neck is rounded; *i.e.*, lowest in the centre. The inscription will alone be sufficient for the instant detection of this forgery, which is very poor.

*Third Forgery.*

This purports to be the issue of 1861. Lithographed, on pale dull blue wove paper, so stout that the graining can hardly be seen through it. The stamp is the same as the second forgery, with the lower value removed; so the tests are the same. There is no patch of black in the lower frame.

*Fourth Forgery.*

This purports to be the issue of 1864. Lithographed, on soft, medium, very coarsely-grained wove paper, of an ugly, very bluish-green tint. The design is exactly the same as in the third forgery.

*Fifth Forgery.*

This also purports to be the issue of 1864. Nicely lithographed (far better than the genuine), on thick, hard, white wove paper, tinted on the face with the palest possible shade of yellow-green. The paper does not seem to have any grain whatever. The profile is like the genuine. Six leaves project beyond the forehead to varying distances. The narrow band of shading, from the chin to where the ear ought to be, is thinnest in the middle and widest at the top. All the grapes are more or less rounded. The base of the neck is somewhat rounded in the centre. The blotch on the side of the nose is very small. There is no sign of any blotch in the lower label. Some of the vertical black lines, below CO of CORRIENTES, are *wavy*, though they are all straight in the genuine. This counterfeit is evidently "made in Germany," as the word "Falsch" is printed below the bottom of the stamp, in white letters, so very faint that they would not be noticed unless specially looked for.

## POSTMARKS.

*Genuine.*—A large rounded oval of small oblong dots. Also a pen-stroke.

*Forged.*—The fifth forgery is uncancelled. The rest have some undecipherable blotches, apparently lithographed at the same time as the stamps themselves. Used copies of the genuine are not commonly met with.

## COSTA RICA.

Issue of 1863.  $\frac{1}{2}$ , 2, 4rs., 1 Peso.

There is not much to chronicle concerning these stamps, except that the genuine ones are very nicely and artistically engraved, and that the forgeries are exceedingly common. Some twenty-five years ago, a forged 2 reales occupied a very honourable place in my collection; so I fancy that one forgery, at any rate, is a very old one. Moens and Pemberton both give the  $\frac{1}{2}$  and 2 reales as existing unperforated. I have never seen the 2, and cannot remember whether the  $\frac{1}{2}$  had passed the post. I mention this because Moens offers the 2 and 4 reales, and the 1 peso unperforated, in the original colours, as essays; and, in the absence of any information concerning the paper upon which these essays are printed, I would suggest the possibility of the  $\frac{1}{2}$  and 2 reales unperforated being essays also; or else that the whole set was really issued unperforated at first. I must leave this question to be decided by those who know more about the history of these stamps than I do.



*Genuine.*

Beautifully engraved in *taille-douce*, on thick, yellowish-white wove paper; machine-perforated 12; very cleanly cut. Moens gives the perforation as being 14, but this is a mistake; at any rate, all the copies I possess, or have ever seen, are perforated 12. The groundwork, behind the whole design, is composed of exceedingly fine, parallel horizontal lines, quite straight. The shafts of the right-hand spears are all dark, without any white on them at all. The spear-head, last but one on the left side, has a double point; indeed, it looks as if there were two heads, one a little behind the other, and slightly to one side of it. The bottoms of the ornamental leaf-border, encircling the shield, project below the bottom of the value-label, showing five ornamental curls below it, of various shapes. There are four spear-heads to the right, and three of them are very much longer and thinner than those on the left, and of a different shape. At the bottom of the shield there is a trefoil-shaped ornament, the centre peak of which is perfectly distinct, and as large as the other two, though darker. The three-cornered piece of sea, between the mountains and the distant ship, is shaded all over with fine horizontal lines. The central star is a good way below the bottom ends of the little wreath above it; the stars at each end of the row do not touch the inner outline of the shield; and all the five stars are of exactly the same size and shape. On each side of the trefoil-ornament, at the base of the shield, there is a sort of cup, from which the thick side-leaves issue; each of them is encircled by five microscopic pearls. The word *PORTE* has the top stroke of the T, and the projecting ends of the E, *very* thin. The outer ends of the two labels containing *CORREOS DE COSTA RICA* are shaded with vertical lines, before the C of *CORREOS*, and after the A of *RICA*. There is some little space between the two inner ends or corners of these labels. In the highest value there is a little four-leaved flower on each side of the words *UN PESO*, having a little white dot at each of the four angles where the petals join one another.

*First Forgery.*

Of this I have all but the 2 reales. Lithographed, pretty well done, on rather thin, and very soft, white wove paper, generally of a very slight yellowish tint; nicely perforated 12½. I may mention that this is about the best perforation that I have ever seen on a forgery. The shafts of the right-hand spears are all white along their centres. There is no double point to any of the spear-heads on the left-hand side. There are no ornamental curls projecting below the bottom of the value-label, at the base of the stamp. There are four spear-heads to the right, but they are of the same shape and size as those on the left. The centre peak of the trefoil, at the base of the shield, is very small, and hardly to be seen. The three-cornered piece of sea, below the distant ship, is very slightly shaded in the broad part, and perfectly white at the small end. The central star comes too close to the ends of the little wreath at the top; the outer ones on each side touch the inner border of the shield; and one of the lower points of the outer star on the right-hand side is much too long. There are no pearls round the cups on each side of the trefoil at the base of the shield, their places being supplied by short lines of shading. The word *PORTE* has the top stroke of the T, and the projecting ends of the E, as thick as the perpendicular strokes of those letters. The outer end of the label containing *COSTA RICA* is shaded like the genuine; there is no shading on the outer end of the label containing *CORREOS DE*; and the inner ends or corners of the said labels *almost* touch each other. The bottom label in the *UN PESO* value has a double line round it, which is not found in the genuine; and there are only three

white dots round the right-hand flower, and two round the left-hand flower, at the ends of that label.

#### *Second Forgery.*

Of this I have a full set. Poorly lithographed, on thin, hard, very white wove paper; badly pin-pricked 12½, or sometimes unperforated. The groundwork, behind the whole design, is composed of horizontal lines like the genuine; but they are irregular, and wavy, instead of being straight. The right-hand spear-heads are the same size and shape as the left-hand ones. These left-hand ones are so faintly drawn that they are hardly visible; and not one of them has a double point. The bottoms of the leaf-border encircling the landscape project below the base of the value-label, almost exactly like the genuine, though there seem to be only three ornamental curls. The pearls on the cup, to the right of the trefoil-shaped ornament, are all jumbled together, and cannot be counted; and there are five pearls on the left-hand cup. The three-cornered piece of sea, between the mountain and the distant vessel, is shaded nearly all over; but there is a white patch at the lower point. The upper point of the central star comes up too close to the ends of the little wreath above it, and almost fits into the space between the said ends. All the stars vary slightly in shape; and the right-hand one is at some little distance from the inner outline of the shield, whilst the left-hand star almost touches the border of the shield on the left-hand side. The letters TE of PORTE are like the genuine, only not so clearly cut. The outer ends of the labels containing the words CORREOS DE COSTA RICA are correctly shaded; but the inner end of the right-hand label is rounded, instead of being cut off square; and the outer end of the same label ends in a curious sort of upward hook, not in the least like the genuine, where the end runs under the leaf ornament to the right of it. The little wreath at the top touches, with both ends, the oval containing the figure of value, which is not the case in the genuine. The shafts of the right-hand spears are dark, like the genuine. In the highest value there is no little flower either before or after the words UN PESO.

#### *Third Forgery.*

This appears to be exactly similar to the last, except that the value at the top is written "PORTE 1 PESEDA," and at the bottom "UNA PESEDA." Of course it will be understood that there is only the one value; and I think that very possibly this was originally the high value of the set last described; but that the forgers, on finding out the mistake which they had made of "UNA PESEDA" instead of "UN PESO," printed it correctly, and thus made up the set as above.

#### *Fourth Forgery.*

Of this I have only the ½ and 2 reales. Rather well lithographed, on thin, hard white paper; *perçé en scie*, or saw-perforated 13. This is a very unusual sort of perforation for forged stamps; and of course I need hardly say that no genuine Costa Rica stamp was ever so perforated. There are only three spears on the right-hand side, and no double-pointed one on the left. There are too many curls projecting under the base of the label at the bottom of the stamp; they seem to be all run together, and twelve projections can be counted. There are lines of shading, instead of pearls, round the cups from which the ornamental leaves issue, at the bottom of the shield. Nearly the whole of the triangular piece of sea, between the distant vessel and the mountain, is white. The central star does not come under the middle of the little wreath, as in the genuine, but is too much to the right. The right-hand star is badly shaped. The labels containing the words CORREOS DE COSTA RICA



are not shaded at the outer ends; they are a good distance apart, and the right-hand label ends in a very large, upward hook. The easiest test for this forgery is in its having only three spears, instead of four, on the right-hand side; and the saw-perforation will also condemn it.

#### POSTMARKS.

*Genuine.*—61; also a *very* tiny edition of 42, without numerals; also lettering in a frame something like 74, but with the corners cut off; also what seems to be part of a large double oval; also something similar to 58; also a pen-stroke.

*Forged.*—84 (the most usual); 62; also something like 49, but with lettering in the middle; also a *small*, pointed oval (not illustrated), with thin capital letters in it. 99 per cent. of the forgeries have 84.

The one great failing in all these forgeries is their want of clearness. In the genuine every line comes out clearly and sharply cut; but the lettering of the counterfeits is ragged, and the design "cottony." Nevertheless these frauds are extremely common, and to be found in the collection of every youthful amateur.

#### BOGUS STAMP.

##### 1 Real, yellowish-brown.

If printed in the proper colour this would be an extremely dangerous forgery. Very finely engraved in *taille-douce*, on medium, hard, white wove paper, perforated 13, not very well. The inner corners of the labels touch between DE and COSTA. The left-hand star *almost* touches the curl of the leaf to left of it; and the second and third stars from the left very nearly touch each other; while the two right-hand stars are too far from the rest, and from each other. In the *fleur-de-llys* ornament, above the R of REAL, the top point is *very* much smaller than the side ones. There are only three pearls to be seen on each of the little cups, out of which the side-leaves issue. The top-stroke of the T of PORTE is broader than in the genuine, but not very much. I trust these tests will be sufficient; but the stamp has been copied remarkably well.

Issue of 1881. 1 Cto., 2 Cts.; surcharged in red, on the  $\frac{1}{2}$  Real, blue.

##### *Genuine.*

The numeral, in each case, is surrounded by a line, in the same colour (1), nearly half a millimetre from it. The 1, in its tallest part, is very nearly 9 $\frac{1}{2}$  millimetres high, and the 2 is 8 $\frac{1}{2}$  millimetres high. From the beginning of the C of CTO. to the centre of the stop there is a distance of 10 millimetres; and from the beginning of the C of CTS. to the centre of the stop there is a distance of 9 millimetres.



##### *Forged and Bogus.*

There are several other values besides the genuine. They are, of course, surcharged *on genuine* stamps.

1 cto., 2 cts., 5 cts.; surcharged in red on the  $\frac{1}{2}$  real, blue.  
10 cts., surcharged in black on the 2 reales, vermilion.  
20 cts., surcharged in red on the 4 reales, green.

The figures of value are small, with no line round them. They are all 3 millimetres high; not one-third of the height of the genuine! From the beginning of the C of CTO., or CTS., to the centre of the stop, there is a distance of  $10\frac{1}{2}$  millimetres.

The above tests ought to be amply sufficient for the detection of these forged surcharges.

#### POSTMARKS.

I have never seen either the genuine or forged postmarked.

## CUBA.

Most of the various issues of this country have been forged, and several of them rather well forged; especially the issues for 1867 and 1873. The watermarks on the first two issues were more than the counterfeiters could manage; but yet, as will be seen hereafter, the 2 reales of the first set has been copied by them, though, of course, *sans* watermark. I have not seen any forgeries of the lower values of this issue.

### Issue of 1855. 2 Reales, crimson.

#### *Genuine.*

Engraved in *épargne*, on greenish-blue wove paper; watermarked with loops at the top and bottom very distinctly. The circle round the queen's head contains *seventy-three* pearls; and this will have to be particularly noted, as being the chief test of the genuine. The netted or fish-scale groundwork comes close up to the white circle, all round the top half of the stamp; but there is a gap between the network and the circle in the bottom half of the stamp, from the left-hand side to about level with the sharp peak at the base of the bust. The pearls are all the same size, and the same distance apart. The C of CORREOS has the same sort of end, both at top and bottom of the letter; and it is as far from the left-hand end of the top label as the s at the end of the word is from the right-hand end of the label. The head of the figure 2, at the bottom of the stamp, is not simply bent over into a plain hook, but is curled inwards into a spiral. The said figure is at a good distance from the border of the label, and the stop after it is not anything like touching it. The s of R<sup>s</sup> is perfectly upright. The stop after the F is on the same level with the stop under the S of R<sup>s</sup>; and both are higher than the stop after the 2. The side-borders of the stamp are composed of little florets (almost in the shape of horse-shoes) and of little dots, placed alternately; and the topmost dot in the left-hand side of the frame is exactly above the centre of the little floret below it.



#### *First Forgery.*

Except for the lack of watermark, this forgery is exceedingly deceptive. Lithographed, on soft, bluish-green wove paper, smoother than the genuine; no watermark. The circle round the queen's head contains *seventy-eight* pearls; and those above the chignon and the top of the head are smaller than the rest, and farther apart. The netted groundwork comes tolerably close to the white circle all the way round; and there is no distinct gap between the two in the bottom half. The head of the C of CORREOS is larger and more distinct than the tail; and it is

nearer to the left-hand end of the border than the s of the same word is to the right-hand border, though the difference is not very great. The head of the figure 2 is a plain hook, not curled in upon itself. The 2 is as close to the left-hand end of the label containing it as it can be without absolutely touching it; the stop after the 2 *almost* touches the tail of the 2. The s of R<sup>2</sup> slants over very distinctly to the right. The stop after the F is on the same level as the stop after the 2, and a good deal lower than the stop after the s of R<sup>2</sup>. The dot above the highest floret or horse-shoe, in the left-hand side of the frame, is not exactly above the centre of the floret, but far too much to the right of the centre.

#### *Second Forgery.*

Very poorly lithographed, on greenish-blue wove paper, rather thick and hard, but not of such a decided tint as that of the first forgery. The impression is particularly greasy-looking, and the face of the paper very shiny. There are seventy-three pearls round the central circle, as in the genuine; but they are of various shapes and sizes, some being very small. The white circle round the pearls is broken in so many places that it looks (particularly on the left side) as though intended for a dotted line, instead of a continuous one. The network has gaps in it at the top, as well as at the bottom. There is no stop after the 2, and the said 2 is at a good distance from the left-hand end of the containing-label. The circular floret or ornament in the left lower corner is almost invisible, so that, at first sight, the little square containing it appears to be solid. The topmost dot on the left side is directly above the first horse-shoe-shaped floret, as in the genuine; but the floret itself is malformed, and seems to be twisted to the right. According to the description just given, this forgery has more points of resemblance with the genuine than the first forgery has; but, as a matter of fact, the execution is so very poor, that, despite the points of resemblance, this counterfeit is not likely to deceive.

#### POSTMARKS.

These stamps were used in the Philippine Islands, as well as in Cuba, Porto Rico, etc.; and the postmark on those from the former place is 77. Those used in Cuba seem to have been usually cancelled with a large postmark of small diamond-shaped dots. The forgeries bear 98, also 5, without numerals.

#### Issue of 1857. $\frac{1}{2}$ , 1, 2 Reales.

The forgeries of this set are particularly good, and very likely to deceive, especially as the genuine are lithographed, and bear no watermark. There is considerable variety in the paper and execution of the originals of this issue; the early ones are on a very rough paper, which would hardly take the ink; and the later ones are on a thicker paper, but very smooth and shiny, and the impression is clear. I have noticed that the early ones cannot be distinguished, by their faces, from the stamps of the second issue, which bear a watermark of crossed, oblique lines, or "lozenges," as they are usually called. The forgeries are very like the later ones in general appearance.

#### *Genuine.*

Lithographed, on white wove paper, varying as above described; no watermark. The design is exactly the same as that of the first issue, including the seventy-three pearls round the central circle, the gap between the lower part of the circle, and the netted background, etc.; so

that the description of the first issue will serve for this one. In the  $\frac{1}{2}$  real, the slanting line dividing the fraction is very much sloped, and points upwards towards the very centre of the queen's head, and the dot under the little L is high up. In the 1 real the stop after the 1 is no larger than that after the F; and the F itself is at the same distance from the right-hand end of the label containing it as the 1 is from the left-hand end of the label. The 2 reales is exactly the same as the genuine one, already described, of the 1855 issue.

*Forged.*

Lithographed, on smooth, white wove paper; no watermark. The design is exactly the same as that of the forged 2 reales of the 1855 issue, described above; having the seventy-eight pearls, no particular gap between the lower half of the central circle and the netted background under it, etc. In the  $\frac{1}{2}$  real, the slanting line dividing the fraction is not much sloped, and only points upwards towards the chignon at the back of the queen's head. The dot under the little L in this value is low down, level with the bottom of the R immediately preceding it. In the 1 real, the stop after the 1 is very much larger than the one under the L, or the one after the F; and the F itself is closer to the right-hand end of the label than the 1 is to the left-hand end of it. The 2 reales is exactly the same as the forged 2 reales of the 1855 issue, already described; except, of course, that both genuine and forged 2 reales of this issue are pink on white, instead of crimson on bluish-green.

POSTMARKS.

*Genuine.*—All my obliterated genuine specimens bear a heavy oval blotch; design totally undecipherable.

*Forged.*—The forgeries are cancelled with 80, and 98.

N.B.—There is a local stamp for Habana in each of the issues of 1855-7, formed by surcharging upon the 2 reales the legend "Y  $\frac{1}{4}$ ," which stands for "Ynterior, un cuartillo." I do not think the forgers of the batch, above described, have turned out an imitation of any one of these three locals; at any rate, I have not seen any: but much more dangerous forgeries have been manufactured, by taking a *genuine* 2 reales of either of the issues, and forging the surcharge upon it. Unfortunately I have not been able to procure any specimens of these forgeries at present, and cannot give any tests for their detection. The Philatelic Society's Catalogue gives five types of genuine surcharges on the 1855 issue, and one type (the same as Type IV. of that issue) for the 1856 and 1857 issues.

The stamps found cancelled with a thick black bar are remainders, sold to dealers and amateurs by the Government, when the issues became obsolete.

**Issue of 1862.  $\frac{1}{4}$  Real, black.**

I do not think this stamp need detain us long, as the forgery is very poorly executed, and not at all likely to deceive. The original is scarce; but the type is the same as that of the 1860 issue of Spain, except, of course, in the monetary denomination; so that the latter, which are common enough, can be used for comparison with any suspected copy.\*



\* The Philatelic Society's Catalogue states that this stamp is the type of the 1864 issue of Spain. This is, of course, a mistake.

*Genuine.*

Engraved in *épargne*, in black, on thinnish, tinted wove paper; no watermark. There are forty-three small, regular pearls down the right-hand border of the stamp, forty-four down the left-hand side, thirty-six across the top, and thirty-six across the bottom, counting the corner ones in, in all four cases. Each of these little pearls has a very small curved line, or dot, in its centre. The ends of the scroll containing CORREOS do not touch either the border of the stamp or the central circle. There is a very distinct line down the shank of the anchor, in the right-hand lower corner of the stamp, and a similar line down the stem of the caduceus in the left-hand lower corner. There are at least sixty-five horizontal lines of shading in the background, outside the central circle; but they are very difficult to count, being so close together. The ornamental border to this central circle has within it a dotted line and an unbroken line running all round; but the dotted line is the outside one in the upper and lower quarters on the left-hand side, and the unbroken line is the outside one in the upper and lower quarters on the right-hand side. The groundwork behind the queen's head is perfectly solid, and not blotched.

*Forged.*

Badly lithographed, in *blue*, on pink wove paper, rather hard; also in black, on thick, hard, bright yellow wove paper. There are only twenty-nine pearls on the right-hand side of the stamp, twenty-seven down the left-hand side, twenty-seven at the top, and thirty-one at the bottom, of different sizes; some of them being oval instead of round, and having, in many cases, the little line of shading straight instead of round. The outer left-hand end of the scroll containing the word CORREOS almost touches the border of the stamp, and the inner right-hand end touches the outline of the central circle. The shanks of the anchor and caduceus are plain, without any line down their centres. The lines of shading in the background, outside the central circle, are very coarse, far apart, and only fifty-three in number; they are easier to count than the genuine. The ornamental border to this central circle has two lines all round it, as in the genuine; but the dotted one is the outside one, and the unbroken line is the inside one all the way round. The groundwork behind the queen's head is very blotchy, and hardly appears to be solid. I think our illustration is a better imitation of the genuine than this forgery which I have been describing; so it will be seen that the latter need not be classed with the dangerous forgeries.

## POSTMARKS.

I have never seen the genuine postmarked; but the forgery before me bears 22; also a large circle, containing CORREOS and some unreadable letters and numerals.

## BOGUS STAMPS.

(Same type as the  $\frac{1}{4}$  Real of 1862.)

$\frac{1}{4}$  Real, green on salmon; 1 Real, blue on bright salmon;  
2 Reales, red on magenta.

The forgers were apparently desirous of filling up an evident blank, and have provided us with the above set of bogus stamps, uniform with the forged  $\frac{1}{4}$  real last described. As no such stamps were ever issued, I need say no more about the bogus ones, beyond remarking that they are cancelled, sometimes with one, and sometimes with the other, of the two postmarks of the forged  $\frac{1}{4}$  real.

Issue of 1864.  $\frac{1}{2}$ ,  $\frac{1}{2}$ , 1, 2 Reales.

These stamps are exactly the same type as the accompanying illustration, except that they bear the value expressed in *reales*, and are not dated. The forgeries are exceedingly well done, though there is, fortunately, one little matter in which they fail, which, once known, renders them very easy of detection, otherwise they would be decidedly dangerous.

*Genuine.*

Engraved in *épargne*, on moderately thick wove paper, usually tinted ; no watermark. The ornaments in the scroll down each side of the stamp consist of zig-zag points, with a little pearl on a stalk between every two of the zig-zags ; these pearls point, alternately, to the outside and the inside of the stamp. The thing to be remembered is, that *none* of these pearls touch the outlines of the containing-scroll anywhere. The zig-zags are acutely pointed, and *just* touch the outlines of the scroll. In each corner of the scroll there is a star, with four of the little stalked pearls radiating from each star ; and none of these pearls touch the circular outline outside them. The upper ray of the star in the left-hand top corner points directly upwards. The stop before CORREOS is nearer to the end of the label than to the C, and the stop after that word is slightly nearer to the S than to the end of the label. The pearls and jewels on the coronet are very distinct, and the chain-pattern round the head is very regular, and quite plain. The fine inner line of the lower scroll below the words and figures of value, runs the whole way, from end to end of the scroll.

*First Forgery.*

Lithographed, much better than usual, on wove paper, of various qualities ; thin white, thin tinted, thick tinted, and very thick salmon-coloured. ALL the little stalked pearls which point inwards touch the inner boundary-line of the scroll containing them ; and most of those which point outwards touch the boundary-line, but not all of them. Several of the zig-zags are rather blunt, though many of them are like the genuine. One, at least, of the four pearls, radiating from each of the stars in the corners, touches the circular border round it. The upper ray of the star in the left top corner slants slightly to the right, instead of pointing directly upwards. The stop before CORREOS is nearer to the C than to the end of the label ; and the stop after that word is a good deal nearer to the S than to the end of the label. The pearls and jewels on the coronet are not very clear ; and, in most copies, the chain-pattern round the head is blotchy. The fine inner line, below the words and figures of value, is broken and irregular in the 2 reales ; and, in the lower values, the said line is altogether absent, except a very small portion, just at the left-hand end of the label. I must call particular attention to the  $\frac{1}{2}$  real of this set, as being much above the average, and likely to deceive.

*Second Forgery.*

Lithographed, on rather stout, very white, and also on salmon-coloured, porous and fine-grained wove paper. It is not nearly so good a forgery as the one just dissected, and I have only come across it lately (1890). Most of the little stalked pearls touch either the outer or inner boundary-line of the containing-scroll ; and most of the stalks to the pearls are drawn crookedly, and join the *side* of their respective zig-zags, instead of running into the very point. Nearly all the zig-zags are very blunt, and look as though their points had been cut off by the boundary-line. The

stop after CORREOS almost touches the end line of the containing-label. The lower lettering is badly drawn, uneven and ragged. The little chain-pattern round the central oval is so badly done in this counterfeit, that it looks like a ragged, uneven, irregular white line, with little dark dots along it. This is an easy test. Other tests may be found by comparing the above with the description of the genuine; but those which I have given will probably prove sufficient for the detection of this forgery.

#### POSTMARKS.

*Genuine.*—Generally 77, as in the earlier ones described above.

*Forged.*—The first forgery has the gridiron, 22, like the forged  $\frac{1}{2}$  real of 1862. The second forgery is cancelled with four concentric circles, with a blotch in the middle.

#### Issue of 1866. Provisional; $\frac{1}{2}$ Real, black on buff.

##### *Genuine.*

This is the  $\frac{1}{2}$  real of 1864, with the date "66" printed across the face of the stamp, in large figures. The tests are exactly the same as for the genuine stamps of the 1864 issue.

##### *Forged.*

Lithographed, on stout, buff wove paper, rather hard. This is the same type as the second forgery of 1864, with the surcharge "66" added. The tests, therefore, are exactly the same as those for the second forgery of 1864.

#### POSTMARKS.

*Genuine.*—I fancy the genuine stamp is scarce, used; at any rate, I have never come across a cancelled copy.

*Forged.*—The forgery now before me is postmarked with a scarlet blotch, which looks like part of an oval; but it is struck just in one corner of the stamp, so that I am not able to say what it really is.

I think this forgery has been made since the first edition of my book appeared.

#### Issue of 1866. 5, 10, 20, 40 Centimos.



These stamps are exactly like those of the issue of 1864, except that they are dated 1866, and have the value expressed in centimos instead of reales, as in the annexed illustration. Juvenile collectors invariably place this set among the stamps of Spain.

##### *Genuine.*

Engraved in *épargne*, on very thin, white wove paper. The type, except for the alteration of the monetary denomination, and the addition of the date, is exactly the same as that of the issue of 1864; and all the tests are the same as for the genuine stamps of that issue. All my copies are printed on much thinner paper than that of 1864.

##### *First Forgery.*

Badly lithographed, on thinnish, white wove paper. These counterfeits are exactly like the first forgery of 1864, except for the alteration in the value, and the addition of the date. All the tests for the said forgery will hold good for the set under consideration; and, in addition, I may mention that this set is not nearly so well printed, so that they are not so likely to deceive. However, a carefully-printed copy would have a very good appearance; but those which I have seen of this set have always been more or less smudged.

*Second Forgery.*

Exactly the same as the second forgery of 1864, but with date, and altered value. Some copies are perforated 12. The genuine stamps are not perforated.

## POSTMARKS.

*Genuine.*—All my used genuine stamps bear some very faint and totally undecipherable blotches.

*Forged.*—The first forgery has 62. The second forgery is cancelled with four concentric circles, with a blotch in the middle; also with 54, with blank centre.

**Issue of 1867; 5, 10, 20, 40 Centimos.***Genuine.*

Exactly the same as the 1866 issue, but with altered date, and perforated 14.

*First Forgery.*

Exactly the same as the first forgery of 1866, but with altered date, and perforated 13 (the forgers' usual gauge), fairly well.

*Second Forgery.*

I have not seen this, but it is sure to exist; and the tests will be the same as those for the second forgery of 1866, with altered date.

**Issue of 1868; 5, 10, 20, 40 Centimos.**

Engraved in *Espagne*, on rather thin, soft, white wove paper, perforated 14. The queen has a blunt, turn-up nose. The top line of the eye-brow does not run into the hair. There are three clear lines of shading in the central circle, below the lowest point of the neck. This central circle is surrounded by two dark lines, the inner one exceedingly thin, and the outer one quite ten times as thick. There is a distinct stop after 1868. The letters in the corners are, respectively, C, O, R, R. They are all of equal size, and perfectly distinct. The floreated ornaments in the spandrels are all exactly alike. The jewels on the base of the coronet are in the following order: diamond, pearl, diamond, pearl, diamond.

*Forged.*

Lithographed, on very white wove paper, rather stout, and perforated 13, in oval holes. The queen's nose is very sharp, hooked, and not turn-up. The top line of the eye-brow joins the front outline of the hair. There are five clear lines of shading in the central circle, below the lowest part of the base of the neck. The inner one of the two lines surrounding the central circle is much too thick, being more than half as thick as the outer line. There is no stop after 1868. The letters in the top corners are much smaller than those in the lower corners. The R in the left lower corner looks like an H, and the R in the right lower corner is evidently a K. Some of the fine lines of the floreated spandrels are wanting, in one or more of the corners. The jewels on the band at the base of the coronet are blotchy, and they are, respectively, diamond, pearl, diamond, pearl, diamond, pearl. The colours of this set are far brighter than those of the genuine, which are decidedly dingy.

## POSTMARKS.

*Genuine, 77.*—Also two large concentric ovals, with an undecipherable pattern in the centre.

*Forged.*—22; also 6, with blank centre.



## Issue of 1869; 5, 10, 20, 40 Centimos.

*Genuine.*

Engraved in *épargne*, on rather thin, soft, white wove paper, perforated 14. The design is almost exactly the same as that of the 1868 issue, and the tests are the same.

*Forged.*

Exactly the same as the forgeries of the 1868 issue; tests the same. I do not think that either of these two sets of counterfeits is likely to deceive. They are, I fancy, quite new.

## POSTMARKS.

Genuine and forged postmarks are the same as for the 1868 issue.

## Issue of 1870. 5, 10, 20, 40 Centimos.



The forgeries of this set are not equal to some of those described above; for, though the design is tolerably well copied, the appearance of these counterfeits is poor, and they all have a sort of washed-out look, very different from the originals.

*Genuine.*

Engraved in *épargne*, on thin, soft, white wove paper; machine-perforated 14. The bottom of the chin of the figure is darkly shaded, and there are horizontal lines of shading down both sides of the neck, leaving a white space down the centre of the neck. Just below the bottom of the neck, in the solid groundwork, are the two letters E. J. in very small white capitals, but plainly visible. The crown is very distinct, and four coloured dots can be seen along the top of each of the turrets on the crown. The right side of the face (*i.e.*, on the *left* side of the stamp) is shaded, from the side of the forehead down to the bottom of the chin, with short, but distinct, horizontal lines. The outer border of the stamp is *very* wavy all round; and eight waves can be seen on each side, and seven at the top and the bottom. The outline of the label containing the value and date is perfect all round. The down-stroke of the 7 in 1870 is thinnest at the top, and gets gradually thicker to the bottom; and the 0 of 1870 is not *quite* round, though this would hardly be noticed, unless expressly looked for.

*Forged.*

Lithographed, on very thin, white wove paper; pin-pricked 12½, very badly. There is only the merest trace of shading on the bottom of the chin, and the neck is only shaded down the left-hand side above 1870, all the rest of the neck being white. The letters E. J. (the initials of the engraver) are not visible in these forgeries. The crown is very indistinct, even in the most heavily-printed copies; and the tops of the turrets, when visible at all, seem to have only a little blotch on them, instead of the four dots of the genuine. There is a little shading down the right side of the face, but it is indistinct and not regular, and the lines are omitted here and there. The outer border of the stamp is *very* slightly waved, though there seem to be the same number of waves as in the genuine. The outline of the label containing the value and date is always broken somewhere, and is *very* faint and undecided. In the date, the down-stroke of the 7 is the same thickness all the way, and the 0 is perfectly round. There is a peculiar white, flat look about the face in these forgeries which condemns them at once; and yet the design has been carefully copied.

## POSTMARKS.

*Genuine.*—The genuine stamps of this issue are usually cancelled with 29. One of my own copies bears, in the outer circle, "DINAS DE CUBA," and in the centre, "NOV. 70."

*Forged.*—The forgeries bear 1, 54 (with blank centre), 62, 100.

## Issue of 1871. 12, 25, 50 c., 1 Peseta.

The forgeries of this set are tolerably faithful copies of the genuine, but they are hardly what I should call dangerous. It will be observed that there is some alteration in the values of this set. The coinage was, first of all, reckoned in *reales plata fuerte*; i.e., sterling, instead of the island currency; then, from 1866, it was in *centimos de escudo*; and now there is another change to *centimos de peseta*, which has continued ever since, and which is a pretty close approximation to the coinage of France, Belgium, Italy, and Switzerland.

*Genuine.*

Engraved in *épargne*, on thick, white wove paper; machine-perforated 14. The rampant lion on the shield has four legs, and his tongue is not visible. The hair of the figure, and the wreath round her head, are very plainly drawn, as are also the hand and fingers holding the branch. The right foot is sharply pointed, and the point touches the inner boundary-line of the frame. The wand borne in the left hand is formed by two parallel, coloured lines. The cross-bar of each A of the lettering, in all the values, is a good deal lower down than is usually the case in ordinary capital letters. I think the easiest test for the genuine stamps is, that the stop after the D. of C. D. PESETA, in the three lower values, is placed level with the centre of the D, as in our illustration, instead of being level with the bottom of the letter, and that in the 1 peseta there is no stop at all, except after the figure 1.

*Forged.*

Lithographed, on thin, poor paper; pin-pricked 13. The rampant lion on the shield hangs his tongue out, and he has been deprived of one of his legs. The hair of the figure, and the wreath round her head, are blotched and indistinct, whilst the hand holding the branch is a mere smudge, and the fingers cannot be counted. The right foot is blunt, not to say stumpy, and it does not touch the inner boundary-line of the frame. The wand in the left hand is, in most copies, merely one thick line instead of two thin ones. The cross-bar of each A in the lettering of all the values is level with the centre of the letter, as in an ordinary capital A. The stop after the D of C. D. PESETA, in each of the three lower values, is level with the bottom of the letter, instead of being in the middle of the line; and, in the 1 peseta value, there is a sort of faint hyphen before the 1, a very small stop after the 1, and a faint hyphen and a stop after the end of the word PESETA.

## POSTMARKS.

*Genuine.*—These are very various. In my own collection I have one stamp with thick, parallel bars, another with the double circle described with the last set, another with 77, another with blotches, and another with a very peculiar obliteration of diamond-shaped dots, arranged in an oval form, in groups of four, each group forming a larger diamond.

*Forged.*—The forgeries seem to be always obliterated with 54, with blank centre.

Issue of 1873. 12½, 25, 50 c., 1 Peseta.



stronger than tea.

The forgeries of these stamps are remarkably well done, and I am continually finding them in the collections of our youthful friends, who have such sublime faith in anything that the swindlers choose to sell them as genuine. In the originals, the engraver has shaded the king's nose in such a peculiar way that Mr. George Cruikshank might very well have taken it to adorn one of the figures in his "Bottle" picture; for it certainly appears as though it had been coloured by something

*Genuine.*

Engraved in *épargne*, on very thin, white wove paper; machine-perforated 14. The king's right shoulder (*i.e.*, to the left of the stamp) forms a continuation of the shape of the oval of horizontal lines of the background. The end of the moustache which projects upon the shading of the background has two very distinct points, instead of one. The top of the white collar, towards the back of the neck, is formed by two lines. The braiding on the collar of the uniform is worked into what seems to be the letters "w.c.," after the fashion of a monogram. At the bottom of the central oval, about where a cravat would come, there are the words "E. JULIA," in very small white letters, almost requiring a microscope to read them. This, as I said before, is the name of the engraver of the stamps. Between the central oval and the line encircling it there is a white space, which is of equal width all round; and the line itself, encircling the oval, is single under the words ULTRAMAR, AÑO 1873, but all the rest of it is formed by short horizontal lines, placed close together. This is very distinct towards the lower part of the oval, where the line gets gradually thicker. None of the letters at the top of the stamp touch the outline of the oval below them. The final R of ULTRAMAR is not cut off at the top by the outline of the frame, but is simply dwarfed, or reduced in size, so as to make it fit into the small space provided for it. The outline of the king's neck, from the ear to the collar, is not formed of one single vertical line, but of a number of very fine parallel and slightly oblique lines; this requires a close inspection.

*Forged.*

Lithographed, on thinnish, white wove paper; unperforated, or pinpricked 13. The king's right shoulder, on the left-hand side of the stamp, projects considerably into the white space between the shading and the line round it, so as to cause an interruption in the shape of the central oval. The left-hand end of the moustache, which stands out from the shaded background, appears to have only one point, and is indistinct. The top edge of the white collar, towards the back of the neck, is formed by a single line only. The central design of the braiding on the collar of the uniform seems to be a sort of figure 3, when it can be made out at all, but it is usually smudged. There are a few white marks at the bottom of the central oval, but "E. JULIA" does not appear. The white space, between the central oval and the line round it, is very much wider on each side than it is at the top and bottom. This is very well marked, and forms an easy test. The line surrounding this central oval is solid all the way round. The T and the final AR of the word ULTRAMAR touch the outline of the oval below them. The final R of this word appears to be a full-sized letter, but with the top cut off by the outline of

the frame. The outline of the king's neck, from the ear to the collar, is formed by a single vertical line. The *tilde*, or accent, over the N of AÑO is, in the genuine stamps, shaped like a very obtuse-angled triangle, but, in these counterfeits, it is represented by a straight horizontal line.

#### POSTMARKS.

*Genuine.*—The genuine stamps have either 29, or a large oval, formed of eight very thick parallel bars.

*Forged.*—The forgeries are ornamented by 62.

#### Issue of 1876. 12½, 25, 50 c., 1 Peseta.

There may possibly be a full set of the forgeries of this issue; but I have only seen the 25 c., and that in a wrong colour. The originals are like the illustration, only dated 1876.

#### *Genuine.*

Engraved in *épargne*, on rather thin, hard wove paper, machine-perforated 14. The label at the bottom of the stamp, containing the value, is cut off perfectly square at each end. There is the word CORREOS, in very small white letters, in a little label on each side of the stamp. The hair makes a very slight peak at the back of the head, level with about the centre of the forehead. The engraver's signature is visible, in white letters, on the broad, dark part, towards the back of the base of the neck. The signature appears to be "JIG," but it is so exceedingly small that I have not been able to decipher it with certainty. The triangular white outlines of the spandrels containing the *fleurs-de-lys* are not broken in any part. The lions and castles in the four corners of the stamp are quite distinct.



#### *Forged.*

The only counterfeit which I have seen at present is the 25 centimos, in black, on green; but if it were in the proper colour, on proper paper, it would certainly be a dangerous forgery, as the design has been very faithfully copied.

*Typographed*, in black, on thick, dark green *laid* paper, unperforated. The label containing the value is cut off square on the left-hand side, but somewhat obliquely on the right-hand side, sloping from left to right. There are some marks or letters in the little labels on each side of the frame, but they cannot be deciphered. The back of the head is rounded evenly, without any peak of hair projecting from it. There is no engraver's signature at the base of the neck. The white outline of each of the triangular spandrels is broken in one or more places. The lions and castles in the corners are very indistinct, and much smudged. When the forgers have corrected their little mistakes, I think our youthful friends will have to look out. It will be noticed that this forgery is typographed, so it may possibly be an impression from some electrotype *cliché*, used for fraudulent purposes, though it is very much more like the genuine than the illustration here given.

#### POSTMARKS.

*Genuine.*—Some of my used copies bear 77, and some have an obliteration formed by two large concentric circles, the outer one very thick, and containing letters and figures.

*Forged.*—The forgeries are uncanceled.

## ESSAY.



The accompanying illustration represents a stamp very beautifully engraved in *taille-douce*, evidently the work of the American Bank Note Company. Whether it is an essay for the insurgents, or a stamp ordered by them, or merely an essay on the credulity of collectors, I do not know; but the engraving would seem to prove that it is not a mere forgery; and the inscription, "REP. DE CUBA," apparently shows that the Government had no hand in it. The ordinary essays for this island are well known.

## CYPRUS.

As far as I know, the forgers have not attempted to imitate any of the later stamps, specially engraved for the island, but have confined themselves to the easier task of counterfeiting the surcharge on the English stamps.

*Genuine.*

The following is the complete set :

- ½d., rose, script watermark, "halfpenny."
- 1d., red, letters in all corners, crown watermark.
- 2½d., pink, orb watermark.
- 4d., pale green, garter watermark.
- 6d., grey, rose-spray watermark.
- 1s., green, rose-spray watermark.
- 1d., brown, newsband.
- 30 paras, surcharged on the 1d., red.
- ½d., provisional, surcharged in three widths of type, on the 1d., red.

The "CYPRUS" surcharge is in block letters, 16½ millimetres from the outside of the C to the outside of the S, and a shade over 2½ millimetres in height. The open ends of the C are cut off perfectly horizontally; and the said C is no thicker than the other letters.

*First Forgery.*

The "CYPRUS" surcharge is exactly the same height and width as the genuine; which makes this an exceedingly dangerous forgery. The C seems decidedly thicker than the rest of the letters, and its open ends are cut off slantingly, or sometimes rounded. I am sorry there are no better tests. Certainly the Y gives one the impression of being higher than the P, but this is more in appearance than in reality.

*Second Forgery.*

This surcharge is much too small, being only 13 millimetres in length, and the letters 2 millimetres high.

*Third Forgery.*

This surcharge is just as much too large; being 20 millimetres in length, and the letters 4 millimetres high, though the Y is decidedly taller than this.

It will, of course, be understood that the above forgeries are simply forged surcharges struck on genuine stamps. I have seen no unused ones, all being cancelled with (of course) English postmarks. Sometimes it is easy to see that the surcharge is struck on the top of the postmark, but this test is, as a rule, not to be depended on; as, when the postmark is faint, it is almost impossible to say whether it or the surcharge was struck first.

*BOGUS STAMPS.*

These are legion. I have the forged surcharge, struck on the old red 1d., with no letters in the top corners; also on the blue 2d., the green ½d., the Venetian red 1d., the blue 2½d., the 3d. with large white letters in the corners, the 3d. with coloured letters in the corners, the vermilion 4d. with large white letters in the corners, the red 1½d., the mauve 6d. with large white letters in the corners, the drab 4d. with coloured letters in the corners, the 10d., the blue 2s., the 5s. with white letters in the corners, the orange 8d., and the undated green, and the brown halfpenny wrappers.

I do not know how many values have been forged of the three different types described, but in my album I have the first forgery surcharged only on the 1d. red, 2d. blue, and 2½d. blue; the second forgery surcharged on the 2½d. rose (plate 12); and all the rest of the long list above given surcharged with the third forgery, which thus appears to be the commonest of the lot.

## POSTMARKS.

*Genuine.*—Many of the cancelled copies that I have come across were obliterated with a circle, containing LARNACA, with date, etc., and the circle made into a sort of square, by the addition of sets of short lines at four equally distant points outside the circle. These sets of lines each consist of three lines, of graduated length, parallel to the curve of the circle, with a little dark triangle outside of all to finish off. The same cancellation, or very nearly the same, is to be seen on the stamps of Jamaica. It is illustrated in 67. Others have 54, containing the numbers 942 or 969.

*Forged.*—These are simply ordinary English postmarks of various kinds.

## DANISH WEST INDIES.

Issue of 1860. 3 Cents, carmine; imperf.

Issue of 1867. 3 Cents, rose; imperf., and rouletted.

Issue of 1873. 3 Cents, rose; perf. 12.

*Genuine.*

Nicely engraved in *épargne*; watermarked with a crown, the same as the early Danish stamps. The 1860 issue has deep reddish-brown gum, which also appears to have discoloured the paper to a sort of buff; the 1867 issue has dark yellow gum; and the issue of 1875 has white gum. Most of the stamps show a *burellé*, like that of the early Danish. The base of the crown is ornamented with four pearls, alternating with three oblong jewels, all of them dark on a light ground; the order being pearl, jewel, pearl, jewel, pearl, jewel, pearl. There is a caduceus, or winged rod, entwined with serpents, each side of KGL., each side of POST, and each side



of FR.M. There is a large round stop after KGL., a similar one after FR., and M., but none after POST. The stop after CENTS, which is the same size and shape as the others, is decidedly nearer to the S than to the end of the label. The 3 is nicely shaped and fat. The wreath very nearly touches the frame at the bottom, but nowhere else. The groundwork, between the wreath and the frame, is composed of dotted lines, or rather lines of dots, very regularly arranged in waves or curves. The small ends of the little post-horns in the upper squares point to the inner top corners of the said squares; while the small ends of the horns in the lower squares point to the outer top corners of their containing-squares.

#### *First Forgery.*

Very badly lithographed, on hard, almost yellow paper; imperf., no watermark; white gum. There is no *burelé*. The base of the crown is ornamented with three white pearls, with a dark outline, on a white ground. There is no stop after KGL, none after the M of FR. M., and a shapeless, large white blotch, instead of a stop, after CENTS. This blotch is equally distant from the S and the end of the label. The 3 is very thin, and the top of the figure is of an absurd shape. The wreath just touches the frame each side. The dots in the groundwork, between the wreath and the frame, are very tiny, and irregularly arranged; and the ground is much too light. The whole impression is very poor, and not likely to deceive.

#### *Second Forgery.*

This is much better than the other, but the only specimen which I possess is printed in lilac, instead of carmine or rose, so the colour will at once condemn it. Nicely lithographed, on thin, greyish-white wove paper (no gum on my specimen); imperf.; no watermark; no *burelé*. The base of the crown is ornamented with six dark jewels, on a white ground; some being oblong, and some diamond-shaped, but no pearls. There is no caduceus in any of the frames. There is a tiny and faint stop after KGL., a stop after POST, large and round, but none after FR. or M., and, as far as I can make out under the postmark of my specimen, none after CENTS. The C of the latter word is not the nice oval shape of the genuine, but too broad at the top. The wreath touches the frame on the left side. The groundwork, between the wreath and the frame, is composed of crossed, oblique lines, instead of dots. The post-horns in the upper squares have their small ends pointing to the outer top corners of their squares, and those in the lower squares have their small ends pointing to the inner top corners of their squares, *i.e.*, exactly the opposite of the genuine, and of the first forgery.

#### POSTMARKS.

*Genuine.*—Five concentric circles, as in the old Danish.

*Forged.*—The same; also a large circle with letters and numerals.

#### Issue of 1874. 1, 3, 4, 7, 14 Cents.

The forgeries of this set are a very decent imitation of the genuine; but I think they need not detain us very long, as the absence of the crown watermark, and of the hyphen between the words DANSK-VESTINDISK, will instantly condemn them. I have at present seen no forgeries of the 10, 12, and 50 cents, or of the 1 dollar.



*Genuine.*

Nicely engraved in *épargne*, on wove paper, white, and rather thick; machine-perforated 13½, which, by the way, is called "13" in some of the catalogues. All the values bear the crown watermark, similar to that on the early stamps of the mother country. There is a very distinct hyphen between the words DANSK and VESTINDISK. The vertical lines of shading in the central oval go quite up to the oval, without leaving any white space between the lines and the coloured oval. The cross on the top of the crown touches the coloured oval. The wreath round the central design is evidently a wreath of *barley*. The bell-end of the post-horn is nicely shaped, with a little white place inside the bell.

*Forged.*

Lithographed, on thinnish, white wove paper; no watermark; pinpricked 13. There is no hyphen between the words DANSK and VESTINDISK. The vertical lines of shading in the inner oval do not go close to the coloured oval outside them, so that there is a small white space nearly all the way round, inside the said coloured oval. The cross on the top of the crown does not touch the oval above it. The wreath cannot be said to be barley; it might be leaves, or thistle-buds, or almost anything. The post-horn is not nicely drawn; the bell-end, especially, is very clumsy, and ends in a sort of club. The double colours of the genuine have been nicely imitated; and I think that these forgeries have had a good sale. In the genuine stamps, the central numeral and the other white parts are slightly embossed, as is usual in *épargne* engravings. As these forgeries are lithographs, I need hardly say that they show no sign of any such embossing. They are not gummed. The genuine stamps are backed with a white crystal gum, which has a bad habit of sticking, when it is not required to do so. Some little time ago, when I was away from home for a few weeks, one of my albums had been put into a slightly damp place; and, on my return, I found that all my stamps of this set, mounted, as usual, by the top only, with a hinge, were firmly stuck down into the book. The 1870 issue of the United States has this same disagreeable peculiarity.

## POSTMARKS.

*Genuine.*—All my used genuine copies are cancelled with five concentric circles, very similar to the postmark of the old issues of Denmark itself.

*Forged.*—The obliteration of the forgeries is 62.

DANUBE STEAM NAVIGATION  
COMPANY.

In the catalogues, these stamps are usually placed under the head of Austria, to which country the company belongs; but I place the stamps here alphabetically, for convenience of reference. The forgeries are not particularly well done, though they are very common: some of them are printed in altogether fancy colours. The genuine stamps are only found in mauve, green, and vermilion.





## Issue of April, 1866. 17 Soldi, vermilion.

*Genuine.*

Rather nicely lithographed, on thin, white wove paper; very badly perforated 9½. I have seldom seen worse perforation on any genuine stamps; but probably the extreme thinness of the paper prevented the little punches from cutting out clean holes. The wavy lines which compose the groundwork, outside the central oval, are continued to the very edge of the stamp, where they are cut short off, without any boundary-line at all. The outer oval is formed of two lines, the inner of the two being much thinner than the other; and the letters of the upper inscription do not touch this thin inner line of the outer oval in any place, nor do the letters of the lower inscription touch the outline of the central oval anywhere either, or the line below them. The circle round the 17 is composed of one thick, dark, zig-zag line, between two similar, but thin ones. Both the anchors are well drawn. Both flukes of each anchor are perfectly distinct, and so are the cables twisted round their shanks. There is a single large round stop after the 17. The round after the first little K in the upper inscription is tolerably round; that after the second K is slightly diamond-shaped; that after PR is square, and that after GESELLSCHAFT is also square, and fully as large as any of the others. The middle tongue of the E of ERSTE is placed centrally; that is to say, in the middle of the letter. The thin inner line of the outer oval is not broken anywhere. The bottoms of all the letters which end in straight strokes are cut off square. The top of the T of GESELLSCHAFT, above the cross-bar, is as thick as that part of the lower stroke which touches the cross-bar; the said lower stroke being slightly wedge-shaped, and thickest at the bottom.

*First Forgery.*

Lithographed, on moderately stout white wove paper, which shows the meshes of the gauze on which it was made very distinctly, despite the thickness of the paper. I do not remember ever seeing just the same kind of paper before: when held up to the light it shows light points on a very regular dark lattice-work. The perforation is compound, 12½ by 13; not very well done, but better than that of the genuine. There is no shading on either of the anchors, though both are shaded in several places in the genuine. The portion of rope, from the eye or ring of the anchor to the stock or cross-bar on each side, is marked with oblique lines to represent the strands, the same as the rest of the rope; but in the genuine this portion of each rope is white, and destitute of strands. The lower end of the right-hand rope has the marks of the strands only for about half its length, being white at the end; while, in the genuine, it has the strand-marks to the very end, just like the left-hand rope. There is no stop after the 7, which has a very curly head instead of the flat head of the genuine, and the tail of the said 7, which ought to be cut off very sharply and slopingly, is rounded. All the stops, including the one after GESELLSCHAFT are small and round. The middle tongue of the E of ERSTE is considerably nearer to the head than to the foot of the letter. The thin inner outline of the outer oval is broken in several places. The bottoms of several of the letters are rounded, instead of being out of square. The T of GESELLSCHAFT is much thinner above the cross-bar than it is below it, and the part below the cross-bar is straight, instead of slightly wedge-shaped. Notwithstanding all these differences, this forgery looks very well, especially as the forgers generally manage to conceal the curly head of the 7 by drawing the cancellation-bar right across it.

*Second Forgery.*

Lithographed, on smooth, *very* white wove paper, thicker than that of the genuine ; pin-pricked 13. There is a thin boundary-line all round the stamp ; but the forgers often cut off the perforations, and then, of course, the said thin line disappears. All the taller letters of the upper inscription touch the boundary-line above them ; and, in the lower inscription, all the taller letters touch the outline above them, and most of the letters touch the line below them. The circle round the 17 is very indistinct and blotchy, but the inner zig-zag circle appears to be about the same thickness as the middle one, and the outermost one runs into the solid background in several places. There is a stop before the head of the 1, another before the foot of the one, and a large one, followed by a smaller one, after the 7. The 7 is the same shape as the genuine. All the stops in the inscription are round, or very nearly so ; the one after GESELLSCHAFT being a good deal too small. The thin inner line of the outer oval is broken in many places. Only one or two of the letters are cut off square at the bottom, the rest being more or less rounded. The T of GESELLSCHAFT is very thick and clumsy. In the genuine stamps, of all the values, there are thirteen convex waves to be counted, in the wavy lines of the background ; but this forgery only shows nine. The lettering is all decidedly ragged, and this counterfeit ought not to deceive ; yet I find it in most of the albums sent to me for inspection.

**Issue of August, 1866. 10 Soldi, mauve.***Genuine.*

This is exactly like the genuine 17 soldi, above-described, except for the alteration in the numerals ; so that the tests for the 17 soldi will serve for this stamp.

*First Forgery.*

This is an absurd production, not likely to deceive anyone. It is on very thick, white wove paper, and looks almost as though done with pen and (violet) ink. I think it will be sufficient to say that the perforations have been apparently cut with scissors, *à la* serpentine ; the lines of the background are very nearly straight, and the first letter of DAMPF-SCHIFFAHT is spelt with a J, instead of a D ; besides which there is no stop after the 10.

*Second Forgery.*

Lithographed, on medium, hard, white wove paper ; unperforated, or pin-pricked 13. This is exactly the same as the second forgery of the 17 soldi, with the value altered.

**Issue of 1868. 10 Soldi, green.**

Lithographed, on thin, white wove paper, perf. 9½. This is usually much better printed than the 17 soldi, but the design is the same ; and, except for the alteration in the numerals, the tests are also the same.

*First Forgery.*

Lithographed, on moderately stout, white wove paper, unperforated. The paper and impression are exactly like those of the first forgery of the 17 soldi, except that the numerals are altered. There is no stop after the 10.

*Second Forgery.*

Lithographed, on smooth, very white, very finely-wove paper, unperforated. Except for the alteration in the numerals, this is exactly the same as the second forgery of the 17 soldi. The colour is a bluish green, very different from the decidedly yellow-green of the genuine.

## Issue of 1871. 10 Soldi, red.

*Genuine.*

Lithographed, on thin, white wove paper, perf. 9½. The design is the same as that of the genuine 17 soldi, with altered numerals.

*Forged.*

I have only one forgery of this stamp. It is lithographed, on thin, very smooth and shiny, very white, finely-wove paper, unperforated. The design is the same as that of the second forgery of the 17 soldi, with altered numerals. The stop after the 10, which is decidedly large in the genuine, is small in this forgery, and midway between the o and the zig-zag circle; whereas, in the genuine, the stop is much nearer to the circle than to the o. I hardly think this last counterfeit is very common.

## POSTMARKS.

*Genuine.*—The genuine stamps are not often to be met with postmarked; unless the black bar with which many are furnished is a postmark; but I fancy this may have been the cancellation of surplus stock, as in the three bars of the Spanish stamps. I have one stamp cancelled with a large circle in blue, containing GALATA in large letters, together with some numerals.

*Forged.*—The forgeries have the postmarks 4, and 101, and also the Austrian cancellation of K. K. ZEITUNGS-EXPEDITION, in a large, single circle.

## REPRINTS.

The paper seems to vary from very thin to medium, and the colours are very much brighter; the 17 soldi being almost carmine instead of vermilion; and the impression is much inferior to that of the genuine, postmarked originals that I have seen. The 10 soldi, mauve, is a bright reddish mauve, instead of the much colder tint of the originals, which approach more to a violet. The reprint of the red 10 soldi is exactly the same shade as the reprint of the 17 soldi. The green 10 soldi is much deeper than the original, which is a yellow-green, but with a slightly bronze shade, while the reprint shows no bronze, but is simply a common, deep yellow-green. In short, all the colours of the reprints are coarse, while those of the genuine are delicate.

## DECCAN.

## Issue of 1866. 1 Anna, olive-green.

*Genuine.*

Very nicely engraved in *taille-douce*, on thin, yellowish-white paper, which appears to be laid; but the laid lines are very indistinct, so that it might easily be thought to be wove; machine-perforated 12. The groundwork of the stamp, outside the central design, is formed by a network of diamonds, in forty-eight vertical rows.



These rows are of large and of *very* small diamonds, alternately. The first row on the left-hand side is composed of halves of the large diamonds; the last row on the right-hand side is of halves of the small ones; the row along the top is of halves of the large ones; and the row along the bottom is of halves of the small ones; but these latter are so very close to the border that they are almost invisible. Between the bottom of the stamp and the bottom of the central design, there is only one horizontal row of the large diamonds, between two rows of the small ones; this is best seen towards the right side of the stamp, as the central design comes

a little lower down on the left than on the right. The central design bulges out at the bottom, a little to the right of the middle, in order to allow one of the characters room; and this character, in the curl of its tail, follows the shape of the bulge, and fills it up evenly. The three upper points of the central design are of equal height; but the middle one ends in a *very* sharp point, and the ones on each side of it end in rounded points. It will be understood that I speak only of the outline of the frame containing the characters, and not of the thick dark lines which follow that outline. These three upper points do not touch the inner outline at the top of the frame; indeed, there is one of the large half-diamonds between each point and the top of the frame. The ink, especially in the thick, Oriental characters, stands out well from the surface of the paper, as is usual in *taille-douce* engraving, and the design is very distinct all over, and not blotched anywhere.

*Forged.*

Lithographed, on thick wove paper; pin-perforated 13½, very badly. There are only thirty-five vertical rows of diamonds; and the small diamonds are not *very* much smaller than the large ones. The first vertical row on the left-hand side of the stamp is composed of parts of the small diamonds, but the line of the frame to the left of them is generally so blotched that the whole row cannot be seen. The last row on the right-hand side, as in the genuine, is formed by halves of the small diamonds. The row along the top is of parts of the large diamonds, but they are cut into smaller portions than the genuine. The row along the bottom is of large diamonds on the left side of it, and small ones on the right side. At the bottom of the stamp, between the outline of the design and the outline of the frame, there are parts of three horizontal lines of the diamonds plainly visible; two of the rows being of large diamonds. The bulge at the bottom of the central design does not touch the bottom of the frame as the genuine does; and the Oriental character, whose tail ought to fill up this bulge neatly, only goes a very little way into it, leaving the left side of the bulge quite blank. The left upper point of the central design is rather lower than the other two, both of which touch the frame at the top of the stamp; the left and middle points are both rather sharp, but the right-hand one is rounded. The ink does not stand up from the face of the stamp, and the design has an indistinct and woolly look, and is always more or less blotched somewhere round the outline. I hope I have been distinct enough in my description; but the stamp is very well copied, and it is extremely difficult to give the points of difference clearly, without being unduly verbose.

POSTMARKS.

*Genuine.*—I have never seen a postmarked copy of the genuine.

*Forged.*—The forgeries are cancelled with 4, but larger, and with something unreadable in the centre; also with 23 and 38.

Issue of 1869 (?). ½, 2 Annas.

Of the stamps of this issue, commonly called "skeletons," I have not, as yet, seen any forgeries. The genuine ones are on native paper, very similar to that of the issue just described, with very faint indications of horizontal laid-lines. They are *taille-douce* engravings, though so very sketchy in appearance; and the ink stands out boldly from the paper. These remarks may be of assistance in detecting any future forgery.



## Issue of 1870. 1 Anna, brown.



The full set of these stamps consists of  $\frac{1}{2}$ , 1, 2, 3, 4, 8, and 12 annas, but I have only met with the forgery of the 1 anna; and, as the design seems to have been separately engraved for each value, it will be understood that the following description applies only to the 1 anna, which, by the way, is found in various shades of *dark brown*.

*Genuine.*

Nicely engraved in *taille-douce*, on yellowish-white wove paper, rather thicker than the last two issues; machine-perforated 13. Immediately outside the central circle, which contains Oriental characters on a horizontally shaded ground, there is a broad, dark ring, or rather what would have been a broad ring, only its outer circumference is, as it were, bitten all the way round into a series of semicircular holes. This is rather difficult to describe verbally, but the outer edge of the ring is just like the edge of an ordinary perforated stamp in appearance, the dark body of the ring answering to the paper, and the semicircular white dots answering to the perforations in it. The dark parts, between the white dots, are cut off square, and they do not reach out far enough to touch the very thin ring of colour encircling this scalloped ring. The letters of the words POST STAMP in the upper label are equidistant from both top and bottom of the label; *i.e.*, the tops of the letters are no nearer to the outline above them than the bottoms of the letters are to the outline below them. Just below the ST of STAMP there is a character which looks like the letters UTT in block capitals, but with the tops of all three letters joined together, the cross-bar extending also right across the U. Outside the whole stamp there is a very fine line, *very* close to the outline of the stamp itself; but it is so fine that it will require a good pair of eyes to see it, and in blotched copies it runs into the outline of the stamp part of the way round.

*Forged.*

Lithographed, on white wove paper, rather thinner and softer than the genuine; pin-pricked 13, in small holes, far apart. The ring round the central circle is exactly like a circular saw, with pointed teeth which extend so as to touch the next circle outside them. This is, perhaps, the easiest test for this forgery. The letters of the words POST STAMP are too high up in the label, and show a greater space between their bases and the line below them than between their tops and the line above them. In the character under the ST of POST, which I have compared to the letters UTT, the top of the U is not crossed. There is no indication of any fine line outside the stamp. The colour of the forgery is a warm *bistre*, totally unlike the various shades of dark brown found in the originals. The general appearance of this counterfeit is poor, and washy, and yet, when examined closely, the main points of the original design are seen to be copied with wonderful exactness, and I must confess that it has cost me a great deal of time and trouble to discover and point out the differences here offered to my readers.

## POSTMARKS.

*Genuine.*—I have no postmarked copies of the genuine.

*Forged.*—This forgery is cancelled with something like No. 42; also with one somewhat similar to 81, also 101.

I do not think this forgery is very common; I have not seen more than two or three copies.

## DENMARK.

Until lately, I thought that none of the Danish stamps had been forged, except the 2 R.B.S. of 1851, and the essays; but I have recently come across a couple of poorly-executed counterfeits of the 1858 set, which seem, judging by their appearance, to have been in existence some time. I almost wonder that any but the first issue should have been imitated, as all the others are extremely common; but no doubt the forgers know their own business best.

## Issue of 1851. 2 R.B.S., blue.

*Genuine.*

Typographed, on stout, decidedly yellowish-white wove paper; backed with thick, yellow gum; watermarked with a crown. This watermark is particularly distinct, and can very often be traced even on the face of the stamp as it lies on the table. There is a "burelé" pattern, in pale brown, over the face of the whole stamp; but in some copies this is so faint as to be hardly visible. This same pattern will be found on the next issue, 4 R.B.S., brown, which is common enough in all collections; and this will be a guide to those who do not possess a genuine specimen of the 2 R.B.S. The front of the tail of the 2 is very sharp, and points obliquely towards the top hook of the G of RIGSBANK. The back end of the tail of the 2 curls upwards, and almost inwards towards the rounded shoulder of the figure. The letters of the central inscription are all slightly sunken into the paper, as is also the numeral above them. There are very well-marked cross-strokes to the top and bottom of the R of RIGSBANK. The I is a little taller than the R. The top of the G comes well forward, and is level with the bottom of it. The S is nearer to the G than to the B. The A is very much squeezed up, *i.e.*, the sides do not spread out much. The upper oblique tail of the K is quite as large as the lower one. The S of SKILLING is almost exactly under the R of RIGSBANK, and is of the same width. The two tail-strokes of the K meet at the centre of the letter. The bottoms of the letters KILLIN all touch each other. The cross-strokes of the I are large. The G is smaller than the N, and is at some distance from it. There is a stop after SKILLING, which just touches the border of the circle round it. There is a hyphen after the word RIGSBANK, which does not touch either the K or the outline of the circle. The coloured line immediately round the centre of the stamp is *very* thin just under the crown, but broader all the rest of the way, and broadest on the right-hand side. The lower part of the crown, *i.e.*, the part from which the arches spring, is divided into three compartments; the middle compartment has one largish dot in the centre of it; each of the others contains three small dots. There are only two dots on the central arch; the dots on the other arches cannot be counted, as they generally run together more or less in the printing. The cross on the top of the crown is not at all distinct; the upright stroke of the said cross slants over a *little* to the left; the cross-stroke is thinner. There is a large white hyphen, with squarely-cut ends, after the word POST. The little piece of dark background, behind the cross on the top of the crown, is of a more or less circular shape; but not at all prominent, and would hardly be noticed unless expressly looked for. There are four places, between the arches of the crown, where the dark background of the circular label



shows through. These dark places are irregular in form ; the two outside ones are very small, and the two inner ones are large. All four are of a sort of three-cornered shape. Outside the circle, containing the words FRIMÆRKE, etc., there is a white line, running just outside the rim of the circle ; but only extending from about level with the I of FRIMÆRKE, round the top of the circle, to about level with the O of POST. The floral work, outside this circle, is all in one unbroken piece ; and every one of the crescent-shaped portions of the scroll-work touches the outer border of the stamp. These last two tests ought to be particularly noticed. The scroll-work forms a sort of rough *fleur-de-lys* in each of the corners. The central coil of the post-horn is *very* large, quite dwarfing the mouthpiece and the bell. Indeed, this coil is so large that it reaches almost to the rim of the bell. There is a row or ring of small dots all round this coil, about 25 in number, but so small as to be uncountable without a microscope. The hyphen after the word POST is level with the bottom of the T. There is a large white stop after KGL, very close to the L. The watermark is like that on all the small square Danish stamps ; it is evidently made in the usual way, *i.e.*, during the manufacture of the paper itself.

#### *First Forgery.*

Lithographed, on transversely-laid paper, very thin and soft, sometimes very white, but more generally of a dirty yellowish-brown tinge. I believe these latter are soaked in coffee to give them the appearance of being very old. There is no watermark, neither is there any *bureld* pattern over the face of the stamp. The front of the tail of the 2 is blunt, as though broken off. The back end of the tail curls upwards, but not inwards. None of the lettering is sunken. The cross-strokes at the top and bottom of the R of RIGSBANK are not at all prominent. The I is the same height as the R. The top part of the G does not come forward enough, and so it is not level with the bottom part. The S is almost equidistant between the G and the B. The A is not squeezed up, and the sides spread out well. The lower tail of the K is considerably larger and longer than the upper one. The S of SKILLING is not centrally under the R of RIGSBANK, but is too much to the right, and it is very much larger than the R. The two tail-strokes of the K of SKILLING meet a good deal above the centre of the letter. The bottoms of the letters KI touch each other, but not the others. The letters LL are far apart. The next I is not near the last L, and its cross-strokes are very small, and indistinct. The G is rather taller than the N, and tolerably close to it. The foot of the K touches the border. There is no stop after SKILLING, but there is a small hyphen after RIGSBANK. The coloured line immediately round the centre of the stamp is of one uniform thickness all the way round. The lower part of the crown, from which the arches spring, is not divided into compartments at all, but contains a straight row of eight dots, all of the same size and shape. There are four dots on the central arch, very small, but quite distinct. The cross on the top of the crown is small, but very distinct ; and its cross-bar is thicker than the upright stroke. There is no hyphen after POST. The little piece of dark background, behind the cross, on the top of the crown, is of an oblong shape, and very dark, standing out prominently from the lighter portion of the stamp. The four places in the arches of the crown, where the dark background shows through, are all large ovals of equal size. Outside the circle which contains FRIMÆRKE, etc., there is no white rim, except just for a very little way at the very top. The floral work, outside the circle, is broken up into separate crescent-shaped ornaments ; and very few of them touch the outer line of

the boundary. There is no *fleur-de-lys* in any of the corners. The central coil of the post-horn is quite small, and it does not encroach at all upon the bell or the mouthpiece. It is shaded with a few short transverse strokes, very different from the clear, coloured dots of the originals, which are perfectly round. There is a very small white spot after KGL, and it is equidistant from the L and from the P of POST.

### *Second Forgery.*

This is very much better than the last, and I should call it an exceedingly dangerous forgery; in fact, I was taken in by it myself a few years ago. Lithographed, on wove paper, rather thinner than the genuine; *water-marked with a crown*. How the forgers have managed to imitate this watermark I cannot say; but it seems to me that the crown has been embossed on the stamp with heavy pressure, and then smoothed flat again, leaving its traces on the stamp. The watermark is visible both looking at the light through the stamp, and even when the stamp is lying on the table. It is rather different from the genuine watermark, somewhat larger, and neater; but is otherwise a very good imitation. The paper is only very slightly yellowish, and there is no *burelé* pattern over the face of the stamp. I have seen one or two copies of this forgery steeped in some dirty concoction, like those of the last-described counterfeit; but they are generally on white paper. The front of the tail of the Z is rounded downwards, and points to the S of RIGSBANK. The back end of the tail curls upwards, but not inwards. None of the lettering is sunken. The R of RIGSBANK has hardly any bottom-stroke. The I is taller than the R, as in the genuine. The G is badly shaped, the shoulder is cut slantingly, and the top comes *too* much forward. The S is exactly equidistant from the G and B. The A is not squeezed up. The lower tail of the K is larger than the upper one. The hyphen touches the border. In the word SKILLING, the S is under the R of RIGSBANK, as in the genuine. The two tail-strokes of the K meet too high up. The bottoms of the letters KILLIN do not touch each other. The first I has no cross-strokes. The letters LL are not close together, and they lean away from each other at the tops. The next I is placed at an equal distance from the L and the N, and the cross-strokes do not show on the right-hand side. The G is the same size as the N, but is placed on a lower level. The stop after SKILLING is not near the outline of the circle at all. The hyphen after RIGSBANK touches the outline of the circle, but it does not touch in the genuine stamps. The coloured line, immediately outside the central circle, is the same breadth all the way round. The lower part of the crown, from which the arches spring, is not divided into compartments at all, and bears a row of nine oblong dots. There are two dots on the central arch, as in the genuine, but they are very much too small. The cross on the top of the crown is very distinct, though the ball on which it rests is almost invisible. Both strokes of the cross are about the same thickness, and it is perfectly upright. There is a hyphen after the word POST, but only one of its ends is cut square; the other is more or less rounded, and it is level with about the middle of the T. The little piece of dark background, behind the cross, is quite circular in shape, and stands out too prominently from the background, though not so much so as in the last counterfeit. The dark places in the arches of the crown are very like those of the genuine, except that the outer ones are rather too large, and the inner ones are not triangular in shape. There is no white line running round the outer rim of the dark circle. Many of the crescent-shaped ornaments of the scroll-work touch each other, as in the genuine, but all those along the top of the stamp are distinctly separate, and one or two on the left-hand side do not touch the border of



the stamp; the others touch the border *too* much, *i.e.*, the border seems to cut part of them away. The corners have a sort of *fleur-de-lys* pattern, but they are not all alike. The central coil of the post-horn is too small, and does not encroach at all upon either the bell or the mouth-piece. There are about four dots on the coil, just at the top of it, and very different from the complete circle of dots in the genuine. There is a white stop after the letters KGL, but it is almost as near to the P of POST as it is to the L; at any rate, it does not nearly touch the L. And now I think that any amateur who allows himself to be taken in, after this extremely minute description of both genuine and forged, richly deserves to lose his money.

#### POSTMARKS.

Both genuine and forged bear a cancellation consisting of concentric circles. The genuine stamps sometimes have four circles, with a dot in the centre, but sometimes only three, with a numeral in the centre.

The forgeries imitate this latter variety of obliteration.

#### Issue of 1853-7. 8 sk., green, dotted ground.

##### *Genuine.*

Engraved in *épargne*, on rather thin yellowish-white wove paper; very distinctly watermarked with a crown. The cross on the top of the crown, in the design, is very plain, though small. The handles of the crossed sword and sceptre do not touch the wreath, though the handle of the sword comes *very* close to it. The wreath touches the lettered outer frame at the top, and *almost* touches it at the bottom, but is not near it at the sides. All the letters of all the inscriptions are very far apart. The top and bottom tongues of the G in the left-hand inscription do not touch each other; the L is well formed, and there is a small stop after it. In the right-hand inscription there is a stop after the R, and another after the M; and the R is nearer to the F than to the M. In the bottom inscription there is such a distance between the 8 s. and the winged rods on each side of them, that there would be plenty of room to put another full-sized letter to right and left of the inscription. The dotted groundwork, between the wreath and the frame, is of no particular pattern; *i.e.*, the dots are disposed irregularly. The bell-mouths of the little post-horns in the four corners are quite distinct.

##### *Forged.*

This is one of the two forgeries which I said I had not seen until recently. It is very poorly done, and ought not to deceive anybody.

Lithographed, very badly, on white wove paper, thinner and harder than the genuine, no watermark. There is a white blotch projecting from the top of the crown, but it does not, in the smallest degree, resemble a cross. The handles of the crossed sword and sceptre both touch the wreath, and the sceptre is very crooked towards the middle. The wreath hardly seems to touch the frame at the top or bottom, but touches it very distinctly at each side. The letters of all the inscriptions are much too close to each other, especially in the word POST, where they almost touch. In the left-hand inscription the top and bottom tongues of the G touch each other, the upright stroke of the L is hollowed out on its left-hand side, and there is a very distinct stop after it, much plainer than in the genuine, where the stop would hardly be noticed. In the right-hand inscription there is no stop after the R, an almost invisible stop a long way after the M, and the R and M touch each other at the bottom. In the bottom inscription there is no room for the introduction of any more

letters, and the 8 looks like a badly-formed 3. The dots of the groundwork, between the wreath and the frame, are arranged in a wavy form, being, apparently, a sort of compromise between the genuine stamp of this issue and the 8 sk. of 1853, which had the groundwork composed of wavy lines instead of dots. The curl of the tube in each of the little post-horns is so much exaggerated that the bell-mouth can hardly be seen at all, being hidden by the curl.

## POSTMARKS.

The cancellation of both genuine and forged is the same as described for the first issue.

**Same Issue. 16 sk., lilac, dotted ground.***Genuine.*

Engraved in *épargne*, on yellowish-white wove paper, like that of the 8 sk.; watermarked with a crown. This stamp is exactly the same type as the last, only lettered 16 S. instead of 8 S. All the tests are just the same as for the genuine 8 sk. This value was never issued with the wavy ground.

*First Forgery.*

Exactly the same as the forgery of the lower value, but lettered 16 S.

*Second Forgery.*

Lithographed, more carefully than the 8 sk., on thin, white wove paper; no watermark. The handle of the sceptre is a very long way from the wreath, as though the bottom knob had been broken off altogether: the handle of the sword touches the wreath. The wreath itself appears to touch the frame on all four sides. The top and bottom tongues of the G in the left-hand inscription touch each other. The top inscription resembles that of the genuine. There is no stop after either the FR or the M, in the right-hand inscription, and the tail of the R is curiously splayed out. The winged rod almost touches the M, though it is at a considerable distance from it in the genuine. And, lastly, the groundwork, between the wreath and the frame, is composed of wavy lines, though, as I said, the genuine is never found with anything but the dotted ground. Thus this forgery is much more easy to detect than the one last described, though it is very much better executed. I do not think this counterfeit is very common; I have never seen but one copy, which was kindly lent to me, for the benefit of my readers, by Mr. J. Albert, of Paris.

## POSTMARKS.

Same as last for both genuine and forged.

## DOMINICA.

**Issue of 1874. 1d., 6d., 1s.**

I do not think the forgeries of this set are likely to prove dangerous, for the execution of the genuine is very fine, though there is nothing very original about them. If our English engravers would take the trouble to invent really new and original designs, I think we might challenge even the American Bank Note Company to produce finer stamps than we can turn out; but, as it is, our official artists and designers seem to have got into a groove or rut, out of which it is impossible to move them.



*Genuine.*

Engraved in *épargne*, on thin, white wove paper, slightly surfaced; machine-perforated 12½; watermarked with a crown and CC. All the values are from the same die. The circle containing the name does not touch the value-label. The T of POSTAGE is very much dwarfed. The lower part of the tiara is divided into three compartments, with an oblong jewel in the first, over the forehead, a diamond-shaped one in the centre, and another oblong one in the third, over the ear. The lobe of the ear is very round and fat. The last pearl of the tiara, over the ear, leans towards the left. The portrait is shaded all over, with very fine lines. The hair covers part of the eyebrow at the outer corner.

The colours of the genuine are: 1d., bright mauve; 6d., emerald-green; 1s., rich rose, with a very slight tint of blue.

*Forged.*

Lithographed, on soft, white wove paper, rather thick, and unsurfaced; unperforated, pin-pricked 13, very badly; no watermark. All the values are from the same stone. The circle containing the name runs into the value-label, below the T of POSTAGE; and the said T is the same size as the other letters of that word. There is no jewel over the forehead; the centre jewel is blotched; and the one over the ear is very indistinct. The lobe of the ear is quite thin, and does not hang down. The last pearl of the tiara, over the ear, is upright. The forehead is unshaded, and there is a white patch at the back of the neck. The hair does not touch the eyebrow.

The colours of these counterfeits are: 1d., lilac; 6d., dark yellow-green; 1s., chalky rose.

## POSTMARKS.

*Genuine.*—I have not yet seen any postmarked specimens of the genuine.

*Forged.*—The forgeries are cancelled with 62.

## DOMINICAN REPUBLIC.

Issue of 1862: *Medio Real*, rose; *Un Real*, deep green.

Of this issue I have only the *UN REAL*, and am not sure whether the *MEDIO REAL* is of the same type. I believe that the setting (*i.e.*, frame and inscription) varies somewhat, not only in the two values, but also in the different stamps on the sheet; though I fancy the shield and arms are, as nearly as possible, the same in all. My readers will bear in mind that I am describing from a single specimen of the *UN REAL*.

*Genuine.*

Typographed, in black, on medium, rather coarsely-wove, deep yellow-green paper. The four lines forming the frame do not touch each other, but leave wide gaps at the corners. A straight-edge, laid along the top edge of the book in the arms, would cut centrally through the C of CORREOS. There are 19 horizontal lines in the left top compartment of the shield; 18 vertical lines in the right top compartment; about 17 vertical lines in the left bottom compartment; and 18 horizontal lines in the right bottom compartment. All these lines are thin, and regularly drawn; though some of them are difficult to make out. The easiest test is the cap of liberty, in front of the book; the top of the cap curls over to the *left*. The pole on which the cap is supported evidently goes inside

the cap, and too much to the right of the centre. The arms of the little cross, above the book, are extremely short, in comparison with the long stem. Below the pole and cap of liberty there is an indescribable, mossy-looking thing, which hides from view the centre of the triangular space between the flags and the bottom edge of the book; so that the large triangle is broken into two unequal ones, and the vertical lines cannot be counted all the way across. Below the right-hand flag are to be seen plainly the butt of the left-hand flag-staff, and the handle of a sword. Below the left-hand flag are to be seen the butt of the right-hand flag-staff, and the stock of a musket. A semicircular line arches above the book, cross, etc., and, just above the cross, there is a very tiny semicircular excrescence on the large semicircle; *i.e.*, the large arched line has an extremely small arch upon it, just above the cross; not central, but placed a shade too far to the right.

*Forged.*

Lithographed; the MEDIO REAL on tolerably bright rose, the UN REAL on pale yellowish-green wove paper, very stout and hard, with a rough, dull surface; though the paper of the genuine is rather shiny. The four lines, forming the frame, are joined at all four corners, making a complete square. A straight-edge, laid along the top edge of the book, would cut centrally through the first O of CORREOS, in both values. The lines in the shield are as follows: Left top compartment, 17 horizontal lines; right top compartment, 12 vertical lines; left bottom compartment, 13 vertical lines; right bottom compartment, 13 horizontal lines. I have not reckoned the boundary-lines, either in genuine or forged. All these lines are coarse, thick, uneven, and more or less irregularly drawn. The cap of liberty is rather like a bee-hive, but what top there is curls over distinctly to the *right*. The pole seems to stop short at the back edge of the cap, instead of going inside it; and it is exactly central. The top and side-arms of the cross are quite as long as the stem below the arms. There is a distinct triangular space below the book, formed by the lower edge of the book, and the flags. This triangle contains eight vertical lines; and the "thing" which hides part of the triangle in the genuine is absent in the forgeries. Below the right-hand flag are to be seen the butt of the left-hand flag-staff (*very* much shorter than in the genuine) and the hooked end of a walking-stick. Below the other flag are the end of the right-hand flag-staff (also shorter than the genuine) and what looks like the mouth of a small cannon. There is no little arch above the cross, on the large semicircular line. The bottom point of the shield is open; *i.e.*, there is a break in the outline, just at the point, which is not the case with the genuine.

POSTMARKS.

*Genuine.*—I have seen no postmarked copy.

*Forged.*—My specimens are all uncanceled.

Issue of 1865: Medio Real, pale green; Un Real, straw, buff.

This is the type with value reading downwards. I describe from a single specimen of the MEDIO REAL.

*Genuine.*

Typographed, in black, on medium, coloured laid paper. The laid lines run horizontally in my specimen, but I do not know whether this is always the case. The dark parts in the texture of the paper are slightly wider than the light, laid lines. There are 11 dents or concave scallops in the top line of the frame. A straight-edge, laid along the top edge of the book, would



pass clear between the C and O of CORREOS. The tests for the shield, etc., are the same as in the first issue. The spear-heads on the flag-staves are short, and rather blunt or stumpy. There are two other spear-heads, above the book, which are very distinct.

*First Forgery.*

Of this I have only the MEDIO REAL. Lithographed (?) on thinnish, vertically-laid paper, of the palest possible tint of yellowish sea-green; indeed, it might be called greenish white paper. There are only 10 dents in the top frame of the stamp. A straight-edge, laid along the top edge of the book, cuts almost through the centre of the first O of CORREOS. The spear-heads of the flags are very long and pointed, especially the left one. The spear-heads above the book are blunt stumps, the left one only a dot. The lines in the shield are as follows: Left top compartment, 16 horizontal lines; right top compartment, 13 vertical lines; left bottom compartment, 12 vertical lines; right bottom compartment, 14 horizontal lines. The vertical lines are much thicker and more irregular than the horizontal ones. The triangular space between the book and the flags is much the same as in the forgeries of the first issue; except that the two lines forming the pole extend into it, diverging as they go, so that the pole looks like a long cone or extinguisher, reaching from the flags to the cap of liberty. There are the butts of three flag-staves showing below each flag; and the musket and sword are absent. The cross leans over to the right. There is a black dot in the large semi-circular line (just above the cross), to represent the little semicircle, or arch. The lettering is evidently done with a lithographic pen, instead of being from types. The white vertical bar, at the bottom of the stamp, (a portion of the large white cross which divides the shield in four) is not central; but the centre of the bar is too much to the left of the centre of the bottom of the shield.

*Second Forgery.*

Of this I have only the UN REAL. Lithographed, on yellow, and on dirty buff laid paper, moderately smooth, and very thick and hard. The laid lines run sometimes vertically, sometimes horizontally. They are rather peculiar, as the light lines are *much* wider than the dark ones, and can be seen plainly, as the stamp lies on the table. A straight-edge, laid along the top of the book, would cut centrally into the first O of CORREOS. The lines in the shield are as follows: Left top compartment, 15 horizontal lines; right top compartment, 13 vertical lines; left bottom compartment, 15 vertical lines; right bottom compartment, 14 horizontal lines. The vertical lines are very coarse and irregular, looking as though they had been re-drawn. There is the plain triangle between the book and the flags, as in the other forgeries; and there is a sort of extinguisher in it, but it hardly seems to form part of the pole. The cross is made too tall, so that it touches the outline of the large semicircle. Just above the cross is a little blotch, to represent the little semicircle. There are three spear-butts visible, each side, below the flags; and the musket-stock and sword-handle are absent. There are two dim blotches above the book, not at all like spear-heads. The C and O of CORREOS are much smaller than the other letters. The letters all look as though made with a pen, instead of being printing letters; that is to say, they are printing letters, but hand-made in appearance.

I do not know the date of any of the above forgeries, but they are, I believe, later than the first edition of this book.

POSTMARKS.

*Genuine.*—I have never seen a postmarked copy.  
*Forgeries.*—Both uncanceled.

**Medio, Un Real.**

1866. Medium laid paper.

Medio real, straw. Un, UN real, pale green.

1867. Medium wove paper.

Medio, rose. Un, pale green, deep blue, pale blue.

1867. The same, but with diamond-pattern watermark.

Un real, green.

1867-69. Pelure wove paper.

Medio, rose, lilac-blue, bluish-grey, greenish-grey, yellow, olive-yellow, pale green. Un, lilac-blue, grey-blue. UN, pale rose, magenta.

1870. Medium wove paper.

Medio, pale pink, magenta. UN, deep green, deep blue, salmon, lilac-grey.

1870. Pelure wove paper.

Medio, salmon. UN, salmon.

1871. Medium wove paper.

Medio, blue on rose (all in colour).

1871. The same, but with CORREOS and MEDIO REAL in black.

Medio, blue on rose.

1873-4. The same, black impression.

Medio, yellow. UN, violet.

From the above catalogue, it will be seen that the varieties of paper and colour in this issue are simply legion. I have seen large numbers of counterfeits at various times, mostly like the third forgery hereafter described, which is the most common.

*Genuine.*

Lithographed (?), with CORREOS and the value printed in afterwards, generally more or less out of the proper position. The lower half of the



of DIOS is larger than the upper one. The first A of PATRIA is crossed very low down; the upright stroke of the T slants decidedly over to the left; the tail of the R points directly downwards; the I is almost exactly vertical, and the last A, which is very sharply pointed, is crossed higher up than the first A. The upper fork of the left-hand end of the scroll containing the above words is a good distance from the side of the frame. The left upper compartment of the shield contains 17 horizontal lines; the right upper compartment contains 15 vertical lines; the left lower compartment contains 13 vertical lines; and the right lower compartment contains 15 horizontal lines. The two flags on the face of the shield are very distinct, and all the various lines upon them can easily be counted with the microscope. The little outlined white cross in the centre of the upper part of the shield, above the cap of liberty and the open book, is nicely drawn; and the vertical part is very nearly as long above as below the arms. The semicircular black line shows a little black ball in it, just above the cross, and the ends of this semicircular line do not quite touch the flag-staves.

*First Forgery.*

I have only one specimen—the medio real, black on pale green. It is lithographed, on thin (but not *pelure*) wove paper. CORREOS and MEDIO REAL are lithographed at the same time, as part of the design, instead of being printed in afterwards; CORREOS being rather too much to the right, and *medio real* rather too much to the left. The lower half of the S of DIOS is decidedly *smaller* than the upper half. Each A of PATRIA is crossed rather high up; the upright stroke of the T is *very* nearly vertical; the tail of the R points obliquely to the right; the I slants very much over to the right, and the last A has a square top. The upper fork of the left-hand end of the scroll *almost* touches the side of the frame. The left upper compartment of the shield contains thirteen horizontal lines; the right upper compartment contains twelve vertical lines; the left lower compartment contains about ten vertical lines; and the right lower corner contains about eleven horizontal lines. All these lines are too thick, and coarse and blotchy. The two flags on the face of the shield are not nearly so distinct from the shield as in the genuine; the lines on the said flags being so blotched as to be indistinguishable. The little cross near the top of the shield is badly shaped; the upper limb is very much shorter than the lower one, and the right arm thick and out of shape. The semicircular line above the flags has no black ball in its centre, and its two ends touch the two flag-staves.

*Second Forgery.*

Of this I have only the UN real. Lithographed (including CORREOS and the value), on thin, (but not *pelure*), very hard, very pale rose wove paper. The lower half of the S of DIOS is smaller than the upper one, and the tail is joined to the body, making it look very like an 8. The T of PATRIA is vertical; the R has an absurdly swollen head and hardly any tail; the I is much too short, and slants over decidedly to the right; the last A has no cross-bar. Only part of the L of LIBERTAD is visible, instead of the whole of it being perfectly distinct. The upper fork of the left-hand end of the scroll *almost* touches the frame, as in the first forgery. The lines in the shield are as follows: Left upper compartment, fourteen horizontal lines; right upper compartment, ten vertical lines; left lower compartment, ten vertical lines; right lower compartment, twelve horizontal lines. The two flags do not show up well from the face of the stamp, but they are better than in the first forgery. The little outlined cross is short and stumpy. The open book below the cross has no lines on it; though there are five dotted horizontal lines (to represent printing), on the right page, in the genuine. The cap of liberty in front of the book is a curious, hook-shaped object, and it is not on a pole, though the pole is distinct in the genuine. The staff of the left-hand flag runs right up to the boundary of the shield, and has no spear-head to it. In the genuine the spear-head is visible, and does not go anywhere near the outline of the shield.

*Third Forgery.*

This is the common one, which may be seen in the album of every school-boy. I do not know how many varieties there may be; but I have the following:

Medio real; on white, bluish green, Prussian blue, greyish olive, ochre-yellow, and pale magenta.

UN real; on white, Prussian blue, and pale magenta.

Lithographed, colours as above, on thin, (not *pelure*), wove paper, rather hard. CORREOS and the value are lithographed at the same

time, instead of being printed in afterwards; CORREOS is placed centrally in the label; MEDIO REAL ditto; but UN REAL is slightly too much to the left. The S of DIOS slopes over to the right, instead of being vertical. The P of PATRIA (which has a *very* short stem in the genuine, making it look rather like a D,) has a long stem in this forgery; the I slopes considerably over to the right, and the top of the last A is square. The left-hand end of the scroll *just* touches the side of the frame. The lines in the shield are as follows: Left upper compartment, sixteen horizontal lines; right upper compartment, thirteen vertical lines (*very* crooked), and two or three dotted lines besides; left lower compartment, nine vertical lines; right lower compartment, fourteen horizontal lines; the lower ones going to the very point of the shield, which is blank in the genuine. The flags show up fairly well, and the lines on them are distinct. The outlined cross is too tall, and the upper arm is not parallel with the lower one, but set considerably to the right of its proper place. The cap of liberty is a blunt cone, with a dark oblique projection from its left side, near the point. It is set in front of a white square, not at all like a book, and there is an oblique black line reaching from the right upper corner of the square to the right side of the cap of liberty, near the top. This is not visible in the genuine, or in the other two forgeries, already described. There are no dotted lines on the book. The semicircular black line has no little black ball in it above the cross; and the said line joins the *outlines* of the flags; so that flags and line together form a sort of blunt ace of spades figure, which is *very* much more prominent and decided than in the genuine. The line below CORREOS goes right across, so as to touch the inner line of the frame on both sides. It does not touch at either end in the genuine, though it is very close on the left side. In the MEDIO REAL, the inner line above CORREOS is drawn too long on the left side, so that it projects slightly beyond the vertical line which meets it. In the UN REAL, the *outer* line above CORREOS is drawn a little too long on the left side, so as to project beyond the vertical line which ought to meet it.

#### POSTMARKS.

*Genuine.*—I have no cancelled copy.

*First Forgery.*—A set of diamond-shaped dots; the whole postmark being much larger than the stamp.

*Second Forgery.*—Uncancelled.

*Third Forgery.*—1, 23.

#### BOGUS STAMP.

##### 2 Reales.

I think our school-boy friends, who are invariably provided with this stamp, in one or more colours, purchase it as an essay; I am not able to say whether there really ever was an essay of this type. The shield, with arms similar to those already described, is on a ground of crossed vertical and horizontal lines, and is surrounded by an oval, bearing CORREOS, DOS REALES. Outside the oval are four corner-triangles of solid colour, each bearing a "2" in white, the lower ones being inverted. The frame of the stamp is a sort of cable-pattern. The whole is lithographed in Prussian blue, brown, orange, green, or vermilion, on thin, white wove paper, and cancelled with 1, 38 (without numerals), 42 (without numerals), or 98.



## DUTCH INDIES.

I think all the forgeries of these stamps are above the average, as the design has been very carefully copied in all the issues.

Issue of 1864. 10 Cents., brownish-carmine.

This stamp was first issued unperforated; but in 1864 it was machine-perforated 12. The type of both perforated and unperforated is exactly the same.

*Genuine.*

Finely engraved in *taille-douce*, on soft, thin, yellowish-white wove paper, the face of which almost invariably shows a tinge of the same colour as the stamp, no doubt owing to the imperfect wiping of the plate during the process of printing. The same thing may be very well seen on some specimens of the blue 5 c. of the United States, and on the 50 reis, blue, of the first head issue of Brazil. The stamp is either unperforated, or machine-perforated 12, as above-mentioned; and the gum with which it is backed is of a dark, yellowish-brown colour, almost as dark as that on the first 3 cents of S. Thomas. The background, behind the head, is composed partly of crossed, vertical and horizontal lines, and partly of horizontal lines only; the portion of the background in the top, left-hand corner, has *only* horizontal lines. The king's nose stands out well, with a blunt and rounded point. The front of the moustache is clipped rather short, so that the contour of both lips can be seen; the upper lip is decidedly pointed in front. On the shoulder, above the L of ZEGEL, will be seen a dim, white blotch, and one or two indistinct, white lines, forming the button and part of the shoulder-strap of the epaulette; but the whole would not be noticed, unless expressly looked for. The ground of the two side-labels containing NEDERL INDIE is very decidedly shaded with crossed, vertical and horizontal lines, which can be easily seen. The side-stroke of the 1 of 10 does not touch the tail of the left-hand dolphin; and the bottom of the said 1, and that of the T of CENT are both slightly pointed, instead of being cut off square. There are four lines of shading on the label to the right of the T of CENT, and all four are of different lengths. This is very well marked.

*Forged.*

Rather nicely lithographed, on white wove paper, very thin, not at all tinted, backed with white gum; unperforated. The whole of the background behind the head is shaded uniformly with crossed, vertical and horizontal lines. The king's nose is much too white, and the point is quite sharp, compared with the genuine. The front of the moustache hides the upper lip altogether, and the outline of the mouth is one straight line. On the shoulder, above the L of ZEGEL, there is a *very* prominent and distinct mark, like a V on its side, with a large white dot or blotch inside it. The ground of the two side-labels, containing the words NEDERL INDIE, appears to be perfectly solid and uniform at first sight; though it is really formed by crossed lines, which are set so close that they have run together in almost every part. The side-stroke of the 1 of 10 touches the tail of the left-hand dolphin; and the bottoms of the 1, and of the T of cent, are cut off almost square; indeed, that of the T is quite square. The four lines of shading to the right of the T of CENT are of equal height. The colour of this forgery is something like that of the genuine, but with more red and less brown in it. Mr. Pemberton calls

the genuine stamp "*rose*," but I never saw one that could be said even to approach that colour. One of my own specimens slightly resembles the tint of our own obsolete id., and I suppose even that would hardly be called *rose*.

Some time ago I saw another forgery of this stamp; but it was a frightful caricature; lithographed on bright yellow paper, and not in the least likely to deceive, so I did not trouble to take notes of it. If any reader should possess a specimen he can easily decide its worthlessness by the tests of the genuine given above.

#### POSTMARKS.

*Genuine.*—The genuine stamps bear 1, also 13.

*Forged.*—The forgeries have 1, also 72.

Issue of 1869. 5, 10, 20, 50 Cents.

Issue of 1874. 15 Cents.

It is quite possible that other forgeries of these stamps exist, besides the values enumerated, but these are the only ones which I have seen. The second set has only lately (1890) come before me. It is not nearly so deceptive as the first set.

#### *Genuine.*

Engraved in *épargne*, on thickish, white wove paper; no watermark; perforated 14, and also 12. There are 87 pearls in the circle round the head. The lower lobe of the ear is very small, and part of it is shaded. The serpents, twining round the rods in the tops of the side-labels, have very distinct wings, each with four feathers. The bottoms of the anchors are both alike, both pointed, and their flukes are also all alike, and very distinctly barbed, like arrow heads. The flukes or barbs are separated from the arms of the anchors by little lines which form the lower outlines of the barbs. The tails of the serpents do not touch the outline of the central circle. The pearls are very large, perfectly round, and all of exactly the same size. The letters of the inscriptions are very clear and broad, with their ends cut off perfectly square. There is a short, strong vertical line on the lower eyelid, below the front of the pupil.



#### *First Forgery.*

Lithographed, rather carefully done, on very white, and rather thick wove paper; unperforated, or pin-pricked 13. There are only 86 pearls round the central circle, and they are much smaller than those in the genuine, and irregular in shape; some of them being blotched together occasionally. The lower lobe of the ear is much larger than in the genuine, more prominent, and altogether without shading. The wings on the rods are not very distinctly drawn; they only show three feathers each, and the serpents below them have no eyes, though these can be distinctly seen in the genuine. The tail of one of the serpents, round the right-hand rod, almost touches the outline of the circle round the king's head, and in many copies it does touch it. The bottom of the left-hand anchor is more sharply pointed than the right-hand one, and the barbs are not all alike, one or more being generally a mere blotch. The letters of the inscriptions are too thin, blotchy or ragged, and their ends are all more or less rounded. There is a round dot on the lower eyelid, to represent the vertical line of the genuine.

*Second Forgery.*

Not nearly so good as the one just described. Lithographed, on stout, very yellowish-white wove paper; pin-perf. 13. There are only 67 pearls round the circle, and they are absurdly irregular in shape, most of them being like white hyphens. The lower lobe of the ear is shaded by two dots, instead of the fine lines of the genuine. The wings on the rods above the serpents' heads are mere blotches, and the serpents do not appear to have any heads, much less mouth and eyes. The anchors are very sharply pointed at the bottom, but the barbs are only indistinct blotches. The right fluke of the left anchor splays out more than the corresponding one of the right anchor. The inscriptions are better than in the first forgery, though the rest of the impression is worse. I do not think this counterfeit likely to be at all dangerous. There is a dot, or, sometimes, an oblique line of shading, on the lower eyelid, below the front of the pupil.

## POSTMARKS.

*Genuine.*—1, 13, 42.

*Forged.*—A large circle with lettering. Also 13.

## ECUADOR.

The counterfeits of the Ecuador stamps will not be found particularly dangerous, except the imitations of the 1873 set, which are above the average. There are two *timbres de fantaisie*, which I had better take first. It will be understood that these two stamps never existed.

*BOGUS STAMPS.*

Dos (2) Reales, green; Doce (12) Reales, scarlet.

Both of these stamps are very nicely done, and, if they had been imitations of any of the values really issued, they would have been decidedly dangerous. They are of the type of the 1865 set, of which only the values MEDIO REAL ( $\frac{1}{2}$ ) and UN REAL (1) were issued. There is no need to go any further into the details of these two essays on credulity, as their facial values will at once condemn them.

## POSTMARKS.

The DOS REALES is not cancelled; the DOCE REALES bears three concentric circles, with numerals in the centre.

Issue of 1865. Medio Real, blue.

*Genuine.*

Lithographed, in slate-blue, and also in ultramarine, on thin, greyish-white wove paper. The sun's face has several dots on it, but they cannot be said to resemble eyes, nose, and mouth, as, in all legible copies, there is merely a straight row of dots, touching each other, where the eyes would be, and two dots, very much to the left, where the nose ought to come. There are seventeen rays round the sun, including those which form part of the rainbow. The key-pattern is in four separate pieces, each piece containing five "keys." The branch on the left side, between the oval and the flag, bears thirteen leaves. The right-hand flag has five white stripes on it, and the left-hand flag has four.



The head of the axe shows very distinctly, sticking out from the left-hand end of the *fascés*, below the central oval. The steamer in the oval has a large, dark flag flying from the left-hand mast. There are seventy pearls round the large circle; they are large, uniform in size and shape, and not touching each other anywhere. The vertical lines of shading in the spandrels are *very* fine, and many of them run together, so that I have been unable to count them. Some copies of these stamps are very badly lithographed, so that the design can hardly be made out at all; this is more especially the case with those printed in slate-blue. The ones printed in ultramarine, especially the dark shades, are usually much better executed.

*Forged.*

Lithographed, in Prussian blue, on greasy-looking wove paper, which has a very strong shade of greenish-blue on the surface, showing more or less through the substance of the paper. The sun's face bears regular eyes, nose, and mouth, which can easily be seen. There are twenty-eight rays round the sun. The key-pattern is very coarse, and there are only three "keys" in each piece. The branch on the left-hand side bears nine leaves only. The right-hand flag has five white stripes on it; the left-hand flag has five also. The *fascés* would hardly be recognized, and there is no axe-head to be seen projecting from the left-hand end. The steamer has no flag, and what ought to be the funnel appears like a palm tree with a dome-shaped head. There are 102 pearls round the large circle; they are very small, and some of them are pointed instead of being round. The vertical lines of shading in the spandrels are very coarse, more especially on the left-hand, at the bottom.

POSTMARKS.

*Genuine.*—1, 29, 38.

*Forged.*—1, with name, etc., in a straight line in the centre.

Same Issue. UN REAL, shades of yellow.

I have called this the same issue; but the fact is, that the MEDIO REAL, blue, and the UN REAL, green, are said to have circulated in the interior only, and this UN REAL, yellow, was used for letters to foreign countries.

*Genuine.*

Lithographed, in pale yellow, ochre-yellow, orange-yellow, or greenish-yellow, on greyish-white, or on bluish-white paper. The greyish-white paper is wove; but the bluish-white is usually what is called "*papier quadrillé*," having laid lines in it, forming oblongs or squares. The large circle contains seventy-seven pearls, but they are not so large nor so regular as those of the MEDIO REAL. There are five "keys" in each of the four pieces of key-pattern, as in the genuine MEDIO REAL. The white lines forming this key-pattern, and the crosses in the four corners, and the letters of both top and bottom inscriptions, are all of as nearly as possible the same width. There is a white stop before UN, and a similar one after REAL, and these two words do not anything like fill up the label which contains them. There are five white stripes on the right-hand flag, and four on the left-hand one, as in the genuine MEDIO REAL, and seventeen rays round the sun, including those which form part of the rainbow.

*Forged.*

Very coarsely lithographed, in vermilion, on roughly-made, bluish-white wove paper. The large circle contains 108 pearls, very irregular in shape and size, and many of them running together. There are only

three "keys" in each of the four pieces of key-pattern. The words ECUADOR CORREOS are in thin letters, like the genuine, but the bordering lines of the key-pattern are thicker than the lettering of the said words. The words UN REAL are thicker still, and the crosses in the corners are thickest of all; whereas, as I have pointed out, *all* these are of the same thickness in the genuine. I hope I have made it sufficiently clear that the above description has reference to the thickness or thinness of the white lines composing the said letters, key-pattern, and crosses. The words UN REAL fill up the label containing them, and there is no stop either before or after them. Each flag has five white stripes in it. I have only a very bad copy of this forgery to describe from, but there seem to be far more than seventeen rays round the sun, and they are blotched together a good deal. This forgery is not at all likely to prove dangerous; it is even coarser than the forged MEDIO REAL.

#### POSTMARKS.

*Genuine.*—The genuine—at least all the copies which I have seen—bear a very singular cancellation, differing from any others with which I am acquainted. It consists of four concentric oblongs, with a very boldly zigzagged outline, and containing P. I., in large outlined letters. I have six or eight copies of this UN REAL, yellow, in my collection, and they all, without exception, bear this postmark, the only variation being that one of them is struck in red, and all the others in black.

*Forged.*—54, without numerals; 62.

It will be noticed that I have not described the genuine so minutely as the MEDIO REAL; but the colour is invariably so very faint that it is extremely difficult to make out any details at all. The forgery is a down-right vermilion, about the same shade as the normal hue of the 40 centimes of the French Republic of 1849.

Issue of 1873. 1 Real, orange-yellow, and orange-vermilion.

#### *Genuine.*

This stamp is an evident copy of the Costa Rica set, but of very inferior execution, compared with those beautiful stamps. Lithographed, on white wove paper, usually rather thin and soft (but I have one copy on quite stout paper); perforated 11. The condor's neck is very thin, but not unnaturally so; it is about the same thickness as the upright stroke of the T in PORTE. The sun is set rather high up on the rainbow; that is to say, supposing the rainbow passed in front of the sun, instead of behind it, the lower part of the sun's face would be hidden, and the upper third of it would appear above the rainbow. There are seventy-eight horizontal lines of shading, including the border lines, counting down the right side of the stamp. The horizontal lines inside the scroll-work—that is to say, behind the condor, flags, and shield—are *very* close together, quite twice as close as the lines on the outer portion of the design. This is, perhaps, the best test of the genuine, for it can be very readily seen. The cross-strokes of the T and E of PORTE, and of the E and L of REAL, are *very* thin—much thinner than the vertical strokes of the said letters. The white outline of the little oval containing the figure 1 at the top of the stamp is perfect all round, and the top of this oval touches the fourth line from the top of the stamp, including the outer line. The two lines running round the whole stamp are very close together, so much so that there is not room for another line to be put between them. The white spot representing the paddle-box is in its proper place in the centre of



the hull of the steamer ; the lower part of the funnel is dark, and the upper half is white. There is a very distinct cloud of steam or smoke coming out of the funnel, and going to the right.

*Forged.*

This is not at all a bad imitation, and I have no doubt it has taken in a good many unwary ones. Lithographed, in pale vermilion, on thin, yellowish-white wove paper ; pin-pricked 12½. The condor's neck is unnaturally thick, being quite twice as thick as the upright stroke of the T of PORTE. The sun is set centrally on the rainbow ; that is to say, supposing the rainbow were to pass in front of it, it would hide the centre of the sun's face, leaving a little bit of equal size showing both at the top and the bottom. There are only sixty-nine horizontal lines of shading in the general background of the stamp, counting down the right-hand side, and including the top and bottom lines. The horizontal lines inside the scroll-work, behind the condor, flags, shield, etc., are no closer together than the others, being, in fact, merely continuations of them. This is very easily seen, and will be a good test for this forgery. The cross-strokes of the T and E of PORTE, and the E and L of REAL, are the same thickness as the upright strokes of the said letters, except that the lower cross-stroke of the E of REAL is a little thinner than the rest. The white outline of the little oval containing the figure 1 at the top of the stamp is broken below, just above the word DEL ; and it is placed too high up, so that it touches the third line from the top, counting the top line as one. The two lines running round the whole stamp are at some distance from each other, so that another line could easily be put between them. The white spot representing the paddle-box is too much to the left ; the funnel is dark all the way up ; and the cloud of steam or smoke appears to be issuing from the left-hand mast, instead of from the funnel.

POSTMARKS.

*Genuine.*—I only possess one obliterated copy of the genuine, and it is cancelled with dots, which almost pierce the paper ; but I cannot make out the form of the handstamp.

*Forged.*—The forgery is obliterated with 62. It must be borne in mind that this forgery is deceptive, not because it is so good, but rather because the genuine is so poor.

Issue of same year. Un Peso, rose, carmine.

This stamp is very much prettier than any of those before described ; and so is the MEDIO REAL which was issued at the same time, but which I have not yet seen imitated. The forgery is exceedingly good, and very likely to deceive.

*Genuine.*

Typographed (?) in rose or carmine, on very white wove paper ; perforated 11, and also 8, and 10. I give the perforation 10 on the authority of M. Moens, as I have not seen it ; but I have both the 8 and 11 myself. There is a good space of white between the rays of the sun and the border of the shield. The mountain peaks have a sort of oblique snow-line marked upon them, and their points are rather higher than the smoke from the steamer. The front flags are shaded all over, except a very small portion near the outer edge. The axe, in the victor's fasces, below the shield, has its head properly shaped. There are eighty-three square white dots round the



circle. The inside of the U of UN is square at the bottom, and the inside of the O of PESO is nearly square. The point of the condor's right wing, *i.e.*, on the left-hand side of the stamp, does not touch the outline of the circle.

*Forged.*

Very nicely lithographed, in carmine, on white wove paper, which shows very plainly the meshes of the wire gauze on which it was made; pinpricked 12½ and also 13. The upper rays of the sun almost touch the top of the shield. There is no oblique snow-line upon the mountain peaks, and their summits are slightly lower than the smoke of the steamer. A large portion of the front flags is altogether unshaded. The head of the axe in the lictor's *fascies* appears to be cleft in two. There are only sixty-eight of the square white dots round the circle. The inside of the U of UN is rounded, and the inside of the O of PESO is very nearly round. The point of the condor's right wing touches the circle below the E of ECUADOR.

POSTMARKS.

*Genuine.*—The genuine stamps usually bear a double circle, with name between the circles at the top, FRANCA at the bottom, and date, etc., in the centre of the inner circle.

*Forged.*—The forgeries are cancelled with a rectangle, or a diamond, of square dots.

EGYPT.

One peculiarity I have noticed, with regard to the first issue for Egypt, on the part of the vast majority of collectors, and even of catalogue-makers who ought to know better, and that is their very determined habit of placing these unfortunate stamps any way but the right one. All the later issues are evidently intended to be placed with their longest sides top and bottom; and so I suppose that, as the stamps of this first issue are much about the same shape, it is thought that they ought to be placed in the same position; but the proper way of placing them is with the oval loop of the central surcharge upwards, as is done in our illustration of the 10 paras value, which renders three out of the five surcharges legible at once, and the other two with little difficulty. The watermark will also assist in the proper placing of the stamps, though I have seen many copies in which it is inverted. As regards the surcharges, the central one, according to my reading of the characters, means "Egypt," the left-hand one, probably "Egyptian." The bottom one is the value in words, and the others are beyond my small skill to decipher. Some stamps, apparently of this first issue, are not uncommonly found on thickish paper, without watermark, but of much the same colours as the normal specimens. Moens calls them essays; but I fancy they are proofs, or else (which is more likely) reprints.

As officials in the country in question are ever ready to turn an honest penny (or a dishonest one either, as some of my friends say, who are Egyptian bondholders), it is more than probable that very many of the unused specimens of this first issue now to be found in

the albums of collectors are reprints, issued, on purpose for sale to philatelists, since the issue became obsolete; and therefore I, with many others, decidedly prefer *used* specimens.

Issue of 1866. 5, 10, 20 Paras; 1, 2, 5, 10 Piastres.

*Genuine.*

As the design varies for each separate value, I shall have to describe them one by one; but first I may take the tests common to all the values.

Typographed (?) in colour, on thin, greyish-white wove paper; water-marked with a ten-rayed star, or flower, whichever it may be, over a pyramid and sphinx; perforated 13 all round, or sometimes perforated 13 top and bottom, and unperforated at the sides. The characters of the top surcharge are all joined together; the one like a magnified comma touching the oblique stroke to left of it with its tail.

5 Paras. *Genuine.*

The right-hand end of the middle surcharge is a very small, blunt, upward hook; and the left-hand end of it is a long, large, upward hook, whose upper point ends on a level with the right-hand hook. The bottom surcharge has one dot below the first character on the right-hand end, three clustering dots below the centre of the said surcharge, and one dot over a short wavy line, above the surcharge, a little to the right of the centre. The 5 in each corner is small and compact, with its head quite as large as its tail. The central flower has fourteen petals. The borders of the stamp are formed of diamond-shaped ornaments; but the point of a large diamond runs into the middle of each piece of bordering, at the top and bottom and sides. The top border has three entire diamonds to left of the large one, and *almost* three entire diamonds to the right; but the large diamond hides a small part of the inner diamond on the right. The bottom border contains three entire diamonds to right, and also three entire ones to the left of the large one. The inner points of these large diamonds at top and bottom do not touch the frame, or rather the points of the frame, of the central flower.

5 Paras. *Forged.*

Lithographed, on stout, very white wove paper; no watermark; perforated 12, and sometimes 12½. The character like a magnified comma in the top surcharge does not touch the oblique stroke to the left of it with its tail. The right-hand end of the middle surcharge is a small knob, which points downwards obliquely to the right. The left-hand side of the said surcharge ends merely in a curve, with a blunt end, a good deal lower than the level of the right-hand end. The bottom surcharge is quite different from the genuine, being a copy of the bottom one of the genuine 20 paras, to be described hereafter. There is a stroke under the first character of this surcharge to the right, three clustering dots under the last character to left, and no dot at all above the surcharge. Each 5 is of a peculiar shape, with the tail very much larger than the head. The central flower has nineteen petals. In the top border there are only 2½ entire small diamonds on each side of the point of the large diamond. In the bottom border there are 3 to the left, and 2½ to the right of the large diamond. The inner points of the top and bottom large diamonds are joined to the points of the frame round the central flower.



10 Paras. *Genuine.*

The paper, watermark, and perforation are the same as in the genuine 5 paras; the central surcharge also is exactly the same. In the bottom



surcharge there is a short upright stroke at the right-hand end, and a thing like a figure 8 with the top broken, at the left-hand end, with three clustering dots below it. There are twenty-eight circles round the central oval. The coloured line outside this oval is not blotched anywhere, and it is the same thickness all the way round. The 10 in the left-hand upper corner has the 1 without any oblique side-stroke; *i.e.*, it is simply a straight line, and the 0 is very much thicker than the 1. The 10 in the lower left-hand corner has its 1 a simple straight stroke like the other, and the 1 and the 0 are of equal thickness.

10 Paras. *Forged.*

Paper, perforation, etc., the same as in the forged 5 paras. The large central loop of the middle surcharge is broken at the top. In the bottom surcharge there is a dot at the right-hand end, a large hook at the left-hand end, and three separate dots and a sort of comma at various distances along the top of the inscription. (This is a copy of the bottom surcharge on the genuine 1 piastre.) There are only twenty-seven circles round the central oval. The coloured line surrounding this oval is blotched to the left of the bottom of the oval, and too thick to the right of the bottom of the oval. There is a stop before the 1 of the 10 in the upper left-hand corner, and the 1 has an oblique side-stroke; the 1 and the 0 are of equal thickness. The 10 in the lower right-hand corner is like the other, but there is no stop before the 1.

20 Paras. *Genuine.*

Paper, perforation, watermark, etc., the same as in the genuine 5 paras. The right-hand end of the middle surcharge is a very small loop with a white centre. The right-hand end of the bottom surcharge is like a capital V laid on its side, with its point to the left, and with a short, wavy stroke below it. There is a thick small *p* forming the top of the central letter of the inscription, and with three clustering dots below the left-hand end of it. The P of PARA in the upper left-hand corner is of the same thickness as the rest of the letters of the word; and the top of each A is pointed. The P of PARA in the lower right-hand corner is like the other one; but the top of each A is cut off square. The bottom, heart-shaped point of the central cross or ornament inclines too much to the right of its proper position.

20 Paras. *Forged.*

Paper, perforation, etc., the same as in the forged 5 paras. The right-hand end of the middle surcharge is a black knob; and the centre of the middle loop of it is round, instead of being oval as the genuine is. The bottom surcharge is like that of the genuine 5 paras, with a dot below the first letter at the right-hand end, a dot and a stroke above the middle of it, and three clustering dots below the middle. The P of PARA in the upper left-hand corner is very thin, and squeezed up, compared with the rest of the letters of the word; the first A is pointed, and the second A is cut off square. The P of PARA in the lower right-hand corner is very badly shaped; the first A is cut off square, and the second A is rounded at the top. The bottom point of the central cross or ornament inclines too much to the left of its proper position.

1 Piastre. *Genuine.*

Paper, perforation, watermark, etc., the same as in the genuine 5 paras. The little loop at the right-hand end of the central surcharge is on a level with the line to the left of it. This surcharge exactly fills up the width of the central oval; that is to say, it is as long as the oval is wide. The semicircular portions of the arabesque oval, which project into the corner-labels containing the figures and letters, are all of exactly equal size and shape. There is a round white stop between the letters P.E in the left-hand upper corner, and the E is taller than the P. There is also a round white stop between the letters P.E in the lower right-hand corner, and the E is *very* much taller than the P. There are ninety-seven equal-sized pearls round the frame. The outer line of the stamp is thicker at the top and bottom than at the sides.

1 Piastre. *Forged.*

Paper, perforation, etc., the same as in the forged 5 paras. The right-hand loop of the central surcharge is bent downwards below the level of the line to the left of it. This surcharge is too short, and does not fill up the width of the central oval. The pieces of the arabesque oval, which project into the corner labels, are of different sizes; and those which go into the corners containing the figure 1 are very much larger and rounder than those which go into the other corners containing the letters P.E. There is a square white stop between the letters P.E. in the upper left-hand corner, and both the said letters are of the same height. There is an almost invisible stop between the letters P.E in the lower right-hand corner, and both the letters are of the same size. There are eighty-four pearls round the frame, of all sizes and shapes. The outer line of the stamp is thinner at the top and at the bottom than at the sides.

2 Piastres. *Genuine.*

The paper, watermark, perforation, etc., are the same as in the genuine 5 paras. The right-hand end of the middle surcharge is a small round loop, which is level with the line to the left of it; the centre of the large loop in the middle of this surcharge is an oval; the left-hand end of it is a large upward hook, as before, with its tail pointing almost towards the large central loop. The design or ornament in the central circle is not at all prominent, and has very little white about it; indeed, the colour of the stamp is usually so pale that it is almost impossible to describe the shape of the central flower. The ring round this central circle is shaded all the way round, with crossed, vertical and horizontal lines. The octagonal frame round the whole design is filled with a double spiral pattern, difficult to describe, but almost exactly like the twined snakes to be seen on the stamps of the Dutch Indies, though, of course, smaller, and not in the least like a rope. There is a distinct white stop after each of the letters P.E. In the left-hand upper corner the letters are very thick and clumsy, and the middle tongue of the E projects as far as the upper and lower strokes. The same description exactly holds good for the letters P.E in the lower right-hand corner. The 2 in the upper right-hand corner is compact in shape; the tail is quite as thick as the rest of the figure. The other 2 in the lower left-hand corner is exactly the same. The ordinary colour of this stamp is a pale, dull "ochreish" orange.

2 Piastres. *Forged.*

Paper, perforation, etc., the same as in the forged 5 paras. The small loop at the right-hand end of the middle surcharge is bent downwards, below the level of the line proceeding from it; the centre of the large loop in

the middle of this surcharge is triangular in shape ; the left-hand end is a semicircle, whose end points directly upwards. The central design is very white and prominent, looking like four white ivy leaves arranged in the form of a cross. The ring round this design is shaded with vertical lines only. The pattern filling the octagonal frame round the whole design is a rope, with rather loose strands, and not in the least like the double spirals of the genuine. There is a *very* small stop after the P. in the upper left-hand corner, but only a sort of indication of a stop after the E ; the letters are not too thick, and are properly made ; and the central tongue of the E is shorter than the upper and lower ones. This description will hold good also for the letters in the lower right-hand corner, except that there is a small stop after both P and E. The 2 in the upper right-hand corner is thin—thinner than the letters opposite to it—and the tail is thinner still. The 2 in the lower left-hand corner is just the same except that its tail, or part of it, is so thin as to be almost invisible. The colour of the forgery is generally either a greenish-lemon, or greenish-orange ; the latter, I think, is the more common.

#### 5 Piastres. *Genuine.*

Paper, watermark, perforation, etc., the same as in the genuine 5 paras. The middle surcharge is exactly like that on the genuine 2 piastres just described. In the lower surcharge there is a dot below the first letter on the right-hand side ; and above the surcharge, counting from the right-hand end, there is, first of all, a dot with a short vertical stroke below it, then a dot a little to the left, then a comma, and then another dot with a stroke beneath the dot. (It will be understood that these are all at various distances along the top of this surcharge.) The central design is a flower with seven petals ; and immediately round the flower there is a small ring, shaded with vertical lines. Just inside the largest oval there is a very narrow oval, filled with pearls ; these pearls are very indistinct, and would hardly be noticed at a first glance. There are eleven of them in the top part of the oval, twelve in the bottom part, eleven on the right-hand side, and thirteen in the left-hand side. There is a stop after each of the letters P.E. in the upper left-hand corner, and a stop after the P only in the lower right-hand corner. There is a stop after the 5 in the upper right-hand corner, and the head and tail of the figure are both of the same thickness. There is no stop after the 5 in the lower left-hand corner, and the head of the 5 is much thinner than the tail. Each of the corner-circles distinctly touches both sides of each corner ; indeed, the upper right-hand circle projects slightly beyond the right side of the stamp.

#### 5 Piastres. *First Forgery.*

Paper, etc., as in forged 5 paras. The large central loop of the middle surcharge is broken at the top, and the left-hand hook has a blunt point instead of a very sharp one. The lower surcharge is a passable imitation of the genuine. The central design is a flower with six petals, and the little ring round it is perfectly white, without any shading at all. This is a very easy test. The pearls are much too distinct, and too far apart ; there are ten of them in the top of the oval, ten in the bottom of it, twelve on the right-hand side, and ten on the left. In both the lettered circles there is a stop only after the P. There is no stop after either 5 : the upper one is a large, straggling figure, with the tail larger than the head ; the lower one is more compact, with head and tail of equal thinness. The corner-circles do not really touch any of the boundary-lines, though there is a blotch to the left of each of the ones on the left side, which makes them look as though they touched the left-hand outline of the frame.

5 Piastres. *Second Forgery.*

Paper, etc., the same as forged 5 paras. The right-hand end of the middle surcharge is opened out into a semicircle, and the left-hand hook is blunt. The lower surcharge is not in the least like the genuine, being a copy of that upon the genuine 10 piastres. There are only six petals to the central flower, and the ring round it is white, as in the first forgery of this value. The pearled oval has ten pearls at the top, ten at the bottom, thirteen on the right-hand side, and ten on the left-hand side. There is a stop after both P and E in the upper left-hand corner, and a stop after the P only in the lower right-hand corner. There is a stop after the upper 5, which figure has its head larger than its tail. There is no stop after the lower 5, which figure has its tail very much larger than its head. The head and tail of both these figures are of equal thickness; the corner-circles do not touch the outline of the frame.

5 Piastres, *Third Forgery.*

Paper, etc., the same as last forgery. The right-hand end of the middle surcharge is opened out into a semicircle. The large loop in the centre of this surcharge is broken at the top, and the tail of the left-hand hook is blunt. The central flower has six petals. The ring round it is white, instead of being shaded. There are ten pearls in the top of the pearled oval, nine at the bottom, about twelve on the right-hand side, and ten on the left-hand side. There is a stop after each of the letters P.E. in the upper left-hand corner; but a stop after the E only in the lower right-hand corner. The upper 5 is altogether undecipherable, being blotched into the background. The lower 5 has its tail very sharply pointed, and larger than the head, and thinner. The circles do not touch the outline of the frame. This is the worst forgery of the lot, and ought not to deceive anybody.

10 Piastres. *Genuine.*

Paper, watermark, etc., the same as in the genuine 5 paras; middle surcharge exactly the same as the last. The central oval is filled with an arabesque design, but so faint that the details cannot be described. The points of the large corner-triangles do not anything like touch each other, and there is a space of at least a quarter of an inch between them on each side of the outer oval, and rather less at the top and bottom of it. There is a white stop after both P and E in both corners, and one also after the upper 10. The letters do not touch the boundary of the little frames containing them. The colour of the stamp is slate.

10 Piastres. *Forged.*

This appears to be from another set. The paper is thicker and smoother, and of a decidedly yellowish tint. The little loop at the right-hand end of the middle surcharge is broken at the top, and the hook at the left-hand end points directly upwards instead of towards the large central loop. The top surcharge is not all in one piece. The tail of the magnified comma does not touch the oblique line to the left of it. The central oval is the best test for this forgery, as it is filled simply with crossed, vertical, and horizontal lines, without any arabesque pattern in it at all. The points of the large corner-triangles come very close together; those on the right almost touch, those on the left are nearly as close, but those at the top and bottom are a little further from each other. There is a white stop after the P only in the top corner, a stop after both P and E in the lower corner, and the top E touches the outline of the little frame round it. There is no stop after either 10. At a first glance this forgery looks rather better than the genuine; but the oval of crossed lines will at once betray it. The colour is a greenish neutral tint, not at all like the dull slate of the genuine.

## POSTMARKS.

*Genuine.*—1, 3, 12.

*Forged.*—1, 37 (no numerals), 52, 101.

Issue of 1867. 5, 10, 20 Paras; 1, 2, 5 Piastres.

According to Moens, there are four varieties of each value in this issue, but I have not been able to obtain entire sheets of the different values. Some of the forgeries are rather well done, and are considerably more deceptive than the counterfeits of the first issue.

*Genuine.*

All the values are engraved in colour, on hard, moderately thick, white wove paper, watermarked with a star over a crescent; perforated 15. I have called the design on the back a "watermark"; but the fact is that this design is, I believe, impressed *after* the paper is made, something after the manner of the oval design on the backs of the current Swiss stamps; whereas a proper watermark is made in the paper, during the manufacture, before it is quite solidified.

5 Paras. *Genuine.*

The head of the sphinx does not touch the two outlines of the front face of the pyramid, and there is a pretty good space between the head and the said outlines. There are twenty horizontal lines of shading in the left-hand half of the central oval, and only nineteen in the right-hand half. The point of the pyramid projects *very* slightly above the topmost line of shading. The dark oval touches the frame to left, to right, and at the top; but not at the bottom. The left shoulder of the sphinx (*i.e.*, to the right of the stamp) has two horizontal lines across it, separating it, as it were, into three divisions; but these divisions are not like steps. The point of the pyramid is rather blunt. The labels at the bottom, containing the figures of value, are very much wider than the width of the side-frames which contain the pillar and "needle"; indeed, they are nearly as wide as the two labels at the top which contain the word PARA.

5 Paras. *First Forgery.*

I have only one copy of this counterfeit. It is very good, and not common. The specimen is cut closely, so I am not able to say whether it has been perforated or not. Lithographed, on hard, white wove paper, very like that of the genuine, but without any watermark. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-one horizontal lines of shading in the left-hand side of the central oval, and the same number on the right-hand side. The pyramid ends in a tolerably sharp point, which only just comes up as far as the uppermost line of shading, and does not project beyond it. The dark oval touches the frame on the right side only, and very nearly touches it on the left; but is at a considerable distance from the top and bottom of the frame. The left shoulder of the sphinx, on the right side of the stamp, is cut into three very distinct steps. The labels at the bottom, containing the figures of value, are as wide in this forgery as in the genuine.

5 Paras. *Second Forgery.*

This is much less like the genuine than the one just described, but is very much more common; in fact, I continually find the whole set of this type in the collections sent to me for opinion.

Lithographed, in reddish orange, instead of golden yellow, on thick, rather soft, *very* white wove paper; no watermark; badly pin-perforated

12½. The head of the sphinx *almost* touches the outlines of the front face of the pyramid, as in the first forgery. There are twenty-two horizontal lines of shading on the left-hand side of the oval, and twenty-one in the right-hand side. The pyramid is sharply pointed, and the point does not project beyond the topmost line of shading. The left shoulder of the sphinx, on the right-hand side of the stamp, is cut into three distinct steps, as in the first forgery. The great test, however, for this counterfeit is in the fact that the lower labels, which contain the figures of value, are only as wide as the width of the side-frames which contain the "needle" and the pillar. The dark oval touches the frame on the right side only. The Egyptian inscription in the bottom label is that of the genuine 5 *piastres*, to be described hereafter.

10 Paras. *Genuine.*

Perforation, watermark, etc., exactly the same as in the genuine 5 paras. Indeed, to save trouble and unnecessary repetition, I may say here that all the genuine are alike in these characteristics. The head of the sphinx does not touch the two outlines of the front face of the pyramid. In one type there are twenty horizontal lines of shading on each side of the central oval behind the pyramid; and in another type there are twenty in the left-hand side, and nineteen in the right-hand side. In the former type the point of the pyramid projects considerably beyond the topmost line of shading, and in the other type it does not project at all—the dark oval touches only the right-hand side of the frame. The left shoulder of the sphinx looks somewhat as though it had been cut into steps, but not so markedly as in the forgery of the 5 paras. The labels at the bottom are nearly as wide as the corresponding ones at the top. The 1 of 10 in the left-hand label has a distinct side-stroke, exactly like the 1 in the right-hand label. The last character at the left-hand end of the lower inscription does not touch the left-hand side of its containing frame, but is at a considerable distance from it.



10 Paras. *Forged.*

Lithographed; paper, perforation, etc., the same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading to the left of the pyramid in the central oval, and the same number on the right-hand side. The point of the pyramid is sharper than in the genuine, and projects very slightly beyond the topmost line of shading behind it. The dark oval touches the frame at the sides only, and not at the top or bottom. The left shoulder of the sphinx is cut into three unmistakable steps. The labels at the bottom are like the genuine. The 1 of the 10 in the left-hand one has no oblique side-stroke; the 1 in the right-hand label is like the genuine. The last character at the left-hand end of the lower inscription touches the left side of its containing frame. The colour of the genuine stamps varies from lilac to mauve; the forgeries are more of a violet colour.

20 Paras. *Genuine.*

Watermark, etc., the same as in genuine 5 paras. There is a distinct space between the head of the sphinx and the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the central oval to the left of the pyramid, and the same number to the right of it. The point of the pyramid is very blunt, and comes just up to the top-

most line of shading. The dark oval touches the frame on the right-hand side, and very nearly touches it on the left-hand side; but the top and bottom are at a good distance from the frame. The hieroglyphics on Cleopatra's needle are so very faint that they are hardly visible, and the needle appears to be white at a first glance. Pompey's pillar is *very* lightly shaded, and the main shaft of it is not put centrally on to the base, but far too much to the left. This is an easy test for the genuine. The white line of the frame to the right of the pillar, if prolonged downwards into the lower label, would cut exactly through the o of the 20 in the left-hand lower label. The shoulder of the left-hand 2 does not project backwards further than just level with the end of the tail.

20 Paras. *Forged.*

Paper, etc., same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines to the left of the pyramid, and the same number to the right. The point of the pyramid is very sharp, and the dark part of it comes right up to the very top of the central design, and touches the thin, coloured line which runs round it. The dark oval outside this touches the frame to the right and to the left, and almost touches it at the top. The hieroglyphics on Cleopatra's needle are very dark and heavy. The pillar is very heavily shaded, and it is put centrally on to the base, thus altering the mistake of the engraver of the genuine. The white line of the frame to the right of the pillar, if prolonged downwards, would only pass through the left side of the o of 20, instead of through the centre of it. The shoulder of the left-hand 2 projects backwards beyond the level of the end of the tail. The originals are in yellowish-green; these forgeries are much darker, and of almost a bluish-green.

1 Piastre. *Genuine.*

There is a good space between the head of the sphinx and the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the oval on each side of the pyramid. The dark oval touches the frame only on the right-hand side. The hieroglyphics on the needle are very faint, and the shading on the pillar is light. One of the easiest tests of the genuine is that the white line to the left of the E in the right-hand upper corner of the stamp is an exact continuation of the line below it which forms the left side of the frame of the needle. The figures in the bottom corners are very broad, even broader than the upright strokes of the P and E in the upper corners.

1 Piastre. *Forged.*

Paper, etc., the same as in the second forgery of the 5 paras. This is a nice-looking stamp, and very likely to deceive. The head of the sphinx touches the two outlines of the front face of the pyramid. There are twenty-two lines of shading in the central oval to the left of the pyramid, and the same number to the right of it. The dark oval touches the frame to right and left, and almost at the top. The hieroglyphics on the needle are dark and distinct, and the right side of the pillar is heavily shaded. The white line to the left of the E is far too much to the right, and does not form a continuation of the white line to the left of the needle. The figures in the bottom corners are very thin, and much thinner than the upright strokes of the P and E in the upper corners.

2 Piastres. *Genuine.*

Paper, watermark, etc., the same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the

pyramid. There are twenty horizontal lines of shading in the left-hand side of the central oval, and nineteen in the right-hand side. The dark oval *just* touches the frame on the left-hand side, but not on any of the other sides. The white line to the left of the E in the right-hand upper corner forms one continuous line down to the bottom of the stamp; *i.e.*, it is joined to the line which passes to the left of the needle, as in the genuine 1 piastre, just described. The tail of each 2 is just about level with the rounded shoulder of the figure; *i.e.*, it does not project further to the right than the shoulder of the letter does. All my copies of this value are rather blotchy, and more heavily printed than the other values. I fancy this may be on account of the blue colour being more difficult to work than the other tints.

2 Piastres. *Forged.*

Paper, etc., same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading in the oval, to the left of the pyramid, and the same number to the right of it. The dark oval touches the right side, and *almost* touches the left side of the frame. The white line to the left of the E is not continuous with the white line to the left of the needle, but a good deal too much to the right of where it ought to be, as in the forged 1 piastre just described. The body of the right-hand 2 leans forward a little to the left, and the tail of the left-hand 2 projects further to the right than merely level with the rounded shoulder of the figure. The colour of this forgery is exactly the same as that of the genuine.

5 Piastres. *Genuine.*

Paper, watermark, etc., same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the pyramid. There are nineteen horizontal lines of shading in the left-hand side of the central oval, and the same number in the right-hand side of it. The dark oval touches the frame at the top only. The white line to the left of the E in the right-hand upper corner is continuous with the white line down the left of the needle. The needle and pillar are very lightly shaded, so as to appear almost white.

5 Piastres. *First Forgery.*

This is printed on thick paper, like the first forgery of the 5 paras. My only copy is cut close, so that I cannot tell the perforation. There is no watermark. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading in the oval on the left of the pyramid, and the same number to the right of it. The dark oval touches the frame on the right, and almost on the left. The white line forming the left side of the frame of the needle does not correspond either with the line to the left of the E in the upper right-hand corner, or with the similar line to the left of the 5 in the lower right-hand corner, being too much to the left of both of them. This is an easy test for this forgery. The inscription in the lower label is the same as that on the genuine; the little frames in the bottom corners, containing the figures of value, are also about the same width as in the genuine.

5 Piastres. *Second Forgery.*

Paper, etc., same as in the second forgery of the 5 paras. This is not nearly so good as the last, though much more common. The head of the sphinx almost touches the two outlines of the front face of the pyramid. There are twenty-two lines of shading in the central oval, on



each side of the pyramid. The dark oval touches the frame to right and left, but not at the top or bottom. The white line down by the left-hand side of the needle is not continuous with the similar white line to the left of the E in the upper right-hand corner; but is set too much to the left. The easiest test of this forgery is in the fact that the forgers have made the lower labels, which bear the figures of value, twice as wide as the upper labels which bear the letters P, E. In fact, the lower labels in this stamp have been copied from the genuine 5 paras value, which has them broad. There is also another error, not so obvious; for the inscription at the bottom is the same as that on the genuine 5 paras, instead of that on the 5 piastres; and the second forgery of the 5 paras, described above, has the inscription which *ought* to appear on *this* value, so that the forgers have evidently mixed up the two values. The proper inscription in the lower label of the genuine 5 paras is in three separate words, or sets of characters; whilst the proper inscription in the lower label of the genuine 5 piastres is in five separate words, or sets of characters; but the two, as I have said, are just reversed in these two forgeries.

#### POSTMARKS.

*Genuine.*—As in the first issue.

*Forged.*—As in the forgeries of the first issue.

With regard to the first forgery of the 5 paras, and the first forgery of the 5 piastres above described, I fancy that there must exist a full set of all the values forged in that particular type or style, though, as I have said, I only know of the two values just mentioned. However, I think my readers will be able to decide upon the worth or worthlessness of any particular specimen by counting the lines in the central oval, and by seeing whether the white line down by the left-hand side of the needle goes straight up and down from top to bottom.

#### Issue of 1872. 5, 10, 20 Paras; 1, 2, 2½, 5 Piastres.

The stamps of the 1867 issue are not what would be considered marvels of beauty; but they are very superior to the set now to be described. Some of the later copies of the 1872 issue are so extremely bad as to be almost undecipherable, and look as though they had been boiled for an hour or two after being printed. Fortunately for me the general differences between the genuine and forged are so well marked that I shall be able to describe the whole set at once, instead of having to take each value separately, as in the issues already dissected.



#### *Genuine.*

Engraved in *épargne*, on thick, rough, rather hard, yellowish-white wove paper; watermarked—or rather impressed at the back—with a star over a crescent; and machine-perforated 13. The 10 paras, and the 1 and 5 piastres, were also issued unperforated in 1873; these latter are rare. There are four white stripes in the hair on the head of the sphinx, three of them being particularly distinct. The ear is small, and the top of it is level with the eyebrow. There is a distinct white line, running almost across the stamp near the top, forming the lower outline of the label containing the Egyptian inscription; and there is a similar distinct white line, running almost across the stamp near the bottom, forming the upper outline of the frame containing POSTE, etc. The right side of the top

stroke of the T of POSTE is altogether wanting; the inscription thus reading POSTE KHEDEUIE EGIZIANE. The A of this latter word is a distinct A, and not an R. There is hardly any indication of a dark line round the broad white outline of the central oval. The P of POSTE is almost invariably jammed against the side of the frame to left of it.

*Forged.*

Lithographed, on paper very similar to the genuine, but smoother and whiter; no watermark; pin-perforated 11. There are five white stripes in the hair on the head of the sphinx, four of them being particularly distinct. The top of the ear is placed much too low, being hardly level with the bottom of the eye. The whole ear is apparently like a large S, curling down into the back of the neck. There is the faintest possible indication of a white line, to form the lower outline of the upper label which contains the Egyptian inscription; and there is no white line at all to form the upper outline of the label at the bottom, containing POSTE, etc. The T of POSTE is shaped like an ordinary capital T, and the A of EGIZIANE is changed into an R; thus the whole inscription reads POSTE KHEDEUIE EGIZIRNE. There is a wide dark line surrounding the white outline of the central oval. There is a good space between the P of POSTE, and the upright line of the frame to the left of it.

POSTMARKS.

*Genuine.*—As in the first issue.

*Forged.*—As in the forgeries of the first issue.

## FIJI ISLANDS.

Issue of 1871. No surcharge; 1d., 3d., 6d.

I don't think these stamps need occupy us very long, as the forgers have made a grand mistake in imitating all the values from the die of the 1d.; though *all* the values are quite different from each other in the genuine.

One Penny. *Genuine.*

Engraved in *épargne*, on thin, soft, white wove paper, badly perforated 12½, watermarked FIJI POSTAGE in the sheet. The dark shading at the bottom of the crown is in a perfectly straight line. The ends of all the white strokes forming the letters C R are tapered off until they are quite fine; but they get wider in the centre as they would in ordinary written capitals made with pen-and-ink. The central circle is surrounded by sixty white pearls, all circular in shape, and of one uniform size. The bottom of the P of POSTAGE is a little sloped off, so as not to touch the outline of the frame to the left of it. The V of PENNY has its arms splayed out far too much. The whole of this lower inscription is slightly sunk into the paper, almost as though it had been done with type. The outline of the circle, just inside the pearls, is formed by a very thin, coloured line, between two thin white ones.

One Penny. *First Forgery.*

Lithographed, on very white paper, thicker than the genuine, pin-perforated what seems to be about 15, but so extremely badly done that it is impossible to say what is the proper gauge; no watermark. The dark shading at the bottom of the crown is considerably curved or rounded in

the centre downwards. The strokes forming the letters C R are as nearly as possible the same thickness throughout their whole length. The central circle contains only fifty-five pearls, and they are oval instead of round, and some of them smaller than the others. The bottom of the P of POSTAGE is joined to the frame to the left of it. The Y of PENNY is of the normal shape; *i.e.*, the arms are not unduly splayed out. As the stamp is a lithograph, I need hardly say that the lower inscription does not show any appearance of being sunk into the paper, but is perfectly flat. The outline of the circle, immediately inside the row of pearls, is composed of one broadish white line only.

*One Penny. Second Forgery.*

This is not nearly so good an imitation as the last. Lithographed, on soft paper, very like that of the genuine; no watermark; perforated 14. The dark shading at the base of the crown is rounded downwards, instead of being in a straight line, and the crown itself is extremely blotchy and indistinct. The letters C R are tapered more like the genuine than the first forgery; but their outline is ragged. There are only fifty-two pearls in the circle, and they are very irregular both in shape and size. The P of POSTAGE does not touch the side of the frame to the left of it, but the bottom of the letter is not sloped off at all. The T of the same word is very tall and lanky; the O of ONE is very much smaller than the NE; and the E of PENNY has hardly any indication of a central tongue. This inscription is not sunken at all.



*Threepence. Genuine.*

Paper, watermark, perforation, etc., same as in the genuine one penny. The design of this stamp is different from that of the penny, the circle having 69 dark dice, alternating with 69 light ones, instead of pearls. The crown and the letters C R are the same as in the genuine penny.

*Threepence. Forged.*

Lithographed, on thin, white wove paper, rather harder than the genuine; no watermark; perforated 12½. Except for the inscription—POSTAGE THREE PENCE—this stamp is an exact copy of the first forgery of the penny, having the fifty-five pearls, the rounded base to the crown, the C R in letters of uniform thickness, etc.

*Sixpence. Genuine.*

Paper, watermarked, perforation, etc., same as in the genuine one penny. This stamp again is different from either of the other values. The outline of the central circle is composed, not of pearls, as in the one penny, nor of little white rectangles, as in the threepence; but of a dark pattern of 39 zig-zags on a lighter ground. The base of the crown is straight; the letters C R are tapered nicely at their ends, as before; the lower corners, above POS of POSTAGE, and above NCE of PENCE, contain large triangles composed of white dots. The ends of the upper label, which contains the name, are of peculiar curly ornaments, in place of the crosses of the one penny and threepence values. The tail of the S of SIX is drawn considerably too long, as are also the lowest strokes of both the first and second E of PENCE. A hexagon of white lines is visible in the central circle.



Sixpence. *First Forgery.*

Lithographed, on white wove paper, similar to that of the genuine, but harder; no watermark; perforated 12. The forgers have copied nearly the whole of this stamp from the forged one penny. The outline of the circle contains fifty-five pearls, instead of the zig-zag line of the genuine. The base of the crown is rounded downwards. The letters C R are of uniform thickness throughout, instead of being tapered at their ends. The triangles above POS of POSTAGE, and above ENCE of PENCE, are formed each of one broad white line, instead of dots. This is very conspicuous. The ends of the upper label are copied from the genuine sixpence. Each E of PENCE is of the normal shape, as is also the S of SIX, though they are very much out of shape in the genuine. There is no hexagon in the central circle.

Sixpence. *Second Forgery.*

Electrotyped in a sort of violet-carmine, on stout, green wove paper, no watermark, perf. 9½! The central circle is bounded by zig-zags, as in the genuine, and four out of the six white lines of the hexagon in the said circle are visible. The bottom part of the crown is rounded, but not so much so as in the first forgery. After the paper and perforation, the easiest test for this counterfeit is the white band at the base of the crown. In the genuine (in all issues and values) this white band is ornamented with five ermine-spots or "tails"; each represented by a sort of small ">," lying on its side, with the sharp point to the right. In the forgery, this band is plain white, without any ermine-spots. I have never seen this forgery until quite lately (1891).

## Issue of 1872. Same stamps surcharged 2, 6, 12 Cents.

*Genuine.*

These are exactly the same as the genuine stamps described above, except that the one penny is surcharged in black TWO CENTS, the threepence is surcharged SIX CENTS, and the sixpence is surcharged TWELVE CENTS.

*First Forgery.*

These will easily be detected, as they are simply the first set of forgeries just described, with the surcharge added. Both the above-described forgeries of the one penny value are found with the TWO CENTS surcharge.

*Second Forgery.*

These are very much more dangerous, being the genuine stamps of the 1871 set, with forged surcharge. I am sorry to say that they passed through my hands at a time when I had no opportunity of taking notes of the surcharge; but, as far as I remember, the types used to print the surcharge on the forgeries were well-nigh identical with those used for the genuine; so that collectors would do well to make quite sure of the source whence those offered to them for sale were procured.

## Issues of 1875. 2 c., 6 c., 12 c., with "V.R."

There are two varieties of the "V.R." surcharge; the one in Roman capitals, and the other in (so-called) "Gothic" letters. They are usually divided in the catalogues, as though they were distinct issues; but, as a matter of fact, both of them (together

with many sub-varieties) are found on the same sheet. I will take first the

Roman V.R.; 2 c., 6 c., 12 c.

*Genuine.*

From the centre of the V to the centre of the R there is a distance of 4 millimetres; and, from the centre of the stop after the V to the centre of the stop after the R there is also a distance of 4 millimetres. The stops are large.



*Forged.*

The letters are far too far apart. From the centre of the V to that of the R, the distance is very nearly  $8\frac{1}{2}$  millimetres, and there is also a distance of  $8\frac{1}{2}$  millimetres between the two stops. The said stops are very small, and the one after the V is placed rather below the level of the bottom of the letter.

"Gothic" V.R.; 2 c., 6 c., 12 c.

*Genuine.*



The centres of the letters, V.R., are  $4\frac{1}{2}$  millimetres apart, and the centres of the stops are  $4\frac{1}{2}$  millimetres apart. The little cross-strokes in the sides of the V are level with each other; and the side-lines are broken to allow of the admission of the said cross-strokes. The vertical first stroke of the R is similarly broken in the centre, to allow the thick cross-stroke to pass through it. The top of this vertical stroke projects only very slightly to the left. The rounded part of the head of the R has a projection to the right. In normal copies, the stops are nicely-shaped diamonds with concave sides; both being the same size and shape.

*Forged.*

The centres of the letters, V.R., are very nearly 6 millimetres apart, and the centres of the stops are  $5\frac{1}{2}$  millimetres apart. The cross-stroke in the left side of the V is decidedly higher than the other. The whole letter is in one piece, so that there is no break for the admission of the cross-strokes. (The same is the case with the R.) The top of the first, or vertical, stroke of the R projects considerably to the left, in the shape of a clumsy blotch. The rounded part of the head of the R is like that of an ordinary Roman R, without any projection. The stops are very shapeless; the one after the V being considerably larger than the other.

NOTE.—I have only normal copies of the genuine to describe from, and have never seen a full sheet of any of the values; but the following varieties are catalogued:

Roman surcharge: 12 c., inverted.

Gothic surcharge: 12 c., inverted; 2 c., 6 c., 12 c., with Maltese crosses for stops, instead of the little diamonds; 12 c., inverted, with the Maltese crosses; 2 c., 6 c., 12 c., with an inverted Gothic A instead of the V; 6 c., with plain full stops; 12 c., with plain full stop after the V., and ornamental stop after the R.

## Issue of 1882. Five Shillings, black and salmon-red.

*Genuine.*

Engraved in *thargne*, on medium, white wove paper, perf. 10. There are 11 distinct pearls outside the curved white line above FIJI; the one to the extreme left touches the frame round the 5, and the corner of the white line runs into this pearl. The last pearl but one to the right is almost exactly above the last I of FIJI. The bottom of the F of the lower FIVE is cut off slantingly down from left to right. The pearls on stalks in the Queen's crown are large and round. The ornaments between the said pearls are a thistle, a shamrock, and a thistle; the shamrock being very much lower than the pearls each side of it. The profile is not outlined; being formed, as usual, merely by the stoppage of the horizontal lines of the background. The chin projects somewhat. There is a tolerably long curl hanging from the chignon.

*Forged.*

Electrotyped, on medium, white wove paper, un gummed. This has probably been made as an illustration to some catalogue, for the perforation is merely *printed* round the stamp. If pierced, it would gauge  $11\frac{1}{2} \times 11$ , etc. There are 11 pearls above FIJI, but the eleventh to the left is a mere abortion, which does not touch the frame round the 5, and is at the top of the line, instead of at the corner of it. The last pearl but one to the right is far to the right of the last I of FIJI. The bottom of the F of the lower FIVE is rounded. The pearls on stalks in the crown are very indistinct, and two of them seem to be diamond-shaped. The ornaments between the said pearls are a thistle (very badly shaped, and far too short), a very tall *fleur-de-lys*, and a shapeless object to represent a thistle. The profile has a distinct dark outline, and the chin is *very* retreating. There is a dark projecting lump below the chignon, but it is not at all like a curl. The central medallion is pink, instead of salmon-red.

## POSTMARKS.

*Genuine.*—65, without numerals. The lines must have been highly embossed on the hand stamp, with sharp edges; for they cut through the stamp, and sometimes even through the paper of the envelopes to which the stamps are affixed. I suppose the Fiji postal authorities are resolved that the stamps shall never do duty a second time.

*Forged.*—10, 76, 100.

## PRIVATE STAMPS.

"FIJI TIMES EXPRESS."

Issue of 1870. 1d., black on rose.

*Genuine.*

Type-set; printed in black on rose-coloured *quadrillé* paper, rouletted 20, on dotted lines. The numeral 1 is just four millimetres high at the highest point. A line drawn along the tops of the letters of PENNY would cut almost centrally through the last S of EXPRESS. The horizontal line above TIMES, and the similar one below PENNY, are a great deal thicker than any of the other lines. In my specimen, the line above TIMES is broken just before the T; and the one below PENNY is broken in two places below the centre of each N of that word.

*Forged.*

Type-set, on stout, violet-rose wove paper, rouletted 20, on dotted lines. The 1 is  $5\frac{1}{4}$  millimetres high at its highest point. A line drawn along the tops of the letters of PENNY would pass just clear below the last S of EXPRESS. All four lines of the frame are, as nearly as possible, the same thickness, and the top and bottom lines are not broken anywhere.

**Same Issue. 3d., black on rose.***Genuine.*

Paper, printing, etc., same as in the genuine one penny. The numeral is a plain 3.

*Forged.*

The 3 is an ornamental numeral, with an outline all round it. The top line is broken above the S of TIMES, and the bottom line is broken under the P of PENCE. The other tests are the same as for the forged one penny.

**Same Issue. 6d., black on rose.***Genuine.*

Paper, printing, etc., same as in the genuine one penny. The top line is broken, in my copy, above the E of TIMES; and the bottom line is broken in two places, below the beginning and end of the E of PENCE. The 6 is a plain numeral, nearly 7 millimetres high.

*Forged.*

The top line is unbroken; the bottom line is broken below the end of the E of PENCE. The 6 is just five millimetres high; it is an ornamental numeral, with an outline all round it. The other tests are the same as for the forged one penny.

**Same Issue. 9d., black on rose.***Genuine.*

This I have not got. The numeral is plain, but I do not know the height of it.

*Forged.*

The top line is broken above the end of the S of TIMES, and the bottom line is broken under the P of PENCE. The 9 is a plain numeral this time, very nearly 6 millimetres high. The other tests are the same as in the forged one penny.

**Same Issue. 1s., black on rose.***Genuine.*

Paper, printing, etc., as in the genuine one penny. The top line, in my copy, is broken above the E, and beyond the end of the S, of TIMES; and the bottom line is broken below the end of the H, and below the beginning of the second L, of SHILLING. The 1 is an ornamental numeral (the only one of the set); it is 6 millimetres high, and has an outline all round it.

*Forged.*

I have not seen this, but I know that it exists. Probably the tests for the genuine will suffice for its detection.

## POSTMARKS.

*Genuine.*—I have never seen a cancelled copy.

*Forged.*—The forgeries are uncanceled.

NOTE.—The “rouletting on coloured lines” is done in these stamps (genuine and forged) by notched (brass ?) rule, which is rather higher than the type. The rule gets inked with the rest of the impression, and when the platen descends, the pressure which forces the paper down on the types, also forces the notches in the rule *through* the paper, making a row of cuts, while the sides of the notches ink the paper, making a row of dashes.

## FINLAND.

The first stamps issued for this country were envelopes only, and it was not until 1856 that adhesives came into use. The earliest envelopes are rather puzzling to collectors, not only on account of their rarity, but also because there were two separate issues of the 1845 envelopes, differing from each other in colour, paper, and slightly in type. All the sets also have been reprinted.

First Issue of 1845. Envelopes; 10 k., black; 20 k., red.

### *Genuine.*

Engraved in colour, on rough laid paper, stamped on left lower corner of the envelope. The lower arm of the cross, where it rests upon the orb on the top of the crown, is wedge-shaped, and thicker at the bottom than at the top. The cirlet at the base of the crown contains five very long, diamond-shaped jewels, with dots between them; but the jewels are so long that their points run into the dots. These jewels are not by any means prominent; and at a first glance they look more like a sort of irregular wavy line than a row of jewels. I think this is the easiest test for the genuine. The left upper corner of the shield is quite sharp, but the right upper corner of it is cut off. The left lower corner is nicely rounded; but the right lower corner is cut off somewhat obliquely, instead of being rounded like the other. The outline of the circular bend of the right-hand post-horn is broken, just where it would *almost* touch the middle of the right-hand side of the shield, if complete. The P of PORTO is nearer to the top of the left-hand post-horn than the L of STEMPEL is to the top of the right-hand post-horn; but the difference is not *very* marked. The lower ends of both post-horns curl inwards, towards the rounded bottom corners of the shield.



### *Forged.*

Lithographed, on very smooth, laid paper, with the laid lines running straight up and down, instead of obliquely. The lower arm of the cross is the same width as the others all the way. The cirlet at the base of the crown contains five very stumpy diamonds, very far apart, with dots between them; but the diamonds do not touch the dots at all. These diamonds are very distinct, and can be readily seen at a glance. Both the upper corners of the shield are quite sharp, and both the lower corners are nicely rounded. The outline of the ring of the right-hand post-horn is not broken, and it is at some little distance from the outline of the shield. The L of STEMPEL is a good deal nearer the top of the right-hand post-horn than the P of PORTO is to the top of the left-hand post-horn. In nearly all the forgeries, the lower end of the right-hand post-horn points downwards, almost towards the last K of KOPEK.



**Second issue of 1845. Envelopes ; 10 k., rose, vermilion ; 20k., black, greenish-black.**

*Genuine.*

Engraved, very similar to last issue ; stamped on the flap of the envelope. On the rough laid paper with oblique laid lines, like that of the last issue, are found the 10 k., rose, the 10 k., vermilion, the 20 k., black, and the 20 k., greenish-black. On thick, yellowish-white wove paper are found the 10 k., rose-red, and the 20 k., black. I think these are about all the varieties. The tests for this issue are the same as those for the issue just described. In the 10 k., the last K of KOPEK does not run into the stop after that word.

*Forged.*

Lithographed, on thick, smooth, laid paper, with the laid lines running straight up and down, or on thinnish, and rather hard, white wove paper. The tests are exactly the same as for the forgeries of the first issue. In the 10k. there is a queer little tail to the last K of KOPEK, which runs into the stop after that word.

The genuine stamps are usually very badly printed, so that the arms and the lines of shading on the shield are all blotched and almost undecipherable. The forgeries are a little more clear and distinct.

POSTMARKS.

*Genuine.*—All the originals that I have seen were cancelled with a pen-and-ink cross, or with a word, or part of a word, written upon them.

*Forged.*—The forgeries are generally unobliterated ; but some of them bear part of a large circle or oval, with unreadable letters.

REPRINTS.

There is a complete set of reprints of these envelopes ; but I have only seen them cut, so I am not able to say whether they are printed on envelopes like the originals, or in sheets. They are on thick, very smooth, white wove paper ; and look very clean and fresh, and are very much more carefully printed than the originals.

**Issue of 1850. Envelopes ; 5, 10, 20 kopeks.**

The stamps of this issue may be known from the very similar ones of 1856 by the fact that the bell-mouths of the post-horns below the shield have no balls or pearls in them ; whereas, in the 1856 issue, each horn has a little white pearl in its mouth.

*Genuine.*

Engraved, in a transverse oval, instead of the upright oval of the two issues of 1845 ; stamped on the flap of the envelope, in the following varieties :

5k., blue, 10k., rose ; both on thin, blue wove paper. 5k., blue, 10k., rose, 20k., black, and greenish-black, all on thick, yellowish-white wove paper.

20k., black, and greenish-black, on white laid paper. This latter 20k. was the last issued of this set, and did not appear, I believe, until just before the next set with the pearls in the post-horns, to be hereafter described. The design is much clearer than that of the two issues of 1845. There are seven five-pointed stars in the shield, and the lines in it are a good deal farther apart than in either the genuine or forged stamps of 1845. The lion's crown has five distinct rays or points to it.

The point at the base of the shield is rather long and sharp, and it points exactly between the crossed mouthpieces of the post-horns below it. The cross on the top of the large crown has a wedge-shaped base, as before, resting on the orb. There are nine pearls on each of the side-arches of the large crown, and four pearls in the central arch. Issuing from the top of the lower circlet of the crown there are seven rays something like teeth, as in the last issue, though I did not mention them then, as the forgeries were similarly provided. The jewels in the lower circlet consist of five longish diamonds, tolerably far apart, with no dots between them. In some very darkly-printed copies I notice that the ground behind some of the diamonds is dark; but usually the jewels are light, on a light ground. The lion holds an uplifted sword in his right front paw, and treads on a short sheath with the other three; the left front paw coming just to the front end of the sheath. Neither of the post-horns touches the shield anywhere. The lettering on the left side is in Finnish, that on the right side is in Russ, the final letter on the right being like two capital I's joined together at the top. All the stops after the letters and figures are diamond-shaped.

#### *First Forgery.*

I have seen but one forgery of this set; very poorly done and not likely to deceive. Very coarsely lithographed, on thick, soft, coarsely-made, white wove paper, showing the marks of the meshes of the canvass or wire-gauze very distinctly. There are only four stars on the shield, and they are six-pointed. The lion's tail is single, instead of being double like the genuine, and has a star at the end of it, by way of tassel, I suppose. The crown on his head has no rays or points on it, and is very indistinct. The point at the base of the shield is very short, and points to the left of the centre of the crossing of the horns. The cross on the top of the large crown is too large, and very badly-shaped; it touches the outline of the frame above it; and the lowest arm is not wedge-shaped. There are eleven pearls on the right arch of the crown, ten on the left arch, and none at all in the central arch. The orb is unshaded, though there ought to be two transverse lines across it. The circlet at the base of the crown is quite plain, and has no jewels upon it; there are no rays issuing from the top of the said circlet. The lion has no sword, and the sheath is so long that it reaches as far as the raised front paw. The middle curl of the right-hand post-horn touches the base of the shield. The final letter of the right-hand inscription is an English capital H; and all the stops are round, or as nearly round as the artist could make them for the money.

#### *Second Forgery.*

Of this set I have seen only the 5 kopeks, and the 20 kopeks, cleanly lithographed, on very thin, hard, white wove paper. There are eight stars in the shield, one being added just above the lion's crown, which is not very plain. These stars are mostly four-pointed, though the two in the rounded corners of the base of the shield are five-pointed. The pearls on the side-arches of the crown are so exceedingly small, and so jumbled together, that it is quite impossible to count them, though there seem to be about twelve on the right-hand arch, and thirteen on the left-hand one. The pearls in the central arch are even smaller still. The orb and cross are all on one side, leaning considerably over to the right; this can be seen in an instant, and is an easy test for these forgeries. On each side of the central diamond, in the circlet at the base of the crown, there is a little white S. Andrew's cross, which, of course, does not appear in the genuine. The stops in the inscription are all round, instead of

being diamond-shaped. The word of value on the right-hand side reads KOIL, and has no stop after it; this will suffice, of itself, to condemn this counterfeit. I do not think this set of forgeries is very common. I have only seen one specimen each of the 5 and 20 kop., as mentioned above. They have a German look, but I do not know where they came from.

#### POSTMARKS.

*Genuine.*—The genuine stamps are postmarked with a large transverse oblong, containing a Finnish inscription in large capitals, and some are found cancelled with a pen.

*Forged.*—The forgeries bear part of a large oval, containing lettering.

#### REPRINTS.

The reprints of this issue are printed on very hard, very thick, very white wove paper, and look clean and fresh. They are more carefully printed than the originals, and are, of course, always unused.

#### Issue of 1856. Envelopes and Adhesives, 5, 10 kopeks.

There are some slight differences between these stamps and those of the issue just described; but the most noticeable points are, that there is a small white pearl in the open end of each of the post-horns, and a very small pearl underneath the crown, between it and the top of the shield, and somewhat to the left of the centre; *i.e.*, just above the face of the lion. The varieties are as follows: Envelopes, 5 k., blue, 10 k., rose, both on yellowish-white wove paper; 5 k., blue, 10 k., rose, both on thick, hard laid paper, with laid lines running obliquely. Adhesives, 5 k., blue, 10 k., rose, both on stoutish yellowish-white wove paper. These adhesives are exactly like the envelopes, and, when the latter are cut, those on the wove paper cannot be distinguished from the adhesives.

#### 5 Kopeks. *Genuine.*

Engraved as before, paper, etc., as preceding. The lion's paw holding the sword is only partly shaded, and the point of the upper tail *almost* touches the bend of the lower one. The pointed base of the shield goes down so low as to come almost into the angle formed by the crossed mouth-pieces of the horns. The dot between the top of the shield and the base of the crown is tolerably round. Three out of the five diamonds on the circlet at the base of the crown (*i.e.*, the three to the left) have their points drawn out so as to touch; thus all the three are linked together. There are three distinct pearls in the central arch of the crown, and there is some appearance of a fourth, just at the very point of the central ray which touches them; and they and the ray are all joined together. All the stops are very large, and very distinctly diamond-shaped. The pearls in the wide ends of the post-horns are perfectly round, and the left-hand one is a good deal larger than the other. The final letter of the right-hand inscription is, as before, like two capital I's, with a line running across the top, from one of the uprights to the other. The crown is put exactly midway between the two sides of the shield.



5 Kopeks. *Forged.*

Lithographed, on white or bluish-white wove paper. The paw of the lion which holds the sword is of absolutely solid colour, and is much the darkest part of the whole of the design on the shield. The point of the upper tail does not nearly touch the rounded part of the under one; in fact, there is a good space between them. The dot between the top of the shield and the base of the crown is of a very well-marked diamond-shape. The five diamond-shaped jewels on the circlet, at the base of the crown, do not touch each other. There are three small pearls in the central arch of the crown; but they appear to hang down from the orb above them, and do not touch the pointed ray beneath them. Some copies have no stop after the 5 on the left-hand side, and those which have it show the stop rounder and smaller than the others. The pearls in the open ends of the post-horns are anything but round, and both are about the same size. The final letter of the right-hand inscription is formed by two capital I's, without any line running across to join their tops together. The crown is slightly nearer to the right-hand side of the shield than to the left-hand side. The pointed base of the shield is very short, and does not go near the angle formed by the crossed mouthpieces of the post-horns.

10 Kopeks. *Genuine.*

Engraved as before, paper, etc., as described above. The upper tail of the lion is very wide at the end, and touches the rounded part of the lower one. There are four vertical lines of shading on the arm which holds the sword. The white dot between the top of the shield and the base of the crown is diamond-shaped. There are three pearls in the central arch of the crown, indistinct, and far apart. The two sides of this central arch project slightly above the level of the side-arches, but do not stand up higher than the pearls on the said side-arches. The uppermost star on the left-hand side of the shield just touches the upper boundary-line of the shield; and the uppermost star on the right-hand side very nearly touches the boundary-line above it in a similar manner. There is a tiny dark dot to the right of the uppermost star on the right-hand side of the shield, caused by the vertical line of shading being broken. The point at the base of the shield is like that of the genuine 5 kopeks, and comes down to almost within the angle formed by the crossed mouthpieces of the post-horns. These mouthpieces are of a sort of funnel-shape. The pearls in the large ends of the horns are *very* small, and the right-hand one is a little larger of the two. The last letter of the right-hand inscription is, as before, distinctly joined at the top.

10 Kopeks. *Forged.*

Lithographed, on slightly yellowish, *very* thin, white wove paper. The upper tail of the lion is not particularly wide at the end, and it does not nearly touch the rounded part of the lower tail. There is one oblique line of shading on the arm which holds the sword. The white dot between the top of the shield and the base of the crown is round. There appear to be four pearls on the central arch of the crown; but I am not quite sure, as they are very indistinct, and very close together. The two sides of this central arch project a great deal too far above the level of the side-arches; in fact, they come up almost as high as the very top of the orb, and far above the level of the pearls on the side-arches. The stars in the upper corners of the shield are at some distance from the outline of the top of the shield. There is no dot to the right of the right-hand top star. The point at the base of the shield is like that of the forged 5 kopeks, and does not go near the angle formed by the crossed mouthpieces of the post-horns; besides which it is placed too much to

the left, instead of being central. The said mouthpieces end in things just like button mushrooms, instead of being funnel-shaped. The pearls in the large ends of the horns are far too large, being almost as large as those of the genuine and forged 5 kopeks, and the left-hand one is larger than the other. The last letter of the right-hand inscription has no join at the top.

#### POSTMARKS.

*Genuine.*—The genuine are very often only pen-stroked; but many copies bear part of a large circle, which contains name and date. I have sometimes seen *both* these cancellations on a stamp together. Sometimes also a word is written upon the stamp; and I have seen this both on the envelopes and adhesives.

*Forged.*—The forgeries usually bear a small circle, smaller than the size of the stamp instead of larger, containing lettering and figures; and some of them are pen-stroked besides.

#### REPRINTS.

These stamps have been reprinted on very white, very hard, thick wove paper, the impressions, though very clean and fresh, showing a very marked deterioration of the dies, and being generally blotchy.

#### The Issues of 1860.

When the amateur has got thus far in collecting Finland stamps he usually becomes rather "mixed" in his ideas; for the varieties are certainly rather puzzling. In the stamps now to be described there are two different types of the envelopes, one having only seven stars in the shield, the shield itself being shaded with fine vertical lines; and the other having an additional star just over the lion's head, and having the lines in the shield far apart. The first type is found, normally, impressed on yellowish white wove paper; but the authorities, I suppose, found that it would be a pity to waste all the stock of the oval envelopes, and so impressed this new rectangular design upon the old envelopes in the left-hand upper corner, at the same time cancelling the oval stamp which had originally been struck on the flap. Thus the present set is found on the thick laid paper of the earlier set, with the laid lines running obliquely; also on the yellowish white wove paper of which I have just spoken, etc.; but it would take up too much space to attempt to describe each variety, as they have little to do with the detection of counterfeits, so I had better, perhaps, simply give Moens's list of the double envelopes.

Of the *seven-star* type he gives:

5 kop., on the 5 kop. of 1850.  
5 kop., on the 10 kop. of 1850.  
5 kop., on the 20 kop. of 1850.

Of the *eight-star* type he gives:

5 kop., on the 5 kop. of 1850.  
5 kop., on the 10 kop. of 1850.  
10 kop., on the 10 kop. of 1845.  
10 kop., on the 20 kop. of 1845.  
10 kop., on the 5 kop. of 1850.

As the paper varies in these old envelopes of 1845, etc., it will be, of course, understood that it will naturally vary for these "economy-envelopes" now under discussion; and thus the variety-seeker will have enough to do to fill his pages of Finland. If any argument were needed for the retention of entire envelopes it would be supplied by these envelopes; for it is impossible to show both the stamps unless the whole envelope be kept. But now for the tests of the genuine.

## Issue of 1860. Type 1, seven stars; 5, 10 kop.

*Genuine.*

Engraved in *épargne*, on any, or all, of the different kinds of paper hitherto mentioned. The stars in the shield are all small and five-pointed. There seem to be twenty-one lines in the shield, counting them along the extreme base of the shield; but they are difficult to see clearly. The cross on the top of the crown comes almost under the tail of the K above it. The lion has two tails, and a face like that of a monkey. The shield has a thick outline all the way round, except just under the base of the large crown. The lower peak of the shield points to the tail-end of the K below it. There are nine upward-pointing "keys" of the key-pattern in the left-hand frame, and nine downward-pointing "keys" in the right-hand frame. The white lines which define the cirlet at the base of the large crown are *very* much curved upwards in the middle. The orb on the top of the crown, underneath the cross, is very distinct. The final letter of the upper inscription is joined at its top, but not at the bottom; and the two upright lines of the letter are far apart. It will be understood that all these tests serve equally for the 5 and 10 kop.

*Forged.*

I have only seen the 10 kop. forged, but the tests given above will easily serve to detect the 5 kop., if that value should exist. It is lithographed, on thinnish, white wove paper, rather hard. The stars in the shield are large, flat-looking, and all six-pointed. There are only eighteen lines of shading in the shield. The cross on the top of the crown comes exactly under the straight commencing-stroke of the K above it. The lion has only one tail, and that has a large tassel at the end of it, instead of the small bulbs at the ends of the tails in the genuine. The lion's face is something like that of a man, with a pointed beard; but it is not very distinct. The shield has a thick outline only at the base and the right-hand side, and its lower peak points to the first stroke of the K below it. There are only eight upward-pointing "keys" in the left-hand frame, and the same number of downward-pointing "keys" in the right-hand frame. The white lines which define the cirlet at the base of the crown are not nearly so curved as in the genuine; in fact, the upper one is almost straight. The orb on the top of the crown is almost invisible. The two perpendicular lines, forming the last letter of the upper inscription, are joined by cross-strokes both at the top and bottom, and are so close together that they almost run into each other.

## Same Issue. Adhesives, 5, 10 kop., seven stars:

*Genuine.*

These are exactly the same as the envelopes just described; but they are printed on toned wove paper, which is very distinctly coloured throughout its substance, and are perforated "*en serpentín*." This mode of separation ought rather to be called "*roulette*," for there is no portion of the paper removed; but the stamps dovetail, as it were, into each other. I think it is about the very worst mode of separation which could well have been imagined; for any attempt to tear two stamps apart almost invariably results in a much more extensive tear than was intended. It is needless to repeat the tests for this set, as the stamps are exactly the same as the envelopes.



*Forged.*

I have not yet seen any forgeries of these adhesives; but if there should be any, the tests for the genuine envelopes will serve to detect them.

**Issue of 1860. Second type, eight stars, 5, 10 kop.***Genuine.*

Engraved in *épargne*, as before, on any, or all, of the papers hitherto mentioned for the envelopes. There are some differences between the two stamps of this set. For instance, the wavy lines outside the central oval are very wide apart in the 5 kop., and very close together in the 10 kop. I will take, however, the points common to both values. The blade of the sword is single. The head of the lion has the same monkey-face as before. The lettering of the two inscriptions is so tall as to extend to the very top and bottom of the containing labels. The top figure of value is even further from the K of the inscription than the bottom figure is from the K following it. The circlet at the base of the crown contains three very distinct diamond-shaped jewels, and portions of two others. Both the upper corners of the shield are sharp, and the base of the shield does not touch the dotted oval anywhere. There are ninety-two dots in the oval in the 5 kop., and eighty-four in the 10 kop. There are fourteen vertical lines of shading in the shield of the 5 kop., and seventeen in the shield of the 10 kop., not counting the outlines of the shield itself.

*Forged.*

The counterfeiters have made an adhesive of this, and have not thereby improved its appearance. Lithographed, in a very blotchy way, on thin, white wove paper; pin-pricked 14. I only possess the 10 kop. of this set of forgeries. The blade of the sword is double, so that the lion appears to have two swords in his hand or paw. His head is like that of a goat, with a little, pointed beard, and open mouth. The lettering of the upper and lower inscriptions is far too low and dumpy, so that the figures and letters do not extend nearly to the top and bottom of their containing-labels. The o of the top 10 is almost touching the K immediately following it, but the o of the lower 10 is at a good distance from the K which follows it. The circlet at the base of the crown contains six oblong white dots, not very distinct. The right-hand upper corner of the shield has been cut off; and the rounded portion of the base of the shield on the right-hand side touches the dotted oval, and the similar portion on the left-hand side almost touches it. There are only sixty-four dots in the oval, and no fewer than twenty-five vertical lines of shading in the shield.

## POSTMARKS.

*Genuine.*—In both these issues the genuine are usually cancelled either with a pen-stroke, or with two lines of capitals in an oblong frame.

*Forged.*—The forgeries bear either a set of five parallel bars, or an inscription in an oval with a very peculiar, thin, wavy outline.

The cancellation on the flap design on the "economy-envelopes" is a simple cross in pen-and-ink.

**Issue of 1866. 8 Pennia, adhesive.**

There is, of course, a full set of the genuine, comprising 5, 8, 10, 20, 40 pen., and 1 mark; all, by the way, differing greatly from each other; but I have only met with the 8 pen. forged.

*Genuine.*

Engraved in *épargne*, as before, on coloured wove or laid paper, very thin; serpentine roulette. The lion has the usual monkey-face, and the mouth is shut. There are three distinct, diamond-shaped jewels in the cirlet at the base of the crown, and portions of two others. The shield bears twenty vertical lines of shading, counted from the base, and not including the outlines of the shield itself. There are 105 dots in the oval, and they are all more or less square. The base of the shield is a long way from these dots. The wavy lines outside the oval are rather coarse, and far apart, so that they show no tendency to run together. The large crown is a long way from the dotted oval.

*Forged.*

This is a fair copy, but the printing is so badly done that it is not likely to deceive in its present state. Lithographed, on thick, bluish-green wove paper; unperforated. The lion has the goat's face of the last-described forgery, with open mouth and pointed beard. There are eight oblong blotches in the cirlet at the base of the crown, and several of these blotches run together. The shield bears about twenty-seven lines of shading, but they are very much blotched, and difficult to count. The oval has only sixty-four dots, and most of them are round instead of square. The rounded base of the shield, at the right-hand side, touches the dots, and the left-hand side of the shield almost touches them also. The crown comes very close to the dots; indeed, it almost touches them on the left-hand side. The wavy lines outside the oval are *very* fine and close together, so that they almost touch each other.

## POSTMARKS.

*Genuine.*—The genuine stamps are usually cancelled with a rough circle, containing name and date.

*Forged.*—The forgeries bear the five parallel bars as before.

N.B.—The description given above will only serve for the 8 pennia; for, as I have said, the different values vary greatly, each being separately engraved.

I have not seen any forgeries of the later issues.

## FRANCE.

Issue of 1849-50. 10, 15, 20, 20, 40 c., 1 fr.

*Genuine.*

Very nicely engraved, on thickish wove paper, more or less tinted, but never quite white. In the large majority of copies, the paper presents a very strong yellowish tinge, probably due to age. The fifth dotted line of shading on the neck, counting from the bottom, goes right across the neck, from front to back. There are five very distinct ears of wheat in the head-dress, on the side shown, and the tips of two other ears can be seen peeping round from the other side of the head. The front of the eyebrow does not touch the front outline of the face. There is a distinct line of shading on the lower lip, to mark the form of the red part of it. There are ninety-seven pearls round the portrait, all large, round, very close together, and most





of them touching the white ring outside them. The key-pattern down the left-hand side of the stamp has four entire "keys" pointing outwards, in the part of the frame which is above the central circle, and a portion of a fifth "key" as well; there are also four entire ones and part of a fifth in the lower portion of this left-hand frame. The key-pattern on the right-hand side of the stamp has four entire "keys" both above and below the central circle; counting, as before, only those "keys" which are turned outwards. There is a small but distinct stop both before and after every word, etc., of both inscriptions. Taking the 25 c. value for instance, the inscriptions run .REPUBLIC. FRANC. . 25 . C. POSTES . 25 . C. The line above the frame of the value-label is the same width as the similar white line below the name-label. The vine-leaf in the head-dress is very distinct, and there are seventeen grapes in the bunch, though several of them are partly hidden by the rest.

*Forged. First Set.*

I have before me a full series of this set of counterfeits. They are lithographed, on very white wove paper, rather thicker than the genuine. The fifth line of shading on the neck, counting from the bottom, does not go across from the back to the front. The ears of wheat on the front of the head-dress are here represented by very long willow-leaves, a little more serrated at the edges than willow-leaves usually are, and there seem to be only four of them, all in one bunch, instead of two separate bunches or groups. The tips of the two ears of wheat which ought to be visible from the other side of the head are absent. The front of the eyebrow just touches the front outline of the face. There is no line of shading on the lower lip to mark the shape of the red part of it. There are just one hundred pearls round the portrait; they are small and far apart, and none of them touch the white ring round them. There are only four outward-turned "keys" in the top half of the left-hand frame, four in the bottom half, and the same number in each of the halves of the right-hand frame. The stops before and after the different words and figures of the two inscriptions are so very small as to be almost invisible; and, in several of the values, the stop before REPUBLIC., and the one before the first figure in the bottom label, are absent. The white line above the frame of the value-label is very much wider and more prominent than the similar white line below .REPUBLIC. FRANC. The large leaf in the head-dress is not much like a vine-leaf. There seem to be only fifteen grapes in the bunch, but they are very indistinct, and difficult to count.

*Forged. Second Set.*

Of this set I have only seen the 25 c., and the 1 franc. Very coarsely lithographed, on particularly rough, coarse, wove paper, of a decidedly yellowish tint. The fifth line of shading on the neck does not go across from back to front. The ears of corn are tolerably well represented, but the two which ought to show from the other side of the head are absent. The vine-leaf is very badly drawn, and there are only fourteen grapes in the bunch. There are only eighty-six pearls round the circle; they are exceedingly small, and very far apart, and none of them touch the white ring round them. The eyebrow touches the outline of the front of the face. There is a large stop between the words REPUBLIC. FRANC, and a stop each side of the word POSTES in the lower label. There is no line of shading on the lower lip, to mark the outline of the red part; but the lip is abnormally hollowed out in the part where the "imperial" would grow in a man. There are four outward-turned "keys" of the key-pattern in both halves of the frame down the left-hand side of the stamp, four in

the lower half of the right-hand frame, and five in the upper half of it ; but the two immediately above the circle in this latter compartment are jumbled together. I do not think this set ought to deceive anybody ; the execution is so very coarse.

*Forged. Third Set.*

Of this set I have only the 1 franc, though I think I have seen others some time ago. It is lithographed, in a peculiar sort of orange-red, on thick, hard wove paper, of a pale yellow tint, not yellowish-white. None of the dotted lines of shading on the neck run right across from back to front. There are five ears of wheat, moderately distinct, in the head-dress ; but they are in one group instead of two, and there are none visible from the other side. The front of the eyebrow is a long way from the outline of the front of the face ; even more distant than in the genuine. The red part of the lower lip is outlined, as in the genuine. There are eighty-six very small pearls round the circle, far apart, and not touching the white ring round them. There are four outward-turned "keys" in each of the four pieces of key-pattern at the sides. All the stops in the inscription are as in the genuine, except the one before the first 1, and the one after the last FR., both of which are absent. The leaf is like that of a horse-chestnut, and there are only sixteen grapes in the bunch.

POSTMARKS.

*Genuine.*—These are very various. My earliest copies bear 40 ; others have 42 ; others 37 ; others have a six-pointed star, composed of small round dots, and with numerals in the centre of the star. But the latter cancellation is not common on this set, being more used later on.

*Forged.*—The forgeries bear either 40, or a square of oblong dots.

There is a 20 c., *blue*, of this set, which is rare. It must not be taken for a forgery, but was simply an error. I do not remember ever having seen a used copy.

Issue of 1852. Presidency, 10 c., 25 c.

These stamps, it will be remembered, have the head of Napoleon replacing that of Liberty ; but still bear the old inscription REPUB. FRANC.

*Genuine.*

Engraved in *épargne*, on similar paper to that of the first issue, but a little softer. The shading on the chin comes forward as far as the point of the moustache, and the base of the imperial. The front of the neck is shaded down to the very bottom. There is some very light shading along the side of the nose. Below the bottom of the neck there is a very distinct B, the initial of the engraver, whose name was Barré, I believe. This can be seen very easily, and is a good test. There are eighty-eight pearls in the circle. The rest of the frame seems to be an exact copy of the first issue.



*Forged.*

Rather nicely lithographed, on thick, wove paper, very white. The shading on the chin does not touch either the imperial or the point of the moustache. There is no shading at all down the front of the neck, nor on the side of the nose. The engraver's initial is wanting. The circle contains only eighty-five pearls. There are only three outward

turns in each of the lower key-pattern ornaments at the sides, and four similar ones in each of the upper ornaments. Besides all these discrepancies, there is one very marked thing which strikes the eye at once, and that is the *very* broad white line right across the stamp, just above the lower inscription, which is two or three times as broad as the similar line below the upper inscription. This is certainly the most marked feature of these counterfeits, and is of itself quite enough to condemn them.

#### POSTMARKS.

*Genuine.*—All my own genuine copies bear the large six-pointed star, composed of small round dots, with numerals in the centre of the star; but I have seen others cancelled with 42.

*Forged.*—The forgeries are obliterated with a diamond or square of large oblong dots, or with a similar square of pear-shaped dots.

#### Issue of 1853-60; Empire; 1 franc.

I have only met with the 1 franc of this set forged; but it is quite possible that others may exist, even though there may not be a full set.

#### *Genuine.*

Engraved in *épargne*, on rather strongly-toned wove paper. The tests for this stamp are exactly the same as those for the genuine Presidency issue just described, except that the upper inscription reads EMPIRE FRANC. instead of REPUB. FRANC., and that the engraver's initial at the base of the neck is absent. The number of pearls in the circle, key-pattern, etc., are just as before.

#### *Forged.*

Same as the forgeries of the Presidency issue, except for the necessary alteration from REPUB. to EMPIRE. In this stamp the white line across the stamp, forming the upper outline of the bottom label, is narrower, and more like the genuine. The wrong shading, and the defective key-pattern, as in the last-named forgeries, will suffice to detect this counterfeit.

#### POSTMARKS.

*Genuine.*—I fancy there is not much variety in the cancellation of the genuine. My own specimens are all obliterated with the large square of dots already described.

*Forged.*—The forgeries have a square of variously-shaped dots, some small and irregular, others large and pear-shaped.

#### Issue of 1869. 5 Francs.

#### *Genuine.*

Engraved in *épargne*, on tinted wove paper; perforated 13½. The circle round the head contains sixty-four pearls. There is a distinct five-lobed leaf at each corner of the inside oblong. The figure 5 is equidistant between the outside of the circle and the inside line of the inner frame. The value is generally of a different tint from that of the rest of the stamp, being printed afterwards. All the lettering is in very thin, French type. The Emperor's eye is well open, with a distinct pupil. There is



a very strong wrinkle on the forehead. The key-pattern bordering is very thin, being distinctly thinner than the letters of the inscription at the top and bottom of the stamp. The dots at the four corners of the stamp are small and round. There is a distinct cedilla under the c of FRANÇAIS. The M of EMPIRE is rather like an inverted w, as is also the M of TIMBRE.

*Forged.*

Lithographed, on wove, and also on vertically-laid paper, both being thinner and harder than the genuine; badly perforated 13. The front of the paper has been tinted with a surface colouring. There are only sixty-three pearls round the head. The five-lobed leaves are extremely indistinct, being generally nothing more than blotches. The back of the 5 nearly touches the outline of the circle; but this is not a particularly trustworthy test, as I have found that the position of the genuine 5 occasionally varies. The inscription 5 F is exactly the same tint as the rest of the impression. All the lettering is thick and clumsy. The eye is nearly closed, and the pupil is indistinct. There is no wrinkle on the forehead. The key-pattern border is as thick as the lettering. The dots at the four corners are blotchy, the one in the left-hand lower corner being oval instead of round. There is no cedilla under the c of FRANÇAIS. The M of EMPIRE is an unmistakable w, turned upside down; and so is the M of TIMBRE. The colour of the stamp is a redder shade than that of the originals.

POSTMARKS.

*Genuine.*—My genuine copies all bear the large six-pointed star of small round dots, with numerals in the centre, as described above.

*Forged.*—The forgeries are cancelled, not to say daubed, with five extremely thick parallel bars, like 80; also with a *very* large square or diamond, of *very* large square dots.

## FRANZ-JOSEPH-LAND.

### BOGUS STAMP.

I know nothing whatever concerning the history of this stamp, beyond what can be gathered from its inscriptions; but note it here, in order that none of my young readers may be taken in by it. Lithographed, in two colours (green, with mauve centre) on stout, yellowish-white wove paper; perforated 12. The stamp is nearly as large as the Liberians. The central oval is filled by a bust of the Emperor of Austria to right, on a ground of fine horizontal lines, all in mauve. In an arch above the oval is FRANZ-JOSEPH-LAND, which, like the rest of the lettering, is in white on green. Below the head, in a curve, is ER.M.d.N.P.E. 1874. ("Stamp commemorative of the North Polar Expedition of 1874.") In the upper corners are small white shields, the left-hand one containing the Austrian eagle, the right-hand one having an undecipherable coat of arms. In the bottom corners are the letters w and b in green circles. There is no indication of value.

## FRENCH COLONIES.

Issue of 1860-65. 1, 5, 10, 20, 40, 80 c.

There are two sets of counterfeits of these stamps; the first set being rather good, the second very bad, and not at all likely to prove deceptive.

*Genuine.*

Nicely engraved in *épargne*, on toned paper, wove, and rather thin. There is a small but distinct cross at the top of the crown, which is upright, and comes under the first stroke of the M of EMPIRE. The ground on which the eagle is standing touches the inner circle of pearls at both ends. There are ninety-six pearls in the said inner circle, and one hundred and twelve in the outer circle. All the stops in the inscription are of equal size. The ground-work, behind the eagle, is composed of thirty-six horizontal lines—counting them to the left of the eagle—with small, coloured dots in the channels between the lines. There is a very distinct apostrophe between the L and E of L'EMPIRE.



*First Forgery.*

Nicely lithographed, on toned paper, both laid and wove, and rather thick. The little cross on the top of the crown is not particularly distinct, and appears to be leaning far too much over to the right, coming slightly to the right of the first stroke of the M of EMPIRE. The ground on which the eagle stands touches the pearled circle at both ends, as in the genuine. This "ground," by the way, is, I believe, intended for one of Jupiter's thunderbolts, grasped in the eagle's claws; but it is not very distinct, either in the genuine or in the counterfeit. There are only ninety-two pearls in the inner circle, and one hundred and fifteen in the outer one; and all the pearls are inclined to be oval or oblong, instead of round. The stops after the letters and figures of value are not all of the same size, some of them being almost invisible. The groundwork, behind the eagle, has the same number of lines as the genuine; but many of the dots between the lines are absent. The apostrophe between the L and E of L'EMPIRE is more like an accent than a comma in shape.

*Second Forgery.*

Coarsely lithographed, on very yellowish-white wove paper, thicker and harder than the genuine. The cross at the top of the crown is a complete failure, having hardly any perpendicular stroke, and the horizontal stroke being absurdly too long. The ground or thunderbolt on which the eagle is standing does not touch the pearls of the inner circle on either side. There are ninety-two pearls in the inner circle, of all shapes and sizes; and one hundred and fourteen in the outer circle, most of them similarly malformed. The stop before COLONIES is absent, and the others are of different sizes. The groundwork behind the eagle, counting on the left side, has thirty-two horizontal lines of shading, but there are no dots in the channels between the lines. There is no apostrophe between the L and E of L'EMPIRE.

POSTMARKS.

*Genuine.*—I have only noticed two varieties of cancellation on the genuine; the first is a diamond of dots, with two or three letters of the name of the colony in the centre—MQE, for instance, standing for Martinique—like 79; and the second is a double circle, the outer one

plain, the inner one dotted, containing name and date, etc. This latter obliteration is exactly like 29, except that *the inner circle is dotted*, instead of plain.

*Forged.*—The cancellation of the forgeries is 37, without any letters in the centre.

I have seen no forgeries of the later sets; but of course this does not prove that there are none. The second of the above-described counterfeits is very badly done, and hardly worthy of a place in this book.

## GAMBIA.

Issue of 1869. White wove paper, no watermark; unperforated; 4d., 6d.

Issue of 1874. Same paper; watermarked with Crown and CC; unperforated; 4d., 6d.

Issue of 1880. Same as 1874, but perforated 14; ½d., 1d., 2d., 3d., 4d., 6d., 1s.

Issue of 1887. Same as 1874, but watermarked with Crown and CA; perforated 14; ½d., 1d., 2d., 2½d., 3d., 6d., 6d., 1s.

### *Genuine.*

Embossed; paper, etc., as above. All the stamps seem to be from the same die, with only the values different. The embossed coronet bears four large jewels, beneath a band of thirteen pearls.

Near the top of the chignon, close to where it joins the head, there is a coloured dot. The outline of the nose is very nearly straight. GAMBIA and the value are highly embossed, in frames bounded by an embossed white line; and the white line is surrounded on all sides (except just where the central circle encroaches) by a dark line or space. These dark lines, or spaces, are all *quite* as wide as the width of the I of GAMBIA. The white floral scrolls in the spandrels are composed of white lines which are much *narrower* than the width of the I of GAMBIA. The white ring round the central medallion is quite twice as wide as the width of the said I.



### *Forged.*

This is an excellent imitation. I have only the 4d. very slightly embossed, on medium, white wove paper, no watermark, unperforated. (It thus imitates the issue of 1869.) I have not been able to make out any details of the coronet. There is no coloured dot in the chignon; though it is plainly to be seen in all values and issues of the genuine. The outline of the nose is rather hooked. The words GAMBIA and FOUR PENCE are slightly embossed. The dark lines, above and below GAMBIA, FOUR PENCE, etc., are *far* narrower than the width of the I of GAMBIA. The white floral scrolls in the spandrels are composed of lines *very* nearly the same width as the I of GAMBIA. The white ring round the medallion is decidedly narrower than the width of the said I.

### POSTMARKS.

*Genuine.*—1, 2.

*Forged.*—38, 42. (Both without central numerals.) I have no idea where this forgery came from, nor do I know how long it has been in existence. Although somewhat paler in colour than the genuine, I think that nine collectors out of ten would pass it, as a matter of course.

## GERMANY (THURN AND TAXIS).

‡ Silber Groschen.

Issue of 1854. Black on red-brown; unperforated.

Issue of 1860. Red on white; unperforated.

Issue of 1864. Black on white; unperforated.

Issue of 1866. Black on white; rouletted.

Issue of 1867. Black on white; rouletted on coloured lines.

I have remarked that many of the catalogues ignore the issue of 1866, rouletted; but, as a matter of fact, the stamps of this issue are much scarcer than those of 1867, in which the rouletting is done on coloured lines. The *modus operandi* for this "rouletting on coloured lines" is as follows:— Pieces of what the printers call "brass rule," (which, for this purpose, have the top edge serrated and sharp,) are set round the frame, and stand somewhat higher than the stamp. The teeth, of course, get inked with the rest of the stamp, and, when the impression is taken, as the rule stands higher than the design, the pressure of the platen forces the teeth on the rule through the paper, the sides of the teeth, at the same time, leaving coloured dashes. In the plain rouletting, the two operations of printing and perforating are distinct. I have never seen this process described anywhere before, but believe that the above details are correct. The stamps of Luxemburg also show both species of rouletting.



*Genuine.*

Engraved in *épargne*, on stout wove paper; red-brown for the first issue, and white for the others. The design is the same for all the five issues. The dot to the "i" of "Freimarke" is placed decidedly too much to the left; and the small peaks in the outlines, above and below the "m" of that word, are exactly above and below the central stroke of the "m." The fraction in the lower label is large and distinct, and does not touch the outline of the label anywhere; the little "4" is quite as tall as the "i" of "Silb." The "c" of "Grosch." is a small capital, and the "h" does not touch the stop after it. The small post-horn in the right lower corner has its mouthpiece pointing downwards, and its large end, or bell, pointing to the right upper corner of the containing-space. The little fractions in the four black shields in the inner corners are all perfectly distinct, and they are all placed so as to be read without turning the stamp. The foot of the "4" of the large central fraction goes rather near the shield ornament in the right bottom corner of the stamp, but does not touch it. The peaked central portions of the left-hand label come respectively opposite the space between "ut" of "Deutsch" and "os" of "Postverein"; and the similar peaks in the outlines of the lower label come above and below the space between the words "Silb. Grosch.," but much nearer to the "G" than to the "b." The wavy lines in the background of the centre of the stamp are nowhere parallel with any of the lines of the frame. The "s" of "Postverein" is joined to the top of the following "t," and the tail of the said "s" is only very slightly lower than the rest of the letters.

*First Forgery.*

Very nicely lithographed, in black, on stout, red-brown wove paper, unperforated; the tint of the paper being very similar to that of the genuine, but perhaps somewhat redder. The "i" of "Freimarke" has its dot placed exactly above it. The small peaks in the outlines of the label, above and below "Freimarke," are exactly above and below the last stroke of the "m." The fraction in the lower label is too small, and the little "i" touches the left upper corner of the containing-label. The little "4" is not nearly so tall as the "i" of "Silb." The "c" of "Grosch." is an ordinary lower-case "c," and the "h" is joined to the stop after it. The small post-horn in the right lower corner has its mouthpiece pointing to the right, and its large end, or bell, pointing to the bottom of the stamp. The little fractions in the four black shields are blotched, and, in some copies, almost illegible. The shading in the right lower corner of the foot of the large central "4" touches the ornamental shield in the right bottom corner of the stamp. The peaked central portions of the left-hand label come respectively above the last stroke of the "u" of "Deutsch," and below the centre of the "o" of "Postverein." The similar peaks in the outlines of the bottom label come above and below the "G" of "Grosch." The wavy lines in the background of the central square are more or less parallel with the top and sides of the stamp. The top of the "s" of "Postverein" is not joined to the top of the "t," and the tail of the said "s" hangs down much lower than the rest of the letters, so that it almost touches the outline of the label. Notwithstanding all these differences, this is not at all a bad-looking forgery, and might easily be passed over as genuine.

*Second Forgery.*

This is really the same as the forgery just described, but I note it separately, on account of the exceeding badness of the printing, which makes it look quite a different stamp. It is not at all likely to deceive. The tests for the first forgery hold good for this counterfeit. It is very badly lithographed, on medium, very hard, dull brown wove paper, unperforated. The tail of the "e" of "Freimarke" touches the outline of the containing-label, and the little fractions in the four black corner-shields are quite illegible. The "s" of "Deutsch" has no tail at all. This same forgery is also found in black, on thick, very hard, very white wove paper, unperforated, and also in red, on thick and on medium, hard white wove paper, unperforated. The specimens in red are, as to their execution, midway between the very good first forgery and the very bad second forgery; but I have not thought it necessary to catalogue them separately, as the design is really the same in all three, the differences simply arising from good and bad printing.

*Third Forgery.*

This is a different type. Nicely lithographed, in red, on rather thin white wove paper, unperforated, but surrounded by the coloured dashes of the 1867 issue. These dashes themselves are an easy test, (unless, of course, they are cut off), for the genuine red on white did not have them. The upper inscription is "Freinrarke," and the little fractions in the two lower shields are placed upside down. There is no stop after "Oestr.," and the "h" of "Grosch" has a long horizontal tail, which joins the right outline of the containing-label. The four post-horns are rightly placed in this counterfeit. I think the above tests will be sufficient, but there are many other differences.



## 10 Silber Groschen.

Issue of 1859; orange-red on white; unperforated.

*Genuine.*

Engraved, in *épargne*, on stout, white wove paper. The left-hand inscription is "Deutsch-Oestr. Postverein.," with a slanting hyphen after the first word, and a stop after the second and third. There are forty-eight little peaks or teeth in the outline of each of the four labels, at the top, bottom, right and left sides of the stamp. The F of "Freimarke" has two little ornamental teeth projecting from the middle of its back. The forked head of the "k" of this word touches one of the little teeth in the outline above it. The inscription in the right-hand label is "Thurn und Taxis." In the lower inscription, the numerals, the capitals, the dot to the "i," and the tall letters are all exactly the same height. The four post-horns in the corner-circles are all quite distinct and nicely drawn, each being on a background of (apparently) thirteen vertical lines. Inside the large "o" of the central "10" are to be seen the halves of two of the little circles of the background; the "1" of "10" being visible in each. There are also eight diamond-shaped dots, and some tracery to be seen inside the said numeral.

*First Forgery.*

Nicely lithographed, on moderately stout, hard, yellowish-white laid paper. In the left-hand inscription there is no hyphen after "Deutsch," an excessively faint indication of a stop after "Oestr.," and no stop after "Postverein." There are forty little teeth round the left-hand label; forty-four round the top label; forty-six round the right-hand label; and thirty-seven round the bottom label. There are no teeth projecting from the back of the "F" of "Freimarke." The "k" of this word has no fork to its head, and it does not touch the outline above it. In the lower inscription, the "lb" of "Silb.," and the "h" of "Grosch." are not so tall as the capitals, etc. The post-horn in the bottom right-hand corner is very indistinct, so that it is difficult to distinguish the whole of it from the background. The large central "o" contains twelve more or less diamond-shaped dots, some tracery, and just the very edges of two of the little "10"-circles; the numeral cannot be seen in either of them.

*Second Forgery.*

Fairly lithographed, on rather thin, hard white wove paper. The left-hand inscription is "Drmsch. Östr. Postvrrrin.," with a stop after the first word, two dots over the "O" of the second word, and a large diamond-shaped stop, (instead of a small round one), after this second word. I suppose most of my readers are aware that the German ä, ö, and ü can be indifferently written ae, oe, and ue; but they are almost invariably written the latter way when the first vowel is a capital. There are thirty-seven little teeth in the outline of the left-hand label; forty in the top label; thirty-six in the right-hand label; and about thirty-six in the bottom label. The latter, in my single specimen, is partly covered by the postmark. I may say that, in all cases, I have counted the teeth pointing inwards, not outwards. The back of the "F" of "Freimarke" has one peak projecting from it. The head of the "k" of this word is not forked, and it does not touch the outline of the label above it. The inscription in the right-hand label is "Thurnund Taxis," with no separation between the first two words. In the lower inscription, there are two very distinct lines ruled, to mark the heights of the capitals and of the

shorter letters. These, of course, the artist did not intend to appear in the finished stamp. The "10" in the shield in the right top corner of the inner frame is reversed; appearing as "or." The four post-horns are better done than in the first forgery; the one in the right top corner being the worst. Inside the central "o" are to be seen rather more than the halves of two of the little "10"-circles, without numerals, and four large diamond-shaped dots, and three very small ones.

### 30 Kreuzer.

Issue of 1859. Orange-red; unperforated.

Engraved, in *épargne*, on medium, white wove paper. The hyphen after "Deutsch" is level with the centres of the letters of that word; and there is a stop after "Oestr." The "s" in each of these words has a long tail, hanging down as low as that of the "P" of "Postverein." The top of the "F" of "Freimarke" is very nearly as far from the upper outline of the containing-label as the top of the "k" of that word is. There are two vertical strokes in the "T" of "Taxis," and the thin right-hand one goes from top to bottom of the letter. In the bottom label, the o of "30" does not lean at all towards the "3"; there is a stop after "Kreuzer"; the "K" of that word reaches up distinctly higher than the numerals before it; and none of the letters touch each other. There are two thin lines forming the upper outline of the "Freimarke"-label; and the upper one of these lines runs into the top horizontal line of the frame of the stamp; just as the thick lower outline of the bottom label, (in both genuine and forged), runs into the bottom horizontal outline of the stamp. The little "30" in the background, immediately above the "K" of "Kreuzer," and the similar one over the "u" of that word, are both imperfect; *i.e.*, the lower label partly covers them, so that only the upper half of each numeral can be seen.



### Forged.

Nicely lithographed, on medium, vertically-laid, yellowish-white paper. The hyphen after "Deutsch" is too high up; being level with the shoulder of the preceding "h." There is no stop after "Oestr," and the bottom of the "s" in each of these words is level with the rest of the letters, instead of hanging down. The top of the "F" of "Freimarke" almost touches the outline of the label above it. There is only one (thick) vertical stroke in the "T" of "Taxis"; the thin one which ought to reach from top to bottom of the letter being absent. In the bottom label, the "o" of "30" leans decidedly towards the "3"; there is no stop after "Kreuzer"; the top of the "K" of that word is not so high as the tops of the numerals; and the "u" and the "z" touch each other at the bottom. The upper outline of the top label does not touch the top outline of the frame of the stamp. The little "30" in the background immediately over the "K" and the similar one immediately over the "u" of "Kreuzer" are both perfect; for the upper outline of the lower label does not cut them in half, as it does in the genuine. If it were not that the "30" in the lower label catches the eye, as being badly placed, I should call this a deceptive forgery. Of course the laid paper will instantly condemn it; but it is quite possible that it may exist on wove, though I have not seen it. My readers are doubtless aware that the 5 and 10 sgr., and the 15 and 30 kr. may be found both rouletted and perforated. I had a few of them when in Berlin, and they seemed to be

in good odour there, but Evans says that they were made entirely for the benefit of collectors, and probably after the stamps became obsolete. However this may be, I never saw a postmarked copy, either rouletted or perforated.

## POSTMARKS.

*Genuine.*—5, 6.

*Forged.*—5; also 6, with the circles *very* thick, and the numerals rather small. Also uncanceled.

## GOLD COAST.



1d., 4d., 6d.

Issue of 1875, perf. 12½. Issue of 1879, perf. 14.

The issue of 1879 contained, of course, other values; but I have only the three noted above in the forged set. I had not met with them when the first edition of this book appeared.

*Genuine.*

Finely engraved in *épargne*, on moderately stout, white wove paper, perforated 12 or 14, according to date of issue, and watermarked with Crown and CC. The G of GOLD has a very funny triangular tail. The fine lines forming the background behind the portrait are not drawn up close to the outline, thus leaving a thin white space all round, between the lines and the beaded octagon. The ornaments on the diadem are pearl, thistle, pearl, *fleur-de-lys*, pearl, thistle, pearl. The thistles are well drawn, and cannot be mistaken for anything else. The front part of the base of the neck reaches just to the lowest line of shading in the octagon, and thus there is a white space between it and the bottom outline of the octagon. The head does not seem to have any outline to it, except, perhaps, at the top of the hair. The ear is shaded all over, except just the tip of the lobe. The plain part of the diadem, behind the ear, is shaded with three thin lines. There are three clear lines of the shaded background to be seen above the top of the front pearl on the diadem.

*Forged.*

Lithographed, on poor, thin, white wove paper, unwatermarked, and pin-perf. 13. The G of GOLD has an ordinary tail. The fine lines of background to the portrait go close to the boundary, except down the left side. The things representing the thistles on the diadem are merely two pearls, one placed on the top of the other. The front part of the base of the neck trespasses slightly into the beaded line below it. Thus there is no white space between the base of the neck and the bottom of the octagon. The top of the head is not outlined; but there is a strong outline down the front of the face and neck, and a less strong one down the back of the neck. The ear is nearly all white. The plain part of the diadem, behind the ear, is shaded with two ragged lines. There is only one clear line of the shaded background to be seen above the top of the front pearl on the diadem.

## POSTMARKS.

*Genuine.*—1. Also one similar to 54. Also 64.

*Forged.*—A set of thin lines, like 98. Also a diamond (?) of diamond-shaped dots, something like 42. Also 54, with blank centre, and 62.

## GRANADA CONFEDERATION.

Many of the stamps of this country being uncommon, and some of them decidedly rare, I need hardly say that the forgers have tried their hands, more or less successfully, on most of the issues. As the originals are only lithographed, the forgeries are rather above the average; but still I do not think I should class any of them as dangerous counterfeits, except the second, or latest, forgery of the 1861 set, which is extremely good; being done, I believe, by the photo-lithographic process.

Mr. Pemberton, in his *Handbook*, says, speaking of the issues of 1859 and 1860, "Most excellent counterfeits, transferred by lithography from the original stamps, have been made of these issues, notably of the 1 peso." I have unfortunately not been able to meet with any of the said forgeries, except that of the 20 c. of 1860, now to be described.

## Issue of 1860. 20 Centavos, blue.



This is the issue with arms on white shield, with small figures of value above and below the shield, on a ground of wavy vertical lines. The full set includes the 2½, 5, 10, 20 c., and 1 peso; but I have only seen the forgery of the 20 c., as mentioned above.

*Genuine.*

Lithographed, generally in shades of dark ultramarine, on greyish-white wove paper, thin, and rather hard. The lowest compartment of the shield contains an isthmus, darkly shaded with wavy horizontal lines. The portion of sea above the isthmus is very nearly as large as the somewhat similar portion below it; and the dark object in the centre of the lower sea is shaped like the hull of a boat, without masts or sails. The very curious object in the top compartment of the shield is shaded with irregular oblique lines. There are forty-four large, round, and uniform pearls in the circle, round the shield. The plain white circle outside the pearls is very wide, almost as wide as the diameter of one of the pearls, and wider than the width of the white strokes of any of the letters of the inscription. The figures of value above the top of the shield are very nearly the same size as the corresponding figures below the base of the shield; perhaps they may be just the least trifle bigger. There are forty wavy lines of shading in the background above the shield, and forty-one below it; though they are not very easy to count. The outline of the white circle, outside the pearls, is broken at the sides, and runs into the inner side-frames just by the D of CONFED., and by the CIO of NACIONALES. The stop between CENT. 20 is midway between the T and the 2, and almost touches both. The S of NACIONALES is just level with the angle of the inner frame to the left of it.

*Forged.*

Lithographed, in more or less slaty-blue, and also in pale rose, on white wove paper, thicker and softer than the genuine. The isthmus in the lowest compartment of the shield is dotted with several irregular blotches, and with no lines of shading on it anywhere. The portion of sea above the isthmus is not more than a quarter of the size of the

corresponding portion below it. The dark object in the lower sea is a transverse oblong. The curious object in the top compartment is shaded with about sixteen vertical lines. There are forty-five pearls in the circle round the shield, and most of them are oblong instead of round, and they are all much too small. The plain white circle outside the pearls is narrow, even narrower than the white strokes of the letters of the inscription. The figures of value above the top of the shield are a good deal larger than the corresponding figures below the shield. There are forty-four wavy lines of shading above the shield, and thirty-eight below it; and many of them are blotched, and run together, so that they are even more difficult to count than the genuine. The outline of the plain white circle outside the pearls is broken on the left side, and does not run into the frame to the left of it, but appears to go under it. The outline of this circle is complete on the right side, and does not even touch the frame to the right of it. The stop between CENT. 20 does not touch either of the letters, but is very much nearer to the 2 than to the T. The letters of the lower inscription are tall and thin, reaching almost from top to bottom of the frame; but they are stumpy in the genuine, and do not nearly reach from top to bottom of the frame. The S of NACIONALES is lower than the level of the corner of the inner frame to the left of it.

#### POSTMARKS.

*Genuine.*—The genuine stamps usually bear two rather large concentric ovals, with an ornamental line in the centre, and name in thick capitals between the ovals.

*Forged.*—The forgeries are obliterated with a rectangle of large, square dots. Both genuine and forged are also occasionally found cancelled with a written word.

Issue of 1861 (?) 2½, 5, 10, 20 c.; Un Peso.

The stamps of this set have always been rare, but the forgeries are very plentiful. Of the latter there are at least five distinct sets.

#### *Genuine.*

Lithographed, on very thin, yellowish-white wove paper. The shield, as in the issue just described, is divided into three portions, the central one only being white. The upper portion of the shield contains two horns of plenty, their mouths turned towards each other, and an unknown thing between them, which is of an oval shape, with an oblique line in the centre of it. This upper portion is shaded with nine horizontal lines on the left side, and eight on the right side, counting the bottom line in each case. The central portion contains a cap of Liberty on a pole. The lower portion contains an isthmus, with a ship on each side of the isthmus, though the said ships are represented merely by blotches. The left top corner of the shield is a good deal higher and more pointed than the right top corner. The portion of sea above the isthmus extends rather further to the right than to the left of the shield; and the portion of sea below the isthmus entirely fills up the lower point of the shield. The oval band outside the shield contains, at the bottom, nine eight-pointed asterisks or stars, the points being tolerably easy to count. The cross-stroke of the T of ESTADOS is very short, and is of equal length each side of the perpendicular stroke. The word DE, at the top of the oval, is in very small capitals, and is placed in the centre of the top. The lines in the shaded ground, outside this



oval, are rather inclined to be blotchy, and are difficult to count. There ought to be fifteen in the right-hand top corner, sixteen in the left-hand top corner, fourteen in the right-hand bottom corner, and sixteen in the left-hand bottom corner, counting the outer line in each case. I am almost afraid that these lines do not form a very reliable test; because, as I have said, they are inclined to be blotchy, and the two top lines and two bottom lines often run together; however, I give them as they will be found on good specimens of the genuine. The second O of CORREOS is a transverse oval, but not so markedly so as the O of NACIONALES. This second O of CORREOS is too large, and it is very close to the angle of the inner frame. The top and side-lines of this inner frame, if prolonged, would cut into the side and bottom of the O respectively. The letters of the outer inscription are tall and thin, and moderately regular; those of the inner inscription are thinner, and somewhat taller, besides being more regular. The lowest value is labelled 2 i  $\frac{1}{2}$  CENTAVOS, and the highest value is lettered UN PESO.

#### *First Forgery.*

I have never seen this forgery, but, from Mr. Pemberton's description of it, I fancy that there will be no difficulty in at once deciding on its worthlessness. All three divisions of the shield are white. There are no stars at all at the bottom of the oval. The letters of the outer inscription are thick and unequal.

#### *Second Forgery.*

Of this I have only seen the 2 $\frac{1}{2}$  centavos. It is lithographed, on paper which is thicker and a good deal harder than that of the genuine. The upper portion of the shield is so much blotched that the design upon it is quite undecipherable. The pole upon which the cap of Liberty is placed is so very short that the cap seems almost to rest upon the line below it. The ship in the sea above the isthmus is represented by a very small projection from the land, below the centre of this upper sea. The left top corner of the shield is *very* slightly higher and more pointed than the right top corner, but it would hardly be noticed. The portion of sea above the isthmus is set equally distant from each side of the shield, and is too short. The lower sea is too small, and the ship in it is represented by a large blotch, hanging from the land above this lower sea. The oval band outside the shield contains nine asterisks, as in the genuine; but they are extremely blotchy, and it is impossible to count the eight points which ought to appear. The easiest test for this forgery is in the word at the top of the oval band, which is "be" in Roman lower-case letters, instead of DE in small capitals. The lines in the shaded ground outside this oval are so blotched that I have not been able to count them; indeed, in the right-hand bottom corner they are all merged into one solid piece. The second O of CORREOS is larger than the O of NACIONALES, and almost round. The letters of the inner inscription are far too thick and blotchy. The value is correctly lettered, 2 i  $\frac{1}{2}$  centavos. This forgery is sufficiently like the genuine to be deceptive, supposing it were printed more carefully.

#### *Third Forgery.*

This is the common one, and seems to be in universal request among young collectors. It is lithographed, on white wove paper, a little thicker and harder than the genuine. The left top corner of the shield is *very* little higher than the right. The upper portion of the shield contains an extraordinary thing, like the head and wings of a young owl. This upper portion is shaded with nine lines on the left-hand side, and six on the right-hand side, counting the bottom line in each case. The central portion contains an ornamental flower-vase, with a plant growing out of

it. There is a small projection from the land under the top sea of the isthmus to represent the upper ship. The lower sea is represented simply by a very distinctly-marked white comma, which does not go near the bottom of the shield. There are only eight asterisks, or stars, in the bottom of the oval band, and the points on them cannot be counted. The cross-stroke of the T of ESTADOS is long, and the side towards the A is a good deal longer than the side towards the S. The word DE at the top of the oval is like the genuine. The lines in the shaded portion outside the oval are too distinct, and very easily counted. There are fourteen in the right-hand top corner, sixteen in the left-hand top corner, eleven in the right-hand bottom corner, and fourteen in the left-hand bottom corner, counting the outline of the frame in each case. The second O of CORREOS is about the same size as the O of NACIONALES, but not so oval in shape. The letters of the inner inscription are nearly as thick as those of the outer one. The lowest value is lettered 2 1 2 centavos, and the highest value is 1 PESO.

#### *Fourth Forgery.*

Lithographed, on thin, white wove paper. This seems to be a bad copy of the last forgery, and need not detain us long. The left top corner of the shield is no higher than the right. The upper portion of the shield contains the head and wings of the young owl, as in the last counterfeit, with seven lines of shading to the left of it, and the same number to the right of it. The thing in the central portion of the shield is a plain glass or tumbler, containing a blotchy plant. The sea above the isthmus is like two small basins side by side; for the thing projecting from the land below it to represent the upper ship is so large as to divide this upper sea into two portions. The lower sea is represented by a small, curved white line. There are only eight asterisks at the bottom of the oval band; the eight points of two of them can be counted. The cross-stroke of the T of ESTADOS is of normal length—longer than that of the genuine—and is of equal length on each side of the perpendicular stroke. The word DE, at the top of the oval band, is a good test for this counterfeit, as it is placed far too much to the right, instead of being at the very top. Outside the oval band there are twelve lines of shading in the right-hand top corner, seventeen in the left-hand top corner, eleven in the right-hand bottom corner, and seventeen in the left-hand bottom corner. The O of NACIONALES is perfectly round, and much larger and thicker than the second O of CORREOS, the latter O being *too* oval. I only possess the 2½ c. of this set, and it is lettered 2 1 2 centavos, as in the last forgery.

#### *Fifth Forgery.*

This is very like the genuine, and likely to deceive. There are nine stars, as in the genuine. The second O of CORREOS is the same size as the other letters; it is far away from the corner of the inner frame. If the top and side lines of this inner frame were prolonged, they would not touch the O anywhere.

#### *Sixth Forgery.*

Of this forgery I am unable to give any description, as it was lent to me for a day, at a time when I had none of the genuine stamps by me; and I was thus unable to take any useful notes of the points of difference. Lithographed, on paper a little thicker than that of the genuine, but a marvellously correct copy in all other respects, as far as my memory will serve me. It was produced, I believe, by photo-lithography, and varies very little from the genuine. However, any reader possessing specimens of this set will, very probably, be able to detect them by the tests for the genuine given above.

## POSTMARKS.

*Genuine.*—The genuine stamps usually bear the name of the town, in medium-sized capitals.

*Forged.*—The forgeries bear either the same medium-sized capitals, or the name in ordinary large and small letters, or in enormous letters, about one quarter the height of the stamp itself, or part of an extremely thick oval.

Issue of 1863. 5 c., buff; 10 c., blue; 20 c., red; 20 c., green (error); 50 c., green; 50 c., red (error).

These are the stamps with branches on white ground, as in the annexed illustration. The forgeries are good, and not very common.

*Genuine.*

Lithographed, on thin, wove paper, rather hard, and usually with a very slight surface-tint, of the same colour as the stamp; and also on blue paper. Both of the cornucopiæ in the top compartment of the shield have blunt, rounded outer ends, *very* nearly touching the sides of the shield, and neither of them curling downwards more than the other. Each of them is disgorging pieces of money, which are tolerably distinct. The flower standing up between them, and separating them from each other, is apparently a tulip, almost closed, and leaning over to the right. The cap of Liberty in the central compartment is large and distinct, and is shaded all over with oblique lines, running from the right downwards to the left. The tassel or top of the cap bends over to the left, and hangs down level with the bottom of the part which is supposed to go on the head. The pole which bears the cap gets suddenly wider towards the top. The bend of the cap just touches the transverse lines above it. Two parallel lines, close together, separate the top compartment of the shield from the second; and two similar lines, equally close together, separate the second compartment from the bottom one. The peaked part at the centre of the top of the shield is a good deal higher than the corners. Above the shield there are nine six-pointed stars, arranged in two rows, the upper row curving upwards in the centre, the lower row curving downwards in the centre, so that the whole looks like a narrow, transverse, oval ring of stars. The leaves in the two branches of the wreath are unmistakable oak leaves, and they are all shaded more or less all over with oblique lines, running from the left, downwards towards the right. The point of the lowest leaf on the left-hand side touches the corner of the inner frame, just under the letter E of E. U. DE, etc. The side of the top leaf but one in the right-hand branch touches the frame very distinctly beside the I of NACIONALES. The S of this latter word is exactly level with the E of E. U. DE, etc., on the opposite side. There is an eight-pointed star or asterisk at the top of the frame, between COLOMBIA and CORREOS. The bottom end of the right-hand branch, which crosses over to the left, is nearer to the line below it than the corresponding bottom end of the left-hand branch, which crosses under it to the right.

*First Forgery.*

Lithographed, on thick, soft, very white wove paper. The outer end of the left-hand cornucopia is blunter than the outer end of the right-hand one, and neither of them touches the outline of the shield. The outer end of the right-hand one bends down a good deal lower than the other. Their mouths are very close together, and there is no money coming out



of them. The flower between them is of irregular shape, and might be a helmet, or a dustpan, or almost anything; but it is not in the least like a flower. The cap of Liberty is like a chemist's retort, and the pole which supports it is so *very* short as to be hardly visible. There is some shading on the cap, but it is irregular. The bend of the cap does not touch the transverse line above it. The two lines which separate the top compartment of the shield from the central one are very much closer together than the two lines which separate the central compartment from the lower one. Most of the stars above the shield have only five points instead of six. The leaves on the branches are oak-leaves; but the shading on them is irregular. The point of the lowest leaf on the left-hand side is a very long way from the outline of the frame, and is higher than the E outside it. The side of the top leaf but one in the right-hand branch does not touch the frame either. The S of NACIONALES comes *very* much lower than the E of E. U. DE, etc., on the other side. There is a six-pointed star each side of the value. The star at the top of the stamp, which ought to be equally distant from the A of COLOMBIA and the C of CORREOS, is very much nearer to the C than to the A. The bottom end of the left-hand branch which crosses under to the right is a good deal closer to the line of the frame below it than the bottom end of the right-hand branch which crosses over to the left.

#### *Second Forgery.*

This is not nearly so good as the last. It is lithographed, on very soft, white wove paper, rather thicker than that of the genuine. The cornucopiæ are both joined into one, with a large, dark ball, on the top of a pole, sticking out from the middle. The outer ends of this affair are extremely sharp points, curling downwards into a hook, and both ends being at a long distance from the sides of the shield. There is, of course, no money to be seen. The cap of Liberty is like a mushroom, three parts grown, with a tail coming out of the top and hanging over to the left, ending in a sharp point instead of a blunt tassel. This point does not come down anything like level with the base of the cap. The pole is the same thickness all the way up. The top compartment of the shield is separated from the second by one thick line; and there is no line separating the second compartment from the lower one, except just across the top sea of the isthmus, where there is a short single line to support the pole. The peaked part at the centre of the top of the shield is level with the corners. Above the shield there are nine *eight-pointed* stars in two rows, and both rows curve upwards in the centre. The leaves in the two branches are of some unknown species of tree; at any rate, they are not oak leaves, and they are principally shaded with blotches of colour, instead of lines. None of the leaves touch the frame, except the large leaf at the bottom on the right-hand side, near the ES of NACIONALES. The S of this word is higher up than the E of E. U. DE, etc., on the opposite side. The star at the top of the stamp has twelve rays or points, and it is a little nearer to CORREOS than to COLOMBIA. The bottom ends of the branches point almost towards the bottom of the stamp, instead of towards the lower corners.

#### POSTMARKS.

*Genuine.*—The genuine stamps usually have either the name of the town in large capitals, within an ornamental oval, or else an enormous letter (generally an "O"), which may possibly form part of a word.

*First Forgery.*—The first forgery is cancelled with a smallish oval, formed by straight lines at the top and bottom, and curved lines at the sides.

*Second Forgery.*—The second forgery bears part of a *very* thin oval, but I have not been able to see any lettering in it.

I have not got specimens of all the types and values of this issue. Mr. Pemberton enumerates them as follows :—On white paper : 5, buff ; 10, blue ; 20, red ; 50, green. Errors, reversed colours : 20, green ; 50, red. On blue paper : 10, blue ; 20, red ; 50, green ; also 10 blue, with dot after numerals. With star after CENT : 5, 10, on white ; 50, on blue. He also says that the unattainable errors are comparatively common in an unused state *as forgeries*, and that they lack the clearness of the originals. I have not met with any of the said forgeries, and am, therefore, unable to give any description of them.

#### Issue of 1864. 5, 10, 20, 50 c. ; 1 Peso.

These stamps are almost exactly like the ones just described and illustrated, except that the background, behind the branches, is of solid colour, instead of being white.

#### *Genuine.*

Lithographed, on thin, white wove paper. The shield, and the arms on it, are exactly the same as in the genuine stamps of the last issue ; and, as before, there are two distinct, thin parallel lines, separating the top compartment of the shield from the second, and two similar ones separating the second from the third. What seemed like a single leaf at the bottom of the left-hand branch in the last issue is now evidently double ; *i.e.*, one leaf laid over another, and partly covering it. The dark outline of that part of the front leaf which overlaps the other is scalloped, and shows four scallops or waves, whilst the leaf behind it has no dark outline, and the edge visible has only one faint indentation in it. This latter leaf *almost* touches the corner of the frame, beside the E of E. U. DE., etc. ; and the corresponding leaf of the right-hand branch *almost* touches the corner of the frame, between E and S of NACIONALES, but is not quite so close. The bottom end of the left-hand branch crosses under the other, and points towards the ornament outside the right-hand bottom corner of the frame ; and the bottom end of the right-hand branch crosses over, and points more towards the bottom of the stamp ; *i.e.*, at the figure or figures of value. All the outer leaves of the left-hand branch *almost* or *quite* touch the frame, and the outer leaves of the right-hand branch are very close to the frame also. There is, as in the last issue, an eight-pointed asterisk at the top of the frame, which is equally distant from the A of COLUMBIA and the C of CORREOS. The E and S of NACIONALES are not joined together, and the S is level with the E of E. U., etc., on the opposite side of the frame. There is a small oblong mark in each of the seas of the isthmus, to represent ships.



#### *First Forgery.*

Lithographed, on thick, hard, white wove paper. This is really a most excellent counterfeit. The mouths of the two cornucopiæ are open, and show the money tumbling out, as in the genuine ; but the outer ends decidedly touch the sides of the shield, instead of *almost* doing so, and the outer end of the left-hand one curls downwards and inwards upon itself, considerably more than the outer end of the other one. The part of the cap of Liberty which is supposed to go on to the head is too tall and narrow, like half a cocoa-nut, instead of being something like an inverted bird's-nest, and the pole does not get any wider towards the top.

There is no mark in the upper sea, but in the one below the isthmus there is a tiny, but distinct vessel, with mast, etc. All the leaves of the two branches are at some little distance from the sides of the frame; and the lowest leaves, which ought to be nearest to the frame, are the farthest from it. The lowest leaf in the left-hand branch has five scallops instead of four on its top edge; and the white leaf behind it is deeply scalloped, instead of being almost smooth. The bottom end of the left-hand branch points between the N and T of CENT, and the bottom end of the other points at the figure or figures of value.

#### *Second Forgery.*

This is not so good as the last, in some respects, though tolerably deceptive. Lithographed, on very thin, white wove paper. The two cornucopiæ in the shield are drawn as one, with no mouths or money showing; and the outer end of the left-hand one is much more sharply pointed than the other: the outer ends of both are at some distance from the sides of the shield. The flower on a stalk in the centre, between the cornucopiæ, looks like half a broken egg-shell, and points directly upwards. The top compartment of the shield is divided from the second by one thick line, and the second is divided from the bottom one also by one thick line. The cap of Liberty is drawn too high up, so that it appears to be quite jammed up against the line under the cornucopiæ, instead of just merely touching it. The pole also is much too tall. The sea above the isthmus is made *very* small, and has no mark on it to represent a ship. The top edge of the bottom leaf on the left-hand side has three scallops, and the top edge of the white leaf behind it has four scallops. All the leaves of both branches are a long way from the sides of the frame. The bottom end of the left-hand branch, crossing under to the right, is of a concave form, and the end bends upwards until it points almost at the S of NACIONALES. The ends of both branches are a long way from the bottom frame. The first O of CORREOS is absurdly tall and thin, and the letters ES of NACIONALES are very much squeezed together, and joined at the bottom. Besides the normal colours, there is a forgery of the 5 centavos of this type printed in *blue*, making a bogus variety.

#### *Third Forgery.*

This is a very poor attempt, and ought not to deceive. The 20 centavos of this type, printed in a brilliant orange-vermilion, is very common, and I have seen many copies lately. The cornucopiæ are represented by a pair of buffalo horns, acutely pointed, the points touching the sides of the shield, and almost resting on the line below the compartment. Standing up from behind them is a "poppy-head"; *i.e.*, the seed-capsule of a poppy, on a very thick stalk, and pointing directly upwards instead of leaning to the right. This compartment is divided from the second by one thick line, and the second is divided from the third also by one thick line. The easiest test for this forgery is the cap of Liberty in the second compartment of the shield, which is represented by an unmistakable *ace of clubs*, with a sort of feather or hook hanging from the top of it over to the left. The isthmus is very faint, so that the upper sea seems to extend right across the shield. There is no ship in this sea; but there is one in the lower sea, or rather a mark to represent one, as in the genuine. All the leaves of both branches (not very much like oak-leaves by the way) are at some distance from the sides of the frame. The lowest leaf in each branch is not double, but each of the said lower leaves has a dark vein in its centre. The ends of both branches point downwards, one between the figure or figures and CENT, and the other to the middle of the N of CENT; and there is no shading to show which

branch crosses over the other. The asterisk at the top of the stamp, which has *twelve* points, is very much nearer to the c of CORREOS than to the A of COLOMBIA.

## POSTMARKS.

*Genuine.*—The genuine stamps usually bear the ornamental oval, before described, containing the name in large, thick capitals.

*Forged.*—The first forgery imitates this; but the outline of the oval is very thin. The other forgeries are uncanceled.

Issue of 1865. 5, 10, 20, 50, 50 c.; 1 Peso.



This, as the illustration shows, is an entirely new type. There are many shades of the genuine. The catalogues generally give 5 c., yellow; 5 c., orange; 10 c., lilac; 10 c., violet; 20 c., blue; 50 c., small figures, emerald-green; 50 c., large figures, emerald-green; 50 c., dark green; 1 peso, rose; 1 peso, vermilion.

*Genuine.*

Lithographed, on white, and also on bluish-white wove paper, rather thin. There are nine lines of shading in the top compartment of the shield, if those be reckoned which run into the middle peak of the shield. The cap of Liberty, though small, is very distinct, and shaded with oblique lines running down from right to left. The two seas in the bottom compartment are both larger than the isthmus which separates them. There is a distinct ship in the lower sea, and a mark something like a ship in the upper one. The label or ribbon above the top of the shield is bent down in the middle, so as to touch the top point of the shield; and the forked ends of the ribbon do not touch the oval outside them. The neck of the condor is very much narrower than the width of the ribbon. The eye is very small and round, and there is a distinct ring of white feathers round the base of the neck. There are eighty-nine little pearls round the white oval. They are all distinct, and moderately uniform in size and shape. Between these pearls and the inscription there are nine eight-pointed asterisks or stars, placed in the following positions: The first is exactly above the head of the bird, and one of its points touches the stop after COLOMBIA; the second comes below the space between RE of CORREOS; the third below NA of NACIONALES; the fourth below ON of NACIONALES; the fifth below S of NACIONALES; the sixth under E; the seventh under the E of DE; the eighth under the L of COLOMBIA; and the ninth below MB of COLOMBIA. There is a stop after the words E.U. COLOMBIA and CENT or PESO, but none after the other words. At the bottom of the coloured oval there are two little white branches, very easily seen, and with their bottom ends crossing. All the lettering is distinct, and the letters nicely formed. The A of COLOMBIA is pointed at the top.

*First Forgery.*

Lithographed, on white wove paper, about as thin as that of the genuine, but much softer. About four lines of shading can be seen in the top compartment of the shield; but they are so blotched that they are very difficult to make out. The cap of Liberty in the middle compartment is an utterly shapeless blotch. The base of the shield is hardly to be distinguished from the flags on each side of it. The isthmus is larger than either of the seas. There is no mark in the upper sea, and a large, shapeless blotch in the lower one, not in the least like a ship. The

ribbon above the shield is bent, like the genuine, in the middle ; but the right-hand end touches the oval outside it, and the left-hand end very nearly touches the oval also. The neck of the condor is quite as broad as the width of the ribbon, and there is no ring of feathers at the base of the neck. The eye is large, blotchy, and of a sort of triangular shape. There is a dark line down the centre of the neck, which is not visible in the genuine. In some copies, the oval of pearls is almost invisible, in others many of the pearls are missing, and in the clearest copies there are only about seventy-three pearls to be seen. The stars or asterisks are very blotchy. Most of them are six-pointed, and they are placed as follows : The first is over the head of the bird ; the second under RE of CORREOS ; the third under N of NACIONALES ; the fourth under O of that word ; the fifth under ES of that word ; the sixth under the stop after E ; the seventh under C of COLOMBIA ; the eighth under O of that word ; and the ninth under B of that word. There is a stop after the E, which commences the inscription, and another stop *under* the S. of NACIONALES ; but there is no stop after any of the other words, except the word of value. The little white branches at the bottom of the coloured oval are so blotched and indistinct, that it is quite impossible to make out what they are. The letters of the inscription are irregular in size and shape. The top of the A of COLOMBIA is broken off.

#### *Second Forgery.*

Lithographed, on white wove paper, a good deal thicker than that of the genuine. The lines in the top compartment of the shield are *very* close together, so that it is difficult to see them. The cap of Liberty in the second compartment is of a better shape than that in the genuine ; the end leaning over to the left is quite blunt, instead of terminating in a very sharp point. The lower compartment is a failure ; for the upper sea is a mere white dot, with no mark in it. The lower sea has a thing like a sirloin of beef, instead of a ship ; and the isthmus is white, instead of being shaded. The middle of the label or ribbon above the shield is not bent downwards, and it touches the right-hand corner of the shield, as well as the middle point : both ends touch the oval outside it. The neck of the condor is the same width as the ribbon, the eye is oblong, there is a dark crest at the back of the head, and the ring of feathers at the base of the neck is dark instead of white. There are eighty pearls round the oval, more distinct than in the first forgery ; but some of them, especially at the bottom of the oval, are mere specks of white. The stars or asterisks outside the pearls are all six-pointed, and not much blotched. They are placed as follows : The first is at the top, over the head of the bird ; the second is under RE of CORREOS ; the third is under the end of the N of NACIONALES ; the fourth is exactly under the second N of that word ; the fifth is quite beyond the S of that word ; the sixth is under E ; the seventh is under the E of DE ; the eighth is under the L of COLOMBIA ; the ninth is under the beginning of the B of that word. There is a stop after the E and after the U, but none after any of the other words, and none after the word of value. The letters of the inscription are much better and more regular than in the first forgery ; but the A of COLOMBIA is blunt at the point.

#### *Third Forgery.*

This is not very common, and I have only seen one or two specimens. It is lithographed, on thick, hard, yellowish-white wove paper. The shield will instantly condemn this counterfeit, as there is nothing on it except a shading of eight lines in the top compartment, and a vague attempt at part of the isthmus in the bottom one ; the flower, cornucopia, cap of Liberty, etc., being altogether wanting. The stars on the oval

would not be noticed at a first glance, for they are exceedingly small, and are placed *among* the pearls instead of outside them. There is no stop after any part of the inscription, except after the word of value. The little white branches at the bottom of the oval are very much too large and too prominent, almost touching the E and the S to left and right of them respectively. The above tests will be amply sufficient for this forgery.

#### POSTMARKS.

*Genuine.*—The genuine stamps have either a pen-stroke or a written word, or, more frequently, the ornamental and thick oval before described, bearing the name.

*First Forgery.*—The first forgery is cancelled with a set of four concentric rings, with three straight strokes in the centre, or with five or six parallel bars; or with a plain, thin oval, containing the word Bogota, in very thick and clumsy capitals.

*Second Forgery.*—Uncancelled.

*Third Forgery.*—The third forgery bears an oval, formed by four thick, straight lines at the top and bottom, and six parallel curved lines each side, with a numeral in the centre.

NOTE.—The genuine 50 centavos of this issue, with small figures of value, is of a different type from the others. The asterisks are placed as follows: Above the head of the bird, under RE of CORREOS, under N of NACIONALES, under O of that word, under E of that word, under the space between the letters E U, under the C of COLOMBIA, under the space between LO of that word, and under the B of that word. All the forgeries which I have seen of the 50 c. are copied from the one with large figures of value.

#### Issue of 1865. "Anotados," 5 c., black.

Mr. Pemberton says that this stamp was probably used for registered letters which were unaccompanied with the declaration of value, and that the "Registro" was used for those which had the value of the contents declared.

#### *Genuine.*

Apparently typographed, on thin wove paper, of a very grey tint. There is a stop after the E and U, and the stop of CENT<sup>S</sup> is not exactly under the S, but much nearer to the T. There are eight very distinct berries on the left-hand branch, at varying distances. The point of one of the leaves touches the C of CORREOS, and the side of another leaf *almost* touches the first R of that word. The E of DE is distinctly over the middle of the top leaf on the left-hand side. The top leaf on the right-hand side is blunter than the corresponding one on the left, but not very much so. There are eight oblique lines of shading in the triangular hollow of the A, twenty below the cross-bar, seventeen down the right-hand side, eighteen on the left foot, and twenty-four on the right foot. The base of the 5 is at some distance from the leaf to the left of it.



#### *Forged.*

Lithographed, on greyish-white wove paper, moderately thick. There is no stop anywhere, except to the word CENTS; and this stop is placed exactly under the S. By a close inspection, three berries can be discerned in the left-hand branch, but they are very small and would hardly be noticed. None of the leaves touch any part of the word CORREOS. The

E of DE is over the point of the top leaf in the left-hand branch. The top leaf in the right-hand branch is *very* blunt and rounded, being as broad as the very widest part of the corresponding leaf in the left-hand branch. There are four oblique lines of shading in the triangular hollow of the A, eleven below the cross-bar, eleven down the right-hand side, sixteen on the left foot, and sixteen on the right foot. The base of the 5 *almost* touches the leaf to the left of it.

## POSTMARKS.

*Genuine.*—My cancelled copies of the genuine all bear a written word, or part of a word.

*Forged.*—The forgeries are obliterated with four concentric circles, thick and large.

Same Issue. "Registro," 5 c., black.

*Genuine.*

Tolerably well printed, on very thin, grey-white, wove paper. In the inscription there is a dash after the E, a *very* short dash, almost like a full-stop, after the U, and no other stops. The C of COLOMBIA is a C, and does not touch the outline of the star below it. The S of NACIONALES is very near the outline of the star, but does not actually touch it. The centre of the star has a pattern in black and white, behind the R, like horizontal courses of brickwork; and there are thirty-two of these horizontal courses. The R has been drawn too big for the circle which ought to contain it, and therefore the part of the brickwork behind the tail of the R is bulged out very considerably, so far, indeed, that it touches the bottom of the 5 in the right-hand lower corner, and thus totally destroys the outline of the central circle. There is a very thin line running all round the inside of the white outline of the large R, and this line goes almost to the very end of the tail of the said letter. All the letters of the inscription are thin, and none of them are blotched.

*Forged.*

Lithographed, in a greasy-looking black, on very yellowish-white wove paper, very thick. There is a thick dash after the E of the inscription, a triangular-shaped full-stop after the U; the C of COLOMBIA is a G, it touches the outline of the star below it; the S of NACIONALES touches the outline also. There are thirty-one horizontal lines of brickwork in the central circle. This circle has a slight bulge under the tail of the large R, but it is not at all conspicuous, and does not touch the 5 to the right of it. This is the easiest test for the forgeries. The line running round the R just inside the outline of it is thick and coarse. It is so much broken, that it looks as though it were intended for a dotted line instead of a continuous one, and it does not go anything like to the end of the tail of the letter. All the letters of the inscription are thick and clumsy, and many of them are blotched. Except for the above differences, I think this is a moderately successful counterfeit. The thick, yellowish paper will be found a good test, it is so very different from the greyish, thin paper of the genuine.

## POSTMARKS.

*Genuine.*—I have never seen the genuine cancelled in any other way than by being written on, and I think that the unused copies are more common than obliterated ones.

*Forged.*—The forgeries are uncanceled.

## Same Issue, "Sobre Porte." 25, 50 c.; 1 Peso.

These stamps are for additional postage. All the values differ from each other; the 25 c. has the words SOBRE PORTE curved like an inverted U, or a horse shoe; the 50 c. has SOBRE PORTE 50 CS. in an octagon; and the peso has SOBRE PORTE \$1, in a circle. I have never seen a forgery of the highest value.

25 Centavos. *Genuine.*

Lithographed (?), in black, on dull blue wove paper, rather thin. All the lettering is very thick and coarse. The frame is damaged under the N of CENTS. The 5 is a good deal taller than the 2. The condor is very black, with a white patch on the cheek; the eye can usually be seen, and the left wing goes right under the R of PORTE. The cannons are thick, black smudges, with sometimes a very faint bit of white about the centre of each, and the wheel on the carriage of the one on the right-hand is not so distinct as the wheel of the left-hand one. Slight breaks can be observed in the horizontal lines of shading in the background; that is to say, many of them do not go right across from one side to the other in one continuous line, but are broken here and there, where the ink has missed. Outside the frame of the stamp, in all copies which have any margin, a little spot or round stop can be seen, exactly under the stop after the T of CENTS.

25 Centavos. *Forged.*

Lithographed, on darkish blue wove paper, rather thinner than the genuine. The lettering is very thin, and much more elegant than in the genuine stamps. There is no blotch or break in the outline of the frame, under the N of CENTS. The 2 is as tall as the 5. The condor is not very darkly shaded, there is no white patch on the cheek, the eye is not visible, the head and neck are equally shaded all over, there is a broad white ring round the base of the neck, and the left wing is cut short off, just before it reaches the R of PORTE. The cannons are very lightly shaded, and both wheels are equally distinct. Almost all the horizontal lines of shading, in the background, run across from one side to the other without any break. There is no spot outside the outline of the frame. I think, on the whole, the forgery has a better appearance than the genuine.

50 Centavos. *Genuine.*

This is like the accompanying illustration. It is very boldly drawn, and is enclosed in an octagonal frame. It is typographed, on yellow wove paper, which seems to be rather harder than that of the 25 c.

50 Centavos. *Forged.*

The artist has made a great mistake with this value, and has copied it from the 25 c. The words SOBRE PORTE are in a horse-shoe form; the bird is an eagle, the cannons are not visible, the octagonal frame, is of course, absent.

## Issue of 1865. Registration label, 25 Centavos.

This stamp, and the 50 centavos of the same issue, which latter value I have not seen forged, are both intended to be gummed to the backs of registered letters. They are something like the



annexed illustration, which depicts the issue of 1867; but, in the issue before us, the flagstaff, etc., are pointing the opposite way, and the value and inscriptions are differently arranged. They are printed partly in brown and partly in yellow, and the flag is a tricolour, yellow, blue, and magenta. The 25 centavos, which, as I have said, is the only one that I have seen forged, is really a most admirable counterfeit; and, even with the original before me, I should be almost inclined to pass the imitation as genuine.

*Genuine.*

Lithographed, on very stout wove paper. Below the outside of the frame, at the bottom of the label, there are two inscriptions; the one towards the left-hand corner is LIT. DE AVALA I MEDRANO, and the one towards the right-hand corner is BOGOTÁ, 1865. The flagstaff is composed of four lines; two being the outlines, and the other two by way of shading. There is a very small transverse stroke across the flat top of the A of ESTADOS, and a larger and more distinct one over the A of COLOMBIA. The dot over the I of SIN is sensibly nearer to the upper outline of the flag than the corresponding dot over the last I of CERTIFICACION. Part of the head of I of CONTENIDO (as well as the little oblique stroke projecting from that letter,) shows outside the right-hand outline of the flag. The hollow centre of the O of CINCO is narrower than the hollow portion of the O of CENTAVOS; and both the said letters are distinctly octagonal in their outline. The central tongue of the E of the latter word is thicker than any of the other strokes forming the back and top and bottom of it. In the inscription SALIÓ DE.....EN.....DE.....DE.....186....

the accent over the O of SALIÓ is perfectly straight, and almost as long as the line projecting from the right-hand side of the O; and the various words are joined by a thin, but distinct line, which is not dotted anywhere; the portion of it after 186.....goes to the very edge of the boundary-line. The slanting stroke before the E of EN does not touch the E; nor do the similar strokes before the D of the second and third DE touch their respective letters. The I of 186.....is as tall as the 8, and the 6 touches the corner of the frame above it, which contains 25 C. The point of the flagstaff does not touch the frame above it; but it is so very close to it that I fancy it might do so in heavily-printed copies. I seem to have pointed out a good many tests, but they are really things which would hardly be noticed unless particular attention were called to them. The chief difference between the genuine and the forged is in the shading of



the flag. From the lower corner of the yellow part, beginning above the E of VALE, there are thirty-two oblique lines of shading, the last one ending above the T of CERTIFICACION; none of the long lines pass through the curved head, or the tall, thin stroke of the first C of that word, but one of them just touches the top point of it; two pass through the head of the E, but do not touch it anywhere else. The next lot of shaded lines begins above NT of VEINTE, and extends to the last I of CERTIFICACION. There are thirty-three of them, and none of them touch the line above the T of VEINTE. There are two lines, by themselves, above IN of VEINTE, but I have not quoted these, as they are the same as in the forgeries. The next lot of lines begins above the C of CENTAVOS, and there are thirty-one of them; some touching the I of SIN, and some touching the first O of CONTENIDO. The last lot of lines extends from the middle of the A of CENTAVOS in the blue part, right up to the top right-hand corner of the yellow; and there are thirty-three of them. The outline of the flag at the bottom, between the words EN.....DE, is nearer to the line below it than the corresponding convex portions on each side of EN.....DE.

*Forged.*

Very nicely lithographed, on wove paper, very nearly as stout as the genuine. The yellow of the flag is a canary-colour, instead of golden; and the blue is dull, instead of being a bright, clear tint. The engraver's inscription, below the frame on the left-hand side, is unreadable; that on the right-hand side is, as far as I can make out, "DE 1865." The flag-staff is composed of three lines only. There is a very slight indication of the stroke across the A of ESTADOS, but none whatever over the A of COLOMBIA. The dot over the I of SIN is a good deal further from the upper outline of the flag than the dot over the last I of CERTIFICACION. Only the little oblique stroke, projecting from the top of the I of CONTENIDO, shows outside the outline of the right side of the flag. The hollow centre of the O of CINCO is as wide as the centre of the O of CENTAVOS; and the O of the former word hardly shows the octagonal outline. The central tongue of the E of CENTAVOS is thinner than the bottom and back of the letter, and very much thinner than the top of it. In the inscription SALIÓ DE.....EN.....DE.....DE 186..... the accent over the O of SALIÓ is curved almost like a comma, and very much shorter than the oblique stroke projecting from the right-hand side of the letter. Between SALIÓ DE and EN part of the connecting-line is wanting, and part of the rest is dotted. The portion of the line after 186..... does not touch the frame to the right of it. The slanting stroke before the A of SALIÓ does not touch the A, nor does the one before the D of the second DE touch its letter; but that before the D of the last DE *does* touch the letter. The I of 186 is a good deal shorter than the 8; the 6 does not touch the frame of the oval which contains 25 C. The point of the flagstaff touches the thick outline of the frame above it. There are twenty-three oblique lines of shading from the E of VALE up to the T of CERTIFICACION. One long line passes through the tall, thin stroke of the first C of CERTIFICACION, and two very distinct ones through the curved top of the head of that letter; these two pass also through the body of the E, and two more pass through the head of the E. The next lot of lines begins above the top of the T of VEINTE, and extends to the last I of CERTIFICACION. There are thirty-two of them, and many are broken; two of them distinctly touch the line above the T of VEINTE. The next lot of lines begins between CINCO and CENTAVOS; and there are twenty-one of them, some being very faint, and others missing altogether; none of these lines touch either the I of SIN or the first O of CONTENIDO. The last lot of lines extends from the bottom of the A of CENTAVOS in

the blue part to the top right-hand corner of the yellow ; there are thirty of them, but there is a wide break under the NI of CONTENIDO, dividing them into two separate lots. The outline of the flag, where it curves slightly downwards between EN.....DE, is no nearer to the line below it than the corresponding convex part to the left of EN, and only a very little nearer to the line than the convex part to the right of DE.

## POSTMARKS.

*Genuine.*—I have not seen the genuine stamp cancelled ; but the blanks will probably be filled up in writing.

*Forged.*—The forgeries are unobliterated.

## Issue of 1867 (?). 5, 10 Pesos.

These two high-value stamps are said to have been used to frank packages of coin, just as the high-value Griqualand stamps are said to be for packages of diamonds. Both this set and the larger ones of 1870 are rare, which is not surprising.

## 5 Pesos. Black on green.

*Genuine.*

Lithographed (?), in black, on thick, white wove paper, the face of which is surface-coloured a bright green, and highly glazed. The condor has a head just like a goose, and the eye is placed absurdly far back—quite at the back of the head, in fact. The backgrounds, both inside and outside the oval, are extremely dark, so that the oval shows up very prominently. Most of the curly lines round the oval are separate from each other ; indeed, on the right-hand side, towards the bottom, every curl is distinctly separate from its neighbours. There is a stop after E., another after U., another after COLOMBIA., and a very faint, cross-shaped blotch after NACIONALES. The right-hand branch crosses distinctly over the left one, and has ten leaves on it. The left-hand branch has nine leaves.

*Forged.*

Lithographed, on very similar paper to the genuine ; but the value, 5 PESOS, is printed instead of being lithographed. The condor has a rounded head, like a pigeon, and the eye is in its proper place. The whole stamp is very faintly printed, so that no part of the design is more conspicuous than the rest. The curly lines in the oval are all joined together, except under the first O of CORREOS, and beside the last A of NACIONALES. There is no stop after any of the words or letters, nor is there any cross-shaped blotch after NACIONALES. The left-hand branch seems to cross over the right-hand one ; but the stems are very indistinct. The right-hand branch bears eleven leaves, and the left-hand branch has eight ; but both lots are exceedingly difficult to count.

## POSTMARKS.

*Genuine.*—The genuine stamps appear to be most frequently cancelled with a written word ; but they are occasionally found bearing a large oval, with capital letters inside it, as in the older issues.

*Forged.*—The forgeries which I have seen were all unobliterated.

## Same Issue. 10 Pesos, black on vermilion.

*Genuine.*

Lithographed, on thick, white wove paper, surface-coloured a deep vermilion, and very highly glazed. The condor's head and neck are shaded all over, with horizontal lines. The eye is very small, and placed far back, almost in the neck. The right wing almost touches the frame near the L of COLOMBIA; but the rest of the wing is not near the frame. There are nine eight-pointed asterisks below the shield. There is a stop after E., after U., after COLOMBIA., after NLES., and after PESOS.

*Forged.*

Lithographed, on paper very like that of the genuine. There is no shading on the head and neck of the condor. The eye is very large and blotchy, and placed in the proper position, or perhaps a little too much forward. The right wing is actually partly obliterated by the frame, beside LU of "COLUMBIA," which is spelt with a U instead of with an O. This, of course, is a very easy test. There are twelve asterisks below the shield, the outside ones being mere dots, and the largest of them having only six points. There is a stop after U., and another after PESOS.; but none after any of the other words or letters.

## POSTMARKS.

*Genuine.*—The only cancellations I have seen on the genuine have been the oval, or the written word, as in the 5 pesos.

*Forged.*—The forgeries are not obliterated.

It will be seen that this 10 pesos is not nearly so good an imitation as the 5 pesos just described.

## Issue of 1865. 2½ Centavos, triangular.

This stamp, I believe, was used for unpaid letters. The shape is extremely awkward, for it is evidently intended to stand with the value at the bottom; and as the upper angle is not a right angle, it is impossible to make it fit in any way into the corner of an envelope in the way that the old Cape stamps used to do. The arms are tripled, owing, I suppose, to the difficulty of making any ordinary shield, broadest at the top, fit nicely into the said triangle, broadest at the bottom; and so the engraver has put *three* shields instead of one.

*Genuine.*

Very clearly printed, in pale black, on very thin, lilac wove paper. All the details of each shield are perfectly distinct, with cornucopias and flower in the top compartments, cap of Liberty in the centre compartments, and isthmus and ships in the lower compartments. The V-shaped line dividing the three shields from each other is very thin, and the ends come in the following positions: After the first O of COLOMBIA, under the first stroke of the first N of NACIONALES, and above the first stroke of the E of CENTAVOS. There is a stop after the E. and a dash after the

U. of the inscription E.U. DE COLOMBIA, and the letters of this inscription, with the exception of the DE, are larger than the letters of either CENTAVOS or CORREOS NACIONALES. The *i* of 2  $i \frac{1}{2}$  is a great deal shorter than the 2, even including the dot. The *l* of  $\frac{1}{2}$  has a very distinct oblique side-stroke, and the fraction-line dividing the  $\frac{1}{2}$  is very thick—thicker than the little figures themselves. This is very well marked, and will be a good test. The C of CENTAVOS is perfectly square at the shoulders, and the O is almost exactly like a D. The outline of the whole stamp is composed of spikes, teeth, or thorns, or little triangles, whichever my readers may like to call them; and there are a hundred and sixteen round the whole stamp. The insides of both the first and second O of COLOMBIA are very square, and the second O is too near the M, and too far from the L. The I of NACIONALES is very much too tall compared with the C and the O each side of it.

#### *Forged.*

Badly lithographed, in dark black, on pale *violet* paper, a good deal thicker than the genuine. The shields are very coarsely done, and all the details are more or less smudged. The flowers, which in the genuine rise on stalks from between the two cornucopiæ, are here represented by disconnected balls, very near the top points of the shields. The caps of Liberty and the isthmuses are mere blotches. The Y-shaped line, dividing the three shields, is far too thick, and yet indistinct. The ends come respectively opposite the middle of the first O of COLOMBIA, between the words CORREOS NACIONALES, and after the E of CENTAVOS. There is a plain full stop after both the E. and the U. of E.U. DE COLUMBIA. All three inscriptions are in letters of exactly the same size, except that the letters of DE are smaller than the rest. The *i* of 2  $i \frac{1}{2}$  is level with the bottom of the preceding 2, and the dot of it is level with the top of the 2. The *l* of  $\frac{1}{2}$  has hardly any visible side-stroke, and the fraction-line is exceedingly thin—far thinner than the fraction-figures themselves. The C of CENTAVOS is round at the shoulders, as in an ordinary C, and the O is round, or rather oval. There are only eighty-six spikes round the outline of the whole stamp, and they are irregular, and not uniform like the genuine ones are. The insides of both the first and second O of COLOMBIA are oval, and the second O is placed midway between the L and the M. The second O of CORREOS is absurdly small, and is at too great a distance from the R and the S on each side of it. The I of NACIONALES is of proper size.

#### POSTMARKS.

*Genuine.*—The genuine stamp is usually unobliterated; but I have seen it with the ornamental oval, before described, with lettering in the middle.

*Forged.*—The forgery is not obliterated.

I do not consider this counterfeit at all likely to deceive; the coarse, blotchy way in which it is printed, and the violet colour of the paper, are alone enough to condemn it.

#### Issue of 1867. 50 Cents, green.

There are two full sets of the stamps of this issue, one on thick, and the other on thin paper, each comprising 5, 10, 20, 50 c., and 1 peso; but I have only seen the 50 centavos forged.

*Genuine.*

Engraved in yellow-green, on thick, white wove paper, and also in dark green, on thin wove paper, both rather soft. The shield is



surrounded by nine very large, white stars, on a ground of crossed lines, with the figures 50 in a small, dark oval, placed both above and below the shield. In a curved white band, outside the central design, there are four inscriptions; at the top are the words E. U. DE COLOMBIA, to the left CORREOS, to the right NALES, and at the bottom 50 CENTS. The latter is in a curve, and in smaller type. The outer corners of the stamp are filled

up with white scroll-work, and there is also a small scroll outside CORREOS, and a similar one outside NALES.

*Forged.*

There need be no mistake about this counterfeit, as the forgers have copied the 10 centavos here annexed, merely changing the value to "50 CS." The shield is, as will be seen, in a circle, with nine dark stars above the circle, and crossed branches below it; E. U. DE COLOMBIA at the top, and CORREOS NALES at the bottom, and 50 CS. in a plain oblong below this. There is no scroll-work outside the frame, and the white band is cut into a sort of imitation of perforation. I think it is not necessary to give any more minute description of these two stamps, as my readers have the types before them.



## POSTMARKS.

*Genuine.*—The genuine stamps are either obliterated with the oval, containing name in large letters, or else have a word written upon them.

*Forged.*—The forgery bears an imitation of the oval, struck in blue, but with the letters too small.

## Issue of 1870. 5 Pesos, black on green.

The 5 and 10 pesos of this set were used for the same purpose as the similar high values of the 1867 issue. I have only seen a counterfeit of the 5 pesos.

*Genuine.*

Lithographed, in black, on soft, rather thin, white wove paper, coloured yellowish-green on the surface, and highly glazed. The principal test for the genuine is in the condor, which has hardly any beak at all. The two green bands hanging from the beak to the top of the shield are very distinct, and can be seen at a glance. The scroll upon which the condor stands contains the motto, "LIBERTAD, ORDEN," and the latter word can be read with tolerable ease, though the other is very difficult to decipher. The ships above and below the isthmus are almost exactly alike, and the upper one does not touch the cap of Liberty in the compartment above it. The bottom of the shield



ends in a blunt or rounded point. There are nine five-pointed stars above the condor, generally more or less blotched (especially *more*), and the two lower ones on the left side of the stamp almost touch the wing of

the condor. Part of the shading on each of the lower flags is dotted ; this is more conspicuous on the left-hand flag than on the right-hand one. The upper spear-head on the right-hand side does not project across the tip of the condor's wing ; and the lower spear-head on the same side does not touch the scroll-work to the right of it. The tassel hanging down from the lower left-hand spear-head ends in a very distinct black knob or ball, just before the first E of the inscription EE.UU.DE COLOMBIA ; the letters EE are at some distance from the outline of the flags ; the second O of COLOMBIA is exactly like the first O ; and the long tassel hanging down from one of the right-hand spear-heads joins the upper stop of the colon after COLOMBIA. The two stops of the said colon have green centres. The bottom stroke of the L of NACIONALES is very short, but not ridiculously so. The C of CINCO is as large as the other letters of that word, and a little curl of the scroll-work above it breaks into the outline of the said C about the shoulder. There are small black dots almost all the way round the outline of the frame, along the centre of each of the curved bands or scrolls, just above CORREOS and NACIONALES, and just below CINCO and PESOS.

*Forged.*

Apparently typographed ; the paper is a good deal thicker and harder than that of the genuine, and the green is darker and bluer ; otherwise the whole is very like the original. The condor has a particularly long beak, and its eye is far more prominent than in the genuine. There is some confused marking from the beak to the top of the shield, but it cannot be resolved into the two distinct green bands of the genuine. The scroll upon which the condor stands contains some marks, but totally illegible. The ship above the isthmus is very much darker than the one below it, and of a different shape ; the upper ship joins the cap of Liberty in the compartment above it. The bottom of the shield ends in a very sharp point. There are nine asterisks above the condor ; they seem to have about eight points each, but are rather blotchy. The two lower ones on the left-hand side are at a considerable distance from the outline of the condor's wing. The flags are altogether shaded by lines only, and there are some lines of shading on each side of the centre compartment of the shield which are not visible in the genuine. The upper spear-head on the right-hand side projects distinctly beyond and across the tip of the condor's wing ; and the lower spear-head on the same side touches the scroll-work to the right of it. The tassel hanging down from the lower left-hand spear-head has a knob or ball which is no larger than that of the upper spear-head, and is not in any way prominent. The letters EE almost touch the outline of the left-hand flags, the second O of COLOMBIA is rather like a D, and the upper stop of the colon after COLOMBIA is not touched by either of the tassels hanging down from the right-hand spear-heads. The two stops of the said colon are solid black dots. The bottom-stroke of the L of NACIONALES is so ridiculously short as to be almost invisible, making that letter look like an I. The C of CINCO is much smaller than the other letters of that word, and it is not even touched by the scroll-work which ought to break in upon the outline of it. The green lines above CORREOS and NACIONALES and below CINCO and PESOS have no dots in them.

POSTMARKS.

*Genuine.*—The only cancelled copies of the genuine which I have seen were obliterated by being written on.

*Forged.*—The forgeries are not cancelled. I think the counterfeit just described is quite good enough to deceive an average collector ; indeed, it is printed more carefully than the originals.

## Issue of 1870. 2½ Centavos, violet.

This triangular stamp, though of somewhat peculiar appearance and shape, fits better into the corner of an envelope than the lilac one of 1865, as it has a right angle.



*Genuine.*

Nicely lithographed, in black, on rather thin, coloured wove paper. The large 2 of 2½ has a solid top, with a dot in the centre. The solid band or label, bearing the inscriptions, is divided into three parts by faint lines. One of these lines is under CO of CORREOS, another is under S of of NALES, and the third is under the S of CENTS. Both limbs of each U of UU are of equal thickness.

*Forged.*

Lithographed, in an exceedingly careless and blotchy way, on wove paper, rather thicker than the genuine. The colour of the paper is a dark violet—many shades darker than that of the genuine, which approaches more to a lilac hue. The whole impression is so much blotched that the details of the stamp are almost illegible. There is no line under the CO of CORREOS, and the other two lines are almost invisible. The large 2 of 2½ has a curled head. The right-hand limb of each U of UU is a hair-stroke. This forgery is ungummed.

## POSTMARKS.

*Genuine.*—The genuine stamps usually bear the ornamental oval described with former issues.

*Forged.*—This forgery has a sort of very large O, by way of imitation of the ornamental oval, containing the word BOGOTA in large, thick capitals. I think this forgery need not deceive anybody, it is so badly executed.

## Same Issue. "Registro," 5 c., black on white.

This stamp is a good deal smaller than its predecessor of 1865, and, perhaps, more convenient; but I think the design is not so original. It is something like the annexed illustration, with R in the centre instead of A.



*Genuine.*

Typographed (?) in black, on greyish-white wove paper, rather thin and soft. There are four vertical lines of shading to be seen, both in the top and bottom hollows of the central R; and the top point of the star above the said R does not touch the black circular outline above it. The O of REGISTRO is nicely shaped, and the top of it is not flat or broken in any way. The top star of the three before REGISTRO is a good deal smaller than the two below it, and the top star of the three after the said word is also smaller than the two below it. The middle star of the three before REGISTRO does not touch the outline of the black circle, and the lowest star of the said three has its left lower point absurdly too long. The lowest star of the three after REGISTRO has a similar long point, but not quite so much exaggerated as the other. The stop after the EE does not touch either the E of the U, and the stop after the UU almost touches the U, but not the D after it. The second O



of COLOMBIA is a good deal too large, and comes *much* lower than the level of the L and M on each side of it. This will be found an easy test. The narrow white ring, outside the inscription REJISTRO 5 CENTAVOS, is equally broad all the way round. The little oval containing the 5, just above the T of CENTAVOS, has a white knob projecting from each side of it; and the right-hand knob is rather longer and more oval than the left-hand one, which is almost perfectly round.

*Forged.*

Tolerably well lithographed, on paper very similar to the genuine, but much whiter. The top hole or hollow of the central R has four lines of shading inside it, but the bottom one has only three. The top point of the star just above the said R touches the black outline under the I of REJISTRO. The O of REJISTRO is very badly drawn, and it is quite flat at the top. The stars before and after REJISTRO are all about the same size, except the lowest one after the said word, which is larger than the others. The middle star of the three before REJISTRO touches the white ring to the left of it. The lowest of these three stars does not show the long point which is so conspicuous in the genuine, neither does the similar lowest star on the right-hand side after REJISTRO. The stop after the EE distinctly touches both the E before it and the U after it, and the stop after the UU touches the U before it and the D after it. The second O of COLOMBIA is not at all too large, as the lower part of it is exactly level with the L before it and the M after it. The narrow white ring, round the inscription REJISTRO 5 CENTAVOS, is very much narrower above the letters TRO of REJISTRO than anywhere else. The white knob which projects from the right side of the little oval, above the T of CENTAVOS, is almost exactly the same size and shape as the similar knob which projects from the left side of it; both being very nearly circular.

POSTMARKS.

*Genuine.*—The genuine stamps bear the oval before mentioned.

*Forged.*—The forgeries also bear a very good imitation of the said oval.

I think this forgery is above the average, and likely to deceive.

**Same Issue. "Sobre Porte," 25 c., black on blue.**

*Genuine.*

Lithographed, in black, on rather thick, hard wove paper, of a pale, dull blue tint. The condor's beak is very short, so that the whole head is hardly much wider than the S of UNIDOS just above it. The cap of Liberty is tall, and reaches quite to the top of the central compartment of the shield which contains it. The isthmus is not touched by the ship below it. There are no lines of shading on the said central compartment of the shield. The middle of the right-hand flag has hardly any shading at all upon it. The motto "LIBERTAD, ORDEN," on the scroll below the condor, is easily decipherable. There are nine five-pointed stars below the shield and flags, and all the stars are at considerable distances from each other. There is a large white stop after CORREOS NALES, and the black band upon which these letters are inscribed is perfectly solid. The inscription above the shield reads ESTADOS UNIDOS DE COLOMBIA, and the stop after it is small and round, and near the A. The 2 and 5 of the 25 in the lowest band are close together, nicely shaped, and the tail of the 2 is not too long. The letters of the word CENTAVOS in this lower band are very fat.



*Forged.*

Coarsely lithographed, on very thin wove paper, of a much more intense and darker blue than the genuine. The condor's beak is long, and the head is as wide as the S and half the D above it. The cap of Liberty in the central compartment of the shield is short, and does not nearly reach to the top of the central compartment. The ship below the isthmus touches the said isthmus very distinctly. There are some short lines of shading at the sides of the central compartment of the shield, which do not appear in the genuine. The middle of the right-hand flag is very darkly shaded. The motto on the scroll is utterly illegible. There seem to be *eleven* stars below the shield, but they are so strangely blotched, and so confusedly placed, that it is difficult to count them. This will serve as a very ready test, for the said stars in the genuine are very far apart. There is no stop after CORREOS NALES, and the ground behind the latter word is blotchy, instead of being solid. The inscription above the shield reads ESTADOSUNIDOSDECOLOMBIA, as there is not the slightest division between the words. The stop after this wonderful word is large and clumsy, and too far from the A. The 2 and 5 of the 25 in the lowest label are far apart; the 2 is much shorter than the 5, and has an absurdly long tail. The letters of the word CENTAVOS in this lower band are thin and ragged, and the C is a good deal smaller than the rest. There is a broad, thick, and ragged line round the whole of the stamp, in the forgeries, which does not appear in the genuine.

I do not think this forgery likely to deceive.

## POSTMARKS.

*Genuine.*—The genuine almost invariably bear part of a written word.

*Forged.*—All the forgeries which I have seen were cancelled with a shapeless blotch.

## Issue of 1871. 1 Centavo, green.

*Genuine.*

There is a great variety in the stamps of this issue, both as regards colour and mode of printing. The earliest copies are well executed, in a dark olive-green; the later impressions are in a sort of dull apple-green, and not so distinct. The earlier impressions also show some short lines of shading at the sides of the central compartment of the shield, which are not visible in the later ones. Lithographed, colours as above described, on thin, very soft wove paper. The top compartment of the shield is divided from the second by a very thick and prominent dark line, and the second compartment is divided from the bottom one by two very thin lines, placed close together, but not blotched, or touching each other at all. The cap of Liberty in the middle compartment is placed upon a short pole, which can be seen even through the cap itself. The vessel above the isthmus is very distinct; it is a three-master, sailing to the left. The vessel below the isthmus is not so clear; it looks like a rowing-boat, in front of a lighthouse which is standing upon a rock; but I am not sure what it is really intended for. The letters UU in the inscription touch each other at the top, and the stop after them does not touch either the U before it or the D after it. There is a thin curved line just under the D of DE.



*Forged.*

Very poorly lithographed, on similar paper to that of the genuine, apparently always in dull chalky olive, varying from light to dark. The line dividing the top compartment of the shield from the second is not at all prominent, and very little thicker than the lines of shading in the upper compartment. The two lines separating the second compartment from the third are always blotched and joined together for the greater part of their length. The cap of Liberty in the central compartment is not upon any pole at all, and, in most copies, the top of the cap touches the outline above it, which is never the case with the genuine. The vessel above the isthmus is very different from the original; it looks like an omnibus, with horse, passengers, etc., more than anything else, and is not in the least like a three-masted vessel. The thing below the isthmus is simply a roundish blotch, with a short line projecting from it at the top, and another from the right-hand side. The letters UU in the inscription are some distance from each other. The second U is smaller than the first, and the stop after them touches both the U before it and the D after it. There is a thick, wedge-shaped blotch just under the D of DE.

## POSTMARKS.

*Genuine.*—I have never come across a cancelled copy of the genuine.

*Forged.*—The forgeries are obliterated with eight or ten parallel straight lines, forming an oval.

## Issue of 1872. 2 Centavos, brown.

I am thankful to say that this is the last of the very long list of Granada forgeries in my possession; and I fancy that my readers must be thankful too; for *toujours perdrix* becomes rather wearisome after a while.

*Genuine.*

Lithographed, on paper very similar to that of the 1 centavo just described. There are two small scrolls in the top corners of the stamp, containing the motto; the left-hand scroll bears the word LIBERTAD, the right-hand one has ORDEN. These words are very distinct, and will be found a very easy test for the genuine. In each of the bottom corners there is a figure 2, with a dot before it, another after it, and a third beneath it (· 2 ·). The spears bearing the flags are very distinct. Quite a third of the left-hand flag—the third nearest to the spear or flag-staff—is covered all over with little dark dots.

*Forged.*

Lithographed, on thickish, white wove paper, rather harder than the genuine. The word LIBERTAD in the left-hand top corner is totally illegible, and the word ORDEN in the right-hand top corner seems to be "ORGIA." There is no dot after the 2 in the left-hand bottom corner, and none either before or after the 2 in the right-hand bottom corner. The inscription reads EF. UU., instead of EE. UU. Each flagstaff is formed by one single line, instead of two. The part of the left-hand flag nearest to the staff is quite white, instead of being dotted.



## POSTMARKS.

*Genuine.*—I have never seen a cancelled copy of the genuine.

*Forged.*—The forgeries are postmarked with a rectangle of rough blotches: these blotches, if more distinct, would probably resolve themselves into large, diamond-shaped dots.

## GREAT BRITAIN.

Of course, I need hardly say that there are not many forgeries of our own stamps to be met with in England, as it would be rather a risky matter to offer them for sale; and the only ones I have seen are counterfeits of the one penny, black, the "V.R.," the sixpence, brown, the five pounds, orange, and the Mulready envelopes.

## Issue of 1840. One Penny, black.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper, water-marked with a small crown. The queen's nose is almost straight. The ornaments on the top of the coronet are crosses *pattée*, and roses on stems, alternately. At the bottom of the cirlet at the base of the coronet there is a row of oblong jewels, not very distinctly defined, about ten in number; and between this row and the top ornaments there is a row of eighteen faint white pearls. There is a large white stop after the word PENNY, which is very close to the Y. In each of the top corners is an ornament which the engravers evidently intended for a heraldic rose, but which is really a cross *pattée*, containing a sort of asterisk of twelve points; each asterisk having a white centre, containing a round black dot. The queen's face is shaded all over. There are some small, oblong white dots to be seen, in the centres of the ornamental loops of engine-turning down the right-hand border of the stamp, but hardly any dots visible in the loops down the left-hand side. There is a very faint zig-zag pattern, formed by the engine-turning in the background, in two lines, one just in front of the face, and the other just behind the head, running from top to bottom of the central rectangle. There is no row of white dots under the word POSTAGE, nor any row of oblique white lines or dashes above the words ONE PENNY.

*Forged.*

Lithographed, on thin, wove or laid white paper. There is no water-mark. The queen's nose is very decidedly aquiline. The ornaments on the top of the coronet are of crosses *pattée*, and of plain knobs on stems, alternately. There is a row of thirteen round pearls along the bottom of the cirlet, at the base of the coronet; and there is no row of pearls between this and the top ornaments, though there are a few black dots for about a fifth of the way round from the back. There is no stop after the word PENNY. In each of the top corners there is a white square, containing a black star, with four long points and about five very short ones. Each star has a white centre, but only the right-hand one has the black dot in the middle of the white centre. The front of the face, especially round the mouth, is devoid of shading. There are very prominent round white dots in the large loops formed by the engine-turning on both sides of the stamp. There is a very distinct, zig-zag pattern, running from top to bottom of the central rectangle, just before the face and just behind the head. There is a row of small white dots just under the word POSTAGE, and a row of distinct oblique white lines or dashes over the words ONE PENNY.

## POSTMARKS.

*Genuine.*—31, struck in black or red. The black was first used, but the authorities found that the colour did not show well on a black stamp, and so changed it to red.

*Forged.*—31, in black or red, like the genuine.

Same Issue. Official; One Penny "V.R.," black.

This stamp was prepared for official correspondence, and a few sheets printed, but never used; though, as Philbrick and Westoby's book says: "It is not impossible that some copy or other may, wittingly or unwittingly, have been sent through the post, where it would readily have passed undetected by the stampers, and have been obliterated as a matter of course."

*Genuine.*

Exactly like the genuine 1d. just described, except that there are the letters V.R. in the upper corners. It was, of course, engraved with this difference from the beginning, so that there are no marks of any erasures in the corners. The watermark is the same as on the ordinary black 1d.

*First Forgery.*

Lithographed, on thin white paper, no watermark. This is merely the forgery just described, but the stars in the upper corners erased, and the letters V.R. inserted in their place. The remains of the stars can be distinctly seen behind the letters.

*Second Forgery.*

This is better than the other, being the genuine 1d. black, with the crosses *pattée* in the upper corners scratched out, and the letters V.R. printed in their place. The lower letters still remain, and there are tokens of the erasure of the upper crosses, so that it can be easily detected. Of course, in this forgery, the paper and watermark are exactly the same as the genuine.

*Third Forgery.*

This is a very curious production, in which the forgers have given themselves a great deal of unnecessary trouble. Photographed, on rather thick, soft, spongy paper; no watermark. The photo has been taken from plate 102 of the red penny stamp, made up as follows: The crosses *pattée* from the top corners of one of the old unperforated red penny stamps have been carefully cut out, and placed in the *bottom* corners of the make-up. Then the upper letters, whatever they were, have been scratched out, and the letters V.R. printed in their place, and the whole then photographed! The crosses *pattée*, in place of letters, in the lower corners, are a very easy test for this forgery. It is fairly black—much blacker than one would expect in a photograph.

POSTMARKS.

*Genuine.*—I have never seen the "V.R." postmarked, except those copies which were employed by the authorities for their experiments in cancellation. These experimental obliterations are usually like 4, but without the numerals, and also 31.

*Forged.*—31, in black or red.

Sixpence, brown.

Issue of 1 April, 1872. Plate 11; chestnut-brown.

Issue of end of 1872. Plates 11, 12; yellow-brown.

This is the stamp with white octagon round the portrait, and white letters in the corners, with the plate-number in a circle, just above the bottom corners.

*Genuine.*

Engraved in *épargne*, on moderately stout, white wove paper, watermarked with rose-spray, and machine-perforated 14. The words SIX PENCE are placed much too low, almost resting on the bottom of the

label, and leaving a wide space of very nearly a millimetre, between them and the line above them. The word POSTAGE is placed just as much too high, but this latter is imitated in the forgery. The line of shading of the background, which runs into the middle left corner of the hexagon, touches, with its other end, the hollowed-out centre of the upper lip. Just below each of the upper corner-letters there is a small circle; and each circle contains a five-petalled white flower. Each petal is shaded with a short curved line; and each flower has a tiny, but distinct, dark, five-pointed star in its centre. The chignon does not touch the inner outline of the hexagon, to right of it. There are five clear lines of the shading to be seen, above the highest point of the front of the coronet, the sixth line just touching the cross *pattée*. There are two clear lines of the shading (rather crookedly drawn and squeezed in just there) to be seen below the bottom of the front point of the neck. These will be found sufficient tests, but there are many others.

*Forged.*

Electrotyped (my specimen is in *carmine*), on thick, soft, white wove paper, no watermark. The perforation (14) has been *printed* round the stamp, and afterwards cut out. The words SIX PENCE are a little too low, but not absurdly so; there being only a space of half a millimetre between them and the line above them. The line of shading of the background, which runs into the left middle angle of the hexagon, touches, with its other end, the nose below the point, instead of the centre of the upper lip. The five-petalled flowers in the upper circles are poorly done. Four petals in each flower are shaded with dots; the fifth is unshaded. The centre of each flower is an irregular, coloured dot, instead of a star. The chignon plainly touches the inner outline of the hexagon to right of it. There are only two lines of shading to be seen, clear of the highest point of the front of the coronet; the third line touching the cross *pattée*. The lowest point of the front of the neck touches the lowest line of shading, so that none are to be seen between it and the inner outline of the bottom of the hexagon. This must probably have been a *cliché* made to illustrate a catalogue; but, if printed in the proper colour, it might deceive the unwary.

POSTMARKS.

*Genuine.*—1, etc.

*Forged.*—Uncancelled.

Issue of 1883 (?). Five Pounds, orange-vermilion.

*Genuine.*

Engraved in *épargne*, on medium, white wove paper, machine-perforated 14, and watermarked with two anchors. The horizontal shading in the central medallion is *very* fine, so that the highest point of the front of the coronet touches the ninth line from the top. The ornaments on the top of the crown are crosses *pattée* and five-petalled flowers on points, alternately, three of each. A line drawn perpendicularly up through the centre of the first stroke of the P of POSTAGE would cut off a good-sized piece of the front point of the neck. The large, inner oblong, containing "£5" each side, affords an easy test. The general groundwork shows eleven horizontal rows of diamond-shaped dark dots. These dots are arranged in fours, each four forming a sort of larger diamond (∴). The rows of dots are divided by rows of short perpendicular lines, arranged in threes, each three forming a sort of diamond, as the centre line is longer than the others (||). All round the inside of the frame of this oblong is a row of dark round balls, touching the inner outline of the

frame. The rows are, of course, interrupted by the medallion, and are continued round the outline of the medallion. Though these dark balls touch the outlines of frame and medallion, they are not merged into them, and they can be very easily counted. The tail of the £ and the tail of the 5, on each side, *very* nearly touch; there being only a thin white space between them, in each case. Each of the external corners of the stamp is formed by a pointed, shield-shaped ornament; each shield containing five dark dots, more or less like arrow-heads. The middle one of the five, at the point of the shield, is very little larger than the rest.

*Forged.*

Nicely lithographed, on stout, very white wove paper; no watermark; pin-perforated, 14. The horizontal shading in the central medallion is coarse, so that the highest point of the front of the coronet touches the fourth line from the top. There are *two* crosses *pattée*, close together, near the front of the coronet, without any five-petalled flower between them; then comes a flower, then the third cross *pattée*, then an indistinct white ball, with a dark mark in it. A line drawn perpendicularly up the straight stroke of the P of POUNDS would pass to the left of the front point of the neck, instead of cutting into it. The groundwork behind the figures of value is formed by rows of very conspicuous, dark diamonds. They appear solid, but the microscope shows five white dividing-lines in many of them, separating each into four. In the genuine, the four dots comprising each diamond are far apart. The dark balls, all round the outer edge of the medallion and the inner line of the frame, are all merged into the outlines nearest to them; and on the left side, above FIVE, they are also all blotched together, so that it is very difficult to count them. The tails of the £ and 5 on the left side are far apart, and those of the £ and 5 on the right side are close together. This is another easy test, as the distances are, of course, equal in the genuine. In the shield-shaped ornaments at the corners of the stamp, the arrow-headed mark at the point of each shield is a great deal larger than the other four. I conclude that this counterfeit hails from Germany, as the word "Falsch" is printed on it, in black, just below POSTAGE.

POSTMARKS.

*Genuine.*—My specimen has an oblong, containing C.M.R., G.P.O., in two lines; also 1.

*Forged.*—Uncancelled.

THE MULREADY ENVELOPES.

Issue of May 6, 1840. One Penny, black; Twopence, blue; half-sheet, or cover.

Same Issue. Same values; envelope.

Until comparatively lately, there were no forgeries of these envelopes at all likely to deceive; but a photographic *fac-simile* issued a few months ago is now being offered very largely for sale as genuine, and I have received complaints from many unwary amateurs who have been swindled with it. This photograph will be found described below, together with the other forgeries known to me.

*Genuine.*

The design is, as the name implies, by Mulready. It was engraved by John Thompson, and is printed from stereo plates, multiplied from the original engraving. The "picture" is exactly the same for both the

values. They are found, as stated above, both as covers (half-sheets) and envelopes. The date of issue is May 6, 1840. The paper on which these covers and envelopes were printed is known as "Dickinson paper," after the inventor and manufacturer of it. Silk threads of different colours were introduced into the pulp, with the idea of avoiding the danger of forgery. Similar paper, as philatelists are aware, was used by several countries; for instance, the stamps of the first three issues of Bavaria, the first issue of Schleswig-Holstein, the first Federal issue of Switzerland, etc., all have a thread through them. With regard to the stamps before us, the covers have three horizontal red threads above the design, and two horizontal blue ones below it. The envelopes have, normally, one red thread between two blue ones. The covers have a number of notices of rates of postage, and prices of the stamps, printed on the end flaps, in the same colour as the rest of the impression. In the notice of rates of postages, the 6th line from the top is, "And so on an additional twopence for every additional ounce. With." The next line ends with the word "unstamped." The 8th line ends with "insufficiently." The notice to the right of this, concerning Colonial Letters, has a semicolon after "twelve times" in the first line. The last word of the 5th line of this notice is "out-"; the last word of the 6th line is "stamps"; the last word of the 9th line is "stamp," and the last word of the 10th line is "towards." In the notices at the other end of the cover, the fractions of a penny have the two little figures of the fraction separated by a short horizontal line ( $\frac{1}{2}$ ). There is a comma after "above," at the end of the 7th line of the left-hand notice. The last word of the 6th line of the right-hand notice is "the"; the last word of the 8th line is "in"; the last word of the 9th line is "to." The lettering in the bottom corners is "W. Mulready, R.A." and "John Thompson." with stops as here placed. The words are perfectly distinct, and not blotched. The old lady in bed, in the left bottom corner, has both eyebrows of about equal length, and her mouth has no side-strokes at the corners, and has a small dot below it. The youth leaning over her, and reading a letter, has a very wide parting to his hair, which is of equal width from front to back. The Turk (?) above the said youth has two fingers and a stump on the hand which holds the pen; and the second Turk, leaning over him, and telling him how to spell the words, is resting his left hand on a hassock, with the knuckles doubled up, and only the thumb visible. The man with a bale, behind the writing Turk, has a large round eye, placed in the side of his head, where the ear ought to be in a normal human being. The man on the front elephant has a distinct nose. The man on the back elephant wears a full dress, consisting of a turban, with a dark line hanging down from its left side. His eyes, nose, and mouth are small, but distinct. The front camel has a face rather like that of a young lamb, and the eyebrow curls up, so as to point to the ear. Of the three Chinese, the left-hand one has no shading on the back of his head, and the pigtail is stuck on the centre of the back of the head by means of a dark, round dot. The middle Chinese has a distinct eye, and a dark dot for an ear. Both he and his right-hand neighbour have spikes sticking out of the tops of their heads, very thick and stumpy. The sail of the first ship, to right of the Chinese, shows two nearly vertical, dark lines down it. The mast of the right-hand or third ship, nearest to Britannia, has a yard crossing it, above the sail, and midway between the top of the sail and the top of the mast. The upper left-hand flying messenger has no features whatever, and the thumb of the left hand has been amputated, leaving only a very short stump. The lower winged messenger on the same side has a very remarkably distinct rabbit's head, with two long pointed ears, and



eye and mouth complete. Britannia's right hand, which touches the foot of the upper messenger, is nicely shaped, with three fingers and a not too long thumb. She has a pattern on her breast—a sort of oval of six dots, with a concave line in the centre. Nose and mouth are merged into one blotch. There are four lines of shading on the front of the dress, below the girdle. Three of these are joined together, forming an M; the central v-shaped part of the M is not broken at the point. Most of the lines of the Union Jack on the shield (except those of the central cross) are dotted. (The Union Jack, by the way, is heraldically incorrect, but the forgeries copy the mistake.) The lion has his eye open, and his expression is tolerably contented. The upper outline of the water, to the left of the stone, is very nearly as wavy as it is where it passes in front of the stone. The outline of the front wing of the lower messenger, above the reindeer, is not broken. The reindeer has a very tiny point for an eye. The front Indian, who is greeting Penn, has a feather on the top of his head. The man sitting on the ground near him has a round, dark spot in the middle of the back of his head; he has also a spot on his elbow, a couple of very small ones on his shoulder, and five good-sized round ones on his back. The man to Penn's right is not *quite* in profile, so that both eyes can be made out. The baby in the woman's arms has a perfectly round head; the woman has neither fingers nor thumb on her right hand, and thumb only on her left-hand. The other woman behind her has eyes, nose and mouth. The man rolling the back cask has a semicircular row of six round dots across the top of his forehead. There are three dashes, or hyphen-like marks, along the centre of his girdle. The other man, nailing up the front cask, has Mulready's usual dark spot, in the centre of the back of his head. He has hammered in two nails all right, but the third nail has doubled over, so that its head can be seen. His left hand shows three fingers. The lady with the letter in her hands, in the right lower corner, has the parting of her hair denoted by a line of four dots and two long dashes. In the twopence value, the C of PENCE touches the top of the E, and is very close to the N.

*First Forgery. One Penny.*

I take this first, as it is the one which is being, at this moment, very largely used to swindle the unwary. Photographed from the original, on medium, very yellowish-white wove paper; no silk threads. It is the one penny envelope (not cover) which has been photographed. The design is, of course, the same as that of the genuine. The cross *pattée* cancellation is struck on the lion, merely leaving his face free. The envelope is addressed :

*The*  
*Lord Holland,*  
*Kensington House,*  
*Carew.* *London.*

On the back of the envelope there are several postmarks. (1) A circular one, with Waterford, Au. 26, 1840, ev. (2) A diamond-shaped one, with 2 M, Au. 27, 40. (3) An oblong one with truncated corners, with P D, Au. 28, 1840, 4, eg. (4) A circular one, undecipherable. The original envelope was sealed, and the seal has also been photographed; it bears a coronet, with something altogether undecipherable below the coronet. Inside the envelope, in four lines of block print, is the announcement, "Photographic Facsimile, Ent. Sta. Hall, T. H. Hinton, London." This forgery is sold openly in the booksellers' shops as a "facsimile," and dishonest people scratch out, paste over, blotch with ink, or in some

other way deface the inside inscription, and offer the photograph as a genuine Mulready. I have had several letters from collectors who have been swindled in this way. Mr. Hinton sent me a copy for review, when it first appeared, and I told him he had done a most unwise thing; as I foresaw what was sure to happen. By the way, I suppose the reader is aware that the envelopes have a plate-letter and number above the engine-turned POSTAGE; the plate-letter of the envelope under consideration is A. 136. I hope the foregoing details will serve to prevent any more swindling with this forgery.

### *Second Forgery. One Penny.*

Typographed, on very white wove paper, very thin and hard. The design is a very exact copy of the original, but there is no stop after JOHN THOMPSON, and only a stop after the A of W. MULREADY, R.A. The chief test for this forgery is that the large oblong, with engine-turning and POSTAGE on it, is absent. There are no silk threads in the paper; and the whole is made up into an ordinary modern envelope, gummed, as is now the custom, though I never saw the originals fastened with anything but sealing-wax or a wafer.

### *Third Forgery. One Penny, Twopence.*

These are covers, made by Senf, Bros., Leipzig. Typographed, on stout, hard, white wove paper, decidedly thicker than that of the genuine, and much whiter; no silk threads. In the notice of rates of postage, the 6th line from the top is, "And so on an additional twopence for every additional ounce. With but." (The "t" of "but" is below the level of the other letters.) The next line ends with the word "Lettres" (*sic.*) The 8th line ends with "Stamped." The notice to the right of this (concerning colonial letters) has a comma after "twelve times," in the first line. The last word of the 5th line of this notice is "outwards"; the last word of the 6th line is "those"; the last word of the 9th line is "may"; and the last word of the 10th line is "right." In the notices at the other end of the cover, the fractions of a penny have the two little figures of the fraction separated by a long oblique line ( $\frac{1}{4}$ ). There is no comma after "above" at the end of the 7th line of the left-hand notice. The last word of the 6th line of the right-hand notice is "Stamps"; the last word of the 8th line is "paper"; the last word of the 9th line is "risk." There is a blotch joined to the Y of MULREADY, instead of the stop, and no stop after THOMPSON. Both names are very blotchy; MULREADY looks like MULBEADT, and JOHN THOMPSON appears as TOHN CROMPSON. The old lady in bed, in the left bottom corner, has one eyebrow three times the length of the other, and there are curved side-strokes at the corners of her mouth, with no dot below the mouth. The youth who is reading to her has a wedge-shaped parting to his hair—wide in front, and narrow at the back. The Turk (?) above the said youth has four nicely-formed fingers on the hand holding the pen; and the second Turk leaning over him shows thumb and four fingers on the hand resting on the hassock. The man with a bale, behind the writing Turk, has a rather oval eye, in the proper position, and has also a line by way of moustache, which is not visible in the genuine. The man on the front elephant has eyes and mouth, but no nose. The man on the back elephant also has no nose, and he is clad in an old-fashioned cocked hat, placed cross-wise. The front camel has rather a monkey-like face, and the eyebrow curves downwards instead of upwards. The left-hand Chinaman has some circular shading on the back of his head, and the pigtail does not join the blotch in the centre. The middle Chinaman has no ear, and the eye is hardly perceptible. The spike sticking out of his

head, and the similar spike sticking out of the head of his right-hand neighbour, are long and thin. The sail of the first ship, to right of the Chinamen, shows three dark lines down it. The mast of the third or right-hand ship, nearest to Britannia, has no yard crossing it, above the sail. The upper left-hand flying messenger has an eye, and both thumbs are perfect. The lower flying messenger on the same side has a rabbit's head, like the genuine, but the ears are somewhat blotched together, and there is no mouth. Britannia's right hand has an abnormally long thumb, and a very thick and stumpy fore-finger. The pattern of dots on her breast is absent. The nose and mouth are two parallel lines (too long). Three of the lines of shading on the front of the dress, below the girdle, form an M, as in the genuine; but the point of the central v-shaped part of the M is broken. All the lines composing the Union Jack on the shield are plain, *i.e.*, not dotted. The lion is asleep; and he looks particularly miserable and discontented. The upper outline of the water, to the left of the stone on which the lion is lying, is almost straight, instead of wavy. The outline of the front wing of the lower flying messenger, above the reindeer, is incomplete and broken. The reindeer has a large oblong eye. The front Indian, who is greeting Penn, has a spike or horn, with spiral markings on it, on the top of his head. The man seated on the ground near him, has two commas in the centre of the back of his head; there is no spot on his elbow, and there are two spots and a comma on his back. The man to Penn's right is quite in profile, showing only one eye. The baby in the woman's arms has a transverse oval head; the woman has thumb, but no fingers on her right hand, and four fingers, but no thumb on her left hand. The other woman behind her has no nose. The man rolling the back cask has a row of nine oblique dashes across the top of his forehead, looking very like a monk's tonsure. There are eight short dashes along the centre of his girdle. The other man, who is nailing up the front cask, has two semicircular lines in the centre of the back of his head. There are no nails where he is hammering. His left hand shows all four fingers. The lady with the letter, in the right lower corner, has the parting of her hair denoted by a line of eleven dots (some of them like short dashes). In the twopence value, the C of PENCE is some distance from the letters each side of it, so that it looks almost like PENCE. The plate-number in both values is A 23. When the cover is opened out flat there appears, just above the top of the design, the inscription "Facsimile. Verlag von Gebrüder Senf in Leipzig. Facsimile"; and there is also the word "Facsimile" each side of the large POSTAGE tablet. These inscriptions, as will be noted, are all on the back of the cover when it is folded; so that there is nothing on the face of the design to denote its falsity.

#### POSTMARKS.

*Genuine.*—The cross *pattée*, 31, so familiar on the black 1d. adhesive, usually struck in red, but sometimes in black.

*First Forgery.*—This has, of course, the photo of the genuine cancellation.

*Second Forgery.*—The specimen before me has passed the post (probably by the aid of an ordinary 1d. stamp), and is obliterated with the modern circular postmark, 1, containing "LONDON, 9 MY., 77."

*Third Forgery.*—Uncancelled.

NOTE.—I would earnestly recommend amateurs to refuse all cut Mulready envelopes; *i.e.*, merely the design cut out. When entire, the different forgeries here described are not difficult of detection.

## GREECE.

Paris-printed, 1861; Athens-printed, 1862.

Some of the forgeries of the stamps of this country are remarkably well done, and would deceive most persons at a first glance; but some are just as bad as the others are good, and ought not to take in even our youngest brethren. The originals, as my readers know, are primarily divided into two sets; those printed at Paris, which are very finely executed, and with very light shading, especially on the neck; and those printed at Athens, which are much coarser in execution, and with much heavier shading on the neck, etc. The former have no numeral at the back, except the 10 lepta, which has a very large 10 upon it; whilst the latter have a numeral, except the 1 and 2 lepta, whilst the 10 lepta of this latter set has a small 10. The Athens-printed stamps vary a good deal; those earliest issued were very much better done than the later ones, so that it would be possible to make an early and late Athens-printed set, as well as a Paris-printed one.

*Genuine.*

Engraved in *épargne*, on wove paper, varying very greatly in colour, from yellowish-white to very strongly toned, and in texture and substance from the very transparent and hard (almost *pelure*) paper, on which many of the specimens of the 40 lepta, especially, are printed, to quite stout, and much softer paper. There are eighty-eight pearls in the circle round the head of Mercury, and they are large, uniform, and close together. The shading on the neck goes *almost* up to the very outline of the back of the neck, only leaving the faintest possible white line to show up the neck from the background. The back peak of Mercury's winged cap is blunt. The outline of the central circle is so very close to the outer edges of the side-frames that there is hardly room in the narrowest part to draw even a fine line between the circle and the edges of the said frames. The groundwork in the corners, outside the central circle, is composed of wavy lines, with small coloured dots all along the channels between the wavy lines. The upper half of the frame, down the left-hand side of the stamp, shows three outward turns of the key-pattern, and also a very faint line, not connected with them, which marks a portion of another outward turn of the pattern, but which might be very easily overlooked. This same thing will be seen more distinctly in both halves of the key-pattern, in the frame down the right-hand side of the stamp, but the lower half of the left-hand frame does not show it.

*First Forgery.*

Lithographed, on white or tinted wove paper, moderately stout. Those which are supposed to imitate the Paris-printed set have no figure on the back, not even in the 10 lepta value; the others have the figure, as in the genuine, the face of the stamp in each case being exactly the same, and not differing in the shading as in the two genuine issues. There are only seventy-five pearls in the central circle, but they are moderately uniform. The easiest test is that the shading on the back of the neck

does not go anything like up to the outline of the back of the neck, but leaves a broad line of white to mark the back of the neck, which is very conspicuous. The back peak of Mercury's winged cap is quite sharp. The outline of the central circle is at some little distance from the outer edges of the side-frames, so much so that in the narrowest part it would be almost possible to draw a row of pearls (of the same size as those in the circle) between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of wavy lines, somewhat as in the genuine, but there are no dots to be seen between the wavy lines. The upper half of the left-hand key-pattern has only three outward turns, without any indication of any part of another turn.

*Second Forgery.*

This is very poor, compared with the one just described. Lithographed, on white or tinted paper, something like that of the genuine, with or without the figure at the back, according to which issue they are intended to represent. There are only sixty-six pearls in the central circle; some of them are mere oblong dashes, and all of them are very much too small. There is, as in the first forgery, a very distinct white line down the back of the neck, and the lines of shading near it are very much too short. Mercury's winged cap is very indistinct and blurred. The outline of the central circle is a long way from the edges of the side-frames, so that *two* rows of the pearls might almost be placed in the narrowest part, between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of straight lines, instead of wavy ones, and there are no dots between the lines. The key-pattern in the side-frames is very badly and unevenly drawn.

POSTMARKS.

*Genuine.*—1, 29, 37, 38.

*Forged.*—37, 38, both without numerals.

It will be noticed that I have not gone minutely into the differences between the two sets of the genuine. I did not think it necessary, because, as I have already said, the forgeries which are supposed to represent the Paris-printed set only differ from the ones supposed to represent the Athens-printed set, in having no numeral at the back.

Some copies of the forged 20 lepta are in a bluish-slate colour, and many of the others are in very peculiar shades; but the genuine stamps vary so enormously in shade that it would be useless to call attention to the vagaries of either genuine or forged. Some of the later stamps printed at Athens are most shamefully done, and are mere blotches of colour, the dies, I should say, having about as much ink on them for one single impression as would very well serve for at least three clear copies.

I have seen no forgeries of the later issues.

## GRENADA.

The Grenada stamps are very pretty, and the engine-turning upon them is very delicately executed. There are two different forgeries known to me, but they are alike in almost every part except the lower inscription, so that I shall not trouble to separate them. The prettiness of the genuine, and the delicate engine-turning, are very poorly represented on the counterfeits.

One Penny, green ; Sixpence, rose.

Issue of 1860.

Thick paper, no watermark, perforated 15.

Issue of 1864.

Rather thinner paper, watermark a small star, perforated 15, and also 14.

*Genuine.*

Engraved in *taille-douce*, on wove paper, varying as above ; perforated 15, or 14, either without watermark, or with star, according to the date of issue. Round the circlet, at the base of the Queen's coronet, there are two rows of pearls, about 27 in each, with a row of blotchy, indistinct-looking jewels between the two rows of pearls. The whole of the groundwork behind the portrait, in the central oval, is formed by crossed, vertical and horizontal lines, *very* close together. There is no spot over the Queen's left eyebrow. Each corner of the stamp is ornamented with a white cross *pattée*; and each cross *pattée* contains a small plain cross, with a dark dot in the centre of it. The head of the P of PENNY, or of PENCE, as the case may be, is a good deal larger than the tail ; so that the tail, or bottom of the upright stroke, appears to be far too short. There are either 18 or 19 pearls in the necklace ; it is difficult to say which. In the 6d., the last letter of PENCE, at the bottom of the stamp, almost touches the right-hand end of the label containing it.



*Forged.*

Lithographed, the 1d. on green-faced, and the 6d. on buff-faced, white wove paper of medium thickness, no watermark, perforated 12½, 13, unperforated, or badly pin-pricked 12. Round the circlet, at the base of the Queen's coronet, there are three distinct rows of pearls, without any row of blotchy jewels. The background, inside the oval, is solid above the coronet, and almost solid in the right-hand half of the oval. In one set of the forgeries there is a very distinct dark spot over the Queen's left eyebrow, almost above the inner corner of it. This is very easily seen. There is a very poor attempt at a cross *pattée* in the left-hand lower corner ; but all the other corners have a white square, containing a sort of coloured asterisk, or eight-pointed star. This is a very easy test. The P of PENNY or PENCE is an ordinary block capital P, with the tail of equal length with the head. There are 16 pearls in the necklace, and they are easier to count than in the genuine. In the 6d., the last letter of PENCE, at the bottom of the stamp, is a long way from the right-hand end of the label containing it.

## POSTMARKS.

*Genuine.*—The genuine stamps bear either a smallish oval, formed by thin, parallel straight lines, with letter in the centre; or two concentric circles, with name and date in between the circles, and large letter in the centre; or a single circle, like our own common date-stamp, with name in straight line in the circle, and date below it.

*Forged.*—The forgeries are either uncanceled, or have an oval of parallel bars, something like 76; also 1; also 54 with blank centre.

The orange stamps, surcharged with crown and value in green, are fiscals. As I said above, I have not separated the two forgeries. The first has the words of value just like the genuine, *i.e.*, in broad block lettering; whilst the second type has the said words in thin lettering, very uneven. The two forgeries are, of course, identical in the various tests given above.

## GUATEMALA.

Issue of 1871. 1, 5, 10, 20 Centavos.

*Genuine.*

Nicely engraved, in *taille-douce*, on rather thick, yellowish-white wove paper; no watermark; perforated 14. The general design is like that of the 1 centavo here appended; but all the values differ slightly from each other. The sun above the shield is represented with eyes, nose, and mouth; and there are thirty-six white lines or rays round it. The upper half of the shield bears six vertical white bars, and part of a seventh bar, the latter being the last bar on the left-hand side of the shield. The sun is perfectly circular, the outline of it being composed of a very fine line, which is not smudged or blotched anywhere. The point at the bottom of the shield is exactly above the place where the two branches cross each other. The leaves of the oak-branch, to the left of the shield, do not touch the outline of the inner oval. The olive-branch on the right side of the stamp bears four sets of three leaves.

*Forged. First Set.*

Lithographed, on very common, white wove paper, perforated 13. There are only thirty-four white rays round the sun. The upper half of the shield bears five perfect white bars, with parts of an imperfect sixth and seventh showing, respectively, to right and left of the others. The sun is not circular; and its outline is thick and blotchy. The point at the bottom of the shield is a good deal to the right of the place where the two branches cross each other. One, at least, of the leaves of the oak-branch, on the left of the shield, touches the outline of the inner oval. The olive-branch on the right side of the stamp bears three sets of two leaves, and one set (the topmost one) of three leaves.

*Forged. Second Set.*

These counterfeits are a good deal better than the ones just described, but can hardly be called dangerous. Lithographed, on hard, very white wove paper, perforated 13. The sun has only eyes and mouth; and there are forty-one white rays round it, the extra rays being, no doubt, to

compensate for the lack of nose; the upper half of the shield bears seven perfect, vertical white bars. The sun is tolerably circular, but the outline of it is thick and uneven. The point of the shield is exactly above the place where the two branches cross each other, just as in the genuine. One of the leaves of the oak-branch to the left of the shield touches the outline of the inner oval. All the stamps of this set are copied from the type of the genuine 1 centavo. The olive-branch on the right side of the stamp bears two sets of two leaves, and two sets (the uppermost sets) of three leaves.

*Forged. Third Set.*

Lithographed, on medium, very yellowish-white wove paper, very badly perf. 13. The sun has eyes, nose, and mouth, somewhat like the genuine. There seem to be only thirty-two white rays round the sun, but they are difficult to count, as they are not very regular. The upper half of the shield bears six vertical white bars, with no trace of a seventh. The outline of the sun is not a regular circle. The point at the bottom of the shield is rather to the right of the place where the two branches cross. The olive-branch, on the right side of the stamp, bears three sets of two leaves, and one (the topmost set) of three leaves.

POSTMARKS.

*Genuine.*—The genuine stamps seem to be almost invariably cancelled with thick parallel bars, with a numeral in the centre of them.

*First Forgery.*—62.

*Second Forgery.*—37 and 38, without numerals.

*Third Forgery.*—62.

**Issue of 1875. Head of Liberty;  $\frac{1}{4}$  Real, black.**

There is a set of four values of this issue; the design differs considerably in all.

*Genuine.*

Finely-engraved, in *taille-douce*, on medium, white wove paper, perf. 12. The background, behind the head of Liberty, in the central oval, is composed of crossed vertical and horizontal lines, placed very close together. The top lip of the goddess is short, and the bottom lip seems to push it up a little. There is a depression or nick in the outline of the head, exactly at the very top, which can be easily seen. The white of the eye is shaded with five vertical lines of graduated lengths. The laurel-wreath on the head bears five sets of leaves; the upper three sets having three leaves each, and the lower two sets having only two leaves each. Each A of the inscriptions has a distinct but thin white cross-bar.



*Forged.*

Poorly lithographed, on stout, soft and spongy, yellowish-white wove paper, very badly pin-perforated 13. The background behind the head of Liberty is solid. The top lip of the goddess is particularly long and ugly, and droops down, as it were, over the lower one. There is no depression or nick in the outline at the top of the head. The white of the eye has no shading on it. The laurel-wreath has four sets of three leaves, and only one set (the lowest) of two leaves. Each A of the inscriptions is an inverted V, without cross-bar.



## Same Issue. 1 real, blue.

*Genuine.*

Engraving, paper, and perforation as in the  $\frac{1}{2}$  real. The head of Liberty and central oval are exactly the same as in the  $\frac{1}{2}$  real, so that I need not repeat the tests. The background at the top of the stamp, above the upper UN REAL label, is shaded with a number of perpendicular lines, having three horizontal lines across them. The left border, outside the label containing CORREOS DE, bears four perpendicular lines. Each of the little pentagonal shields containing 1 has an inner outline corresponding with the shape of the shield, and at a little distance from the edge. The four oval balls, separating the shields from the central medallion, are all the same shape and size. Each A of the inscriptions has a thin but distinct white cross-bar.

*Forged.*

Fairly lithographed; paper and perforation the same as in the forged  $\frac{1}{2}$  real. The head of Liberty and central oval are also the same as in the forged  $\frac{1}{2}$  real. The background, at the top of the stamp, above the upper UN REAL label, is shaded with crossed perpendicular and horizontal lines. The left side of the border, outside the CORREOS DE label, is also shaded with crossed perpendicular and horizontal lines. There is no inner outline to any of the little pentagonal shields containing the numerals. Three of the oval balls, separating the shields from the central oval, are fairly alike, but the one above the right bottom shield is all doubled up and shapeless. Each A of the inscriptions is an inverted v, without cross-bar.

## Same Issue. 2 Reales, red.

*Genuine.*

Engraving, paper, and perforation the same as in the genuine  $\frac{1}{2}$  real. The head of Liberty and the central oval are also exactly the same as in the  $\frac{1}{2}$  real. There is a curved row of thirty-one pearls, with a large pearl at each end, to the right of CORREOS DE, and a similar row to the left of GUATEMALA. Each A in the inscriptions has a distinct cross-bar.

*Forged.*

Lithographed, on rather stout, white wove paper, very fairly perforated  $12\frac{1}{2}$ . The head and central oval are the same as in the forged  $\frac{1}{2}$  real. There is a curved row of twenty-five pearls, with a very large pearl at each end of the row, to the right of CORREOS DE, and a similar row of twenty-one pearls, with a large pearl at each end, to the left of GUATEMALA. All these pearls are more or less oval, instead of round. It will be understood that, in both genuine and forged, the large pearls are not included in the numbers given, which are those of the small pearls only. Each A of the various inscriptions is an inverted v, without cross-bar. I ought to mention that, in this issue, the genuine stamps, though on white paper, almost invariably bear on the face a slight shade of the colour in which they are printed, probably due to imperfect wiping of the plate. This is very noticeable in the  $\frac{1}{2}$ ,  $\frac{1}{2}$ , and 1 real, but less so in the 2 reales. Thus the  $\frac{1}{2}$  real looks (from the front) as though printed

on neutral-tinted or bluish paper, the 1 real on strongly *bleutt*, etc. I have no forgery of the  $\frac{1}{2}$  real of this issue, but no doubt it exists. If any reader should possess it, he will be able to distinguish it by remembering that the genuine stamp has the head and central oval exactly the same as in the genuine  $\frac{1}{2}$  real, as described above.

## POSTMARKS.

*Genuine.*—91, 92. Also an oblong postmark, with name and numerals.

*Forged.*—Seventeen oblique parallel lines, forming an oval; also a large square of square dots; also 22, without outline; also 1, with inscription 27 MAYO, 78.

Issue of 1877-78.  $\frac{1}{2}$ , 2, 4 Reales; 1 Peso.*Genuine.*

Engraved in *épargne*, on thickish, white wove paper, the front slightly tinted, as in the last issue, with the colour of the impression; perf. 13, very cleanly cut. The pupil of the right eye of the portrait (left side of



the stamp), when visible at all, which is not always, is distinctly *oval*; the rims of the eyelids of this eye being white. There are five perpendicular streaks of white down the left cheek (right side of stamp); and, of the two curls hanging down on to the shoulder on the same side, the inner one stops short where it touches the shoulder, the outer one alone flowing along the outline of the shoulder. There are 14 pearls in the necklace, but the outer one on the left side of the stamp is so exceedingly indistinct that it cannot be distinguished from the hair, without a

microscope; and the outer one on the right side of the stamp is also a mere dot, so that, to look at, there seem to be only twelve distinct pearls. The central feather in the head-dress comes out well beyond the two outlines above it, and is very close to the E of DE. The two feathers, each side of this central one, go quite across the white oval line, and touch the dark outline under S of CORREOS and U of GUATEMALA, respectively. There are five distinct white bars, and part of a sixth bar, across the wing of the left-hand bird; and four bars and part of a fifth across the wing of the right-hand bird. The outer tail-feather of the left-hand bird is blunt and rounded, and the similar feather of the right-hand bird is also blunt, but cut off obliquely. Neither feather touches the outline of the value-scroll below it. The ear of the lady is of a good size, distinct, and only the upper quarter of it is covered by the hair. Each of the birds, in good copies, has a distinct white eye, with dark pupil.

*Forged.*

Very nicely lithographed, on stout wove paper, the face slightly tinted, as in the genuine; badly pin-pricked 13, also well perforated 12 $\frac{1}{2}$ . The pupils of both eyes are tolerably round, and exactly the same shape, the rims of the eyelids being dark outlines. There are four white bars, with a portion of a fifth, across the wing of the left-hand bird, and four across that of the other bird. There are white patches, but no vertical white streaks, down the cheek of the lady. Of the two curls hanging down the said cheek, the outer one seems to be the shorter one; and the inner one appears to curl under it, along the outline of the shoulder. There are fourteen pearls in the necklace, all perfectly visible. The central feather in the head-dress scarcely crosses the dark outline under the E of

DE ; and the two feathers each side of it do not cross the white oval line. The outer tail-feathers of both birds end in sharp points, and the left one generally touches the outline of the left value-scroll below it. The ear is very indistinct ; most of it seems to be covered by the hair. Neither of the birds shows any trace of an eye.

#### POSTMARKS.

*Genuine.*—17, 91, 92. Also a large peculiar postmark of round dots and thick bars together.

*Forged.*—I, with inscription, GUATEMALA, 27 MAYO, 78.

Of all the Guatemala forgeries I think that the one just dissected is by far the best, and it may fairly be called dangerous. I am afraid that it is likely to have a good sale.

#### Provisional Issue of 1881. 20 c. black on 2 Reales, carmine.

This is the issue of 1877-8, with surcharge in black, similar to the accompanying illustration. The full set contains 1 c., 5 c., and 10 c. on the  $\frac{1}{2}$  real, green, and 20 c. on 2 reales, carmine ; and I believe there are various forged surcharges, but have only got the one described below.



#### *Genuine.*

The surcharge is made on the 2 reales, carmine, as already stated. From the beginning of the C to the end of the S of CENTAVOS there is a distance of  $16\frac{1}{2}$  millimetres, and from the beginning of the C to the end of the stop after the word there is a distance of  $17\frac{1}{2}$  millimetres. The letters of the surcharge are very clear and cleanly-cut.

#### *Forged.*

This is surcharged on the (genuine) 1 peso, maize, instead of on the 2 reales, carmine. From the C to the end of the S there is a distance of 17 millimetres ; and from the C to the end of the stop a distance of 18 millimetres ; thus it will be seen that the surcharge is slightly wider than in genuine. The lettering is somewhat ragged, the N and the S being too thick and clumsy.

#### POSTMARKS.

*Genuine.*—Same as last issue.

*Forged.*—The stamp itself, being genuine, bears a genuine postmark. My specimen has 92. Sometimes it is possible to see that the surcharge has been printed above (*i.e.*, after) the postmark ; but this is always a difficult test.

#### BOGUS STAMPS.

There are some bogus stamps for Guatemala which I ought to mention here. They are very beautifully engraved in *taille-douce*, on very thick, hard, yellowish-white and white wove paper, perforated 12. The design contains a ship, trees, harbour, rocks, mountains, boats, etc., in a circle, with GUATEMALA in a curved label above, and value in full below ; a sun surrounded by rays in each of the corners. I do not know how many values there are ; I have only seen the cinco centavos, struck in a variety of colours—yellow, green, blue, brown, etc. This stamp appears to be the work of the American Bank-Note Company ; but I know nothing of its history, or of its *raison d'être*. Possibly it was an essay.

*Forgery of the Bogus Stamps.*

The above bogus stamps have been very largely forged. They are poorly lithographed, in *black*, on bad, thin, coloured wove paper, irregularly pin-pricked. As the originals are worthless, it will be needless to go into the details of their imitations.

## POSTMARKS.

The bogus stamps are uncanceled; the forgeries of them are post-marked with 5, without numerals.

## HAMBURG.

Most of the forgeries of this country are particularly well done; but this, perhaps, is not so very much to be wondered at, considering that the town was, for years, *the* manufactory of forgeries for all the world. One thing which makes one set of the perforated forgeries so deceptive is, that the said perforation is most carefully executed; very unlike the careless, badly-done pin-perforation usually to be met with in forged stamps.

To avoid unnecessary repetition, I had better state here that most of the Hamburg stamps are watermarked; including the  $\frac{1}{2}$ , 1, 2, 3, 4, 7, 9 schilling, and the first type of the  $2\frac{1}{2}$  schilling. The watermark is formed by a sort of very magnified representation of the serpentine perforation of the Finland stamps; that is to say, there is an exceedingly wavy line drawn from one end to the other of each horizontal row of stamps in the sheet. When the stamps are separated, this leaves each one with a sort of magnified horseshoe, or large u upon it, almost as large as the stamp itself, and which may be either with the bend of the u upwards, or inverted. Occasionally, but very rarely, genuine stamps may be found, of the ones mentioned above, without watermark; but I think this is only because they have been accidentally impressed upon a part of the paper not containing any portion of the watermark. With regard to the unused stamps now offered for sale, they are mostly reprints.

## PERFORATION.

Most of the stamps are found both unperforated, and machine-perforated 13. The unperforated ones are usually on thick, yellowish-white wove paper, backed with very yellowish gum. The perforated ones are generally on much thinner, wove paper, whiter, and backed with white gum. My readers will please remember that the above description holds good for all the genuine, unless specially described to be otherwise in the following pages.

## ENGRAVING.

All the stamps, unless otherwise specified, are engraved in *thargne*; and, in unused specimens, the large central figure usually seems to be slightly embossed, as the pressure of the die or *cliché* has forced the paper up into the hollow of the figure.

Owing to the fact of each value of the genuine being separately engraved, and of there being two or more forgeries of each value, this *exposé* of the forgeries of this country has cost me an enormous amount of labour; but I fancy that it will enable any collector to decide for himself, concerning the genuineness, or otherwise, of any of his own specimens.

### ½ Schilling, black.

#### *Genuine.*

Engraved in *épargne*, unperforated, and perforated 13, thick or thin wove paper, both watermarked, as mentioned above. There are three long lines of shading, not reckoning the outline, at the end of the scroll, to the left of the H of HAMBURG; and three similar lines at the other end of the scroll, to the right of the G. In the bend or loop of the same scroll above the H, there are eight very short lines; and there are eight lines also in the corresponding bend or loop above the G. The cross-bar of the H is placed centrally between the top and bottom of that letter. The thick part of the tail of the G of this word, just below its cross-stroke, points straight downwards, or only *very* slightly forwards. The middle of the top outline of the upper scroll, just above the B of HAMBURG, comes very close to the thin, inner outline of the top frame; so that there would be only room to draw one very thin line between the frame and the nearest part of the scroll. There is one straight line of shading in the lower scroll, to the left of the P of POSTMARKE; and there is a faint, broken indication of a similar line at the other end of the bottom scroll, after the E of POSTMARKE. None of the letters of POSTMARKE touch each other anywhere. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are eight short lines of shading; and seven similar lines in the bend of the scroll, at the other end, below the E of POSTMARKE. This lower scroll comes very near to the thin, inner outline of the bottom frame, under the M of POSTMARKE; but it does not actually touch it. The E of EIN, in the inscription on the left-hand side of the stamp, does not touch the little trident-shaped ornament below it. In the word HALBER, the A has a very distinct tail, or final upstroke, which is quite half as tall as the letter itself. The L of this word has ridiculously long cross-strokes both at the top and the bottom; and the B has a similarly large cross-stroke at the top. The final R is at some distance from the little trident-shaped ornament below it. In the inscription down the right-hand side of the stamp, the S of SCHILLING does not touch the trident-shaped ornament above it. The cross at the top of the central tower does not touch the lower outline of the name-scroll above it, and its top outline is broken. The ends of the lower scroll, containing the word POSTMARKE, are both at equal distances from their respective sides of the frame.

#### *First Forgery.*

Lithographed, on medium, very white wove paper; no watermark; nicely perforated 13. There are two long lines of shading and one short one, at the end of the upper scroll, to the left of the H of HAMBURG, and one long line and two short ones at the other end of the scroll, to the right of the G. In the bend or loop of this scroll, above the H of HAMBURG, there are seven short lines of shading; and there are seven similar lines in the corresponding bend or loop at the other end of the scroll, above the G. The cross-bar of the H is placed too high up. The thick part of the tail of the G, below the cross-stroke, curls forwards to the right. The middle of the top outline of this upper scroll is at a good distance from the thin, inner outline of the upper frame, above the B; so that two thin lines could be drawn between the frame and the nearest part of the scroll. There is one *curved* line of shading in the lower scroll, to the left of the P of POSTMARKE; but not the slightest indication of any similar line at the other end of the scroll, to the right of the E of POSTMARKE. In this latter word the T and M touch at the top, and the letters MARKE all touch each other at the bottom. In the left-hand bend

or loop of the lower scroll, below the P of POSTMARKE, there are seven short lines of shading, the outer and inner ones being mere dots ; and in the similar loop or bend at the right-hand end of this scroll, below the E of POSTMARKE, there are six short lines of shading. The middle of this lower scroll *almost* touches the line below it. The E of EIN, in the inscription down the left-hand side of the stamp, distinctly touches the little trident-shaped ornament below it. The A of HALBER has no tail-stroke, being merely like the ordinary small Roman "a." The L of this word has a cross-stroke at the top, a little longer than usual, but not notably so, and a very short cross-stroke at the bottom. The top of the B in this same word has hardly any cross-stroke. The bottom of the R of this word *almost* touches the trident-shaped ornament below it. In the inscription down the right-hand side of the stamp, the S of SCHILLING *just* touches the trident-shaped ornament above it. The cross at the top of the central tower distinctly touches the outline of the scroll above it, just under the beginning of the B of HAMBURG. The ends of the lower scroll, containing the word POSTMARKE, are not equidistant from their respective ends of the frame, the left-hand end being very much nearer to the side than the right-hand end is.

### *Second Forgery.*

This, I think, is an older counterfeit than the one just described, but I have only seen it lately. Lithographed, on thin, soft, *laid* paper, of a very decidedly yellow tint, unperforated, and badly perforated 12. There are only seven short lines of shading in the bend or loop of the scroll above the H of HAMBURG ; and there are six similar short lines of shading in the bend or loop at the other end of the scroll above the G of HAMBURG. The single line at each end of the POSTMARKE scroll is blotched, so that it touches the end of the scroll. The letters MAR of POSTMARKE all touch each other at the bottom. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are four long lines of shading and one short one ; and in the bend or loop at the opposite end of the scroll, below the E of POSTMARKE, there are six lines of shading, but so very much blotched that it is possible there may be seven lines. The A of HALBER is an ordinary small "a" without any tail curling up, and the top-strokes of the H, L, and B are quite small, instead of being abnormally large. The top of the S of SCHILLING *just* touches the little trident-shaped ornament above it. The cross on the top of the central tower plainly touches the lower outline of the name-scroll, under the B of HAMBURG. The lower scroll is placed too much to the left, so that the end near the P of POSTMARKE touches the side of the stamp, but the other end of the scroll is at some distance from it.

### 1 Schilling, brown.

#### *Genuine.*

Paper and watermark the same as in the  $\frac{1}{2}$  schilling. There are three long lines of shading, not reckoning the outline, at the end of the upper scroll, to the left of the H of HAMBURG, and three long lines and one faint short one at the other end of the scroll, to the right of the G of HAMBURG. In the left-hand bend or loop of the same scroll, above the H of HAMBURG, there are five lines, and the commencement of a sixth ; there are also five lines, and part of a sixth, in the corresponding bend or loop at the other end of the scroll, above the G of HAMBURG. The tail of this G points slightly forward, but it is a long distance from the bottom outline of the scroll. There is a small horizontal line or stroke just above the space between the letters UR of HAMBURG. There is one straight

line, and a dot as well, at the left-hand end of the lower scroll, before the P of POSTMARKE; and the said line touches the top outline of the scroll. The top of the P does not touch this line. There are six lines and a dot in the bend or loop below the P of POSTMARKE, and six lines and a dot in the corresponding bend or loop below the E of POSTMARKE at the other end of the scroll. None of the letters of this word touch each other anywhere. The O leans over *very* much to the right; this is so marked as to be noticed instantly. The lower tail of the K lies very close to the perpendicular stroke; hardly slanting out from it at all. This lower tail joins the perpendicular stroke at or near the centre of that stroke. The curly ornaments, each side of the word EIN, on the left-hand side of the stamp, do not touch the left border of the frame. The cross on the top of the central tower does not touch the lower outline of the scroll above it. The right-hand star does not touch the top of the tower below it. The upper scroll, containing the word HAMBURG, is nearer to the right side of the frame than to the left; and the lower scroll, containing POSTMARKE, is equidistant from both sides of the frame. The lower outline of this bottom scroll *almost* touches the bottom of the frame, just under the M of POSTMARKE.

### *First Forgery.*

Lithographed; no watermark; paper same as in forged  $\frac{1}{2}$  schilling, nicely perforated 13. There are two long lines and one short one, not reckoning the outline, at the end of the upper scroll, to the left of the H of HAMBURG; and three long lines and a faint, short one at the other end of the scroll, to the right of the G of HAMBURG, these latter being almost the same as the genuine. In the left-hand bend or loop of this scroll, above the H, there are only four lines of shading; and, in the corresponding bend or loop, above the G at the other end of the scroll, there are four lines and two dots. The tail of the G curls forward and downward so far that it very nearly touches the lower outline of the scroll, to the right of the G. The letters UR touch each other at the top, and there is no indication of any line or stroke above them. The letters AMB all touch each other at the bottom, though they are all separate in the genuine. There is one straight line at the end of the lower scroll to the left of the P of POSTMARKE, and this line does not touch the top outline of the scroll. The top of the P goes across the top of this line, and touches the left-hand end of the scroll. There are three lines and two dots in the bend or loop below the P of POSTMARKE; and four lines and three dots in the corresponding bend or loop at the other end of the scroll, below the E of POSTMARKE. In this word the T and M touch each other at the top, and the letters MARKE all touch each other at the bottom. The O does not lean over to the right at all; the lower tail of the K spreads out a good way from the perpendicular stroke, and joins it a good deal above the centre. The curly ornaments, each side of the word EIN, on the left-hand side of the stamp, touch the thin, inner line of the left border very distinctly. The cross on the top of the central tower touches the lower outline of the top scroll, just below the middle of the B of HAMBURG. The right-hand star *just* touches the top of the tower below it. The upper scroll, containing the word HAMBURG, touches the frame on the left-hand side, and is a long way from it on the right-hand side. The lower scroll also touches the left-hand side of the frame, and is a long way from the right-hand side of it. The middle of this lower scroll is rather more distant from the bottom of the frame than the middle of the upper scroll is from the top of the frame; so that the said lower scroll is a good deal further from the bottom than in the genuine.

*Second Forgery.*

This is a very good lithograph. It is printed on very yellowish-white *laid*, and also on wove paper; no watermark; unperforated, and badly perforated, 12. All the lines of shading are *very* fine and thin; indeed, they are finer than in the genuine. The three long lines of shading at the left-hand end of the upper scroll, to the left of the H of HAMBURG, are not all parallel with each other, and two out of the three run together at their bases. There are three long lines and one short one at the other end of this scroll, to the right of the G, as in the genuine, but they are broken, and rather wavy and indistinct. In the loop above the H of HAMBURG there are five short lines; and there are five lines and a dot in the corresponding loop over the G of HAMBURG, but the latter are *very* faint. The base of the said G is very ugly, and sticks out to the right; far beyond the rest of the letter. There is no line above the space between the letters UR of HAMBURG. There is one straight line, but no dot, at the left-hand end of the lower scroll, to the left of the P of POSTMARKE; but this line does not even come level with the top of the P, and therefore is a long way from the top outline of the scroll. There are six rather coarse lines (coarse compared with the others before described) in the loop below the P of POSTMARKE, and six also in the loop below the E of POSTMARKE. The T of this word has its right-hand cross-bar hanging down lower than the left-hand one; and the letters AR touch each other at the bottom. The O leans over a little to the right, but not markedly so. The lower tail of the K of this word lies close to the perpendicular stroke, as in the genuine, but it joins too high up. The cross on the top of the central tower touches the lower outline of the upper scroll, below the B of HAMBURG. This upper scroll is equidistant from both sides of the frame, but the lower scroll is very much too near to the left side: in the genuine, it is the *upper* one which is too much to the left, and the *lower* one which is at equal distances from both sides of the frame. The upper scroll touches the top frame of the stamp above the B of HAMBURG; and the corresponding part of the lower scroll, below the M of POSTMARKE, is at some little distance from the bottom frame of the stamp.

## 2 Schilling, vermilion.

*Genuine.*

Engraving, paper, watermark, etc., exactly the same as in the genuine  $\frac{1}{2}$  schilling. The three long lines of shading in the left-hand end of the upper scroll, to the left of the H of HAMBURG, reach quite to the upper, and two of them to the lower outline of the said scroll; and the three similar lines at the other end of the scroll, to the left of the G, are *almost* as long as the first-named three. In the left-hand bend or loop at the end of the scroll, above the H of HAMBURG, there are seven lines of shading and a dot; and, in the corresponding bend or loop of the scroll at the other end, above the G of HAMBURG, there are six lines of shading only. The cross-stroke of the said G is very long, so as to go rather close to the perpendicular line of shading immediately after it. In the left-hand end of the lower scroll, to the left of the P of POSTMARKE, there is one line of shading, quite distinct from the outline of the end of the scroll. At the right-hand end of this lower scroll, after the E of POSTMARKE, there is a similar line, quite distinct from the outline of the end of the scroll. The left-hand loop or bend of the lower scroll, below the P of POSTMARKE, contains nine lines and a dot; and the right-hand loop or bend, at the other end of the scroll, below the E of POSTMARKE, contains seven lines and a dot. The letters RKE of POSTMARKE are *very* close together at the bottom, but do not actually touch each other. The



letters WE of the word ZWEI, on the left-hand side of the stamp, do not touch each other ; and the curly ornament after ZWEI does not touch the upper scroll containing the word HAMBURG. The left-hand side of the curly ornament above the A of HAMBURG *almost* touches the thin, inner line of the top frame ; and both sides of the curly ornament above the R of HAMBURG quite touch it.

*First Forgery.*

Lithographed ; paper the same as that of the forged  $\frac{1}{2}$  schilling ; no watermark ; nicely perforated, 13. The three lines of shading in the left-hand end of the upper scroll, to the left of the H of HAMBURG, are all too short ; none of them touch the top outline of the scroll, and only the outside one of the three touches the bottom outline. The three lines at the other end of the scroll, to the right of the G of HAMBURG, are very much too short, so that their tops are not near the top outline of the scroll. In the left-hand bend or loop, at the end of the scroll, above the H of HAMBURG, there are six lines of shading ; and, in the corresponding loop at the other end of the scroll, above the G of HAMBURG, there are ten lines of shading. The cross-stroke of the said G is a long way from the nearest perpendicular line of shading. In the left-hand end of the lower scroll, to the left of the P of POSTMARKE, there appears to be a line of shading, but it is blotched into the outline of the end of the scroll almost its whole length. The line at the other end of the scroll, after the E of POSTMARKE, is a little more distinct ; but it also is blotched into the outline of the end of the scroll, for a good part of its length. The left-hand loop or bend of the lower scroll, below the P of POSTMARKE, contains nine lines ; and the corresponding loop or bend at the other end of the scroll, below the E of POSTMARKE, contains eight lines. The letters KE of POSTMARKE distinctly join each other at the bottom, but the R is not particularly close to the K. The letters WE of the word ZWEI, on the left-hand side of the stamp, are joined together at the top ; and the curly ornament after ZWEI runs into the lower outline of the upper scroll, containing the word HAMBURG. The left-hand side of the curly ornament, above the A of HAMBURG, does not touch the thin, inner line of the top frame ; and the curly ornament above the R of HAMBURG does not touch it either. There is a distinct horizontal line above the T of POSTMARKE, which does not appear in the genuine. This forgery is hardly so good as the  $\frac{1}{2}$  schilling and 1 schilling previously described ; the design being more blotchy.

*Second Forgery.*

Lithographed, in better style than the first forgery, on soft, *laid* paper ; no watermark ; unperforated, or badly perforated 13. It very probably exists on wove also ; but I have not seen the latter. There is, of course, no watermark. The inner line of the three in the scroll, to the left of the H of HAMBURG, is a good deal shorter than the other two, and does not touch either top or bottom outline of the scroll. At the other end of this upper scroll, to the right of the G of HAMBURG, there are three long lines and one short one, the latter being extra. In the bend or loop above the H, there are seven short lines, but no dot, and the same in the loop above the G. Part of the single line of shading at the left-hand end of the lower scroll, before the P of POSTMARKE, is blotched into the outline of the scroll. The similar line, after the E of POSTMARKE, has a curve or wave in it, near the bottom. There are twelve thick, short lines, and a dot in the loop below the P of this latter word, and nine rather thinner lines in the loop at the other end of the scroll, below the E. The letters RKE of POSTMARKE all touch each other very distinctly at the bottom. The Z of ZWEI has a little stroke projecting from the right side of the top

of the up-stroke, and a similar piece projecting from the left side of the bottom of it. There is no trace of these projections in the genuine, which is merely an ordinary Z, like the one here given. The right-hand side of the little curly ornament, over the R of HAMBURG, touches the thin line of the frame above it; and both sides of the similar ornament, above the A of HAMBURG, are at some little distance from the thin line of the top frame. In the genuine, both scrolls are equidistant from both sides of the frame of the stamp; but in this second forgery, the lower scroll is too much to the left; *i.e.*, the left-hand end of it *almost* touches the side of the frame, and the right-hand end is a good distance from the other side of the frame.

**Same type. 2½ Schilling, green.**

This stamp is found (date unknown) on thick wove paper, no watermark, as well as with paper and watermark uniform with the rest of the set. The latter stamp was issued in 1864. It is not nearly so common as the others, the unwatermarked one on the thick paper being much the more common of the two.

*Genuine.*

Engraved in *épargne*, either on thin, watermarked, wove paper, or on thick, unwatermarked, wove paper, as just described. The two scrolls are both set equidistant from the sides of the frame; the top scroll does not touch the top of the frame, and the bottom scroll does not touch the bottom of the frame. There are three lines and a dot in the end of the top scroll, to the left of the H of HAMBURG, and three lines at the other end of the scroll, to the right of the G of HAMBURG. There are eight short lines of shading in the bend or loop above the H, and six lines and three dots in the corresponding bend or loop above the G. The single line before the P of POSTMARKE goes right to the top and bottom of the outline of the scroll; and the corresponding line at the other end of the scroll does not touch either the E of POSTMARKE, or the top or bottom of the scroll. There are nine or ten short lines in the loop or bend below the P, and eight in the loop below the E; but they are rather blotched in my copies, so that I am not absolutely certain. None of the letters of POSTMARKE touch each other anywhere, and the O is oval, and leans over to the right. The little ornamental curls, above the A and R of HAMBURG, *almost* touch the thin line of the frame above them; the curls below OS of POSTMARKE *almost* touch the line below them; the one below K does touch, and the one below R of POSTMARKE touches the bottom of the scroll below the R. The cross on the top of the central tower does not touch the scroll above it. The tail of the G of HAMBURG is short, and does not go near the boundary of the scroll below it. The trident-shaped ornament below the H of HAMBURG does not touch the outline of the scroll under the H.



*First Forgery.*

Lithographed, on wove paper, like that of the first forgery of the ½ schilling; no watermark; nicely perforated 13. The bottom scroll is equidistant from both sides of the frame, as in the genuine; but the top scroll is too much to the right, and the end of it actually touches the right-hand side of the frame. The top of the top scroll is a long way from the thin outline of the frame above it, and the bottom of the bottom scroll touches the thin outline of the frame below it. There appear to be

four long lines and a short one in the top scroll, to the left of the H of HAMBURG, and there are three lines at the other end of the scroll, to the right of the G of HAMBURG; but, in both cases, the lines are much blotched, and are inclined to run together. There are only five short lines in the bend or loop above the H, and six lines and a dot in the corresponding loop above the G; but in this latter case the dot is at the outer end, instead of at the inner one. The single line in the bottom scroll, to the left of the P of POSTMARKE, does not go right to the top of the scroll, but bends over, so as to join the head of the P. The corresponding line at the other end of the scroll runs, in like manner, into the top of the E of POSTMARKE. There are nine very distinct, short lines in the bend or loop below the P of POSTMARKE; and eight blotchy and irregular ones in the loop below the E of POSTMARKE. The letters KE of this word are joined at the bottom, and the O is too round, and very nearly upright. The little ornamental curls above the HA and RG of HAMBURG are a long way from the thin outline of the frame above them; those below the OS of POSTMARKE are also at a good distance from the thin line of the frame below them, and so is the one below the R of this word; but the one below the K touches the thin line below it very distinctly. The cross on the top of the central tower touches the outline of the scroll above it. The tail of the G of HAMBURG is long, points obliquely down to the right, and runs into the outline of the scroll below it. The trident-shaped ornament below the H of HAMBURG touches the outline of the scroll below the H.

### *Second Forgery.*

Lithographed, on thin, *laid* paper, of a very yellowish tint; no watermark; badly perforated 13. The background is drawn better than that of the preceding forgery, but the large 2 is too long, and touches the outline of the bottom scroll between OS of POSTMARKE. It is the dark portion of the figure which touches. The top scroll is set too much to the right, but the end of it does not actually touch the right-hand side of the frame. The bottom scroll is set properly. The top of the top scroll touches the thin outline of the frame above it, and the bottom of the bottom scroll almost touches the thin outline of the frame below it. There are ten fine, short lines in the loop or bend above the H of HAMBURG; and nine in the corresponding loop above the G of HAMBURG. There are three long lines at each end of this upper scroll. The single line in the bottom scroll, to the left of the P of POSTMARKE, does not go either to the top or bottom of the scroll, and is very much curved; and the similar line, at the other end of the scroll, to the right of the E of POSTMARKE, goes right to the top and bottom of the scroll. There are nine short lines in the loop below the P, and ten in the loop below the E of POSTMARKE; they are very distinct, and can be easily counted. The letters MARKE are *all* connected together at the bottom; the O is more like the genuine than the O of the last forgery. The little ornamental curls above the HA and RG of HAMBURG are a long way from the thin outline of the frame above them; the curls below the OS of POSTMARKE are a long way also from the thin outline of the frame below them; the one below the R of POSTMARKE almost touches the bottom of the scroll below the R, and the one below the K *just* touches the thin outline of the frame below it. The cross on the top of the central tower touches the outline of the scroll above it. The trident-shaped ornament below the H of HAMBURG almost touches the outline of the scroll below the H. The thick outline of the frame is extremely broad in this forgery; quite double the width of either the genuine or the first forgery.

## 3 Schilling, blue.

*Genuine.*

Paper and watermark as in the other values. There are four lines and a distinct dot before the H of HAMBURG, and four equal, long lines and one short one after the G of that word. There are five little lines and a blotch in the loop or bend above the H, and five lines in the loop or bend above the G. There are two lines to the left of the P of POSTMARKE; five or six little dots above the P, and two short lines and three dots under the P. There are three short lines under the end of the E of POSTMARKE. In the loop or bend below the P, there are nine short lines, and there are eleven similar lines in the loop or bend under the E, which lines, by the way, are very rarely blotched. The H of HAMBURG has its cross-bar exactly in the middle, the U is slanted a good deal to the right; the tongue or central projection of the large 3 is cut off quite square; the E of DREI is the same height as the R and I; the S of SCHILLING does not touch the trident-shaped ornament near it; the O of POSTMARKE is tall and oval, and the T is slanted, so that it is almost parallel with the first stroke of the M which follows it. The blue colour of this stamp has generally a more or less greenish tinge about it; but it is also found in ultramarine.

*First Forgery.*

This is a most remarkably nice-looking stamp; but it is printed on transversely-laid paper, instead of wove; badly perforated 13; no watermark. There are only three lines and no dot before the H of HAMBURG, and four varying long ones and a short one after the G. There are six little lines in the loop or bend above the H, and seven in the loop or bend above the G; and all the said lines are very faint and thin. There are three lines to the left of the P of POSTMARKE, six little upright dashes above the P, and three below it. There are two indistinct lines under the end of the E of POSTMARKE, and two very faint, scratchy lines after the E, instead of the one thick blotchy line of the genuine. In the loop or bend under the P there are twelve short lines, and eleven in the similar loop or bend under the E of POSTMARKE. The cross-bar of the H of HAMBURG is rather too high up; the O of POSTMARKE is too round, and the bottom of it is considerably above the level of the bottoms of the P and S on each side of it. All the rest of the stamp is an extremely close and successful copy of the genuine. I have only seen this forgery printed in shades of ultramarine blue.

*Second Forgery.*

This is not nearly so good as the other; it is on stout, very white, unwatermarked wove paper; nicely perforated 13. There are five lines before the H of HAMBURG, and four long lines of different lengths, and one very short one after the G. There are four very faint lines in the loop or bend above the H, and six thick lines in the bend or loop above the G. There are three lines before the P of POSTMARKE, the inner one being very short; and three indistinct blotches immediately above the P, and none at all below it. There are no dots under the E of POSTMARKE, as the end of that letter runs into the outline of the scroll beneath it. In the loop or bend below the P, there are ten lines, and there are about ten in the similar loop below the E, though these latter are generally so much blotched as to be almost undecipherable. The tongue or central projection of the large 3 ends in a point; the E of DREI is taller than the letters each side of it. The cross-bar of the H of HAMBURG is very

much too high up ; the U is slanted over to the right in a most absurdly exaggerated manner ; and there is a dot above the R, which is not found in the genuine. The S of SCHILLING touches the trident-shaped ornament near it ; the O of POSTMARKE is too round, and the T is ridiculously slanted to the right, so that it is not anything like parallel with the first stroke of the M. I have only seen this forgery in very pale and chalky ultramarine.

#### 4 Schilling, green.

##### *Genuine.*

Engraving, paper, and watermark as before. There are three almost perpendicular lines before the H of HAMBURG, the outer two reaching from the top to the bottom of the scroll ; there are four graduated lines after the G of HAMBURG, the outermost being the longest. There are five lines and a blotch in the loop or bend above the H, and six lines in the loop or bend above the G. There are two nearly straight lines before the P of POSTMARKE, and these lines reach almost to the top and bottom of the scroll. There is one long line, with portions of a second, after the E of this latter word, and the long line reaches to the very top and bottom of the scroll. There are either nine or ten short lines in the loop or bend under the P, and ten in the loop under the E of POSTMARKE. The H of HAMBURG is crossed in the centre ; the B is nicely drawn, and slopes a good deal over to the left ; the U slopes as much the other way ; the tail of the G is stumpy, and points directly downwards, and the whole scroll is placed equidistant from both sides of the frame. The cross on the top of the central tower is of a somewhat *pattée* shape, *i.e.*, the head and arms are slightly wedge-shaped, with the thinnest parts at the centre ; the two stars have very sharp points, and the lowest point of the right-hand star almost touches the tower below it. The shading below the large 4 does not trespass across the outline of the scroll beneath it ; and the shadow of the cross-bar projecting from the back of the figure does not reach to the perpendicular outline of the right-hand tower. The T of POSTMARKE leans over *very* much towards the M ; the top of the A is square ; the head of the K is much larger than the lower portion of it. The scroll itself is equidistant from both sides of the frame, and the central portion of the scroll, below the M of POSTMARKE, touches the frame below it. The four trident-shaped ornaments all touch the scrolls, below the H and G of HAMBURG, and above the O and K of POSTMARKE respectively. The I of VIER has a very large, round dot, and this dot is not level with the top of the V, but considerably below it. The S of SCHILLING is a long way from the trident-shaped ornament above it, and the dot to each I of this word is lower than the tops of the letters LL.

##### *First Forgery.*

This is tolerably well done ; lithographed, on thin, very white, wove paper, nicely perforated 13. There are two *very* sloping lines before the H of HAMBURG, neither of them touching the upper outline of the scroll ; there are five lines after the G of this word, all of different lengths, the outer one being longest, and the others getting gradually shorter. There are six lines in the bend or loop above the H, and the same number in the bend or loop above the G. There are two very curved lines before the P of POSTMARKE, the outer one being much thicker than the other, and neither of them going near to either the top or bottom of the scroll. There is a short, thick line after the E of POSTMARKE, not reaching to either top or bottom of the scroll. There are ten distinct lines in the loop or bend under the P, and nine in the loop under the E of POSTMARKE. The H of HAMBURG is crossed a little too high up, but not so

conspicuously so as in some of the forgeries described before; the B is *very* clumsy and badly drawn, and it is almost upright; the U does not slope much to the right; and the tail of the G curls forwards, whilst the left-hand side of the scroll *almost* touches the frame to left of it. The cross on the central tower has perfectly plain and parallel lines to form the head and arms. Most of the points of the stars are particularly blunt, and neither star touches the tower. The shading below the large 4 joins the outline of the scroll above the MAR of POSTMARKE, and the shadow of the cross-bar, projecting from the back of the said 4, joins the perpendicular outline of the right-hand tower. The T of POSTMARKE is almost upright, compared with the genuine; the top of the A of this word is very broad, and is cut off quite square; the head of the K is much smaller than the lower portion of it; the middle of the scroll, below the M of POSTMARKE, does not touch the outline of the frame beneath it. One of the four trident-shaped ornaments touches the outline of the scroll below the G of HAMBURG; the other three ornaments do not touch either of the scrolls. The I of VIER has an oval dot, quite small, and level with the very top of the V. The S of SCHILLING runs into the trident-shaped ornament above it; the dot to each I of this word is level with the tops of the letters LL.

### *Second Forgery.*

Lithographed, on very yellowish, perpendicularly-laid paper, rather hard and thin; no watermark, unperforated, or perforated 12½. An instant test for this stamp is that the cross on the top of the central tower touches the outline of the scroll below the B of HAMBURG, which is not the case with either the genuine or the forgery just described. The said cross is of the proper shape. There are three very sloping lines before the H of HAMBURG, none of the three touching either top or bottom of the scroll. There are only three lines after the G of this word. There are four indistinct lines in the loop above the H, and five only in the similar loop above the G. The lines before the P of POSTMARKE are like the genuine; there is only one line after the E of this word. There are only eight lines in the loop or bend under the P, and nine in the loop under the E. There is a flaw or scratch right through the B of HAMBURG, which is not seen in the genuine; the B is rather clumsy and *almost* upright; the U slopes a good deal to the right, the G is like the genuine. The points of the stars are almost as sharp as in the genuine, and the lowest point of the right-hand star actually *does* touch the outline of the tower below it. The shading below the large 4 runs into the outline of the lower scroll, above the letters MAR of POSTMARKE; the shadow of the cross-bar of the 4 is like the genuine. The T of POSTMARKE is very nearly upright; the top of the A is square and broad, as in the first forgery; the scroll is a *very* little too near to the right-hand side of the frame. The central portion of this lower scroll *just* touches the frame under the M of POSTMARKE. The trident-shaped ornaments touch the scrolls, as in the genuine. The dot to the I of VIER is very nearly level with the top of the V. The S of SCHILLING *almost* touches the trident-shaped ornament above it, and the dot to each I of this word is level with the tops of the letters LL.

### 7 Schilling, orange.

#### *Genuine.*

Engraving, paper, and watermark as before. The upper scroll is too near to the right-hand side of the frame, and the lower scroll is too near to the left-hand side. The left-hand corner of the upper scroll *almost*

touches the thin, inner line of the top of the frame; but the right-hand corner is farther off. There are two distinct, long lines, and the top and bottom portions of a third line before the H of HAMBURG, and four lines, of varying length and thickness, after the G. The tail of the said G points downwards, or only very slightly forwards. The cross on the central tower is badly drawn, with a squeezed-up look; and the top arm is wedge-shaped, and a long way from the outline of the scroll above it. Neither of the stars touches the battlements. There is a distinct space between the dark bottom of the 7 and the outline of the scroll below it. In the portion of the castle-door, at the side of and below the 7, there are six thick lines of vertical shading, all of different lengths. There is one straight line of shading before the P of POSTMARKE, which touches the bottom outline of the scroll, but does not reach quite to the top of it. There is also one line after the E of POSTMARKE, which touches the bottom outline of the scroll, and *almost* touches the top of it. None of the letters touch each other, in either of the scrolls. In the loop or bend above the H of HAMBURG there are seven lines of shading, and in the loop above the G there are seven also. In the loop below the P of POSTMARKE there are nine lines, and in the loop below the E there are nine also. There is a sort of tendril of three curls issuing from the outline of the lower left-hand corner of the top scroll, below, and to the left of the H; and there is a tendril of two curls issuing from the outline of the top left-hand corner of the lower scroll, just above the P. This latter tendril is similar in shape and direction to the one above the R of HAMBURG, except that it is smaller, and that both curls are alike. The S and N of SIEBEN and the S of SCHILLING do not touch the trident-shaped ornaments near them; the curled head of the G of SCHILLING does not touch the outline of the upper scroll; and the stop after the G is large, and placed equidistant between the G and the scroll above it.

#### *First Forgery.*

Lithographed, in very yellowish-orange, on stout wove paper; no watermark, nicely perforated 13. The upper scroll is equidistant from both sides of the frame; the lower one is placed like the genuine. The corners of the upper scroll are a long way from the thin inner line of the frame above them. There is one long line and one short one before the H of HAMBURG, and there are four lines of almost equal length after the G. The tail of the G points forwards to the right. The cross on the central tower is large, its top and side arms are perfectly straight, and the top (which is too tall) *just* touches the scroll under the B of HAMBURG. The lowest point of the left-hand star touches the battlements of the tower below it. The dark bottom of the 7 is blended with the outline of the lower scroll, above the MA of POSTMARKE. There are only three vertical lines of shading to be seen in the portion of the castle-door, visible below and to the left of the 7. There is a thick and very curved line before the P of POSTMARKE, which does not come up level with the top of the P. There is a *very* short line after the E, which is bent, so that its ends touch the end of the scroll, but not the top or bottom. The letters HAMB of HAMBURG are all joined at the bottom, and so are the letters MARKE of POSTMARKE. There are five blotchy lines in the loop above the H, and six lines and a dot in the loop above the G. In the loop below the P of POSTMARKE there are five lines, and either ten or eleven in the loop below the E. A very easy test for this forgery is the fact of there being *no* tendrils issuing from the scrolls, either below the H of HAMBURG or above the P of POSTMARKE, the forger having apparently failed to notice them. The S and N of SIEBEN touch the trident-shaped ornaments near them; the curl proceeding from the head of the G of SCHILLING issues

from the *top* of the head, instead of the right-hand side of it ; the said curl almost touches the trident-shaped ornament near it ; and the stop after the G touches the tail of the letter, and almost touches the outline of the upper scroll. The lower scroll touches the frame below the M of POSTMARKE, but it is at some distance from it in the genuine.

### *Second Forgery.*

Lithographed, on thinnish wove paper, of the same texture as our first  $\frac{1}{2}$ d. newsbands ; no watermark, unperforated. The colour is a good imitation of the genuine. The upper scroll is equidistant from both sides of the frame, and the lower scroll *touches* the left-hand side of the frame. The upper corners of the top scroll are a long way from the inner line of the top of the frame. There are two lines and the upper portions of two others before the H of HAMBURG. The tail of the G of this word points forwards to the right. The dark bottom of the 7 just joins the upper outline of the bottom scroll, but not so very much so as in the first forgery. The castle-door shows about five vertical lines of shading, but they are very indistinct. There is one curved line before the P of POSTMARKE, reaching from the top to the bottom of the scroll. There are eight lines of shading in the loop or bend above the G of HAMBURG. In the loop below the P of POSTMARKE there are either six or seven lines of shading ; and there are about eleven in the loop below the E. I have only one specimen of this forgery, and the postmark falls upon the two loops just mentioned, so that I have not been able to count the lines with absolute certainty. The tendril-ornament below the left-hand end of the upper scroll is like that of the genuine ; but the one above the P of POSTMARKE has its stem inclining from right to left, instead of from left to right. The top of the S of SCHILLING touches the trident-shaped ornament near it.

### *Third Forgery.*

Nicely lithographed, in the correct shade of orange, on thinnish *laid* paper ; no watermark ; unperforated, or perforated  $12\frac{1}{2}$ . The corners of the upper scroll are a long way from the top frame. There are three lines of varying lengths before the H of HAMBURG, and two thick lines after the G. The top of the cross *almost* touches the scroll under the B. The right-hand star touches the battlements below it. The dark bottom of the 7 blends with the outline of the lower scroll, between the letters MA of POSTMARKE. There is a curved line of shading before the P, and a short and very faint line after the E ; the latter does not reach to either the top or bottom of the scroll. The letters ARKE of POSTMARKE are all joined together at the bottom. There are eight lines in the loop above the H of HAMBURG, and six in the loop above the G. The two ends of the tendril-ornament above the P of POSTMARKE are not the least like those of the ornament above the G of HAMBURG ; for they turn upwards instead of downwards. The stop after SCHILLING is extremely faint and small.

## 7 Schilling, mauve.

### *Genuine.*

This is exactly like the 7 schilling, orange, in all things but colour.

### *Forged.*

This is exactly like the *first* forgery of the 7 schilling, orange, in all things but colour.



## 9 Schilling, orange-yellow.

*Genuine.*

Engraving, paper, watermark, etc., as before. The middle of the upper scroll almost touches the top of the frame, and usually does touch it in heavily-printed copies. The two ends of the said scroll are equidistant from both sides of the frame. The bottom of the lower scroll touches the bottom of the frame; its left-hand end is not parallel with the side of the frame, but slopes considerably, so that the bottom corner of the said left-hand end touches the side-frame, and the upper corner of it is some distance from the side-frame. There are five lines before the H of HAMBURG, the outer four reaching from top to bottom of the scroll, and the lower end of the inner one touching the bottom of the H. There are also five lines after the G; but the centre one is broken in the middle, so that only the top and bottom of it can be seen. There are six, and sometimes seven, lines in the loop above the H, and seven in the loop above the G. There are two lines and parts of two others before the P of POSTMARKE, and one line and parts of another after the E. There are about ten lines in the loop below the P, but some of the inner ones are very indistinct; and there are about fourteen in the loop below the E. The letters of the word POSTMARKE do not touch each other at the bottom. The courses of brickwork can be very distinctly traced in the hollow of the head of the 9; and there are two very thick, vertical lines between the head and tail of the said 9, where the door of the castle is supposed to be. The shading below the tail of the 9 does not run into the outline of the scroll below it. The cross on the central tower does not touch the scroll above it, and the stem of the cross is absurdly thin—far thinner than the rest of it. The stars are a long way from the towers below them. The first N of NEUN is a good distance from the curly ornament before it, and the final letters UN almost touch at the bottom, but not at the top. The lines on the dome of the central tower are set at equal distances from each other, so that all the white spaces are of equal size. The rounded part of the shading at the back of the 9 comes almost to the perpendicular outline of the right-hand tower, and the tail of the said 9 has an inward curl. The central portion of the M of POSTMARKE is cut off square at the bottom.

*First Forgery.*

Lithographed, in yellow, on rather stout, very white wove paper; no watermark; very well perforated  $13\frac{1}{2}$ ; also on very hard wove paper, unperforated. The middle of the upper scroll is a long way from the inner line of the frame above it; and the scroll is set too much to the left, so that the left-hand end touches the left side of the frame, and the right-hand end is a long way from the right side of the frame. The left-hand end of the lower scroll is almost perfectly parallel with the line of the frame, and does not touch it anywhere. There is a dim, curved blotch before the H of HAMBURG, the bottom of which touches the bottom of the H; there are five lines after the G, the inner one being the shortest, and the central one not broken. The loop above the H contains five very faint lines; and there are seven or eight in the loop above the G. There are two lines before the P of POSTMARKE, one long, and the other very short; and a single line, generally broken, after the E. There are seven lines in the loop below the P, and seven to nine in the loop below the E. I do not attach very much importance to the number of lines in the loops just described, in the case of this 9 schilling value, because I have one or two forgeries in which the lines seem to vary, though all other parts of the design are absolutely alike in the said forgeries; so I expect that heavy or light printing will cause a variation in the number of these little

lines. The letters ARKE of the word POSTMARKE all touch each other at the bottom. The courses of brickwork in the hollow of the head of the 9 are not at all distinct; the vertical lines are tolerably clear, but the horizontal ones are almost invisible. There are four very thick, vertical lines between the head and tail of the 9, where the castle-door is supposed to be. The shading below the tail of the 9 joins the top outline of the bottom scroll above the letters MA of POSTMARKE. The stem of the cross is as wide as the other parts of it. The left-hand star touches the tower below it. In most copies the first N of NEUN touches the bottom of the curly ornament before it, and the final letters UN usually touch at the top. The lines on the dome of the central tower afford a very good test for this forgery, for the two central ones are too far apart, which makes a very distinct, triangular white place show in the centre of the dome. The rounded part of the shading at the back of the 9 is a good distance from the outline of the right-hand tower. The tail of the 9 does not curl inwards, but seems to point upwards, towards the H of HAMBURG. The central portion of the bottom of the M of POSTMARKE ends in a sharp point.

*Second Forgery.*

Lithographed, in orange-yellow, on moderately soft and thin, white laid paper, with the laid lines running transversely; no watermark, unperforated. The middle of the upper scroll is at some distance from the top of the frame. The bottom of the lower scroll does not touch the frame below it, and its ends are parallel with the sides of the frame, and do not touch it anywhere. There are three coarse lines before the H of HAMBURG, none of them touching the H. There are also five coarse lines after the G, none of them broken. There are four lines, with a heavy blotch outside them, in the loop above the H; and five lines in the loop above the G. There are six lines, with two blotches outside them, in the loop below the P of POSTMARKE; and eight in the loop below the E. There are two long and thin vertical lines in the hollow of the head of the 9 to represent the courses of brickwork, and there is only a dark blotch between the head and tail of the 9 where the two thick vertical lines of the genuine ought to be. The shading below the tail of the 9 joins the top outline of the lower scroll above letters TMA of POSTMARKE. The cross on the top of the central tower touches the outline of the scroll above it. The central portion of the M of POSTMARKE is rounded at the bottom. All the rest of the stamp is a pretty close copy of the genuine. I think that the easiest test for both these forgeries is in the left-hand end of the lower scroll, which is almost exactly parallel with the side of the frame instead of sloping.

1½ Schilling, lilac, violet.

This stamp is found on thick wove paper, with the usual watermark, unperforated; also on very thick wove paper, no watermark, unperforated; also on thick wove paper, watermarked, and perforated 13; also on thin paper, without watermark, and perforated 13. I think the last of these is probably a reprint, but I am not sure. All these varieties are rather puzzling to the young amateur, whom, by the way, I should recommend to avoid mangy-looking specimens, on *very* thin paper, perforated, without watermark.



*Genuine.*

Lithographed, in various shades of lilac and violet; paper, etc., as above described. As the stamps are only lithographs, they are, of course, very inferior to the engraved ones; but some of the earlier specimens on the watermarked paper are tolerably clear. The perforated ones usually look as though the stone from which they were printed was quite worn out. There is a stop after POSTMARKE, and the A of this word has a stroke across its top, as well as the usual cross-bar in the centre. The outline of the label, between POSTMARKE and the base of the castle, is formed of one single line. The two stars are very nearly the same size, though the left-hand one has a point more than the right-hand one. The battlements at the top of the right-hand tower have eight points; those of the central tower have eight points also; whilst those of the left-hand tower, when they can be seen above the large figure 1—which is only in very clear specimens—have seven. The right-hand half of the door of the castle is shaded with ten oblique lines, not very nicely drawn. The line between the two halves of the door is white, but the similar line on the right-hand side, which represents the archway, is shaded with transverse strokes at intervals, by way of imitating the brickwork. The white space under the words EIN U. EIN VIERTEL is about half as wide as the breadth of the fraction-line of the  $\frac{1}{4}$ . The groundwork behind the castle is composed of perpendicular lines, crossed by oblique lines running down from left to right.

*First Forgery.*

Lithographed, in dull mauve, on very thin, soft, transversely-laid paper; no watermark, unperforated. There is no stop after POSTMARKE, and the A of that word has no stroke across its top, and hardly any central cross-bar. The line separating the POSTMARKE label from the base of the castle is double, for the part on which the castle stands, and single for the rest of its length on each side. The right-hand star is very much smaller than the left-hand one, being hardly half as large. The battlements on the top of the right-hand tower have only six points; the other towers, in my single specimen of this forgery, are obliterated by the postmark, so that I cannot say how many points their battlements show. The battlements of the said right-hand tower are very nicely drawn—much better than in the genuine stamp. There are only eight oblique lines of shading on the right-hand half of the door of the castle. The outline of the archway, to the right of the door, is white, without any transverse strokes. The white space under the words EIN U. EIN VIERTEL is very narrow, only about one-fourth as wide as the breadth of the white fraction-line of the  $\frac{1}{4}$ . The groundwork behind the castle is composed of vertical lines of shading, crossed by horizontal, instead of oblique lines; and the said horizontal lines only show here and there. The paper alone is quite enough to condemn this stamp instantly, for, of course, no genuine Hamburg stamp was ever printed on laid paper.

*Second Forgery.*

Lithographed, in dull, neutral-tinted violet, on yellowish-white laid paper, thicker than in the first forgery, unperforated, no watermark. There is no stop after POSTMARKE; and the A of that word, though it has some indication of a stroke across its top, has no cross-bar in its centre. The outline of the label, between POSTMARKE and the base of the castle, is double, in the part on which the castle stands, and single on each side of it. The right-hand star is hardly half the size of the left-hand one. The battlements at the top of the right-hand tower have only six points; those at the top of the central tower have nine; and the large figure 1 hides most of those at the top of the left-hand tower. The right-

hand half of the door of the castle is shaded with eight oblique lines. The outline of the archway, to the right of the door, is white, without any cross-strokes upon it. The white space under the words EIN U. EIN VIERTEL is very narrow, but a trifle wider than in the first forgery. The groundwork behind the castle is shaded with vertical lines only.

These two forgeries, as will be seen by the above description, are very much alike; but this one has the lettering larger and more distinct, in the words EIN U. EIN VIERTEL.

### *Third Forgery.*

Lithographed, in very bright red-mauve, on stout, white wove paper; no watermark; nicely perforated 13½. I consider this stamp decidedly deceptive; it is much the best of the trio. There is no stop after POSTMARKE; the A of that word has no stroke across its top, and that part of the line on which the castle stands is double, as in the other forgeries. The right-hand star is nearly as large as the left-hand one. There are eight points on the battlements at the top of the right-hand tower, eight at the top of the central tower, and seven at the top of the left-hand one. The right-hand half of the door of the castle is shaded with eight thick, oblique lines, very distinct. The archway to the right of the door is quite white; the wide space below the words EIN U. EIN VIERTEL is very white and prominent; it is very nearly as broad as the white fraction-line of the ½, and strikes the eye at once. The groundwork behind the castle is shaded with vertical lines, crossed by oblique ones, just like the genuine.

I think our young friends will have to be careful lest they be taken in by this counterfeit. I do not know how the perforation is managed; but it is quite as regular as the genuine, though not the proper gauge.

### 2½ Schilling (straight top label), green.

This stamp is found on very thick wove paper, no watermark, unperforated; also on thin paper, with the usual watermark, unperforated; also on medium paper, with watermark, perforated 13; also on medium paper, no watermark, perforated 13. This latter is very probably a reprint.

#### *Genuine.*

Lithographed, in various shades of green; paper, etc., as above described. The three complete courses of brickwork at the base of the castle are all of exactly the same height or thickness. The thin lines below POSTMARKE, to the left of ZWEI U. EIN HALB, to the right of SCHILLING, and above HAMBURG, are all very close to the thick lines of the frame outside them, so that in almost all the genuine they are blotched together for more or less of their length. The groundwork behind the castle is composed of vertical lines, crossed by oblique ones running down from left to right as in the genuine 1½ schilling; but in the great majority of specimens these lines are set so very close together that the background appears to be solid. The battlements at the top of the right-hand tower have six points, and those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with twelve oblique lines running down from right to left, and some very clear copies show also six very thin lines running down the other way, crossing from left to right. The stop after SCHILLING is equally distant from the G and from the end of the containing-label.



*First Forgery.*

Lithographed, on very thin, soft, yellowish-white wove paper; no watermark; unperforated. The uppermost of the three complete courses of brickwork at the base of the castle is slightly lower or thinner than the other two below it. The thin line below POSTMARKE is *very* close to the thick line of the frame below it, and they touch in several places, as in most of the genuine stamps; but the other similar lines to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are a good deal further from the thick lines of the frame outside them. The groundwork behind the castle is composed of vertical lines of shading; but the greater part of it is run together into a solid blotch of colour. The battlements in my single specimen are hidden by the postmark, so that I have not been able to count them. The right-hand half of the door of the castle is shaded with ten oblique lines, running down from right to left, and crossed by seven thick lines running down from left to right. The stop after SCHILLING is a good deal nearer to the end of the label than to the G.

*Second Forgery.*

This is not nearly so close a copy of the genuine as the forgery just described, and yet at the first glance it looks much better than the other. It is lithographed on very white, medium wove paper; no watermark, very nicely perforated 13½. The lowest of the three complete courses of brickwork at the base of the castle is quite twice as high or thick as the other two above it. This is very clear, and will serve as an easy test for this forgery. The thin lines below POSTMARKE, to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are at a considerable distance from the thick lines of the frame outside them, so that they do not touch in any part; indeed, there would be plenty of room to draw another thin line between each of them and the frame. The groundwork behind the castle is composed of vertical lines, shaded with oblique lines, running down from left to right; these lines are all rather coarse, and some little distance apart. The battlements at the top of the right-hand tower have seven points; those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with eight oblique lines, running down from right to left, crossed by eight similar lines running down from left to right; these are so far apart as to give the appearance of lattice-work, rather than shading. The stop after SCHILLING almost touches the end of the label, and is a long way from the G.

Issue of 1866. 1½ Schilling, embossed, lilac, rose.

*Genuine.*

Engraved in *épargne*, on thin, unwatermarked wove paper, rouletted. The central figures of value are embossed, and unused specimens show very distinctly a sort of shading of white embossed lines, running obliquely down the centre of each numeral, from right to left. In used specimens the lines only show on the large figure 1. There are sixteen courses of masonry from the base of the left-hand tower, above the O of POSTMARKE, to the central battlements of the said tower; and fifteen from the base of the right-hand tower, above the E of POSTMARKE, to the central battlements of this right-hand tower. The courses of masonry on this latter tower are not nearly so distinct or so easily counted as in the left-hand one. The lettering of the inscriptions is all evidently sunken, as though impressed by types. The H of HAMBURG has its cross-bar exactly in the centre, and the two halves of the B are



the same size. The A of POSTMARKE has its cross-bar very nearly in the centre. The stars over the towers have long points, especially the left-hand one. There are some star-like ornaments, dividing the various inscriptions from each other; each of them is composed of six wedge-shaped pieces, arranged point to point, with a coloured centre. There are four complete rows of masonry to be seen between the base of the castle and the bottom of the large figure 1, which does not encroach upon the stones of the upper row.

*Forged.*

Lithographed, in pale red-lilac, on very yellowish-white transversely-laid paper, thicker than the genuine; unperforated. The whole stamp is, of course, quite flat, showing no sign of any embossing, or of the sunken lettering. There are fifteen courses of masonry, from the base of the left-hand tower to its central battlements; and thirteen similar courses from the base of the right-hand tower to its central battlements. Both are very easy to count; the right-hand ones quite as much so as the left-hand ones. The cross-bar of the H of HAMBURG is too high up, being distinctly above the centre of the letter; and the B is clumsy, having its upper half larger than the lower one. The cross-bar of the A of POSTMARKE is very much too low down—almost at the bottom of the letter. The stars above the towers have most of their points rather blunt, especially the lower ones. The star-like ornaments between the various inscriptions are composed of little balls on thin stems, the stems joining a little ring of colour which has a white centre. The upper one of the four rows of masonry, to be seen below the base of the large figure 1, is partly hidden by the base of the said figure, so as to make those stones narrower than the others.

This is not at all a bad-looking forgery, and might deceive a good many. I possess a copy of the genuine which has been doctored in some mysterious way, so as to change the colour of the stamp to brown, and that of the paper to a very brilliant sulphur-yellow.

**Same Issue. 1½ Schilling, bright rose.**

*Genuine.*

Nicely engraved in *épargne*, on thinnish, white wove paper, unwater-marked, rouletted. The central figures are embossed, and shaded with oblique white embossed lines, as in the genuine 1½ schilling, and the lettering is slightly sunken. There are, as before, sixteen courses of masonry, from the base of the left-hand tower up to the central battlements of it. The battlements at the top of the right-hand tower show seven points; those at the top of the central tower show nine; and those at the top of the left-hand tower have seven. The bottom of the left-hand half of the door of the castle can just be seen below the base of the large figure 1; it is shaded with oblique lines, running the opposite way from those which shade the right-hand half.

*Forged.*

Lithographed, in dull pink, on pale buff-coloured, transversely-laid paper, unperforated. The whole stamp is quite flat, showing no signs either of the embossed figures or of the sunken letterings. There are only thirteen courses of masonry to be seen from the base of the left-hand tower up to its central battlements. The battlements at the top of the right-hand tower have six indistinct points; those at the top of the central tower have eight distinct ones; and those at the top of the left-hand tower have five. The bottom of the left-hand half of the door of the castle which shows below the base of the large figure 1 merely looks like one of the bricks, as it is not shaded at all.

## POSTMARKS.

*Genuine.*—The earlier stamps were generally cancelled with four thick, parallel bars, an eighth of an inch apart, struck in black. The later ones bear two concentric circles, with name between the circles, and date in the centre, like 29; this latter cancellation is generally in blue, but sometimes in black.

*Forged.*—The forgeries bear either the four parallel bars, or a single circle containing "Hamburg 98," or three concentric circles with a numeral in the centre, similar to 4, all in black.

## ENVELOPE.

## Issues of 1866-67. 4 Schilling, green.

(Type of accompanying illustration.)

Until lately I never saw a forgery of any of the Hamburg envelopes; and, having only the 4 schilling, I am unable to say whether a full set exists.

Of the genuine envelopes there are two series: the first, 1866, without watermark, the black inscription being "schillinge" on the 3, 4, and 7 schilling, and "schilling" on the lower values; the second series, 1867, having a large castle for watermark, on the face of the envelope, and with the black inscription "schilling" on *all* the values.

Thus the 4 schilling, whose forgery is now to be described, exists unwatermarked, with inscription "schillinge," and watermarked with a castle, and bearing the inscription "schilling."

*Genuine.*

Engraved in *épargne*, on moderately stout, yellowish-white, wove paper, with or without watermark, according to the date of issue; the unwatermarked envelope with the black inscription "schillinge," and the watermarked envelope with the inscription "schilling," as described above. The words POST COUVERT in both lines of the black inscription are, in every case, connected by a hyphen. All the white parts of the design are highly embossed, especially the central numeral; and the upright stroke of the said numeral is ornamented with short, oblique lines, without colour, impressed on it, running down towards the left, but not touching either side of the numeral. The stars are placed exactly on the same level; so that, if a straight-edge were laid along the bottom of the letters of Hamburg, it would divide each star or floret through its centre.

*Forged.*

Lithographed, on white wove paper; slightly thinner and harder than that of the original, the difference, however, being exceedingly small. Except for its being lithographed, instead of engraved, this is a very excellent copy of the genuine, having evidently been most carefully transferred, so that almost every line corresponds. It is not watermarked, and the inscription is "schillinge"; thus purporting to be the first issue. My copy is cut about two inches square; and I do not know whether the forgers print this counterfeit on entire envelopes or not. The words POST COUVERT in the upper line of the black inscription are destitute of a hyphen, but the lower line of inscription has the hyphen, as in the genuine. The great difference between this forgery and the genuine is that it is not at all embossed; even the large numeral being quite flat.

The upright stroke of the numeral has no oblique lines upon it. The star or floret to the left of the word HAMBURG is distinctly higher than the corresponding one after that word.

With the exception of the above differences, it is almost impossible to discover any discrepancy between the genuine and forged; and, as so many collectors accept cut envelopes, I doubt not that they either have been, or will be, largely imposed upon by this swindle, which is, I fancy, rather new. I do not believe that this counterfeit is printed on entire envelopes; and thus the collector who only accepts entire envelopes would probably be safe.

## HANOVER.

The forgers have tried their hands on most of the issues for this country, and with pretty fair success; the  $\frac{1}{2}$  groschen, black on white, being perhaps the best, and the imitations of the first set being the worst of the lot. With regard to the first-issued adhesive, viz., the 1 ggr. of 1850, black on *blue*, many amateurs seem to be rather doubtful, apparently thinking that it is only a changed or discoloured variety of the 1 ggr., black on *green*, which is very much more common; but an inspection of the backs of these two stamps will at once prove that they are two genuine varieties; for the 1 ggr., blue, has a watermark of a line, or rather of four lines, forming a rectangle a little smaller than the stamp; whilst the 1 ggr., green, has the same watermark as the following set, viz., two crossed branches, covered with leaves, reminding one of the watermark on the early Prussians. The leaves seem to be oak leaves, but I am not quite certain.

### Issue of 1850-51. 1 Ggr., $\text{f}$ , $\text{r}$ , $\text{d}$ Thaler.

#### *Genuine.*

Engraved in *épargne*, in black, on thick, coloured wove paper, the 1 ggr., blue, being watermarked with a sort of "Oxford frame" of four plain lines, the others watermarked with two branches covered with leaves, curved to form a wreath, and with the lower ends crossing each other. The stamps are backed with gum of a deep rose colour. There is a stop after the word EIN of the inscription EIN GGR., in the lowest value. This is of course a mistake on the part of the engraver;



and it has been corrected in the forgeries, which do not show the stop. The head of the unicorn is tolerably well shaped, as far as my knowledge of that apocryphal beast goes, though I think the mouth need not have been opened *quite* so much; and there is a little dot to represent the nostril. The end of the nose is cut off very nearly square. The crown on the head of the lion is something like a very short flower-pot, with a stumpy plant growing out of it; his tongue is curled upwards at the point, and his mane comes well up over his cheeks, nearly to his eyes. The harp in the royal arms has four strings. There is a point in the centre of the top of the shield, in all but the 1 ggr., which is partially covered or hidden by the motto-scroll. The thin, inner line of the frame



does not touch the thick outer one anywhere. In good specimens the figures of value on the shield are slightly embossed, owing to the pressure of the die, but this cannot always be seen. The tint of the paper does not vary much, except in the  $\frac{1}{10}$  thaler, which is found in a good many shades, from pink to crimson.

*First Forgery.*

Lithographed, on thin wove paper; no watermark; backed with white gum. There is no stop after the word EIN, in the inscription on the 1 ggr. The head of the unicorn will afford a very ready test for the detection of the forgeries, as it is just like the open beak of an eagle, with a curved upper mandible. There is no dot to represent the nostril. The crown on the lion's head is of a very peculiar shape; it is rather like a crescent, laid flat on the head, with one horn longer than the other, and curling slightly upwards. The lion's tongue ends in a knob, curling slightly downwards; and there is no mane on his cheeks. The harp has only two strings, when any are visible at all; but in most copies the whole instrument is merely a blotch. The point at the centre of the top of the value-shield just touches the motto-scroll above it, but the scroll does not cover the point. The thin, inner line of the frame is blotchy, so that it touches the thick outer line in one or more places. There is, of course, no trace of embossing in the figures on the shield. The colours are tolerably like those of the genuine.

*Second Forgery.*

This is a very poor production, and not likely to deceive any but the careless and the ignorant. It is badly lithographed, on medium, coloured wove paper, white gum. The head of the unicorn is very like that of a greyhound. It has no beard, and the mouth is shut. Its horn just touches the thin outline of the top frame, which is not the case either with the genuine or the first forgery. The crown on the head of the lion is more like a real crown than in the genuine, but the top ornament is disproportionately long. His tongue is very thick and black—five or six times thicker than in the genuine. The base of it fills up the whole of the open portion of the mouth, and it ends in a sharp point, which just touches the branch, proceeding from the large crown, above the shield with the arms. The middle point of the top of the central shield just touches the scroll above it. In the genuine, this point comes a little before the E of ET in the motto, but, in this counterfeit, it comes between the letters RE of SUSCIPERE. The last two letters of FINIRE are quite invisible. The thin, inner line of the frame is broken at the right top, and left bottom corners; and, at the right bottom corner it has been drawn too far, so that it touches the thick outer line, at the bottom of the stamp. There is, of course, no trace of any embossing. The black outline of the lowest point of the central shield does not touch the outline of the scroll containing HANNOVER, though it does so very distinctly both in the genuine and in the first forgery. The colour of my single specimen is a very pale neutral tint.

*Third Forgery.*

This is even worse than the last. I have only the  $\frac{1}{10}$  thaler. Very coarsely lithographed, on thick, buff wove paper, white gum. There are two large black dots, apparently intended for the nostrils of the unicorn; but they are left standing in the air, as it were, as the profile of the nose does not join them. The mouth is open, but the beard seems to grow forward, out of the very point of the lower lip, instead of from beneath the chin. The horn touches the inner line of the frame above it, which is much broken just there. The lion's crown is very like a priest's biretta,

and is all in solid black. The mane does not cover any part of the cheek. There are no strings visible on the harp; indeed, the whole of the arms are much blotched. The motto is utterly unreadable. The tongue of the lion is very nearly straight, and it touches the branch, to the left of the large crown. The motto-scroll comes down much too low, so that it lies close along the top of the central shield, completely hiding the central, upper point of it. Both outlines of the frame, down the left side of the stamp, are blotched into one, from the top to the bottom; and the thin, inner line of the frame is much broken, both along the top, and down the right side. The word HANNOVER is very indistinct, and the letters NN are blotched together

## POSTMARKS.

*Genuine.*—1, but larger; 29, ditto; 71, but taller, and with the inscription in three lines.

*First Forgery.*—1; 29.

*Second Forgery.*—29.

*Third Forgery.*—Uncancelled.

The genuine postmarks are generally struck in blue, rarely in black. Both colours are to be found in the cancellation of the forgeries.

Some of my genuine stamps have a black bar, running the whole length of the stamp, either vertically or horizontally. I do not know the meaning of this black bar; it is not like the cancellation of the Spanish remainders, for I have only seen it on used copies, which had duly passed the post, and had been obliterated with one or other of the cancellations mentioned above.

Issue of 1856. 1 Ggr.,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$  Thaler.*Genuine.*

Engraving, watermark, gum, etc., as before. These stamps are exactly similar to the last in every respect, except that the paper is only faintly tinted, instead of being coloured, and that there is a coloured network over the whole face of each stamp. The 1 ggr., blue, with "Oxford frame" watermark, is not found in this issue.

*Forged.*

I have not yet seen any imitations of the stamps of this issue; but, as the network could easily be applied, it is very probable that forgeries do exist, though I have not seen them. As the design of the genuine is exactly the same as that of the first issue, my readers will have no difficulty in detecting any imitations, by means of the tests given for the genuine and forged stamps of that first issue.

## Issues of 1853-63. 3 Pfennige, rose, green.

These stamps are rather confusing to the amateur, so I had better give the different varieties here.



1853. Upper inscription EIN DRITTEL SILBERGROSCHEN; no network over the face of the stamp; watermarked with the crossed branches as before, rose-coloured gum; 3 pfennige, rose.

1856. Same inscription, same watermark, same gum, but with black, or grey, or olive, or brown network over the face of the stamp; 3 pfennige, rose.

1859. Same inscription, same gum, no watermark, no network over the face of the stamp; 3 pfennige, rose.

1863. Inscription DREI ZEHNTEL SILBERGROSCHEN; same gum, no watermark, no network; 3 pfennige, green.

1865. Same inscription as on the issue of 1863; rose, and also white gum, no watermark, no network; *percé en arc*, 3 pfennige, green.



*Genuine.*

Engraved in *épargne*, though some copies of the green seem to be lithographed; this, however, may simply arise from the wear and tear of the die. With the exception of the presence or absence of the network, and the two different inscriptions, all the stamps above-mentioned are of exactly the same design. There are thirty-two vertical lines of shading in the central oval. The upper inscription, except in the latest copies of the 3 pf., green, is very clear and distinct. The name, HANNOVER, is about equally distant from the crown above it and the 3 below it. The lower half of the 3 is considerably larger and thicker than the upper half. The bottom of the P of PFENNIGE comes between the second and third of the vertical lines of shading, counting from the left-hand side. The lower half of the 3 is included between the twelfth and the twenty-first lines from the left-hand, both of which it touches; and the upper half of the 3 is included between the thirteenth and twentieth lines, counting from the same side: this will show how much the bottom of the figure is larger than the top. In both the EIN DRITTEL SILBERGROSCHEN and the DREI ZEHNTEL SILBERGROSCHEN, the first two words are in letters of the same size as the last word. I think these tests will be found amply sufficient; but there are several more points in which the genuine and forged differ, notably in the position of the letters of the word PFENNIGE, with reference to the lines of shading in the oval.

*First Forgery.*

Lithographed, on thin, white wove paper; no watermark, white gum. All three of the leading varieties have been imitated; *i.e.*, 3 pfennige, rose, without network; 3 pfennige, rose, with black network; and 3 pfennige, green. There are only thirty vertical lines of shading in the central oval. The upper inscription is usually very blotchy, like that of the latest copies of the genuine 3 pfennige, green. The name HANNOVER is a good deal nearer to the 3 than to the crown; in fact, the top of the 3 *almost* touches the letters NO above it. Both top and bottom of the 3 are of the same size. The bottom of the P of PFENNIGE touches the first line of shading, on the left-hand side of the oval. The lower half of the 3 is included between the eleventh and the twentieth lines of shading, counting from the left-hand side; and the upper half of the 3 is included between the twelfth and the twentieth lines, counting from the same side. In the 3 pfennige, rose, the words EIN DRITTEL are in very much smaller letters than the word SILBERGROSCHEN.

*Second Forgery.*

Lithographed, on medium, rather hard, very white wove paper, white gum, no watermark, unperforated. I have the 3 pf. of 1859 (rose, no network, inscription EIN DRITTEL SILBERGROSCHEN) and the 3 pf. of 1863 (green, no network, inscription DREI ZEHNTEL SILBERGROSCHEN). There are only thirty vertical lines in the central oval. HANNOVER is

decidedly nearer to the 3 than to the crown. The bottom of the P of PFENNIGE touches the first line of shading on the left. The lower half of the 3 is included between the eleventh and twenty-first lines, counting from the left, but it does not touch the twenty-first line. The upper half of the 3 is included between the twelfth and twentieth lines, touching both. SILBERGROSCHEN is in letters somewhat larger than those of the other two words.

## POSTMARKS.

*Genuine.*—As before.

*Forged.*—1, 29. Also some blotches; also something like 41, but roughly done with a pen. The one with 29 always seems to bear the same numerals in the centre—"11."

## Issue of 1850-61. 1, 2, 3, 3, 10 Groschen.

*Genuine.*

Engraved in *épargne*, on thick, white wove paper, either unperforated, and backed with rose-coloured gum, or *perçé en arc*, and backed with white gum. There are eighty-two fine, vertical lines of shading in the background, counting level with the words of value. These lines are so close together that they are extremely difficult to count, even with my microscope. There are eighty-eight pearls in the circle round the head, all of them being large, round, distinct, and not touching each other. The nose is shaded down the front, almost to the very point. The dark line, forming the curl at the side of the nostril, not only bends upwards, but also forwards, almost to the point of the nose. There is a



wide space between the ear and the whisker. The neck, both at the front and at the back, is shaded down to the very bottom. There are four short but distinct lines of shading on the lower lip, towards the side of it. The moustache is a short, German one, with a blunt end. Between the sides of the frame and the sides of the circle there is one line of the fine shading clearly to be seen on the right-hand side, and two lines on the left. The semicircular line at the base of the lower eyelid runs to both the outer and inner corner of the eye. The outline of the nose is decidedly hooked, and the point is rather sharp.

*First Forgery.*

Lithographed, on hard, white wove paper, rather thinner than that of the genuine; unperforated; and with white gum. There are about sixty-seven fine lines of shading in the background, counted on a level with the value. The circle contains eighty-eight pearls, as in the genuine, but they are smaller, less regular, and many of them touch and run into each other. The nose has a *very* little shading on the front of it, level with the eye; but it only extends a very little way—not even half-way to the point. The dark line forming the curl at the side of the nostril bends upwards, and then merely becomes slightly hooked, instead of coming round again nearly to the point of the nose. The whisker almost touches the ear. The shading on the front of the neck does not reach quite to the bottom. There is one short line of shading on the lower lip. The moustache, in this forgery, is very like the genuine, but rather sharper at the point. There is really *no* clear line of shading to be seen between the frame and the circle on either side; for the one line which ought to be seen on the right-hand side touches the circle, and of the two lines

which ought to be seen on the left-hand side, one touches the outer frame, and the other touches the circle. The semicircular line of shading on the lower eyelid touches the inner corner of the eye, but does not come far enough to touch the outer corner. The G of GROSCHEN is taller than the R, and the lettering has rather a ragged look, though, on the whole, this forgery is very good.

*Second Forgery.*

Of this I have only the 1 groschen value. Coarsely lithographed, in rather a magenta tint, on thin, hard, white wove paper, unperforated, and backed with white gum. There are only fifty vertical lines of shading outside the central circle, counting level with the value. There are eighty-four pearls round the circle, and they are *very* irregular, both in size and shape, some of them being absurdly small. There is no shading whatever along the front of the nose. The dark line forming the curl at the side of the nostril simply bends upwards, without running towards the point; and it seems to be composed of several short, straight, transverse lines, instead of one thick, bent one. The ear distinctly touches the whisker. There is no shading at all on the front of the neck, and the shading at the back of it is very smudgy. There is no shading on the lower lip. The moustache has a long, drooping end, which curls upwards at the point, and is very sharp. There is one clear line of shading on each side, between the circle and the sides of the outer frame. There is a dim blotch of shading at the base of the inner corner of the eye, but the semicircular line is absent. The outline of the nose is quite straight, with a blunt point. All the lettering is uneven and indistinct. I do not think this latter forgery is at all dangerous; I have only seen it quite lately, but I fancy it is an old counterfeit, from the look of it.

½ Groschen, black on white.

Issue of 1860. White gum, unperforated.

Issue of 1864. White gum, *percé en arc.*

As far as I know, the above are the only varieties of this stamp; all my copies are backed with white gum. The forgery is, I think, above the average; and likely to deceive.

*Genuine.*

Engraved in *épargne*, in greyish-black, on yellowish-white wove paper, rather thick, but moderately soft. There are eight small, round dots, and one large, oval one, outside the top of the crown, on the right-hand side of it; and the same number outside it on the left-hand side. Each of the side-arches contains five very small dots, and a large, oval pearl. The ornament supporting the base of the centre arch is a cross *pattée*, but the supporters of all the other arches are trefoils. The three larger jewels in the circlet, at the base of the crown, are transversely oval. There are seventeen lines of shading in the wide mouth of the post-horn. The ring round the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is composed of two thin, dark lines, with a white space between them. The crown and the post-horn are very much more grey in appearance than the lettering. This latter test is distinct enough to be a very easy means of detecting the forgeries.



*First Forgery.*

Lithographed, rather neatly, in very black ink, on rather thin, greyish, or bluish-white wove paper, unperforated. There are eleven small dots, and one a little larger, on the right-hand side of the top of the crown; and the same number on the left-hand side. In the originals, the large dots have white centres, but they are black in these forgeries. Each of the side-arches contains three small, black dots, and one larger one. The ornament supporting the centre arch is a trefoil, like all the rest. The three large jewels in the circlet, at the base of the crown, are perfectly round. There are only thirteen lines of shading in the wide mouth of the post-horn. The ring round the body of the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is usually so blotched as to appear to be composed of one single, very thick black line, without any white space. The crown and post-horn are much too black, being very nearly as dark as the solid letters of the inscriptions themselves.

*Second Forgery.*

At present I have only seen the one now to be described printed in *bricht rose*, which is, of course, a colour never used for the genuine  $\frac{1}{2}$  groschen; but, as the forgers, no doubt, can print it in black just as easily as in rose, I have thought it advisable to call attention to it.

Lithographed, in bright rose, on very thick, hard, yellowish-white wove paper, unperforated. The dots on the top curves of the crown do not stand out from it, as in the originals, and in the forgeries just described, but lie close, and are all jumbled together. As far as I can make out, there appear to be nine on the right-hand side of the top of the crown, and eight on the left. There are four dots, of different sizes, in the right-hand arch, and one and part of a second in the left-hand arch, the other dots in this left-hand arch not being visible in the only copy of this stamp which I have seen. The ornament supporting the central arch is something between a cross *pattée* and a trefoil, the designer having, apparently, not been able to make up his mind as to which he should put. The three large jewels in the circlet, at the base of the crown, are all of different shapes, the right-hand one being almost triangular, the middle one solid and oblong, and the left-hand one open and oval. There are sixteen lines of shading in the large mouth of the post-horn. The ring round the body of the post-horn, near the wide mouth, is partly single, and partly composed of two lines. I think this forgery must be uncommon, as I never saw any but the one copy from which I am now describing.

## POSTMARKS.

*Genuine and Forged.*—As before.

## REPRINTS.

In 1864 the stamps of the 1856 type were all reprinted; *i.e.*, 3 pfennige, 1 ggr.,  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$  thaler; but they may be easily known from the originals, as being without watermark, with white gum, and unused. All the envelopes, also, have been reprinted.

I have some reprints of the 1859 set in my forgery-book. They are printed on very stout, white wove paper, white gum, unperforated and perforated (not *percés en arc*)  $13\frac{1}{2} \times 14\frac{1}{2}$ , very badly. The impression is heavy, the lines are deteriorated, and those on the neck seem to have been touched up, and made coarser. The shading on the cheek is very heavy.

## ENVELOPE.

Issue of 1851. Horse to Left, no value; Green on buff.

The half-sheet of 1847-57, the envelope with trefoil and post-horn, and the envelope with horse, now under consideration, were



locals for the town of Hanover and the suburb of Glocksee, etc. The half-sheet, till 1857, had a value of 3 pfennige, the 1857 issue a value of 4 pfennige, and the trefoil and the horse envelopes a value of 5 pfennige each.



A Berlin catalogue of envelopes now before me states that a specimen of the first issue of the half-sheet has sold for as much as 1500 francs; the trefoil envelope and the horse envelope are, of course, much commoner; being worth somewhere about 3s. 6d. each in Germany. The horse envelope exists with the stamp both to the left and right; I possess only the one with stamp to the right, and so describe from that.

*Genuine.*

Very nicely engraved, and embossed, in *épargne*, on moderately thick, buff-yellow wove paper; short and long gum; flap-ornament, a ring of interlacing circles, containing a post-horn. At the back of the envelope, on the flap, is the inscription, in four lines, "Verkäuflich bei dem Postamte Hannover, das Packet von 10 Stück zu 5 Groschen"; at the bottom of the envelope is another inscription, in six lines, "Bestellgeldfrei in der Residenzstadt Hannover, in der Vorstadt Hannover (ausschliesslich der Forsthäuser in der Eilenriede), in der Vorstadt Glocksee, und in dem Vororte Linden." These two inscriptions are printed in German characters, and in green ink, the same colour as the stamp.

The stamp itself is very clearly and sharply engraved; the outer green ring not at all blurred in outline. The horse's head is nicely drawn, and the mouth well open. There are two distinct locks of hair in the front of the mane, over the top of the head; these locks point forwards, towards the bottom of the beginning of the first L of BESTELLGELD; one lock, at the top of the back of the neck, points rather upwards, towards the E of GELD; all the other locks of the mane point backwards and downwards. The tail, where it joins the body, is of a fair thickness; both hind feet rest distinctly on the ground, which looks, by the way, rather like a heap of rounded stones; both front legs are joined to the body; and both hoofs are joined to the legs. There are nine separate locks of hair in the mane, all of which can be counted tolerably easily; this does not include the lock of hair lying on the shoulder of the animal. The bottoms of all the letters are level, *i.e.*, they would all lie on the circumference of one circle. The yellow ring which surrounds the design and inscription is highly embossed, and exactly the same thickness all the way round. The piece of ground on which the horse stands is rounded at the left-hand end, but comes to a blunt point at the right-hand end.

*Forged.*

Slightly embossed, probably an electrotpe *cliché*, on paper very similar to that of the genuine. All the copies which I have seen were cut square, and I fancy the forgers have not attempted to imitate the whole envelope.

At a casual glance the stamp looks very well, and I think it is likely to deceive. The outer green ring is not the same thickness all the way round, and is blotched in its outline here and there. The nostrils of the horse are very like a pig's snout; and the mouth is only very slightly open, not showing any of the green background between the jaws, though a wedge-shaped portion of it can be seen in the genuine. There is *one* lock of hair at the top of the head, and it points directly upwards, towards the middle of the second L of BESTELGELD; all the other locks of the mane point backwards and downwards. The tail, where it joins the body, is reduced to the thickness of a hair; so that, at a little distance, it does not appear to join the body at all. The hindmost foot does not rest upon the ground, which looks rather like a bed of cabbages; the upper front leg is cut off from the body, and the hoof of the lower front leg is cut off from the leg. There are only seven locks of hair in the mane. The bottom of the F of FREI comes lower than the other letters. The yellow ring which surrounds the whole design is only very slightly embossed, and is not the same thickness all the way round; being irregular on the left-hand side. The piece of ground on which the horse stands is cut off rather square at the left-hand end, and is rounded at the right-hand end.

NOTE.—I have not seen any of the reprints of this stamp entire, but I have seen copies answering to the description of the genuine, but *gummed* at the back, and cut square; these may possibly be reprints; but it is a long time since I saw them. It will, however, be understood that the originals, being envelopes, are never gummed at the back of the design.

#### POSTMARKS.

*Genuine.*—I have no postmarked copy of the genuine.

*Forged.*—The forgeries are not cancelled.

## HELIGOLAND.

The early stamps of this country have been tolerably well imitated; and there are no very striking differences between the genuine and forged. I believe that the undermentioned counterfeits have been very largely sold amongst our youthful friends.

Issue of 1867.  $\frac{1}{2}$ , 1, 2, 6 Schilling; Rouletted.

Issue of 1869-71.  $\frac{1}{2}$ , 1 Schilling; perf. 14.

$\frac{1}{2}$  Schilling. *Genuine.*

Engraved in *épargne*, on soft, rather thick, white wove paper. The whole of the portrait is embossed, as is also the white ring round the green oval, and the lettering is somewhat sunk into the paper, as may be seen from the back. A flat ruler or card, laid along the thin green line below SCHILLING, would cut into the tail of the little 2 in the right top corner, and very nearly pass above the tail of the 2 in the left top corner. On the top band of the coronet are three crosses *pattée*, and three pearls on stalks, placed alternately. There is a distinct curl, hanging down from the back of the chignon. The embossing, at the very base of the bust, is very distinct. All the lettering is very clear, and the central tongue of the E of each HELIGOLAND is as long as





the top limb. There is a central white stroke, or arrow, in each of the white floral ornaments in the four red spandrels, and each of these arrows points exactly to the corner of the frame nearest to it. Besides the general embossing of the whole portrait, the following parts are still more embossed above the rest; *i.e.*, the coronet, hair, chignon, ear, eye, lower lip, nostril, and near where the neck is supposed to be cut off. The outline of the front cross *pattée* on the coronet is a prolongation of the outline of the forehead, so that the said cross points to the H of SCHILLING.

$\frac{1}{2}$  Schilling. *Forged.*

Lithographed, with partly embossed head, on very white wove paper, thinner and harder than the genuine; badly perf. 13. As far as I can make out, the only parts of the bust which are embossed are the coronet, hair, chignon, and a place across the neck, not very near to the bottom. The lettering is not sunk into the paper, and the white ring round the green oval is not embossed. A card laid along the thin green line, below the top SCHILLING, would pass through the middle of the right-hand 2, and above the middle of the left-hand 2. The coronet bears three large balls on stems, alternating with two smaller balls. A white oblong patch hangs down from the chignon, very different from the thin, corkscrew curl of the genuine. All the bust is perfectly flat and unembossed, except the portions mentioned above. The lettering is not so clearly cut as in the genuine; the N of the lower SCHILLING very nearly touches the outline above it, and the G is a good deal fatter and clumsier than that of the upper SCHILLING. The front cross *pattée* in the coronet does not follow the outline of the forehead, but curls forwards, so as to point directly at the S of SCHILLING. The white arrow in the floreated ornament in the right top spandrel points correctly to the corner of the stamp, but none of the other three do. The central tongue of the E of each HELIGOLAND is much shorter than the upper limb.

1 Schilling. *Genuine.*

Paper, etc., as before. The footstroke to the numeral 1 in each of the top corners is exactly level with the thin, red line below the top SCHILLING. The bust and coronet are the same as in the genuine  $\frac{1}{2}$  schilling, except that the forehead is more rounded, and the front cross *pattée* seems to point between the C and H of SCHILLING. None of the lettering touches the outline anywhere.

1 Schilling. *Forged.*

Paper, etc., the same as in the forged  $\frac{1}{2}$  schilling. The thin, red line below the top SCHILLING is plainly above the level of the footstrokes of the 1 on each side of it. The bust is the same as in the forged  $\frac{1}{2}$  schilling. The G of the top SCHILLING, and the S and C of the lower SCHILLING all touch the outline above them.

2 Schilling. *Genuine.*

Paper, etc., as before. The 2 in the left top corner is exactly in the centre of the white square. The S and G of the lower SCHILLING are equally distant from their respective ends of the label. The bust, coronet, and curl are the same as in the genuine  $\frac{1}{2}$  schilling. The middle tongue of the E of each HELIGOLAND is just a shade shorter than the top limb. The lettering is particularly cleanly cut.

2 Schilling. *Forged.*

Paper, etc., very much as in the forged  $\frac{1}{2}$  schilling. The 2 in the left top corner is a little too much to the right of the centre of the containing-

square. The s of the lower SCHILLING is decidedly too near to the end of the containing-label. The bust and coronet are the same as in the forged  $\frac{1}{2}$  schilling, except that the front cross *pattée* does not bend forward, the curl hanging from the chignon is more like the genuine, and there is some distinct embossing near the base of the neck, like a sort of broad necklace, which, however, does not reach quite across the neck from back to front. The middle tongue of the E of each HELIGOLAND is very short—only about half the length of the upper limb. The lettering is not very cleanly cut; for instance, the second I of the top SCHILLING is evidently too thin, and the oblique stroke of the N is evidently too thick.

6 Schilling. *Genuine.*

Paper, etc., as before. All four corner-numerals are exactly the same shape. The bust is the same as in the genuine 1 schilling. The s and G of each SCHILLING are equidistant from their respective sides of the containing-labels, and each of the said letters is very nicely drawn. The middle tongue of the E of each HELIGOLAND is just a shade shorter than the top limb. All the lettering is beautifully clear. The red is just the same shade as the red of the other values.

6 Schilling. *Forged.*

Paper, etc., as in the forged  $\frac{1}{2}$  schilling; badly perf. 13 as before, and also very nicely perf. 12 $\frac{1}{2}$ . The 6 in the left lower corner is of a distinctly different shape from that of the one in the right lower corner. The bust is the same as in the forged 2 schilling. The s of the lower SCHILLING is far too near to the end of the containing-label. The top G is very badly shaped, its head being too small, and it is quite unlike the lower G. The middle tongue of the E of the right-hand HELIGOLAND is too short, and that of the E of the left-hand HELIGOLAND is very much too short, being only about half the length of the top limb of the letter. The s of each SCHILLING is very badly drawn. The red part of this forgery is of a very pale and chalky pink, much lighter than the tint of the genuine.

POSTMARKS.

*Genuine.*—The word HELIGOLAND in a straight line in large capitals, 4 $\frac{1}{2}$  millimetres high. Also HELIGOLAND in a semicircle, with two curved lines, the width of the lettering apart completing the circle, and with date, etc., in the centre of the circle so formed, as in 2.

*Forged.*—HELIGOLAND in smaller letters, 3 $\frac{1}{2}$  millimetres high, in a straight line. Also 1. The unused stamps now sold are reprints.

## HONDURAS.

Issue of 1866. 2 Reales, black on green, black on rose.

There are several forgeries of these stamps—good, medium, and bad. The good forgeries are particularly common, and a specimen will be found in most school-boy collections; but I have only seen one single specimen of the bad forgery, which is a wretched affair, hardly likely to deceive anybody.

*Genuine.*

Lithographed, in greyish-black, on thin, bluish-green, and on orange-pink, wove paper. The outline of the oval extends to the top and bottom

lines of the frame. The end of the tail of the 2 in each corner points straight upwards. The apex of the large pyramid points to the beginning of the E of DE, and it comes just midway between the N and the Y of the inner inscription. The arch, or whatever it is, coming out of the two towers, is formed by three lines; *i.e.*, there are two outlines, and a central line. Below the arch there is a cap of Liberty, very distinct, and its top bending over to the right. The sides of the mountain peak below the cap of Liberty are uneven; the left side is very darkly and thickly shaded, and the base of it touches both the towers. The windows of the towers are about half the size of the doors. The outline of the arch goes near to the left-hand outline of the pyramid, but does not touch it. There is no stop after REALES, and the words DOS REALES are separated from the rest of the inscription by two stars, each having five points, of equal length. There is no stop after LIBERTAD. Just above DOS REALES there are two crossed branches.



#### *First Forgery.*

Lithographed, in black, on yellowish-green, bluish-pink, and also on violet wove paper, about the same thickness as the genuine. The outline of the large oval does not reach either the top or bottom of the stamp. The end of the tail of the 2 in the top right-hand corner is like the genuine; but all the others point obliquely upwards to the right. The apex of the large pyramid is very much nearer to the N than to the Y. The arch joining the two towers is formed by two lines only, without the central line. The lower half of the left-hand side of the mountain peak is heavily shaded, but the upper half is too light, and the base does not touch the right-hand tower. The windows are too small, and the doors are too large, so that the said windows are not more than one-fourth the size of the doors. The outline of the arch is about the same distance from both sides of the large pyramid. The left-hand star is very badly shaped.

#### *Second Forgery.*

Lithographed; colours and paper the same as in the first forgery. The tails of the corner-figures point slightly to the right, but they are better than in the counterfeit just described. The apex of the large pyramid points exactly at the centre of the E of DE, and it is a little nearer to the Y than to the N. Below the arch there is a triangle, instead of a cap of Liberty; this is very distinct, and is an easy test. The outline of the arch appears to touch the thick outline of the pyramid on the left-hand side. The mountain peak is just like an extinguisher; the right-hand outline is perfectly straight, and the left-hand one very nearly so; it ends in a sharp point, instead of being rounded off as in the genuine. The left-hand side of this peak is slightly shaded from top to bottom, no part more so than the rest. The base of it does not touch either of the towers. The windows of the towers appear to be circular dots, instead of oblongs, and they are about one-third the size of the doors, which are tall and thin. There is a stop after REALES. The lowest ray of the right-hand star is too long, and the lowest ray of the left-hand star is very much sharper than the others.

#### *Third Forgery.*

Lithographed, in sky-blue, in pinkish-vermilion, and also in green, on very thick, hard, white wove paper. The outline of the oval does not go anywhere near the top and bottom of the stamp, being drawn much too small. The tails of the corner-figures point very unmistakably to the right, obliquely upwards. The apex of the large pyramid points to the D

of DE, and it is a little nearer to the N than to the Y. The arch is somewhat nearer to the right-hand outline of the pyramid than to the left. The cap of Liberty is very blotchy, and is mixed up with the glory round it. The mountain-peak is shaped like a pyramid, with straight outlines, and the whole of the upper part shaded, but not the bottom. The base of it almost touches the left-hand tower, but it is a very long way from the right-hand one. The towers are very slim, and have neither doors nor windows. There is a stop after REALES, and another after LIBERTAD. There are no stars dividing DOS REALES from the upper inscription. This is the forgery which I mentioned as being very bad; the colour and the absence of the two stars will instantly condemn it. There are no branches above DOS REALES, and the stamp has a distinct outline all round it.

#### *Fourth Forgery.*

This counterfeit has come into my possession since the first edition of this book was published. It is poor, but not so bad as the one which I have next to describe. Lithographed, in pale pink, or very pale, pinkish vermilion, on very thick, hard, white wove paper. I have not seen it in any other colour. The outline of the oval is some distance from the top, and a very long way from the bottom of the frame. The end of the tail of each 2 points more or less obliquely up to the right, but all four numerals differ from each other. The apex of the large pyramid points between the letters DE, and it is rather nearer to the N than to the Y. The central line of the arch is wavy, broken, and indistinct. The cap of Liberty very nearly touches the inner outline of the arch. The mountain-peak is like an extinguisher; it is very sharp at the point, and the sides are smooth and straight. It does not touch either of the towers, and the right side of the base is twice as far from the right-hand tower as the left side is from the left-hand tower. There are no windows or doors in the towers. The arch is about equidistant from both outlines of the pyramid. There are no stars and no branches in the oval. The second word of the upper inscription is ONION, instead of UNION. There is a distinct outline round the stamp.

#### *Fifth Forgery.*

This is also new to me, and it is decidedly the very worst of the lot. Very poorly lithographed, in black, on brownish-red wove paper, rather thin. The lines forming the background to the upper numerals are not all at equal distances from each other. The oval does not reach either to the top or the bottom of the stamp. The apex of the large pyramid points centrally between DE and HONDURAS, and it *almost* touches the Y of the inner inscription. The central line of the arch only extends three-fourths of the way round, from the right; and the said line is broken at the top of the arch, where there is a large black dot. There is another dot, a good distance above the left-hand tower. The cap of Liberty is very shapeless, and the glory round it, which ought to fill the whole interior of the arch, is represented by twenty-one very short spikes, issuing from the inner outline of the arch. The mountain-peak looks like a schoolboy's snow man, more than anything else; its base touches the right-hand tower, but is at some distance from the left-hand one. The windows of the right-hand tower are quite as large as the door. The outline of the arch is some little distance from the left outline of the pyramid, and a long way from the right outline. There is a faint stop after REALES. The lower inscription almost rests on the outline below it; the lower ends of the branches touch the RE of REALES, and there are no stars in the ovals.

## POSTMARKS.

*Genuine.*—I have never seen the genuine stamps cancelled otherwise than with a pen-stroke, or with thick, parallel lines; but I believe they sometimes also bear a word, or part of a word, in capital letters.

*First Forgery.*—A lithographed pen-stroke.

*Second Forgery.*—Ditto.

*Third Forgery.*—1.

*Fourth Forgery.*—1.

*Fifth Forgery.*—Uncancelled.

## HONG KONG.

Issue of 1862. No watermark; perforated 14; 2, 8, 12, 18, 24, 48, 96 Cents.

Issue of 1863-71. Watermarked crown and C C.; perforated 14; 2, 4, 6, 8, 12, 18, 24, 30, 48, 96 Cents.

Same Issue (?). 4 c.; perf. 12½.

Issue of 1877. 16 Cents; paper, etc., as in 1863.

The forgeries of the Hong Kong stamps are tolerably deceptive; so much so, that I have often seen them side by side with the genuine in fair collections; but a little inspection shows that the design, though a tolerably close copy of the genuine, is ragged and indistinct; very different from the clear, *épargne* engraving of the originals.

*Genuine.*

Engraved in *épargne*; perforated 14; with or without watermark, according to the date of issue. The paper is tolerably stout, yellowish-white wove, and slightly surfaced. The fine, horizontal lines of shading which form the background, behind the portrait, are not carried right across, to touch the side-lines of the inner frame; but leave a narrow, white space all the way down each side. The *fleur-de-lys* on the coronet does not touch either the cross *pattée* or the shamrock; and the shamrock itself has vein-marks in its leaves. The Queen's nose is Roman; the ear does not show much; and the place where the hair begins on the back of the neck is easy to be seen. The forehead and front profile of the nose are white, but the rest of the face is shaded nearly all over; and the only part of the neck which is white is the front of the base. The forehead and nose are not outlined, but the horizontal lines of the background simply stop short there. The front profile of the neck is also formed in the same manner, without any outline; and the horizontal lines there have their length so graduated as to make a nice curve to the front of the neck, without any of the said lines trespassing too far. There are ninety-one horizontal lines in the rectangle, counting down the left side.

*First Forgery.*

Lithographed, on thin, extremely white wove paper, unsurfaced; no watermark; very nicely hole-perforated 12½, or badly pin-perforated 13. The horizontal lines of shading behind the portrait are drawn quite up to the side-lines of the inner frame, touching both in all cases. The *fleur-de-lys* on the coronet touches the base of the cross *pattée*, and the leaves of the shamrock are white, with no vein-marks in them. The Queen's

nose is quite straight ; the ear is very white, and thus shows too much ; and the shading of the neck is continued from the chin and cheek right up to the back of the coronet, so that it is impossible to distinguish where the hair begins. The front part of the face, except the eye and base of the chin, is quite white ; there is a broad, white line, down the front of the neck ; and the white part at the base of the neck is very much too large. The horizontal lines are drawn of very irregular lengths at the front profile of the neck, so that there is no nice, even curve. There are only seventy-two horizontal lines in the rectangle, counting down the left side.

There is a full set of these forgeries ; including even the red and the mauve 30 cents.

#### *Second Forgery.*

This is better than the other ; and some copies are very deceptive. Lithographed, on tolerably stout, white or yellowish-white wove paper, nicely perf. 12½ ; no watermark. The horizontal lines are not drawn *quite* up to the sides of the frame ; but the white space down each side is so very narrow, that it would not be noticed, unless specially looked for. The *fleur-de-lys* on the coronet touches the base of the cross *patte*, as in the first forgery. The three leaves of the shamrock are not *quite* so pointed as they are in the first forgery, but they are not round, like the genuine. The vein-marks on two of them are mere dots, and very faint. The Queen's nose is perfectly straight, except just at the tip, which turns out a little. The ear is very distinct. The shading on the back of the neck, up to the back of the coronet is the same as in the first forgery, so that it is impossible to distinguish where the hair begins. The whole of the front of the face, except near the eye and the bottom of the chin, is quite white ; there is a broad white space down the front of the neck, and the white part at the base of the neck is very much too large. There is a very distinct outline down the profile of the nose and forehead. This is the easiest test for this forgery. The front of the neck has also a thin outline. There are seventy-three horizontal lines in the rectangle, counting down the left side.

#### POSTMARKS.

*Genuine.*—54 (often in blue), 55.

*Forged.*—54 (in blue or black). This cancellation is found on both forgeries.

I have not seen any forgeries of the issues of 1880, and later, nor of any of the surcharged stamps.

## HUNGARY.

### NEWSPAPER STAMP.

Issue of 1871. Horn to right.

The forgery of this stamp is very tolerably done. I have not seen a counterfeit of the 1872 issue, with horn to left.

#### *Genuine.*

Lithographed, on stout, white wove paper, backed with very yellowish gum ; unperforated. The circle round the horn contains 77 pearls. There are six things like strings hanging from the lower edges of the crown, three on each side ; and none of these strings, or whatever they are, touch the post-horn below them. There are two tassels hanging from the said post-horn ; and the shorter of the two is cut off square.



*Forged.*

Tolerably well lithographed, on white wove paper, much thinner than the genuine ; unperforated ; no gum. The circle round the post-horn contains 76 pearls. Two of the strings hanging from the crown distinctly touch the large end of the post-horn. Both the tassels hanging from the post-horn are cut off very obliquely. In almost every other respect, except the points just noted, the forgery is a pretty close copy of the genuine ; so our young friends will do well to be careful.

## POSTMARKS.

*Genuine.*—All my cancelled copies bear a large, single circle, like 1, with the name of the post-town in large capitals inside the circle, and date-figures in the centre.

*Forged.*—I have not seen the forgeries obliterated.

## ICELAND.

Issue of 1873. Ordinary postals, 2, 3, 4, 8, 16 Skilling ;  
Officials, 4, 8 Skilling.

Some of these stamps are so badly printed that they might be mistaken for lithographs. The forgeries are tolerably



good, and not very common at present. I have not yet seen any forgeries of the new values, with altered coinage ; but, as they are exactly the same as the first issue, with the exception of the necessary change in the figures and words of value, the forgers will not have much to do, in order to produce counterfeits of the new set. When the said forgeries *do* appear, I think the general tests given below will suffice for their detection.

*Genuine.*

Engraved in *épargne*, on thin, yellowish-white wove paper ; watermarked with a crown ; backed with gum of a very brownish-yellow ; perforated variously, 12½, 13½, and 14. I notice that Moens only gives the latter perforation ; but I possess specimens of each in my own collection. The dot over the I of ISLAND is more or less wedge-shaped, and placed a little too much to the right ; the top of the A is cut off quite square. The O of POST (or of PJON., as the case may be) has a very distinct dot over the top of it, more or less wedge-shaped. The white strawberry-leaves on the crown are very distinct ; and the ornaments in the circlet at the base of the crown appear like "4ONO," with four dots after them. The triangle in the left-hand upper corner is composed of 24 lines of varying lengths ; that in the right-hand upper corner has 26 ; that in the left-hand lower corner has 28 ; and that in the right-hand lower corner has 24. The white portions between the arches of the crown have some very short vertical lines in them, which look as though intended to be continuations of the lines of the background. The central numeral is surrounded by two sprays of *barley*.

*Forged.*

Lithographed, on thin, very white wove paper ; no watermark ; no gum ; perforated 12½. The dot over the I of ISLAND is nearly round, too large, and exactly over the centre of the letter. The top of the A is rounded, pointed, or cut off obliquely, according to the state of printing ;

but never cut off square like the genuine. The O of POST (or of PION.) has no white dot over it. The white strawberry-leaves on the crown are extremely indistinct, being usually mere blotches. The ornaments in the circlet at the base of the crown are three white dots, then a long blotch, then three more dots. The triangle in the left-hand upper corner has 26 lines; that in the right-hand upper corner has 28; that in the left-hand lower corner has 27; and that in the right-hand lower corner has 26. The white portions of the crown between the arches are blank. The central numeral is surrounded by two sprays of *wheat*.

## POSTMARKS.

*Genuine.*—The genuine stamps are cancelled with 1, containing name in large capitals, following the curve of the circle, and a fraction-like date in the centre.

*Forged.*—The postmark on the forgeries in my possession is so very faint that it is difficult to make it out; but it appears like 29, a double circle, with name between the circles, and a blank centre. I must confess, however, that I am not at all sure whether I have deciphered it correctly.

## INDIA.

Issue of 1854,  $\frac{1}{2}$  Anna, red.

I have called this an "issue," but have never heard of a used specimen. Pemberton says that it was prepared for use, but never issued to the public; Evans says that it is most probably an essay, and this is now, I believe, an ascertained fact. It is a rare stamp, and fetches £7 or more.

*Genuine.*

Apparently lithographed, on *very* stout, hard wove paper, of a decidedly yellowish tint. There seem to be some traces of watermark, so I suppose the arms appear in the whole sheet, as is the case with the other values. In the upper corners there are two ornaments, something like four-leaved flowers, with a coloured line down the centre of each leaf; these lines meet a coloured ring, with a white centre, in the middle of the flower. Each petal of each of the two flowers points exactly towards its respective corner of its containing-square. The inner white line, down the left side of the frame, if prolonged downwards, would coincide with the last stroke of the H of HALF. There are  $9\frac{1}{2}$  little dark arches, or half-ovals, down each side of the stamp; *i.e.*, nine perfect ones, with a half one at the bottom.

*First Forgery.*

Lithographed, on *very* thin, greyish-white wove paper; no watermark. The ornaments in the top corners are copied from the 1 anna, being clumsy crosses *pattée*. The inner white line, down the left side of the frame, if prolonged downwards, would pass *almost* clear to the right of the last stroke of the H of HALF. There are only eight dark arches, or half-ovals, down each side of the stamp.

*Second Forgery.*

Lithographed, on thin, hard, yellowish-white wove paper; no watermark. The ornaments in the top corners are crosses *pattée*, as in the



first forgery. The inner white line, down the left side of the stamp, if prolonged downwards, would cut into the A of HALF. There are eight arches down the right side, the lowest being smaller than the others, and  $8\frac{1}{4}$  down the left side, the quarter-arch being at the top. The colour of this forgery is *carmine-vermilion*, approaching to carmine.

#### Third Forgery.

Engraved in *taille-douce*, on thick, hard, white wove paper; no watermark. The ornaments in the top corners are crosses *pattée*, as in the two forgeries already described. The inner white line, down the left side of the stamp, if prolonged downwards, would completely obliterate the last stroke of the H of HALF, and also extend considerably to the right of it as well; that is to say, the white line, while corresponding on the one side with the *inner* outline of the last stroke of the H, is decidedly *broader* than the said stroke. There are eight dark arches down each side of the stamp. This is not a bad-looking forgery; it is new to me (1892). The ink stands out distinctly from the surface of the paper. It is a pure vermilion in colour.

#### Fourth Forgery.

Poorly lithographed, on medium, very white wove paper; no watermark. There is a four-petalled flower in each of the upper corners, but each flower has merely a clumsy, dark-coloured X in the centre of it. The inner white line, down the left side of the stamp (which is very thin and faint at the bottom), if prolonged downwards, would pass clear to the right of the H of HALF. There are eight dark arches down the right side, and the same number down the left side, except that the bottom one on the left side is not quite perfect. The words of value are in tall, thin letters, very ragged-looking. The colour is exactly like the peculiar shade of one of the 5 c. Philippine Isles, something between lake and vermilion.

#### Fifth Forgery.

This is not likely to deceive. Lithographed, in *black*, on medium, white wove paper, with an orange-red wash on the face; no watermark. The ornaments in the top corners are crosses *pattée*. The inner line, down the left side of the stamp, if prolonged downwards, would cut well into the A of HALF. There are only seven dark arches down the right side, and  $7\frac{1}{4}$  down the left side, the imperfect one being at the bottom.

#### POSTMARKS.

*Genuine*.—Uncancelled.

*Forged*.—32, with  $\frac{1}{2}$  in the centre; 42, without numerals; 101.

#### Issue of 1854. $\frac{1}{2}$ Anna, blue.

##### *Genuine*.

Engraved, in *taille-douce* (?), on *very* thick, yellowish-white wove paper, very rough, and bearing part of the watermark which covers the sheet. The design is very similar to that of the  $\frac{1}{2}$  anna, red, but not identical. The ornaments in the top corners are the four-petalled flowers, the same as in the  $\frac{1}{2}$  anna, red. The inner line down the left side of the stamp is exactly the same width as the last stroke of the H of HALF, and, if prolonged downwards, would just coincide with it. There are eight dark arches down each side of the frame. In my specimens, the A of HALF, and the first A of ANNA are somewhat rounded at the top, while the last A of ANNA is cut off perfectly square. The cross-bar of the A of HALF is set *very* low down, much lower than the cross-stroke of the H.

*First Forgery.*

Lithographed, on *very* thin, white and yellowish-white wove paper, no watermark. The ornaments in the top corners are like those in the genuine, except that the right-hand one is somewhat malformed, and also has the four radiating lines in the centre of the flower of unequal lengths. The inner white line, down the left side of the stamp, is very slightly thinner than the last stroke of the H of HALF, and, if prolonged downwards, it would slightly overlap the said stroke, to the right of it. There are eight arches each side. The A of HALF, and the first and last A of ANNA, are all cut off perfectly square at the top. The cross-bar to the A of HALF is only very slightly lower than that of the H. This is a good-looking forgery, and would deceive very many, if printed on thick paper. The paper is almost *pelure*.

*Second Forgery.*

Poorly lithographed, in a chalky blue, on medium, *very* white wove paper, no watermark. This is exactly the same (except in colour) as the fourth forgery of the  $\frac{1}{2}$  anna, red, so I need not repeat the tests.

*Third Forgery.*

This is not likely to deceive. Lithographed, in *black*, on blue-faced, white wove paper, of medium thickness, no watermark. The colouring has apparently been put on by hand, and is almost a green. This stamp, except for the colour, is the same as the fifth forgery of the  $\frac{1}{2}$  anna, red.

## POSTMARKS.

*Genuine*.—32, with *five* hexagons; 41; 38, with smaller dots, and no numeral in the centre, or with letter in the centre.

*Forged*.—The same as in the forged  $\frac{1}{2}$  anna, red; also 100.

## Same Issue. 1 Anna, red.

*Genuine.*

Engraved in *taille-douce* (?), on *very* stout, yellowish-white wove paper, usually showing part of the watermark of arms as before; backed with yellowish-brown gum. There are only two rows of dots on the base of the Queen's neck. If the inner white line of the frame on the left-hand side were prolonged downwards, it would cut into the right-hand side of the O of ONE. The last A of ANNA is either rounded or slightly pointed at the top. The chignon at the back of the Queen's head is a good deal shaded, and not at all prominent. There are eight dark arches down each side of the stamp.

*First Forgery.*

Nicely lithographed, on *very* thin, greyish-white wove paper; no watermark; no gum. There are three rows of dots for most of the way across the base of the Queen's neck, the upper row generally being blotched into the outline above. If the inner line of the frame on the left-hand side of the stamp were prolonged, it would pass clear to the right of the O of ONE. The last A of ANNA is quite square, and very broad at the top. The chignon is almost entirely white, causing it to be the first thing which strikes the eye in looking at this forgery.

*Second Forgery.*

Lithographed, in very greenish *blue*, on medium, white wove paper, no watermark. There is a seven-petalled white flower, with no lines of shading in it, in each of the top corners. There are no dots at all on the base of the Queen's neck. The last A of ANNA is cut off perfectly square at the top. The word INDIA is in very thin, *very* tall letters,

nearly double the height of the words of value, instead of being in fat short letters, rather smaller than the said words of value. There are  $8\frac{1}{2}$  arches down each side of the stamp. The ornaments in the coronet are twelve shapeless, white lumps, instead of the neat crosses *pattée* of the genuine. This forgery is not at all likely to deceive. I have never seen any but the one specimen from which I am now describing, so it cannot be very common.

## POSTMARKS.

*Genuine.*—The same as in the  $\frac{1}{2}$  anna, blue.

*Forged.*—62, 100.

## Issue of 1881-3. 1 Rupee, slate.

*Genuine.*

Engraved in *épargne*, on rather stout, yellowish-white wove paper, watermarked with a star, perf. 14. The lettering is all square-ended, neat and regular. There are 73 horizontal lines of shading in the central octagon, counting down the left-hand side. The white space, between the lines and the octagonal frame, is of equal width all round. The highest part of the coronet touches the seventh line from the top; and the lowest part of the bust or neck touches the third line from the bottom. The small white dots in the dark triangles at the sides of the stamp are exactly in the centres of the said triangles.

Each of the pearls in the top row of the coronet has a small dark crescent-shaped line of shading in it. The next row consists of  $4\frac{1}{2}$  large diamond-shaped ornaments, each diamond being composed, apparently, of a large diamond-shaped stone, with a row of small stones all round it. The colour is slate.

*Forged.*

This is, I suppose, the counterfeit that was the subject of a police-raid and seizure in India some short time ago. Lithographed (?), on stout, very soft and spongy, coarsely-wove, yellowish-white paper, badly perforated  $14 \times 13\frac{1}{2}$  (about), no watermark. The lettering is all round-ended, and more or less ragged, or woolly-looking. There are only 66 horizontal lines in the central octagon, counting down the left side as before; and the 13th from the bottom is broken and almost absent. This is an easy test; as the place is very conspicuous. The white space between the lines and the octagonal frame is much wider at the top and bottom than anywhere else. The highest part of the coronet touches the 6th line from the top; and the lowest part of the neck touches the 2nd line from the bottom. Several of the white dots (notably the one opposite to the Queen's nose) are not placed centrally in the little dark containing-triangles. There is no line of shading in any of the pearls in the coronet. The second row, where the diamond-shaped clusters of jewels ought to be, is a mere jumble of marks, without any pattern. The colour is greenish-slate. I have unfortunately only a very heavily-postmarked specimen to describe from; and am thus unable to speak of the portrait; but, if it is as badly imitated as the coronet, it is not likely to deceive collectors. As to its having deceived the officials, that is no wonder; for they rarely have time (or inclination) to examine stamps as closely as we do!

## POSTMARKS.

*Genuine.*—1, 32.

*Forged.*—This forgery has passed the post, and bears one of the usual Indian cancellations. It came to me with an exchange-sheet.

Issue of 1874. Surcharged with large Service, and  
Bengal Secretariat in addition ;  
½, 1, 2, 4, 8 Annas.

*Genuine.*

The S of SERVICE is four millimetres high ; the other letters being exactly half that height. From the beginning of the S to the end of the stop after SERVICE the distance is a shade over 16 millimetres.



*Forged.*

These are the genuine Indian stamps, with forged surcharges. I have not been able to procure genuine specimens with the BENGAL SECRETARIAT surcharge, so have described from comparison with my copies simply surcharged SERVICE. In these forgeries, the S of SERVICE is exactly 3 millimetres high ; the other letters being the same height as the genuine. The V is too small, the point not coming down so low as the bottoms of the other letters. From the beginning of the S to the stop after the word, the distance is exactly 15 millimetres. The peculiarities to be noted in the other surcharge of BENGAL SECRETARIAT are as follows (though I cannot say whether they are copied from the genuine or not) :—The A of BENGAL is very slightly smaller than the rest of the letters, and the L is printed somewhat above the level of the rest. The S of SECRETARIAT is decidedly lower than the level of the following letters, and the C is a Continental C, with the bottom hook exactly like the top one, so that it looks, to an English eye, very like a G. This would point to a Continental source for these forgeries, as I never saw such a C in an English fount of type.

POSTMARKS.

*Genuine.*—1 ; 32 (with four and five hexagons) ; 35 ; and a small edition of 56, with large letters instead of numerals, in the centre.

*Forged.*—The stamps, being genuine, have, of course, genuine postmarks. My specimens bear 1 ; 32 (with four hexagons) ; 35.

## IONIAN ISLANDS.

Issue of 1859. Yellow, blue, red.

*Genuine.*

Engraved in *taille-douce*, on stout, white wove paper. The yellow stamp has no watermark ; but the blue stamp is watermarked with a 1, and the red stamp bears a 2. The letters of the inscription do not touch each other anywhere ; and the I of IONIKON is exactly level with the centre of the Queen's upper lip. The chignon touches the border of the inner oval between the A and T of the second word. The central oval is not solid, but is composed of fine, engine-turned lines, set very closely together, but showing a few lozenge-shaped, white spots, one of which will be seen just opposite the point of the Queen's nose, another close to the eyebrow, and another near the buckle of the garter.



The ornaments on the coronet are two *fleurs-de-lys* and two crosses *pattée*, placed alternately ; and the front cross *pattée* does not touch the outline of the oval. The face and neck are shaded all over, so that no patches of white are to be seen anywhere. The whole design is very finely executed, altogether beyond the power of a lithograph to imitate.

*First Forgery.*

Poorly lithographed, on thin, rather hard, white wove paper; no watermark. The letters KP of the second word touch each other at the bottom. The I of IONIKON is level with the Queen's mouth. The chignon touches the oval, under the A of the second word. The central oval is solid, with no white spots visible in it. The ornaments on the coronet appear to be all crosses, but the alternate ones are so badly done that they may have been intended for *fleurs-de-lys* after all. The front cross almost touches the oval. The neck and front of the face are not shaded all over, leaving some white patches, which are not visible in the genuine. The whole design is very coarse, and the imitation engine-turning round the borders of the stamps is very poor.

*Second Forgery.*

Very poorly lithographed, on thin, rather hard, white wove paper; perf. 10 or 11; no watermark. There is a very distinct line joining all the letters NIKON and KPATO together at the top, and another line joining KON at the bottom. The I of IONIKON is like the genuine. The chignon does not touch the oval at all. The groundwork of the central oval is formed by crossed wavy lines, very coarse, and showing hundreds of white spots all over. The ornaments on the coronet are all distinct crosses. The front of the face and the front of the neck are both quite white and unshaded. This is a miserable production, and not very likely to deceive anyone.

*Third Forgery.*

Lithographed (my single copy in brilliant scarlet l), on thick, hard, very white wove paper; no watermark. The letters of the inscription are separate, as in the genuine. The I of IONIKON is level with the point of the Queen's nose. The chignon does not touch the border of the oval. The right side of the central oval seems to be solid, but the left side is formed by crossed, oblique and perpendicular lines. The ornaments on the coronet are a cross *pattée*, a *fleur-de-lys*, another cross *pattée*, and a white pearl where the last *fleur-de-lys* ought to be. The front of the face and the front of the neck are unshaded. The profile is extremely ugly, with nose and mouth squeezed together.

## POSTMARKS.

*Genuine.*—96, 97 (both rare l). Also pen-stroked.

*First Forgery.*—1, 10. Also 37 and 42, both without numerals.

*Second Forgery.*—5, without numerals; 10.

*Third Forgery.*—Uncancelled.

## ITALY.

## Issue of 1851. 5 Centesimi.

*Genuine.*

Lithographed, in black, on yellowish-white wove paper. All the c's of the inscriptions have very square shoulders, so that each one looks something like an E without the central tongue. The king appears to have got the mange, or some similar disease; for his hair is all coming off in patches, and is cropped very close. The eye is very indistinct. The beard points very much forward, and it comes down to a level with the middle of the final O of BOLLO. There is a distinct hyphen between POSTE and 05, and the said o is not larger than the 5. There is a very distinct bordering



of pearls round the outside of the stamp. The line of shading on the bust, which marks the spring of the shoulder, scarcely curves up at all, and follows almost exactly the outline of the base of the neck. There is a small *fleur-de-lys* in a sort of square in each corner. The spandrels in the corners are difficult to describe ; but a comparison will show them to be quite different from those of the forgeries. The stamp is printed in a dull, greasy-looking black.

*Forged.*

Lithographed, in intense black, on very white paper. All the c's of the inscriptions are different ; but they are all more or less properly shaped. The king's hair is long and wavy, though there is a white patch at the back of his head. The eye and eyebrow are distinct, and strongly marked. The beard is short, and points downwards ; it does not come lower than the last L of BOLLO. There is no hyphen between POSTE and 05, and the o looks sensibly larger than the 5. There is an indistinct bordering of dots round the stamp instead of pearls. The line of shading near the bottom of the neck is very much arched, and toward the back of the neck it is at some distance from the outline of the base. The *fleurs-de-lys* in the corners are not very distinct, and those in the lower corners are something like crosses *pattée*. The "Adam's apple" in the king's throat is not visible in the forgery, but it is well developed in both the genuine 5 c. and 40 c.

Same Issue. 20 Centesimi.

This stamp is common, or at any rate not scarce, so I suppose the forgers have not thought it worth while to imitate it. I have never seen a counterfeit.

Same Issue. 40 c., red.

*Genuine.*

Lithographed, in rose-red, on yellowish-white wove paper. This stamp is very similar to the 5 cent., and I shall therefore only describe the points where it differs, referring the reader to the 5 cent. for the rest. The hair is of a medium length, and curly. There is some very light shading on the right shoulder. The moustache is very heavy, and the upward curl of the nostril is well marked. The tail of the Q in QUARANTA is a straight down-stroke. The 4 of 40 is at some distance from the o. In both the 5 c. and the 40 c. the top *fleurs-de-lys* almost touch the corners of the inner frame. All the c's are as in the genuine 5 c. There is a hyphen between POSTE and 40. The pearls, spandrels, and beard are exactly as in the genuine 5 c.

*Forged.*

Lithographed, in a dull, chalky pink, on very white wove paper. The C of FRANCO is rather square ; but all the others are shaped like ordinary c's. The hair is short, and very much too light. The back of the neck is darkly shaded ; but there is no shading on the shoulder. The beard and moustache are exactly like those of the forged 5 c. There is no upper curl to the nostril. The tail of the Q of QUARANTA slopes to the right. The 4 of 40 almost touches the o. There is no hyphen between POSTE and 40. The eye is very large and staring. The upper *fleurs-de-lys* are not anywhere near the corners of the inner frame. The pearls, spandrels, and beard are exactly the same as in the forged 5 c.

## POSTMARKS.

*Genuine.*—The genuine stamps bear a single circle, with name following the curve, and day of month, month, and year in the centre, or a double circle with similar contents, or simply the letters P.D. in very large capitals. These latter, I believe, signify that there is something to be paid on delivery. I have one copy which bears *both* the ordinary cancellation, and these letters as well.

*Forged.*—The forgeries bear a large outline oval, containing a grid-iron of six parallel bars, like 23.

**Issue of 1863. Unpaid Letter Stamp, 10 c., orange, lemon.**

*Genuine.*

Lithographed, on coarsely-wove white paper. The lines behind the shield are all wavy. The corner-scroll, to the left of SEGNA, is lower than the one to the right. The base of the 1 of 10 is on a level with the o and the c, as will be perceived by the use of a straight-edge. The outer oval contains fifty V-shaped ornaments.

*Forged.*

Rather poorly lithographed, on finely-wove, very white paper. The lines behind the top and bottom of the scroll are wavy; but those at the side are straight. The corner-scroll to the left of SEGNA is much higher than the similar one to the right. The bottom of the 1 of 10 does not come nearly so low as the o and the c. There are only 49 of the V-shaped ornaments in the outer oval, and one of them, almost below the T of TASSA, is either upside down, or is very badly drawn.

## POSTMARKS.

*Genuine.*—I have not seen a cancelled copy of the genuine.

*Forged.*—The forgeries are postmarked with an oval of eight parallel bars.

## JAMAICA.

**Issue of 1860-63. 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with a pine-apple.**

**Issue of 1871-75. ½, 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with crown and "C C."**

**Issue of 1883-5. ½, 1, 1, 2, 2, 4 Pence; watermarked with crown and "C A."**

*Genuine.*

Engraved in *épargne*, on thin, very slightly surfaced, yellowish-white wove paper, watermarked as above, according to date of issue; perforated 14. The frame is different for each value, but the head is pretty nearly the same in all; and I think that a description of this head is quite sufficient, for the forgeries are very poor. The whole of the bust is shaded all over, with the exception of a portion of the front of the forehead, the base of the neck, and the edge of the nose (and, in the 3d. value, the point of the chin). The hair springing up from the



back of the neck, and passing under the ribbon of the wreath at the back, lies almost flat. The base of the neck is sharply pointed in front, and the dark portion at the bottom of the neck, where it is supposed to be cut off, is shaded with thick, horizontal lines. I ought to say that these lines require to be looked for, because, at a distance, the dark shading appears to be solid.

*Forged.*

At present I have only seen the 1d., 2d., and one shilling. Very poorly lithographed, on stout, dead-white wove paper; no watermark; badly pin-pricked 12½ or 13, or unperforated. The design is very poor, and rough in execution. The whole face is perfectly white, and the shading does not begin until far back on the side of the cheek. There is also a broad, unshaded line all down the front of the neck. The portion of hair at the back of the neck, which lies below the ribbon, bulges out considerably, instead of lying flat. The base of the neck is very blunt and rounded in front, and the dark part at the bottom of it, where it is supposed to be cut off, is either quite solid, or only shows two of the four or five horizontal lines of shading of the genuine.

I do not think anyone ought to be deceived by these counterfeits; they are the poorest imitations which I have ever seen, and any further description of them is needless.

POSTMARKS.

*Genuine.*—The genuine stamps bear an oval, formed by three straight lines at top and bottom, and two curved lines at each side, like 54, with letter and numerals in the centre. I notice that the numerals vary; I have them marked "A 01," "A 39," "A 71," "A 86," &c.; but the colony-letter, "A," seems always to appear.

*Forged.*—The forgeries have a similar oval, containing "A 01," or else several numerals, without the letter, or else a circle, 1, containing letters and date. I have only seen one specimen with this latter cancellation, and it is imperfect. I never saw the genuine stamps cancelled with any other obliteration than the ones above described.

## JAPAN.

Issue of 1871. 48 (Mons) brown.

*Genuine.*

Engraved in *taille-douce*, on very soft, yellowish-grey, vertically-laid *pelure* paper, of native manufacture, unperforated. The outer frame of the stamp consists of an Etruscan, or "key-pattern," and there are ten perfect "keys" on each of the four sides, not counting the little corner ones in any case. Inside this, at the top and bottom, there is a sort of chain, with lozenge-shaped links, running across from one side to the other, above and below the dragons. Each chain contains six perfect lozenges, with a half-lozenge at each end; and each lozenge, or half-lozenge, has a coloured dot in its centre. Down each side of the stamp there is a vertical row of half-lozenges, thirteen in each row, counting the top and bottom ones in again; and each one of these half-lozenges has also a coloured dot in its centre.



*Forged.*

Lithographed, on stout, yellowish-white wove paper, unperforated. There are only eight "keys" in the top and bottom borders, eight and a



half down the right-hand side, and nine down the left-hand side. There are six perfect, lozenge-shaped links in the chain across the top, with a half-lozenge at each end of it; the perfect lozenges have dots in their centres, but there is no dot in either of the half-lozenges. The similar chain below the dragons, at the bottom of the stamp, contains seven perfect lozenges, with a half-lozenge at the left-hand end, but with no dot in the centre of any of them. There are thirteen half-lozenges down the left-hand side of the stamp, counting the top and bottom ones in, but there is no dot in the centre of any of them. There are only twelve half-lozenges down the right-hand side, counting in the top one; the space where the bottom one ought to come being occupied by the perfect lozenge of the bottom chain. There is no dot in the centre of any of these half-lozenges; indeed, the only ones which have dots are the six in the top row.

**Same Issue. 100 (Mons) dark blue.**

*Genuine.*

Engraving, paper, etc., the same as in the genuine 48 mons. There are ten perfect "keys" on each of the four sides of the border, not counting the little corner ones, the same as in the 48 mons. There are six perfect lozenges, with a half-lozenge on each side of the six, both across the top and bottom; each of the perfect lozenges contains four dots, and each of the half-lozenges has at least one dot. The rows of vertical half-lozenges at the sides contain eight of the said halves on each side, counting the top and bottom ones in both cases; and these top and bottom ones are very much smaller than the rest, and contain only one, or, at the most, two dots, whilst the larger ones contain three.



*Forged.*

Lithographed, on thin, almost *pelure* paper, not a bad imitation of the paper of the genuine, but wove, too white, and of a finer texture. There are nine perfect "keys" across the top of the stamp, nine down the right-hand side, ten across the bottom, and ten down the left-hand side, not counting the corner ones in any instance. The lozenge-shaped links across the top and bottom are the same in number as the genuine; but several of them contain only three dots, instead of four. There are eight half-lozenges down each side of the stamp; the top one on each side being *very* small, but the bottom ones the same size as the rest. Several of these half-lozenges contain three elongated dots, or rather, lines, very different from the small round dots of the genuine.

**Same Issue. 200 (Mons) vermilion.**

*Genuine.*

Engraved in *taille-douce*; paper, etc., the same as in the genuine 48 mons. There are ten perfect "keys" in each of the four sides of the border, not counting the corner ones. There are seven perfect lozenges across the top and bottom of the stamp, each containing a transverse line, with a dot in the centre of it. Down each side of the stamp there are nine half-lozenges, the top and bottom ones on both sides being very small. Some of these half-lozenges contain one dot, others two, and others three.



*Forged.*

Lithographed, on white wove, *pelure* paper, unperforated. This forgery is exceedingly like the genuine, except that there are seven and a half

lozenges across the top of the stamp instead of seven. I am not able to give any other tests, because I have not got a whole sheet of the genuine, and do not like to put in any of the interior lines lest the types should vary.

Same Issue. 500 (Mons) green.

*Genuine.*

Engraved, in *taille-douce*; paper, etc., the same as in the genuine 48 mons. There are ten "keys" in each of the four sides of the stamp as before, not counting the corner ones. There are seven perfect lozenges across both the top and bottom of the stamp, each containing one coloured dot. Down each side there are thirteen half-lozenges, each containing one dot. This value is generally clearer than the others; my copies of the blue one and of the vermilion one are all more or less blotched.



*Forged.*

Lithographed, on white wove, *pelure* paper, unperforated. There are ten "keys" down the left-hand side of the stamp, and eleven in each of the other three sides, not counting the corner ones. Across the top there are six perfect lozenges, with a half-lozenge at each end of the chain, and six across the bottom, with a half-lozenge at the left-hand side. Each of the said perfect lozenges contains a coloured ring, with a white centre, instead of the coloured dots of the genuine. There are thirteen half-lozenges down the left-hand side, and only eleven down the right-hand side. I ought to add that, in the genuine, the black surcharge of value in the centre is evidently typographed, and generally very black; but, in the forgeries, it looks flat and greyish, being evidently lithographed, like the rest of the stamp.

POSTMARKS.

*Genuine.*—All my used copies are cancelled with a square, struck in black, containing Japanese characters; but the stamps of this issue are not very common postmarked.

*Forged.*—The forgeries bear a circle, 1, with name of town in English, or else a square of square dots.

Issue of 1872.  $\frac{1}{2}$  Sen, brown, olive-brown, greenish-brown, grey.

The stamps of this issue have different characters for the values, except the 5 sen, which still retains the numeral 5. Whether the others are expressed in words instead of numerals or not, I do not know, but fancy it is probable. The design very closely resembles that of the first issue, except the altered value in each case.



*Genuine.*

Engraved in *taille-douce*, on greyish-white, wove or laid *pelure* paper; perforated 11. There are ten "keys" round each of the four sides of the stamp, not counting the little corner ones, and thirteen half-lozenges down each side.

*Forged.*

Lithographed, in pale brown and in grey, on very white, wove *pelure* paper; very badly pin pricked 12 $\frac{1}{2}$  and 13. There are ten "keys" down the left-hand side of the stamp, as in the genuine; but all the other

sides contain eleven of the said "keys." There are thirteen half-lozenges at the left-hand side, as in the genuine ; but only eleven at the right-hand side. I have several copies of this forgery, and they all bear the same peculiarly flat, washed-out look, as though the colour had "run." Indeed, I may say that all the stamps of this set of forgeries are alike in this respect. The rest of the stamp is a fair copy of the genuine, as far as a lithograph can copy a *taille-douce* engraving.

### 1 Sen, shades of pale, dull blue.

#### *Genuine.*

Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp, as before ; the whole design is fairly clear, and there are two lines running round the stamp—a very thick outer one, and a very thin inner one, quite distinct from each other.

#### *Forged.*

Lithographed, on very white, wove *pelure* paper, having a shiny appearance ; badly perforated 13. The colour is too much of an indigo shade. There are ten "keys" down the left-hand side of the stamp, ten at the bottom ; but only nine at the top and down the right-hand side, not counting the little corner ones. Round the outside of the stamp there is only one thick line. The design is not at all well done, and very blotchy. The dragons are very different from those of the genuine, seeming to be mere skeletons, but they are difficult to describe.

### Same Issue. 5 Sen, shades of bluish-green.

I have not seen a forgery of this value, but have no doubt that it exists ; I therefore give some points of the genuine, to assist the detection of the forgery.

#### *Genuine.*

Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp ; seven perfect lozenges across both the top and bottom, each containing a small coloured dot ; and thirteen half-lozenges down each side, the lowest one on each side being very much smaller than the others. There is a double line, as before, round the outside of the stamp, the outer one being very thick, and the inner one very thin.

### Same Issue. 2 Sen, vermilion.

#### *Genuine.*



Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp, not counting the corner ones. There are nine half-lozenges down both right and left sides, and seven perfect lozenges across both the top and the bottom.

#### *Forged.*

Lithographed, on very white, wove *pelure* paper ; badly pin-pricked 13. There are ten "keys" down the right-hand side of the stamp, as in the genuine ; but the left-hand side contains eleven, the top eleven, the bottom eleven ; and all the said "keys" are very badly drawn. There are ten half-lozenges down the left-hand side of the stamp, thirteen down the right-hand side, six perfect ones at the top, with a half-lozenge at each end, and the same at the bottom.

## POSTMARKS.

*Genuine.*—All my genuine copies are obliterated in the same manner as in the first issue.

*Forged.*—The postmarks on the forgeries are various. Some of them bear a large circle, with NAGASAKI or JOKOHAMA in large English characters; some have a large, solid, five-pointed star; some have a black circular blotch, divided into four quarters, the quarters so far removed from each other as to leave a white cross in the centre, like 18, which is a cancellation to be found on the genuine stamps of later issues.

As regards the genuine, I think that postmarked copies are more common than those of the first issue.

I have not said much about the paper of these two issues, but it appears to be all of Japanese make—almost like tissue paper, with very long fibres when torn. The forgeries are on paper quite as thin—except the 48 mons of the first issue—but the grain is finer and the fibres shorter.

## Later Issues of 1872.

These stamps are printed on soft, thick, yellowish-white paper, of Japanese make, both laid and wove, and also on whiter and harder, thick wove paper, apparently of European manufacture. The perforation is various. There are forty types of each value, which makes it rather a difficult matter to give many accurate tests. The stamps of these issues of August and October, 1872, had no “syllabic character” to show the different plates.

I shall have more to say about the said “syllabic characters” when I come to the issue of 1874, in which they appear.

## 2 Sen, vermilion, orange, yellow.

*Genuine.*

Engraved in *taille-douce*, the ink standing up well from the surface of the paper; paper and perforation as above described. The spokes of the wheel-ornament at the top of the central rectangle are slim, long, and at very regular distances apart; and the wheel itself does not touch the outline of the inner frame above it. In each corner of the same rectangle there is a quarter of a similar wheel, looking something like a fan. Each of these quarter-wheels or fans contains seven spokes or sticks. Both ends of the upper label, bearing the value, 2 sen, go very close to the incurved ends of the scroll surrounding the label. In all the types which I possess of this value, the lower ends of the crossed branches are alike, and each of them is sharply pointed. There are many other variations between the genuine and forged in my possession, but I have thought it better not to describe any but the principal lines, lest my description of the less important lines of one type should confuse the possessor of another genuine type.

*Forged.*

Poorly lithographed, on thin, common, white wove European paper; pin-pricked so very badly that I am not able to give the gauge. The ink, of course, does not stand up at all above the surface of the paper. The spokes of the wheel-ornament are evidently too thick and short, in proportion to the thickness of the rim of the wheel, and the wheel itself distinctly touches the line above it. The spokes are not set regularly, some of them being much nearer together than others. The spokes of the quarter-wheels in the corners of the central rectangle are very different from the genuine, and form an easy test for this forgery. In the top one

on the left-hand side there are ten spokes ; in the bottom left-hand corner there are six ; in the top right-hand corner there are seven ; and in the bottom right-hand corner there are seven also. Both ends of the upper label, bearing the value, 2 sen, are at some considerable distance from the incurved ends of the scroll surrounding the said label. This is especially marked at the right-hand end. The lower ends of the branches are not alike ; the right-hand one is sharply pointed, and the left-hand one is blunt and rounded, and is also solid, instead of merely outlined.

#### 4 Sen, rose, orange-vermilion.

##### *Genuine.*

Engraved in *taille-douce* ; paper and perforation as before. The ink stands out from the surface of the paper. The wheel-ornament *almost* touches the line above it, and all the spokes are drawn accurately towards the centre of it ; the bottom ends of the crossed branches are only outlined, and are both as nearly as possible of the same length.

##### *Forged.*

Lithographed, on rather thin, common, very white wove paper ; badly pin-pricked, gauge uncountable. The ink does not stand out from the face of the stamp. The wheel-ornament does not anything like touch the line above it ; it does not appear to be truly round, and many of the spokes are drawn at a tangent to the tiny central circle of the wheel, instead of all being drawn accurately towards the centre. The bottom ends of the branches are solid, *very* dark, and not alike, the right-hand end being longer and more pointed than the other.

#### 20 Sen, violet, mauve.

##### *Genuine.*

Engraved in *taille-douce* ; paper and perforation as before. The outline of the large central circle is almost exactly at an equal distance from the inner outlines of both side-frames, and does not touch on either side. The top of the rim of the wheel-ornament is at some little distance from the lower outline of the upper label containing 20 sen, and the spokes of the said wheel are drawn regularly, and at equal distances apart. In all my copies, each of the three leaves at the base of the central circle has three sets of side-veins.



##### *Forged.*

Lithographed, on common, yellowish-white wove paper ; badly pin-pricked to some uncountable gauge. The outline of the central circle touches the inner outline of the right-hand frame, and is at some distance from the inner outline of the left-hand frame. The top of the rim of the wheel-ornament is very close to the lower outline of the upper frame, which contains the value, 20 sen. The spokes of the wheel are not equally well drawn all the way round, those on the left-hand side being more or less irregular. At first sight there appear to be only two sets of side-veins in the right-hand leaf at the bottom of the circle, the one nearest to the stalk end of the leaf being very indistinct.

#### Issue of February, 1874.

These stamps can be distinguished from the earlier, similar ones by the "syllabic characters" upon them. These are, I believe, the

characters, or "radicals," of the Japanese language in their simplest form, answering in some degree to what we should call an alphabet. There are forty-seven of them; but I do not know how many of them appear upon the stamps. I have the whole forty-seven before me as I write, and should like to reproduce them for the benefit of our readers; but I expect it would not be easy to get them correctly illustrated.

All these stamps appear to be upon moderately stout, rather soft, yellowish-white wove paper; machine-perforated 11, 12½, etc.; also apparently pin-perforated 12½.

### ½ Sen, red-bistre.

#### *Genuine.*

The stamp imitated bears the second of the "syllabic characters," which the Japanese call "Ro." It will be found in a square frame just at the crossing of the two branches, and is a sort of transverse oblong, with the line down the left-hand side projecting a little, both at the top and the bottom. Engraved in *taille-douce*; paper and perforation as mentioned above. The wheel-ornament has sixteen spokes; the veins of the broad leaves of the left-hand branch run very nearly to the edges of the said leaves. The upper, Japanese words in the side-frames are exactly alike on both sides of the stamp.

#### *Forged.*

Poorly lithographed, on very yellowish-white wove paper, rather thin and hard; pin-pricked, 14. This forgery can easily be detected by having seventeen spokes to the wheel-ornament, instead of sixteen. The veins of the broad leaves of the left-hand branch do not go near the sides of the leaves, being much too short. The lower cross-stroke of the upper, Japanese word in the left-hand frame is very much longer than the corresponding stroke of the similar word in the right-hand frame. I do not think this forgery is very likely to deceive.

### 1 Sen, blue.

#### *Genuine.*

Engraved in *taille-douce*; paper and perforation as before. I have not been able to find a genuine stamp with a character at all approaching that on the forgeries, which is a mere shapeless blotch, so I cannot say which plate has been imitated. Only one of the leaves in the right-hand branch touches the right-hand frame—the one rather below the middle of the central, lattice-work square—and one leaf of the left-hand branch touches the curly ornament in the lower corner of the central rectangle. The stalks or ends of the branches project equally from behind the little square which contains the "syllabic character." The upper, Japanese word in the central column, just under the wheel-ornament, consists of two characters, placed *close* together. The colour of the stamp appears to be almost invariably a dark blue, of a more or less indigo tint.



#### *Forged.*

Lithographed, on yellowish-white wove paper, rather thin and hard; perforated 14. The hieroglyphic in the little square is a mere blotch, not like any of the forty-seven radicals. The right-hand branch touches the

right-hand frame in two places—one as in the genuine, the other a little below the centre of the white square, containing the transverse stroke, which is the Japanese (and Chinese) numeral "1." The left-hand branch touches the curly ornament in the left-hand bottom corner, and also touches the left-hand frame, level with the centre of the central lattice-work square. The stalk projecting from the left-hand side of the little square is something like the genuine; but the one projecting from the right-hand side seems to be broken off short, just the stump being left, so that it is very much shorter than the other. The Japanese word, just under the wheel-ornament, consists of two characters, a good distance apart. The colour of all the forgeries in my possession is a decidedly greenish-blue, not in the least like the tint of the genuine.

## 2 Sen, yellow.

### *Genuine.*

Engraved in *taille-douce*; paper and perforation as before. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines; that in the right-hand top corner contains eight; that in the left-hand bottom corner contains seven; and that in the right-hand bottom corner contains seven. The Japanese characters in the left-hand label are exactly the same as those in the right-hand one. The two lower ends of the crossed branches are pointed alike. Two plates have been imitated by the forgers; the stamps of one of these plates in the genuine bear the character "YO," which is exactly like a capital E turned upside down; *i.e.*, with the projecting strokes pointing to the left instead of to the right. The other genuine plate has the character "RE," which is very like a capital V, with one side—the right side—rather splayed out.

### *First Forgery.*

Lithographed, in very pale yellow, on hard, white wove paper; perforated 14. This is the one which bears the plate letter "YO," like an E upside down. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines, like the genuine; the one in the right-hand top corner contains eight, like the genuine, but two of them *almost* run together; the one in the left-hand bottom corner contains six; and the one in the right-hand bottom corner contains seven, like the genuine. The Japanese characters in the left-hand label are different from those in the right-hand one, as may be easily seen on comparing the two. The stem of the right-hand branch, crossing over to the left, comes a good deal lower than the stem of the left-hand branch, which crosses over to the right; and both stems appear to be cut off almost square, instead of being pointed. In the genuine 2 sen stamps the ink stands out very much from the surface of the paper; in this forgery it is quite flat.

### *Second Forgery.*

Lithographed, in a full yellow, on thin, hard, white wove paper. The only specimen of this forgery which I possess is cut so close that I am not able to give the perforation-gauge. I can only see that it *is* perforated. I do not call this such a good forgery as the last—the whole design is very blotchy. The plate-letter of this counterfeit is intended to represent the character "RE," which resembles a capital V, but the forgers have made it more like a capital Y, placed rather slantingly from right to left. The fan-ornament in the left-hand top corner contains eight radiating lines, as far as I can make out, but they are very indistinct; the one in the right-hand top corner is a mere blotch, which it is impossible to decipher; the one in the left-hand bottom corner contains only six lines,

which are very distinct; and the one in the right-hand bottom corner contains seven, as in the genuine. The wheel-ornament is very badly drawn, and blotchy, though it is beautifully clear in the genuine. The ink does not stand out at all from the surface of the paper. The Japanese characters are not exactly alike in the two side labels. The end of the branch at the right-hand side is a little lower than that on the left-hand side, and is sharply pointed, whilst the end on the left-hand side is cut off quite square. In all the genuine stamps which I have seen, the S of the lower SEN has its upper part distinctly larger than the lower part; but this forgery shows the said S with its upper part *smaller* than the lower part.

#### 4 Sen, green.

##### *Genuine.*

There is a good deal of difference in the tint of this value. It varies from a dark Prussian-green to a very blue-green. Engraved in *taille-douce*; paper and perforation as before. The character imitated by the forgeries is "1," the first of the radicals. It is like a capital T, with the head drawn very obliquely, pointing upwards to the right, and downwards to the left. The topmost flower, or whatever it is, of the right-hand branch shows a number of leaves or petals, varying according to the type; but there are never fewer than seven, and more often eight. The upper half of the S of SEN is always somewhat larger than the lower half. The lowest leaf of the left-hand branch is a long way from the little square which contains the syllabic character. The cross-stroke of the lower 4 is always a good deal larger than Europeans are accustomed to make it; *i.e.*, it projects too much to the right. There is a little dot at each corner of the stamp, outside the whole design; and these dots are properly placed, so that if a rectangular line were drawn round the outside of the design, the dots would come at the four corners. The ink stands out well from the surface of the paper, and the whole impression is remarkably clear, especially in those copies on the thicker paper. The wheel-flower is generally pretty close to the outline above it; but this is not a very reliable test, as the distance varies in the different types.

##### *Forged.*

Tolerably well lithographed, on thin, rather hard, yellowish-white wove paper; perf. 12 or 12½. The tint is always the same, a medium shade of slightly yellowish-green. The stem of the syllabic character is very stumpy, and *always* touches the outline of the square below it, though most of the genuine stamps show the character *not* touching the lower outline. The topmost flower of the right-hand branch bears only six petals or leaves. I think this will be found the most reliable test for the forgeries. The S of SEN is an ordinary capital S, the upper portion not being larger than the lower. The lowest leaf of the left-hand branch has one of its points *almost* touching the little square which contains the plate-letter. The cross-stroke of the lower 4 is short, just as we are accustomed to see it drawn. Three of the dots outside the design are correctly placed; but the one at the right-hand upper corner is placed a good deal too much to the left of its proper position, so that it would not come at the corner of a rectangular line drawn round the whole design. The impression is flat, not showing the ink standing up at all; and it is not so clear as the genuine stamps, though tolerably well lithographed. The wheel-flower is a long way from the outline above it.

It will be understood that there are many more differences, besides the ones just indicated, between the genuine and the forged; but the types of the genuine vary so much that it is useless to name the said differences.



In this, as in all the other stamps of this issue, I have simply given those points common to all the genuine types.

### 30 Sen, grey.

I do not think there is more than one plate of this stamp. I have seen a great many specimens; but they have invariably borne the character "1," which is something like a capital "T," with a *very* sloping top.

#### *Genuine.*

Engraved in *taille-douce*; paper and perforation as before. The wheel-flower is quite circular, and, in all the copies in my possession, it is a good distance from the outline above it. The top flower of the right-hand branch touches the wheel-flower, and one of the flowers of the left-hand branch very nearly touches it. Some of the flowers of the right-hand branch invariably touch the ornament in the right-hand bottom corner of the central rectangle. In some types they touch in three places, in others two, and in others only one; but they always touch somewhere. The lower stems of the crossed branches are drawn so long as to touch both the ornaments in the lower corners of the central rectangle. The lowest leaf of the left-hand branch shows six distinct side-veins.



#### *Forged.*

Lithographed. The design, paper, tint of the stamp, etc., are very well imitated, except that the paper is too yellow, and thinner and harder than in the genuine; pin-perf. 12 and 13. The wheel-flower is not very well drawn; it is decidedly not circular, and the central white spot is much too large. The top of the wheel almost touches the outline above it. The top flower of the right-hand branch does not touch the wheel, and the lower leaves of the said branch do not anywhere touch the ornament in the right-hand lower corner of the central rectangle. The stems of the branches are not of equal length. The left-hand stem touches the ornament in the left-hand lower corner; but the right-hand stem is a long way from the ornament in the right-hand lower corner. The lowest leaf of the left-hand branch only shows four side-veins; indeed I ought not to call them "side-veins" in this case, for they are like a bird's toes; whereas in the genuine there is a straight central vein, with six side-veins projecting from it. I cannot give more tests than the above, on account of the variation in the types of the genuine.

#### POSTMARKS.

*Genuine.*—The postmarks of the two sets just described are very various. The following are the chief cancellations in use: Two concentric circles, with Japanese characters in the centre, and between the circles; a single very thick circle, containing Japanese characters; an oblong, ditto; a *very* small thick circle, ditto; eight wedge-shaped blotches, arranged in a circle, point to point, with white spaces between the wedges, like 20; four v-shaped blotches, point to point, with white spaces between, somewhat like 88; a thing very like the Japanese numeral for 6, which, as I am informed, means "post"; a cross in red; a thing like a very large 3; a set of seven small wedges, in blue, point to point, with spaces between, and the eighth wedge missing, thus leaving a blank; a shapeless, mauve-coloured blotch; a circular black blotch; Japanese characters in a circle, without

any boundary line ; ditto, in a hexagonal frame, etc. It would almost seem from this that each office is at liberty to adopt what cancel-stamp it fancies.

*Forged.*—The forgeries do not show the same variety. I have seen them with a set of four or five thin, parallel black bars ; a circle containing "JOKOHAMA," "NAGASAKI," etc., in *English* characters ; a diamond of square dots ; a diamond of thick parallel bars of graduated lengths ; and the almost inevitable copy of one of our own cancel-stamps ; *i.e.*, an oval, formed by four straight lines at the top and bottom, and four curved lines at each side, but without any central letters or numerals. It will be seen, therefore, that the forgers have not imitated a single one of all the varieties of cancellation found on the genuine, though I am sure they had choice enough.

### Issue of January, 1875. Bird ; 12 Sen, rose-pink.

#### *Genuine.*

Engraved in *taille-douce*, on rather thick, white wove paper, thickly gummed, pin-perforated 11½, 12½, etc. The perforation is very irregular, and difficult to count. The only plate-letter which I have seen is the character "1," like a capital T with a very sloping head ; this head, or cross-stroke, in the genuine, is not joined to the upright stroke. The bird has two legs, one held up, after the manner of a common fowl ; its neck is shaded with rings or rows of dots, giving it a worm-like appearance. The wheel-flower at the top of the stamp has, as usual, sixteen spokes, and the wheel itself is circular and distinct. There is a diamond-shaped dark dot at each corner of the stamp, just inside the outer frame. The bird's tail is cut off quite square.



#### *Forged.*

Lithographed, in rose-red, instead of pink, on very yellowish-white wove paper, ungummed, thin and soft ; pin-pricked 13. The plate-letter is much too small, and the top or head is distinctly joined to the perpendicular stroke. The bird has only one leg ; the shading on the neck is indistinct, and not in rings. The wheel-flower at the top of the stamp has only thirteen spokes, and the wheel is indistinct, blotchy, and not truly circular. There are dots in the right-hand corners, but not in the left-hand ones. The bird's tail is rounded, like that of a partridge.

### 15 Sen, lilac.

#### *Genuine.*

Engraved in *taille-douce* ; paper, perforation, etc., as before. The shade is almost invariably a bluish-lilac. The wheel-flower at the top of the stamp has sixteen spokes. The plate-letter is the character "1" before described, and the head-stroke is not joined to the vertical one. The four flowers which separate the English and Japanese values in the ring are like the corner-flowers of the stamps of the previous issue, showing five petals, with the tips of five other petals appearing behind the others. They are nicely and distinctly drawn. In each of the four corners of the stamp, just inside the boundary-line, there is a sort of trident-shaped ornament, and the central stem of each trident points *exactly* to the corner of the



stamp. The inner end of the stem of each trident is finished off with a little ball or knob.

*Forged.*

Lithographed, in decidedly reddish-lilac, on very yellowish-white wove paper, ungummed; pin-perforated 13. The wheel-flower at the top of the stamp has eighteen spokes, not very regularly drawn. The plate-letter has its head a long way from the vertical stroke—much farther than in the genuine. The four flowers in the ring round the central circle are very badly done; they look like small representations of the wheel-flower, instead of ornamental flowers of ten petals. The four trident-shaped ornaments in the corners do not point exactly towards their respective corners of the stamp. The right-hand bottom one ends with a cross, the left-hand bottom one with a stroke beyond the ball, and the right-hand top one runs into the outline of the value-label below it.

45 Sen, red.

*Genuine.*



Engraved in *taille-douce*; paper as before, though rather more yellowish-white; gum brownish; nicely machine-perforated 13. The wheel-flower at the top of the stamp has, as before, sixteen spokes. The flowers in the four corners are all of equal size. The plate-letter is the "1" before described, and the top-stroke is not joined to the vertical one. The bird has nine feathers in its tail, and a distinct white patch on the throat, below the beak. The eye is white, with a very small, dark pupil. The colour of this stamp is a carmine-red, pale or dark.

*Forged.*

Poorly lithographed, on thin, very yellowish-white wove paper; un-gummed; pin-pricked about 13, but very badly done. The wheel-flower at the top of the stamp has seventeen spokes. The flowers in the four corners are all of different sizes, the one in the left-hand top corner being very much smaller than any of the others, and the one in the left-hand bottom corner being the largest of all. The top-stroke of the plate-letter joins the vertical stroke. The bird has only five feathers in its tail. The white patch under the beak on the throat is absent; and the eye is not to be seen. The colour of the forgeries is always a sort of red-vermilion, quite different from that of the genuine. I think this forgery is the poorest of the set.

POSTMARKS.

*Genuine.*—The genuine stamps are cancelled with Japanese characters in a circle, without any boundary-line, struck in black or green; or four v-shaped black blotches, arranged point to point; or a diamond of very large diamond-shaped black dots; or rows of thick oblong blotches, with wide spaces between; or a circle with a black cross in the centre, etc.

*Forged.*—The forgeries bear either a circle, as before, with NAGASAKI, or some other name, in English letters; or the oval, formed by three straight lines at top and bottom and four curved lines at each side, without central numeral or lettering; or a diamond of small square dots.

## Issue of February, 1875. 10 Sen, blue, small.

*Genuine.*

Engraved in *taille-douce*, on hard, white wove paper, rather thin; machine-perforated 13. The plate-letter imitated by the forgers is the character "NI," the fourth of the radicals, which consists of two transverse strokes, the upper one shorter than the other. In the genuine, the lower stroke goes right across the little rectangle which contains it, and touches each side of it. The wheel-flower contains sixteen spokes, as before. The upper half of the S of each SEN is larger than the lower half. The outer eye of each dragon does not touch the head. The fringe of hair on the heads of the dragons seems to vary, but there are never fewer than ten hairs in each fringe, or mane, or whatever it is intended for.

*Forged.*

Lithographed, on yellowish-white wove paper; very badly pin-pricked, so that I have not been able to count the perforations. The lower stroke of the syllabic character touches the right-hand side of the outline of the rectangle containing it, but does not touch the left-hand side; the upper stroke is a good deal too short. The wheel-flower contains only fourteen spokes. The S of each word SEN is like an ordinary capital S. The outer eye of each dragon touches the outline of the head. The mane of the right-hand dragon shows nine hairs, and that of the left-hand dragon shows nine also. The spokes of the wheel-flower are the easiest test for this forgery.

## Same Issue. 20 Sen, rose, small.

*Genuine.*

Engraved in *taille-douce*, on white, or pinkish-white, wove paper, rather thin and hard; machine-perforated 13. The pinkish tint of the paper of some of these stamps is simply caused by the plate not having been wiped quite clean; it has nothing to do with the real colour of the paper itself. The circular band round the central characters does not touch either side of the frame outside it. The spokes of the wheel-flower are regularly drawn, and do not touch each other before they get to the central white spot. The flower itself has sixteen spokes. The S of each SEN has its upper half larger than the lower. The plate-letter is the tenth radical, "NU," which is like a capital F of our *written* alphabet. This character reaches almost to the very top, bottom, and sides of



the rectangle which contains it, and the top-stroke is not joined to the vertical one. Each of the leaves behind the plate-letter rectangle has three or more flower-buds standing up from the top of it, like those in the large 20 SEN, purple. The side-frames of the stamp, in the parts not hidden by the perpendicular labels, are shaded with very thick and very thin lines alternately.

*Forged.*

Lithographed, in vermilion-red, instead of rose, on very yellowish wove paper, very hard, and rather thin; perforated 13. The circular band round the central characters touches the outline of the frame to the right of it, and almost touches the left-hand frame also. The spokes of the

wheel-flower are not nicely drawn, several of them touching before they reach the central white spot. The only specimen which I possess of this forgery is blotched, just over part of the wheel-flower, so that I am not sure whether it contains sixteen spokes or not. The S of each SEN is like an ordinary capital S. The plate-letter is too small for the containing rectangle; the tail of the vertical stroke is very much too short; the top-stroke is joined to the said vertical stroke, and the whole character does not nearly reach to the bottom or either of the sides of the rectangle, though it is pretty close to the top of it. The middle leaf behind the plate-letter has three buds standing up from it, but none are visible from the two side-leaves. This last is an easy test. The side-frames are shaded by vertical lines, which are all of very nearly the same thickness, instead of being alternately very thick and very thin.

Same Issue. 30 Sen, mauve, small.

*Genuine.*

Engraved in *taille-douce*, on very thin, yellowish-white wove paper; very irregularly pin-perforated or machine-perforated 12½. The plate-letter imitated by the forgers is the second radical, "RO," which is a sort of transverse oblong. The upper half of the S of the top SEN is larger than the lower half of the said letter. The stem of the left-hand branch, projecting on the right-hand side, is shaded with short strokes, running across the stem; the corresponding stem on the left-hand side of the stamp is shaded with one or two long strokes, along the stem. The top flower of the left-hand branch is a bell, with three little points; the top flower of the right-hand branch has six petals, the outer one touching the ornament in the right-hand top corner of the central rectangle.



*Forged.*

This is very inferior to the nicely-engraved original. It is lithographed, in very brown lilac, instead of bright mauve, on very thin, soft, yellowish-white wove paper; badly pin-perforated 13. The plate-letter is tolerably well imitated, but the rectangle containing it is a good deal too small. The S of the top SEN is like an ordinary capital S. The stem on the right-hand side of the stamp, and that on the left-hand side, are both solid, with no lines of shading visible. Both the stems are of the same thickness, but in the genuine the right-hand one is a good deal thicker than the left-hand one. The top flower of the left-hand branch is a sort of oval bud, without any projecting points. The top flower of the right-hand branch has only five petals, and two of them touch the ornament in the right-hand, upper corner of the central rectangle. The whole execution of this forgery is very poor, and the colour is altogether different from that of the genuine.

POSTMARKS.

*Genuine.*—The genuine stamps bear either a single very thick circle, with Japanese lettering in the centre; or a double circle, with Japanese lettering between the circles and in the centre; or the character signifying "post"; or a very large 3; or a sort of half-moon; or undecipherable blotches.

*Forged.*—The forgeries bear a diamond of square dots; or a single thin circle, with a few faint blotches in it; or the oval before described, formed by straight and curved lines.

## Issues of 1876, etc. Oval garter ; 5 Sen, green.

*Genuine.*

Engraved in *taille-douce*, on soft, thickish, white wove paper ; very badly pin-pricked about 11 ; white gum. I have not been able to find any specimens bearing a plate-letter ; but if there should be one, it will be found in the dark, shaded part of the garter, a little to the left of the buckle. The flowers in the four corners of the stamp are very nicely done, and they are the same pattern as those described in the 15 sen, bird issue, having five petals, distinctly divided from each other by dark lines, and the tips of five other petals peeping out from behind. The dark outline of the buckle is unbroken all the way round, and the centre of the buckle, in all the specimens in my possession, is shaded with very fine, *crossed* lines. The space between the garter and the end of the strap which bears the value, where the background of the central oval would be supposed to be visible—*i.e.*, under, and to the right of the EN of SEN, between those letters and the buckle—is similarly shaded with fine, *crossed* lines. All the little leaves in the ornamental scroll-work, outside the garter, are outlined, with white centres.

*Forged.*

Poorly lithographed, on white wove paper, thicker than that of the genuine ; ungummed ; badly pin-perforated 13. The plate-letter on this forgery is the seventeenth radical, "RE." which is like a capital V, with the right side very much splayed out. It will be found immediately to the left of the buckle, on the shaded part. The flowers in the four corners are very poor ; the five petals are not divided from each other, and the one in the left-hand upper corner is very much out of shape. The dark outline of the buckle is broken away, where it touches the strap which bears the value ; the centre of the said buckle is shaded with ten coarse, uncrossed lines. The space between the garter and the strap is white. All the little leaves in the ornamental scroll-work, outside the garter, are solid, except about three, which show white centres, somewhat in the fashion of the genuine. I do not call this a very successful forgery.

## Same design ; 6 Sen, brown.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper ; brown gum ; machine-perforated 11, 11½, 12½, or badly and irregularly pin-pricked. The plate-letter is the character "RE" above described. The inner outline of the garter is thickest on the left-hand side of the stamp, and the outer outline is thickest on the right-hand side. There are three perfect holes, and a portion of a fourth, at the bottom of the garter, the fourth showing just by the right-hand outline. The head of the S of the upper SEN is larger than the lower half of that letter. Except in very heavily-printed copies, the little leaves of the ornamental scroll-work, outside the garter are all outlined, with white centres.

*Forged.*

Poorly lithographed, on thin, common, yellowish-white wove paper ; ungummed ; badly pin-pricked 13. The plate-letter is hardly decipher-

able. The outer outline of the garter is thickest on the right-hand side, as in the genuine ; but the inner outline is the same thickness both sides. There are only three holes at the bottom of the garter, and there is plenty of room to place a fourth hole between them and the outline. The S of the upper SEN is like an ordinary capital S. The little leaves of the ornamental scroll-work, outside the garter, are all solid, except about three.

Same design ; 6 Sen, orange.



*Genuine.*

Engraved in *taille-douce* ; paper, perforation, etc., as in the 6 sen, brown. The plate-letter imitated is the eleventh radical "RU," which is extremely like the Roman numerals, IV. ; the I of the IV. is as dark as the other character. The narrow ends of the buckle are very nearly square. The rest of the stamp is just like the 6 sen, brown, just described.

*Forged.*

Lithographed, on yellowish-white wove paper, thin and common ; no gum ; very badly pin-pricked. The I of the plate-letter IV is hardly decipherable. The narrow ends of the buckle are rounded off, so as to make it a sort of oval. All the rest of the design is exactly like the forged 6 sen, brown, just described.

POSTMARKS.

*Genuine.*—The genuine stamps bear usually either the double circle, with Japanese lettering between the circles, and in the centre, or the thick single circle, with Japanese lettering inside it. I have seen no cancellations except these.

*Forged.*—The forgeries are postmarked with the diamond of small, square dots, or the single thick circle, containing the name of a town—NAGASAKI, for instance—in English letters.

I have not seen any forgeries of the later issues ; but I have no doubt that they have been, or will soon be imitated.

Concerning the plate-letters, I had, at first, an idea that the radicals would be used in their regular order ; but as some of the stamps mentioned above have the seventeenth radical for their plate-letter, I think it is unlikely that there have been so many plates of any one value, so that they must have been used in arbitrary order. I have taken the trouble to go through some thousands of specimens, kindly placed at my disposal by Messrs. Pemberton, Wilson, and Co., and by Messrs. Stanley, Gibbons, and Co., and I find the following :  $\frac{1}{2}$  sen, three plates ; 1 sen, blue, nine plates ; 1 sen, bistre, seven plates ; 2 sen, yellow, two plates ; 4 sen, green, four plates ; 4 sen, rose ; 10 sen, green ; 10 sen, blue ; 20 sen, purple ; 30 sen, grey, one plate each ; 30 sen, mauve, four plates ; 12 sen, bird, one plate ; 15 sen, two plates ; 45 sen, one plate ; 6 sen, garter, eight plates, etc.

I do not know whether I have made it clear that all the stamps on a sheet bear the same plate-letter. Those who wish to learn the names and figures of the radicals will find a list of them illustrated in *Le Timbre-Poste* ; but I cannot lay my hand on the number which contains them.

## LA GUAIRA.

Issue of 1854. Centavo Series (for St. Thomas?),  $\frac{1}{2}$ , 1, 2, 3, 4 Centavos.

*Genuine.*

Printed in black, on rather hard, coloured wove paper. There is a stop after the word PACKET, and another after CABELLO. The word CENTAVO is in a label or scroll. It is in the singular for all the values, and the stop after it is put in the outline of the scroll. The transverse lines of the background cut into the ends of the scroll, and cover the top and middle spandrels. The letters of the word PACKET are close together, and the P of that word, and the stop at the end of it, are equidistant from their respective sides of the frame. If the line to the right of ST. THOMAS were prolonged upwards, it would pass clear between the L and A of LA; and the same line, if prolonged downwards, would pass clear to the right of the little square in the left-hand lower corner. The scroll is rounded at each end. The steamer is fairly done, and her rigging is distinct enough for the ropes to be counted.

*First Forgery.*

Lithographed, in dull black; paper similar to that of the genuine. There is no stop either after PACKET or CABELLO. The word of value is CENTAVO on the  $\frac{1}{2}$  and 1 c.; but the others have CENTAVOS. There is a stop after this word, inside the scroll, on the  $\frac{1}{2}$  and 1 c., and no stop at all after it on the other values. The transverse lines of the background do not cut into the ends of the scroll, neither do they cover the spandrels. The letters of the word PACKET are all some distance apart, and on account of there being no stop after this word, the P appears to be much too near to its end of the frame. If the line to the right of ST. THOMAS were prolonged upwards, it would pass through the centre of the bottom-stroke of the L of LA; and if prolonged downwards, it would cut into the little square in the left-hand lower corner. The left-hand end of the scroll is broken or incomplete. The letters of all the inscriptions in the frames are very thin, compared with those of the genuine.

*Second Forgery.*

This is not nearly so well done as the counterfeit just described. It is coarsely lithographed, on very common paper. There is no stop after either PACKET or CABELLO. The word CENTAVO is not in the scroll at all. The transverse lines of the background do not cover the top and middle spandrels. If the line to the right of ST. THOMAS were prolonged upwards, it would pass through the centre of the bottom-stroke of the L of LA; and if prolonged downwards, it would cut into the little square in the left-hand lower corner. The steamer is very badly done, and her ropes are too indistinct to be counted.

## POSTMARKS.

*Genuine.*—I do not remember ever having seen any of the genuine stamps cancelled.

*Forged.*—The forgeries bear either a thick circle, with lettering in it, or a sort of oval, with semicircular ends.



Same Issue. Reales Series (for La Guaira?). Medio Real, rose, blue; Dos Reales, green, yellow.



There are two types of the stamps of this set. The first type has the date-figures in the corners very small, a very cloudy sky, and a calm sea. The stamps of this type are all machine-perf. 13. The second type has the date-figures in the corners much larger, a rough, frothy sea, and few clouds in the sky. The stamps of this type are found with a curious oblique perforation, and also with a pointed, or saw-perforation. The forgers have imitated the first type.

*Genuine.*

Engraved in *spargne*, on several varieties of paper; machine-perf. 13. The hull of the steamer is quite level. She has only two masts, her bowsprit is placed obliquely to the line of the deck, and she carries a flag. The tail of the R of GUIARA does not touch the A, and the tail of the Q of PAQUETE does not touch the line below it. The upper halves of the C and B of CABELLO are distinctly larger than the lower halves. The clouds are nicely drawn. In the lower value, the D of MEDIO is almost like an O, and, in the higher value, the D of DOS slopes very much. The 6 touches the dot in the left-hand corner.

*Forged.*

Lithographed, on thin, very white wove paper; pin-pricked 12. The hull of the steamer is not level, the front part being much too high out of the water. She has three masts, her bowsprit is level with the outline of the deck, and there is no flag visible. The tail of the R of GUIARA touches the A after it, and the tail of the Q of PAQUETE touches the line below it. The upper halves of the C and B of CABELLO are smaller than the lower halves. The clouds are very coarse and blotchy. The D of MEDIO is an ordinary capital D, and the D of DOS is *almost* upright. The 6 does not touch the dot in the left-hand corner.

POSTMARKS.

*Genuine.*—Some of my genuine specimens are cancelled with a diamond of oblong dots.

*Forged.*—The forgeries bear either a very large capital O, like 87, or 54, without central figures or numerals.

The forgeries of the *reales* set, just described, are exceedingly common, and will be found in the collections of all our youthful friends.

Issue of 1869. Second Reales Series (for Curaçao).  $\frac{1}{2}$  Real, green; 2 Reales, rose.

*Genuine.*

Engraved in *spargne*, on thin, yellowish-white wove paper; pin-pricked 10, or machine-perf. 13. The outside of the frame is composed of a scalloped line all the way round, with fifteen scallops at the top and bottom, and seventeen each side. There is a stop after each of the letters J. A. J. of the initials of the firm, and the horizontal top and bottom lines of the Z are carried a little beyond the small knobs which usually finish off that letter. (This is *not* shown in the Z of the accompanying illustration.) There are



two ornamental tongues or curves projecting from the centre of the left-hand side of each J.

*Forged.*

Lithographed, on thin, very white wove paper; pin-pricked 13. In the  $\frac{1}{2}$  real there are sixteen scallops at the top and the bottom, and twenty at each side. In the 2 reales there are sixteen at the top, fifteen at the bottom, nineteen on the right-hand side, and twenty-one on the left. There is no stop after the last J. The stop after the A is not very distinct, and the Z is like an ordinary capital Z. Each J has only one ornamental tongue or curve projecting from the centre of the left-hand side of it.

POSTMARKS.

*Genuine.*—The genuine stamps usually bear two concentric circles, with name, separated by stars, between the circles; or else two concentric ovals similarly inscribed.

*Forged.*—The forgeries bear 5, without numerals; also 54.

I have not said anything about the history of these stamps. Those who wish to know more about them will find my monograph on the stamps of La Guaira in the first volume of the *Philatetical Journal*, and a reprint of it in the *Stamp Collector's Magazine*, vol. xi. pp. 70-74.

## LIBERIA.

Issue of 1864. 6 cents, red.

This is the issue with two thin lines round the stamp, and another line, at a distance of 1 millimetre from it, all round.

*Genuine.*

Engraved in *épargne*, on rather thin, and on medium wove paper, perf. 11 and 12. The head of the spear is a sort of diamond-shape, but the half towards the point is very much longer than the part which joins the shaft. The point is very sharp, and it touches the outline of the circle. On the shaft, near the head, there are two streamers hanging down. A card laid along the shaft of the spear passes decidedly to the left of the part of the butt which comes out in front of the knees of the figure; for the two parts are not drawn in the same straight line. There is no shading on the upper part of the arm. The lower half, from the elbow to the wrist, is shaded with eight curved, oblique parallel lines, running down from left to right. There is a triangular blotch of shading under the chin. From the left side of the cap there are two ribbons or plaits hanging down, which are shaded almost all over. The longer of these two ribbons touches the shaft of the spear. The left foot is in profile, shaded with three horizontal lines, and has an absurdly high instep. The great toe of this foot goes within  $\frac{1}{4}$  millimetre of the outline of the circle. The right foot is very stumpy and broad, showing five distinct toes. This foot, and the butt-end of the spear, are both about  $\frac{3}{4}$  millimetre from the outline of the circle. The semicircular piece of shading on the big stone, above the word LIBERIA, shows 21 vertical lines, and indications of two others. There is a distance of one millimetre between the B of LIBERIA, and the nearest point of the shading above it. There are two horizontal cracks in the vertical, right-hand edge of the stone; the upper one being triangular in shape. If the A of LIBERIA were



moved to the right, keeping at the same level, its top would just touch the bottom corner of the upper triangular crack, but there would be some little distance between the foot of the A and the lower crack. Outside the right bottom edge of the uppermost sail, to the right of the ship, there is a tiny blotch, probably representing a flag; this flag, (if it is one), shows between the sail and the ropes to the right of it. It would not be remarked, unless specially looked for. The hull of the ship shows thirteen round, white port-holes. The main-boom touches the outline of the circle. The sea shows small, white-topped waves, nearly parallel with the horizon, and there are no vertical bars of light on it. The shield shows about nine long, vertical lines of shading, from the top, to where it passes behind the shoulder of the figure. The sky is almost entirely free from clouds. The corner-spandrels of the stamp, outside the central circle, are filled in with vertical wavy lines. The points of the upper scroll are all at some distance from the right and left sides of the stamp, and the right-hand point of the lower scroll is still farther from the outline. The left-hand end of this lower scroll, however, very nearly touches the outline of the frame to left of it. The rock behind the figure reaches up level with that part of the shoulder where the spear crosses its outline.

6 Cents. *First Forgery.*

Nicely lithographed, on stout, white wove paper, perforated 12½, very well. The outer one of the two lines forming the frame is much thicker than the inner one, and there is no line surrounding the stamp; indeed, the said line, in the genuine, comes exactly where the very points of the perforation come in this forgery. The head of the spear is the same shape as the genuine, but it does not go near the outline of the circle. As to the two streamers hanging from the spear, in the genuine, the one nearest to the figure is wider and longer than the other; but, in this forgery, the one furthest from the figure is wider and longer than the other. The whole of the shaft of the spear is in one straight line. The lower part of the arm, from the elbow to the wrist, is shaded with about 16 or 18 oblique lines, some of them dotted, running down from right to left, *i.e.*, just the opposite way to the genuine. There is only one ribbon or plait hanging down from the cap, and the end seems to go under the spear. The left foot is stumpy, with the instep so blotched by the shading that it can hardly be made out, and the toe is very much nearer to the outline of the circle than the butt-end of the spear is. The right foot slopes very much, so as not to look so broad as the genuine; it has five toes, but the great toe of this right foot, and the butt of the spear, are very nearly one millimetre from the outline of the circle. In consequence of the postmark being in the way, in my specimen, I have not been able to count the vertical lines of shading on the stone, above LIBERIA, but I do not think there are anything like so many as 21, and the four horizontal lines which cross these vertical ones in the genuine, are not visible. This shading comes too close to the B of LIBERIA, being less than half a millimetre from it. In this forgery, the lower crack in the edge of the stone is the triangular-shaped one; and, if the A were moved to the right, on the same level, its head would be quite clear of the upper crack, and the whole of the foot would be obliterated by the lower crack. This is, again, exactly the opposite of the genuine. Instead of port-holes, the ship has a white stripe along the upper part of the hull, which is not visible in the genuine. The main-boom is a considerable distance from the outline of the circle. The right-hand sails are much more darkly shaded than in the genuine, but I can give no exact tests, as the postmark covers most of the vessel in my specimen. The sea is almost

equally white all over, and is formed by short horizontal lines, so that no waves can be seen. The shading on the shield, near the shoulder of the figure, is very blotchy; three vertical lines of shading can be seen, with a blotch each side of the said three lines. The design shows heavy clouds over the ship, the rest of the sky being clear. The vertical, wavy lines in the corners of the stamp, outside the circle, are like the genuine. The right upper point of the top scroll touches the border of the stamp, (not either of the lines surrounding the stamp), but the left upper point of this top scroll is a full millimetre from the left side of the border. The left lower point of the bottom scroll also touches the border, in the same manner. The rock behind the figure is not high enough; it only reaches up about level with the arm-pit. I have not said anything about the expression of the face; but, in the genuine, it is somewhat wistful, and in this forgery it is stern, and the figure has a very broad left cheek, (right side of the stamp).

6 Cents. *Second Forgery.*

Lithographed, on stout, white wove paper; very badly pin-perf. 12. The head of the spear is too like the flame of a candle in shape, and the point does not touch the outline of the circle. The streamers on the shaft, near the point, are very nearly equal in size. The whole of the spear-shaft is in one straight line. There is one dot of shading on the upper part of the arm. The lower part of the arm is altogether unshaded. The shading under the chin is rounded, instead of being triangular in shape; and a piece also seems to go on to the right shoulder. There is one broad ribbon hanging from the cap, bounded by thick dark lines, and it runs down, not merely to touch the shaft of the spear, but plainly under it, till it touches the arm. The left foot is very indistinct, and it is difficult to say which is foot and which is drapery; indeed, part of the drapery comes down so as to make a sort of boot-heel. The toe of this left foot is very nearly a millimetre from the outline of the circle. The shape of the right foot is very similar to that in the first forgery, but there are only four toes. The great toe of this right foot, and the butt-end of the spear, are both more than a millimetre from the outline of the circle. There seem to be no vertical lines in the piece of shading above LIBERIA, on the stone. As far as I can make out from a poor specimen, there are about four coarse lines of shading, running horizontally, to form this part of the design. Between this shading and the B of LIBERIA, the distance is about one millimetre and a quarter. The edge of the stone shows one horizontal crack, high above the level of LIBERIA, and one oblique blotch of shading, the bottom of which is exactly level with the foot of the A. There is no sign of a flag on the ship, and the main-boom is a long way from the outline of the circle—quite as far from it as the butt-end of the spear is. The hull shows a white stripe, instead of the port-holes; and a short piece of mast, visible in the genuine, is here widened, till it looks exactly like the funnel of a steamer. The sea, for the most part, is very white, but just under the ship there are three thick, blotchy lines of shading. These do not look like waves. There seem to be only seven vertical lines of shading on the shield. From the top of the shield there is a heavy cloud, extending right across the sky, and there are some more distinct clouds under SIX. The wavy lines in the corners of the stamp are like the genuine, except that they are a little too far apart. The lower right-hand point of the bottom scroll seems to touch the outline of the stamp, but all the other points of both scrolls are at some distance from the outline. The outer one of the two lines round the stamp is a good deal thicker than the inner one. There is no extra line round the stamp, though the perforation leaves plenty of room to see it, supposing

it had been there. The rock behind the figure is about level with the armpit. The angle of the left jaw and cheek is too square, as in the first forgery.

6 Cents. *Third Forgery.*

Lithographed, on medium, rather hard, white wove paper; poorly perforated 12½. This forgery is an aggravating one; first, because there is hardly a single school-boy's album throughout the length and breadth of England that does not possess it, and secondly, because the expression on the face of the figure is so supremely disdainful and contemptuous. The head of the spear is a short diamond, the point-half as short as the other, and it touches the outline of the circle, like the genuine. The right-hand streamer hangs much lower than the left. The two parts of the shaft of the spear, like the genuine, are not in the same straight line. The upper part of the arm is partially shaded. The lower part, from the elbow to the wrist, is shaded with about twelve oblique lines, running down from left to right. There are three short lines of shading under the chin. A broad band, shaded with transverse lines, hangs down from the cap, and runs under the shaft of the spear, reaching to the inside of the elbow. The left foot is quite shapeless, and it touches the outline of the circle; it looks like a part of the dress more than anything else. The right foot shows only four toes. The shading on the stone, above LIBERIA, is continued along the top of the stone, to the outline of the circle; thus there are, of course, far more than twenty-one vertical lines in it. The shading actually touches the B of LIBERIA. There is one crack in the stone, with a blotch below it, and the lowest part of this blotch is level with the cross-stroke of the A of LIBERIA. There is a large, dark, prominent flag sticking out from the top of the middle sail to the right-hand side of the ship. The ship shows twelve white port-holes (several of them oblong), and two oblong dashes, one above another, at the left-hand end of the row of port-holes. The main-boom is a very long way from the outline of the stamp. The sea is dark, with three vertical bands of light upon it. The shield has seven vertical lines of shading, from the top to where it disappears behind the shoulder of the figure. There are many scattered clouds about, but they are not heavy. The corners of the stamp afford the easiest test. They are filled in with oblique lines, pointing towards the centre of the stamp, instead of the vertical lines of the genuine. The lines are also almost straight. The lower scroll touches the outline both sides, the upper scroll with neither side. The rock seems to come up about level with the arm-pit of the figure, but my specimen is postmarked there, so I am not sure.

*Fourth Forgery.*

Lithographed, on thinnish, white wove paper, fairly perforated 12. The head of the spear is somewhat like the genuine in shape, but it is blunt, and it does not touch the outline of the circle. There seem to be three streamers hanging from the spear. The whole length of the spear is in one straight line. There is one dot of shading on the upper arm, and one dot also on the lower arm, but no lines. There is an irregular-shaped blotch of shading under the chin. Two dark ribbons hang down from the cap, but neither of them touches the shaft of the spear; and near their lower extremity, and to the right of them, appears the lower half of a third ribbon, which touches the shaft of the spear, and has no shading on it. The forgers have evidently mistaken the left arm of the genuine for a third ribbon. It does, in fact, look rather flat, but I think anyone, looking at the genuine, would know what it is intended for. Both feet are very shapeless: the left does not appear to be in profile; and the right has three toes. There seem to be about 20 vertical lines of

shading on the stone, but with no horizontal lines across them ; and they are very faint over the R of LIBERIA. The B of that word is a full millimetre from the nearest part of the shading, indeed, in this forgery, the shading comes nearer to the E than to the B. There are two horizontal cracks in the stone, but the upper one is dark, and the lower one is unshaded, and there are several dark dots and lines on the stone, under the upper crack, which are not in the genuine. The lower crack is rather below the level of the cross-stroke of the A, which letter is badly formed. The middle of the edge of the second sail, on the right-hand side of the ship, shows a flag, or rather, part of a flag—for the lower portion is evidently torn or blown away. The hull of the ship shows four white port-holes at the left-hand end, and three or four at the other end. The main-boom goes rather near the outline of the circle, but does not touch it. The sea has a "soapsuddy" look, with three or four dark blotches on it, and there does not appear to be any separation between sea and sky. About five long, dark lines of shading can be seen on the shield, but the part to the left, where it begins to disappear behind the shoulder, has no lines, but only a blotch. There are two or three light patches of cloud scattered about, and a dark patch to the left of the figure. The corners of the stamp are filled in with oblique instead of vertical lines, and they all point towards the centre of the stamp. These lines are finer and more regular than in the genuine. Both of the scrolls touch the border on the left, and the bottom scroll touches it on the right. The rock is higher than in any of the forgeries previously described, and reaches up almost as high as in the genuine. The expression of the face is very pleasant.

#### *Fifth Forgery.*

Lithographed, on medium, white wove paper, badly pin-perf. to some uncountable gauge. There is, in this forgery, a third line round the stamp. In the genuine it is just one millimetre from the outer of the two inner lines ; but in this forgery it is one millimetre and three-quarters from the said line. Both the inner lines are of the same thickness as in the genuine. The head of the spear is an ordinary diamond-shape, with both halves of equal length, and it is not very sharp. It just touches the outline of the circle. The streamers are very like the genuine. The whole of the shaft of the spear is in one straight line. The lower part of the arm is shaded with about nine straight, oblique lines, running down from left to right. There is a rounded patch of shading under the chin. The ribbons or plaits are very like the genuine. The left foot shows hardly any instep, and it very nearly touches the outline of the circle. The right foot is very splay, almost fan-shaped. The shading on the stone above LIBERIA shows about 16 vertical lines, crossed by others which I cannot count. The nearest part of this shading is just about one millimetre from the B of LIBERIA. The cracks in the stone are very far apart, so that there would be room to put between them, without touching, two letters, one above another, of the height of the letters of the name. The vessel looks like a steamer ; part of it touches the shield, and the other end very nearly touches the outline of the circle. There is a flag near the top of the two oblique ropes to the right. There is an irregular light streak in the hull, instead of the port-holes. The waves are rather like those of the genuine, but much coarser, and darker. There are about seven long, vertical lines of shading on the top of the shield. The corner-spandrels bear wavy vertical lines, like the genuine. All points of the scrolls are at some distance from the border. The rock behind the figure is in one stage, instead of the three stages of the genuine ; and it only reaches up hardly to the arm-pit. The expression of the face is rather joky.

*Sixth Forgery.*

Lithographed, on rather thin, hard, white wove paper; perf. 12. The head of the spear is fairly like the genuine, and it touches the outline of the circle. The whole of the shaft is very nearly in one straight line. Above the elbow there are four long, oblique lines, and below the elbow three short ones. The shading under the chin seems to be rounded. The longer of the two dark ribbons, hanging down from the cap, appears not merely to touch the shaft of the spear, but to go over it. The left foot in my specimen is hidden by the postmark, but I fancy it touches the outline of the circle. Only four toes are visible on the right foot, but there is a large, dark blotch, half as big as the foot, and close to it, which may possibly hide the little toe. The toes are further from the outline of the circle than the butt-end of the spear is. There are about fifteen vertical lines of shading above LIBERIA, and the B is about three-quarters of a millimetre from the nearest part of the shading. In my specimen the inscription appears as IIBLRI, as some letters and parts of letters have not taken the ink, but I cannot say whether this is always the case. The two cracks in the stone, which are two millimetres apart in the genuine, are nearly two and a half millimetres apart in this forgery. There seems to be a large, light-coloured flag projecting from the right side of the oblique ropes, to the right side of the ship. The port-holes along the hull of the ship are represented by a broken and wavy white line. The sea is almost entirely white, except for a long, dark strip the length of the ship, running obliquely from right to left, between the ship and the shore. Only five long, vertical lines of shading can be seen on the shield, from the top to where it disappears behind the figure. There is not a single cloud in the sky. The left-hand end of the lower scroll is a long way from the side of the stamp. The rock, behind the figure, does not reach up higher than level with the arm-pit. There is no line separating the stamps from each other in this forgery.

*Seventh Forgery.*

Lithographed, on white wove paper, stouter than in the sixth forgery; perf. very badly about 11. There is very little white upon the head of the spear. There seems to be only one very broad streamer hanging from the spear, but my specimen is postmarked just there. The whole length of the spear is exactly in one straight line. The arm does not appear to be shaded anywhere. The shading under the chin does not touch the outline of the chin. The left foot is very ugly in shape, with much too small a toe, and the said foot is shaded with a blotch, and not with lines. The right foot appears to have a stocking on, as only the tips of the toes (four) are visible. The great toe of this right foot and the butt-end of the spear are both fully one millimetre from the outline of the circle. The lines in the shading on the stone, above LIBERIA, are all merged into one blotch, and the B is less than half a millimetre from the nearest point of the shading. The two cracks on the stone are less than a millimetre and a half apart, the lower (instead of the upper) one being triangular in shape. If the A of LIBERIA were moved to the right, keeping the same level, it would touch the lower crack, but be at some distance below the upper crack. There is a very distinct, dark flag to the right of the ship. The hull is all dark, with no sign of port-holes. The end of the main-boom is a long way from the outline of the circle. The sea has dark stripes and blotches on it, but no regular waves. The postmark, in my specimen, covers the vertical lines of shading on the shield, so that I cannot give the number of them. There is a very dark cloud just under the SIX, and another, still larger, above the ship, reaching to the shield, with a smaller one behind the shoulder of the figure. The

lower right-hand point of the bottom scroll touches the inner outline of the frame of the stamp. The outermost line of the frame is much thicker than the inner one, and there is no line between the stamps. The rock behind the figure does not reach up even level with the arm-pit.

Same Issue. 12 Cents, blue.

*Genuine.*

Engraving, paper, and perforation the same as in the genuine 6 cents. The point of the spear is somewhat blunt, and it does not touch the outline of the circle. The left-hand streamer is three times the width of the right-hand one, but both hang down level with each other. The shaft of the spear is, in this value, all in one straight line. The right side of the upper arm is shaded with two rows of small dots. The lower arm, from the elbow to the wrist, is shaded with dotted lines, running obliquely down from left to right; and, just under the drapery which hangs over the arm, there are five thicker lines, not dotted, and less oblique than the dotted lines of shading on the rest of the arm. There is a large triangular patch of shading under the chin, consisting of oblique lines, running down from left to right. The two plaits of hair hanging from the cap are rather like those in the genuine 6 cents, but, in this case, the left one touches the shaft of the spear, as far as I can make out; though the fact is that the two plaits seem to melt insensibly into the dark shading on the breast of the figure, so that it is difficult to say where they end. The left foot is shaded with either three or four horizontal lines, crossed by three thicker, oblique lines; the toe, however, is quite white and unshaded. This said toe comes within about one quarter of a millimetre of the boundary of the circle. The right foot is shaded all over with crossed oblique lines; there are two distinct toes, with indications of a third, and the nail of the big toe is very dark and distinct. This toe and the butt-end of the spear are both about three-quarters of a millimetre from the outline of the circle. The semicircular piece of shading on the stone, above LIBERIA, is formed by about twenty-two vertical lines, crossed by six horizontal lines. The shading is, in its nearest point, half a millimetre from the B. The two cracks in the stone are one millimetre apart, and the lower one, which is just level with the foot of the A, is crossed by two thick, vertical lines of shading. There is a good-sized dark flag sticking out from the middle of the right-hand edge of the middle sail on the right side of the ship. About ten round, white port-holes can be counted along the side of the hull; the rest are hidden in the shading. The end of the main-boom is a long way from the outline of the circle. The sea is very similar to that in the genuine 6 cents, and there is a strong line of white, dividing the sea from the land. There are ten vertical lines of shading on the shield, counting from the top, to where the lines disappear behind the shoulder of the figure. The sky is very cloudy, there being only a few wavy streaks of clear sky above the ship, and more, and wider ones, above the head of the figure. The corner-spandrels, outside the central circle, are filled in with thin, parallel wavy lines, all pointing towards the centre of the circle. The left lower point of the bottom scroll touches the frame, but none of the other points of either scroll touch it. The rock behind the figure does not come up so high as in the 6 cents, being exactly level with the arm-pit. There is a line of shading, passing exactly through the very centre of the C of CENTS. One short line of shading touches the left corner of the head of the T of TWELVE, and a similar line touches the right corner of the head of the final E of that word. Both TWELVE and CENTS are equidistant from the top and bottom of their respective containing-labels. The side of the nose



is strongly outlined, and the left cheek (right side of the stamp) has a number of dots of shading on it, reaching from the chin to higher than the eyebrow, and rather spoiling the appearance of the face. The hair on the right side of the face (left side of the stamp) is dark nearly all over.

*First Forgery.*

Lithographed, on rather stout, very white wove paper, very badly perforated 12½. The point of the spear is sharper than in the genuine, and is some distance from the outline of the circle, though the genuine is close to it. There seem to be three streamers hanging from it. The upper arm has a few dots on it. The lower arm is shaded by (not dotted) lines, all running in the same direction. My single specimen is torn where the plaits hang down from the cap, so I have not been able to make them out. The left foot is shaded by crossed, oblique lines; it is utterly shapeless, and could not possibly be known for a foot. The part representing the toe is a full millimetre from the outline of the circle. The right foot has only a very little shading, just at the instep, formed of crossed, oblique lines; it has three toes, and there is no indication of a nail to the big toe. This toe and the butt-end of the spear are both a full millimetre from the outline of the circle. The shading on the stone, above LIBERIA, is very blotchy, so that only about eleven vertical lines can be counted. The nearest part of the shading is one millimetre from the B. The two cracks on the stone are nearly two millimetres apart; the lower one is a little below the level of the bottom of the A. There are no vertical lines across this lower crack. There are four faint, vertical lines of shading, outside the middle of the edge of the middle sail on the right side of the ship, to represent the flag, but they only look like a faint bit of cloud in the background, and not in the least like a flag. There is a white line along the centre of the hull of the vessel, which seems to divide the hull in two parts in a very peculiar way; this represents the port-holes of the genuine. There are eight vertical lines of shading on the shield, and they do not reach to the shoulder of the figure. There is a heavy cloud just over the ship, another under TWELVE (with a few little ones scattered near it), and a small cloud to the left of the spear-head; the rest of the sky is entirely free from clouds. The right lower point of the bottom scroll comes rather near the edge of the frame, but none of the others do. The rock behind the figure does not come up so high as to be level with the arm-pit. There is no line of shading through the C of CENTS, and no line to touch the T or final E of TWELVE. The letters of this word are too near the upper outline of the containing-scroll, and the letters of CENTS are too near the lower outline of their scroll. The side of the nose is not outlined; there are no dots of shading on the face, and the hair outside the right cheek (left side of the stamp) has a large, crescent-shaped patch of white in it. There is no single line round the outside, between the stamps.

*Second Forgery.*

Lithographed, on stout, very hard, dingy yellowish-white paper, apparently laid, but with the laid lines very faint; very badly perforated 13, in oval holes. The point of the spear is very sharp, and touches the outline of the circle. The left-hand streamer is slightly wider than the other, and hangs down a little lower. There is a very little, faint shading on the upper arm near the arm-pit, and the lower arm has a few faint dots and blotches. The shading under the chin is divided in two parts by a large, triangular patch of white. The outer plait of hair, hanging down from the cap, is very irregular, and much longer than the other; it just touches the spear-handle. The left plait does not

touch the spear. The left foot is very thick in the instep, and is shaded with about four short, vertical lines. The right foot seems to have four toes, and there is no nail to the big toe. This big toe and the butt-end of the spear are one millimetre from the outline of the circle. The shading on the stone is partly covered by the postmark in my specimen, but there seem to be about 14 or 15 vertical lines, crossed by about 4 horizontal ones. There are three horizontal cracks in the stone, the middle one being level with the bottom of the A. There is a large, light-coloured flag sticking out from the side of the ship. There are no port-holes visible in the hull. The sea is very patchy. There are only six vertical lines of shading on the shield. The clouds are very similar to those in the first forgery, but not so dark. The corner-spandrels, outside the circle, afford the easiest test, as they are formed by vertical, wavy lines. Both right and left lower points of the bottom scroll touch the frame. The rock behind the figure is slightly above the level of the arm-pit. There is no line of shading through the C of CENTS. There is no line of shading touching either the T or the final E of TWELVE; and both this word and CENTS are too near the lower outline of their respective containing-labels. There is no outline of the nose, which is simply a dot, and there is no shading on the face. The hair on the right cheek is too light.

#### *Third Forgery.*

Lithographed, on thin, rather hard, greyish-white, or yellowish-white wove paper, perforated 11½. This is evidently the same as the third forgery of the 6 cents, having the same disdainful expression of countenance. It is far more common than any other type. I have specimens from various printings; from early ones, with the clouds exceedingly heavy, covering almost all the sky, to others, in which the clouds have almost vanished. The spear-head is an equilateral diamond, instead of the long diamond of the genuine; it is tolerably sharp, and distinctly touches the outline of the circle. The right side of the upper arm is shaded with six distinct, oblique lines; the lower arm is shaded with about thirteen oblique lines, not dotted. The shading under the chin consists of four thick lines, almost touching each other. There is only one broad ribbon hanging down from the cap. Of the two streamers hanging from the head of the spear, the left one is a little broader than the other, and the right is very decidedly the longer of the two. The left foot is very clumsy, and is shaded with about nine oblique lines. The right foot is more like that of a frog than of a human being; only about half of it is shaded, and there is no nail to the big toe. This toe and the butt-end of the spear are about one millimetre from the outline of the circle. The shading on the stone above LIBERIA is formed by about 20 vertical lines, crossed by about five fainter lines. In the heavy and distinct copies, two lines of this vertical shading touch the B; in the later and fainter ones, only one line touches the B. The lower crack in the stone is wide open, with its upper edge heavily shaded by a triangular patch of five vertical lines; the opening in the stone being nearly as high as the cross-stroke to the A; the upper crack is a dark horizontal line, as in the genuine. The flag is not so wide as in the genuine, but fully as dark, and its outline is very wavy, whereas, in the genuine, the upper and lower outlines of the flag are cut off obliquely, but not at all wavy. There are twelve white port-holes to be seen on the hull of the ship. The sea is quite white, just under the keel of the vessel, and there are three vertical bands of light to be seen on it. There are about seven vertical lines of shading on the shield, to where they disappear behind the shoulder of the figure. The sky varies very much, according to the printing. The lines in the spandrels, outside the circle,

point towards the centre of the stamp, as in the genuine; but those in the left top corner are almost straight, instead of being very wavy like the others. Both lower points of the bottom scroll touch the frame. The line of shading in the C of CENTS is a little too much to the left, so that it does not pass exactly through the centre of that letter. A short line of shading comes very near the head of the T of TWELVE, but does not touch it. Two lines of shading cut into the final E of that word. Both TWELVE and CENTS are a little too near the bottom outline of their respective containing-labels. The side of the nose is outlined, as in the genuine, but the face has no shading on it, and has the disdainful expression of which I spoke before. The hair on the right side of the face (left side of the stamp) hardly seems to come up as far as the cap. The outer line of the frame is much thicker than the inner one, and the line between the stamps is a millimetre and a half from each.

#### *Fourth Forgery.*

Lithographed, on medium, rather hard, yellowish-white wove paper, perforated 12½. The point of the spear touches the outline of the circle, and the shading covers more than half of it. The streamers are fairly like the genuine. There is a little blotchy shading on the upper arm, on the side nearest to the body. The shading on the lower arm is pretty distinct at the beginning and end, but the middle part consists merely of a few dots. There is hardly any shading under the chin. Both plaits of hair are broken and irregular, and neither of them seems to touch the shaft of the spear. The left foot is of a fairly good shape, but the shading consists of about six oblique lines, running down from right to left, but almost vertical. The right foot is misshapen and ugly, with a curly big toe. There are four toes visible, but no nail on the big toe. Only the thick half of the foot is shaded, and the shading is blotchy. The big toe is one millimetre from the outline of the circle; the butt-end of the spear is a little nearer. The lines in the patch of shading on the stone above LIBERIA are blotched, and cannot be counted. The shading comes within one millimetre of the B, but the lowest point of the said shading in this forgery comes between the letters BE. There are four cracks in the stone; two of them distinct, and the other two faint. The flag of the ship is larger than in the genuine, but faint. There are no port-holes to be seen; indeed, part of the hull of the vessel seems to be well-nigh submerged under the waves. The sea has a mottled look. There are only seven vertical lines of shading on the top of the shield, and several of these are broken and imperfect. The clouds are fairly like the genuine, but not quite so heavy or so numerous. The lines in the corner-spandrels are vertical, instead of pointing to the centre of the stamp. Both lower points of the bottom scroll touch the frame. There is no line of shading through the centre of the C of CENTS. The T and final E of TWELVE have no lines of shading touching them, and the TWE of TWELVE and the C of CENTS are all too near to the bottom outline of their respective containing-labels. There is no outline to the side of the nose, and no dotted shading on the face.

#### *Fifth Forgery.*

Lithographed, on thin, white wove paper, badly perforated 11½, or unperforated. The spear is very sharp, and just touches the outline of the circle. The right side of the upper arm has some faint dots of shading on it. The shading on the lower arm is similar to that of the genuine, except that none of the lines are dotted. The shading under the chin is somewhat heart-shaped, and is formed by four (instead of six) oblique lines of shading. The white strip between the two plaits of hair is much too prominent, so as to make it look almost like one broad band, with

very thick and dark outlines. The left foot is shaded with seven oblique lines. The right foot shows three toes; it is only half shaded, and there is no nail to the big toe; the said toe being more than a millimetre from the outline of the circle, and the butt-end of the spear rather less than a millimetre from it. There are about 22 vertical lines in the shading above LIBERIA, crossed by about six horizontal lines. The longest three vertical lines very nearly touch the B. The cracks in the stone are the same as in the third forgery, except that the vertical lines of shading on the oblique top edge of the lower crack are blotched together. The flag is fairly like the genuine, but it does not touch the sail, there being a thin, white space between flag and sail. The port-holes seem to vary, according to the heaviness of the printing. In dark, heavy copies, there are nine square port-holes, with a tenth further off; in the lightly-printed copies, twelve can be made out; in both cases, the middle ones are much larger than the others. The sea shows three distinct, vertical bands of light upon it. There are eight vertical lines of shading on the top of the shield. The clouds are very light; the darkest portion being just behind the streamers on the spear-head. The corner-spandrels have their lines of shading arranged pointing to the centre of the stamp, as in the genuine. The upper right-hand point of the top scroll touches the frame, but none of the other points do so. The line of shading in the C of CENTS is a little to the left of the centre of the letter. Two short lines of shading touch the final E of TWELVE, and the letters of CENTS are too near the lower boundary-line of the containing-label. The nose is outlined, and there are a few dots on the cheek. The outer one of the two lines round the stamp is a good deal thicker than the inner one, and the line between the stamps is about the same as the genuine.

#### Same Issue. 24 Cents, green.

##### *Genuine.*

Engraving, paper, etc., the same as in the genuine 6 cents. The head of the spear is a little longer than in the 12 c., and it just touches the outline of the circle. Both streamers hang level, and the left one is a little wider than the other. The shaft of the spear is the same as in the 6 c., that is to say, a card, laid along the upper part of the shaft, will be found to pass distinctly to the left of the butt-end, which is not in the same straight line with it. The part of the upper arm which is nearest to the body is shaded like the 12 c. with dots. The shading on the lower arm is also exactly like that of the 12 c. The shading under the chin is indistinct, and a little further to the right than in the 12 c. The inner plait touches the spear, and is broader than the outer one. Both are shaded all over. The left foot is very long and pointed; it is shaded nearly all over, and the toe touches the outline of the inner circle. The right foot is shaded nearly all over, with lines that are almost horizontal; there are four distinct toes, with indications of the fifth, and the big toe is less than half a millimetre from the outline of the circle, while the butt-end of the spear is very nearly a millimetre from the said outline. The vertical lines in the shading on the stone above LIBERIA are too fine and blotchy to be counted, but there are four horizontal lines across them, and the shading is very nearly one millimetre from the B. The two cracks in the stone are about three-quarters of a millimetre apart, the lower one being a shade below the level of the cross-stroke of the A. The L goes very close to the outline of the circle, but does not touch it. There is a flag, very like that on the 12 c., but not quite so dark and prominent. The hull of the vessel shows eleven oblong, white port-holes. The separation between sea and land is hardly discernible. There are seven vertical lines of shading on the top of the shield. The sky is very similar to that of the 12 c. The

corner-spandrels are filled with vertical wavy lines, as in the 6 c. The points of the scrolls do not in any case touch the frame. The rock behind the figure is below the level of the arm-pit. The outer outline of the arm comes up much higher than the inner outline, reaching very nearly to the outline of the shoulder. There is a curved line passing through the C of CENTS, to the left of the centre. The two lines of the frame of the stamp are both equally thin, and the third line, or extra frame, is, as in the other values, just about one millimetre from the outermost of the two. The nose of the figure has the side outlined, and the mouth is slightly turned down.

*First Forgery.*

Lithographed, on very thin, rather soft, white wove paper, perforated 11. The right streamer on the spear is slightly broader than the left, and hangs down a shade lower. The two parts of the spear are not in the same straight line, but the difference is not so great as it is in the genuine. There is no shading on the upper arm, and the lower is shaded with eleven oblique lines, though the genuine shows thirteen. The shading under the chin is triangular, and composed of five oblique lines. The outer plait of hair, hanging from the cap, is broader than the inner one, and touches the spear, thus just reversing the order of things. The left foot is not abnormally long; it is shaded with two horizontal lines, and the toe does not touch the circle. The right foot shows three toes, far apart; it and the butt-end of the spear are barely half a millimetre from the outline of the circle. The shading on the stone above LIBERIA is blotchy, and only a sort of fringe of the ends of the vertical lines of shading can be seen at the edge of the blotch; the nearest part of the shading is about half a millimetre from the B. The two cracks in the stone are two millimetres apart, the lower one being far below the level of the bottom of the A. This A, and the I before it, are both shorter than the other letters of the word. There is no flag on the vessel, and the main-boom almost touches the outline of the circle, though, in the genuine, it is three-quarters of a millimetre from the circle. The port-holes cannot be counted; they form a sort of irregular, broken white line. The lines representing clouds are very faint. There is a strong white line, marking the separation of sea and land. There are five vertical lines of shading on the top of the shield. The corner-spandrels have vertical, wavy lines, the same as in the genuine. There is no line through the C of CENTS. The line forming the extra frame is absent. The side of the nose is very slightly outlined, and the corners of the mouth are turned up.

*Second Forgery.*

Lithographed, on stout, yellowish-white wove paper, perforated 13. In the genuine stamp the width of the whole stamp, from the outside of the perforations on the right to the outside of the perforations on the left, is 28 millimetres. In this forgery the stamp is made very much narrower by the perforations, being only 24 millimetres from side to side. There is no extra frame, only a cross separating the corners of four adjacent stamps. The whole shaft of the spear is in one straight line, and the left streamer is much broader than the right. The upper arm is unshaded, and the two outlines of this upper arm are equal in height. The lower arm shows a few vertical lines of shading. The shading under the chin has a good deal of white in the centre of it. Neither of the plaits of hair touches the spear; the outer one is very irregular, and both have much white on them. The left foot has a few vertical lines of shading on it; it is some distance from the outline of the circle, and not abnormally long. The right foot seems to have only one toe, with a large and distinct nail, though there is no nail in the genuine. The said toe is a millimetre from the circle, and the butt-end

of the spear rather less than a millimetre from the circle. There seem to be about twenty-four vertical lines of shading on the stone above LIBERIA ; and the shading reaches to within half a millimetre of the B. There are three cracks in the stone, the lowest one being very faint, and the middle one level with the bottom of the A. The flag is of a blunt triangular shape. There do not seem to be any port-holes in the hull of the vessel. The sea is nearly all white. There are about four vertical lines of shading on the top of the shield. There are only two patches of cloud in the sky. The spandrels contain vertical wavy lines, as in the genuine. The left bottom corner of the lower scroll touches the frame. The left outline of the upper arm is lower, instead of higher, than the right one. There is a very faint dot in the centre of the C of CENTS. The outer outline of the frame is much thicker than the inner one. The nose is not outlined, and the mouth is straight.

### *Third Forgery.*

This evidently belongs to the same set as the third forgeries of the 6 c. and 12 c., having the same contemptuous expression on the face of the figure. It is lithographed, on stout, soft, yellowish-white wove paper, perforated 13. The head of the spear is an equilateral diamond, the point touches the outline of the circle, as in the genuine. The shaft of the spear is the same as the genuine, showing the butt-end distinctly to the right of the line of the rest of the weapon. The right hand streamer is much longer and somewhat thinner than the other. The upper arm has three little blotches on it, like vaccination-marks. The shading on the lower arm is moderately like the genuine. The shading under the chin is rounded, and formed by four oblique lines, with a thin outline. There is one broad ribbon, with thick outlines, hanging from the cap, and touching the spear. The left foot looks somewhat like a clumsy shoe, standing by itself ; it is blunt, and the toe does not touch the circle. The right foot has four toes, the big toe absurdly long, and three-quarters of a millimetre from the circle, as is also the butt-end of the spear. There are about twenty vertical lines on the stone, above LIBERIA, crossed by four or five horizontal ones ; and there are two of the vertical lines which touch the B below them. The cracks in the stone are the same as in the third forgery of the 12 cents. In this, as in the other forgeries, the L of LIBERIA is at some little distance from the circle. The flag is fairly like the genuine. The hull of the vessel shows twelve more or less rounded port-holes, together with a streak and two dots, which are not to be seen in the genuine. The top of the shield shows nine vertical lines. The sky is almost entirely free from clouds. The lines in the spandrels all point to the centre of the stamp, instead of being vertical. Both the right-hand points of the lower scroll touch the frame. The rock behind the figure is a good deal higher than the level of the arm-pit. The outer outline of the arm is lower than the inner one. There are two faint lines in the C of CENTS. The outer one of the two outlines to the frame is much thicker than the other, and the third line, or extra frame, is a millimetre and a half from the stamp. The nose is outlined, and the expression highly contemptuous.

### POSTMARKS.

*Genuine.*—Most frequently a pen-stroke ; but I think I have seen a circle, containing HARPER LIBERIA.

*Forged.*—The usual cancellation for all the forgeries is a circle containing MONROWA LIBERIA ; but occasionally 33 may be met with.

### BOGUS STAMP.

I have a specimen of the 12 c., printed in pink, and unperforated. It is probably a *tirage de fantaisie*.

## LIVONIA.

Issues of 1860-63. (2 kop.) rose and black;  
(4 kop.) green and black.

I do not like to leave these stamps without notice, as I have three undoubted sets of forgeries; but I fear that all that I can say will be of no use to my readers. Not knowing anything about the stamps myself, I sent the three sets of forgeries, together with sets (supposed to be genuine) obtained from several of our principal dealers, to two or three celebrated collectors, without success; as not one of the said collectors could tell me for certain whether any of my *soi-disant* genuine stamps were really authentic or not. Of course, even with a single, absolutely undoubted specimen (supposing all the stamps on the sheet to be alike) it would be an easy matter to describe the forgeries; but it is just my failure to obtain an undoubted specimen which prevents my giving details of the counterfeits; and I would recommend my readers to be very careful where they purchase; for it is not agreeable to discover that one has given 20s. to 40s. for a pair of forgeries. The genuine stamps have the coloured ground lithographed, and the inscription printed on afterwards. Some of the forgeries have the inscription lithographed; others have it printed, as in the genuine.



## POSTMARKS.

*Genuine.*—The only cancellation which I have seen on the genuine was a pen-stroke.

*Forged.*—Some of the forgeries have this pen-stroke, others a portion of a *very* large circle; others are uncancelled.

Issue of 1863 (?). (2 kop.) Rose and green.



This is the stamp with blank green centre, and the oval surrounded by *single* scallops, as in our illustration. It must not be confounded with the very similar stamp (of which I have no forgery) with two sets of scallops—a set with thick lines in front, and a set with thin lines behind them—the points of the thin scallops meeting in the centre of the basis of the thin ones.

*Genuine.*

Lithographed, on stout, white wove paper, backed by thick, brownish gum. A short description will suffice. Of the scallops, taking the top ones, under BRIEFMARKE, as an example, all are made with the thickest half of each scallop-line to the *right*. There is a large stop after BRIEFMARKE; and most of the letters of that word are joined together at the bottom. The lower inscription is an easy test; it is WENDENSCHEN KREISES. The stop after BRIEFMARKE is really formed by the central ball of a sort of Prince of Wales's feather ornament in the corner. This same ornament is seen in all four corners.

*Forged.*

Lithographed, on medium, yellowish-white wove paper; white gum. Looking at the top scallops, it will be seen that the thickest half of the line forming each scallop is on the *left* side. (In our illustration, the line of each scallop is equally thick all the way.) There is no stop after BRIEFMARKE; (*i.e.*, there are only two balls, instead of three, in the corner); and this word is not nearly so blotchy as in the genuine; nor do the bases of letters touch each other. The lower inscription is quite wrong; being WENDESCHEN KREISES.

## POSTMARKS.

*Genuine.*—I have never seen the genuine cancelled with anything but a pen-stroke.

*Forged.*—1 (very much larger); 10 (also larger).

## Issue of 1864. (2 Kop.), rose and green.

*Genuine.*

This stamp is decidedly scarce. All the tests are exactly the same as in the issue just described, except that the central green oval contains a white griffin, rampant, with a sword in its right paw. The eye is distinct; the ears erect; and the left front paw just reaches to the edge of the green oval; while the tip of the upper wing is some distance inside the oval; *i.e.*, there is a good space between the tip of the wing and the edge of the oval. The animal stands on a ground of white, curly lines.

*Forged.*

Lithographed, on very stout, very white wove paper. The tests are exactly the same as for the last-described issue; but the lines at the top of the background, above BRIEFMARKE, are very fragmentary and imperfect. The hilt of the sword touches the edge of the green oval, though it does not do so in the genuine. The griffin has no eye, and only one ear, which points backwards instead of being erect. The left paw goes right into the white space, outside the green oval; the tip of the upper wing does the same. There is no ground for the animal to stand on.

## POSTMARKS.

*Genuine.*—I have never seen a postmarked specimen.

*Forged.*—10 (very much larger).

## LÜBECK.

Issue of 1859-62.  $\frac{1}{2}$  Schilling, lilac.*Genuine.*

Lithographed, the 1859 issue on fairly stout wove paper, without watermark, and the 1862 issue on much thinner paper, watermarked with a number of very small, five-leaved florets. All the stamps of these first issues may be found un gummed. I am told that they were so issued to the Post-office, and only gummed a day or two before they were actually required for use. There is no stop after SCHILLING. The ornamental strokes under LÜBECK extend from under the end of the L to under the beginning of the K. The eagle's beaks do not touch his wings; none of the wing-feathers touch his knees, and the feet do not touch the scroll. There are eight dots, almost in a straight line, in the



top row of the dotted ground, above the eagle's heads, with a similar dot in the right fork of the left-hand end of the scroll, which points towards the L of LÜBECK. There is one dot between the heads, which would be cut through by an imaginary line, joining the eyes. The little vertical line below the space between BE of LÜBECK cuts into the fourth dot from the right, in the top row. The lower half of the shield on the eagle's breast contains seven thick, vertical lines, exclusive of the right and left outlines. The tail of the eagle is five-lobed; the tip is sharp, and points towards the last stroke of the M of POSTMARKE. The letters of LÜBECK are shaded all over, by oblique lines, running down from right to left. Both the eagle's tongues curl distinctly upwards.

*First Forgery.*

Lithographed, on yellowish-white wove paper; unwatermarked; harder and usually a little stouter than that of the genuine unwatermarked issue. There is a stop after SCHILLING. The ornamental strokes under LUBECK extend nearly from the middle of the Ü to the end of the C. The eagle's beak on the right-hand side of the stamp touches the top feather of the wing (there is no tongue in this right-hand beak), the bottom large feather of the wing on the same side touches his knee, and the similar feather of the wing on the left-hand side of the stamp *almost* touches the other knee. The end claw of each foot touches the scroll. There are only five dots in the top row of the dotted ground, above the eagle's heads; and there is no dot in the forked end of the scroll, nearest to the L of LÜBECK. There is no dot in the background, between the eagle's heads. The little vertical line, below the space between the letters BE of LÜBECK, does not go near any of the dots in the top row. The lower part of the shield shows parts of three short, vertical lines, instead of seven complete ones. The tip of the eagle's tail, which is not darkly shaded like the genuine, is blunt, and has a decided twist to the right. The letters of LÜBECK seem to be merely outlined, instead of shaded all over. The left beak of the eagle has a tongue, but it points almost straight out, instead of curling upwards.

*Second Forgery.*

Lithographed, on soft, thin, white wove paper. There is an almost microscopic stop after SCHILLING, and the stop after POSTMARKE is much hidden by the shading. The ornamental stroke under LÜBECK reaches from the beginning of the Ü to the end of the C. The end claw of the eagle touches the outline of the scroll above the E of POSTMARKE. The top row of dots in the groundwork is irregular and incomplete; the three central dots of the eight are missing, though those in the second row come up nearly high enough to supply their place. There is no dot in the right fork of the left-hand end of the scroll, near the L of LÜBECK. There is one dot, not between the heads, but low down, between the necks of the eagle, far below the level of the eyes. There is only the very faintest possible trace of the little vertical line, below the space between the letters BE of LÜBECK, and it does not touch a dot. There are five vertical lines in the shield, exclusive of the outlines. The tail of the eagle is only three-lobed, and it points to the middle of the M of POSTMARKE. The letters of LÜBECK are shaded all over with oblique lines, as in the genuine; but the lines run down the wrong way, from left to right, instead of from right to left. There are no tongues in the beaks; and the beak on the right side of the stamp curves downwards, while the left beak is straight. This forgery is better than the first, and not quite so common, though specimens of both are usually to be met with in all juvenile collections.

## Same Issue. 1 Schilling, yellow.

*Genuine.*

Lithographed; paper the same as in the genuine  $\frac{1}{2}$  schilling. The ornamental strokes under LÜBECK extend from under the middle of the L to the middle of the K of that word. The eagle's beaks do not touch the wings; none of the wing-feathers touch the knees; and the claws do not touch the scroll. There are eight dots in the top row of the dotted ground, above the eagle's heads. The forked, right-hand end of the scroll almost touches the line to the right of it. The cross-stroke at the bottom of the figure 1, in the top left-hand corner, is well marked. The letters of EIN are no larger than those of POSTMARKE, and the shading on the scroll comes almost close to the E and N of EIN. There is a dot centrally between the necks of the eagle, below the level of the eyes. There are four dots in a curve, in the space between the neck and the wing, on the left side of the stamp, and the same number on the other side. The little vertical line in the space below BE of LÜBECK is not central, but under the end of the B. The lower half of the shield contains seven thick vertical lines, exclusive of the outlines, as in the genuine  $\frac{1}{2}$  schilling; but the left-hand line is very often blotched into the outline, so as to show only six distinct lines in that case. The tail of the eagle is five-lobed, with a slight twist to the right, and points very slightly to the right of the last stroke of the M of POSTMARKE. The shading on the letters of LÜBECK is the same as in the genuine  $\frac{1}{2}$  schilling. Both the eagle's tongues curl upwards. The one on the right side of the stamp touches a dot, and has a sort of flourish in consequence.

*First Forgery.*

Lithographed; paper thicker than that of either of the genuine sets. The ornamental strokes under LÜBECK extend from under the middle of the Ü to the end of the C. The eagle's beak on the right-hand side of the stamp touches the wing; the bottom large feather of the wing on the same side touches the knee; and the similar feather of the wing on the left-hand side of the stamp almost touches the knee. The claw touches the scroll above the E of POSTMARKE. There are only five dots in the top row of the dotted ground. The forked, right-hand end of the scroll plainly touches the line to the right of it. The figure 1 in the top left-hand corner has hardly any sign of a cross-stroke to the bottom of it. The letters of EIN are very much larger than those of POSTMARKE, and there is hardly an atom of shading on the part of the scroll containing it, so that it appears much too white. There is no dot between the necks of the eagle, and the space between wing and neck on the left side of the stamp contains three dots instead of four. The little vertical line is placed centrally in the space below BE of LÜBECK. The lower half of the shield contains four vertical lines of shading. The tail of the eagle has a twist to the left, and again to the right, and points to the middle of the M of POSTMARKE; the tip is only outlined, instead of being shaded all over. Most of the letters of LÜBECK are only outlined. The eagle has a tongueless beak, curving downwards on the right side of the stamp, and the left beak touches a dot, but has no tongue. The colour varies from orange to reddish-orange, and is a great deal darker than the yellow of the genuine.

*Second Forgery.*

Lithographed, in reddish-orange, on thin to medium, white wove paper. The little vertical stroke is under the end of the B of LÜBECK, as in the genuine; but it is not quite vertical, sloping down slightly to the left. The eagle's claw touches the outline of the scroll above the E of POST-

MARKE. There are seven dots, irregularly placed, in the top row of the groundwork. The forked, right-hand end of the scroll is a good distance from the outline to the right of it. The letters of EIN are larger than those of POSTMARKE, and the shading is at some distance from the ends of that word. The dot between the necks of the eagle is exactly level with the eyes. The dots between the neck and wing on the left side of the stamp do not follow the curve of the neck, though they do so in the genuine. There are six vertical lines in the lower half of the shield, and the horizontal division between this lower half and the upper blank half is deeply curved, or hollowed, instead of being perfectly straight and horizontal. The tail of the eagle is five-lobed, as in the genuine; but the tip points to the *first* stroke of the M of POSTMARKE. The eagle's beaks are destitute of tongues, and strongly curved downwards.

#### *Third Forgery.*

This is quite new, (1891), and nicer-looking than the genuine, in some respects. Lithographed, almost exactly the same colour as the genuine, on thick, hard, much-gummed, white wove paper. There are ten large feathers, instead of eight, in the wing on the right side; of which the lowest touches the knee; there are nine large feathers, instead of eight, in the wing on the left side. One of the claws, on the left side, very nearly touches the outline, above the O of POSTMARKE. There are about twelve dots in the top row, very irregular; eight dots in the space between the wing and neck on the left side, and seven or eight in the similar space on the right side. The forked, right-hand end of the scroll plainly touches the outline to right of it. There is no stop after SCHILLING in this forgery; though there is a stop both in the genuine, and in the other two counterfeits above described. The shading at the end of the EIN scroll is a very long way from the N, instead of almost touching it. There are two dots between the heads of the eagle, one above and one slightly below the level of the eyes. The short, vertical line is just under the beginning of the E of LÜBECK. There are five thick, blotchy vertical lines in the lower half of the shield. The upper point of the shield, if prolonged upwards, would cut deeply into the neck of the eagle, on the left side of the stamp; though, in the genuine, it would pass up vertically and centrally between the two necks. The tail of the eagle is so long, that it touches the outline below it; it points to the centre of the M of POSTMARKE. Most of the letters of LÜBECK are of solid colour. The beak of the eagle, on the left side of the stamp, is very like the genuine; but, on the right side, the lower mandible is prolonged to represent the tongue; it is very curly, almost like a 3 laid on its side (ω). Three of the large feathers of the wing touch the outline of the scroll on the left side of the stamp.

#### *Fourth Forgery.*

This is the "Second Forgery" of my first edition. I do not possess the stamp now, so merely reproduce the description there given. Lithographed; paper unwatermarked; about the same thickness as that of the unwatermarked genuine set. The tests for this forgery are exactly the same as for the first forgery, except that the I in the left-hand top corner has a well-defined bottom stroke, and the part of the scroll containing EIN is coarsely and darkly shaded, quite up to the beginning and end of that word. The colour is orange to reddish orange.

#### *Fifth Forgery.*

This is the "Third Forgery" of my first edition, from which the following is reproduced; as I do not possess the stamp now. Lithographed, on paper as thin as that of the watermarked, genuine stamp.

This is (*i.e., was*) the best forgery which I have seen. The stop after POSTMARKE is wanting. The right-hand fork of the scroll is a long way from the line to the right of it. The eagle's claws and the lower parts of his legs are thin and elegant, compared with the clumsy shape of those in the genuine; and the claw on the right side of the stamp plainly touches the scroll above the E of POSTMARKE. The top feather of the wing on the left-hand side, which ought to point to the L of LÜBECK, points very widely to the left of it. The eagle's beaks resemble the beak of a toucan; they are slender and horizontal in the genuine. The letters of EIN are much too large and coarse. The other points of this forgery are like the genuine.

Same Issue. 2 Schilling; brown.

*Genuine.*

Lithographed; paper as in the genuine  $\frac{1}{2}$  schilling; ornamental line under LÜBECK ditto. There are eight dots in the top row of the dotted ground, the second from the left being double. The eagle's heads are generally dreadfully blotched and misshapen, but neither of them touches the wing. There is a good-sized stop after POSTMARKE, and another after SCHILLING. The right-hand, forked end of the scroll is very near the outline to the right of it, but they do not touch. There are only seven large feathers sticking out from the wing on each side of the stamp; the eighth feather on each side being joined to the body. The third feather from the top of the wing, on the left side of the stamp, touches the scroll, the outline of which is very thick just there; the knees are level with the bottom point of the shield. The dots in the space between the wing and neck, on both sides of the stamp, are not countable, as they join either the wing or the neck. The top of the vertical line below BE of LÜBECK is very near the E, but the bottom of it leans to the left. The lower half of the shield contains, as far as I can make out, five thick vertical lines; but they are very often more or less blotched together. The tail of the eagle is really five-lobed, but two of the lobes are frequently blotched into one. The shading on the letters of LÜBECK is the same as in the genuine  $\frac{1}{2}$  schilling, and the Ü is rounded at the bottom. Both the eagle's tongues curl upwards; the heads are very flat.



*First Forgery.*

Lithographed, on rather stout, white to yellowish-white wove paper. The ornamental line under LÜBECK extends from about the beginning of the Ü to the beginning of the K of LÜBECK. There are six dots in the top row, with an extra dot, much above the level of the rest, under the first stroke of the Ü. The eagle's beak on the right side of the stamp is tongueless, and touches the wing; the tongue of the other beak is some distance from the wing, though *almost* touching it in the genuine. There is a good-sized stop after SCHILLING, but the one after POSTMARKE is smaller. The right forked end of the scroll distinctly touches the outline to right of it. There are eight large feathers sticking out of the wing on the right side of the stamp, and seven out of the wing on the left side; the lowest of the large feathers on the right side touches the knee; the third and fourth feathers from the top, on the left side of the stamp, *both* touch the scroll to left of them. The knees are much higher than the level of the bottom point of the shield. There are four dots in the space between the wing and neck, on both sides of the stamp, all easy to count, as they do not touch either neck or wing in either case. The little vertical line below LÜBECK is exactly under the centre of the space

between the letters BE ; the line is quite vertical. The lower half of the shield contains four vertical lines, with a broken portion of a fifth. The eagle's tail is very distinctly five-lobed, and very sharply pointed. The letters of LÜBECK are mostly only outlined, and the Ü is quite square at the bottom. The eagle's heads are rounded at the top. This is not at all a bad-looking forgery, when nicely printed.

*Second Forgery.*

Lithographed ; paper unwatermarked, and the same thickness as that of the watermarked, genuine set. The ornamental line under LÜBECK extends from the beginning of the Ü to the beginning of the K. There are seven dots in the top row. The eagle's heads are not blotched, and tolerably well shaped ; the one on the right has its beak open, and the one on the left has the beak shut. There is no stop after POSTMARKE, and hardly the slightest indication of one after SCHILLING. The right-hand forked end of the scroll is not anywhere near the outline to the right of it. There are eight large feathers sticking out from the wing, on the right side of the stamp, and the same number on the left. None of the feathers of the wing on the left side of the stamp are anywhere near the scroll to the left. The outline of the scroll near this wing is quite thin. The tail of the R of POSTMARKE is as long and large as the tail of the K ; but in the genuine the tail of the R is very much shorter than that of the K. There are six dots between the wing and neck on the right side of the stamp, and three on the left side. The vertical line under LÜBECK is exactly central in the space between the letters BE ; it is quite vertical. The lower half of the shield contains six lines, very plain ; the sixth to the left is broken near the middle. The letters of LÜBECK are shaded obliquely, but in the wrong direction ; *i.e.*, down from right to left. Neither of the eagle's heads shows a tongue. The tops of the heads are *very* rounded.

*Third Forgery.*

This is a miserable production, coarsely lithographed on thick, hard, coarsely-wove, yellowish-white paper. The line under LÜBECK is not horizontal, but leans down considerably to the right. There is no stop after any of the words. It will be sufficient to say of this stamp that the background behind the eagle is plain white, without any dots at all, and that the shield is also plain white, without any vertical lines in the lower half. My specimen is printed in a sort of blackish-slate, which looks black at a distance. I do not think anyone is likely to be taken in with this miserable counterfeit, which I have only seen lately (1891), although it looks like a very old forgery.

Same Issue. 2½ Schilling, brown, error.

I have seen no forgery of this stamp.

Same Issue. 2½ Schilling, pink, rose.

*Genuine.*

Lithographed ; paper the same as in the genuine ½ schilling. There is no stop after any of the words. The eagle's beak does not touch the wing. The eighth large feather on the right side is rather near the knee ; and, in heavily-printed copies, the seventh large feather on the left seems *just* to touch the knee. The tail of the little 2 of 2½, in the left top corner of the stamp, is a long way from the white line to the right of it. The eagle's tail points to the very centre of the M of POSTMARKE. There are eight dots in the top row of the dotted ground. There are two dots placed obliquely in the space between the two necks, three dots between wing and neck on

the right, and five dots (one touching the wing) between wing and neck on the left side of the stamp. The vertical line under LÜBECK is nearer to the B than to the E, and touches a dot below it. The lower half of the shield contains, as far as I can make out, six vertical lines; but they are often blotched into a solid mass of colour. The tail of the eagle is some distance above the outline of the POSTMARKE scroll. The letters of LÜBECK are shaded like the genuine  $\frac{1}{2}$  schilling, but seem almost solid in heavily-printed copies. Both the eagle's tongues curl upwards, and the heads are very flat at the top.

#### *First Forgery.*

Lithographed; paper the same thickness as the unwatermarked paper of the genuine set. There is a stop after POSTMARKE, and another after SCHILLING. The beak on the right side of the stamp touches the wing, the lowest feather on the same side plainly touches the knee, and the corresponding feather on the other side *almost* touches the other knee. The tail of the little 2 of the fraction in the left top corner of the stamp *almost* touches the white line to the right of it. The end of the eagle's tail has got a twist to the right, and points to the last stroke of the M of POSTMARKE. There are only six dots in the top row of the dotted ground, with an extra dot above the row below the first stroke of the Ü of LÜBECK. There are no dots between the two necks of the eagle, but there are four between neck and wing on the right side, and three between neck and wing on the left side of the stamp. The little vertical line below LÜBECK has no dot near it, and it is central in the space below BE of LÜBECK. The lower half of the shield contains very short portions of three broken, vertical lines. The tip of the tail of the eagle has a twist to the right. Most of the letters of LÜBECK are merely outlined. The beak of the eagle on the right side of the stamp is long and tongueless; the one on the left has the tongue almost straight. Both heads are rounded at the top.

#### *Second Forgery.*

Lithographed, on rather thick, hard, white wove paper. There is a distinct stop after SCHILLING. The lower feathers of the wings are a long way from the knees. There are only six dots in the upper row, and the longest feather of each wing reaches up almost level with this row of dots, instead of being level with the *second* row. There is *one* dot, placed exactly centrally between the necks; and there are four dots in the space between wing and neck on the right side of the stamp, and five (one touching the *neck*) in the space between wing and neck on the left side. The little vertical line under LÜBECK slants considerably down to the right, and the lower end is not near a dot. The lower half of the shield contains six distinct, thin, vertical lines, exclusive of the outlines. The shading on the letters of LÜBECK runs down from left to right. The beak on the right side is open, that on the left is shut, and both are tongueless. The heads are rounded at the top.

#### *Third Forgery.*

Nicely lithographed, in *very* pale pink, on rather thick, hard, very shiny, white wove paper. There is a stop in the shading after POSTMARK. The eagle's tongue, on the left side, touches the wing; three of the large feathers of the wing on the same side touch the outline of the scroll to left of them, and the second large feather on the right side touches the scroll to right of it. The ninth large feather, each side, touches the knee. (In the genuine, there are only eight large feathers on the right side, and seven on the left.) The eagle's tail is much too long, and touches the outline of the scroll below it. There are about eleven dots in the top row, but they are so irregularly placed, that it is very difficult to decide

which dots belong to the top row, and which to the second. There are two dots, placed *almost* vertically, in the space between the necks; ten dots in the space between wing and neck on the right side of the stamp, and nine in the space between wing and neck on the left side. One vertical line under LÜBECK is *very* short, and is much nearer to the E than to the B. The lower half of the shield contains five distinct, vertical lines. The tail of the eagle is much too long, and touches the outline of the POSTMARKE scroll. The letters of LÜBECK are *very* lightly shaded. The eagle's head on the right side of the stamp is flatter than the other.

#### Same Issue. 4 Schilling, green.

##### *Genuine.*

Lithographed; paper the same as in the genuine  $\frac{1}{2}$  schilling. There is a stop after POSTMARKE, and another after SCHILLING. There is also a very distinct stop a little before the L of LÜBECK. The eagle's wing on the right side of the stamp shows nine large feathers, the lowest one of which touches the middle of the thigh; and the other wing shows eight large feathers. The stroke under LÜBECK extends from the beginning of the Ü to the end of the C. The eagle's tail points to the middle of the M of POSTMARKE, and the top of the P almost touches the dark line of the fold of the scroll to the left of it. The left-hand end of the scroll almost touches the dark line to the left of it, but the right-hand end of the scroll is at some little distance from the dark line to the right of it. The eagle's beaks are both open, with the tongue curling upwards, and neither of the beaks touches the wing. There are eight dots in the top row. There are two dots, placed vertically, in the space between the necks; five dots on the right side, in the space between wing and neck, and four dots in the space between wing and neck on the left side of the stamp. The vertical line under LÜBECK is placed centrally in the space under BE, and it *almost* touches a dot placed exactly under it. The lower half of the shield contains five vertical lines, exclusive of the outlines. The tail of the eagle does not touch the outline of the scroll below it. The letters of LÜBECK are heavily shaded with oblique lines, running down from right to left. The eagle's head on the right side of the stamp is flatter than the other.

##### *First Forgery.*

Lithographed, paper thick and hard. There is no stop before the L of LÜBECK. The eagle's wing on the right side of the stamp shows eight large feathers, of which the eighth touches the knee; and the other wing has also eight large feathers, of which the seventh and eighth touch the knee and thigh respectively. The stroke under LÜBECK extends from the middle of the Ü to the beginning of the K. The eagle's tail points to the last stroke of the M of POSTMARKE, and the top of the P is so far from the dark line of the fold of the scroll to the left of it that there is room to put another letter between them. The left-hand, forked end of the scroll is at some distance from the dark line to the left of it, and the right-hand forked end touches the dark line to the right of it. The eagle's beak touches the wing on the right side of the stamp. There are six dots in the top row, with an extra dot above the level of the row, under the first stroke of the Ü of LÜBECK. There are no dots at all between the necks; four between wing and neck on the right, and four (one touching the wing) between wing and neck on the left side of the stamp. The vertical line under LÜBECK is a little nearer to the B than to the E, and there is no dot below it. The lower half of the shield contains portions of four broken lines. The tail of the eagle

points very nearly towards the last stroke of the M of POSTMARKE. The letters of LÜBECK are mostly outlined, but some are shaded like the genuine, and the C is generally solid.

*Second Forgery.*

Lithographed, on thin, soft, yellowish-white wove paper. There is a stop after SCHILLING, but none after POSTMARKE; and there is no stop before the L of LÜBECK in the majority of copies, though the stop is to be seen in some specimens. The eagle's wing on each side of the stamp has eight large feathers, none of them touching the leg. The stroke under LÜBECK extends from the end of the L to the beginning of the K. The eagle's tail points almost to the first stroke of the M of POSTMARKE, and the P is so far from the end of the scroll that there is room for another letter between them. Both forked ends of the scroll are at some distance from the dark lines to right and left of them respectively. The beak on the right side of the stamp is shut, and like that of a toucan; it is further from the wing than the genuine. The bottom of the little shield, which ought to be level with the knees, is very far above them. There are seven dots in the top row; one dot centrally between the necks; four dots in the space between wing and neck on the right, and four (one touching the wing) in the space between wing and neck, on the left side of the stamp. The vertical line under LÜBECK is nearer to the B than to the E, and it is a long way from the dot below it. The lower half of the shield contains portions of five broken lines, but the upper outline of this lower half, which ought to be perfectly horizontal, is deeply curved or bowed down in the centre, and there is no inner outline round the top half. The letters of LÜBECK are shaded like the genuine; but, in heavily-printed copies, they are absolutely solid. Both beaks of the eagle are tongueless.

*Third Forgery.*

Nicely lithographed, on thick, hard, shiny, white wove paper, thickly gummed. There is no stop before the L of LÜBECK. There seem to be ten large feathers in the wing on the right side of the stamp, and nine in the other; the ninth and tenth on the right touch the leg and thigh respectively; and the second, third, and fourth on the left touch the scroll to left of them, while the ninth and tenth touch the thigh. The stroke under LÜBECK reaches from the middle of the L to the middle of the Ü. The eagle's tail is much too long, and touches the outline of the scroll below it. There seem to be only *three* dots in the top row, but the rows are very mixed. There are two very small dots, placed very obliquely in the space between the necks; ten dots between wing and neck on the right side of the stamp, and about eleven dots between wing and neck on the left side. The vertical line under LÜBECK is much nearer to the B than to the E, and it does not touch the dot below it, which is too much to the right. The lower half of the shield contains seven vertical lines, exclusive of the outlines. The letters of LÜBECK are shaded like the genuine.

*Fourth Forgery.*

Lithographed, on thick, very hard, greyish white wove paper. There is no stop after POSTMARKE, and none before the L of LÜBECK. Both wings show eight large feathers, and none of the feathers touch either leg, or outline of scroll. The stroke under LÜBECK reaches from the beginning of the Ü to the beginning of the K. The eagle's tail points somewhat to the right of the centre of the M below it. The left-hand forked end of the scroll is a long way from the outline to the left of it. The two beaks are *very* different in shape; that in the right being like a



toucan's beak, the other more like that of an eagle; both are tongueless. There are seven dots in the top row; one of them touching the vertical line under BE of LÜBECK. There are five dots between neck and wing on the right, and three on the left. The lower half of the shield contains six vertical lines, exclusive of the outlines. The shading on the letters of LÜBECK runs down obliquely from left to right, instead of from right to left. Both eagle's heads are almost equally rounded.

POSTMARKS.

Genuine and forged alike bear 80; but the genuine are usually found uncanceled, and the forgeries postmarked.

Issue of 1864. 1½ Schilling, brown.

*Genuine.*

Lithographed, on stout, hard, white wove paper. The easiest test is that the fraction-line of the  $\frac{1}{2}$  on the left side of the stamp is exactly level with the similar line of the fraction on the right side of the stamp; and a line passing through both of them would very nearly pass along the line on the little shield, which divides it into dark and light portions. The point of the eagle's tail almost touches the outline of the oval below it. The tongue of the beak on the right side of the stamp does not touch the wing. The foot on the same side is not particularly larger than the other, or very differently shaped. This said leg on the right side of the stamp points downwards obliquely, almost towards the G of the SCHILLING. There is a dot placed *very* low down, in the space between the necks; and there are five dots in the space between wing and neck on the right side of the stamp, and six between wing and neck on the left side. There are six vertical lines in the lower half of the shield, exclusive of the outlines; three of these lines, in consequence of the shape of the shield, being very much longer than the rest.



*Forged.*

Lithographed, on extremely thin, white wove paper. The fraction-line of the  $\frac{1}{2}$  on the left-hand side of the stamp is much lower than the corresponding line on the other side; and a line drawn along the middle of the little shield, where the dark and light parts join, would pass distinctly above the left-hand fraction-line, and below the right-hand one. The lowest point of the eagle's tail is at some little distance from the outline of the oval beneath it. The beak on the right side of the stamp—or rather, the tongue sticking out of it—touches the wing. The foot on this right side is very much larger than the other, and of quite a different shape, being something like a trident, with a fourth prong sticking out backwards, towards the handle. The leg on this right side of the stamp projects almost horizontally, so as to point a little below the bottom of the small right-hand oval. The dot between the necks—or rather, heads—is high up, not much below the level of the eyes. There are three dots between wing and neck on the right side of the stamp, and two on the other side. There are seven vertical lines in the lower half of the shield; five of them being longer than the two outside ones.

POSTMARKS.

*Genuine.*—29, 71 (without frame).

*Forged.*—4, 80.

## LUXEMBURG.

Issue of 1852. 10 c., black.

*Genuine.*

Finely engraved in *taille-douce*, on very thick wove paper, sometimes of a yellowish, but more generally of a greyish, cast; unperforated; watermarked with a large W. The O of POSTES is considerably taller than the P and S on each side of it. The full-stop after CENTIMES is more than half encircled by a little ornamental curl, proceeding from the leaf-ornament in the lower right hand corner. The head of the s of CENTIMES does not go near to the leaf-ornament at the right of it. The i of the right-hand 10 has its oblique side-stroke a little larger than that of the left-hand 1. The ground of the central oval is formed by fine crossed, vertical and horizontal lines set very closely together, so that the oval, at a little distance, appears to be of solid black. The outer line of the stamp is double, *i.e.*, formed by two thin lines, placed very close together; but, in some copies, the two lines run together for part of the way round, according to the depth of printing. The whole impression is very fine.

*Forged.*

Coarsely lithographed, on much thinner wove paper, of a very yellowish cast; unperforated; no watermark. The top of the O of POSTES is exactly level with the tops of the P and O on each side of it. There is no ornament round the full-stop after CENTIMES; and the head of the s of this word touches the leaf-ornament to right of it. The i of the right-hand 10 does not appear to have any oblique stroke at all. The ground of the central oval consists of crossed, vertical and horizontal lines, as in the genuine, but the lines are very coarse, wide apart, and show a good deal of white between them. The outer frame of the stamp is invariably one thick line, which is somewhat broken and irregular to the left of the word DIX. The whole impression is very coarse, and I think the forgery is not likely to prove dangerous.

## POSTMARKS.

*Genuine.*—Amongst my own specimens I find 29, 98, and 101, with something undecipherable in the centre.

*Forged.*—The forgeries are postmarked with 98.

Same Issue. 1 Silb. Grosch., red, rose.

*Genuine.*

Engraved in *taille-douce*; paper and watermark the same as in the genuine 10 c. The O of POSTES is, as before, very much taller than the P and S on each side of it, and the head of the s of this word almost touches the ornamental ring round the i to the right of it. After the last s of SILBERGROS there is a sort of hook or curl, which proceeds from the leaf-ornament in the lower right corner, and this curl ends in a white knob, which, I suppose, is intended to answer for a full-stop after that word. The U of UN has its left-hand limb very much thicker than the right-hand one, and it is thick to the very bottom of the letter. Between the corner of the moustache and the ear, above the long hairs of the beard, there is a good deal of shading, in the shape of coloured dots.

*Forged.*

Lithographed, in a sort of red-vermilion, on much thinner, yellowish wove paper; unperforated; no watermark. The O of POSTES is level, top

and bottom, with the P and S each side of it; and the head of the S is a very long way from the ornamental ring, surrounding the right-hand 1. There is no hook or curl after the last S of SILBERGROS, and no stop. The *top* part of the left-hand limb of the U of UN is thicker than the right-hand limb, but it gets rapidly thinner, so that, towards the bottom, both limbs are of equal thinness. Between the ear and the corner of the moustache, above the long hairs of the beard, there are hardly any dots to be seen, so that the side of the face seems to be quite white. The head in this forgery looks flat, and does not seem to stand out from the background.

POSTMARKS.

*Genuine.*—The genuine stamps bear the same cancellation as the genuine 10 c.

*Forged.*—The forgeries are usually postmarked with 22.

Issue of 1863. 1 Centime, buff.

*Genuine.*

Very nicely engraved in *épargne*, on rather thick, hard, white wove paper; unperforated; no watermark. The M of LUXEMBOURG is the same height as the E to the left of it; and the tail of the G is some distance from the thin, inner line of the scroll below it. The figure 1 in the lower scroll is a good deal sloped to the right, so that it appears to point almost to the centre of the crown, above the arms. The ground of the shield behind the lion is very distinct, and consists of five horizontal white stripes, alternating with five sets of four horizontal lines; or, as the heralds would probably call it, "barry of ten, argent and azure."



*Forged.*

Very poorly lithographed, on bluish-white wove paper, about the same thickness as that of the genuine. All the design has a woolly and indistinct look, very different from the genuine. The M of LUXEMBOURG is taller than the E, and the tail of the G distinctly touches the inner outline of the scroll below it. The figure 1 in the lower scroll is nearly upright, so that it appears to point altogether to the left of the crown and shield. The ground of the shield behind the lion is very indistinct, so that the alternate stripes of white and dark can hardly be seen, or the sets of four lines counted. There are many other little differences between the genuine and the forgery, of which it is almost impossible to give a verbal description; but I think the above points will be found sufficient.

POSTMARKS.

*Genuine.*—The genuine stamps bear 1, 29, 76, 100.

*Forged.*—The forgeries bear a square, with rounded corners, containing the letters P. D., in large capitals.

Same Issue. 10 Centimes, blue.

I only possess one counterfeit of this issue, and it is a poor specimen, heavily cancelled, so that I cannot give such an accurate description of it as I should like to do.

*Genuine.*

Engraved in *épargne*, on white and yellowish-white wove paper, rather thick and hard; unperforated; no watermark. The two letters MB of LUXEMBOURG just touch each other at the bottom, but all the other letters

of the word are well apart, and do not touch each other either top or bottom. There is a very distinct full-stop after each of the letters G. D. The white stripes on the shield are *very* little narrower than the dark ones. The lowest stroke of the tail of the G of LUXEMBOURG points straight to the left, towards the lion in the shield. The crossed lines of the background can be seen through all four arches of the crown. The outside edge of the stamp has a number of ornamental points, directed outwards. In the centre of the top edge there is a single point, and there are four separate sets of two points, at regular distances along the edge, each side of the single point; making eight double points and one single one. The bottom edge is the same as the top one, except, of course, that the points are turned in the opposite direction. The colour is generally some shade of Prussian blue.



*Forged.*

Lithographed, on thin, soft, yellowish-white wove paper. In the word LUXEMBOURG the letters touch each other in several places; for instance, the letters UXE all touch at the bottom, M and B also touch at the bottom, and U and R touch at the top. In the forgery before me the cancellation hides the spaces after the initials G.D., so that I cannot tell whether the full-stops are there or not. The white stripes on the shield are only about half the breadth of some of the dark ones. The lowest stroke of the tail of the G of LUXEMBOURG curls outwards, so as to point down towards the right-hand 10. The crossed lines of the background are only visible through the two central arches of the crown, the two outward arches being blotched. The points at the top and bottom edges of the frame of the stamp are quite irregular, and very indistinct. There seem to be three sets of two at the top, and the rest single ones; whilst those at the bottom are not decipherable. The colour of my single specimen is a very pale ultramarine, and the whole impression is very indistinct.

POSTMARKS.

*Genuine.*—The genuine stamps bear 29 and 98, with eight long bars.

*Forged.*—The forgeries are cancelled with a set of eight short, thin bars, placed very close together.

Same Issue. 12½ c., rose.

*Genuine.*

With the exception of the numerals being changed from 10 to 12½, this stamp is exactly the same as the genuine 10 c., so that the tests already given will serve for this also.

*Forged.*

Exactly the same as the forged 10 c., except that the numerals are changed.

POSTMARKS.

*Genuine.*—The genuine stamp has the postmarks before described.

*Forged.*—My forgery has a square, with rounded corners, containing the letters P. D., in large capitals.

Same Issue. 25 c., brown.

*Genuine.*

Exactly like the genuine 10 c., with altered numerals.

*Forged.*

Exactly like the forged 10 c., but rather better printed.

POSTMARKS.

*Genuine.*—As in the 10 c.

*Forged.*—Eight long, thin parallel bars.

**Same Issue. 30 c., red-lilac.***Genuine.*

Same as the genuine 10 c.

*Forged.*

Same as forged 10 c., except that the letters UR of LUXEMBOURG hardly touch at the bottom.

## POSTMARKS.

*Genuine.*—As in the 10 c.*Forged.*—29, with name and date. This is a good imitation of one of the genuine postmarks.**Same Issue. 37½ c., green.***Genuine.*Same as the genuine 10 c. This value is usually printed *very* nicely.*Forged.*

Same as the forged 10 c., except that the letters UX of LUXEMBOURG touch at the top as well as the bottom.

## POSTMARKS.

*Genuine.*—Same as on genuine 10 c.*Forged.*—Four concentric circles.**Same Issue. 40 c., orange-vermilion.***Genuine.*

Same as genuine 10 c.

*Forged.*

Same as forged 10 c.

## POSTMARKS.

*Genuine.*—As on the genuine 10 c.*Forged.*—An oval, composed of eight thin, parallel bars, of varying lengths.

I have not seen any forgeries beyond the ones just described. Though they look very poor, side by side with the genuine, I fancy that a single copy, without a genuine stamp to compare with it, would be likely to deceive a young collector.

**MADEIRA.**

I do not think that any of these stamps have been imitated, as a whole, by the forgers; but very excellent forgeries have been sold lately, which are made by taking the *genuine* used Portuguese stamps of the various issues, and surcharging the word MADEIRA on them.



The letters of the surcharge are exceedingly like the real thing; but a close inspection will show the surcharge to be printed *after* (or on the top of) the postmark, instead of *before* (or under) it. I have none of the forgeries in my possession, so am unable to give measurements of the surcharge.

## MAURITIUS.

Issue of 1847. One Penny, vermilion; Twopence, blue.

The two labels of this issue are some of the rarest of all stamps; they have been advertised for sale at £200 the pair. I suppose I need not say that I do not possess them.

*Genuine.*

I can give no tests, except that the stamps are engraved in *taille-douce*, with a groundwork, behind the head, of crossed, perpendicular and oblique lines; the coronet being composed of two crosses *pattée*, alternating with two *fleurs-de-lys*, as in the above illustration. The ink stands out very visibly from the paper.

*First Forgery.*

Apparently an electrotype *cliché*; printed on medium, very rough, very hard, very white wove paper, with no particular graining. The inscriptions POSTAGE ONE PENNY are in thin letters, and the side-inscriptions, POST OFFICE, MAURITIUS, are in *very* thin letters. The second *fleur-de-lys* on the coronet, near the chignon, cannot be distinguished; there seems to be only half of it drawn. The groundwork, behind the portrait, is *almost* solid; *i.e.*, the lines are so *very* fine, and so very close together, that (except just under POSTAGE) they have run together. The back of the neck, and the lower part of the back of the head, are entirely lost or merged in the groundwork, in the one penny, but are slightly more distinct in the twopence. The dark parts of the stamp are slightly *sunk into* the paper.

*Second Forgery.*

Lithographed, on thick, very hard, almost buff-coloured wove paper. The Queen has a plain band, or fillet, instead of a coronet, on her head. The groundwork, behind the head, has the vertical lines more prominent than the oblique ones, though the reverse is the case with the genuine. The fillet, instead of a coronet, is an easy test.

Issue of 1848. One Penny, red; Twopence, blue.

*Genuine.*

Engraved in *taille-douce*, on thinnish to stout wove paper, varying from almost white to *very* strongly *bleuté*. The graining of the paper usually shows, when held up to the light, a sort of pattern of small diamonds, each diamond consisting of four small spots. This is caused by the wires of the pulp-strainer being woven in crossed *oblique* lines. The groundwork, behind the head, consists of crossed, vertical and oblique lines, the oblique lines being much stronger than the vertical ones. *In the worn plates, the vertical lines have disappeared entirely.* The coronet bears two crosses *pattée*, alternating with two *fleurs-de-lys*, each *fleur-de-lys* being twice the height of the cross beside it.



The ink stands out well from the paper; and, in good specimens, on thin paper, the white parts are somewhat sunk into the paper, so as to show slightly embossed at the back.

*First Forgery.*

Lithographed, on thick, hard, bluish-white wove paper. The vertical lines of the groundwork are strong, and the oblique lines weak; the latter

are almost entirely invisible in the upper left-hand and lower right-hand corners. The front cross *pattée* on the coronet is tolerably well done; but the *fleur-de-lys* next to it is of the same height, and looks like a trefoil; while the ornaments after it (of which there seem to be four or five, instead of one cross and one *fleur-de-lys*) are altogether too indistinct for me to see what they are. The ink does not stand out, and the white parts are not sunk into the paper.

*Second Forgery.*

Photographed, on very thick, white wove paper, almost as thick as thin cardboard. This is a photograph from the genuine; and possibly the whole sheet may have been photographed, though I have only one solitary specimen. The colour is, of course, the usual photographic blackish-brown for both values, which is an easy test.

*Third Forgery. One Penny, only.*

(“*Autotype Fac-simile.*”)

This is a photo-lithographic *fac-simile* of the whole sheet of twelve stamps. It shows the plate in its latest (worn) state, with only the oblique lines of the groundwork visible. It is printed on very stout, white wove paper, without any grain; the front of the paper being coloured with a wash of a sort of reddish-buff. The plate must evidently have been touched up, as the coronet bears a row of 6, 7, or 8 *small crosses pattée*, according to type. I have not seen any of the genuine stamps with the coronet so altered. The ink is perfectly flat on the paper, which has a smooth and somewhat shiny surface. The white, *i.e.*, buff, parts are not sunk into the paper. I was afraid, when this *fac-simile* was prepared, that it would be used by the dishonest for fraudulent purposes, and have lately had several specimens sent for opinion by those who had bought them for genuine.

Issue of 1858. Two Pence, blue.

(*Type of annexed illustration, but lettered PAID instead of OFFICE.*)

*Genuine.*

Engraved in *taille-douce*, on wove paper, as before. The crossed, oblique lines of the background are very coarse and irregular, though set pretty close together. I fancy those running down from left to right were drawn last, so that they are somewhat more distinct than those which run down from right to left. Eight out of the twelve stamps on the sheet have a stop after PAID; but, even in those without stop, the P of POST is decidedly nearer to the beginning of the label than the D of PAID is to the end of it. The dark bottom of the base of the neck is very broad, and shaded with crossed, oblique lines. There are a few, almost vertical, very thin lines of shading, across the front and back ends of the coronal band. The ink stands out from the paper, and the lettering shows embossed on the back of the stamp, as before.



*First Forgery.*

Lithographed, on thick, very hard, bluish-white wove paper. The crossed, oblique lines of the background are thin, regular, and rather far apart, all being equally distinct; the thinness of the lines and their distance apart making a somewhat coarse lattice-work. There is no stop after PAID, and the D of that word is quite as near to the end of the label as the P of POST is to the beginning of it. The dark base of the neck is *very* narrow, and nearly all solid; except the middle, which is composed

of oblique lines, running down from right to left. By the way, the illustration of the genuine, given above, does not show this base of the neck at all. There are no vertical lines of shading on the coronal band. The ink does not stand out from the paper, and the lettering does not show any embossing on the back of the stamp.

*Second Forgery.*

Lithographed, in dark ultramarine, on medium, bluish-white wove paper. The crossed, oblique lines of the ground-work are very like those of the genuine. There is a large stop after PAID. The ink does not stand out from the paper, and the lettering does not show embossed on the back of the stamp. This is a good forgery; and the ultramarine colour is about the best test.

*Third Forgery.*

("Autotype Fac-simile.")

This is a photo-lithographic *fac-simile* of the whole sheet of twelve stamps. It is printed on stout, white wove paper, with a graining somewhat like that of the genuine, and the face of the stamp tinted with a pale blue wash. The ink is perfectly flat on the paper, which is fairly smooth, but has not the greasy feel of the one penny autotype already described. Like the one penny, this value has already been used for fraudulent purposes. There is no sign of any embossing of the lettering on the back of the stamp. The *white* paper, with a blue wash on its face, is the chief and easiest test of this imitation.

Issue of 1859. Twopence, blue.

*Genuine.*

Coarsely engraved, in *taille-douce*, on thin, pale blue, and also on stouter, white wove paper. In the earlier specimens, the ground behind the head is composed of crossed, vertical, oblique and horizontal lines; and the groundwork of the four sides of the frame, behind the lettering, is composed of similar lines, but set closer together, and with the oblique lines running the opposite way to the oblique lines of the central background. The lettering is fairly distinct in these early specimens. In the later ones, from the worn plate, the ground behind the head simply shows a few horizontal, oblique and vertical scratches, faint and far apart; and the four frames, which seem to merge insensibly into the central rectangle, have lost all traces of the oblique lines, and the lettering is so faint as to be almost unreadable.



*Forged.*

Lithographed, on stout, white wove paper, with a *very* slight bluish face. The ground behind the head is formed by crossed, vertical and oblique lines, all distinct, but with no trace of any horizontal lines. The four frames show only crossed, vertical and horizontal lines, with no trace of the oblique ones; the lowest frame having the horizontal lines *very* faint. The lettering is much too distinct, and the central rectangle is very distinctly outlined, so that it is very plainly divided from the four frames.

POSTMARKS.

*Genuine.*—2 (rare), 4. Also one like 4 with the inner ring omitted. Also one as large as 6, but with thicker lines, and no numeral in the centre. Also the same, with *five* circles. Also 54, without numerals;



also a circle, with PAID in tall block capitals across the centre. Also one like 76, but much smaller. Also a rectangular frame, after the style of 74, but with much thicker lines, and large enough to cover two stamps, with inscription in large Roman capitals. My specimen has INL, so I suppose the whole frame shewed INLAND.

*Forged.*—54, without numerals; also the circle with PAID; also a red pencil-mark.

### Issue of 1850. One penny, red.

#### *Genuine.*

Lithographed, on rather stout, yellowish-white laid paper. In all my specimens, the laid lines run horizontally; but I cannot say whether this is invariably the case. The S of MAURITIUS is exactly like a reversed Z. There is a distinct, white stop after the word; and the *stop* and the M are equi distant from their respective ends of the containing-label. The words of value are in letters *considerably* smaller than those of MAURITIUS. The O of ONE is nearer to its end of the containing-label than the Y of PENNY is to the other end. Each of the four corner-flowers (or whatever they are meant for) shows a circular white dot in its centre. The key-pattern, down the left side of the stamp, shows seven outward-pointing "keys"; and the similar pattern, down the right side, shows six outward-pointing "keys." The eye has a small pupil, and seems to be looking upwards. There are four short lines of shading on the side of the nose, and a good deal of heavy shading (somewhat like whiskers) on the cheek, from the ear to the chin, and also on the side and back of the neck. The outline of the back of the neck is perfectly distinct, and not in the least merged into the background. The hollow under the chin (from the point of the chin to the "Adam's apple") is *very* short; so that a straight line, carried up from the said "Adam's apple," would cut almost centrally through the first U of MAURITIUS. The band of the coronet consists of a white line, between two coloured ones; but the coloured ones are only outlined in front, just over the forehead, though solid elsewhere. On the top of the band are three tall ornaments, which are intended for a cross *partée*, between two *fleurs-de-lys*. The space between the eyebrow and the upper eyelid is filled up with shading. The colour of the stamp is usually termed "scarlet"; but it varies from vermilion to a sort of scarlet lake.

#### *Forged.*

Lithographed, the colour varying from scarlet to almost carmine, on medium, very white wove paper. The S of MAURITIUS is an ordinary capital S. There is no stop, and the M and S are at equal distances from their respective ends of the containing-label. This is an easy test. The words of value are in letters the same size as those of MAURITIUS. The Y of PENNY is the same distance from the right-hand end of the containing-label as the O of ONE is from the left-hand end. The flower in the left top corner has no white dot in its centre; the one in the left bottom corner is also destitute of the central dot; but it is visible in both right-hand corners. The key-pattern, down each side of the stamp, shows five complete, outward-pointing "keys," with a portion of a sixth. The pupil of the eye is very large, and it seems to be looking straight forwards. There is no shading on the nose or cheek; that on the back of the neck is usually so merged into the background, that the outline of the back of the neck is invisible. The hollow under the chin is deep, making the lower jaw look very long; and a straight line, drawn up from the "Adam's apple," would graze the R of MAURITIUS. The band of the coronet consists of a rather dark rope or cord, with a white band above

it; the top edge of the white band being obliquely serrated, like the teeth of a fret-saw, pointing forwards. There are no ornaments at all on the coronet. This is another very easy test. The space between the eyebrow and the upper eyelid is quite white. There is a little shading on the front of the neck, at the "Adam's apple," which does not exist in the genuine.

### Same Issue. Twopence, blue.

#### *Genuine.*

Lithographed, in sky-blue, ultramarine, and grey-blue, on rather stout, yellowish-white laid paper. My specimens are all horizontally laid. The S of MAURITIUS is rather like a reversed z, but not so markedly so as in the ONE PENNY. The letters of TWO PENCE are a *little* smaller than those of MARITIUS. Both strips of key-pattern end at the bottom with a downward-pointing, white line. The various tests for the portrait are the same as in the genuine ONE PENNY; but the coronet has four ornaments on it, instead of three; there being an extra cross *pattée* at the right-hand end, which is not visible in the ONE PENNY. The middle, white part of the band of the coronet is also twice the width of that in the ONE PENNY.



#### *Forged.*

Lithographed, in sky-blue and Prussian-blue, on rather thin, white or yellowish-white wove paper. This is merely the forgery of the ONE PENNY, with the value altered; so the same tests as before will serve. The M is very often faulty, looking like a reversed N (*i.e.*, with the oblique, central line running down from right to left, instead of from left to right). The letters of TWO PENCE are the same size as those of MARITIUS. Both strips of key-pattern end at the bottom with an outward-pointing, horizontal white line.

#### POSTMARKS.

*Genuine.*—54, without numerals; also a small circle, containing PAID, in a straight line, in large, thinnish block capitals.

*Forged.*—1, 51, 54, without numerals.

### Issues of 1856-9. Green, vermilion, magenta, red-brown, blue.

#### *Genuine.*

Engraved in *taille-douce*. The green, magenta, and red-brown are on thick, rather hard paper, very strongly blued by the gum; the red and the blue are on rather thinner paper, but still hard, and of a yellowish-white, or white. The collar round the shoulders of the figure consists of three very distinct rows of shells, or whatever they may be; and the brooch which fastens the collar is the head of some animal, like a tiger or leopard, which is very easily seen. The round knob at the top of the helmet, which appears to be also the head of some animal, is shaded all over. There is a five-pointed white star on the helmet, over the right eye. The four doubled-up fingers on the hand holding the spear are very distinct; they are almost horizontal, and point towards the left shoulder of the figure. The fingers on the left hand are also



distinct and white, all four being equally visible. There are five toes on the foot, and the bottom of the spear does not touch them. The head of the spear is rather a long diamond, and the half of the head nearest to the figure is shaded. The Union Jack can just be distinguished on the shield, but it is not very clear. In the word *MAURITIUS*, the M and the S are at equal distances from their respective ends of the label. The top and sides of the stamp are bordered by interlacing, white, outlined crescents, which are nicely drawn, and very distinct; and the groundwork, behind the figure, consists of engine-turning, very like that on the Barbados stamps.

#### *First Forgery.*

Pretty well lithographed, on rather thick, white wove paper, which shows very plainly the meshes of the wire-gauze on which it was made. The collar is a dark blotch, so that the three rows of shells cannot be seen. There is a white patch in front, to represent the brooch, but it is not in the least like an animal's head. At the top of the helmet there is a large white dot, without any shading, and, lower down, there is a very small and shapeless white patch, not at all like a star. There seem to be only three fingers on the hand which holds the spear, and they point upwards, towards the face and helmet. The first and fourth fingers of the left hand are white, but the inner ones are dark, and almost invisible. The foot has only four toes. They are very badly shaped, and the big toe touches the bottom of the spear. The spear-head is a "squat" diamond, with one line of shading down the middle of it, the rest being unshaded. There is no trace of the Union Jack on the shield. The M of the inscription is closer to the left-hand end of the label than the S is to the right-hand end. The white, outlined, interlacing crescents at the top and sides are *very* badly done, and indistinct. The groundwork, behind the figure, is far too uniform, something like the meshes of a piece of cloth. Notwithstanding all these discrepancies, this is not a bad-looking forgery.

#### *Second Forgery.*

Of this I have only the red (a bright carmine, by the way) and the magenta. *Very* badly lithographed, on thin, very white wove paper, but sometimes (especially in the magenta) tinted on the surface, to correspond with the colour of the stamp. The lettering of *MAURITIUS* is very clear, but otherwise the stamps remind one of the native Trinidads, the printing is so extremely blotchy. There are three rows of something round the neck, but very indistinct; and I cannot make out any brooch. Most of the helmet is quite white, and the round knob and star are invisible. The fingers on the hand holding the spear are invisible, but those on the left hand are nicely done. The spear is too long, and reaches up right into the top border of crescents; its head is quite unshaded. The feet are altogether absent. There is no sign of the Union Jack on the shield. The M is a shade too near the end of the label, as compared with the S. The crescents of the bordering are coarsely done, much too thick, and a white line passes along the centre of each strip. The groundwork is a coarse blotchy network. I do not think the forgeries of this set at all likely to deceive. The red-brown, red and blue were still-born stamps, and not issued to the public.

#### POSTMARKS.

*Genuine.*—4; 54, without numerals; also the circle, with PAID, as before; also the five circles. The magenta stamp is found with 54, lettered B 53. Of course the still-born stamps are not postmarked.

*Forged.*—4, without numerals; 5, without numerals; 62.

## Issues of 1862-3. Sixpence, brown-violet, dark slate.

*Genuine.*

Engraved in *taille-douce* on moderately stout, hard wove paper, of a yellowish-white, either unperforated, or perforated 15. All the tests for the genuine are exactly the same as in the stamps just described, except that MAURITIUS now appears at the top of the stamp, and SIXPENCE below.

*Forged.*

Poorly lithographed, in a sort of reddish, violet-brown, on rather thin, hard, coarsely-wove white paper, either unperforated, or pin-pricked 15. The collar of shells is rather more distinct than in the last forgeries, but *much* too dark, and there is no brooch at all. The round knob at the top of the helmet has one shapeless blotch in the centre, by way of shading. There is a very small and indistinct blotch, to represent the five-pointed star on the helmet. The fingers holding the spear point, as before, upwards towards the face and helmet. The head of the spear has only two lines of shading—one in the middle, and another to the right of it. There is no trace of the Union Jack on the shield. The expression in the face is extremely unpleasant, something like that of a low-type Irishwoman; whereas the face of the genuine has rather a smirk upon it. It will be seen that this forgery agrees with the originals in many more respects than the counterfeits just described, and yet it is not nearly so likely to deceive, as the whole impression is very coarse.

## POSTMARKS.

*Genuine* and *Forged*.—The same as in the issue just described.

## Issue of 1860. Sixpence, green, lilac; ninepence, lilac.

(*Similar to accompanying illustration.*)

*Genuine.*

Engraved in *épargne*, on moderately stout, *glacé*, white wove paper, no watermark; perf. 14. The profile of the Queen's face is not outlined; the horizontal lines of the background simply stopping short to form the outline. The ornaments on the coronet are a cross *pattée*, a badly-shaped *flour-de-lys*, with the upper point *much* too long, and a white trefoil, with a dark vein in each lobe. The lower band of the coronet is not divided into compartments, and contains three distinct, diamond-shaped jewels. The cross *pattée* is very nearly a millimetre distant from the outline of the central oval, at its nearest point. The face is shaded nearly all over, except the forehead, with horizontal lines. There is no pupil to the eye; though the front outline of the eyeball is thick. The front peak of the neck very nearly touches the outline of the oval. The ear is shaded with horizontal lines. The central, upright oval is outlined by a *thin*, dark line, equally thin all the way round; and there is a thin white ring inside it (where the horizontal lines of the shading stop short) and a somewhat wider, white ring outside it. Each end of each of the inscribed labels finishes off with two dark ornaments, something like the two outer leaves of a trefoil, with the centre leaf omitted; they are very distinctly drawn, and stand out well from the light background. The said background is formed of vertical strips or rows of engine-turning. The lines are white, on a dark ground; and show vertical rows of very distinct, dark, diamond-shaped spots. There are twenty vertical rows of these spots, above and below the central oval, but the



row behind the right side of the A, and the one behind the second I of MAURITIUS are both hidden by the label. No part of the design is blotched anywhere; nor do the letters of the inscriptions touch either top or bottom outline of the containing-labels.

*First Forgery.*

Poorly lithographed, on medium, very white wove paper, pin-pricked 11, in oval holes. The paper is not *glacé*. There is a strong, dark outline to the profile. The coronet shows a cross *pattée*, a *fleur-de-lys*, with the point more stumpy than in the genuine, a sort of upright tassel, and a white shark's tooth; and, between each of the above ornaments, there is an indistinct thistle; so that there are seven ornaments, instead of the three of the genuine. There are five indistinct blotches along the base of the coronet, by way of jewels. The front corner of the cross *pattée* almost touches the outline of the oval. The nose, cheek and chin show large, unshaded patches of white. There is a pupil to the eye. The shading on the ear is chiefly composed of crossed, oblique lines. The dark outline of the central oval is thicker in some parts than in others. Some of the horizontal lines of shading inside this outline are drawn quite up to it, so that the thin, white space is not continuous all the way round; and the white space outside it is very much wider on the left side than on the right. The dark leaves at the ends of the labels are not at all clear, and do not stand out from the background; the upper one, beside the M of MAURITIUS, is merely outlined, with a white centre. The engine-turning of the background, behind the labels, is miserably done; being of dark spots and scratches, on a white ground. The vertical rows of dark, diamond-shaped spots are hardly visible, except on close examination; and there seem to be only about fifteen rows, including those supposed to be hidden by the labels. The whole design is very blotchy; and some of the letters of the inscriptions touch either top or bottom of the containing labels. I have only the 9d., in mauve, of this type of counterfeit.

*Second Forgery.*

Badly lithographed, on stout, yellowish-white wove paper, pin-pricked 13, in irregular-shaped holes. The face is not outlined, but the nose is absurdly Roman in profile. The ornaments on the coronet are very nearly the same as in the first forgery; but the base or band is divided into three compartments, each containing a very indistinct jewel. The front corner of the cross *pattée* comes to the very edge of the horizontal lines of shading. The whole front of the face, as far as the centre of the cheek, is quite white; and there is a broad patch of white down the front of the neck. There is a distinct pupil to the eye. (By the way, I ought to call it the "iris"; as, of course, being in profile, the actual pupil is invisible.) The front peak of the neck is a long way from the edge of the oval. The white ring, outside the dark outline of the central oval, is much wider on the left side than it is elsewhere. Each of the leaf-ornaments, at the ends of the labels, has white in it; and those at the right-hand end of the value-label are malformed. The background, behind the labels, is nearly the same as in the first forgery. The design is not quite so blotchy as in the said first forgery, but I do not think this forgery likely to deceive. I have only the 6d., printed in a sort of French-grey, and also in bright green.

POSTMARKS.

*Genuine.*—54, lettered B 53; the same with numerals only (district offices); the same with two lines and with four lines at top and bottom; 54 with B 64 in the centre (Seychelles); ditto, with B 65 (Rodriguez). Many of the old postmarks were also used: 54 without numerals, four lines top and bottom, and three lines at the sides (G.P.O.); the five

circles with blank centre (G.P.O.); three circles with numeral (district offices); two circles with numeral (district offices), etc.

*First Forgery.*—10.

*Second Forgery.*—10, 22. Also a blotch.

**Issue of 1863. Similar type, Threepence, vermilion.**

*Genuine.*

Engraved in *épargne*; watermarked with Crown and CC; paper and perforation as in the last issue. The tests for the last issue will serve for this; except that the lines on the face seem to be worn, so that the front of the face is whiter than before.

*Forged.*

Fairly well lithographed, in a very *red* vermilion, on medium, very white wove paper, not *glacé*; pin-pricked 13, in oval holes; no watermark. There are three ornaments on the coronet, as in the genuine; but the top point of the *fleur-de-lys* does not stand above the top outline of the head, and the third ornament is a shamrock, instead of a trefoil, *i.e.*, the ends of the leaves are almost square, instead of rounded. The band of the coronet is *very* narrow, and has no jewels along it. The whole front of the face, as far as the middle of the cheek, is perfectly white; but the chin is shaded, and the white patch forms an angle, level with the lower part of the chin. The eye is hidden by the postmark in my specimen, but I fancy it is like the genuine, without pupil. The ear is all white, except a central blotch. The leaf-ornaments, and the ends of the inscribed labels, are merely outlined, with white centres; they do not strike the eye at all, as they do in the genuine. There are about eighteen vertical rows of dark dots in the background, including those supposed to be hidden by the labels; but the dots are more or less oval, instead of diamond-shaped, and each of them has a white line down its centre. The rest of the background is entirely composed of small dark dots, on a white ground. Although so very different from the genuine, this forgery looks much better than either of the forgeries above-described. I have only the threepence, but there may be a full set.

POSTMARKS.

*Genuine.*—As in the unwatermarked issue.

*Forged.*—6.

**Issue of 1862. Envelope, ninepence, purple-brown.**

*Genuine.*

Engraved in *épargne*, on thin, whitish-blue wove paper. In the usual place for the maker's name is embossed DE LA RUE AND CO., LONDON.



There is a little curved white line, inside each end of the label which contains MAURITIUS; and the line at the right-hand end reaches three-fourths of the way across the width of the label. At each end of the label which contains POSTAGE there are *two* curved white lines—a long one and a very short one. The tiny dot above the small figure 9, in the lower point of the stamp, comes exactly under the centre of the T of POSTAGE. The Queen's nose is perfectly straight, and the lips are properly shaped. The little pearl, sticking out from the very front of the coronet, points exactly at the centre of the first U of

MAURITIUS; and the second projecting pearl is just at the angle formed by the hair and the coronet.

*Forged.*

Embossed, on blue wove paper, just like that of our common commercial envelopes, printed about an inch apart on strips or sheets; also on small envelopes, of white laid paper, rather thin, and without the name of the maker, who, by the way, is E. Fohl, I believe. The colour is a warm chocolate-brown, very different from that of the genuine, though nicer. There is a very small white line at each end of the label which bears MAURITIUS, but these lines are very short, and they do not reach more than one-fourth of the way across the width of the label. There is a thin white line at the right-hand end of the label which contains POSTAGE; but there is no line at all at the left-hand end of it. The dot above the small figure 9 in the lower point of the stamp is too much to the right, and does *not* come under the centre of the T of POSTAGE. The Queen's nose is slightly arched, and the lips appear to be swollen. There is a coloured blotch just where the chin joins the neck, which is not found in the genuine. The little pearl in front of the coronet points between the letters UR of MAURITIUS; and the second pearl is too far to the front, so that it does not come in the angle formed where the coronet touches the hair. The C of PENCE is very badly shaped, and larger than the other letters of the word. Those stamps which are printed on envelopes, and not on strips, are struck on *ready-made* envelopes, so that the design appears in reverse, on the top and side-flap, at the back of the envelope. I consider this a decidedly dangerous forgery.

## POSTMARKS.

*Genuine.*—I have not seen any cancelled copies.

*Forged.*—Those on slips or sheets are uncanceled. The envelope bears a postmark very like 76.

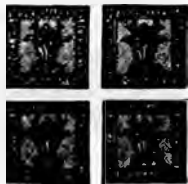
## MECKLENBURG-SCHWERIN.

Issue of July, 1856.  $\frac{1}{2}$  schilling, unperforated.

Issue of 1864.  $\frac{1}{2}$  schilling, rouletted.

*Genuine.*

Very nicely engraved in *epargne*, on yellowish-white wove paper, rather thin, unperforated or rouletted, according to the date of issue. The stamps are set on the sheet symmetrically to each other, with a space of very nearly two millimetres between every two, whether vertically or horizontally. The oblique rows of round dots in the central square are very regularly disposed. The coronet shows a small, ducal strawberry-leaf between the horns, but it looks like a trefoil, with long lobes, as the edges are not serrated. The horns are very much curved inwards, so that they seem to point obliquely towards the bottoms of the I and A of FREIMARKE. The ring in the bull's nose does not touch the outline above SCHILLING. The stop after MECKLENB. is equidistant from the B and the end of the label. The bull's right ear points exactly between the L and the E of MECKLENB. The F of FREIMARKE is quite upright, and rather farther from its end of the label than the final E is from the other end. No part of the stamp is blotched anywhere, and all the lettering, including the little fractions, is perfectly clear and distinct.



*Forged.*

Horribly lithographed, on medium, very white, transversely-laid paper, unperforated. The stamps are set very badly in the forme, at varying distances apart, and some of them decidedly crooked. Some of them are 1 millimetre apart, and others  $1\frac{1}{2}$  millimetre. The rows of dots in the central square are very irregular. The ornament on the coronet, between the horns, looks like a large *fleur-de-lys*; and, as the top of it is blotched together with some of the dots above it, and the dots touch the outline above them, it appears as though the *fleur-de-lys* itself touched the outline above it, thus making it look enormously too large, in comparison with the decidedly small trefoil of the genuine, which only comes about half-way up the horns. The horns are not nearly so much curved as the genuine, and they point to the first strokes of the first R, and the second E, of FREIMARKE. The ring in the bull's nose touches the outline below it. The stop after MECKLENB generally touches the outline on the one side of it and the B on the other. The bull's right ear points to the first stroke of the second E of MECKLENB. The F of FREIMARKE leans over to the right, the foot touching the label to the left of it. The whole impression is exceedingly blotchy and imperfect, so that hardly a single letter or numeral is in any way legible. I do not think this counterfeit is likely to have much sale. It is new to me, since the first edition of this work. I must not omit to note that, when the rouletting was adopted, the genuine stamps were arranged in a different manner from that employed with the unperforated ones. At the latter date, each set or square of four stamps, was separated from the next set by a space just about double that which I have given for the unperforated ones.

## Issue of October, 1864. ‡ Schilling, rouletted.

*Genuine.*

This is the same type as the one just described, except that the dots have been cleared away from the central square.

*Forged.*

Lithographed, in *black*, on very stout, yellowish or pinkish white wove paper. Except for the colour, this is a good deal better than the forgery just described, and I have no doubt that the forgers have printed it in the proper colour before this, though I have not seen it. There is a small trefoil of rounded leaves between the horns, looking like a cluster of three pearls. The horns are curved inwards, as much as the genuine, almost; but the right horn touches the boundary-line, under the first E of FREIMARKE. The forgers have made the grand mistake of supposing that the outer strawberry-leaves of the coronet are part of the horns, which they thus represent as being forked; each horn having an outward and an upward branch. In the genuine, it can be at once seen that these appendages are merely the outer strawberry-leaves of the coronet, seen edgeways, below the base of the horns. The ring in the bull's nose touches the outline above SCHILLING. There is no stop after the B of MECKLENB. The word FREIMARKE is tolerably like the genuine. The little fractions are somewhat blotchy, but the rest of the stamp is a great advance on the first forgery.





Issue of 1856. 3 sch., yellow, orange; 5 sch.; blue, unperforated.

Issue of 1864. 5 sch., stone-brown; rouletted.

Issue of 1866. 2 sch., red-violet, mauve; 3 sch., yellow; rouletted.

*Genuine.*

I have taken all these together, as the design is the same for all, with the exception of the difference in the corner-numerals. Nicely engraved in épargne, on tolerably stout, hard, white wove paper. The thick and thin outlines to the stamp are not blotched together anywhere; and the two outlines to the shield are also not blotched together. The right horn of the bull goes rather close to the outline above it, but neither horn actually touches the upper outline. The ears are both a good distance from the sides of the shield. There are some curved lines of shading on both cheeks of the bull. The dots in the shield are very nicely and regularly disposed; there are four dots in the top line, between the tips of the horns, or twenty-five altogether, as far as I can make out, in the enclosure between the horns. The coronet on the bull's head is the same as in the  $\frac{1}{2}$  schilling. The arches of the large crown above the shield rest on five nicely-drawn strawberry-leaves, the outside ones, of course, being in profile, and breaking the outline a little. The pearls on the arches are all distinct, and easily counted, and each arch is outlined, so that there is no possibility of confounding the pearls of one arch with those of another. The numbers of the pearls, on the different arches are, respectively, 8, 10, 5, 10, and 8. The cross on the top of the crown rests on an orb, small but distinct, which is exactly centrally under the cross. All four arms of the little cross are of equal length, and the cross itself points midway between the middle and last strokes of the M of FREIMARKE. The thick, dark outline of the right side of the shield is cut off a little obliquely at the top, where it joins the upper horizontal outline. The M and B of MECKLENB are equidistant from their respective sides of the containing-label, and the stop after that word is equidistant from the B and the end of the label, not anything like touching either.



*First Forgery.*

Lithographed, on medium, very white wove paper, unperforated. The two outlines of the stamp are somewhat blotched together down the left side. The outlines of the shield are blotched together along the bottom, and in the right bottom corner. The bull's left horn is of solid colour, but both horns have white centres in the genuine. The ears go very close to the sides of the shield, and the right ear has no upper outline at all. There is one curved line of shading on the left cheek of the bull, but the genuine shows three curved lines on each cheek. The dots in the shield are faint, but tolerably regular; they are, however, much too far apart. There are only nine dots in the space between the horns of the bull, and the top row, close to the upper outline, contains only one dot. The right lobe of the little trefoil in the centre of the bull's coronet is defective. The strawberry-leaves on which the pearled arches of the large crown rest, are very badly drawn; indeed there is only one of them whose shape can be made out with any certainty. The pearls on the arches are blotchy, irregular and indistinct. The two lateral arches on each side run together without outline, so that it is very difficult to say how many of the pearls belong to each arch. Counting from the left, the numbers of the pearls

are 4, 6, 4, 6, and 5. The orb on which the little cross at the top of the crown rests is very blotchy, and far to the right of its proper position. The upper arm of the cross is much the biggest and longest. The top right corner of the shield is squared, instead of being cut off obliquely. The stop after the B of MECKLENB is much nearer to the end of the label than to the B. Many of the letters of the outer inscriptions touch each other, either at the top or bottom, and the H of SCHILLINGE is curiously misshapen and imperfect. The whole appearance of the stamp is pale, ineffective and misty.

#### *Second Forgery.*

Lithographed, on rather thin, white or greyish-white wove paper, unperforated. The thick and thin outlines to the stamp are very much blotched together; indeed, at the bottom, they usually only form one line. The two outlines of the shield are blotched together on the left side, and the right bottom corner. Both horns of the bull are of solid, dark colour, and both of them touch the outline of the shield above them. The right ear touches the left side of the shield. There are some blotches of colour on the sides of the cheeks, where the curved lines of shading ought to be. The dots in the shield are irregular, especially all those above the level of the ears of the bull. There are five dots in the top line or row, between the tips of the horns; and about sixteen in the space enclosed between the horns. The trefoil between the horns is rather nicely done, but it is too small, and the two side-leaves, seen in profile in the genuine, are here represented by what looks like a large and dark second pair of ears. The strawberry-leaves on the large crown are very badly done, the one in the centre having its middle lobe below the other two, instead of above them. My single copy of this forgery is heavily postmarked just here, but, as far as I can make out, the numbers of the pearls on the arches of the crown, beginning with the left-hand one, are 4, 7, 3?, 6?, 4?. I am only certain about the first two. The cross on the crown is exactly under the middle point of the M of FREIMARKE. The dark outline of the right top corner of the shield is not cut off obliquely, but is actually even slightly higher than the level of the top horizontal outline. The stop after MECKLENB. is rather too near the B, and is very shapeless. The head of the bull, in this forgery, is placed too far to the left, instead of being exactly in the centre of the shield.

#### *Third Forgery.*

Lithographed, on thick, pinkish-white wove paper, unperforated. The outlines of the shield are not really blotched together anywhere, except just below the S of SCHILLINGE, and the outlines of the shield are also not blotched together; nevertheless, all these outlines are ragged. The right horn of the bull is not particularly near the outline above it, and the left horn actually does touch it; thus reversing the peculiarities of the original. I suppose I need hardly say that, when I speak of "right" or "left," in the case of the bull, I mean those which would actually be the right and left respectively; the right being at the left side of the stamp, and the left being at the right side of the stamp. The left ear is very stumpy, and much further from the outline of the shield than the right ear is. There are no lines of shading on the cheeks of the bull. The dots in the shield are very irregular, both as to size and disposition; there are four in the top row, between the tips of the horns, (one of the four is exceedingly small), and about eight in the space enclosed by the horns. The thing representing the trefoil, on the coronet, between the horns, is about six times as big as it ought to be. I cannot make out any shape of a trefoil; it is sharply pointed at the top, and very nearly touches the outline of the shield above it. The side strawberry-leaves on this coronet

are represented by two white lumps or balls, partly inside, instead of outside, the bases of the horns. The strawberry-leaves on which the five arches of the large crown rest are utterly shapeless, and might be anything. The numbers of the pearls, as far as I have been able to make them out, are (counting from the left), 5, 4, 3, 7 (?), and 4 (?). There does not seem to be any orb, so far as I can see, under the cross. The right upper corner of the shield is square. The M of MECKLENB. is a long way from the end of the label, and the B very close to the end; the stop after the B almost touching the B and the end of the label.

#### *Fourth Forgery.*

This looks very much better than any of the forgeries yet described, and is, perhaps, likely to be deceptive. Nicely lithographed, on stout, white wove paper, unperforated. There is no blotching together of the lines anywhere. There are no curved lines of shading on the cheeks of the bull. The dots in the shield are not particularly regular, and some are much larger than others. There are two large dots and two very small ones in the top row, between the tips of the horns, and nine, of various sizes, in the enclosure made by the horns. The trefoil in the middle, between the horns, is much too large, reaching up nearly to the tips of the horns, and the side-leaves only look like excrescences from the sides of the horns. The strawberry-leaf to the right of the middle one, at the base of the large crown, is fairly like the genuine, but the middle one is too large, and too like a trefoil, and all the others are utterly shapeless. The numbers of the pearls of the arches of the crown, counting from the left as before, are, 5, 6, 3, 8 and 5. It is very difficult to say which pearls belong to which arch. There is no orb under the cross on the crown, and the cross itself has a decided slant to the left. The left arm of the little cross slopes downwards, and the right arm slopes upwards. The right top corner of the shield is perfectly square. The M of MECKLENB. is a long way from the end of the label, and the B is near the end of the label, the stop actually touching the B.

#### *Fifth Forgery.*

This is a hideous abortion, but I suppose I had better catalogue it, though a few words will suffice. Coarsely lithographed, in *black*, on face-coloured wove paper, thin and hard. There is no trefoil at all between the horns of the bull, and no ring in its nose. The dots in the shield are utterly irregular, and look like little shapeless blotches. There is a stop after SCHWERIN. These tests will be found quite sufficient, so I will waste no more time on this counterfeit, which, even if printed in the proper colours, on white, would still be the worst of the lot.

#### POSTMARKS.

*Genuine.*—Two large concentric circles, with name between the circles, and date in centre. Also name in large capitals in a straight line, without any frame, and with date, etc., in smaller letters, in another straight line below it.

*First Forgery.*—51.

*Second Forgery.*—1, 51.

*Third Forgery.*—51, 98 (with four bars).

*Fourth Forgery.*—98.

*Fifth Forgery.*—The same as the first genuine postmark, but with the centre of the inner circle blank.

## MECKLENBURG-STRELITZ.

Issue of 1864. 1 Sgr., rose; 2 Sgr., blue.

There are, of course, other values; but I have only seen forgeries of these two. All six of the values have the same type of embossing in the centre; three of them have the rectangular frame, and the other three the octagonal one.

*Genuine.*

Engraved in *épargne*, with embossed arms in white in the centre, on rather thin, very white wove paper, rouletted. The two side-arms of the cross on the top of the embossed crown are of equal length, and the two side-arches, each side of the central one, are distinctly higher than the two outer arches. There are some tiny, diamond-shaped jewels along the base of the crown, but they are so small and so lightly embossed that they are well-nigh invisible. The little piece, where the crown touches the shield below it, has a number of very short but distinct vertical embossed lines on it, to represent the inside of the base of the crown. The two sides of the top of the shield curl over, and end in sharp points. The lettering is sunk into an oval band of slightly embossed, white engine-turned lines; and all the letters are perfect, very regular, and of the same width. The engine-turning forms a row or chain of 22 oval dots above the letters of MECKLENB.-STRELITZ; another of 22 similar dots under that word; another of 22 dots above the letters of EIN (ZWEI) SILB. GR.; and another of 22 dots under these words. All these dots are quite easy to see and count, and are more or less uniform in size and shape. The embossed crown and shield do not touch the white oval ring round them anywhere.

1 Silb. Groschen. *Forged.*

Lithographed, with embossed centre, on thin, white wove paper, unperforated. The right arm of the little cross is considerably larger than the left, and it slopes up, while the left one slopes down. It touches the white ring above it, though the genuine does not. The arch on the crown, to the right of the centre one, is higher than the one to the left of the centre, and the left-hand arch touches the white ring to left of it. There are six large, embossed pearls along the base of the crown, which are easy to see and count. There are no vertical, embossed lines where the crown touches the shield below it. The right side of the top of the shield is somewhat sharp after it has curled over, but the left side simply makes a round knob. The imitation engine-turning in the oval band is not embossed, and so the lettering upon it looks very poor and imperfect. Some of the letters are fat, and some are thin, but most of them are very badly made; the R of STRELITZ, for instance, being just like a B. It is exceedingly difficult to count the oval dots in the imitation engine-turning, above and below the lettering, and many of the said dots are of a crescent shape. As far as I can see, counting all the little scallops which ought to contain dots (some of them are "blind"), there are 25 above and 22 below MECKLENB. STRELITZ, and 20 above and 25 below EIN SILB. GR. The left side of the crown touches the white oval ring round it, just opposite to the K.

2 Silb. Groschen. *Forged.*

Paper, etc., the same as in the forgery just described. The cross looks like a mere misshapen ball, which touches the part of the oval ring above it. The crown itself is fairly like the genuine. There seem to be four jewels, of various shapes and sizes, along the base of the crown. There are no vertical embossed lines where the crown touches the shield. The imitation engine-turning in the oval band is worse than in the last forgery; it is not embossed at all, but the lettering is rather better than in the 1 sgr. There is a stop between the E and I of ZWEI, which does not appear in the genuine. There are 26 oval or crescent-shaped dots above the name, and about 20 below it; about 19 above the words of value, and about 26 below them. Some of them, however, have to be guessed at; and it is quite impossible to say how many there really are, as they are so very irregular. The bottom point of the embossed shield touches the part of the white oval ring below it.

## POSTMARKS.

*Genuine.*—All my copies are uncanceled.

*Forged.*—Three concentric circles, with something in the centre. Also a single circle, containing lettering, like 1. Also 101.

I have only lately seen these counterfeits, and do not think they are at all common. I take it for granted that there is a 3 sgr. to complete the set, but I have not got it.

## MEXICO.

Issue of 1857.  $\frac{1}{2}$  Real, 1, 2, 4, 8 Reales.

(*With and without surcharge.*)\*

*Genuine.*

Engraved in *taille-douce*, on medium, white wove paper. The upper inscription is CORREOS MEJICO; the lower inscription has REAL in the medio ( $\frac{1}{2}$ ), and in the un (1), and REALES in all the others. The ground-work, behind the bust of Padre Hidalgo, consists of horizontal lines, set very close together, so as to appear almost solid; and there are two small, dark studs or buttons in his shirt-front. These studs are placed in a vertical fold or plait, and there are two other similar plaits, one on each side of the central one. The rest of the shirt-front is shaded with vertical lines. Thus it is divided into five portions; two shaded ones to right and left; then two white ones, with only a few lines of shading at the base of them; then the central portion, containing the studs. The shading between the central oval and the scroll-work outside it is formed by oblique lines, running down from right to left. The upper label, containing CORREOS MEJICO, has forked ends both right and left; and the outline of it is double. The background of this upper label is formed by horizontal lines, but, in 99 stamps out of 100, it looks solid. In any case, the lines are most difficult to count. Reckoning them in the little space between the two words, there are 11, counting the inner outlines of the label. The inner outline, at the bottom of the label, runs along the whole way, below the letters. This point must be particularly noticed, as one of the tests for the dangerous forgery hereinafter described. The background



\* The forgeries have no surcharge, except when specially mentioned.

of the lower label is filled with crossed, oblique lines, running down from left to right, and from right to left ; but they are set so close together that it is difficult to distinguish them from solid colour, except with the microscope. In good copies the face is shaded all over.

#### *First Forgery.*

Of this I have only the DOS REALES. Design *very* poor ; lithographed on coarse, white wove paper, thinner than the genuine. The inscription in the upper label is CORREOS MEJICO, like the genuine. The groundwork behind the bust is nearly all solid, but here and there it shows horizontal lines, crossed by oblique ones, running down from right to left. There are no studs in the shirt-front, and no pleats in it ; the upper part being one plain, unbroken expanse of white. The shading between the central oval and the outer scroll-work runs obliquely down from right to left, as in the genuine ; but it is very coarse and irregular, and some of the lines are drawn *over* (*i.e.* across) the scroll-work. The upper label has no forked ends, and no outline to it at all. There is a thick, coloured line round the whole stamp, which does not exist in the genuine. The background of the upper label is absolutely solid, as is also that of the lower label. In the face, the lower part of the forehead, between the eyes, the centres of the cheeks and the parts round the mouth are all destitute of shading.

#### *Second Forgery.*

Of this I have only the  $\frac{1}{2}$  REAL, which has the inscription MEDIO REAL, as in the genuine. Lithographed, on thick, hard, *very* white wove paper. The inscription in the upper label is CORREOS MEJIOS, which is an easy test for this counterfeit. The groundwork behind the bust, in the oval, is formed by crossed, horizontal and vertical lines. There is *one* very small stud or button in the shirt-front, and a button-hole, where the upper stud ought to be. The said shirt-front only shows one central plait or fold, instead of three. I need not describe this forgery further, as MEJIOS is quite sufficient to condemn it instantly.

#### *Third Forgery.*

Of this I have a full set. Lithographed, on thick, hard, very white wove paper. The upper inscription, in all the values, is CORREOS MEDICO ; the lower inscription in the  $\frac{1}{2}$  REAL is MEDIO REALES, in the 1 REAL is UN REALES, and that in the 2 REALES reads DOS . R EALES, with a stop after DOS, and the R of REALES a long way from the other letters of the word. The groundwork behind the bust, in the oval, is solid (*i.e.*, it is of uniform colour, without lines) ; and there are no studs in the shirt-front, which has no pleats in it. The shading between the central oval and the outer scroll-work consists of oblique lines, running down from left to right. The lettering of the upper inscription is much too small. Both labels have solid backgrounds. The front of the nose is quite unshaded.

#### *Fourth Forgery.*

Of this I have only the 2 REALES. Very nicely lithographed, on thick, rather hard, yellowish-white wove paper. The inscriptions are the same as in the genuine. The groundwork behind the bust, which is the principal test for this counterfeit, is formed of horizontal lines, crossed by very fine oblique lines, running down from right to left, and from left to right. The shirt-studs are very dark and prominent, but shapeless. There is only one central pleat ; the rest of the shirt-front having a little shading just at the top, and a line or two at the bottom, on the left side of the bosom (right side of the stamp). Below the lower stud there is a long,

dark mark, like a button-hole, which is not shown in the genuine. The lines in the background of the upper label are coarse, and easily seen. Counted in the space between CORREOS MEJICO, there are eight of these horizontal lines, including the inner outlines of the label. The crossed, oblique lines of the background of the lower label are easily seen. One cheek, the nose, and the centre of the upper lip are entirely bare of shading. The lower inscription is in letters hardly any larger than those of the upper one, though they are twice as large in the genuine. This is not at all a bad forgery, and is likely to deceive. The chief points of difference are in the scroll-work, but it is impossible to describe them without diagrams.

#### *Fifth Forgery.*

Poorly lithographed, on very stout, tinted, and also on thinner, white wove paper. The C of MEXICO is very like a G, otherwise the inscription is the same as in the genuine. The horizontal lines of the background behind the bust are very coarse, and are crossed by oblique lines, running down from left to right. The shirt-front is divided into three, by a very broad middle pleat. The upper shirt-stud is much larger than the lower one. There is no shading on the shirt. The background of the upper label is perfectly solid, and the lower outline of the said upper label ends between C and O of MEXICO. The lower label has a background of crossed, oblique lines, but they are blotched together into a solid mass of colour at each end of the label. The nose, centres of the cheeks, upper lip and most of the lower part of the face are destitute of shading; but the shading on the side of the cheek looks like whiskers.

#### *Sixth Forgery.*

Coarsely lithographed, on medium, greyish wove paper. The upper inscription is the same as the genuine; but it is in coloured letters on a white ground, the letters being ordinary Roman capitals. This is a very easy test. The groundwork behind the bust is the same as in the fifth forgery, which this present counterfeit very greatly resembles. All the other tests are the same as for the fifth forgery, except that the lower label is completely solid.

#### *Seventh Forgery.*

This is the last and best, and the large majority of collectors would accept it as genuine without a moment's hesitation. Finely engraved in *taille-douce*, on medium to thinnish wove paper. The horizontal lines behind the bust are a very little too thick and heavy. The shirt-studs are as in the genuine; but the shirt-front is divided merely into three, by a central pleat. This pleat is narrow, as in the genuine. There are a few very fine lines of shading on the shirt-front, which are, however, quite invisible, except through a good microscope. The lower outline of the upper label is not double. There are nine horizontal lines of shading in this upper label, counting in the space between the two words, and including the inner line of the upper outline. The crossed, oblique lines of the lower label are far more distinct than in the genuine. The nose and a space under the left eye (right side of the stamp) are destitute of shading. The general appearance of the stamp is rather faint, with the exception of the central oval, which is somewhat unduly prominent. It is a very dangerous forgery.

#### POSTMARKS.

*Genuine.*—Something like 29, but larger; with name and FRANCO between the circles; also something similar to 26, but with name above, FRANCO below, and date in the centre; also 74; also name of town in large capitals, larger than those of the largest surcharge. I have a

specimen surcharged vertically ZACATECAS in large letters, and postmarked horizontally ZACATECAS in similar, but still larger letters, which has a peculiar effect.

*First Forgery.*—Uncancelled, or pen-stroked.

*Second Forgery.*—Similar to 26, but with inscription CORREO DEL MEJICO; also 1.

*Third Forgery.*—Part of a large oval; also 98.

*Fourth Forgery.*—Same as second.

*Fifth Forgery.*—76.

*Sixth Forgery.*—76.

*Seventh Forgery.*—Uncancelled. I suppose the counterfeiters were too proud of their excellent productions to spoil them with a cancellation.

#### Issue of 1861.

¼ Real, 1, 2, 4, 8 Reales. Black on coloured paper.

##### *Genuine.*

These are exactly the same type as the first issue, except that they are printed in black on colour, instead of colour on white. The tests are therefore the same as before.

##### *First Forgery.*

Poorly lithographed, in black, on medium to thin, hard, coloured wove paper. The tests are the same as for the third forgery of the first issue.

##### *Second Forgery.*

Fairly well lithographed, in black, on thick, rather hard, coloured wove paper. The tests are the same as for the fourth forgery of the first issue.

#### POSTMARKS.

*Genuine.*—As in the first issue.

*First Forgery.*—A pen-stroke; a red pencil-mark; a black blotch; also uncancelled.

*Second Forgery.*—98, 100.

#### Issue of 1863.

4 Rs., red on yellow; 8 Rs., green on brown.

##### *Genuine.*

Tests as for the first issue; but colours as above.

##### *First Forgery.*

Lithographed, on thin, coloured wove paper. The tests are the same as for the third forgery of the first issue.

##### *Second Forgery.*

Finely engraved, in *taille-douce*, on thinnish, soft, coloured wove paper. The tests are the same as for the seventh (dangerous) forgery of the first issue. Of this set I have only the 8 REALES, green on orange-brown.

#### POSTMARKS.

*Genuine.*—The same as in the first issue.

*First Forgery.*—A blotch; also 76.

*Second Forgery.*—Uncancelled.



## Issue of 1864. 1, 2, 4 reales; 1 peso.

*Genuine.*

Finely engraved in *taille-douce*, on thick, white or yellowish-white wove paper, perforated 12. In the word CORREOS, two vertical lines of shading pass through the middle of the C, one through the first O, and one through the first R; the latter two being very faint. There are also two vertical lines of shading through the O of MEJICO. The tail of the C of CORREOS very nearly touches the O; and the tail of the C of MEJICO curls up so high that it almost meets the head. The value-label at the bottom of the stamp is solid. In the central medallion there are nine horizontal lines of shading above the top of the Padre's head; and the lines near his right shoulder are somewhat thickened, so as to form a marked shadow. The dark ribbon or stock under the chin is formed by five thick, dark lines. The shirt-front is very similar to that of the first issue, except that only four of the five divisions can be clearly made out. Some of the shading touches the lowest stud, but does not hide it in the least. The ear is shaded with dots. The left eyebrow is short, and does not reach to the outer corner of the eye. Each of the upper eyelids is shaded by a curved row of dots, just above its dark lower outline. There is a thin, almost vertical line, running down the front of the upper lip.

*Forged.*

Nicely engraved in *épargne*, on medium, white wove paper; perforated 11. There is one very thin, vertical line almost centrally through the C of CORREOS, but no line through any other letter of either of the words. The tail of the C of CORREOS is no nearer to the O than its head is; and the tail of the C of MEJICO does not reach up more than one-third of the height of the letter. The value-label at the bottom of the stamp has a background of very closely-set, fine oblique lines, crossing each other from left to right, and from right to left. In the central medallion, there are ten horizontal lines to be seen, above the head of the Padre; and there is no shadow in the background, near his right shoulder. The dark ribbon or stock, under the chin, is formed by six thick, dark lines. The shirt-front does not show any pleat down its centre, nor any other division; except that there is a fringe of short, oblique lines down the left side (right side of stamp). The lower stud is almost completely hidden by shading. The ear is shaded by lines and dashes, but not by dots. The left eyebrow extends far beyond the outer corner of the eye. The curved rows of dots on the upper eyelids are absent. There is no thin, vertical line running down the front of the upper lip.

## POSTMARKS.

*Genuine.*—The genuine stamps are very rarely found postmarked. The only specimen I ever had was postmarked (and surcharged) MONTERREY. Evans says that they may be found with forged cancellations, but I have not seen any.

*Forgery.*—Uncancelled.

Second Issue of 1864. 3 Centavos,  $\frac{1}{2}$  Real, 1, 2, 4, 8 Reales.*Genuine.*

Engraved in *taille-douce*, on medium, to very thick and hard, white wove paper, the face of which is invariably more or less smeared, and

tinted with the colour of the stamp, owing, I suppose, to badly-wiped plates. The C of MEXICO has a head at each end, making it look like a G; this is also the case with the C of CORREOS, but not to so great an extent. The x of MEXICO has the limb, which points almost directly downwards, *much* thicker than the limb which crosses it; this is very easily seen. The lower circlet of the crown on the eagle's head has three jewels upon it. The easiest test is, perhaps, the serpent, which has a distinct head and eye; the head pointing to the E of MEXICO. The outer frame of the stamp is composed of white, zigzag lines upon a dark background, but the white lines are not at all conspicuous. The stamps are very nicely engraved, but very badly printed, and usually much blotched.



*Forged.*

Very coarsely designed and lithographed, on rather stout, white wove paper, the surface not at all smeared with the tint of the stamp. The C of MEXICO is an ordinary capital C, but is top-heavy; the C of CORREOS is also an ordinary capital C. The X of MEXICO has both its limbs the same thickness. The lower circlet of the crown on the eagle's head bears no jewels. The serpent is the same size and thickness at both ends, having no indication of eye or head; the upper end points to the M of MEXICO. The white zigzag lines of the frame are very much too prominent, except down the left side,

POSTMARKS.

*Genuine.*—1; also one similar to 26, as in the first issue; also a pen-stroke.

*Forged.*—42, without numerals; 29; 100; 101. This forgery is not likely to be dangerous, but it is exceedingly common; and I seldom get an album for opinion which does not display one or more specimens.

Issues of 1866. 7, 13, 25, 50 Centavos.

*Genuine.*

Engraved in *taille-douce* (first issue), also lithographed (second issue), on moderately stout, white wove paper. The hair appears to commence rather high up, about under the M of MEXICANO; it is brushed very neatly back, and comes forward into a stiff and very distinct curl, behind the ear. The nose is nicely shaped, with no abnormal distance between its point and the upward curl of the nostril. The profile of the moustache projects considerably beyond the profile of the beard, and the end of it stands out from the surface of the beard. There is no white curl from the corner of the eye to the ear. The beard ends in two points or forks, and there is a wide and distinct space between it and the neck, almost large enough to contain the O of IMPERIO. The shading at the base of the neck tapers off to nothing at the left side, so that the front of the neck ends in a sharp point. All the letters in the oval band are broad, with square-cut ends, standing out well from a background of fine lines. All the stops are very large and rectangular, any one of them would almost fill up the centre of the O of IMPERIO, if placed within it. The C of MEXICANO is a distinct c. The background of the central oval, behind the bust, is formed of very fine horizontal lines. The face is pleasing, and reminds one very much of the portrait of the king of the Belgians.



*First Forgery.*

These are most wretched and miserable-looking things : they are lithographed, on thin, white wove paper. At first sight the Emperor appears to be perfectly bald, except just towards the back of the neck. The hair, however, commences somewhere between the E and X of MEXICANO, and also at the side of the temple. The stiff and formal, forward curl behind the ear is not visible. The nose is poor, there being far too great a distance between the point and the upward curl of the nostril. The profile of the moustache is like the genuine, but hardly droops enough. The beard has a slight indication of a fork, but it would scarcely be noticed ; there is only a small and narrow space between it and the neck. All the lettering is indistinct and rather ragged, each letter having rounded ends, when the said ends can be made out at all. They are all too thin, and are on a *solid* ground. The stops are small, irregular in shape and size, but more or less round, instead of being rectangular. The background of the central oval is solid. The expression of the face is highly idiotic, and not in the least like the present king of the Belgians. In the 7 c. the right-hand figure has its head turned the wrong way.

*Second Forgery.*

This is, perhaps, worse than the last. Very poorly lithographed, on thin, soft, *very* yellowish wove paper. The lettering is very thin and scratchy, on a *solid* background, without any stops. The hair is formed by short scratches ; it is brushed right back like a German's, without any curl behind the ear. The nose is strongly hooked, instead of being straight. The end of the moustache is short and stumpy, instead of drooping. The end of the beard is single, and there is hardly any distance between it and the neck. The central oval is solid.

*Third Forgery.*

This is the best of all, and I call it a very dangerous counterfeit. I have only the 50 c. Very well lithographed, on *very* thick, white wove paper. The hair and nose are like the genuine. The profile of the moustache is level with that of the beard ; *i.e.*, it does not project beyond it, and the end of it is lost in the beard. There is a very distinct, white curl from the corner of the eyebrow to the front of the ear. The end of the beard is single, and there is hardly any space visible between it and the neck. The shading at the base of the neck is broad quite to the front ; *i.e.*, it (the shading) does not end in a sharp point. All the stops are very small, two of them are round, and two square. The C of MEXICANO is an O, so that the word reads MEXIOANO.

## POSTMARKS.

*Genuine.*—29 (but larger) is the only one I have seen.

*First Forgery.*—76. Also an oval of thick, dotted lines. Also 54, without numerals. Also 62.

*Second Forgery.*—41.

*Third Forgery.*—Uncancelled.

Issues of 1868-69. 6, 12, 25, 50, 100 Centavos.

*Genuine.*

Engraved in *épargne* (?) in black (except the 25 c., which is in blue), on medium, coloured wove paper ; *percé en arc*, or *percé en pointe*, 19 ; or unperforated ; or perf. 13 to 16, lozenge-shaped holes. The upper half of the X of MEXICO is distinctly larger than the lower half ; the I is much

thicker than any of the other letters, and is almost invariably sunk into the paper; and the O is very much thinner than the I. The C of CENT is slightly, but plainly, taller than the E. There are three transverse lines of shading showing between the top of the head and the outline of the circle, but the uppermost of the three lines is always blotched into the outline of the said circle, so as to form merely a sort of thickening of it at that point. The face is that of a benevolent old man, with large, dark eyes, a *very* high left cheek-bone (*i.e.*, on the right of the stamp), and no symptom of a squint.



*Forged.*

Lithographed, in black (except the 25 c.), on *very* thin, coloured wove paper; unperforated. The top of the X of MEXICO is the same size as the bottom; the I and the O are the same thickness as the other letters of that word; and the I is not at all sunk into the paper. The C of CENT is rather smaller than the E, instead of being taller. There are only *two* horizontal lines of shading between the top of the head and the outline of the circle, without any sign of a third line. The expression of the face is sour and disagreeable; the left cheek-bone is not particularly projecting; and the eyes have a decided squint. I think this forgery is fairly deceptive; for most of the details of the design are very accurately copied.

POSTMARKS.

*Genuine.*—A large, double circle, each circle composed of a thin and a thick line close together, with name between the circles, and date in the centre. Also 29. Also 74, and one something like 26.

*Forged.*—The double circle, with single lines, above described. Also 42, without numerals.

Issues of 1872-74. 6, 12, 25, 50, 100 Centavos.

(With or without black surcharge. The latter is rare, except as a reprint.)

*Genuine.*

Poorly lithographed (?) on medium, white wove paper, ornamented at the back with a blue, *moiré* pattern, the sheet watermarked PAPER SELLADO; unperforated (beginning of 1872), *perçés en pointes* (April, 1872), *perçés en arc*, and perforated 13 (both 1874). The outer line of the stamp is *very* thin in the spaces between the four labels and the four corner-squares; but when it reaches any one of the said labels or corner-squares, it is blotched into one thick line with the outline of the square or label. This is, perhaps, the easiest test. Each O of the different inscriptions is nicely shaped and oval. The top of the left-hand value-label is rounded. Above this label there are  $3\frac{1}{2}$  large curls in the 6 (SEIS) centavos,  $3\frac{1}{2}$  in the 12 (DOCE) centavos,  $3\frac{1}{2}$  in the 25 (VEINTICINCO) centavos,  $3\frac{1}{2}$  in the 50 (CINCUENTA) centavos, and 3 in the 100 (CIEN) centavos. The *moiré* pattern at the back is formed by fine blue lines; there are, on an average, 50 parallel lines in the pattern. In the 6 c. the value SEIS reads downwards.



*Forged.*

Lithographed, on stout wove paper, with a coarse *moiré* pattern at the back; unperforated; no black surcharge; the sheet unwatermarked. The outer line or frame of the stamp is of one uniform thickness all the way round, showing no thin line between the various labels and corner-

squares. Each of the different inscriptions is more or less square, or rather, rectangular; this is especially noticeable in the word CORREOS. The top of the left-hand label is cut off *almost* square, instead of being rounded. Above the said label there are two large curls and two small ones, in all the values; the lowest being the largest, and the uppermost being the smallest of the four. The *moiré* pattern at the back is too coarse, having, on an average, only 40 parallel, wavy lines in it. In the 6 c. the value SEIS reads upwards.

## POSTMARKS.

*Genuine.*—A large, double circle, with name between the circles, and date in the centre. Also a small, double circle, similarly inscribed, like 29. Also a small, double oval, similarly inscribed.

*Forged.*—The large, double circle of the genuine. Also 38, without numerals. Also 41. Also 62.

## MODENA.

Issue of 1852. 5, 9, 10, 15, 25, 40 c.; 1 Lira.

*Genuine.*

Engraved in *épargne*, on rough, un-surfaced, coloured wove paper, moderately stout. The 1 lira is watermarked with a large letter; the others are unwatermarked. The value 9 cent, without the letters B.G., was never issued to the public.



All the values have a stop after CENT., or CEN. The easiest test for the genuine is the line at the bottom of the stamp, which does not go right across; *i.e.*, it does not touch the frame on either side of the stamp. The line under POSTE ESTENSI also does not touch the frame on the right-hand side. The crown is tolerably well drawn, and shows three white pearls on each arch; the eagle has three spreading claws on each foot. The outer frame of the stamp is single, but there is a line separating each stamp from its neighbours which can be seen on the whole sheet, or on a stamp having a very broad margin. The outline of the frame is neither very thick nor very thin. The cross on the top of the crown points to the right-hand edge of the vertical stroke of the first E of ESTENSI. There are four long feathers in each of the eagle's wings. There is a good space between the bottom of the crown and the top of the eagle's head.

*First Forgery.*

Lithographed, on thin, hard, smooth, coloured wove paper. The 1 lira is unwatermarked. There is no stop after CENT., but there is a small stop after CEN. in the "B.G. 9 CEN." value. The line at the bottom of the stamp, below the value, goes right across, and joins both sides of the frame. The line under POSTE ESTENSI also goes right across, joining both sides of the stamp. The crown has a very skeleton-like appearance, with four or five indistinct, dark pearls on each of the outer branches. The outer line of the frame all round the stamp is very thin, much thinner than in the genuine. The cross on the crown points towards the very centre of the first E of ESTENSI. The left wing of the eagle (right side of the stamp) is very sharply pointed; much more so than the other. The lower mandible is nearly as long as the upper, but is much shorter in the genuine.

*Second Forgery.*

Lithographed, on thin, coloured wove paper. I do not know whether there is a full set of this type of counterfeit; I have only the 10 and 25 cent. There is a stop after CENT., but it is smaller than in the genuine. The bottom line of the frame, and the line under POSTE ESTENSI, go right across the stamp, joining both sides of the frame. The crown is skeleton-like, and is formed by lines only, without any pearls on the arches at all. The eagle has four drooping claws on the foot at the right-hand side of the stamp, and three drooping claws on the other foot. All the lines of both inner and outer frame are very thick—much thicker than in the genuine. The ornaments in the side frames are not nearly so curly as in the genuine, being almost straight. The cross on the top of the crown points to the right-hand edge of the E of ESTENSI, and the arch on which the cross and orb stand is shaded by vertical lines, instead of having three pearls on it. The right wing of the eagle (left side of the stamp) has three lower points, very sharp, and the left wing shows about six. Each point ought to denote a separate feather; but, according to the shading, the right wing has five long feathers, and the left also five. The eagle has a very disdainful appearance, and the highest part of the beak is nearly level with the top of the head.

*Third Forgery.*

Lithographed, on stout, coloured wove paper, but too smooth. The impression is always very dark and heavy in this forgery, but it looks very well, and is, in many respects, the best which I have seen. There is no stop after CENT. I have not seen the 1 lira of this type, but it would be unwatermarked. The line below the value, at the bottom of the stamp, goes right across, joining both sides of the inner frame, as also does the line below POSTE ESTENSI. The crown is too thick, and some of the arches show only two pearls, though the third pearl may be only blotched by the heavy printing. The eagle's claws point too much downwards; *i.e.*, they do not spread out enough. The outer frame of the stamp is double, there being a thick outline round the whole stamp, a little distance from the outer frame, evidently intended to be a part of the stamp itself, instead of being merely a division between the stamps. This outline, together with all the other lines of the stamp, is much too thick. The end of the crest of the eagle is somewhat curved upwards, like that of a cockatoo. The beak is almost shut.

*Fourth Forgery.*

Lithographed, on stout, hard *laid* paper. The line at the bottom of the stamp, and the one under POSTE ESTENSI both join the right side of the frame, as in the other forgeries. There are no pearls at all on the crown, and the cross points to the beginning of the first S of ESTENSI. The eagle's claws all point too much downwards. The side-outlines of the stamp are too thick. The eagle is very like a dove; it has no lower mandible. There seem to be five long feathers in the right wing, on the left side of the stamp. The top of the head of the eagle has some irregularities on it, something like the comb of a cock.

*Fifth Forgery.*

Rather nicely lithographed, on very brightly-coloured wove paper, rather thin. The bottom line of the stamp joins the frame both sides; but the line under POSTE ESTENSI does not join either side. There are three pearls on each of the arches of the crown, except on the one to the extreme left, which has four. The claws of the eagle droop too much. The crown touches the eagle's head; this is an easy test. The beak is

closed, and hardly hooked at all. The cross on the crown leans over very slightly to the right, and points to the middle of the first E of ESTENSI. The rest of the stamp is a good imitation of the genuine. There is an extra line round each stamp, as in the third forgery.

#### POSTMARKS.

*Genuine.*—95. Nos. 41, 42 (without numerals), and 100 are also found, but are said to be spurious postmarks, applied to the genuine.

*Forged.*—41, 98.

#### Provisional Issue of 1859. 5, 15, 20, 40, 80 Cent.

##### *Genuine.*

Engraved in *spargne*, on very thin, yellowish-white wove paper. There is a stop after CENT., and another after the numeral of value; each stop being large, at a good distance from the word or numeral, and sunk into the paper. The shield leans over a little to the right, and the cross leans still more to the right, so that the right arm of the cross points between ON of MODONESI. There are five vertical lines of shading in each of the top quarters of the shield, between the outline of the shield and the outline of the cross; and there are six similar lines in the right-hand bottom quarter, and five lines and part of a sixth in the left-hand bottom quarter. The arches of the crown rest upon strawberry-leaves. There are three entire ones, and parts of two others. These are quite distinct, and not at all like trefoils. The line below the value at the bottom of the stamp does not go anywhere near the sides, being drawn much too short, and a great deal thinner than the other lines of the stamp. The little ornamental, floral spandrels in the upper corners, inside the frame, are a very long way from the corners. The crosses in the corners of the stamp are very small, and do not nearly fill up the squares prepared for them.



##### *First Forgery.*

Lithographed, on thinnish, very white wove paper, *very* much blotched in printing, so that all the finer details of the design are filled up with colour. The stop after CENT. is very small, and close to the T, and there is often no stop at all after the numeral of value. They are, of course, not sunk into the paper. The shield and cross are both quite upright, so that the right arm of the cross points directly towards the second O of MODONESI. The dark part of the shield is one uniform mass of colour, showing no lines in the heavily-printed specimens; but in some copies I have been able to make out six lines of shading in the upper left-hand quarter, five in the lower left-hand quarter, and five in the lower right-hand quarter of the shield. The arches of the crown appear to rest upon trefoils, but they are so blotched that it is difficult to say what they are. The line below the value, at the bottom of the stamp, is very thick, and goes right across, from one side to the other of the stamp. The little ornamental spandrels in the upper corners, inside the frame, touch the outline of the frame. The crosses in the corners of the stamp are so large that they quite fill up the squares prepared for them, and touch the outlines of the squares. The I of MODONESI is an ordinary I, instead of being a badly-formed T, as in the genuine.

##### *Second Forgery.*

Nicely lithographed, on thick, white wove paper. There is a stop after CENT., and another after the numeral of value, as in the genuine, but too

close to the word and figure. The shield and cross are quite upright. There are six vertical lines of shading in the left-hand upper quarter of the shield, between the outline of the shield and that of the cross. There are six similar lines in the lower left-hand quarter, four and part of a fifth in the upper right-hand quarter, and four in the lower right-hand quarter. The arches of the crown rest upon trefoils, which cannot be mistaken for strawberry leaves. The line below the value, at the bottom of the stamp, joins the frame at the right-hand side, but does not join it on the left-hand side. It is thinner than the other lines, like the genuine. The little ornamental spandrels in the upper corners, inside the frame, are too close to the corners, but do not absolutely touch them. The crosses in the corners of the stamp are too large, *almost* filling up the squares prepared for them. The *I* of MODONESI is badly formed, but it is not like the immature *T* of the genuine. This forgery is very likely to deceive, being, in some respects, better than the original. The 20 CENT. in this set is found in *bright blue*, and also in *pink*, the colours of the genuine 20 CENT. being lilac and bluish-violet.

## POSTMARKS.

*Genuine*.—41, 42 (no numeral in the centre), 95.

*Forged*.—Either uncanceled, or with the letters P.D. in enormous capitals, or 80 (with five lines).

Issue of 1854. Newspaper Stamp.  
10 cent, black on white.

*Genuine*.

Engraved in *épargne* (?) on moderately stout, very yellowish-white wove paper, with regular graining, something like that of our own old green newsbands. I have not seen a gummed specimen. The base of the crown, above the eagle's head, slopes decidedly down to the left; the central arch goes right up to the top of the crown; and the side-arches join the central one. The white spaces left by the two outer arches are fairly alike; and the spaces left by the two inner arches are also fairly alike. As far as I can make out, the eagle's beak is closed, and his eye is in a normal position, rather near the beak. There is a crest of two feathers (short black lines) at the back of the head, sloping down to the right; and the upper one twice as long as the lower one. The thighs give one the idea of having a good deal of shading on them; but it is only that the outlines are rather thick and ragged. The shading on the breast does not form any particular pattern. There are decided indications of a cross on the top of the crown, below the left foot of the *A* of GAZETTE. The black ink shows little white patches all over it. My specimen has a black blotch in the right top corner, which joins the outer and inner lines of the frame together, just to the left of the corner; but I cannot say whether this is always the case, or not.

*Forged*.

Lithographed, on white wove paper, of no particular grain; about the same substance as that of the genuine. My specimen is ungummed. The base of the crown is horizontal; the central arch stops short before it gets to the top; the side-arches do not touch it; and there is not the



slightest indication of a cross on the top of it. All four of the white spaces between the arches are very different in shape and size. The eagle's beak is wide open; the eye a good deal too far back, and too conspicuous; and the two stumpy feathers, forming the crest, project horizontally out from the back of the head; the lower one being the longer of the two. The thighs look very white; whiter than the shoulders of the wings; one of them is entirely unshaded, and the other, on the right side of the stamp, has one short, oblique dash in it. The shading on the lower part of the breast makes a sort of pear-shaped pattern, which is formed by eight long dots, and a very long dash. The ink of the stamp is *perfectly* black, with no little white patches in it. There is no black blotch between the outlines, in the right top corner. There are a good many little discrepancies in the frame and spandrels; but I cannot describe them without diagrams.

## POSTMARKS.

*Genuine.*—I have never seen a postmarked specimen.

*Forged.*—Uncancelled.

I consider this quite a deceptive counterfeit.

## MONTENEGRO.

Issue of 1873-4. 2, 3, 5, 7, 10, 15, 25 Soldi.

*Genuine.*

Printed on thick, white wove paper; perforated 10½. A very easy instant test, but one rather difficult to describe, is the first letter at the top of the right-hand label. It is the Russ TS, which is like two II's, joined both at the top and bottom, and with a little wedge-shaped, white tail to the right of the bottom cross-stroke. In these stamps the said tail looks more like a flaw in the plate than anything else. The stops after the first word in the right-hand label, and the word in the bottom label, are large and distinct. The ear is large and very prominent. There is a strongly-marked, vertical cleft or dimple in the chin.

*Forged.*

Lithographed, on thin, white wove paper; perforated 12½. The first letter at the top of the right-hand label is like two II's, *not* joined at the top, but sometimes at the bottom, and without any white tail. The stops are *very* small. The ear is almost hidden by the hair, shading, and whisker. The cleft or dimple in the chin is not at all strongly marked, and it is oblique, instead of being vertical. The perforation of these forgeries is very different from the bold and clear-cut holes of the genuine; being very ragged and uneven.

## POSTMARKS.

*Genuine.*—I have not seen any cancelled copies.

*Forged.*—Four concentric circles. Also 38 (no numerals), 101.

## MONTSERRAT.

Issue of 1876. One Penny, red ; Sixpence, green.

*Genuine.*

These are merely the 1873 issue of Antigua ; perf. 13 ; watermarked CC and crown ; surcharged MONTSERRAT, in black printed capitals. For the tests of the genuine the reader will please refer to the description of the Antigua stamps on pp. 5, 6 of this book.

*Forged.*

These are the Antigua forgeries already described (pp. 5, 6), with surcharge MONTSERRAT, in lithographed, black capitals. They are very poorly done, and not likely to deceive.

## POSTMARKS.

*Genuine.*—I have no cancelled copies of the genuine stamps.

*Forged.*—The same as the Antigua forgeries.

NOTE.—I have not, as yet, seen any genuine Antiguas with forged MONTSERRAT surcharge ; but it is possible that such may exist.

## NAPLES.

Issue of 1858.  $\frac{1}{2}$  Grano.

*Genuine.*

Engraved in *taille-douce*, and generally *very* badly printed, on very rough-faced, yellowish-white wove paper, watermarked with forty *fleurs-de-lys*, in four horizontal rows, in the sheet. The colour is generally called "lake," but it reminds one very much of red blotting-paper. The fraction-line to the  $\frac{1}{2}$  is exceedingly faint. The G is nicely shaped. The three division-lines of the shield meet accurately in the centre, without a blotch ; and the middle line, if prolonged downwards, would cut exactly centrally through the middle *fleur-de-lys*. This same line, if prolonged upwards, would pass centrally through the O of POSTA. All the letters—except, of course, the large G—are exactly the same height, and none of them are joined together anywhere. In good specimens the ink stands out well from the surface of the paper, but not in absolute ridges. There are two very faint, vertical lines of shading in the top leaf of each *fleur-de-lys*. The outline of the stamp, which touches the outline of the circle, is thick down the right side and along the bottom, but very thin down the left side and along the top. The  $\frac{1}{2}$  leans slightly over to the left.

*First Forgery.*

Lithographed, in pink and brownish-pink, on smooth, very white wove paper, very much thinner than that of the genuine ; unwatermarked. There is a well-marked fraction-line to the  $\frac{1}{2}$ . The G is ugly, having its lower portion protruding too far. There is a blotch where the three division-lines meet, in the centre of the circular shield. If the middle line were prolonged upwards, it would cut through the right side of the O of POSTA ; and if it were prolonged downwards, it would pass a *little* to the right of the centre of the middle *fleur-de-lys*. The vertical stem of the P of POSTA is too long, and reaches below the level of the other letters ; the foot-stroke to it is also considerably too thick. The O of NAPOLETANA is

not level either with the top or bottom of the P and L on each side of it ; and, in some specimens of the counterfeits, the first A of this word touches the N and the P, the L touches the E, and the LLA of DELLA all touch each other. This, however, is not the case with all the forgeries. Being lithographed, the ink does not stand out from the surface of the paper. There seems to be only one vertical line of shading in the top leaf of each *fleur-de-lys*. The top and left-hand outlines of the frame are both too thick ; the former is a mere hair-line in the genuine. The  $\frac{1}{2}$  leans over to the left, as in the genuine.

*Second Forgery.*

Lithographed, in bright pink, rose, and brownish-pink, on medium, very smooth, hard, yellowish-white wove paper ; unwatermarked. This is almost exactly the same as the first forgery ; but the  $\frac{1}{2}$  has been re-drawn, and is perfectly upright, with a rather squeezed-in-looking 2.

*Third Forgery.*

This is a much finer production. Engraved in *taille-douce*, on thinnish, smooth, *very* yellowish-white wove paper ; unwatermarked. The colour is a sort of brownish-vermilion. The fraction-line of the  $\frac{1}{2}$  is long and distinct, and the fraction slopes very much over to the left. The vertical division-line of the shield, if prolonged upwards, would pass distinctly to the right of the centre of the O of POSTA ; and, if prolonged downwards, it would pass to the right of the centre of the upper *fleur-de-lys*. There is no shading in the uppermost leaves of the *fleurs-de-lys*. The ink stands out from the paper in thick ridges. The frame or outline of the stamp is about the same thickness all the way round. The whole design is *much* too distinct. In the genuine it is always more or less faint ; and it is rare to get a copy which is equally distinct all over. Each A of the inscription is sharply pointed at the top ; while, in the genuine, they are either blunt, or cut squarely off. I think this forgery is likely to deceive.

**Same Issue. 1 Grano.**

*Genuine.*

Engraved in *taille-douce* ; paper and watermark the same as in the genuine  $\frac{1}{2}$  grano. The inscription in the left-hand label is, as nearly as possible, BOLLODELLA ; *i.e.*, there is hardly the slightest separation between the two words. The foot-stroke of the last A of NAPOLETANA almost touches the end of the frame. The tail of the G of GRA is nicely shaped, and the A is taller than the other letters. The roses in the corners are on a ground of vertical lines ; and the side-petals of each rose touch the second line from the outside, not counting the outline of the containing-square. There seem to be three vertical lines of shading in the top leaf of each *fleur-de-lys*. There is a tiny letter (N or a reversed R) in the left lower corner of the GRA I label. The mane of the horse is light, flowing and natural. The outline of the frame down the right side and at the bottom is *very* thick.

*Forged.*

Lithographed, in bright rose, on thick, hard, smooth, slightly yellowish-white wove paper. There is a wide space between the words BOLLO DELLA ; and the last A of NAPOLETANA is a good distance from the end of the containing-label. The tail of the G of GRA is rounded upwards, without any downward projection. The side-petals of the roses in the left-hand corners touch the first vertical line from the outside, not counting the outlines of the containing-squares ; while the left side-petal of the rose in the right top corner comes between the first and second lines ; the right side-petal of this rose touches the first line ; the left side-petal of the rose in the right bottom corner touches the first line ; and the right

pétal comes between the first line and the boundary-line. There is no shading in the top leaves of the *fleurs-de-lys*; and no letter in the corner of the GRA I label. The mane of the horse is dark, stiff, heavy, and formal, like a rather long "hog-mane." The right-hand and bottom outlines of the frame are not very thick.

### Same Issue. 20 Grani.

#### *Genuine.*

Engraved in *taille-douce*; paper and watermark the same as in the  $\frac{1}{2}$  GRANO, above described. The diamond containing the inscription touches the outer frame of the stamp with all its four points. The vertical lines of shading in the centre of the diamond are exceedingly fine and close together, so that eight of them can be counted to the left of the horse's tail. The inner outline of the diamond, above the inverted word BOLLO, if prolonged to the left, would cut through the centre of the D of DELLA. The same line, if prolonged downwards to the right, would pass a long way clear of the last A of NAPOLETANA. The fine, inner outline of the diamond under TA NAPO, if prolonged, would pass respectively between the OS of POSTA and through the middle of the L of NAPOLETANA. The lines of shading behind the ornamental *fleurs-de-lys* in the corners of the stamp are fine and *vertical*. There are many other differences between the genuine and forged, but the above tests will be found amply sufficient for the detection of the forgery now to be described. The genuine stamp, like all the others of the set, is printed in a peculiar red, on yellowish-white or tinted wove paper.

#### *Forged.*

This, in the form in which I possess it, is a miserable failure, being badly lithographed in black ink, upon a dull, yellowish-pink paper; unwatermarked. The left-hand point of the inscribed diamond does not touch the outer line of the stamp, and the top point is cut off square. The vertical lines of shading in the centre of the diamond are coarse, so that there are only three of them to the left of the horse's tail. The inner outline of the diamond, above the inverted word BOLLO, if prolonged to the right, would pass through the thick stroke of the E of DELLA; and, if prolonged to the left, it would cut through the foot-stroke of the last A of NAPOLETANA. The fine, inner outline of the diamond under TA NAPO, if prolonged, would pass respectively through the tail of the S of POSTA and towards the end of the L of NAPOLETANA. The shading behind the *fleurs-de-lys* in the corners of the stamp is coarse, and horizontal instead of vertical.

### Same Issue. 50 Grani.

#### *Genuine.*

Engraved in *taille-douce*; paper and watermark the same as in the  $\frac{1}{2}$  GRANO. The central, vertical line of the stamp is very little thicker or darker than the lines of shading each side of it; and, if prolonged, it would pass upwards, centrally through the O of POSTA, and downwards, centrally through the middle *fleur-de-lys*, as in the genuine  $\frac{1}{2}$  grano. The lettering is exactly the same as in the  $\frac{1}{2}$  grano, but there is a semicolon between G : 50. The upper leaf of each *fleur-de-lys* is a blunt diamond, and each of the said upper leaves contains two vertical lines of shading. The outer outline of the oval band containing the lettering is much thicker on the right side than it is on the left; while the inner outline of the said oval is exactly the reverse; being much thicker on the left side than it is on the right. The outline of



the frame of the stamp is thick down the right side and along the bottom ; and very thin down the left side and along the top.

*First Forgery.*

Lithographed, in very brownish pink, on thinnish to medium, very yellowish-white wove paper, smooth and rather shiny ; no watermark. The central, vertical line of the stamp is thick, and so very close to the line of shading immediately to the left of it, that the two seem to form one, which makes the line darker than ever. If prolonged downwards, it would pass a little to the right of the upper *fleur-de-lys*. The long P of POSTA and the short O of NAPOLETANA are the same as in the first forgery of the  $\frac{1}{2}$  GRANO. Each A is pointed. There is no semicolon between G 50. The upper leaf of each *fleur-de-lys* is a long oval, with *one* line of shading in it, instead of two. The inner and outer outlines of the white inscribed oval are the same thickness all the way round. The outer frame of the stamp is also the same thickness all the way round. The vertical lines of shading of the background cut into the face, fore-legs, and hind-quarters of the horse, and into the female face from which the three legs issue. The similar lines in the spandrels also cut into the outer outline of the white oval in several places. None of these lines are drawn too far in the genuine.

*Second Forgery.*

Engraved in *taille-douce*, in brownish vermilion, on medium, smooth, very yellowish-white wove paper ; no watermark. There is no semicolon between G 50 ; and the G has a little tail which curves forwards towards the 5. The upper leaf of each *fleur-de-lys* is of a very marked pear-shape ; and the right-hand *fleur-de-lys* has one short, vertical line of shading, but the other two have no lines in theirs. The outline of the frame of the stamp is of equal thickness all the way round. The rest of the stamp is very accurately copied, making this a deceptive forgery. The ink stands out very visibly from the surface of the paper. I fancy this counterfeit is by the same hand as the third forgery of the  $\frac{1}{2}$  GRANO.

POSTMARKS.

*Genuine.*—73. Also the same word in a curve, without frame.

*First Forgery.*—73.

*Second Forgery.*—73. Also 98. Also pen-stroke.

*Third Forgery.*—73.

Issue of September, 1860. Provisional.  $\frac{1}{2}$  Tornese, blue.

*Genuine.*

Exactly the same as the red  $\frac{1}{2}$  GRANO described above, but printed in Prussian blue, and with the large G partially erased and altered to a large T. The blotch caused by the tongue of the G can still be seen very plainly after the T. Watermark, *fleurs-de-lys*, as before.

*Forged.*

Lithographed, on moderately stout, smooth, white wove paper ; no watermark. There is an oblique line in the circle before the P of POSTA. The large G has been altered to a large T, as in the genuine ; but the blotch of the tongue of the G has been turned by the artist into a very distinct E. The other tests are the same as for the forged  $\frac{1}{2}$  GRANO already described.



Issue of October, 1860. Provisional.  $\frac{1}{2}$  Tornese, blue.

*Genuine.*

Paper and watermark as before. For this stamp the plate of the  $\frac{1}{2}$  TORNESE just described was taken, the arms scraped out from the central circle, and the white cross of Savoy substituted, with a background of vertical lines. The scraping-out has not been perfectly accomplished, so that many lines of the old design can be seen, especially in the white cross. The circle and the corners of the stamp remain unaltered, so that the large T, with the blotch close to it, is exactly the same as in the first provisional of 1860. The outline of the cross in its left-hand upper corner has been carried too far, and passes up, in a straight vertical



line, to the left of the P of POSTA, quite to the top of the stamp. The vertical lines, forming the groundwork between the arms of the cross in the central circle, afford a ready means of telling the genuine. In the left-hand top corner there are ten of these vertical lines, with some signs of an eleventh; in the right-hand top corner there are twelve, the outside one being a mere dot, and the fourth from the left being apparently double; in the left-hand bottom corner of the cross there are twelve vertical lines, some of them being irregularly drawn; and in the right-hand bottom corner there are fifteen, one of them being as fine as a hair, and several very irregularly drawn. It will be understood that these lines of which I speak are not in the corners of the frame, but inside the circle, between the arms of the white cross. The upper outline of the right arm of the cross, if prolonged, would cut through the P of NAPOLETANA; and the lower outline of this same arm, if prolonged, would cut through the middle of the E of NAPOLETANA. The ink stands up high from the surface of the paper.

*First Forgery.*

Lithographed, on rather thin, smooth, yellowish-white wove paper; no watermark. No trace of any half-effaced design can be seen on the stamp. The large T has no blotch after it. The outline of the left side of the top arm of the cross does not go beyond the boundary of the central circle. The vertical lines in between the arms of the cross are as follows: Twelve each side above the arms of the cross, and the same number each side below the arms, most of them being regularly drawn, and all of the same thickness. The upper outline of the right arm of the cross, if prolonged, would pass between the P and O of NAPOLETANA; and the lower outline of this same arm, if prolonged, would pass through the foot of the T of NAPOLETANA. This word, in the forgery before me, is spelt NAPOLITANA. The ink is quite flat on the surface of the paper.

*Second Forgery.*

Lithographed, on medium, very white wove paper, quite smooth; no watermark. There are a few lines here and there to imitate the imperfect erasure of the old design. The easiest test for this forgery is in the large T, which is a sort of monogram of the letters T and G, both of which can be made out. None of the outlines of the cross trespass beyond the boundary of the circle, and the vertical lines of shading between the arms of the cross are as follows: Ten in the left top corner, ten in the right bottom corner, ten in the left bottom corner, and ten in the right top corner: all of them are wavy, and there are some traces of very fine lines between them. The lines are not wavy in the genuine, though some of them are crooked. The ink does not stand out at all from the surface of the paper.

*Third Forgery.*

Nicely lithographed, on smooth, white wove paper, rather thin. The large T has no indication of a blotch of colour touching it, and there are no signs of any old design showing behind the lines or in the cross. No part of the outline of the cross trespasses beyond the boundary of the circle. There are fifteen vertical lines in the circle above the left arm of the cross, fourteen above the right arm of it, fifteen below the left arm, and fifteen below the right arm. In each case I have counted the outline of the cross itself for one line, as before. The outlines of the cross in this forgery are very thick, and the lines very fine and thin, and regularly drawn. In the genuine, however, as also in the first and second forgeries, the lines are all as thick as the outlines of the cross, and somewhat irregular and coarse. The upper outline of the right arm of the cross, if prolonged, would *just* pass clear of the P of *NAPOLETANA*. The outer line of the circle is the same thickness all the way round; but, in the genuine, it is considerably thicker round the right side of the circle than round the left side of it.

*Genuine.*—73.

## POSTMARKS.

*Forged*—73.

NOTE.—Each value of the genuine has a *very* tiny letter at the base of the stamp, in or under the part bearing the value, as follows: G on the  $\frac{1}{2}$  gr., and also on each type of the  $\frac{1}{2}$  t.; a reversed R on the 1 g.; an A on the 2 g.; an S on the 5 g.; an L on the 10 g.; an N on the 20 g., and a C on the 50 g. I only possess one specimen each of the blue stamps, and have taken it for granted that all the blue stamps with the arms are from one single type, and that all the blue stamps with a cross are also from a single type. Concerning the 1858 set, Pemberton's *Handbook* says, "Some large number of counterfeits was made during their currency, and may sometimes be found (naturally) with genuine obliterations."

Issue of 1861. For Naples and Sicily.  $\frac{1}{2}$  Tornese,  $\frac{1}{2}$ , 1, 2, 5, 10, 20, 50 Grani.

*Genuine.*

Engraved in *spargne* (?), centre embossed, on rather thin, white wove paper. There are twenty-four white dots, in pairs, along the top of the stamp, twenty-four along the bottom, thirty down the left-hand side, and twenty-eight down the right-hand side. The white lines forming the little crosses in the corners of the stamp are rather more than a quarter of a millimetre thick. I do not speak of the length of the arms of the crosses, but simply of the thickness of the white lines forming them. The inscription up the left side is *FRANCO*; and the three words, *FRANCO*, *POSTE*, and *BOLLO*, have the letters composing them so tall that they almost touch the boundaries of the containing-labels with their heads and feet. The embossed head is the usual portrait of the late King of Italy, with the rounded nose. There are about nineteen vertical lines in the left upper spandrel; seventeen in the left lower spandrel; twenty-one in the right upper spandrel; and twenty in the right lower spandrel; *not* including the two outlines of the inscribed label in any case. These numbers are only approximate, as the lines gradually shorten off to nothing, and so are difficult to count; at any rate, there are not *fewer* than I have here noted, though there may be one or two more. The thick outline of the central oval touches the thick, inner outline of the frame above, below, to right, and to left.



*First Forgery.*

Not particularly well done. Lithographed, on medium, common, white wove paper. There are twenty white dots along the top of the stamp, twenty-four along the bottom, twenty-six down the left side, and twenty-four down the right side. The thickness of the white lines which form the crosses in the corners of the stamp is about three-quarters of a millimetre. The inscription up the left side of the frame is FRANCG, instead of FRANCO. The letters of the words FRANCG, POSTE, and BOLLO are not tall enough to stretch across the width of the containing-labels, but leave a good space between the outlines of the frames and the tops and bottoms of the letters. The embossed head is much more like that of the late emperor of the French than of the king of Italy, having quite a sharp nose, with a straight outline. The vertical lines in the corner spandrels are as follows: Left top corner, sixteen; left bottom corner, sixteen; right top corner, fifteen; right bottom corner, fourteen; not counting the two outlines of the inscribed label in any case. The thick outline of the central oval not only touches the thick line above the value at the bottom of the stamp, but is actually cut off by it, so as to be flat at the bottom.

*Second Forgery.*

Poorly lithographed, on thin, common, greyish-white, wove paper. The dots, crosses, height of letters, and portrait are the same as in the first forgery. FRANCO is correctly written. The vertical lines in the spandrels are as follows: Left top corner, twenty; left bottom corner, nineteen; right top corner, twenty-one; right bottom corner, twenty-three. The thick outline of the central oval only touches at the top, and not at the bottom or sides.

*Genuine.*—1, 29.

## POSTMARKS.

*Forged.*—1.

NOTE.—I believe the unused copies, on smooth, shiny paper, now so common, are reprints. All my used copies are on dull, unsurfaced paper. The stamps of this issue are also found with the head inverted. I have seen the full set with the inverted head; but the *Handbook* says that the  $\frac{1}{2}$  TORNESE and the 5 GRANI are the only ones with the inverted head which have been found postmarked.

## NATAL.

One Penny, red; Threepence, blue.

Issue of 1860. Unperforated. Watermarked with a star.

Issue of 1862. Perforated 14, 14½, 15, 15½. No watermark.

Issue of 1864. (One Penny.) Perforated 14. Watermark crown and CC.

*Genuine.*

Engraved in *taille-douce*, on thick and on quite thin, white wove paper; perforation and watermark as above, according to the date of issue. The Queen's coronet has twenty-seven pearls in the lowest row, which rests on the head; above this is a row of about twenty-one shapeless jewels; then there is a row of twenty-four pearls. The highest part of the hair, where the parting is supposed to be, does not touch the lowest row of pearls on the coronet. The eyes are large and very dark, and they appear to be looking decidedly towards the left side of the stamp. The necklace seems to have seventeen pearls, but they are rather difficult to count. They are all more or less round or oval in shape, and the three



large ones in front have shading on them. The background, behind the head, is composed of very fine lines, placed very close together. The strips of engine-turning down the stamp, outside the central oval, are very finely executed, and appear to be composed of white lines, scratched out of a dark background. Two strips of the engine-turning run down the right side of the stamp, quite clear of the white outline of the oval; and the said white oval *hardly* touches the inner one of the two similar strips down the left side of the stamp. The two ear-rings are alike in shape, though the one on the right side of the stamp is a little larger than the other.



*Forged.*

Lithographed, on stout, very yellowish-white wove paper; unperforated. Also on stout, very blue-faced, wove paper; pin-pricked; no watermark. The coronet bears three rows of pearls, and no row of shapeless jewels. The lowest row contains twenty pearls, the next row contains seventeen pearls, and the top row contains nineteen. The parting of the hair touches the lowest row of pearls. The eyes are large, but very light, only the pupil being dark; and they are looking rather upwards, giving the face a languishing expression. The necklace contains fourteen pearls; they are easy to count, and some of them are dreadfully out of shape. Only two of the front ones have any dark marks upon them. The crossed lines of the background in the central oval are much too coarse. The strips of imitation engine-turning down the stamp are very badly done, looking like coloured dots and lines upon a white ground. The white oval cuts considerably into the inner one of the two strips down the right side of the stamp, and it cuts slightly into the similar inner strip of engine-turning down the left side of the stamp. The ear-rings are quite different in shape, the one on the right side of the stamp being like the genuine, and the other one being merely a sort of oblong white patch. I do not think this forgery is likely to be dangerous. I have met with only three specimens.

POSTMARKS.

*Genuine.*—Pen-stroked; also 54.

*Forged.*—54, with a blotch in the centre.

It is possible that the forgeries may exist with the surcharge POSTAGE. The genuine stamps thus surcharged are perforated 12½, and water-marked CC. and crown.



Reprints and forgeries of the early embossed issue here illustrated exist, but I have not been able to obtain any of them. The 3d., 6d., 9d., and 1s. of the embossed set were re-issued, *perforated*, some time ago, as *fiscal* stamps, on thinner paper. The original, embossed stamps were, of course, never perforated.

## NEVIS.

One Penny, lake-rose, red, vermilion.

Issue of 1861. *Bleuté* wove paper, also greyish, toned wove paper, perf. 13.

Issue of 1867-73. White wove paper, perf. 15.

*Genuine.*

Finely engraved in *taille-douce*, twelve varieties on the sheet. I have not been able to procure all the types, so that my dissection is, I fear, not of much value; for I cannot be sure that the points below-mentioned exist in all the types. The four points of the stars in the corner-squares go right into the corners of the squares. The bottom outlines of the squares in the upper corners are decidedly lower than the level of the bottom outline of the NEVIS label; and, in like manner, the tops of the squares in the lower corners are even more decidedly higher than the upper level of the ONE PENNY label. The side-borders of the stamp are composed of engine-turned lines, in sets of four concentric semi-ellipses; each set intersecting those each side of it. The intersections leave two vertical rows of white spots; those of the outer row each side being of an upright diamond-shape, and those of the inner row being fat diamonds. The right hand of the collapsed young woman is on the ground. Her eyes and mouth are tolerably distinct. The goddess holds a distinct cup, with thumb and first finger visible on the front side of it. The hand holding the jug is not so distinct. She wears a white apron, which hangs in four heavy folds, darkly shaded towards the bottom, making it stand out well from the dress. The shading of the sky is very light; and the rocks in the background are also very light.

*First Forgery.*

Lithographed, on thin, soft, white wove paper. My specimen is clipped very close; but there are traces of perforation—12, or even larger, I fancy. The four long points of the stars in the corner-squares are much too short, not going near the corners of the squares. The outlines of the said squares are continuous with the level of the outlines of the top and bottom labels; that is to say, if a straight edge be laid along the top of the ONE PENNY label, the upper outlines of the lower corner-squares will coincide with the outline of the label; and the same is the case with the upper squares, and the lower outline of the NEVIS label. (In the genuine the squares would project in both cases.) The side-borders of the stamp are composed of intersecting, vertical ellipses; the inner half of each being crossed by a set of four thin, parallel, vertical wavy lines, running down from the upper to the lower corner-squares. The other half of each ellipse is white, making a large triangle in each. The sick woman's hand does not touch the ground. Her face is hidden by the postmark; so I cannot say whether there are any features visible. The hand and cup of the goddess are not to be made out; and the thing in her right hand is not like a jug, but very like a one-armed, legless baby, held by the arm. Her apron is too flat, and does not touch the dress of the sick woman, though it does in the genuine. There are only three long folds in it, instead of four. There are no rocks behind the figures, only some vertical shading; and the sky seems to be altogether without shading. The colour is fairly like that of the first issue.

*Second Forgery.*

Roughly lithographed, in vermilion, on thick, rather hard, *very* yellowish-white wove paper, perforated 13. The points of the stars in the corner-squares are *very* nearly as long as in the genuine; and the outlines of the said squares project like those of the genuine. The general shape of the lines in the side-borders is somewhat like that of the genuine; but they are coarse, and the two vertical rows of regularly-shaped white spots in each border cannot be made out. The sick woman does not seem to have any features. The thumb and finger of the goddess are visible, but she seems to be holding an egg, instead of a cup. Her apron hangs down very limply; looking much too flat. The rocks are coarsely done; almost as dark as the figures. The sky is much too dark, with some white, patchy, rounded clouds in it, that are not visible in my genuine stamps.

## POSTMARKS.

*Genuine.*—54.*First Forgery.*—23.*Second Forgery.*—62.

## Fourpence, rose, orange, orange-yellow.

Issue of 1861. *Bluté* wove paper; also greyish, toned wove paper; perf. 13; rose.

Issue of 1867. White wove paper; perf. 15; orange, orange-yellow.

*Genuine.*

Engraved in *taille-douce*, twelve varieties on the sheet, as before. I have only four of the varieties to describe from. The central picture is the same as in the ONE PENNY; but, in all my copies, the hand of the goddess holding the jug is more distinct than the hand which holds the cup. In each corner of the stamp there is a small white St. Andrew's cross, each arm ending in a sort of trefoil. The white outline of the central circle, in all my specimens, touches the white outline of the frame, each side of the stamp; there being merely a hair-line dividing them. The top and bottom of the said circle seem to vary considerably in their distance from the top and bottom borders of the stamp, according to the type. A good portion of the groundwork to the left of the sick woman and her supporter consists of crossed, vertical, and horizontal lines. The horizontal lines can be traced up as far as the shoulder of the kneeling woman, and higher in some types. The colour of the earlier issue is called "rose" in the catalogues; but it is usually almost exactly like that shade of the ONE PENNY which is called "lake-rose," with, perhaps, just a shade more brown about it. The sick woman has her right hand on the ground, palm downwards, as in the ONE PENNY; and her left hand lies flat and spread out on her knee.

*First Forgery.*

Lithographed, in very pale pink, rather bright rose, and also orange, on thinnish to medium, white wove paper, very badly perforated about 12, also pin-perforated some uncountable number. The thing from which the goddess is pouring appears to be a sort of mug, with a handle reaching from the top to the bottom; though, in some copies, the neck part of the jug can be seen. The cup is fairly visible. The sick woman has no top to her head. Her right hand shows three clumsy fingers, splayed out upon the ground; and with her left hand she is playing five-finger

exercises upon her knee. The corners of the stamp bear St. Andrew's crosses; but the trefoil-ends are only to be made out in the cross in the right bottom corner. The white outline of the central circle does not touch the white outline of the frame on the right side; and on the left side the outline of the circle is so far from the frame that parts of the pairs of white horizontal lines forming the outer border can plainly be seen, just as at the top and bottom of the stamp. The groundwork to the left of the sick woman and her supporter is entirely composed of rows of vertical lines, a row of long lines, and a row of short ones, alternately, without any horizontal lines being visible.

*Second Forgery.*

Lithographed, in a sort of coarse, staring carmine, on rather thick, white wove paper, very badly perforated about 12. The tests given for the first forgery will serve also for this; except as follows: The head of the sick woman has a top to it, showing a white patch. Her hand, which is on the ground, is better drawn, but, nevertheless, it is not flat, palm downwards, but shows the thumb. The *whole* of the rocks behind the three figures are entirely shaded with crossed, vertical, and horizontal lines. The jug is better drawn than in the first forgery.

POSTMARKS.

*Genuine.*—54.

*First Forgery.*—1.

*Second Forgery.*—62.

Sixpence, lilac-grey.

Issue of 1861. Greyish, toned wove paper, stout and hard.  
Perf. 13.

*Genuine.*

Engraved in *taille-douce*, twelve varieties on the sheet, as before. I have only three of them to describe from. The central picture is as in the ONE PENNY and FOURPENCE. In all my specimens the outline of the central circle is distinctly nearer to the frame at the top and bottom than at the sides. The engine-turning in the spandrels, between the circle and the corners of the stamp, shows vertical rows of white, diamond-shaped dots. The right hand of the sick woman shows no thumb or fingers.



*Forged.*

Lithographed, of a paler shade than the genuine, on thin, greyish wove paper, badly perforated 12½. Most of the background in the left side of the central circle shows crossed, vertical, and horizontal lines. This said circle is equally close to the frame on all four sides. The imitation engine-turning in the spandrels does not show the white, diamond-shaped dots. The thumb and three fingers of the sick woman's right hand are quite distinct. The wavy lines in the side-frames are not nearly close enough together; so that the said frames, at a little distance, look quite as light as the name and value-labels; whereas, in the genuine, the lines are close enough together to make the side-frames, at a little distance, look a good deal darker than the top and bottom labels.

POSTMARKS.

*Genuine.*—54.

*Forged.*—1, 62.

**One Shilling; green.**

Issue of 1861. Greyish, toned wove paper, thick and hard.  
Perf. 18.

Issue of 1879. White wove paper. Perf. 15.

*Genuine.*

Engraved in *taille-douce*; twelve varieties on the sheet, as before. I have only seven specimens to describe from. They differ so much in various little points, that I should only mislead in attempting to give any tests; except the fact that the ink stands out well from the paper, which is thick and hard. The lattice-work in the spandrels is very nice and regular; showing alternate vertical rows of small and large white diamonds.

*First Forgery.*

Very nicely lithographed, in light yellow-green, on very thick, yellowish-white wove paper, nicely perforated 15. This would agree with the issue of 1879, as far as the perforation is concerned; but the colour is much too light. The ink is flat on the paper. The arms of all the figures are shaded with dots; though only one type of the genuine in my possession shows dots on the arms; all the others being shaded with lines. For a lithograph, this is a dangerous forgery.

*Second Forgery.*

Poorly lithographed, on stout, yellowish-white wove paper, very badly pin-pricked, some totally uncountable number. The ends of the NEVIS label, and the left-hand end of the ONE SHILLING label are bluntly pointed, instead of rounded. The lattice-work in the spandrels is not nearly so regular as in the first forgery; and the white diamonds in it are all of tolerably equal size. I do not think this counterfeit is likely to deceive.

## POSTMARKS.

*Genuine.*—54.

*First Forgery.*—Uncancelled.

*Second Forgery.*—1.

## NEW BRUNSWICK.

Issue of 1857. 3d., red; 6d., yellow; 1s., violet.

*Genuine.*

Engraved in *taille-douce*, on thick, very blue-tinted, white wove paper. If the stamp be placed diamond-wise (its proper position), with the crown upright, then all the four corner-numerals will be upright also. The crown is very nicely drawn, with its middle arch standing on a cross *pattée*. There is a *fleur-de-lys* on each side of the said cross. The octagonal outline round the central space is single. The lowest point of the top numeral-compartment touches the point of the arch-shaped white line below it. The four flower-stems, if prolonged, would pass centrally through the inward-pointing rays of the eight-pointed white stars in which they are drawn. The general background of the stamp is formed by engine-turning, finely executed, being



apparently white lines cut out of a dark background. The background of the frame is of dark lines on a white ground. All the dark lines of the design stand up well from the surface of the paper, so that the thickness of the ink can be felt as well as seen.

#### *First Forgery.*

Lithographed, on thin, white wove paper, without any blue tint; also on medium, bluish-white wove. If the stamp be placed diamond-wise, with the central crown upright, the upper figure is upright also; but the right-hand one is lying on its back, the left-hand one on its face, and the bottom one is upside-down. The crown is ragged, unfinished-looking, and badly drawn; its middle arch stands on a white trefoil, and there is a similar trefoil, instead of a *fleur-de-lys*, each side of it. The octagonal outline round the central space is double. The lowest point of the top numeral-compartment does not meet the point of the white outlined arch below it, the arch being too much to the right. The stems of the top and right-hand flowers are as in the genuine; but the stems of the bottom and left-hand flowers would, if prolonged, go through the sides instead of the points of the inmost rays of the white stars. The whole of the background of the stamp is formed by coloured lines upon white, and none of the dark lines are at all in relief.

#### *Second Forgery.*

Lithographed, on medium, wove paper, distinctly blued. If the stamp be placed diamond-wise, with the crown upright, the four corner numerals are upright also, as in the genuine. The crown is much better than in the first forgery; but its middle arch stands upon a curly ornament, difficult to describe, but not in the least like a cross *pattée*; and each side of the said ornament there is a sort of white crescent, instead of a *fleur-de-lys*. The left lower point of the octagon containing the crown is too long, so that the space between it and the base of the crown is wider than the space between the right lower point and the crown. The lowest point of the top numeral-square does not touch the point of the arch-shaped white line below it. None of the four flower-stems are drawn accurately; if prolonged, they would all pass through the *side*, instead of the point, of the inner rays of their containing-stars. The imitation engine-turning of the general background is very poor, being apparently dark lines drawn on a white background. The background behind BRUNSWICK is almost perfectly solid. The ink does not stand up at all from the paper. The ONE SHILLING value of this set is printed in a very cold slate-colour or neutral tint, quite unlike the reddish-violet of the genuine.

#### POSTMARKS.

*Genuine.*—An outlined oval, filled with thin, parallel lines, usually struck in blue; also 33; and I think I have seen 45.

*First Forgery.*—1, 21, 51, 54.

*Second Forgery.*—54, 100.

Issues of 1860-63. 1 Cent, brown, brown-violet.

#### *Genuine.*

Engraved in *taille-douce*, on thick, white wove paper, of a yellowish-grey tint; perforated 12. The funnel of the locomotive is decidedly wedge-shaped, getting smallest where it joins the body; and the smoke comes out in sufficient volume to cover three-quarters of the top of it,



the front of the smoke being level with the end of the tail of the *K* of BRUNSWICK. The foreground of the landscape, below the engine, bears very light lines of shading; and there is a small white rock above the *N* of ONE, and another above the *E* of CENT. There is no shading at all (except a few faint lines) in the space between the end of the smoke and the top of the last car; and the other side of the oval, level with OSTAG of POSTAGE, is almost entirely destitute of shading. Outside the oval, the groundwork of the stamp consists of very fine horizontal lines, crossed by similar lines running down obliquely from right to left.

*Forged.*

Coarsely lithographed, on rather thin, soft, very white wove paper; perforated 13. The funnel of the locomotive is like the genuine at the top, but it gets thicker again where it joins the body, and the smoke comes out in a thin stream from the left-hand edge of the funnel, so that the front of it is nearly level with the middle of the *K* of BRUNSWICK, showing three-fourths of the top of the funnel uncovered. The foreground of the landscape, below the engine, is darkly shaded on the left side, from below the end of the last car to above the *N* of ONE. Above that letter there is a shapeless white patch, and there is a dark blotch running along from above the *E* of ONE to above the *N* of CENT. In the space between the end of the smoke and the top of the last car there is a good deal of dark shading, almost joining the smoke and the top of the car together. There is a great deal of dark shading in front of the engine, to the right of the oval, quite up to the level of the *A* of POSTAGE, and with a few lighter lines above this to level with the *S* of that word. Outside the oval, the groundwork consists of coarse, horizontal lines, crossed by other coarse lines running down obliquely from left to right. These said lines are very easily seen, though they require a microscope in the genuine.

2 Cents, golden-orange.

*Genuine.*

Finely engraved in *taille-douce*, on thick, hard, yellow-white wove paper; perforated 12. There is a large white stop before the *T* of TWO, like the one after *S* of CENTS. A distinct hyphen is visible between the words NEW BRUNSWICK. The background, behind the corner figures, is formed of horizontal lines. The face and neck, etc., are shaded all over, except the bridge of the nose, and above the left eyebrow. The necklace is composed of trefoils, *not* pearls. The central ornament at the top of the coronet is a cross *pattée*. The ink stands out well from the surface of the paper.



*Forged.*

Badly lithographed, in light vermilion, on soft wove paper, rather thin, and very white; perforated 13. The stop before the *T* of TWO is very small, almost invisible. There is no hyphen between the words NEW BRUNSWICK. The background is solid behind the corner-numerals. The upper part of the face and front of the neck are quite white, except above the right eyebrow. There is a distinct *pearl* necklace. Instead of a cross *pattée* at the top of the coronet, there is a partly-shaded white square. The ink does not stand out in relief from the surface of the paper.

## 5 Cents, olive-green, grass-green.

*Genuine.*

Engraved in *taille-douce*. Paper as in the 2 cents, but rather whiter; perforated 12. The bust, necklace, coronet, and central oval are exactly the same as in the genuine 2 cents. There is a hyphen between the words NEW BRUNSWICK.

*Forged.*

Poorly lithographed, in dirty green, on thin wove paper, very white; perforated 13. The bust, necklace, coronet, etc., are the same as in the forged 2 cents. There is no hyphen between the words NEW BRUNSWICK.

## 10 Cents, vermilion.

*Genuine.*

Engraved in *taille-douce*. Paper the same as in the genuine 2 cents; perforated 12. The bust, necklace, coronet, central oval, etc., are the same as in the genuine 2 cents. There is a hyphen between the words NEW BRUNSWICK. The C of CENTS at the same distance from the left-hand end of bottom label as the S is from the right-hand end. The outline of oval surrounding each X consists of a dark line between two white ones.

*Forged.*

Poorly lithographed, in rose-red, on rather thick, white wove paper; perforated 13. The bust, necklace, coronet, central oval, etc., are the same as in the genuine 2 cents. There is no hyphen between the words NEW BRUNSWICK. In the bottom label the C of CENTS is too near the left-hand end of the label, as compared with the S. The outline of the oval surrounding each X consists of a dark line round a white one.

## 12½ Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on thick, hard, greyish-white wove paper; perforated 12. The hull of the steamer is all dark. The smoke from the funnel passes in front of the masts, and behind the flag. There are only two ropes visible below the flag, to left of the last mast. There is no "dolphin-striker" on the bowsprit. The letters WI of BRUNSWICK are joined together at the top. The fraction-lines dividing the ½ of each bottom 12½ are as broad as the white rings round them.

*Forged.*

Lithographed, on rather thin wove paper, very white; perforated 13. There is a white streak drawn along the whole length of the hull. The smoke from the funnel passes behind both masts and flag. There are three ropes visible below the flag. There is a distinct "dolphin-striker" on the bowsprit. The letters WI of BRUNSWICK are *not* joined at the top. The fraction-lines of each bottom 12½ are much thinner than the white rings round them.



## 17 Cents, black.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12. All the numerals are in ovals of double lines. The plaid is fastened with a brooch at the shoulder. Two rather oblique lines of the plaid come down to the second E of SEVENTEEN, and two similar lines come down to the first N of that word.

*Forged.*

Lithographed, on rather thin, *very* white wove paper; perforated 13. The numerals (except those in the right-hand bottom corner) are in ovals of single white lines. There is no brooch to fasten the plaid on the shoulder. Two almost perpendicular lines of the plaid come down to the space between EN of SEVENTEEN, and two similar lines come down to the T of that word.

## POSTMARKS.

*Genuine.*—Frequently only pen-stroked; also an outlined oval, containing parallel bars; also same, with numerals in the centre, struck in blue; also 100; also outlined oval, containing unreadable letters.

*Forged.*—A number of dots; also 10, 22, 54, 62. No. 10 I have only seen on the forged 12½ cents; the others are used indifferently for all the other counterfeits.

## 5 Cents, chocolate (Connell), 1861.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12.

*Forged.*

*Photographed* on thin wove paper. Unperforated, but with the perforation of the original photographed instead of being perforated. I have seen no lithographed forgery. Cancelled copies of the genuine are exceedingly rare; the photograph is not postmarked.

NOTE.—*Very* new-looking, unperforated "proofs" of all the CENTS issues are now being freely offered at a high price. I do not know anything of their history; *but they certainly do not look thirty years old*; and I should be inclined to call them reprints.

## NEWFOUNDLAND.

## Issue of 1857. One Penny, Fivepence, brown-violet.

*Genuine.*

Engraved in *taille-douce*, on stout, hard, yellowish-white wove paper. In each corner of the stamp there is a little square, containing the figure of value; and the inner corner of each square touches, and corresponds with, the point of a sort of arch, which surrounds a white star. The stop under the T of S<sup>r</sup> is large and round; the apostrophe of JOHN'S has a large, round head. The crown is surmounted by a very distinct orb; the ornaments below the arches are a cross *pattée*, between two *fleurs-de-lys*, all very distinct; and the ermine ring at the bottom of the crown has five dark, oblong



patches upon it. The base of the crown does not touch the outline of the octagon containing it. All the details of the design are formed by very fine, white, engine-turned lines, apparently scratched out of a dark background.

#### *First Forgery.*

Lithographed, more or less badly, on very white, and bluish-white wove paper, generally a good deal thinner and softer than that of the genuine. The inner points of the bottom-squares correspond, as in the genuine, with the points of the arches near them; but the inner corners of the upper squares do *not* correspond with the points of the upper arches. This is an easy test. The stop under the T of S<sup>7</sup> is very small, and of an irregular shape; the apostrophe of JOHN'S has much too small a head for a true comma. The orb is rather indistinct in the id., and totally undecipherable in the 5d. The ornaments below the arches are three *fleurs-de-lys*. The ermine ring at the bottom of the crown has four dark, oblong patches, with a shapeless lump of shading at the right-hand end, where the fifth oblong patch ought to show. The right-hand end of the base of the crown touches the sides of the containing-octagon. All the details of the design are formed by coloured lines on a white background.

#### *Second Forgery.*

Lithographed, on stout, very yellowish-white wove paper. The points of the four arches all end some little distance from the inner points of the white corner-squares, instead of touching them. The stop under the T of S<sup>7</sup> is obliquely oval, and too small; and the neck of the apostrophe in JOHN'S is disproportionately thick. A pen-stroke in my specimen rather hides the ermine band at the base of the crown; but I *think* there are only four dark oblong patches on it, instead of five. With these exceptions, this forgery is fairly like the genuine; the crown being not at all badly done.

#### *Third Forgery.*

This is very poor and blotchy, and printed in a bright red-violet, quite unlike the more sober tints of the genuine. Lithographed, on thin to medium, very white wove paper. The point of the right lower arch corresponds with, and touches the inner corner of the white numeral-square; but the other three arches touch the sides, instead of the corners, of the white squares. The lettering is all *very* ragged and blotchy, as, indeed, is the whole stamp. The apostrophe of JOHN'S is merely a rather thin, curved line, without any round ball for a head. The orb on the crown is all broken up, and there is a small, straight piece sticking up from the left side of the orb, instead of the distinct cross *pattée* which ought to stand centrally upon the top of it. The white ornaments on the crown seem to be three crosses *pattée*, or clumsy shamrocks. The ermine band at the base of the crown bears four dark dashes. The right side of the base of the crown touches the outline of the containing-octagon. This is the poorest counterfeit of the three, and not likely to deceive. I have only seen the FIVEPENNY in this forgery; but most probably the ONE PENNY also exists.

#### POSTMARKS.

*Genuine.*—76, 100.

*First Forgery.*—1; also something like 30; without the numeral.

*Second Forgery.*—Pen-stroked.

*Third Forgery.*—6, but rather smaller; 98, with bars closer together.

Same Issue. 3d., green.

*Genuine.*

Engraved in *taille-douce*, on stout, hard, white, or yellowish-white wove paper, as before. The groundwork of the central triangle, behind the large trefoil, is engine-turned all over, but there are three places where the engine-turning consists of simple network, instead of a more complicated pattern, making the groundwork appear to be divided into four horizontal strips. It must, however, be remembered that the four strips are not really separated from each other, but joined by a plain network. The name NEWFOUNDLAND is in one word. The thistle is perfectly upright, and the bottom of the stem *almost* touches the bottom of the trefoil. The rose does not touch the outline of the trefoil. The apostrophe in JOHN'S is a properly-shaped comma, with a large head and a very curved tail.



*Forged.*

Lithographed, on poor, thin, very white wove paper. The groundwork of the central triangle is formed of four distinctly separate, horizontal strips of imitation engine-turning, as in the illustration above; the dark portions of background between the said strips showing no traces of network. The name is written NEWFOUND LAND; though the space is not very wide between the words. The thistle leans slightly to the left, and has no stem showing at the bottom below the leaves. One of its leaves almost touches the trefoil, and one of the leaves on the left side of the rose *does* touch the outline of the trefoil. The apostrophe in JOHN'S is badly shaped, being almost oval, with a very small tail.

POSTMARKS.

*Genuine.*—I have no postmarked copy.

*Forged.*—1, but larger; 62; 98, with the bars closer together.

Issues of 1857-62. 2d., 4d., 6d., 6½d., 8d., 1s.

Four separate shades can be made of these stamps; difficult to name, but easy to see. I will venture to call them orange-red, scarlet-vermilion, dull rose-red (the shade of the first 1d. Antigua), and dull lake-red. The orange-red and dull rose-red are pretty often found postmarked, especially the latter; but I do not remember ever to have seen a postmarked copy either of the scarlet vermilion or of the dull lake-red. This fact has made me come to the opinion that the latter two sets may be reprints; *i.e.*, the scarlet-vermilion a reprint of the orange-vermilion set, and the dull lake-red a reprint of the dull rose-red set. Of course, it is possible that I may be quite wrong.\* The orange-vermilion stamps are extremely liable to oxidation, which darkens them, wholly or partially, to brownish-red, or even almost black. As the design differs for each stamp of the set, I shall have to take them separately.

\* Since the above was written, I have come across a postmarked specimen of the ONE SHILLING, dull lake-red.

Twopence. *Genuine.*

Finely engraved, in *taille-douce*, in orange-red, scarlet-vermilion, dull rose-red, or dull lake-red, on thinnish, to fairly stout, rough, grey-white, white, or yellowish-white, wove paper. The bouquet of floral emblems in the centre does not touch the outline of the white containing-circle anywhere. Four out of the five rays of the dark star in the centre of the rose are prolonged till they touch the dark outlines of the turned-over petals outside them, but the upper ray only touches the shading of the turned-over petal above it. The six shamrock leaves are all light, with very little shading on them. The crescent-shaped piece of engine-turning, just above the flowers, contains *very* light, interlaced lines, above which, at the bow of the crescent, are three curved lines. This engine-turning does not show any chain-pattern of dark diamonds. The crescent below the flowers is very like the other, but the bowed part shows only two curved lines below the engine-turning. The engraver's tool has not slipped anywhere; so that there are no flaws or scratches in any part of the design. There is a fat-headed apostrophe in JOHN'S. The scalloped outlines of the engine-turning in the oval ring containing the name do not touch either outer or inner outline of the oval anywhere. The lower half of this engine-turned oval, *i.e.*, between ST. JOHN'S NEWFOUNDLAND and POSTAGE, shows seventeen transverse rows of white diamonds, three in each row. They are all as nearly as possible of equal shape and size. The pearls which separate the 2 in each of the upper corners from the rest of the design are very regular, and *very* lightly shaded by a faint semi-circular line in each pearl.

Twopence. *First Forgery.*

Engraved in *taille-douce*, in scarlet-vermilion, on thick, hard, smooth, very yellowish-white wove paper. The third shamrock from the left *very* nearly touches a small dark lump, which projects from the outline of the oval near it. One of the points of the thistle-leaf to the left of the left-hand shamrock touches the outline of the oval; and another leaf also touches the outline to the left of the last N of NEWFOUNDLAND. The shamrock-leaves are all too darkly shaded; and the one at the bottom, which nearly touches the dark lump of which I have spoken, is shaded nearly all over. The inverted crescent above the flowers shows a chain of seven very distinct, dark diamonds. This is the easiest test for this forgery. The crescent below the flowers shows eight dark diamonds, but they are not quite so distinct as those of the upper crescent. The second of the two lines below these diamonds in the lower crescent is blotched into the outline of the oval below it, though it is not so in the genuine. The engraver's tool has slipped in many places, making flaws and scratches which do not exist in the genuine. For instance, there is a scratch across NE of NEWFOUNDLAND; another in the border to the left of the S of ST; another by the top pearl below the said ST; another to the left of the left lower 2; another in the central circle, by the right top corner of the rose, etc. The apostrophe in JOHN'S has no tail, so that it appears as a white full-stop, instead of a comma. The scalloped outlines of the ST JOHN'S NEWFOUNDLAND oval touch both inner and outer outlines of the oval in many places; and the rows of white, diamond-shaped spots in the lower half of this oval are not nearly so regular as in the genuine; two of the centre ones running together, above the T and also above the G of POSTAGE, and after the last letter of NEWFOUNDLAND. The shading in the pearls round each upper 2 is

*much* too thick, making them look very irregular. There seem to be very many faults in this forgery; but, as a matter of fact, it is an excellent and dangerous counterfeit, every principal line of the original being copied with the utmost accuracy; hence the very laborious description with which I have had to trouble my readers, for safety's sake! The ink stands out from the paper even more than in the genuine. There is a full set by the same hand. I do not know where they hail from.

*Second Forgery.*

Lithographed, in scarlet, on thick, rough, very white wove paper, or in a sort of lilac-rose, on thinner, smooth, very yellowish-white wove paper. Only the top ray of the dark star in the centre of the rose touches the petal above it. The others are all drawn too short. Two of the lower shamrock-leaves are darkly shaded all over with oblique lines, and on badly-printed copies they are quite solid. The engine-turning in the crescent, above the bouquet, shows a chain of about seven largish, outlined diamonds. They are only very slightly darker than the rest of the lines, and not prominent like they are in the first forgery. The lower crescent shows a chain of nine smaller and longer diamonds, with four lines below them. The apostrophe in JOHN'S is too slim. The scallops of the S<sup>T</sup> JOHN'S NEWFOUNDLAND oval touch both outer and inner line of the oval nearly all the way round. The lower half of this oval has the pattern very poorly done. There are only two diamonds in each transverse row, the central row being absent, and the outer ones ceasing above POSTAGE; whereas in the genuine they are carried on above POSTAGE, as well as elsewhere. The whole of this lower half of the oval has a very speckled or mottled appearance. The letters of TWOPENCE are *very* tall, almost as tall as the 2 each side. In the genuine they are short, fat letters, not much more than half the height of either 2. The lilac-rose forgeries are usually *very* badly executed; but I have a scarlet one which might deceive many an amateur.

Fourpence. *Genuine.*

Engraved in *taille-douce*; varieties of colour and paper as in the genuine TWOPENCE value. There is no flaw or scratch in any part of the design. The floral emblems do not touch the outline of the containing-circle anywhere. The body of the thistle (from which the tuft springs) is like a sort of dahlia, with sixteen petals. The five shamrock leaves are very lightly shaded. The stop under the little t of S<sup>T</sup> is round; and the apostrophe in JOHN'S is a nice, fat-headed comma. The scalloped outer and inner edges of the oval containing the name do not touch the outlines near them anywhere. Of course, a small portion of the bottom of the oval is hidden by the FOURPENCE label; the solid band on which the name is written is very dark, in comparison with the engine-turned lines out of which it is cut.

*First Forgery.*

Engraved in *taille-douce*, in scarlet-vermilion, on paper like that of the first forgery of the TWOPENCE. There are many flaws in the plate. One cuts through the base of the 4 in the left top corner, and the scroll-work near it; another cuts into the O, and through the s and E of POSTAGE; another breaks through the top of JOHN'S; another damages the N of that word; another goes obliquely through the second N of NEWFOUNDLAND; another damages the P, and another the N of PENCE; one runs into the central circle near the last letter of NEWFOUNDLAND, etc., etc. All these "flaws," as I have called them, are dark lines, which look exactly as though caused by accidental slips of the graver. The top of the rose is so *very* near the outline above it, that it requires the microscope

to see that they do not really touch. The body of the thistle, from which the tuft springs, is very like a prickly horse-chestnut pod, and not at all like a flower. All the shamrock-leaves have far too much shading upon them. The stop under the little T of S<sup>T</sup> is square; and the apostrophe in JOHN'S is destitute of any tail, and looks like a slightly oval white full stop. The scalloped outer and inner edges of the S<sup>T</sup> JOHN'S NEWFOUNDLAND oval touch the outlines near them in many places. The engine-turning of this oval is so very dark that the solid label on which the name is cut does not look any darker than the rest of it. This, like the twopence, is a very handsome forgery, and likely to be dangerous.

*Second Forgery.*

Poorly lithographed, in rose or lilac-rose, on medium yellowish-white to thick, almost yellow paper. The rose in the bouquet is jammed up against the top of the containing-circle. The body of the thistle is somewhat like a rather ragged bunch of moss. Three of the five shamrock-leaves are perfectly white, though all of them show light shading in the genuine. The stop under the little T of S<sup>T</sup> is square, and the apostrophe in JOHN'S is wedge-shaped. The scalloped outer and inner edges of the S<sup>T</sup> JOHN'S NEWFOUNDLAND oval touch the outlines near them in several places. The solid band upon which the above words are written is very little darker than the engine-turning round it.

Sixpence. *Genuine.*

Engraved in *taille-douce*; paper and varieties of colour the same as in the genuine twopence. There are no flaws or scratches anywhere in the design. The stop under the little T of S<sup>T</sup> is large and round. The scalloped inner outline of the name-oval is extremely (and equally) close to the outline of the bouquet-oval all the way round; so that, without the aid of the microscope, all the scallops seem to touch the outline. The two shamrocks are very lightly shaded. The solid label on which the name is written is very dark in comparison with the engine-turning surrounding it. The apostrophe in JOHN'S is a fat-headed comma. There is a distinct and broad white ring round each 6. What looked like the body of the thistle in the other values appears here to be the tuft of another thistle, facing the spectator. In the lower half of the name-oval there are seventeen pairs of white dashes, with a white dot each side of each pair, between the S of S<sup>T</sup> and the last letter of NEWFOUNDLAND.

*First Forgery.*

Engraved in *taille-douce*, in scarlet-vermilion; paper the same as in the first forgery of the twopence. The flaws in this counterfeit are not many. There is a scratch across the top of the E of NEW, another, splitting the top of the A of LAND; and a deep one, cutting into the frame of the stamp, to the left of the H of JOHN'S. The white rings round the corner-numerals are not equally wide all the way round, and there is a break in the ring in the right top corner. The stop under the little T of S<sup>T</sup> is very faint; as far as I can make out it is round, but heavily shaded. The scallops do not come equally near to the outline of the central oval all round; but show more white under EWF of NEWFOUNDLAND, and also to the left of the bottom of the oval. There is a good deal of dark shading on the two shamrock-leaves. The name is not on any label at all, but is simply cut out of the engine-turning. The pairs of dashes in the lower half of the name-oval are not all equally prominent, and the white dots each side of them are sometimes quite invisible. I think this is as good a forgery as any of the set, and certainly dangerous.

*Second Forgery.*

Lithographed, on medium to stout, yellowish-white or yellow wove paper. The stamps are found in scarlet-vermilion, dull rose, and lilac-rose. The stop under the T of S<sup>T</sup> is oblong. The inner edge of the name-oval touches the outline of the bouquet-oval all round, so that the inner scallops are invisible. The outer scallops of the said oval touch the outline outside them in several places. The two shamrock-leaves are shaded in patches, but they have no veins in them like the genuine have. The name seems to be written on the engine-turning, and not on a solid label. The head of the apostrophe in JOHN'S is too small, and not round enough. The white ring round the 6 in the corners is hardly visible in some copies; and in others the right side of each ring is slightly broader than the left side. What appeared to be the front view of a second thistle in the genuine is here plainly the body of the single thistle. The pairs of dashes in the lower half of the name-oval are generally imperfect; that is to say, most of them lack the accompanying white dots, and one of the dashes is wanting in several of the pairs. Some copies show a dark spot in the middle of the unshaded part of the thistle. The rays of the star in the centre of the rose do not all extend far enough to touch the turned-over petals.

Sixpence-halfpenny. *Genuine.*

Engraved in *taille-douce*, paper and colour varieties the same as in the genuine twopence. What appeared to be the body of the thistle in the genuine twopence looks, in this value, like a front view of a second thistle, with fourteen points round it. The front shamrock has three light veins, one going up each lobe of the leaf. The stem of the thistle and the stem of the rose are quite distinct, side by side, at the bottom of the bouquet. The A of POSTAGE is no taller than the T. The apostrophe in JOHN'S is a fat-headed comma, as before. There are no flaws or scratches anywhere in the design.

*Forged.*

Engraved in *taille-douce*, in scarlet-vermilion; paper the same as in the first forgery of the twopence. There is only one thistle, the body of which seems to be composed of ragged moss. The front shamrock has shading in it, but no veins. The stems of the rose and of the thistle are merged into one. The A of POSTAGE is taller than the T. The head of the apostrophe in JOHN'S is oval, instead of round. There is a scratch across the F of NEWFOUNDLAND, and another across the last stroke of the first N of HALFPENNY. The two sides of the dark arabesque in the crescent under the bouquet are exactly alike in the genuine, except that they are right and left-handed. In the forgery the curls do not correspond. I have seen no other forgery of this value.

Eightpence. *Genuine.*

Engraved in *taille-douce*; paper and colour varieties the same as in the genuine twopence. The right lower ray of the dark star in the rose is too short, so that it does not touch the turned-over outline of the petal. The front-view thistle shows twenty points. The apostrophe in JOHN'S is a fat-headed comma, as before. The inner scallops of the name-oval, under the letters NEW, are no further off the outline of the bouquet-oval than any of the others are. There are no faults or flaws in the design anywhere.

Eightpence. *Forged.*

Engraved in *taille-douce*, in scarlet vermilion; paper the same as in the first forgery of the twopence. All the rays of the dark star in the rose touch

the turned-over outlines of the petals. The body of the thistle looks like a prickly horse-chestnut pod. The head of the apostrophe in JOHN'S is too oval. The inner scallops of the name-oval under NEW are much further off the outline below them than the others are. There are not many flaws in this forgery. They are as follows: A dot in the lower part of the left side of the O of POSTAGE; a scratch across the middle of the E of that word; a small dot in the upper part of each limb of the U; a small flaw in the top edge of the last D of NEWFOUNDLAND; and a small scratch going outside the frame, below and to the left of the S of S<sup>T</sup>. This is a very dangerous forgery.

One Shilling. *Genuine.*

Engraved in *taille-douce*; paper and colour varieties as in the genuine twopence. The front-view thistle shows twenty-two points or petals, and its stem is darkly shaded, where it passes behind the stems of the rose and rose-leaf. There is a semicircular row of diamond-shaped white spots, not very prominent, in the engine-turning above the bouquet-circle; and between and above the last two diamonds to the right, under the OU of NEWFOUNDLAND, there is a *tiny* triangular white spot, caused by the leaving out of one of the little lines of the engine-turning. This spot would not be noticed without the microscope. The apostrophe in JOHN'S is a fat-headed comma, as before. Each side of the I in each of the upper corners there is a two-leaved ornament, with a small, almost invisible *dark* ball at the stem end. The shamrock-leaves have a good deal of shading in them in the orange-vermilion issue; but in the later ones, especially the lake-red, the shading has almost entirely disappeared. There is a thin, dark line in each of the letters of POSTAGE, following its curves. These lines, by the way, are *very* faint in the lake-red issue, though visible in the microscope. All the rays of the dark star in the centre of the rose touch the turned-over outlines of the petals. There are no flaws anywhere in the design, except the tiny white spot before-mentioned.

One Shilling. *First Forgery.*

Engraved in *taille-douce*, in scarlet-vermilion; paper the same as in the first forgery of the twopence. The points or petals of the front-view thistle are some of them light, and some dark, so that they cannot be counted with any certainty. Its stem is only outlined, not shaded, where it passes behind the stems of the rose and rose-leaf. The white triangle, above and between the two right-hand white diamonds, under the OU of NEWFOUNDLAND, is very prominent, and quite half as large as one of the diamonds. The head of the apostrophe in JOHN'S is small and oval. The ball below the left-hand I, at the apex of the two-leaved ornament, is large, white, and with a sort of comma of shading in it. The similar ball to the left of the right-hand I is also large and white, without shading. The other two balls are smaller and less prominent. The shamrock-leaves have a good deal of shading in them, like the orange-vermilion issue of the genuine; but there is not the *slightest* trace of any lines in the letters of POSTAGE. The absence of these lines is the easiest test for this counterfeit. There are not many flaws in the design: a *tiny* dark dot in the foot of the little T of S<sup>T</sup>; a scratch near the lower bend of the S of JOHN'S; a distinct dot in the E of POSTAGE; a dot in the white ground, below the right-hand shamrock-leaf; a dark blotch in the lower scalloped edge of the engine-turning under EW of NEWFOUNDLAND; and a dot outside the frame, touching its outline, near the bottom of the right-hand side.



One Shilling. *Second Forgery.*

Typographed, in light vermilion, on enamelled, very white wove paper, rather stout. The bouquet is very poorly done, many parts of the outlines of the flowers, stems, and leaves being absent, as though they had failed to print. The stems of the rose and rose-leaf are almost entirely white, instead of darkly shaded. The thin, inner outline of the central circle is broken in many places. The stamp has the word "FALSCH!" printed in block capitals near the top, and the word hides the upper row of diamonds, so that I am unable to say whether the tiny white triangle is exaggerated, but I fancy it is even larger than in the first forgery. There is a large white spot at the apex of each of the two-leaved ornaments by the right-hand 1, and a *tiny* white dash at the apex of the upper two-leaved ornament of the left-hand 1. The sham-rock-leaves are perfectly white, and half the outline of the central one is missing. There is no trace of any dark line in any of the letters of POSTAGE. Only *one* of the rays of the dark star in the rose touches the turned-over outline of the petal. The top outline of the frame is irregular. The dark parts of the stamp, as is usual in a typograph, are *slightly sunk into* the paper, instead of standing up from it. Though not a bad counterfeit, this will not bear comparison, for a moment, with the first forgery. The surcharge would denote a German origin for this stamp. I have not seen any other value by the same hand.

*Genuine.*—100.

## POSTMARKS.

*Forged.*—First set. Uncancelled.

*Forged.*—Second set. 1, 51, 54 (without numerals), 62, 100 (without the two short lines); also pen-stroke.

The typographed counterfeit of the one shilling has the surcharge "FALSCH!" in block letters, but is otherwise uncancelled.

## 2 Cents., green.

Issue of 1866. Machine-perforated 12.

Issue of 1876. Rouletted. Issue of (?) Unperforated.

*Genuine.*

Nicely engraved in *taille-douce*, on stout, rather hard, very yellowish-white wove paper; perforated or rouletted as above. The labels bearing the inscriptions NEWFOUNDLAND and TWO CENTS are solid. All the others have a ground of fine lines. The figures and words in the side-labels are shaded at the edges with dark colour, which makes them stand out from the background, as though they were solid. The "white" of the fish's eye is oval, and the white spot in the pupil is to the left. There is a little ornamental curl projecting into the central oval from the outline of the frame round the figure 2 in the left-hand lower corner. (None of the other frames show this curl.) There are about six very fine, horizontal lines of shading in the loop between the back and the end of the tail.

*First Forgery.*

Lithographed, on poor, thinnish, very white wove paper; badly perforated 12½. All the labels are solid, and the letters and figures look perfectly flat. The whole stamp is very coarsely executed. The white of the fish's eye is very staring, with the white spot in the pupil to the right. The spines in the fins are very irregular. There is no ornamental curl projecting into the central oval from the outline of the frame of the lower left-hand 2.

*Second Forgery.*

Lithographed, on rather thin, hard, white, and yellowish-white wove paper; unperforated; also very badly pin-pricked, 11½. There is a straight line running almost all round outside the stamp, which is not found in the genuine. The right-hand label, containing the word TWO, is solid (with traces of lines just at one end), and all the others have a background of lines, as in the genuine. The white of the fish's eye is round and staring, and the white spot in the pupil is to the right. There is no ornamental curl projecting into the central oval from the frame of the lower left-hand 2. There are only three lines of shading in the loop between the back and the end of the tail of the fish; and the whole of the lines in the central oval are drawn much wider apart than in the genuine and in the first forgery. This is a much better counterfeit than the other. It is printed in pale green, whilst the first forgery seems to be always in dark green.

## POSTMARKS.

*Genuine.*—76, 100.

*First Forgery.*—62.

*Second Forgery.*—1, 100 (lines much thicker); also a blotch.

5 Cents; brown, black, blue.

Issue of 1866. Brown; perforated 12. Issue of 1868.

Black; perforated 12.

Issue of 1876. Blue; rouletted.

*Genuine.*

Engraved in *taille-douce*, on stout, rather hard, white or yellowish-white wove paper; perforation and colour as above, according to issue. The seal has 16 hairs in his whiskers. They are distinct, and look light in comparison with the general hue of the body. The head looks rather like that of a pug-dog, and the mouth and eye are visible. There is a glimpse of open sea to the right, where there are no icebergs, and only a faint cloud, with two flying sea-birds. The seal's tail is forked. He shows five claws on the right foot, and three on the left one. All the letters and numerals are very finely drawn.

*First Forgery.*

Lithographed, in brown, black, or blue, on thin, poor, very white wove paper, badly perforated 13½. The seal has about twelve hairs in his whiskers, which are too dark. The head is like that of a water-rat; the mouth not visible, and the eye barely visible. The whole of the horizon seems to be filled up with icebergs. The letters and numerals are ragged. The vertical lines of shading in the ovals containing the numerals in the top corners of the stamp are blotchy; whereas they are beautifully clear and distinct in the genuine.

*Second Forgery.*

Lithographed, on soft thin, and also on thick, hard, yellowish-white wove paper, perforated 12½. The seal shows eleven hairs in his whiskers; one or two of them not touching his snout. The head is tolerably like that of the genuine; but there is a broad white ring round the eye, which is not seen in the genuine. The icebergs are very coarsely done. The sharp peak under the first D of NEWFOUNDLAND touches the thin outline above it, though it does not touch in the genuine. One of the sea-birds is directly above the other; whereas, in the genuine, the higher one is

considerably to the left of the lower one. The seal's tail is not forked. He shows four claws on the right foot, and one on the left. The letters and numerals are better done than in the first forgery, but still blotchy and ragged. The vertical lines in the ovals containing the numerals in the upper corners of the stamp are blotchy and indistinct.

## POSTMARKS.

*Genuine.*—Similar to 93 ; also 98, with lines closer together ; also 100.

*First Forgery.*—62.

*Second Forgery.*—1 (but larger) ; 62 ; also a blotch.

## Issue of 1866. 10 Cents, black.

*Genuine.*

Engraved in *taille-douce*, on greyish-white wove paper, rather thinner than the last ; perf. 12 ; also found unperforated. There are two rows of jewels or braid, on which the small crown rests, at the bottom of the left side of the Prince's collar. The white lines on the right shoulder are very fine, and are properly curved, so as to make the chest appear in relief.

*Forged.*

Nicely lithographed, in very pale, instead of dark black, on poor, very yellowish, wove paper ; perf. 13. On the left side of the collar, at the bottom, there is a single row of very distinct *pearls*. The white lines on the right shoulder are very coarse, and are simply drawn obliquely, without any curve. The rest of the stamp has been copied, almost line for line, from the genuine.

## POSTMARKS.

*Genuine.*—I have no postmarked copy.

*Forged.*—62.

## Same Issue. 12 Cents, flesh.

*Genuine.*

Engraved in *taille-douce*, on rather thin, hard wove paper, of a pinkish or yellowish-pink tint ; perf. 12 ; also found unperforated. There are five pearls visible on the coronet, the last pearl just peeping out from where the coronet buries itself in the hair, above the left ear. The stop after NEWFOUNDLAND touches the final D. The tongue of the buckle is lightly and partially shaded. The shading behind the top of the head is composed of finer lines than the rest of the background, but there is no cross-shading.

*Forged.*

Lithographed, on medium, very white, or yellow wove paper, very badly perforated 13. There are only three pearls visible on the coronet ; the two at the front being absent, and the last pearl not at all hidden by the hair. The stop after NEWFOUNDLAND is at some little distance from the final D. The ground, behind the back and top of the head, is cross-shaded. The tongue of the buckle is dark, and shaded all over.

## POSTMARKS.

*Genuine.*—93, 1.

*Forged.*—5, 54, 62, 1.

## Same Issue. 13 Cents, orange-yellow.

*Genuine.*

Engraved in *taille-douce*, on rather thin, yellowish-white wove paper ; perf. 12. The background of the name-label is shaded all over with vertical lines. Nearly all the letters of the name touch each other, and the letters HIR of THIRTEEN are so joined together as to appear like one letter. There are some rocks to be seen in the left-hand corner of the landscape. The clouds are formed by horizontal lines, with oblique cross-shading. The St. George's flag on the mast is tolerably distinct, and it is formed without any curved lines. The hull of the vessel is very dark, compared with the waves. Over the letters UN of the name there is an egg-shaped dot, lightly shaded, with a dark dot on each side of it.

*Forged.*

Lithographed, on thinnish, very white wove paper ; perforated 13. The background of the name-label is solid. The W and F of the name are the only ones which really touch each other. The letters HIR of THIRTEEN are set at some distance from each other. In the left-hand bottom corner there are some indistinct white blotches instead of rocks. The clouds are very heavy, and composed of horizontal lines only. The St. George's flag is curved, as though its back were broken, and it is very indistinct. The hull of the vessel is no darker than the waves. There are no dots over the letters UN of the name.

*Genuine.*—93.*Forged.*—5, 62.

## POSTMARKS.

## Issue of 1869. 1 Cent, violet.

*Genuine.*

Engraved in *taille-douce*, on thick, hard, yellowish-white wove paper ; perforated 12. The oval frame which contains the name ends in a point at the top, like a pear with the point uppermost. The letters N and F at the top almost touch the outer frame of the oval, and the stops are large and round. The name is in one word, and all the letters of it touch each other, except the O. There are fourteen white lines in the plaid, counting them all, both vertical and oblique. The rays in the oval frame are composed of alternate sets of deep and faint lines, but without any cross-shading. The eyes are clear and intelligent, and apparently light.

*Forged.*

Lithographed, on thinnish, white wove paper ; badly perforated 12½. The oval frame is rounded, over the words ONE CENT, instead of coming to a point. The letters N and F are small, and do not come near either the outer or inner lines of the frame. The stops are small, and badly shaped. The name is in two perfectly distinct words, and there is a good space between all the letters. There are only ten white lines in the plaid. The rays in the frame are far too distinct, and the light ones are cross-shaded. The eyes in the portrait are very black and staring.

## POSTMARKS.

*Genuine.*—None of my copies are cancelled.*Forged.*—5, 62.

## Same Issue. 24 Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on rather thin, bluish-white wove paper; perforated 12. The groundwork of the frame at the bottom, behind the figures and words of value, is composed of horizontal lines, partially cross-shaded with *vertical* lines. The hair is much darker than any other portion of the stamp. The groundwork of the name-scroll is formed of vertical lines, cross-shaded round the letters with *horizontal* lines. The background, behind the portrait, is cross-shaded from the top to level with the eyes. At the bottom of the stamp, where the value-label joins the figure-circles on each side, there is a dot, which does not touch either the figure circle or value-label. The whole stamp is very finely done.

*Forged.*

Lithographed, on rather thin, common, very yellowish-white wove paper; unperforated, or badly perforated 12½. The groundwork of the frame, at the bottom, behind the figures and words of value, is cross-shaded with *oblique* lines. The Queen's hair is much lighter than the background. The groundwork of the name-scroll is cross-shaded, behind the letters, with *oblique* lines. The background of the portrait is cross-shaded nearly to the bottom, and there is a space left almost unshaded, just above each shoulder. The dots on each side, at the bottom, touch the figure-circles. The whole stamp is very poor, compared with the fine original.

*Genuine.*—1, 93.*Forged.*—5, 62.

## POSTMARKS.

Issue of 1870-73. 3 c., vermilion; 3 c., blue; 6 c., rose.

These are the stamps bearing a bust of the Queen in widow's weeds. They are all exactly alike in type, except as regards the value.

*Genuine.*

Engraved in *taille-douce*, on stout, hard, yellowish-white wove paper; perforated 12. The Queen's eyebrows turn down at the outer ends. The two stars in the bottom corners are on a ground of vertical and horizontal cross-shading. The cap is scarcely shaded at all on the top of the head. The separation between the cap-strings and the back of the neck is very distinctly marked by a strong line of colour. The background of the upper value-label is shaded with curved lines, which are parallel with the curved lines of the frame.

*Forged.*

Lithographed, on thinnish, white wove paper; perforated 13. The eyebrows turn up at the ends. The stars in the bottom corners are on a solid ground. There is a strong wavy line of shading on the cap at the top. The cap-strings are very indistinct at the back of the neck, so that it is not easy to decide which is cap-string and which is neck. The background of the upper value-label is solid, except behind the figures on each side. These forgeries are flat, and very poorly printed, whereas the originals are beautifully executed, and the ink stands out from the surface of the paper so that it can almost be felt with the finger.

## POSTMARKS.

*Genuine.*—I have no postmarked copies.*Forged.*—62.

## NEW SOUTH WALES.

Issues of 1850. One Penny, red.



Plate I.—January 1, 1850. Finely engraved on soft, yellowish, bluish, or closely-ribbed paper.

Plate I.—Retouched. August, 1850. Coarsely engraved, on hard, white, or slightly yellowish paper, hard, bluish paper, white, or yellowish-white, widely ribbed paper; ditto, somewhat *bleuté*, and on blue laid paper. The retouched plate (25 types, in five rows) has horizontal lines in the sky, except the fifth stamp in the third row, denoting clouds. It is a stamp in this retouched plate which the forgers have imitated, so I shall describe from

## PLATE I., RETOUCHEE.

*Genuine.*

(25 types.)

Coarsely engraved in *taille-douce*, paper varying as above. I describe the third stamp in the fourth row, as that is the one most resembling the forgery. In both of them the whip points directly towards the centre of the U of AUST; and the first building touches the border between the u and the s of that word. There is a small projection from the left side of the top of the steeple, something like a little dark flag. The neck of the dress of the seated figure to the left is curved; the lowest part being considerably below the level of the straight line across the hill behind her. The crown of the hat of the standing lady is pointed, and *very* nearly level with the top of the head of the figure beside her. She has a vertical and also an oblique dark fold down the front of her dress; but the oblique fold could not well be mistaken for a parasol. The bowsprit of the vessel points directly towards the centre of the first L of SIGILLUM, which word is spelt as here written. The line above SIC FORTIS, etc., if produced to the right, would pass exactly along the oblique stroke of the N of NOV. The horizontal cord on the bale in the left corner, if produced to the left, would pass decidedly *below* the stop after CAMB, at the feet of the seated figure. A pick and a shovel, crossed, can be plainly seen. Three out of the four corner-stars have eight long points, besides the shorter ones. The best-shaped one is that in the right bottom corner.

*First Forgery.*

Lithographed, on thin, and also on medium white wove paper. There is no indication of a flag issuing from the steeple. The neck of the dress of the seated figure is straight, and is a continuation of the horizontal line across the centre of the hill. The crown of the hat of the standing lady is rounded, and decidedly lower than the top of the head of the man beside her. She has a vertical, dark fold on the front of her dress, and holds in her hand, by the point, obliquely across her dress, a very distinct parasol. The bowsprit of the vessel points rather to the right of the centre of the first L of SIGILLUM, which word is here spelt SICILLUM.

The line above SIC FORTIS, etc., if produced to the right, would pass *below* the central, oblique stroke of the N of NOV. The horizontal cord on the bale, if produced to the left, would pass through the stop after CAMB. The crossed pick and shovel are absent. Three out of the four corner-stars have only *four* long points. The word ETRURIA is divided into two, and appears as ET RURIA.

*Second Forgery.*

Lithographed, on very yellowish, medium to thin wove paper. The colour is always either pink or vermilion. I may dismiss this forgery in a few words, as there is a view of a fine city, with a gate, and no figures at all in the foreground. There is only a single strip of border (instead of two different strips) down each side of the stamp, the pattern on each strip being formed by interlacing circles, instead of the coarse rope-pattern of the outside strips of the genuine. The legend round the circle is SIECILLUM. NOV. CAMB. AUSTR., instead of SIGILLUM. NOV. CAMB. AUST. The motto, SIC FORTIS ETRURIA CREVIT, is absent. The value is in dark letters on a white ground, instead of white letters on a dark ground.

*Third Forgery.*

This is quite new to me (1891). Engraved in *taille-douce*, on stout, hard, *bleuté* wove paper. It is not in the least like the genuine. There is a view of a fine city; but a *sea* with ships in the foreground, instead of the figures. SIC FORTIS, etc., is absent, and the legend which ought to go round the central circle is placed in the side-borders; SIGILLUM in the left, and NOV. CAMB. AUST. in the right. The upper corners have badly-shaped white flowers on a dark ground, and the lower corners have small dark asterisks in a white circle in the centre of a dark square. The colour is chestnut.

POSTMARKS.

*Genuine.*—62.

*First Forgery.*—23, 62.

*Second Forgery.*—62.

*Third Forgery.*—86.

Same Issues. Twopence, blue.

(24 types on each plate.)

Plate I.—Vertical-lined spandrels. January 1, 1850. On soft, yellowish wove paper; sometimes tinged with blue.

Plate I.—Retouched. February, 1850. Paper as before.

Plate II.—Bale dated. April, 1850. On soft yellowish, hard bluish, hard grey, or dirty white wove paper.

Plate III.—Bale not dated. September, 1850. On hard, grey wove paper.

Plate III.—First retouch. January or February, 1851. On hard bluish, or hard grey wove, or on paper ribbed or laid vertically.

Plate III.—Second retouch. Fan with pearl. May, 1850. On hard grey wove, or vertically-laid paper.

*Genuine.* Plate I.

(24 types.)



Engraved in *taille-douce*, paper as above. The colour varies, in shades of pearl-grey, dull blue, indigo-blue, pale blue. The spandrels, or corners between the frame and the central circle are, in this plate, formed by straight vertical lines, drawn over wavy vertical lines, so that they have a sort of *moiré* appearance. In the retouch the straight lines are made deeper, so that the wavy lines are hardly visible. The inscription, SIGILLUM NOV CAMB AUST, is in small Roman capitals. The ornaments in the four corners of the frame (commonly called "stars") are crosses *pattée*, just like those in the upper corners of the old English 1d., red. The bale is dated 1789. The seated figure (Hope) has a whip or fishing-rod in her hand.

*Forged.* Plate I.

Lithographed, in pale Prussian-blue, on thinnish, hard, yellowish-white wove paper. The spandrels, with their vertical, straight, and wavy lines are a fair imitation of Plate I., before the retouch. The inscription round the central circle is in block lettering, and the G of SIGILLUM is a C. The easiest test is afforded by the corner-ornaments, which are dark, eight-pointed stars, instead of white crosses *pattée*. The bale is blotched in my solitary specimen, so that I am unable to say whether it is dated or not. The seated figure has no whip or fishing-rod, or whatever it is, in her hand.

## POSTMARKS.

*Genuine.*—54, 62.*Forged.*—100.*Genuine.* Plate II.

(24 Types.)

Engraved in *taille-douce*; paper as described. In this and all other varieties the spandrels are filled with horizontal, straight and wavy lines, and the corners contain dark stars on a white ground. The bale is dated, and on it, behind the seated figure, there is a beehive. The pick and shovel at the feet of the said figure are distinct enough for one to distinguish what they are intended for. The crossed cords, tying up the bale, are single in most types, though types 1-4, 13-16 show them double. The third letter of SIGILLUM is decidedly a G. The motto reads, SIC FORTIS ETRURIA CREVIT. In nearly all



the types the fan-ornament at the base of the inscribed ring has the long lines of shading running up to the *points* of the segments. In front of the base of the fan, where the handle might be supposed to end, is a three-lobed ornament, like a sort of smaller fan of three segments; and there are a number of short radiating lines of shading above the top of the three-lobed ornament.

*Genuine.* Plate III.

Engraved in *taille-douce*; paper as described. The bale is not dated, and the cords are single in almost all the types. The bee-hive, pick and shovel are much as in Plate II. Inscription and motto also as in



Plate II. In this plate the long lines of shading on the fan go to the spaces between the points of the segments. There is no shading above the tops of the three-lobed ornament at the base of the fan.

*Genuine.* Plate III. ; first retouch.

(24 Types.)

Engraving and paper as before. The cords on the bale are double in all the types, and an outlined circle is inserted in the centre of each of the four stars in the corners. The wavy lines in the spandrels seem now to be stronger than the straight ones.

*Genuine.* Plate III. ; second retouch.

(24 Types.)

Engraving and paper as before. In this the three-lobed ornament disappears from the base of the fan, and its place is supplied by a small outlined circle, or "pearl," as it is usually called.

*First Forgery.*

(Probably intended for Plate II.)

Lithographed, on thin, hard, white, or greyish-white wove paper, the face of which is often toned by a yellowish wash. The bale has some markings on it, which under a pretty strong microscope resolve them-

selves into  $\begin{array}{c} \cdot \\ \text{to} \parallel \text{IV} \\ \hline 71 \parallel \text{RI} \end{array}$  The "to" in the left top corner of the bale is

in script characters. There is no beehive. The handle of the shovel ends in a ring, and it (the handle) joins the *corner* (instead of the middle) of the top edge of the broad iron part of the shovel, making it look rather like a chopper. The pick is represented by an arrow with an absurdly large point. The cords in the bale are decidedly double, lying a good distance apart. The G of SIGILLUM is *very* like a C. The motto reads, SIC FORTIS ET RURA CREVIT.

The long lines of shading in the fan-ornament run up to the spaces between the points (as in Plate III.), and the small ornament at the base of the fan has, in good copies, *six* segments, though in fainter copies the line dividing the first and second segments to the left is obliterated, making only *five*, but with the left-hand one twice the size of the others. There are short lines of shading above this ornament on the fan, as in Plate II. In the circular inscription there is a line scratched through the letters CAMB.

*Second Forgery.*

Lithographed, on very yellowish wove paper, thick, medium, or thin and soft. This is the same as the second forgery of the ONE PENNY, having a view of a fine large city, with gate, etc., and no figures in the foreground. The inscription, as in the second forgery of the ONE PENNY, is SIECILLUM. NOV. CAMB. AUSTR., and the motto is absent. The fan-ornament is replaced by a semicircle, curved part downwards, with a star in the centre. The lettering—POSTAGE, TWOPENCE—is in coloured block letters on a white ground, instead of white Roman letters on a coloured ground.

*Third Forgery.*

Engraved in *taille-douce*, in dark, rich *green*, on medium, greenish-white, hard, wove paper. This is the same as the third forgery of the ONE PENNY, with a city in the background, and a sea with ships in the

foreground, instead of the figures. The motto, SIC FORTIS, etc., is absent; and the Latin inscription, which ought to go round the central circle, is placed in the side-frames, as in the said forgery of the ONE PENNY.

*Fourth Forgery.*

This is very like the third forgery, and apparently by the same hand. Engraved in *taille-douce*, on thin, hard, yellowish-white wove paper. There is a city in the background, and a sea, with ships in the foreground, instead of the figures. There is no fan-ornament; its place being occupied by the NOV of SIGILLUM NOV CAMB AUST; these words filling up only half (instead of the whole) of the circle. The w-shaped division, at the top of the said circle, which is to be found in all the genuine, is absent in this forgery. There is no motto.

POSTMARKS.

*Genuine.*—As in plate I.

*First Forgery.*—1, 23, 62.

*Second Forgery.*—2, 62 (reduced in size).

*Third Forgery.*—86.

*Fourth Forgery.*—86.

*Fifth Forgery.*—1, 23, 62.

*Fifth Forgery.*

(Probably intended for Plate III.)

Lithographed, in violet-blue, on thin, white wove paper, which is coloured almost buff, by some dirty wash, to represent age. The bale has no date, and the cords are single (as in Plate III.) The shovel is replaced by a gun, with a very thin barrel, and the pick is a large-headed arrow, as in the first forgery. In the fan, the line dividing the second and third segments (from the right hand) is *double*. In the word ETRURIA the tops of the U are joined, making it read ETRORIA. The stars in the corners are *very* thin, all the rays being almost exactly equal in thickness, and not joined together at their bases. In the genuine Plate III. the rays are thick, clumsy, and wedge-shaped, and all joined together at their bases. This is a very old forgery, and is to be found in the albums of all young collectors. The colour is very peculiar, being exactly like one of the shades (generally called "slate") of the rouletted 6d. South Australia.

NOTE.—I hope the reader will not cavil at the arrangement of the forgeries of the twopence. As Plate I. has the spandrels of vertical lines, I have placed it, and its solitary counterfeit, apart from the rest. As to the third and fourth forgeries, these might almost have been placed apart, as bogus; for they do not in the least resemble the genuine of any plate. The first forgery of the horizontal-lined ones I take to be an imitation of Plate II.; and the fifth forgery appears to be an imitation of Plate III. I have given the distinguishing marks of the various plates and "states," to enable the reader to identify them.

Same Issue. Threepence, green.

On soft yellowish, or hard bluish wove, and on horizontally-laid paper. January 1, 1850. Only one plate.

*Genuine.*

(25 types.)

Engraved in *taille-douce*, paper as above. The corner-ornaments are crosses *patlée*, as in Plate I. of the TWOPENCE. The bale is dated, and

the crossed cords double. The beehive, pick and shovel are visible. Some types show a ground of wavy, horizontal lines below the words POSTAGE THREEPENCE; but they are very faint, and most types seem to have a plain white ground. At the bottom of the central circle there is a three-lobed ornament, shaded by tiny, horizontal lines. At the top of the said circle, between AUST and SIGILLUM, there is an eight-pointed star, with the two side-rays enormously prolonged, almost to the width of the letters STA of POSTAGE, above the star.



#### *First Forgery.*

Lithographed, on thinnish, very hard, *very* yellowish wove paper, probably steeped in some mixture, to give age. The corner-ornaments are colourable imitations of crosses *pattée*; but each has in its centre a blunt-ended cross, instead of the four-pointed star of the genuine. There are some markings on the bale, and the cords appear to be single; but there is a big blotch where the cords cross, which hides all the centre of the bale. The beehive, pick and shovel, are absent. There are seven very distinct, straight horizontal lines of shading behind the words POSTAGE and THREEPENCE. The three-lobed ornament at the bottom of the central circle is of solid colour. At the top of the circle, between AUST and SIGILLUM, there is a dark ball, with two branches proceeding from it to right and left. This looks a very old forgery; but I have never met with any but the one solitary specimen from which I have described.

#### *Second Forgery.*

This is a companion to the second forgeries of the ONE PENNY and the TWOPENCE. Lithographed, in pale yellow-green, on thin, hard, yellowish-white wove paper. There are only straight, horizontal lines in the spandrels; the wavy ones are not visible. In the centre is a fine city, with gate, etc., but no figures in the foreground. The inscription round the circle is SIECILLUM NOV. CAMB AUSTR., and the motto is absent. The bottom of the central circle has a semicircle, curved part downwards, with a dark star in it.

#### *Third Forgery.*

Engraved in *taille-douce*, on rather thin, hard, *bleuté*, wove paper. This is uniform with the third forgeries of the ONE PENNY and TWOPENCE, so I need not repeat the tests. The colour is a sort of yellow-brown, instead of green.

#### *Fourth Forgery.*

Engraved in *taille-douce*, on thin, hard, bluish-white wove paper. This is uniform with the fourth forgery of the TWOPENCE. The colour of the impression is a moderately dark *bistre*, instead of green.

#### POSTMARKS.

*Genuine.*—54, 62.

*First Forgery.*—88.

*Second Forgery.*—1.

*Third Forgery.*—86.

*Fourth Forgery.*—86.

Issues of 1852-54. One Penny, red.

(50 Types.)

1 January, 1850; on bluish wove paper.

1852; white wove paper.

1853; bluish, vertically-laid paper.

1 Feb., 1854. White wove paper, watermarked with double-lined  $\perp$ .

*Genuine.*

There is only one plate of this value (50 types, in 5 rows of 10). Engraved in *taille-douce*; paper, etc., as above. Below the word POSTAGE a white line runs right across; but the white line above that word only extends over the PO and GE. The engine-turning of the side-frames shows twelve very distinct, very narrow white lozenges or ovals, three in a line above and three below NEW; and three similar ones above, and three below WALES. These white lozenges run down the very centres of the side-frames. The background, behind the portrait, is formed by straight vertical lines, crossed by oblique wavy ones, running down from left to right. I do not think there are fewer than sixteen rays to the little stars in the corners of any of the types, and some types seem to have twenty and more rays. The neck is shaded all over to the very front with dots, or lines, or both. The stamps vary exceedingly in colour, from brownish-lake to orange-vermilion.



*Forged.*

There are two, if not three, forgeries; but the following description covers them all. Lithographed, generally in carmine-vermilion, on rather thick, hard, white wove paper, with a bluish wash on the face; also on medium, yellowish-white wove; no watermark in either case. There is a white arched line all the way across, above POSTAGE, similar to the one below it. The imitation engine-turning of the side-frames shows many white lozenges (there are six, for instance, below WALES in two lines); but none of these lozenges are placed centrally down the frames, and they are not at all prominent. The background, behind the portrait, is formed by crossed, diagonal, more or less straight lines, instead of the straight, vertical lines crossed by wavy, diagonal ones of the genuine. The dark rays to the stars, in the centres of the crosses *pattée* in the corners, never exceed twelve in number, and one forgery only has eight rays to each star. This latter forgery has the front half of the neck entirely white. The others have the lines and dots of shading extending nearly to the front edge or profile of the neck. I do not think these forgeries are likely to be dangerous. They are all very much the same shade, which I have called "carmine-vermilion."

POSTMARKS.

*Genuine.*—54, 62.

*Forged.*—54, 62, 100.

Same Issues. Twopence, blue.

Plate I.—On bluish, grey and greyish-white wove paper, unperforated, also rouletted  $\perp$ . July 24, 1851.

„ On white or toned paper. 1852.

Plate II.—On blue wove paper. Dec. 23, 1851.

„ On white wove paper, watermarked with “2.” Feb. 1, 1852.

Plate III.—On blue wove paper. No watermark. August or September, 1853.

*Genuine.* Plate I.

(50 types.)

Engraved in *taille-douce*, paper as above. The background, behind the bust, is composed of thin, straight vertical lines, crossed by wavy, oblique lines, running down from left to right, as in the genuine ONE PENNY. There is no complete white line along the top of the POSTAGE label. The engine-turning of the side-frames shows the four sets of three white lozenges, as in the ONE PENNY; but they are wider, yet hardly so prominent in this first plate of the TWOPENCE. In the white side-labels, containing NEW and WALES, the inner outline of each (*i.e.*, perpendicularly to the right of NEW, and to the left of WALES) has a set of six, and sometimes seven, small semicircles, besides the inner boundary-line. These are easily seen. The corner-ornaments are crosses *pattée*, each containing an asterisk with a large number of points or rays.

*Genuine.* Plate II.

(50 types.)

Engraved in *taille-douce*; paper as above. The background, behind the bust, frequently appears to be solid; but good specimens show straight, crossed, vertical and horizontal lines. The other tests are the same as for Plate I.

*Genuine.* Plate III.

(50 types.)

Engraved in *taille-douce*; paper as above. The background, behind the bust, has lines the same as in Plate I., but much coarser. The asterisks in the corner-crosses *pattée* are replaced by six-pointed stars. The white circle in the centre of each star is much larger than in the other two plates, and has no coloured dot in it. Other tests the same as before.

*Forged.*

Lithographed, on thin, blue wove paper; no watermark. This is merely the ONE PENNY forgery, before described, with value altered to TWOPENCE. The labels containing NEW and WALES have no semicircles along their inner outlines. This is an easy test. I do not know which plate of the genuine this is supposed to represent.

POSTMARKS.

*Genuine.*—54, 62.

*Forged.*—100; also a blotch.

Same Issue. Threepence, green.

(1 plate.)

August or September, 1853. On blue wove paper. No watermark.

February 1, 1854. On white wove paper. Watermarked 3.

*Genuine.*

(50 types.)

Engraved in *taille-douce*; paper as above. In this value there is a white line all the way along the top rim of the POSTAGE label; so the forgeries of the other values have probably been imitated from it. The

white lozenges are very irregular and variable on this sheet, so as to be useless for detection of counterfeits. There are from fourteen to sixteen laurel-leaves on the wreath, usually sixteen. The midrib is white, and very plainly marked in almost all the types. There are sixteen to twenty rays to the asterisks, in each of the crosses *pattée*, in the corners of the stamp; but they are often blotched, and difficult to count. The easiest test is the Queen's chignon, the profile of which is white, and folded so as to form a large clumsy white letter S, with the top larger than the bottom. This will strike the eye at once.

*Forged.*

Lithographed, on stout, rather hard, *very* yellowish-white wove paper, almost buff. There are only twelve laurel-leaves in the wreath, and the midrib is rather faint. There are only twelve rays to the asterisks in the crosses *pattée* in the corners. They are tolerably distinct. The edge of the Queen's chignon is white, but it is in the shape of a very rough, crooked 3, instead of an S.

POSTMARKS.

*Genuine.*—54, 62.

*Forged.*—54.

Same Issues. Sixpence, brown.

Plate I.—On blue wove paper. No watermark. April 30, 1852.

Plate II. On white wove paper. No watermark. January, 1853.

*Genuine.* Plate I.

(25 types.)

Engraved in *taille-douce*; paper as above. The background, behind the portrait, is formed by five straight, vertical lines, crossed by equally fine wavy, oblique lines, running down from left to right. The Queen has the same S-chignon as in the genuine THREEPENCE. The forgers have not imitated this type; so I only give the above details to enable the collector to know one plate from the other.

*Genuine.* Plate II.

(25 types.)

Engraved in *taille-douce*; paper as above. The background, behind the portrait, is formed by much coarser lines, and the wavy lines run down vertically, instead of obliquely. A few of the types have the S-chignon; but most of them show a sort of 8, instead of the S. There is a very strong and decided white stem, bounded by coloured lines, running the whole length of the laurel-wreath, from end to end. The vertical lines in the background, behind the portrait, are not more prominent than the oblique wavy ones. The top limb of the E and the left top corner of the W of NEW do not anything like touch each other, though they are rather close together in some of the types. The top of the O of SOUTH is rounded. The little oblong labels containing NEW and WALES are bounded, to right and left, by a thick vertical scalloped line. These scallops are rounded, not hollow; *i.e.*, what the heralds would call "invected," not "engrailed" (The line to right of WALES is missing on five of the genuine types). The dark dots in the centres of the corner-stars are all of good size. The second lock of hair behind the ear is more or less normally shaped. The bottom boundary of the central medallion, parallel with the upper outline of the SIXPENCE label, is a fine horizontal line, in all the types but two, the latter having a somewhat thick line. There is no second, external boundary-line on the left side of the stamp.

*First Forgery.*

Engraved in *taille-douce*, on blue wove paper. The top edge of the stamp in my specimen is bluer than the rest. The colour is reddish-brown. The stem of the laurel-wreath is almost invisible. The vertical lines in the background are decidedly stronger than the wavy ones. The tops of the E and W of NEW are so exceedingly close together, that there is hardly room to put a hair between them; indeed, I should imagine that they would certainly run together in a heavily-printed copy. The top of the O of SOUTH is very flat, almost cut off square. The boundary-lines to right and left of NEW and WALES afford the easiest test. They are hollow scallops, with sharp points, just like the edge of a perforated stamp. The dark dots in the centres of the corner-stars are exceedingly small, mere points, in fact. (I have called these ornaments "stars," as they are so named in the Catalogue of the London Philatelic Society; but, as a matter of fact, both in genuine and forged, they are more like crosses *patite*.) The second lock of hair behind the ear is exactly like a second ear, only with a sharply-pointed lobe. The bottom boundary of the central medallion, parallel with the upper boundary-line of the SIXPENCE label, is particularly strong and thick, much thicker than the line above SIXPENCE, and thickest of all just above the final *æ* of that word. Outside the stamp, on the left side, from the top of the NEW label down to the very bottom of the stamp, there is a thin but distinct, second boundary-line. The forgery is very nicely got up in all points, stuck on an old piece of letter, the postmark showing both on the stamp and on the letter. In fact, I believe that nine out of ten collectors, on seeing this forgery, would accept it as genuine without a moment's doubt.

*Second Forgery.*

Lithographed, in yellowish chestnut-brown, on thin, buff-faced, white wove paper. This is a poor production, the same as the forged THREEPENCE, with value altered. The line to right of NEW and that to left of WALES are both straight, instead of being scalloped. The background, behind the portrait, is composed of crossed diagonal lines. The chignon, as in the forgeries of the other three values, represents a crooked 3.

This second forgery is not at all likely to deceive; but the first forgery of this value is the best imitation that I have ever had through my hands.

## POSTMARKS.

*Genuine.*—54. The oval is about 27 mm. wide, by 22 mm. high. The lines forming this postmark are often as much as 2 mm. thick.

*First Forgery.*—54, but smaller, being only 23 mm. wide, by about 20 mm. high. The lines are very thin, less than half a millimetre in breadth. My specimen has the number 32 in the centre.

*Second Forgery.*—A small single circle, the size of the inner circle of 101, with a square blotch in the centre.

## Issues of 1854-82. Fivepence, green.

On white wove paper; unperforated; January, 1855; watermarked 5.

Same paper and watermark; machine-perforated 12, 12½, 13.

Same paper; watermarked NSW and Crown; perforated 10. 1878-82.

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. The background in the central circle is composed of engine-turned lines, set very close



together. The thick lines of shading on the back of the neck are continued to the front of the neck by dots; *i.e.*, each line begins plain, and ends as a row of dots. The T of SOUTH is not exactly under the T of POSTAGE, but is slightly to the left. Just above the T of POSTAGE there is a white ornament, something like the upper half of a laurel-leaf, with a dark line down its centre; and the point of this ornament only reaches just half-way between the T and the angle of the hexagonal frame above it.

The garter has a diagonal line in it, just above PENCE; and this diagonal line runs out, or ends, above the beginning of the last E of PENCE. There are two isolated groups of three lines of shading drawn across the garter below NEW, between that word and the buckle, and two similar groups of three lines on the corresponding, opposite side. I think these tests will be found sufficient.

*Forged.*

Lithographed, on medium to stout, soft, yellowish-white wove paper, with a smooth, shiny face; no watermark; unperforated. The background in the central circle is perfectly solid. There are no dots continuing the thick lines of shading on the neck. The T of SOUTH is exactly under the T of POSTAGE. The ornament above the T of POSTAGE goes almost close to the angle of the hexagon above it. The diagonal line in the garter above PENCE ends, or runs out, just above the N of that word. The two isolated groups of lines of shading across the garter, below NEW, have four lines in each, instead of three; and the upper one of the two groups on the opposite side of the garter has four lines also. The engine-turning is poorly imitated.

POSTMARKS.

*Genuine.*—54, 82 (with NSW in the centre).

*Forged.*—82, ditto.

**Same Issues. Sixpence, green, brown, violet, &c.**

On white wove paper. Unperforated. Watermarked 6. 1855-6. Same paper, and watermark; machine-perf. 12, 12½, 13.

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. There is no dark line running along the centre of the white line forming the hexagon. The position of the T of SOUTH, the length of the ornament above the T of POSTAGE, and the engine-turned lines of the background, behind the bust, are exactly the same as in the genuine FIVEPENCE. There are four and a half very distinct trilobed ornaments, like the top halves of *fleurs-de-lys*, respectively to right and left of the central circle, and apparently issuing from the outer edge of it. The oblique line at the bottom of the garter ends, as in the FIVEPENCE, above the last E of PENCE. The colours of this stamp are legion. Besides those mentioned above, there are cinnamon, neutral-tint, and others without a name.

*Forged.*

Coarsely lithographed, on stout, hard yellowish-faced white, and greyish-white wove paper; no watermark; unperforated, and pin-perf. 13, or 13½. The white line forming the central hexagon has a dark line running all along its centre, as in the genuine and forged FIVEPENCE.



The T of SOUTH is exactly below the T of POSTAGE, and the white ornament above the T of POSTAGE reaches very nearly to the angle of the hexagon above it. The ground of the central circle is perfectly solid. The trilobed ornaments on the left of the central circle are pretty correct, as to number, though poorly done; but those on the right are all broken and imperfect. The oblique line across the lower part of the garter ends above the N of PENCE. I have this forgery in a very dull, cold violet, and also in a bright burnt sienna, and in chestnut.

## POSTMARKS.

*Genuine.*—Same as on the genuine FIVEPENCE.

*Forged.*—82, with N.S.W. in the centre; also a set of undecipherable blotches.

## Same Issues. One Shilling, red.

1854-56. On white wove paper. Unperforated. Watermark 12. Same paper and watermark; machine-perf. 12, 12½, 13.

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. The background, behind the portrait, is composed of crossed engine-turned lines, as in the other values. In this value the T of SOUTH is almost exactly under the T of POSTAGE. The front point of the coronet comes midway between the S and O of SOUTH. There is, as before, a small white ornament above the T of POSTAGE; but it is much smaller than in the other values, though quite distinct. The ornaments on the coronet are two crosses *pattée*, and two *fleurs-de-lys*, placed alternately, beginning with a cross in front, and ending with a *fleur-de-lys* behind, or rather at the side, as the back of the coronet is buried in the hair. The upper lip is very long and very ugly; the profile of it being bowed outwards in the centre, like the caricatures of Irish lips in the comic papers. The oblique line near the bottom of the garter ends, or runs out, above the very end of the G of SHILLING; and the buckle with its tongue is quite distinct. The colour varies from reddish-buff to deep carmine. The letters of POSTAGE and ONE SHILLING are of equal size.

*Forged.*

Lithographed, on rather stout, yellowish-white wove paper; no watermark; unperforated, or pin-pricked, 13. The background, behind the portrait, is perfectly solid. The T of SOUTH is placed very decidedly to the left of the T of POSTAGE. The front point of the coronet is almost under the centre of the O of SOUTH. There is no white ornament above the T of POSTAGE. There are *five* ornaments on the coronet. The front one is mutilated; then comes a badly-shaped trefoil; then two things which are something like crosses, and something like trefoils; then the back of the coronet ends with a half-trefoil, instead of being buried in the hair. The upper lip is of a much nicer shape than that of the genuine, the profile of it being hollowed in the middle. The oblique line across the lower part of the garter ends above the beginning of the N of SHILLING. The buckle and tongue are not decipherable, being covered over with heavy lines of shading. The forgeries are printed in dull carmine, also in vermilion.

## POSTMARKS.

*Genuine.*—1, 2, 29, 82 (with N.S.W. in the centre).

*Forged.*—82, ditto.

**Issues of 1860-82. Five Shillings; lilac, mauve.**

1860. On white wove paper; unperforated; watermarked 5/-.  
 1860-82. Same paper and watermark; machine-perf. 12, 12½, 13.  
 1882. Same paper and watermark; machine-perf. 10.

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. Looking on the stamp as a coin, there is a portion of the left rim, opposite the face, and near the beginning of the N of NEW, which has no shading on it. In front of the chin there is a bunch of three flowers. The middle one is a rose; so it is possible that the left-hand one is intended for a thistle, and the right-hand one for a shamrock; but they only distantly resemble these national emblems. There are two rows of pearls on the neck, the rows being far apart. The profile of the face is not outlined, as it is formed simply by the stopping short of the horizontal lines of the background. The whole of the face is shaded all over. The lower two points of the star under UT of SOUTH are jammed against the crown. The band of the crown bears two *fleurs-de-lys*, between three crosses *pattée*. On the very top of the crown there is a tolerably distinct cross *pattée*, jammed against the W of WALES. The ear is shaded all over.

*Forged.*

Poorly lithographed, on stout, yellowish-white, or greyish-white, wove paper; unwatermarked; unperforated. The left side of the rim or edge of the stamp, opposite the middle of the face, is shaded; and another part by the F of FIVE is not shaded, though it is in the genuine. In front of the chin there are two roses. This is a very easy test. There is only one row of pearls for the necklace. The profile of the face is outlined, and the whole of the front of the face is perfectly white and free from shading. Only one point of the star under UT of SOUTH touches the crown. The band of the crown bears three whole *fleurs-de-lys*, and halves of two others. The thing on the very top of the crown looks more like a heraldic rose than a cross *pattée*, and it does not touch the W of WALES. The ear is white, except the central portion. This is a very poor counterfeit, and not likely to deceive. I have not seen it perforated.

## POSTMARKS.

*Genuine.*—54, 82 (with N.S.W. in the centre).

*Forged.*—1, 54, 82 (ditto).

**Issues of 1853-62. (Sixpence); "Registered"; red and blue.**

1853. On white wove paper; unperforated.  
 1860. Same paper; machine-perf. 12, 13.  
 1862. Same paper; machine-perf. 13; watermarked 6.

*Genuine.*

(50 Types.)

Engraved in *taille-douce*; paper, etc., as above. The central ground, behind the portrait, is composed of thin, straight, vertical lines, crossed by somewhat oblique, wavy lines, running down from left to right. The lines, however, often run together, so that they are not at all easy to see. On each side of the stamp there is a sort of chain-pattern, formed by the engine-turning—five complete links, with a half-link at the top and bottom. Running along the centre of this chain-pattern there are six long white lozenges each side. The top and



bottom ends of each strip of engine-turning are cut off from the top and bottom lettered labels by convex lines going right across. In 49 out of the 50 types the Queen's chignon forms a very distinct S, with the top larger than the bottom. The outline of the oval is perfectly regular. The T of SOUTH is perpendicular; and the letters of REGISTERED are all equi-distant from the upper and lower outlines of the containing-label. The red varies from almost carmine to reddish-orange. The blue is mostly shades of Prussian-blue.

*Forged.*

Lithographed, on rather thin, bluish-faced, greyish-white wove paper; no watermark; unperforated, and pin-perforated very nicely, 13½. The background, behind the bust, is composed of distinct, crossed, straight, oblique lines, running down from left to right, and from right to left. The chain-pattern at the sides is a very easy test; it is very clumsy, has no boundary-lines to divide it from the top and bottom labels; the left side is composed of seven complete links, and the right side of five and a half; while only three white lozenges can be made out each side. The Queen's chignon is something like a right ear, not like an S. The T of SOUTH leans over decidedly to the right, and the last three letters of REGISTERED very nearly touch the bottom of the containing-label. The colours are sky-blue and dull vermilion or brick-red; also a sort of ultramarine and greenish-yellow. (This latter is never found in the genuine.) I do not fancy that this counterfeit is likely to be dangerous.

POSTMARKS.

*Genuine.*—54, 62, 65.

*Forged.*—1, 82 (with N.S.W. in the centre).

## NEW ZEALAND.

### One Penny, red.

There are many varieties; the following is a list of the principal ones: (1) Stout, blue wove paper; no watermark; unperforated. (2) Soft, unsurfaced, white wove paper, varying from very thick to very thin; no watermark; unperforated. (3) Same paper; unofficially pin-perforated 10. (4) Hard, white wove paper, somewhat surfaced; no watermark; unperforated. (5) The same; pin-perforated 10. (6) The same; serrated perf. 16. (7) Greyish pelure (*i.e.*, very thin) paper; no watermark; unperforated. (8) The same; rouletted. (9) The same; machine-perforated 13. (10) White wove paper, varying in thickness; watermarked with a star; unperforated. (11) The same; rouletted 5½ to 8. (12) The same; pin-perforated 16. (13) White wove paper; watermarked with NZ; unperforated. (14) The same; rouletted 5½ to 8. (15) The same; machine-perforated 13. (16) White wove paper; watermarked with a star; officially machine-perforated 13.

*Genuine.*

Engraved in *taille-douce*; varieties as above. There is a curved, white line, very distinct, extending from each ear to the upper part of each shoulder of the bust, evidently forming parts of a central circle behind the portrait. The head is thrown rather back, and the face is inclined,

very decidedly, towards the left side of the stamp. The face, neck, and bust are shaded very nearly all over. The eyes are clearly drawn, so that even the rims of the eyelids are plainly visible. The cross *pattée* in the centre of the top of the coronet is perfectly distinct. There are seven dark dots in the ermine on the left shoulder, above the Y of PENNY, and ten similar dots on the right shoulder above ONE. The broad, dark sash, going obliquely across the breast, is shaded with wavy, oblique lines, running down from left to right, and not crossed by any other lines. The letters of POSTAGE do not touch the upper outline of the label containing them; but the head and foot-strokes of the P both touch the vertical, left-hand outline of the containing-label. The P of PENNY is *close* to the E, and the arms of the Y are wide apart, so that there is a good dark space between them. The ornaments in the bottom corners are four white diamonds, joined to a central white dot; and each diamond has a fine, dark line drawn obliquely through it, towards the central dot. The chief part of the groundwork, outside the central circle, is composed of white ovals, each containing a long, dark line, with two faint lines each side of it, making it look almost like a cross, with faint arms. The whole stamp is a very good example of well-executed *taille-douce* engraving.

#### *Forged.*

Poorly lithographed, on stout, soft, *very* yellowish-white wove paper; no watermark; unperforated, or badly perforated 12½. The curved, white lines, forming parts of a circle, which ought to extend from each ear to the upper part of each shoulder, are not visible; but there is a *very* slight trace of part of one of them on the right-hand side of the stamp. The head is perfectly upright, the face almost fronts the spectator, though the eyes are looking towards the left side of the stamp. The face, neck, and bust show hardly any shading, except at the edges. The eyes are dark blotches, and the rims of the eyelids cannot be seen. The cross *pattée* at the top of the coronet might, almost stand for any thing, it is so indistinctly drawn. It is, in fact, simply a shapeless white blotch, with a dark dot in the centre of it. There are only four dark dots in the ermine on the left shoulder, above the Y of PENNY, and nine similar dots on the right shoulder, above ONE. The dark sash or ribbon is shaded with *crossed*, oblique lines, running down from left to right, and from right to left. The P and T of POSTAGE are blotched into the dark outline of the label above them; but the head and foot-strokes of the P do not touch the vertical, left-hand end of the containing-label. The P of PENNY is at some distance from the E, and the arms of the Y are squeezed together, so that there is only a small dark space between them. The ornaments in the bottom corners are dark, upright crosses, with dark, triangular blotches between the arms. The white dot in the centre of each cross is almost square, instead of round. The white ovals of the groundwork, outside the central circle, are filled with distinct crosses and shapeless blotches, alternately. The whole stamp is a poor lithograph, but yet most of the details of the genuine have been pretty correctly copied.

#### Twopence, blue.

The varieties are, as numbered in the foregoing description of the ONE PENNY, 1, 2, 3, 4 (also 4 rouletted 7), 6, 7, 9, 10 (also 10 on *bleuté* paper), 11, 12, 13, 14, 15, and 16.

#### *Genuine.*

Engraved in *taille-douce*. The tests are exactly the same as for the genuine ONE PENNY, with the following in addition: The left-hand end

of the POSTAGE-label begins just above the centre of the W of TWO, and the right-hand end reaches almost to the middle of the C of PENCE. The letters of TWO PENCE are nicely drawn, with a good space between the words, but the letters of each word are very close together. The dark outlines of the squares in the bottom corners are distinctly higher than the dark background, behind TWO PENCE.

*Forged.*

Lithographed, on thin, blue wove paper; no watermark; unperforated; and also on rather thin, bluish-white wove paper; no watermark; perforated apparently about 18, but so badly that it is very difficult to say positively. There are only nine dark spots in the ermine on the right shoulder, over the T of TWO. The POSTAGE-label begins above the commencement of the W of TWO, and ends above the end of the N of PENCE. The letters of TWO PENCE are *very* badly drawn, far apart, and thus showing very little extra space between the two words. The dark outlines of the squares in the lower corners are almost exactly the same height as the dark background behind TWO PENCE. The corner-ornaments are not placed in the centres of their containing-squares. All the other details are exactly like those of the forged ONE PENNY.

Fourpence, yellow, orange.

This is found in variety 16, and also on hard, white wove paper, unwatermarked.

*Genuine.*



Engraved in *taille-douce*. The tests are exactly the same as for the genuine ONE PENNY, with the following in addition: The vertical, dark line, forming the right-hand end of the POSTAGE-label, if prolonged downwards, would exactly coincide with the right-hand edge of the N of PENCE. The top limb of the F of FOUR very nearly touches the O; and the middle tongue of the said F, which is very little shorter than the top limb, comes also *very* near to the O.

*Forged.*

Badly lithographed, on rather stout, very yellowish-white wove paper, unwatermarked, and very badly pin-perforated about 13. The tests are the same as for the forged ONE PENNY, with the following in addition: The vertical, dark line, forming the right-hand end of the POSTAGE-label, if prolonged downwards, would touch the back of the C of PENCE. The top of the F of FOUR is some distance from the O; and the middle tongue of the F is very short, and still further from the O.

One Shilling, green.

The varieties are: 1, 2, 3 (also 3 with serrated perf. 16), 4 (also 4 rouletted 7), 6, 7, 8, 9, 10 (also 10 on *bleuté*), 11, 12, 13, 14, 15 (also 15 with oblique, serrated perforation), 16.

*Genuine.*

Engraved in *taille-douce*. The tests are the same as for the genuine ONE PENNY, with the following additions: The POSTAGE-label begins over the beginning of the last stroke of the N of ONE, and ends above the space between the letters IN of SHILLING. The dark outlines of the corner-squares stand up very much higher than the dark background behind ONE SHILLING.

*Forged.*

Very badly lithographed, on stout, greenish-faced, white wove paper; no watermark; unperforated. The POSTAGE-label begins over the middle of the N of ONE, and ends over the middle of the second I of SHILLING. The dark outlines of the corner-squares are very little higher than the dark background to the words ONE SHILLING, and are much too light. There is a very distinct flaw above LING of SHILLING, and above the right-hand corner-square, as though this part of the stamp had been printed twice over, or else had moved in the press. There is a white line above ONE SHILLING, which gets gradually wider on the right, above LING.

## POSTMARKS.

*Genuine.*—1, 46, 56, 67 (This latter is only found on the latest specimens). Also something like 1, but larger, and with the name in a straight line in the centre, instead of following the curve.

*Forged.*—Similar to 30, without numeral. 34, with a blank in the centre. 62. No. 62 is a New South Wales postmark, and it is quite possible that the forgers may have seen a New Zealand stamp showing it; having been obliterated on entrance into that Colony.

I have seen no other forgeries but those here described, and they are not very common, nor are they likely to be dangerous.

## NICARAGUA.

1 Centavo, bistro.

Issue of 1873. Yellowish wove paper; perf. 12.

Issue of 1878. White or greyish-white wove paper; rouletted.

*Genuine.*

Finely engraved in *taille-douce*. There are two little trees in the left lower corner of the landscape, above the U of UN. The cap of Liberty is very faint, so that it would hardly be noticed at a first glance. The tree in the right upper corner does not touch the outline of the frame above it. The rays of the sun are faint, and delicately drawn; there are seven of them, but two of the seven are split. There is a dark object in the very foreground, which reaches from above the beginning of the N of CENTAVO to a little beyond the commencement of the T of that word. The left-hand peak, behind which the sun is rising, is lightly shaded, and only a *very* little darker than the two peaks to the right of it. The point of the V of CENTAVO comes slightly lower than the bottom of the A which precedes it.

*Forged.*

Lithographed, on thin, white wove paper; pin-perforated 12½ (generally very badly). There are no trees in the left lower corner of the landscape. The cap of Liberty is quite distinct, and a good deal darker than the background. The tree in the right upper corner touches the frame above it, just under the middle of the U of NICARAGUA. The rays of the sun are very coarse; there seem to be about ten of them. The dark object in the foreground of the landscape is much too wide, and extends from above the middle of the E to the middle of the T of CENTAVO; and it is triangular in shape, instead of being rounded. The left-hand peak is a good deal darker than the two peaks to the right of it. The point of the O of CENTAVO is level with the bottom of the A which precedes it.

## POSTMARKS.

*Genuine.*—I have only seen the genuine pen-stroked.

*Forged.*—The forgery is cancelled with 54, with blank centre.

## 2 Centavos, blue.

Issue of 1862. Deep blue, on yellowish wove paper; perforated 12.

Issue of 1873. Bright blue, on white or greyish-white wove paper; perf. 12.

Issue of 1877. Blue, on white or greyish-white wove paper; rouletted.

*Genuine.*

Beautifully engraved in *taille-douce*. The horizontal lines of shading in the sky are straight, close together, parallel to each other, and nicely drawn. There are seven rays to the sun, and not one of them runs into the left upper corner of the landscape. The left-hand peak is only very slightly darker than the two peaks to the right of it. The white patch in the foreground—lake, or river, or whatever it is—extends from above the middle of the S of DOS to beyond the middle of the T of CENTAVOS. All the lettering is extremely clear.

*Forged.*

Coarsely lithographed, on very white wove paper; pin-perforated 12½. The horizontal lines of shading in the sky are coarse, not straight, not parallel with each other, and badly drawn. There are only six rays to the sun; they are far too white, and one of them runs up into the left upper corner of the landscape. The left-hand peak is very much darker than the two peaks to the right of it; being, in fact, the darkest object in the whole landscape. The white patch in the foreground extends from the end of the S of DOS quite to the end of the T of CENTAVOS. The lettering is poorly done, the name, especially, being in very ragged letters, altogether different from the beautifully clear work of the American Bank Note Company in the genuine.

## POSTMARKS.

*Genuine.*—I have no cancelled copy of the genuine.

*Forged.*—The forgeries bear the same obliteration as the forged 1 CENTAVO; also four concentric circles; also a number of large round dots.

## 5 Centavos, black.

Issue of 1862. Yellowish wove paper; perf. 12.

Issue of 1873. White or greyish-white wove paper; perforated 12.

Issue of 1877. White or greyish-white wove paper; rouletted.

*Genuine.*

Beautifully engraved in *taille-douce*. There are, as before, seven rays to the sun, one of which is split; and none of the rays go into the left-hand upper corner of the landscape. The pole on which the cap of Liberty is placed is short, but clearly visible. The lake in the foreground extends from above the beginning of the O of CINCO to the beginning of the upright stroke of the T of CENTAVOS. The left-hand peak is *very* little darker than the two peaks to the right of it. The two trees in the left-hand lower corner have their stems very distinct.



The word in the left-hand label is *CORREOS*. This is a very easy instant test for the first forgery. Three of the corner-numerals are exactly alike; the one in the left top corner having the right side of its head a little sharper than the others. There is no round, black blotch on the top of the last peak, but one on the left side of the landscape. The lettering is, as before, beautifully clear, and none of the letters touch each other.

#### *First Forgery.*

Poorly lithographed, on very white wove paper; perf. 13. There are seven rays to the sun, but they are very coarsely done, and none of them are split. One of the said rays runs up into the left top corner of the landscape. In most copies the pole of the cap of Liberty is invisible. The lake in the foreground extends from over the second C of *CINCO* to above the middle of the T of *CENTAVOS*. The left-hand peak is very much darker than the two peaks to the right of it. There are no stems to the trees in the left lower corner. The left-hand frame bears the word *PORTE* instead of *CORREOS*, being imitated from the genuine 2 centavos. The numerals in the four corners all vary slightly from each other. There is a very distinct, black blotch at the very top of the last peak but one, to the left of the landscape. The lettering in this forgery, as in all the rest, is very ragged.

#### *Second Forgery.*

This I have only seen since the first edition of this work came out. It is coarsely lithographed, on very yellowish-white wove paper; perf. 12. There are about nineteen rays to the sun, very thin. Two of them seem to go up into the left top corner of the landscape. I cannot see the pole of the cap of Liberty, as there is a postmark just over it; but the cap itself is tumbling over to the right. The part which, in the genuine and in the first forgery, forms the lake in the foreground is, in this counterfeit, darkly shaded, nearly all over; though the beginning of it can be seen over the commencement of the O of *CINCO*. The left-hand peak is very much darker than the peak to the right of it, and the lines of shading on this left-hand peak are extremely coarse. The two trees in the left lower corner are like palm-trees in the genuine; but, in this forgery, they are more like half-oranges, stuck on poles. The word in the left-hand label is *CORREOS*, like the genuine; but there is a distinct, large white patch, hanging from the tail of the C, and touching the outline under that letter. The corner-numerals are fairly alike, and the lettering is a little larger than in the first forgery; but it is still very ragged. The G of *NICARAGUA* has a very ugly, projecting lower limb; and the IN of *CINCO* and the CENT of *CENTAVOS* all touch each other at their tops.

#### *Third Forgery.*

Nicely lithographed, on yellowish-white wove paper. The perforations are cut off in my specimen. There are nine rays to the sun, several of them being split. The pole on which the cap of Liberty is placed is dark black, and the peak or point of the cap is doubled closely down on to the body of it; whereas, in the genuine, the peak hangs well out to the right; so that it extends really farther to the right than the widest part of the bottom of the cap does. The front part of the lake in the foreground reaches to the right, almost to the very end of the T of *CENTAVOS*. The trees in the left foreground are excessively indistinct. The word in the left-hand label is *CORREOS*, as in the genuine. An easy test for this forgery is, that each C of *CINCO* has its head projecting very notably above the tops of the letters of that word; while, in the



genuine, each C of CINCO is the same as the C of CENTAVOS in this counterfeit. The reader will be assisted in detecting this third forgery by the fact that it is exactly like the type of the illustration given above, of the 5 centavos. The lettering is very much better done than in any of the forgeries just described, and the face of the stamp is very shiny.

*Fourth Forgery.*

Apparently typographed from a *cliché*, in very greasy black, on greyish-white wove paper; very badly perforated 13. This is very like the forgery just described, but the execution of the printing is very much worse. When the face of the stamp is turned so that the light falls upon it in a particular way, there are numbers of little glittering or sparkling points in it. This is, of course, due to something in the ink; but I am unable to say whether every copy will show this peculiarity or not. There are nine rays to the sun; all but the first four to the left being broken and irregular. The cap of Liberty is shaped as in the last forgery; but the pole, while still dark black, is very much thicker; so that part of the cap seems to be touching the mountain-peak. Both in this and the last forgery the tree in the right top corner touches the outline above it, just under the beginning of the U of the name. The lake is as in the last forgery, except that it seems to be broken up into several portions. The trees in the left foreground are invisible. Each C of CINCO has its head projecting upwards, as in the last forgery, and the O of that word is distinctly larger and taller than the rest of the letters. The lettering is not nearly so clear as in the last forgery, and the stamp has a very dull look. All the outlines are thick and blotched, especially the left side of the frame.

POSTMARKS.

*Genuine.*—My copies are all either uncanceled or pen-stroked.

*First Forgery.*—The same obliterations as in the forged 2 centavos.

*Second Forgery.*—A number of enormous, diamond-shaped dots.

*Third Forgery.*—Uncanceled.

*Fourth Forgery.*—Uncanceled.

10 Centavos, vermilion.

Issue of 1869. Yellowish wove paper; perf. 12.

Issue of 1877. White or greyish-white wove paper; rouletted.

*Genuine.*

Engraving, etc., as before. The rays of the sun are hardly visible. The left-hand mountain-peak is scarcely any darker than the two similar peaks to the right of it. There is a dark, pointed shadow, which comes from the brightly-illuminated peak in the foreground, to the right of the stamp, beside the ORTE of PORTE, and the top of this shadow-peak is level with the top of the O of PORTE. The lettering of DIEZ CENTAVOS is very nearly as large as that of NICARAGUA, though the letters of the name are put rather farther apart.



*Forged.*

Coarsely lithographed, in rosy vermilion, on very white wove paper, thicker than that of the genuine; badly perforated 12½. This forgery can be easily detected by the rays of the sun, which are very white and

prominent; and twelve of them can be easily counted; one of them extending, almost like a flash of lightning, right across the stamp, to above the P of PORTE. The left-hand peak is *very* much darker than the two similar peaks to the right of it. The dark, pointed shadow of the foreground-peak reaches up to level with the centre of the P of PORTE. The lettering in the bottom label is decidedly smaller than that of NICARAGUA, and very ragged. I don't think this forgery is likely to deceive.

## POSTMARKS.

*Genuine.*—A large, double circle, with name between the circles, and full date in the centre. Also 93.

*Forged.*—The same as those of the forged 2 centavos.

## 25 Centavos, green.

Issue of 1860. Yellowish wove paper; perf. 12.

Issue of 1879. White or greyish-white wove paper; rouletted.

*Genuine.*

The rays of the sun are not at all prominent, but there is one tolerably distinct ray, which extends across the stamp, to the top of the tree under the NC of CINCO. The left-hand mountain-peak is equally dark all over, without any white patch upon it. The right-hand outline of this peak is considerably hollowed in the centre. The figures 25 in each of the corners extend quite across the compartments containing them, and are very nicely drawn. The colour of the stamp is a decidedly yellow-green.

*Forged.*

Poorly lithographed on moderately stout, very white wove paper; badly perforated 12½. The rays of the sun are very broad, very white, and much too prominent, the one reaching to the tree not showing more than the rest. The left-hand mountain-peak is quite white towards the bottom; and the right-hand outline of this peak is a straight, oblique line, without any hollow in it, making the peak look exactly like a pyramid. The figures 25 in the corners are very badly drawn, and do not extend anything like across the containing-compartments. The colour of the stamp is a very bluish-green.

## POSTMARKS.

*Genuine.*—I have seen some large lettering in an oblong frame, with (I think) the corners cut off. Also 93. My own copies are pen-stroked.

*Forged.*—The same as in the forged 2 centavos.

## BOGUS STAMPS.

I must mention here a 5 centavos, of the type of the third forgery, printed in *green*, on rose-coloured paper. Also the genuine 25 centavos, with the colour chemically changed to *blue*.

## NORWAY.

Issue of 1854. 4 Skilling, blue.

*Genuine.*

Lithographed (?) in very chalky, and usually pale blue, on rather hard, yellowish-white wove paper. The horizontal lines in the circle round the shield are thin, with wide, white spaces between them. Counting them on the left side of the circle, there are thirty-nine of the said lines. The vertical lines in the shield are also thin, with wide, white spaces between them; there are twenty-four of these lines, counting at the top of the shield, and not reckoning the outlines. The bottom corner of the blade of the axe comes between the sixth and seventh lines from the left. The lower end of the handle touches the third line from the left, and, in some copies, trespasses very slightly over it. There are four lines visible to the right of the hind leg of the lion. His head is properly shaped, the mouth closed, and the eye placed well to the front. His crown is very small, and perched on the point of the back of the head. There are five horizontal dashes along the base of the large crown above the shield, and there is a small, but distinct pearl above the second dash from the right.

*First Forgery.*

Lithographed, in a most blotchy manner, on thick, white wove paper. The colour is a peculiar shade of neutral-tint, very like what is commonly called "slate-colour." The horizontal lines of shading in the circle round the shield are very thick, so that the white spaces between the lines are thinner than the lines themselves. There seem to be only thirty-seven of these lines, but the bottom ones are so blotched that it is not easy to count them. The vertical lines in the shield are also thick and coarse, though the white spaces between them are somewhat wider than those in the circle; they are only twenty-one in number. The bottom corner of the head of the axe touches the sixth line from the left, and the said head is so blotched as to be utterly shapeless. The lower end of the handle comes between the second and third lines from the left. There are only three vertical lines visible to the right of the lion's hind leg. His head is very badly shaped, being like that of a cock, with the mouth wide open, and the tongue sticking out. The eye is abnormally large, and placed quite at the back of the head. The crown looks several sizes too large for him. There are only four horizontal dashes at the base of the large crown, together with three vertical dashes, which do not exist in the genuine. The little pearl above the second dash from the right is not visible.

*Second Forgery.*

Very nicely lithographed, on thin, yellowish-white wove paper, rather softer than that of the genuine. I have only seen this stamp lately (1891), but it looks like an old forgery. The blue is not quite the peculiar, chalky tint of the genuine, but sufficiently near it to pass muster; and an ordinary collector would probably accept the stamp as genuine, without hesitation. The horizontal lines in the circle are thin, nicely drawn, and even further apart than the genuine. There are thirty-five of them, counting down the left side, as before. They are easy to count, except just where the rounded part of the left bottom corner of the shield approaches the edge of the circle. The shield itself contains twenty-two vertical lines, nicely drawn; but, in my specimen, two of them are

broken just near the end of the handle of the axe, and three more behind the hind leg of the lion. The easiest test for this forgery is the axe itself (or what *ought* to be the axe), which is represented as a simple stick or pole, without any axe-head at all. The lower end of this stick comes between the first and second of the vertical lines, not counting the outline of the shield. (N.B.—The left-hand, vertical outline of the shield, both in the genuine, and in the forgeries, is exactly the same thickness as the vertical lines in the shield; but the right-hand outline is an extremely thick line.) The right-hand top corner of the shield is rounded off in the genuine, and in the first forgery; but it is square in this second counterfeit. There are five vertical lines visible to the right of the lion's hind leg. His head is more lion-like than in the genuine; but his crown is represented by what looks exactly like the comb of a cock. The mouth is open. The ornaments along the base of the crown are as follows: A large half-diamond, a very small diamond, a large diamond, a very small diamond, a large half-diamond. The genuine crown has a distinct, white cross on the top of it; but there is no cross in this forgery; nothing but the ball or orb on which the cross ought to rest. The numeral of value is, in the genuine, an open 4; but in this forgery the numeral is closed at the top.

## POSTMARKS.

*Genuine.*—1, with name in large capitals, and date, etc., at the bottom, and in the centre; also 4.

*First Forgery.*—A few undecipherable blotches.

*Second Forgery.*—4.

## Issue of 1867. 2 Skilling, orange.



NOTE.—I have, in my forgery-book, a 2 SKILLING of the above issue, but printed in *brown*, instead of orange; very nearly the shade of the 24 SKILLING of 1863. I cannot say whether it is an error, or has been doctored; but think it well to mention it here. It has passed the post, and bears postmark 1.

## NOVA SCOTIA.

## Issue of 1858. One Penny, red-brown.

*Genuine.*

Engraved in *taille-douce*, on medium, very strongly *bleuté* wove paper. The backgrounds of the four outer frames, containing the name and value, are composed of crossed, oblique engine-turned lines, so that none of them are solid in any part. The points of the central diamond, which contains the portrait, are all perfect; the top point comes very much nearer to the O than to the V of NOVA; the right-hand point is just a shade to the left of the T of POSTAGE; the bottom point is much nearer to the O than to the T of SCOTIA; and the left-hand point comes midway between the P and E of PENNY. The background behind the portrait is entirely formed of engine-turned lines. The ink stands out from the paper.

*Forged.*

Lithographed, paper very similar to the genuine, but not quite so strongly *bleuté*. The background of the label containing POSTAGE is quite solid and uniform, except after the E. The other three labels show

lines, but so close together and so blotched, that they appear solid at a little distance. The top point of the central diamond is not perfect ; but if complete, it would come exactly midway between the O and V of NOVA. The right-hand point is exactly under the centre of the T of POSTAGE ; the bottom point is exactly midway between the O and T of SCOTIA ; and the left-hand one is over the second half of the P of PENNY. Most of the background of the central diamond is of solid colour, showing traces of lines here and there. The ink does not stand out from the paper.

#### POSTMARKS.

*Genuine.*—Usually parallel lines, with numerals in the centre.

*Forged.*—54.

#### Issue of 1858. 6d., green.

Of this issue I have only seen the 6d. forged ; of the same type as the annexed illustration, except the change in the value.

#### *Genuine.*

Nicely engraved in *taille-douce*, on tolerably thick, white wove paper. There are small dark lines in each of the letters of the words SIXPENCE and POSTAGE, following the curves of the said letters ; for instance, the s is a small, dark s in the centre of a large, white one. The leaves of the thistle run right up into the three upper rays of the containing-star, but into one only of the bottom rays. The stars, flowers, crown, etc., are all enclosed in a large quatrefoil ornament, and the points of this quatrefoil exactly meet the points of the small corner-diamonds, which contain the figures of value. The orb and the cross *pattée* on the top of the crown are quite distinct. The two leaves of the rose are shaded nearly all over, and, if the stamp be held with the rose uppermost, the left-hand leaf runs up into one of the star-points.



#### *First Forgery.*

Poorly lithographed, on thinner and harder paper than the genuine. The little dark lines before-mentioned are visible in the word SIXPENCE, as in the genuine ; but there are none in the word POSTAGE, whose letters are plain white. The leaves of the thistle run not only into all the three upper rays of the containing-star, but also into all three lower rays as well. The points of the large quatrefoil do not meet the points of the diamonds containing the figures of value ; the one at the bottom, especially, coming much too far to the right. The orb and cross at the top of the crown are very indistinct, and seem to be, as it were, somewhat crushed down into the crown. The leaves of the rose are very white, and neither of them runs into the star-points.

#### *Second Forgery.*

Poorly lithographed, on rather stout, yellowish-white wove paper. The tests for the first forgery will serve for this also, with the following additions : The white corner-diamonds, containing the numerals, are drawn too small, so that, in three out of the four, the 6 touches the side of the diamond ; the dark lines in the second E of PENCE are imperfect, only showing in the top limb and the tongue of that letter ; the left-hand leaf of the rose is very much darker than the right-hand one. This counterfeit looks like an inferior reprint of the first forgery.

## POSTMARKS.

*Genuine.*—As in the genuine id., but frequently obliterated merely with pen-strokes.

*Forged.*—As in the forged id.

NOTE.—The stamps of this issue are not unfrequently found divided, to serve for the moiety of their value; and collectors are sometimes puzzled to account for the curious sums thus indicated ( $7\frac{1}{2}$ d., for instance). New Brunswick shows the same peculiarity. The reason is simple. The currency money was not equal to our sterling coin; and, while Canada and Prince Edward Island issued stamps with both denominations expressed on them, New Brunswick and Nova Scotia did not. An envelope franked for  $7\frac{1}{2}$ d., with a 6d. and a half 3d. New Brunswick, passed from my collection into that of my late friend, Señor de Ysasi, and I have seen others of both countries.

## Issue of 1860. 1, 2, 5 Cents.

*Genuine.*

Beautifully engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12. The lines forming the background of the central circle are very fine, and they are a good deal darker behind the head than in front of it. There is no outline touching the shaded circle; but the lines break off in such a manner as to leave a broad, white ring, equally wide in every part, between the shading and the thick outline. The front of the base of the neck does not come to the edge of the shaded circle, though tolerably close to it. The front of the neck and the base of the chin are shaded by a double set of lines—one set being merely the continuation of those running forward from the cheek, etc., and the other set being short, horizontal lines, running backwards from the front of the neck. The mouth is open, with the lower lip projecting much less than the upper one. The forward curl of the side of the nostril is not formed by a single hooked line, but by almost invisible shading. On the top of the coronet there are five pearls; the front one being very small, but distinct, the last one being half hidden in the hair. Below each of these large pearls, except the front and the last ones, there are two more, placed rather obliquely on the body of the coronet. There is no dark outline to the front of the nose.

*Forged. First Set.*

Very coarsely lithographed, on stout, very yellowish-white wove paper; perforated 13. The lines of the shading in the central circle, like all the other lines, are coarse, and very little darker in one part than in another. These said lines are not properly graduated in length, so that the white ring round the circle is not equally wide all the way round. The front of the base of the neck comes to the very edge of the shaded lines. The front of the neck and base of the chin are very darkly shaded, but the lines all run the same way; the horizontal lines which ought to cross the others being absent. The mouth is almost shut, the lips level with each other, and the expression rather contemptuous. The forward curl of the side of the nostril is formed by one line or hook. The front pearl on the top of the coronet is invisible, and the three sets of two pearls on the body of the coronet cannot be distinguished. There is a distinct dark outline to the front of the nose and forehead.

*Forged. Sesona Set.*

Lithographed, rather better than the first set, on *very* white paper, wove, thin, and rather hard; perforated 12 $\frac{3}{4}$ . The lines of shading in the central circle are more like the genuine, and darker at the back than in the front; but there is a thin outline joining all their ends together. The mouth is shut, and the corner pointing downwards. The forward curl of the side of the nostril is a hooked line, as in the first forgery. The front pearl on the coronet is almost invisible, but the last one is not at all hidden by the hair, and the three sets of two pearls on the body of the coronet cannot be distinguished. There is a dark outline to the front of the nose and forehead.

I have found some difficulty in describing these forgeries. The lines are tolerably well copied as to position, though the execution is execrable. The 1 cent of the second set is the best imitation.

## POSTMARKS.

*Genuine.*—A large oval, formed by parallel bars, containing numerals. Sometimes only a pen-stroke is found.

*Forged.*—First set, 62. Second set, 42, without numerals.

Issue of 1861. 8 $\frac{1}{2}$ , 10, 12 $\frac{1}{2}$  Cents.*Genuine.*

Beautifully engraved in *taille-douce*, on rather thick, hard, yellowish-white wove paper; perforated 12. The Queen's eyes are small, and the pupils can be distinctly seen as still darker spots upon the dark iris of each eye. The eyebrows are light, especially at the outer corners. There is very little light upon the hair. There are twenty-three pearls in the upper row of the necklace, and twenty-eight in the lower row. The narrow, white oval round the central oval contains two *very* fine, dark lines, running all its whole length, but they are so fine as hardly to be seen at a little distance.

*First Forgery.*

Lithographed; paper much the same as the genuine in colour and thickness, but coarse in texture; pin-perforated 13 and 12 $\frac{1}{2}$ . The eyes are very large, and the pupil and iris of each are blotched into a large dark spot; *i.e.*, the pupil cannot be seen in the centre of the iris. The eyebrows are very heavy, almost meeting over the nose. There are patches of light all over the hair. The upper row of the necklace contains only nineteen pearls, as far as I can see; and the lower row has sixteen only. The white oval round the central oval is *all* white; *i.e.*, there are no dark lines in it.

*Second Forgery.*

This is a very fine production, and most dangerous. Finely engraved in *taille-douce*, on medium, greyish or yellowish-white wove paper, nicely machine-perforated. The eyebrows are too dark. The upper row of the necklace contains about fifteen pearls, and the lower row twenty-one. The two thin, dark lines round the white oval only go half-way round (the upper half), leaving the lower half plain. I have only the 8 $\frac{1}{2}$  cents of this second forgery.

## POSTMARKS.

*Genuine.*—An oval of parallel lines, containing numerals as before.

*First Forgery.*—An oval of parallel lines, containing something unreadable; also 62.

*Second Forgery.*—My second forgery is not cancelled.

## OLDENBURG.

Issue of 1855. † Silbergroschen, green.

*Genuine.*

Engraved (?) in black, on soft, coloured wove paper, tolerably thick. There is only one type of this value. The mantle behind the arms is knotted up without tassels. The cross on the top of the crown is partly obliterated by the thin, inner line of the top frame, which passes right across it. The pointed bottom of the central shield cuts into the name-scroll below it, exactly over the centre of the N of OLDENBURG. There is no stop after this word. The colour is yellow-green.

*First Forgery.*

Lithographed, on thin, rather hard wove paper. The cords which knot up the mantle show two tassels each side. The thin, inner line of the top frame passes quite clear of the cross on the top of the crown. The pointed bottom of the central shield does not cut into the upper outline of the name-scroll at all. There is a stop after OLDENBURG. The colour is a very blue-green.

*Second Forgery.*

Electrotyped, on medium, rather hard, *very* coarsely-wove green paper, very much the same yellow-green tint as that of the genuine. The whole impression is very heavy, thick, and fat. The mantle is knotted up without tassels, and the cross on the crown is partly obliterated by the outline above it, as in the genuine. The pointed bottom of the central shield does *not* cut into the name-scroll below it. There is no stop after OLDENBURG. If it were not for the coarseness of the impression, this would be a very much more dangerous counterfeit than the one just described.

*Third Forgery.*

This looks excellent. Very nicely lithographed, on medium, rather hard, yellow-green wove paper. There are two short lines close to each of the knots in the mantle, probably representing ends of cords. The pointed bottom of the central shield does not touch the OLDENBURG scroll, and is exactly above the *last* stroke of the N. The OLDENBURG scroll is straight. I think this forgery might easily take in an ordinary amateur.

POSTMARKS.

*Genuine.*—29, 71.

*First Forgery.*—71.

*Second Forgery.*—A pen-and-ink cross; also a ruled black bar; also uncanceled.

*Third Forgery.*—A ruled black bar.

Issue of 1851. † Thaler, blue.

(2 Types.)

*Genuine.*

Engraved (?) on coloured wove paper, rather harder than that of the † sgr. There are two types of this stamp—one having a thick stroke across the top of the A of THALER, and the other having hardly any sign of such stroke. In the one having the cross-stroke to the A, the bottom point of the central shield cuts far into the outline of the name-scroll



below it, exactly over the centre of the N of OLDENBURG, and actually touching the said letter. In the other type, without cross-stroke at the top of the A, the bottom point of the central shield only *just* cuts into the outline of the name-scroll, above the first stroke of the N of OLDENBURG, and does not touch that letter. In this second type the cross on the crown is a good deal nearer to the inner line of the top frame than in the first type, but not so near as in the forgeries.



The following points are common to both types: There is no stop after OLDENBURG; there is a hollowed-out portion of the shield coming just under the beginning of the R of THALER; the I of I SGR. is almost exactly horizontal; the name-scroll is at some considerable distance from the thin, inner outline of the bottom frame, showing some distinct scroll-work between the label and the frame.

#### *First Forgery.*

Lithographed, on thin, hard wove paper. There is a very thin stroke across the top of the A of THALER, very different from the short, fat stroke of the genuine first type. The point of the central shield does not cut into, or even touch, the top outline of the name-scroll, and is above the centre of the N of OLDENBURG. There is a stop after this word. The cross on the crown is *very* close to the thin outline of the frame above it. The hollowed-out portion of the central shield comes exactly between the E and R of THALER. The I of I SGR. stands upwards to the left, so as almost to point to the o of  $\frac{30}{10}$ . The name-scroll is very close to the bottom of the stamp, so that only some very indistinct marks and blotches are to be seen between it and the bottom frame.

#### *Second Forgery.*

Typographed (?), on thick, very rough paper. The A of THALER has a very broad, flat head, without cross-stroke. The bottom point of the central shield does not touch the OLDENBURG scroll, and the said point is above the *centre* of the N. The hollowed-out portion of the shield comes between the E and R of THALER; rather nearer to the E. The I of I SGR., as the stamp stands upright, slopes *very* much down to the left. The OLDENBURG scroll seems to very nearly touch the outline of the frame below it. This forgery is rather indistinct; and the black ink hardly shows on the *very* dark blue paper.

#### POSTMARKS.

*Genuine.*—As in the  $\frac{1}{8}$  groschen.

*First Forgery.*—Ditto.

*Second Forgery.*—29.

#### Same Issue. $\frac{1}{8}$ Thaler, rose.

(3 Types.)

*Genuine.*

Engraved (?) as before; paper decidedly thinner than that of the genuine  $\frac{1}{8}$  thaler. There are said to be three types of this value, but I can only discover one, with a thin stroke across the top of the A of THALER, and a similar stroke across the top of the L of that word. There is no stop after OLDENBURG; the I of  $\frac{1}{8}$  touches the bottom edge of the mantle above it; the letters GR. of the inscription  $4\frac{1}{2}$  GR. do not touch each other. The fraction-line of  $\frac{1}{2}$  is very short, so that its ends do not anything like touch either boundary-line of the containing-scroll. The

orb, at the top of the crown, on which the little cross stands, is very small, with a little shading on it; but the shading does not form a cross on the face of the orb itself. The letters of THALER are particularly fat. The scroll containing OLDENBURG curves downwards in the centre, so as to go tolerably near the bottom line. The colour is a chalky dull pink.

*First Forgery.*

Lithographed, on thin, poor paper. The tops of the letters HAL of THALER do not show any cross-strokes. There is a stop after OLDENBURG; the 1 of  $\frac{1}{8}$  is some little distance below the bottom of the mantle; the letters GR. of the left-hand inscription touch each other at the bottom. The fraction-line of  $\frac{1}{8}$  is so long as to go completely across the label, and to touch the outline on both sides. The orb on the crown is much larger than in the genuine, and is so shaded as to show on its face a light cross on a dark ground. (Of course it will be understood that this is in addition to the cross which stands on the top of the orb.) The colour of the paper is a pale, washed-out sort of pink, with a bluish tinge.

*Second Forgery.*

This is an abominable production, but I thought I might as well mention it. Very badly lithographed, on pink wove paper, much the same shade as the genuine, but of a very coarse grain. The letters of THALER are tall and thin; the 1 of  $\frac{1}{8}$  does not touch the mantle above it; the cross on the top of the crown is of solid black, instead of having merely a black outline. The scroll containing OLDENBURG is straight, instead of curving downwards in the middle.

POSTMARKS.

*Genuine.*—As in the  $\frac{1}{8}$  groschen.

*First Forgery.*—Ditto.

*Second Forgery.*—1.

**Same Issue.  $\frac{1}{8}$  Thaler, black on yellow.**

(2 Types.)

*Genuine.*

I have only been able to find one type of this value, having cross-strokes to the tops of HAL of THALER, and a very fine point at the bottom of the large shield, touching the outline of the scroll just above the centre of the N of OLDENBURG. Engraved as before, on thick wove paper. The fraction-line of  $\frac{1}{8}$ , in the left-hand inscription, touches the 1, but not the 5; the top of this line touches the border, but the bottom of it is at some little distance from the opposite border of the scroll. The head of the 1 of this fraction does not touch the border of the scroll. The letters GR of this same inscription do not touch each other. The hollowed-out portion of the shield, under the letters ER of THALER, is *very* much wider than the similar, hollowed-out portion under the beginning of the H of that word. There is no shading at the top of the scroll containing 3 SGR. The letters of THALER do not touch each other at the bottom. The shading in the background, behind the whole design, is very light; it does not reach up to the tops of the side value-labels, and under the OLDENBURG label there is no shading, but only some very finely-outlined scrolls. There is a stop after the name in this value.

*First Forgery.*

Lithographed, on thin, yellow wove paper. The bottom point of the central shield is rather blunt. In most copies the fraction-line of  $\frac{1}{8}$  touches both the 1 and the 5, and the top and bottom of this line are at

equal distances from the outlines of the containing-scroll. The head of the 1 of  $\frac{1}{2}$  touches the outline of the scroll, and the letters GR in the same scroll touch each other at the bottom. The hollowed-out part of the shield, under the letters ER of THALER, is only a *very* little wider than the similar hollowed-out part under the beginning of the H of that word. The top end of the 3 SGR. scroll is lightly shaded. Most of the letters of THALER touch each other at the bottom. The shading in the background, behind the whole design, is much too dark; it reaches up almost as high as the level of the centre of the crown. Under the OLDENBURG label there is a good deal of dark shading.

*Second Forgery.*

Rather coarsely lithographed, on thin, primrose-yellow wove paper. There is no stroke across the top of the A of THALER. The bottom point of the large shield is fairly sharp, but it does not anything like touch the upper outline of the OLDENBURG scroll. The fraction-line of  $\frac{1}{2}$  is very short; it does not touch either the 1 or the 5, or the top or bottom outline of the label. Both hollowed-out portions of the base of the shield are of the same size. The letters HAL of THALER are joined together at the bottom. There is no stop after OLDENBURG, and the G is jammed close against the right-hand end of the label, touching it with its tail.

POSTMARKS.

*Genuine.*—As in the  $\frac{1}{2}$  groschen.

*First Forgery.*—Ditto.

*Second Forgery.*—29.

Issue of January, 1858.  $\frac{1}{2}$  Groschen, black on green.

*Genuine.*

Engraved in black, on green paper, wove and stout. The tail of the G does not touch the R of GROSCHEN, the L of DRITTEL is almost upright, and the ends of the label are shaded, so as to partly cover the E of EIN, and the EN of GROSCHEN. The lion in the shield has four legs, a long, upward curling tail, and a peculiar square face, without any features. There is a small spot at the left edge of the right-hand oval, and another at the right edge of the left-hand oval; but these are not always visible. The two hanging-forks of the left-hand end of the OLDENBURG scroll are a good distance above the left-hand oval. The two ends of the top part of this scroll are shaded as far as the L of OLDENBURG on the left, and as far as the R on the right. The fraction-line of the  $\frac{1}{2}$  on each side is nearly as thick as the 1, and does not touch either the 1 or the 3. Each little 3 of the fractions is very like an 8, with a portion of the left side removed. The thin, inner line of the label, below EIN DRITTEL GROSCHEN, extends right across the label; and the last pearl on the left side is exactly below the R of DRITTEL. There are thirteen vertical lines of shading at the left-hand end of the OLDENBURG scroll, as far as the O; the thirteenth line touches the O. There are twelve similar lines at the right-hand end of the scroll, as far as the G; the twelfth line does not touch the G. There are eight pearls along the profile of each of the outer arches of the crown; those nearest to the orb being very difficult to make out. The orb itself is a transverse oval, with a sort of three-armed, inverted cross on its face, like a  $\perp$ . The centre of the cross on the top of the orb (not to be confounded with the cross on the *face* of the orb) comes exactly under the first stroke of the N of OLDENBURG; *i.e.*, if this stroke were prolonged downwards, it would pass through the centre of the cross. The bottom point of the central shield, if prolonged down-

wards, would cut into the centre of the top of the L of DRITTEL. The right upper compartment of the shield contains nineteen horizontal lines of shading, counting on the right, and the uppermost line is very short, not extending more than a quarter of the way across. The colour is a well-marked yellow-green. There are seven pearls along the bottom of the stamp, graduated in size, and arranged in a curve.

*First Forgery.*

Lithographed, on thin, coarsely-wove green paper. The tail of the G touches the R of GROSCHEN. The L of DRITTEL is *very* much sloped over to the right. There are only a few lines of shading at the ends of the bottom label, not covering any of the letters of the inscription. The lion's right fore-leg is a mere stump, his tail is simply a black lump on his back, and his face is oval, with a large and distinct black dot for features. There are no black spots in the side-ovals. The left fork of the left-hand end of the OLDENBURG scroll *almost* touches the outline of the oval beneath it. The two ends of the top part of this scroll are not much shaded, so that the shading does not trespass, at either end, on the letters of the name. The fraction-line of each  $\frac{1}{3}$  is very thin, and touches the 3 in each case. The thin, inner line of the bottom scroll is broken away for a good part of its length, only showing under TTEL GRO of DRITTEL GROSCHEN. The last pearl on the left-hand side is exactly under the D of DRITTEL. There are parts of six vertical lines at the left-hand end of the OLDENBURG scroll, the nearest one being far from the O; and there are parts of nine similar lines at the other end of the label. The lower end of the tail of the G curls forward ridiculously to the right. The pearls along the top of the crown are the same in number as in the genuine, but much more distinct, and not graduated in size, as the genuine are. The orb is circular, and the upper arm of the cross on its face (which, as before, is like a block-letter **L**, placed upside-down) forms the lowest arm of the cross on the top of the orb. In the genuine there is a line of separation between them. The centre of this cross is under the *centre* of the N. The right upper compartment of the shield has either twenty or twenty-one horizontal lines in it. The top edge of the shield, which is almost straight in the genuine, is here *very* much curved or hollowed out. The colour is a very bluish green. There are seven complete pearls along the bottom of the stamp, with indications of four others.

*Second Forgery.*

Coarsely lithographed, in dark, greasy black, on dull, yellow-green wove paper, thick and hard. There are no dots in the side-ovals. The lion is like a giraffe, standing on his hind legs, with a star for a head. The 1 of each fraction touches the fraction-line, and the 3 does not look like an 8. The fraction-line on each side is placed too low down in the oval. There are ten lines of shading in the left-hand end of the OLDENBURG scroll as far as the O, and the tenth touches the O. There are seven similar lines at the other end of the scroll, as far as the G; and the seventh line touches the G. There is one very easy test, which will render further description unnecessary. There are *ten* pearls, of equal size, in a perfectly straight line, at the bottom of the stamp, instead of the seven graduated pearls, in a curved line, shown by the genuine.

*Third Forgery.*

Nicely lithographed, on medium, yellow-green wove paper, showing very coarse graining in its substance when held up to the light. The L of DRITTEL is absolutely upright. The lion is nicely done; but the

vertical line, which in the genuine and the other forgeries simply divides the two top compartments of the shield, is, in this counterfeit, continued down to the bottom point of the shield, thus passing centrally through the diamond-shaped compartment, and cutting the lion in two. The dots in the ovals are absent. The fraction-lines are nicely done, but much thinner than the 1. The foot of the right-hand 1 *just* touches the fraction-line. Both fractions are considerably larger than the genuine, and there is no mistaking either 3 for an 8. There are only eleven vertical lines of shading in the left side of the OLDENBURG scroll, as far as the O, and the eleventh line hardly touches the O. There are nine similar lines on the other side, as far as the G, the ninth line being at some distance to the right of the G. There are nine distinct pearls along the profile of the left-hand arch of the crown, and seven similar ones along the profile of the right-hand arch. The orb and cross are fairly copied; but a line drawn down through the first stroke of the N of OLDENBURG would pass to the left of the centre of the cross on the orb. There are about twenty-one horizontal lines of shading in the upper right-hand compartment of the shield; but they are very fine and faint, so that it is almost impossible to count them. There are seven pearls at the bottom of the stamp, arranged in a curve, and graduated in size; but they are much too distinct, especially the central one, which is almost invisible in the genuine. The easiest test for this stamp is the vertical line cutting through the lion. It is not at all a bad-looking forgery, and much better than any of the counterfeits already described.

#### *Fourth Forgery.*

Typographed, in greyish-black, on dull, coarse-grained, yellow-green wove paper. The typographic mode of printing has sunk all the black lines distinctly into the paper. The left-hand end of the lower label has parts of two vertical lines before the E of EIN; and at the right-hand end there is only one line after the N of GROSCHEN. There are no others besides these. The lion's face looks like the head of a cock, with an Indian's feather-crown on his head. There are only three legs; they are enormously thick, and one of the hind legs seems to be jointed *forwards*, like an elephant's. The longer of the two forked ends of the left hanging end of the OLDENBURG scroll *almost* touches the outline of the oval containing  $\frac{1}{2}$ ; and the similar end of the right-hand scroll almost touches the right-hand oval in the same way. There are no dots in the ovals. No part of OLDENBURG is shaded. The fraction-line of the 1 of  $\frac{1}{2}$  on each side is much thinner than the 1, and each 3 is an unmistakable 3. There are thirteen lines of shading at the left-hand end of the OLDENBURG scroll, but they do not go near the O, and the three inner ones are all too short. There are sixteen similar lines at the right-hand end of the said scroll, the nearest being a long way to the right of the G. The pearls on the outer arches of the crown are merged into the outline; so that only five can be made out on the left-hand arch, and four on the other. The orb, and the lowest arm of the cross resting on it, form together an inverted peg-top; and there is merely a broad horizontal band across the centre of the face of the orb, instead of the sort of three-armed cross of the genuine, which is like a  $\perp$  placed upside down. The centre of the cross on the top of the orb is under the *centre* of the N of OLDENBURG. The bottom point of the shield, if prolonged downwards, would cut into the E of DRITTEL, instead of the head of the L. The right upper compartment of the shield contains sixteen horizontal lines, counting on the right side. There are seven pearls at the bottom of the stamp, but they are all almost exactly the same size.

## POSTMARKS.

*Genuine.*—As in the first issue.

*First Forgery.*—71.

*Second Forgery.*—1, 29.

*Third Forgery.*—71.

*Fourth Forgery.*—29,

Same Issue. 1 Groschen, black on blue.

(One Type.)

*Genuine.*

Engraved as before, in black, on stout, dull blue wove paper. The letters GR of GROSCHEN do not touch each other at the bottom, and the O is small and very nearly upright. The lion in the shield has four legs, a long upward-curling tail, a peculiar square face, without any features at all, and his crown appears not to touch his head, but to be suspended above it. There is a small black spot in each of the little side-ovals containing the figure of value; the right-hand oval has the spot in the centre of its left-hand rim, and the left-hand oval has the spot in the centre of its right-hand rim. These two spots are probably the engraver's secret marks. The two points of the left-hand end of the OLDENBURG scroll



are a good distance above the little oval which contains the figure of value. The orb and cross stand out well above the outline of the crown; and the top of the cross is cut off obliquely, sloping irregularly down from left to right, the left top corner being longer and sharper than the other. The rounded sides and lower point of the shield are a good distance from the outline of the central oval. This said lower point is very sharp; and, if prolonged downwards, it would pass almost centrally through the O of GROSCHEN. There are twelve vertical lines of shading in the left-hand end of the OLDENBURG scroll as far as the O, the twelfth line touching the O. There are ten lines at the other end of the scroll, as far as the G; and the tenth line *just* touches the top corner of that letter. (It will be understood that both in this and the other values there are many more lines besides those enumerated; but I have only counted those between the name and the ends of the scroll, and not those which are drawn among the letters of the name.) There are eight pearls on each of the outer arches of the crown, as in the  $\frac{1}{2}$  groschen. The centre of the cross on the orb comes under the last stroke of the N of OLDENBURG. The right upper compartment of the shield contains seventeen horizontal lines of shading, counting on the right side. The colour is a peculiar pale, dead blue. There are six graduated pearls in a curve below the value scroll, with indications of five others.

*First Forgery.*

Lithographed, on thin, hard, bright chalky, greenish-blue wove paper. The end of the tail of the G of GROSCHEN curls out so as to touch the bottom of the R, and the O leans over considerably to the right. The lion has only three legs; his tail is a misshapen bunch upon his back, not extending higher up than level with the shoulders; the face is oval, with a large black spot in the very centre of it; his crown rests on his head. The little side-ovals containing the figures of value do not show the black spots of the genuine. The two points of the hanging end, at the left-hand side of the OLDENBURG scroll, are very close to the outline of the small oval beneath; indeed, the outer point *almost* touches the oval. The orb does not stand out well from the crown; quite half of it

being below the outline of the crown. The top of the cross on the orb is cut off level. The rounded sides and lower point of the shield very nearly touch the outline of the central oval. The point is not particularly sharp, and if prolonged downwards, it would cut into the left side of the O of GROSCHEN, instead of centrally through it. There are only six broken, vertical lines before the O of OLDENBURG, the nearest being a long way from the O; and there are eight lines, most of them broken, at the other end of the scroll, the nearest being a long way from the G. There are no other lines across the letters. There are nine pearls along the top of the left arch of the crown, and eight along the right arch; they are easy to see. The cross on the top of the orb is under the *centre* of the N of OLDENBURG. The right top compartment of the shield contains twenty-one horizontal lines of shading. There are seven graduated pearls, in a curve, below the value-label, with indications of three others.

*Second Forgery.*

Coarsely lithographed, on thin, *very* dark blue paper, even darker than that of the Brunswick 2 sgr., black on blue. The blue is so deep that it is impossible to make out the details of the design, especially as the surface of the paper is very rough. The cross-bar of the tail of the G of GROSCHEN is placed much too high up, giving the letter a very absurd look. The O slopes over to the *left*. The details of the shield are entirely undecipherable. There are no dots in the side-ovals. The lower point of the shield (which is blunt), if prolonged downwards, would pass almost clear to the left of the R of GROSCHEN, instead of through the O. This can be clearly seen, and is an easy test. I cannot count the vertical lines of shading at the two ends of the OLDENBURG scroll; but they do not come near to the O or the G, and there are no lines across any of the letters. The pearls on the arches of the crown are undecipherable. The cross on the orb, the arms of which seem to be very narrow, instead of splayed, comes rather to the right of the first stroke of the N of OLDENBURG. There *seem* to be about six pearls below the value-label, and they are in a straight line, and appear to be equal in size. It will be noticed from the description that this forgery is very inferior, by reason of its illegibility. The *very* dark blue paper will condemn it at once.

POSTMARKS.

*Genuine.*—As in the  $\frac{1}{2}$  groschen.

*First Forgery.*—71.

*Second Forgery.*—1, 29.

**Same Issue.** 2 Groschen, black on pink, black on rose.

(*One Type.*)

*Genuine.*

Engraved as before, in black, on stout, dull pink or rose wove paper. The letters GR of GROSCHEN do not touch each other at the bottom, and the O is small, and slopes a very little over to the left. The lion in the shield has four distinct legs; his face is in profile to the left, showing mouth and tiny eye. There is, as before, a black spot in each of the little side-ovals; but, in this value, the dots are *inside* the ovals, instead of being just on the outline. The forked, left-hand hanging end of the OLDENBURG scroll is a *long* way above the top of the left-hand oval. The orb stands well above the crown, hardly touching it; and the cross is *very* small, compared with the size of the orb on which it rests. A straight-edge, laid along the centre of the oblique stroke of the Z of ZWEI,

would pass through the U of OLDENBURG. There are twelve lines of shading at the left-hand end of the OLDENBURG scroll as far as the O; and the twelfth does not touch the O. There are ten similar lines at the other end of the oval as far as the G; and the tenth does not touch the G, except in heavily-printed copies, when the said line *just* grazes the end of the cross-bar on the tail of the G. I can only discern six graduated pearls along the top of each of the side-arches of the crown. The centre of the cross on the top of the orb is slightly to the left of the centre of the N of OLDENBURG. The arms of the cross are wedge-shaped, as in all the other genuine stamps; and the outer end of the left-hand arm in all my copies is incomplete; *i.e.*, the little vertical line which ought to form the left-hand end is absent. The rather blunt bottom point of the shield, if prolonged downwards, would pass centrally through the thick, vertical stroke of the R of GROSCHEN. The right upper compartment of the shield contains about twenty-two horizontal lines, but they are difficult to count. There are eight graduated pearls, in a curve, below the value-label; but the one under the G of GROSCHEN is often *very* difficult to see.

#### *First Forgery.*

Lithographed, on bluish-pink paper, wove, thin, and hard. The tail of the G of GROSCHEN curls down and forward, so as to touch the bottom of the R; and the O is large, and slants slightly to the right. The lion has three stumpy legs, and the very indistinct remains of a fourth; he has an oval full-face, with a large, distinct black dot in the very centre of it, as in the forged 1 groschen. There is no black spot in either of the side-ovals. The hanging end of the OLDENBURG scroll *almost* touches the top of the left-hand side-oval. The orb does not stand out well from the crown, more than half of it being below the top outline of the crown; and the cross looks considerably bigger than the orb upon which it stands. A straight-edge, laid along the centre of the oblique stroke of the z of ZWEI, would cut into the D of OLDENBURG. There are two complete lines and three broken ones at the left-hand end of the OLDENBURG scroll, far from the O; and four complete lines and three broken ones at the other end of the scroll, far from the G, which has a tail just like that of the G of GROSCHEN. There are nine pearls along the left-hand arch of the crown, and about ten on the right-hand arch; all being about the same size. The centre of the cross on the top of the crown is slightly to the *right* of the centre of the N of OLDENBURG; the outline of the left-hand arm of the cross is complete, and the top of the cross, which, in the genuine, slopes very slightly down to the right, is, in this forgery, cut off sloping decidedly down to the left. The bottom point of the shield, if prolonged downwards, would pass centrally through the O of GROSCHEN, instead of through the R. The right upper compartment of the shield contains twenty-two horizontal lines of shading; and they are coarser than in the genuine. There are six perfect, graduated pearls, in a curve, below the value-label, with parts or indications of about four others; the one under the G of GROSCHEN is quite distinct.

#### *Second Forgery.*

This is not at all a bad-looking forgery. Lithographed, on wove paper, exactly the colour of some of the genuine; but *very* thin and soft. In the word GROSCHEN the top and bottom strokes of the R touch the G. The lion appears to have the (full) face of a woman, set in a large, light mane, with something like the Russian Imperial Crown on his head. There are no dots in the side-ovals. The orb has a black horizontal line, and two square dots in it, instead of the  $\perp$ -shaped cross. The cross on the top of the orb comes under the first stroke of the N of OLDENBURG. It is a fair copy of the genuine, but too small. There are fifteen vertical



lines at the left-hand end of the scroll, as far as the O of that word; the fifteenth touches the O. There are eleven lines at the other end of the scroll, as far as the G; the cross-stroke to the tail of the G just touches the eleventh line. There are about nine pearls along the left-hand arch of the crown, and seven along the right-hand arch, all of equal size. The right upper compartment of the shield contains nineteen horizontal lines, tolerably easy to count. There are six pearls, of almost equal size, in a straight line, under the value-label; with what appears to be a black one under the G of GROSCHEN.

*Third Forgery.*

Nicely lithographed, on medium, hard wove paper, the colour inclining very slightly towards magenta. The lion has a crown of three triangular points, very different from the genuine; and his face is a human one, with three distinct dots to represent eyes and mouth. There are no dots in the side-ovals. The cross on the top of the orb is too large, the stretch of the arms being even wider than the diameter of the orb. There are eleven vertical lines in the left-hand end of the OLDENBURG scroll, as far as the O; the eleventh touches the O. There are nine similar lines at the other end of the label; the ninth touches the head and tail of the G. There are seven pearls along the top of the left-hand arch of the crown, and eight along the top of the right-hand arch; all very nearly equal in size. The centre of the cross on the top of the orb is above the first stroke of the N of OLDENBURG. The upper outline of the top arm slopes down decidedly to the *left*. The outline of the left-hand end of the left arm is complete. The right upper compartment of the shield contains eighteen horizontal lines. There are eight very distinct pearls, all of very nearly the same size, below the value-label, and *almost* in a straight line.

*Fourth Forgery.*

Coarsely typographed, on thick, porous, exceedingly rough *granité* wove paper, full of coloured red fibres, like red blotting-paper. The lion has only one paw raised, instead of two, and the background behind him appears to be plain, instead of having horizontal lines of shading. In my single specimen he is nearly hidden by the postmark. There are no dots in the side-ovals. The cross on the top of the orb is set too much to the right, and the arms are straight, instead of wedge-shaped; the right arm of the cross being too long, and extending far beyond the width of the orb. A straight-edge, laid along the centre of the oblique stroke of the Z of ZWEI, would cut through the B of OLDENBURG. There are fourteen complete vertical lines, and one broken one, before the O of OLDENBURG; and about seven very imperfect ones at the other end of the scroll, after the G. The pearls on the arches of the crown are utterly undecipherable. The bottom point of the shield is very round, and, if prolonged downwards, it would pass *just* to the left of the R of GROSCHEN. There are *no* horizontal lines of shading in the right upper compartment of the shield. There are eight graduated pearls, in a curve, at the bottom of the stamp; the central ones are very much more easy to see than they are in the genuine. This is a very coarse forgery, and not likely to deceive.

POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—1.

*Third Forgery.*—71.

*Fourth Forgery.*—71.

## Same Issue. 3 Groschen, yellow.

(1 Type.)

*Genuine.*

Engraved as before, in black, on stout, yellow wove paper. The letter D of DREI is curiously sloped at the bottom, and the I leans over *very* much to the right, so that it points directly towards the centre of the large shield. The letters GR of GROSCHEN do not touch each other at the bottom. The lion is the same as in the genuine 2 GROSCHEN. There is a small black dot in the centre of the left-hand edge of the right-hand oval, and another similar dot in the centre of the right-hand edge of the left-hand oval. The 3 in each oval is much more like an 8 than a 3. There are only seven pearls, in a curve, below the bottom label. The shading on the right-hand end of the said label covers the N and part of the E of GROSCHEN. The centre of the OLDENBURG scroll goes right up to the top of the stamp. The point at the bottom of the large shield is a long way from the bottom of the containing-oval. The second pearl from the left comes exactly under the I of DREI, and there is no pearl under the G of GROSCHEN. There are about thirteen vertical lines at the left-hand of the OLDENBURG scroll, as far as the O; but the lines at the outer end are very badly drawn, jumbled together, and difficult to count. There are eleven lines at the other end of the scroll, the eleventh line touching the top corner of the G. There are seven graduated pearls along the top of the left-hand arch of the crown, and six along the right-hand arch. The  $\perp$ -shaped mark on the face of the orb is imperfect in this stamp, as its upper transverse outline is absent. The lower arm of the cross appears to be almost entirely sunk into the substance of the orb. The left arm is wider than the width of the orb, but the right arm is not so wide as the width of the orb. The top arm is slightly to the left of the centre of the N of OLDENBURG. The bottom point of the shield is sharp, and, if prolonged downwards, it would pass between the letters GR of GROSCHEN. The right upper compartment of the shield contains nineteen exceedingly fine horizontal lines. The pearl below the R of GROSCHEN is faint. The seven pearls are graduated, and in a curve, as before.

*First Forgery.*

Lithographed, in very dark black, on thin, yellow wove paper. The D of DREI is of the usual shape, and the I is almost upright, and points to the cross in the left-hand bottom corner of the shield. The letters GR of GROSCHEN touch each other at the bottom. The lion is the same as in the forged 2 GROSCHEN, with the large black spot in the centre of his face. There is no black spot in either of the side-ovals, and neither 3 could possibly be mistaken for an 8. There are six distinct, graduated pearls, and portions or indications of three others, below the bottom label. The shading in the right-hand end of this label does not come anywhere near the word GROSCHEN. The OLDENBURG scroll shows a wide space between its centre and the top of the stamp. The point at the bottom of the large shield *almost* touches the outline of the oval beneath it. The second pearl from the left comes under the space between DREI and GROSCHEN, and the third pearl comes exactly under the G of this latter word. There are parts of six broken lines at the left-hand end of the OLDENBURG scroll, a long way from the O; and four perfect lines, with four or five broken ones, at the other end of the scroll, a long way from the G. The tail of the said G curls *forwards*, like that of the G of GROSCHEN. There are nine pearls along the left-hand arch of the crown, and eight along the right-hand arch; they are all of equal size, and easy

to count. The  $\perp$ -shaped mark on the face of the orb is complete. The shortness of the lower arm of the cross is here even exaggerated; so that the whole of the right arm rests absolutely upon the orb, and the left arm very nearly so. Both arms are free of the orb in the genuine. In this forgery both arms are somewhat wider than the width of the orb. The top arm is slightly, but distinctly, to the *right* of the centre of the N of OLDENBURG. The bottom point of the shield *almost* touches the outline of the oval below it; and, if prolonged downwards, it would pass through the O of GROSCHE. The right upper compartment of the shield contains twenty-one rather coarse horizontal lines of shading. The pearl below the R of GROSCHE is unshaded, but easy to see.

*Second Forgery.*

Very coarsely lithographed, on very thin wove paper, of a bright canary-yellow. The D of DREI is normal in shape; but my specimen lacks the top and bottom strokes. The 1 of this word is almost upright, sloping over very slightly to the right. The lion appears to be the same as in the fourth forgery of the 2 GROSCHE; indeed, this stamp closely resembles the said forgery in general appearance. There are no spots in the side-ovals. Each 3 is like a 3, and not an 8; the left-hand one leans over to the left, and seems to be larger than the other. There are eight pearls, in a straight line, below the bottom label, all unshaded, all distinct, and all nearly the same size. The shading in the upper and lower labels does not cover any of the letters. The point of the shield is rather blunt. There are two pearls under the G of GROSCHE. There are fourteen lines to the left of the O of OLDENBURG, most of them broken; and eight lines to the right of the G, also partly broken, and none touching the G. The pearls along the arches of the crown are utterly undecipherable. The  $\perp$ -shaped mark on the face of the orb is entire; the cross has straight side-arms, and a stumpy, wedge-shaped top arm; and the right arm is wider than the width of the orb. The cross is set slightly to the left of the centre of the N of OLDENBURG. The right upper compartment of the shield is so very blotchy that no lines can be counted in it. The pearl below the R of GROSCHE is as distinct as all the rest. This counterfeit is not at all likely to deceive; it has a coarse, greasy look.

POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—1.

Issue of December, 1860. † Groschen, orange-buff on white.

(*One Type.*)

*Genuine.*

Lithographed in colour, on stout, hard, white wove paper. There are eight pearls on the left-hand arch of the crown, and apparently the same number on the right-hand arch. Each of the other arches rests upon a transverse row of three pearls. The lower inscription reads EIN VIERTEL GROSCHE, and all the small letters of it are of the same size and height. The shading on the scrolls is generally faint; but it can be seen easily on the upper scroll as far as the space between OL, and on the other side as far as the B of OLDENBURG. The lower scroll shows some shading all over the EIN, and at the other end as far as the C of GROSCHE. The right-hand fork of the right-hand end of the lower scroll is a good deal broader than the left-hand fork of the same end; and this said right-hand fork *almost* touches the right-hand border of the stamp. The

point at the bottom of the large shield is not *very* sharp, and it points towards the top of the L of VIERTEL, which is *very* much sloped over to the right. The O of OLDENBURG is quite upright. The right arm of the cross extends far beyond the width of the orb. The orb itself has quite three-quarters of its bulk above the top outline of the crown, and the cross stands almost centrally under the N of OLDENBURG. There are eight vertical lines at the left-hand of the OLDENBURG scroll, as far as the O, and eight also at the other end of the scroll, as far as the G, neither letter touching any one of these lines. Each of the letters O, B, U, R, and G has a vertical line cutting centrally through it. There are about sixteen horizontal lines in the right upper compartment of the shield, but they are very indistinct. The cross does not touch the white oval ring which surrounds the shield, crown, etc. All the values of this issue are *very* badly lithographed, and it is exceedingly difficult to make out the details.

*First Forgery.*

Lithographed; paper very much thinner than that of the genuine. There are only seven pearls on each of the outer arches of the crown, and the other two arches on each side of the central one have distinct pearls along them. The lower inscription reads EIN VIRTEL GROSCHEU, the letters ROSCHEU gradually increasing in height to the end of the word. The shading of the upper scroll is much too dark, and extends too far, leaving only the N of OLDENBURG free. The same is the case with the shading on the lower scroll, which leaves free only the letters TEL GR. The left-hand fork of the right-hand end of the lower scroll is a good deal broader than its fellow; and the said fellow is a long way from the right-hand edge of the stamp. The cross is exactly the width of the orb on which it rests. Almost the whole of the orb is included in the outline of the crown, and the cross stands to the right of the centre of the N of OLDENBURG. There are only five vertical lines at the left-hand end of the OLDENBURG scroll as far as the O, and seven at the other end of the scroll, after the G. There is *no* line passing through the centre of any of the letters of the above word, though one line passes a little to the right of the centre of the U. As to the other letters, mentioned in the description of the genuine, two lines in this forgery pass through the sides of the O, one line through the right side of the B (with another cutting, but not passing, through the left side), two lines through the sides of the R, and one line through the right side of the G, with another cutting the top of it, and another grazing its left side. There are fourteen horizontal lines in the right top compartment of the shield, fairly distinct; indeed, all the details are clearer than in the genuine.

*Second Forgery.*

Very much better than the last, and decidedly dangerous. Lithographed; paper like that of the genuine. The arches of the crown are white, and do not show any pearls at all anywhere. The R of VIERTEL is malformed. The shading on the left-hand end of the OLDENBURG scroll hardly extends as far as the O; and there seems to be no shading at all at the other end of the scroll, which makes it look much too white. The shading at the right-hand end of the lower scroll only extends as far as the N, and the E before it is ridiculously too small. The point at the bottom of the shield is very sharp, and it points exactly centrally between the two words VIERTEL GROSCHEN. The L of VIERTEL is upright, and the O of OLDENBURG is very much sloped over to the right. I have lost the above forgery since the first edition of this book appeared, and consequently can give no further details of it.

*Third Forgery.*

Fairly lithographed, on medium, very yellowish-white wove paper. The colour is more an ochre than the genuine shade, which I have called "orange-buff." There are about five pearls on each of the side-arches of the crown; and each of the other arches (which also have pearls along them) rests, apparently, on *two* pearls, placed transversely, instead of three. The T of VIERTEL is too short at the bottom. The shading on the upper scroll does not extend beyond the O on the one side, and the space between RG on the other. In the lower scroll the shading does not reach beyond the E of EIN and the end of the E of GROSCHEN. Both forks of both ends of the lower scroll are very sharp, instead of rounded. The bottom point of the shield is very blunt, almost in shadow, and if prolonged downwards, it would pass between VIERTEL and GROSCHEN, touching the G. The O of OLDENBURG slopes over very much to the left. The right arm of the cross is very short, so as to reach only half-way between the centre and right-hand outline of the orb; the left arm ends just level with the left-hand outline of the orb. The orb itself is dark nearly all over, instead of being very light; and the stem of the **⊥**-shaped mark on it appears to be part of the lower arm of the cross, making the said lower arm look far too long. The arms are not wedge-shaped. The cross stands decidedly to the left of the centre of the N of OLDENBURG. There are nine lines before the O of this word, and seven at the other end of the scroll after the G; the seventh line touches the tail of the G. From the O to the space between RG there are no lines whatever. This is an easy test. There are about fourteen horizontal lines in the right upper compartment of the shield, but they are very difficult to see. The top of the cross touches the inner edge of the white oval ring, though there is a dark line separating them in the genuine. In each of the side-ovals the fraction-line touches the 1, and the 4 has a closed top. In the genuine the fraction-line does not touch the 1, and the 4 has an open top. The lion looks like a rampant giraffe, with a sort of star for a head. The easiest test for this forgery is that there are ten flattened pearls, in a straight line, at the bottom of the stamp. The genuine has *no* pearls.

*Fourth Forgery.*

Badly typographed, in very yellow buff, on medium, very hard, very rough white or greyish-white wove paper, showing coarse meshes. The details of the crown are totally undecipherable; all I can make out is that the three central arches rest on three white pearls, arranged in a *trefoil*-shape, instead of a straight horizontal row. The tail of the N of EIN is much too long, and hangs down below the level of the other letters. The shading on the upper scroll is only at the two ends, leaving the whole of the name uncovered. In the lower scroll the shading covers the whole of EIN, and the N of GROSCHEN. The outer forks of the said lower scroll are at some distance from the sides of the stamp. The point of the shield is tolerably sharp, and somewhat blurred; if prolonged downwards, it would pass between the E and L of VIERTEL. The L is perfectly upright. The O of OLDENBURG has an oblique line running through it, which is not in the genuine, or in any of the other forgeries. The orb appears to be a white blotch, and the cross is enormously large, in comparison with it. The said cross stands below the first stroke of the N of OLDENBURG. There are ten lines before the O, and six after the G. The lines in the right upper compartment of the shield are undecipherable. The lion looks like a leaping horse, with a circle edgewise on the top of his head.

## POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—71.

*Third Forgery.*—29.

*Fourth Forgery.*—1.

Same Issue.  $\frac{1}{2}$  Groschen, yellow-brown.

(1 Type.)

*Genuine.*

Lithographed; paper as before. There are eight pearls on the left-hand arch of the crown, and ten pearls on the right-hand arch. The other three arches have no pearls along them, but each of them rests upon a transverse row of three pearls. The lion seems to have only three legs, but they are of the proper length. There is no white patch at the bottom point of the shield. The little white patches containing the figure of value,  $\frac{1}{2}$ , are slightly oval in shape; the fraction-line of the right-hand  $\frac{1}{2}$  extends, in most copies, to the bottom of the oval. The right-hand half of the forked end of the bottom scroll, above the N of GROSCHEN, is much more sharply pointed than its fellow; and, in the forked end of the upper scroll above it, the half below G of OLDENBURG hangs a good deal lower than its fellow. There is a good space between the end of HALBER and the beginning of GROSCHEN. The side-arms of the cross extend only *very* slightly wider than the orb; and the orb itself has more than three-fourths of its body above the outline of the crown. The cross is exactly central under the N of OLDENBURG. There are six lines before the O, and seven lines after the G, of this word. Of the other lines in the scroll, one cuts centrally through the L, two lines cut through the E, and one through the N. There are about fifteen horizontal lines in the right upper compartment of the shield. The bottom point of the shield is not very sharp; and, if prolonged downwards, it would pass through the R of HALBER. The whole of the lower label is covered with vertical lines, except the portion behind BER GR of EIN HALBER GROSCHEN. The left upper compartment of the shield contains two horizontal bars, shaded with vertical lines; these bars are on a dotted groundwork, and the dots can be seen between, above, and below the bars.

*First Forgery.*

Lithographed, on white wove paper, a good deal thinner than that of the genuine. There are only seven pearls on each of the outer arches of the crown; the centre arch is badly drawn, with a sort of shield-shaped thing in it; and the other two remaining arches have pearls on them, instead of jewels. The lion shows the stumps of four legs. There is a white patch in most of the forgeries at the bottom point of the shield. The white patches, containing the fraction-value,  $\frac{1}{2}$ , are almost circular; the fraction-line of the right-hand  $\frac{1}{2}$  does not touch the bottom of the circle. Both forks of the right-hand end of the bottom scroll are rounded, and both forks of the right-hand end of the top scroll hang quite level. The R of HALBER *almost* touches the G of GROSCHEN. The final letters, EN, of GROSCHEN are quite illegible. The cross is very like the genuine in this forgery; but it stands to the right of the centre of the N of OLDENBURG, and the orb hardly shows above the outline of the top of the crown. There are four coarse lines before the O, and seven after the G. The tail of the G curls forwards, and touches the seventh line. Of the other lines in the scroll, two cut through the L, one through the E,

and none through the N. There are fifteen lines in the right upper compartment of the shield. The bottom point of the shield is *very* sharp. The whole of the lower label is covered with lines, except the letters BER G; that is to say, one more letter is covered here than in the genuine. The dots in the groundwork of the left upper compartment of the shield are visible above the top horizontal bar, and sometimes below the lower bar; but there are none between the bars.

*Second Forgery.*

Lithographed, on medium, hard, very white wove paper. I think I may dismiss this with a short description, as it is very poor. The upper and lower scrolls are free from shading, except at their ends. The lion is on a white ground, instead of a shaded one. The bars in the left top compartment are solid, instead of being shaded with vertical lines; and the groundwork behind them is white, instead of dotted. The left fraction-line is absent, and the right one a mere stump. The 2 of each fraction is much larger than the 1. The arches of the crown rest on strawberry-leaves or trefoils, instead of pearls. There are five pearls along the left-hand arch, and six on the right-hand one.

POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—29 (struck in blue, like the genuine).

**Same Issue. ½ Groschen, green on white.**

(*One Type.*)

*Genuine.*

Lithographed in yellow-green, on rather stout, white or yellowish-white wove paper. The tests are the same as for the ½ groschen, black on green, of the 1858 issue, except that the cross seems to come centrally under the N of OLDENBURG.

*First Forgery.*

Fairly lithographed, on rather thin, hard, yellowish-white wove paper, coarsely grained. The G of GROSCHE, which is upright in the genuine, leans over to the left. The E of this word has no line of shading through it. The lion is a totally indescribable monster. There are no dots in the side-ovals. In the hanging right-hand end of the OLDENBURG scroll the right-hand fork is much longer than the other, though, if anything, the *left*-hand fork is the longer in the genuine. There is no shading over any of the letters of OLDENBURG. The fraction-line of the ½ on each side is excessively thin—a mere hair-stroke; and the one in the left-hand oval touches the 1. The little 3 of each of the fractions could not possibly be mistaken for an 8. There seem to be only eight lines before the O of OLDENBURG, far from the O, and six at the other end of the scroll, after the G, and very far from it; but my copy is postmarked just there, and it is possible that there may be more lines each side. However, in that case the extra lines, if any, must be much fainter and thinner than the rest. By reason of the said postmark, I can give no details as to the crown, except that the cross seems to come between E and N of OLDENBURG. The bottom point of the shield, if prolonged downwards, would pass between the words DRITTEL GROSCHE. The right upper compartment of the shield contains about twelve horizontal lines of shading; and the left upper compartment seems to have no dots whatever in the space above the upper transverse bar; though the

genuine shows dots there, as well as between and below the bars. An easy test for this forgery is, that the thin green lines running near the top and bottom edges of the lower scroll are altogether absent, thus making the scroll too tall, or, rather, making the words EIN DRITTEL GROSCHEN look too small for the scroll. In the genuine the E of EIN rests on the lower line; and the taller letters—L, G, H—reach up very close to the upper line. The top of the letters UR of OLDENBURG touch each other.

*Second Forgery.*

Poorly lithographed, in bright apple-green, on very thick, very hard, white wove paper. The G of GROSCHEN leans over to the left. The lion is a shapeless white blotch, on a ground of *vertical*, instead of horizontal lines. There are no dots in the ovals. In the hanging, right-hand forked end of the OLDENBURG scroll the left fork is *very* much longer than the other. In the side-ovals the fraction-lines are too thin, and the line in the left-hand oval touches the 1. The whole of this fraction is placed too low in the oval. The thin green line near the edge of the lower scroll can only be traced below EIN DRITTE. It seems for the rest of the way to be merged into the lower edge of the scroll. There are ten almost equal-sized pearls, in a straight line, at the bottom of the stamp. The upper scroll shows eight lines before the O, and six after the G. I can only make out five pearls along the left arch of the crown, and seven along the right arch, but my copy is very faint there. The *whole* of the orb stands above the crown; the cross has *very* short arms, which makes it only half the width of the orb. They are not wedge-shaped; and the top arm touches the dark outline of the oval above it. This is easily seen. The lines in the right upper compartment of the shield are altogether too faint to be counted; and the left upper compartment shows no dots whatever above and between the two horizontal bars. The ten pearls in a straight line are the easiest test for this forgery.

*Third Forgery.*

Typographed, in the same shade as the genuine, on very thick, very hard, white wove paper. This is exactly the same as the fourth forgery of the  $\frac{1}{2}$  groschen of 1858, except, of course, that it is in green on white. The peg-top orb is an easy test.

*Fourth Forgery.*

This is exactly the same as the first forgery of the  $\frac{1}{2}$  groschen, yellow-brown on white. Poorly lithographed, in a sort of Prussian green, on thin or medium, very white wove paper. There are no pearls below the lower label. This is a very easy test. The others are, of course, the same as for the above-named forgery of the  $\frac{1}{2}$  groschen, except that the value is DRITTEL instead of HALBER.

POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—1.

*Third Forgery.*—Uncancelled.

*Fourth Forgery.*—71.

**Same Issue. 1 Groschen, blue on white.**

*Genuine.*

Lithographed, in blue, on thick, white wove paper. The tests are exactly the same as those for the genuine 1 groschen, black on blue paper, of the 1858 issue. The colour is a sort of milky, sky-blue.



*First Forgery.*

Lithographed, in Prussian blue, on rather thin, hard, very white wove paper. The tests are the same as those for the first forgery of the 1 groschen, black on blue, of the 1858 issue.

*Second Forgery.*

Lithographed in much the same colour as the genuine, on thin, very white wove paper. The lion in the shield is like a rampant giraffe, with a thick hind leg, and a sort of star for a head. There are no dots in the side-ovals. The cross in the crown in my specimen is postmarked, but it appears to be narrower than the width of the orb, instead of wider. The shield is placed too much to the right, and the bottom point is a *long* way from the bottom of the oval, so that there is quite room enough to place a letter, the size of the O of GROSCHEN, between the point of the shield and the bottom of the oval. The said point, though sharp, is very short. If prolonged downwards, it would pass through the left side of the O of GROSCHEN. There are ten very distinct lines before the O of OLDENBURG, the tenth touching the O. The right side of my specimen is clipped, so that I cannot see how many lines there are after the G; though one cuts through the tail of the G, which is not the case with the genuine. The left upper compartment of the shield has no dots above and between the two horizontal bars; and the five horizontal lines of shading in the left lower compartment are continued right up to the lower of the two bars above-mentioned, instead of leaving a dotted white space between the bottom of the bar and the lower compartment. This and the giraffe-lion will be sufficient tests for this forgery. There are ten pearls, of equal size, in a straight line at the bottom of the stamp.

*Third Forgery.*

Typographed, in extremely pale, milky sky-blue, on very thick, very hard, white wove paper. The O of GROSCHEN slopes over very strongly to the left. The lion is quite undecipherable. There are no dots in the side-ovals. The forked points of the left-hand end of the OLDENBURG scroll *almost* touch the oval below them. The orb is a transverse oval, and the arms of the cross are straight, instead of wedge-shaped; the top arm being *very* stumpy, and exactly centrally under the N of OLDENBURG. There are no lines at all in the right-hand end of the OLDENBURG scroll; and those in the left-hand end are so broken and incomplete, that it is impossible to count them. There are no dots above, between, or below the two horizontal bars in the left upper corner of the shield; and the lines of shading on the bars appear to be horizontal, instead of vertical. All the rest of the shield is undecipherable. There are eight graduated pearls at the bottom of the stamp, the central ones being quite distinct. This is a poor forgery, and not likely to deceive. The straight-armed cross is perhaps the easiest test.

## POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—1.

*Third Forgery.*—71, in blue.

Same Issue. 2 Groschen, red on white,

*Genuine.*

Lithographed, in rose, on thick, white wove paper. Tests the same as in the genuine 2 groschen, black on red paper, of the 1858 issue.

*First Forgery.*

Lithographed, in scarlet, on thin, white wove paper. Tests the same as for the first forgery of the 2 groschen, black on red, of the 1858 issue.

*Second Forgery.*

Lithographed, in brick-red, on thin, white wove paper. The G of GROSCHEN is very like an O, with a piece cut out of the right side of it. (In the genuine it is a properly-shaped Roman G.) The O is smaller than the R before it, and slopes a good deal over to the left. The lion is the rampant giraffe, with a sort of star for a head, before described. There is a coloured dot inside the right-hand oval, but none in the other. A straight-edge, laid along the centre of the oblique stroke of the Z of ZWEI, would pass through the L of OLDENBURG. This is an easy test. There are ten lines before the O of OLDENBURG, and six after the G. There is a stop after the G, which is not found in the genuine, or any other of the forgeries. The bottom point of the shield is *very* sharp; and, if prolonged downwards, it would touch the left side of the O of GROSCHEN, instead of cutting through the centre of the R. There are thirteen horizontal lines in the right upper compartment of the shield. There are no dots above or between the bars in the left upper compartment; and the five horizontal lines of the left lower compartment are drawn right up to the lower bar, instead of leaving a dotted space. There are ten equal-sized pearls, in a straight line, at the bottom of the stamp.

*Third Forgery.*

Very nicely lithographed, in rosy-vermilion, on very white wove paper, *very* thin, to moderately stout. The letters GR of GROSCHEN touch each other at the bottom, and the O slants over a good deal to the left. The side-ovals contain the coloured dots like the genuine, but they are very small, and too high up. The hanging ends of the OLDENBURG scroll, which ought to be almost as wide as the scroll itself, are *very* much narrower; and the left-hand fork of the left-hand end of the said scroll hangs much lower than its fellow, instead of being level with it. A straight-edge, laid along the centre of the oblique stroke of the Z of ZWEI, would pass through the B of OLDENBURG. The tops of the side-ovals, which ought to be considerably above the level of the top of the shield, are only just about level with it. There ought to be eight pearls visible below ZWEI GROSCHEN; but there are only seven in this forgery, the one under the space between RO of GROSCHEN being missing. There are thirteen lines before the O of OLDENBURG, and eleven after the G. There seem to be eight pearls along the left arch of the crown, and about six on the right arch. The bottom point of the shield is *very* sharp; and, if prolonged downwards, it would pass *almost* clear between the letters GR of GROSCHEN. The right upper compartment of the shield contains eighteen horizontal lines. The lion has a small female (full) face, in the centre of a large mane. This forgery is infinitely better than any of the others, and decidedly dangerous.

*Fourth Forgery.*

Typographed, in dull vermilion, on thick, *very* yellowish-white wove paper. The G of GROSCHEN has an absurdly tall, sloping tail, taller than the R, instead of being about half the height. The O slants over *very* much to the left. There are no dots in the side-ovals, and the left one is decidedly higher than the right. The hanging ends of the OLDENBURG scroll are narrow, as in the third forgery. A straight-edge, laid along the Z of ZWEI, would pass through the B of OLDENBURG. There are eight *very* distinct pearls at the bottom of the stamp, far more distinct than

the genuine. There are fourteen lines before the O of OLDENBURG, and eight very imperfect and broken ones after the G. There appear to be seven pearls on the left arch of the crown, and five very dark ones on the right arch. The cross is not placed centrally on the orb, but too much to the right; its arms are very nearly straight, and wider than the orb, and it stands to the left of the centre of the N of OLDENBURG, instead of under the first stroke of the N. The bottom point of the shield is *very* sharp; and, if prolonged downwards, it would pass almost clear to the left of the R of GROSCHEN. The right upper compartment of the shield contains about fifteen horizontal lines. There are no dots above the top horizontal bar in the left upper compartment. The lion has a sort of pug-dog's face, looking back over his shoulder. His hind leg is *very* thick. There are three white pearls along each of the three central arches of the crown. The genuine has pearls also; but they are dark, on a dark background, so as to be almost invisible. This forgery has also a white band, containing pearls, and a few shaded lines, along the front lower edge of the crown, which cannot be made out in the genuine. Portions of the design and lettering are, by the typographic manner of printing, rather deeply sunk into the paper, both in this and the other typographed forgeries. The genuine stamps do not show this, being lithographs.

## POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—29.

*Third Forgery.*—Uncancelled.

*Fourth Forgery.*—29, in blue.

**Same Issue. 3 Groschen, yellow on white.**

(1 Type.)

*Genuine.*

Lithographed, in yellow, on thick, white wove paper. Tests the same as in the genuine 3 groschen of the 1858 issue, when they can be made out; but, as a matter of fact, this stamp is about the most difficult of all the Oldenburg stamps to decipher, as the colour (which is an ochre-yellow to olive-yellow) is faint, and the printing very poor and blotchy. I wish my readers joy in their work of detection of the forgeries which they may happen to possess. Personally, I have more difficulty with yellow, than with any other colour in the spectrum.

*First Forgery.*

Lithographed, in yellow, on thin, white wove paper. Tests the same as for the first forgery of the 3 groschen of the 1858 issue.

*Second Forgery.*

Lithographed, in almost lemon-yellow, on thick, hard, coarse-grained white or greyish-white wove paper. The D of DREI is of normal shape. The I slopes over only far enough to point to the centre of the crown. The lion is the rampant giraffe, with a sort of star for a head, described in several of the other values. There are no dots in the side-ovals. Neither 3 could be mistaken for an 8. There are ten equal-sized pearls below the value-label. The bottom point of the shield, if prolonged downwards, would cut into the O of GROSCHEN. There are ten lines before the O of OLDENBURG, and two whole lines, and several broken ones, after the G. There is a stop after the G, which is not found in the

genuine. The pearls along the outer arches of the crown, are quite uncountable ; but I do not think that there are more than five pearls on either arch. The cross on the orb has straight arms, and it stands high above the orb. I think the ten pearls, in a straight row, at the bottom of the stamp will be found a quite sufficient test for this forgery.

#### *Third Forgery.*

This is the best of the lot, and very dangerous. Lithographed ; colour and paper like the genuine. The bottom of the D of DREI is slightly sloped. The I is not so much sloped as in the genuine, and points to the centre of the crown. As far as I can make out, the lion seems to have the female (full) face, in the centre of a large mane, as described before. There are no dots in the side-ovals. The left-hand 3 is like an 8 ; but the right-hand 3 is not. Nine pearls can be made out at the bottom of the stamp ; the ones under RO of GROSCHEN being *very* faint, and heavily shaded. There is a good dark space between the middle of the Oldenburg scroll, and the outline of the frame above it. The point at the bottom of the shield, if prolonged downwards, would cut almost centrally through the R of GROSCHEN. The four left-hand pearls lie along the bottom of the stamp in a straight line ; but those on the right side are in a slight curve, like the genuine. The pearl under the G of GROSCHEN is moderately distinct. There are seven complete lines, and several broken ones, before the O of OLDENBURG, and nine after the G ; but of these nine, only five reach from the top to the bottom of the label. There are eight pearls along the right arch of the crown ; but those on the left arch are not decipherable. There are no dots above, below, or between the two horizontal bars in the left upper compartment of the shield. The cross on the orb is not so wide as the width of the orb, though it is in the genuine ; the arms are wedge-shaped, like the genuine, but are *dark*. An easy test for this forgery is to be found in the lines before the D of DREI, at the left-hand end of the lower label. In the genuine these lines are rather coarse, and perfectly perpendicular and straight ; but in this forgery they are very fine, and strongly curved, following the curve of the end of the label.

#### *Fourth Forgery.*

Lithographed, in bright canary-yellow, on rather thick, white wove paper, the graining of which appears very mottled, when held up to the light. The D of DREI is of normal shape, and leans a little over to the right. The lion, so far as can be made out, is a fine rampant fellow, seemingly too large for the compartment containing him. There are no dots in the side-ovals. Each 3 has a large knob at each of its ends, and is not like an 8. My copy is so very faint that I cannot see how many pearls there are at the bottom of the stamp. The point at the bottom of the shield is exceedingly sharp ; and, if prolonged downwards, it would just graze the left side of the R of GROSCHEN. The easiest test for this stamp is, that there is no shading whatever in either upper or lower scroll. However blotched the genuine may be, the shading at the ends of both scrolls is always visible, though it may not be possible to count the lines composing it ; but in this forgery both ends of both labels are perfectly white.

#### *Fifth Forgery.*

Typographed, in slightly olive-yellow, on thick, hard paper, with a slightly *laid* appearance. The D of DREI is of normal shape, and the I is very nearly upright. Only a dim outline of the lion can be seen ; but he seems to be walking, with one foot raised rather high in the air. There are no dots in the side-ovals. Each 3 is an unmistakable 3, and

not like an 8. There are eight very distinct pearls, almost in a straight line, at the bottom of the stamp. There is no shading over the D of DREI, or the EN of GROSCHEN. The centre of the OLDENBURG scroll does not reach up to the top of the stamp, The bottom point of the shield, if prolonged downwards, would almost touch the G of GROSCHEN. I can only make out six very broken lines after the G of OLDENBURG. The crown is much too circular in form. In the genuine it is nearly as wide as the shield, and flattened; but in this forgery it is high, and much less wide than the shield. The pearls are undecipherable. There are no dots above, between, or below the two horizontal bars in the left top compartment of the shield; and the shading on the said bars seems to be composed of *dots*, instead of the perpendicular lines of the genuine. The impression is more or less sunk into the paper. I do not think this forgery very likely to deceive.

## POSTMARKS.

*Genuine.*—As before.

*First Forgery.*—71.

*Second Forgery.*—A large oval with lettering.

*Third Forgery.*—Uncancelled.

*Fourth Forgery.*—A line of print, like 71 without frame.

*Fifth Forgery.*—71, in blue.

NOTE.—The genuine postmark 71 is usually  $1\frac{1}{8}$  inch wide, and  $\frac{3}{8}$  inch high, always in blue (so far as I have seen). 29 is also always in blue. The frame of 71 in the forgeries is the same width as the genuine, but  $\frac{3}{8}$  of an inch high, with the inscription, in two lines,  
 OLDENBURG.  
 IM GROSSHERZOGTHUM.

## ORANGE FREE STATE.

Issue of 1868. 1d., 6d., 1s.

*Genuine.*

Engraved in *épargne*, on thin, slightly surfaced, white wove paper; perforated 14. There are seventy-nine horizontal lines of shading behind the tree, etc., and, though the uppermost line is very close to the thick outline above it, the lowest line is so far from the thick outline below it that there is almost room to add another line at the bottom. The top of the tree touches the top line of shading, but not the thick outline above it. The loops or rings at the top of the cords from which the post-horns hang are large enough to show a line of the background through each of them. The ring from which the lowest post-horn hangs is exactly beneath the centre of the trunk of the tree. The knot at the left side of the trunk occupies the space of three of the horizontal lines. The N and J of ORANJE do not touch each other, and the stop after STAAT is large. There is an equal breadth of white space between the horizontal lines and each of the side-frames; *i.e.*, the central lines do not reach entirely from side to side of the central rectangle, but leave a white band of equal breadth down both right and left sides of the rectangle.



*Forged.*

Lithographed, on ordinary, very white wove paper, rather thick; unperforated, or perforated 12 or 12½. There are only seventy-four horizontal lines of shading in the central rectangle, and they come quite close up to the thick outline of the frame at the bottom, but leave almost space enough for another line at the top; this is exactly the reverse of the genuine. The top of the tree touches the thick outline of the frame above it. The loops or rings at the top of the post-horn cords are very small, and the left-hand one is the only one which usually shows a line of the horizontal shading through it. The ring from which the lowest post-horn hangs is too far to the right. The knot at the left side of the trunk of the tree is too large, and occupies the space of four of the horizontal lines. The tails of the N and J of ORANJE generally touch each other, and the stop after STAAT is very small. The ends of the horizontal lines of shading in the central rectangle come too near to the left side of the frame, leaving a broader space of white down the right side than down the left. The lettering of the forgeries is all in thinner type than that of the genuine.

## POSTMARKS.

*Genuine.*—70; also a double circle, with name between the circles, and date, etc., in the centre.

*Forged.*—1, 22.

## PACIFIC STEAM NAVIGATION COMPANY.

Issue of 1858. On thick, rough, *bleuté* wove paper;  
1 Rl., blue.

On white laid paper; 1 Rl., carmine.

On white wove paper; 1 Rl., rose, blue, lake, yellow, green.

As the forgeries of the Pacific Steam Navigation Company's stamps are, perhaps, more abundant than those of any other place, I must needs describe them here. But unfortunately I have only been able to obtain one single copy of the genuine 1 real, and none at all of the 2 reales; so that, for the latter value, I shall have to take the description of the genuine from Mr. Atlee's paper in the *Philatelist*. I may mention that I never by any chance get an album for inspection which does not contain at least one of the forgeries. The genuine are very scarce. The *bleuté* 1 real, used, brings from £6 to £10, according to the conscience of the seller. Major Evans says, "The 1 real on blued paper was employed by the Peruvian Government, experimentally, for the prepayment of postage between Lima and Chorillos. Some of the others were, I believe, employed by the Company, but used specimens are of the greatest rarity; and some of the varieties on white wove paper are not improbably proofs, essays, or fancy impressions of some kind."

*Genuine.*

Engraved in *taille-douce*; paper as above. The ship is sailing to the left. The projecting part to the left of the head of the P is much broader than the corresponding projecting part of the foot of that letter. The shading to the s touches the stop after it; and the foot of the s does not touch the outline of the oval below it. The foot of the N

touches the first line of shading inside the outline, but the head of it is slightly to the right of the line. The right-hand edge of the shading inside the C is curved, to follow the curve of the letter; and the very tip of the tail of the said C is outlined. The shading to the right of the stop after the C just touches the first line inside the outline of the stamp. The stern of the steamer is almost level with the water; the ratlines (?) or rope-ladders are very distinct; there are two of them to each mast, each composed of three parallel ropes. The flag is almost straight, and is shaded with horizontal lines. The little pennant at the top of the fore-royal is very nearly horizontal. The paddle-box is shaded with vertical lines. A straight-edge, laid along the fore-mast, would just graze the left side of the O of OZ; and, laid along the main-mast, it would pass clear to the left of the Z. The ropes joining the bowsprit to the fore-mast are all very clear and distinct. The smoke of the steamer is wavy, very nicely drawn, and gets lighter towards the end, though the lines can be traced right to the very outline of the containing-oval. The waves are very nicely drawn, with very little white upon them; and the sea-line, or line where the sea and sky join, to right and left of the vessel, is perfectly horizontal and straight. The outer boundary of the oval is composed of two lines, placed very close together, so that it would not be possible to put a third line between them, even if it were only half the thickness of the two lines. All the lines of the design stand out well from the paper, as is usual in *taille-douce* engravings. The oval is bounded by a single line on the inside, and the engine-turned scallops come *very* close to this boundary-line. The vertical lines of the spandrels are perfectly straight, and at equal distances from each other.

#### *First Forgery.*

Lithographed, on rather soft, yellowish-white wove paper. There is a great choice of colours, as this forgery appears in blue, green, yellow, orange, vermilion, red, red-brown, and brown. The projecting part to the left of the foot of the P is nearly twice as thick as the corresponding projecting part of the foot of that letter. The stop after the S is some distance to the right of the S, and the foot of the S touches the outline of the oval below it. The foot of the N touches the second line of shading inside the boundary-line, and the head of the N touches the first line inside the boundary-line. The right-hand edge of the shading, inside the C, is perfectly straight and vertical. The tip of the tail of the C is not outlined. The shading to the right of the stop after the C touches the outline of the stamp. The stern of the steamer is high out of the water; the ratlines to the fore-mast are not visible, and those to the main-mast are very fragmentary. The flag is very much curved, and blotched instead of being shaded. The little pennant at the top of the fore-royal hangs down very obliquely, instead of being almost horizontal; and it is much too prominent, as there are no clouds behind it; whereas in the genuine there are a number of horizontal lines behind it, to represent clouds. A straight-edge, laid along the fore-mast, would pass clear to the left of the O; and if laid along the main-mast, it would cut well into the foot of the Z. There seem to be seven ropes (instead of six), joining the bowsprit to the fore-mast; but they are very indistinct, and most of them are broken. The smoke of the steamer is in one thick, clumsy, horizontal cloud, not wavy, and ending a very little beyond the stern. The waves are coarse, and three-fourths of them are white; the sea-line is blotchy, and apparently wavy, on the left side especially. The outer boundary of the oval is composed of two lines, but they are so far apart, that there would be plenty of room to put a third line of similar thickness between them. The design is perfectly flat on the paper, which is much

too smooth. The oval is bounded by a single line on the inside, but the little scallops do not come at all close to it. Some of the vertical lines in the spandrels are crooked, and those behind the S are much closer together than those behind the P. The shading to the paddle-box is usually very slight and blotchy.

#### *Second Forgery.*

Lithographed, on stout, hard, white wove paper. I have this in ultramarine, bluish-green, olive-yellow, deep rose, reddish-brown, and brown. The stop after the P is a long way to the left of the outline of the oval, though the shading to it touches the outline of the oval in the genuine. The foot of the S is a long way from the outline of the oval. The foot of the N touches the second line of shading, inside the outline of the stamp. The ratlines to the fore-mast are composed of two parallel lines, instead of three. The flag is a mere blotch in the clouds, and there is no pennant to the fore-royal. A straight-edge laid along the main-mast would graze the foot of the Z. There are only five ropes (instead of six) joining the bowsprit to the fore-mast. The smoke from the funnel seems to go in front of the mast, instead of behind it, and it ends just beyond the last rope of the vessel. In many copies it is very smudgy. There is even less white on the waves than in the genuine. The sea-line is broken on the left side, and wavy on the right side of the ship. The outer boundary-line of the oval is like the genuine, but the inner line shows too much white between it and the little scallops. The design is flat and smooth, being a lithograph. The sky is heavily shaded with clouds at the top and on the left side. In the genuine the clouds are only at the top and right side, and very faint. I have only seen this forgery lately; the other has been known to me for twenty years.

Issue of 1858. On thick, rough, *bleuté* wove paper;  
2 Reales, brown-red.

On white laid paper; 2 Reales, blue.

On white wove paper; 2 Reales, brown, blue, lake, yellow,  
green.

#### *Genuine.*

Mr. Atlee says, "Finely engraved in *taille-douce*. The design is the same as that of the 1 real, but the ship is sailing to the right."

#### *First Forgery.*

Lithographed, on rather soft, yellowish-white wove paper. I have this forgery in blue, green, orange, orange-vermilion, carmine, deep rose, brown-red, and red-brown and brown. The steamer is sailing to the left, as in the 1 real; so this is a very easy instant test for this forgery. Further description is probably unnecessary; but I may say that the whole of the stamp, with exception of the altered inscription, is very similar to the first forgery of the 1 real.



#### *Second Forgery.*

Lithographed, on stout, hard, white wove paper. I have this in dull blue, bluish-green, orange, dark pink, reddish-brown, and brown. The steamer is sailing to the left, as in the 1 real and in the first forgery of the 2 reales, which will be sufficient to identify this forgery without further description.

#### *Third Forgery.*

Apparently engraved in *taille-douce*, on thin, hard, very white wove paper. I do not know how these forgeries are executed, but possibly they may be cut in a wood-block. The execution is coarse, but the ink



stands up well from the paper. The steamer is sailing to the *right*, as in the genuine. My difficulty is, that, as I said at first, I have no copy of the genuine 2 reales. I will describe the points in which it differs from the genuine 1 real, as the design is probably very similar in both. The head of the P is badly shaped, the top not being parallel with the top outline of the stamp. The shading to the stop after the C does not touch the first line of shading inside the boundary-line. The ratlines are composed of two parallel ropes, looking like ordinary wooden ladders. The deck of the vessel is wavy. There is a large, badly-shaped flag, and no pennant. The flag has hardly any shading on it. The smoke of the steamer does not reach to the boundary-line of the oval. A straight-edge laid along the fore-mast would pass clear to the left of the Z. The waves do not look like water in the least; they are in great part composed of almost vertical lines, very fine, and three-fourths of them white. The sea-line is wavy on the left side of the ship, and broken on the right side of it. Of the two lines forming the outer boundary of the oval, the outer one is thicker than the inner one; and from the P to the N it is very thick, and badly and irregularly drawn. Indeed, the whole outline of the oval is ragged and uneven. The two lines are so far apart, that there is plenty of room to put another line between them. The inside outline of the oval is too thin, and also unevenly drawn. The little scallops actually touch it in one or two places. The vertical lines in the spandrels are too far apart and too thin, and irregularly drawn. The top outline of the stamp only extends from the left top corner to the middle. There is no top outline at all from the middle to the right top corner. The oval does not touch the outline of the stamp, either at the top or at the bottom. At a distance this stamp looks very well; but it will not (as I have shown) bear a close inspection.

## POSTMARKS.

*Genuine.*—The genuine copy from which I have been describing is cancelled with a large "6," in the centre of an oval composed of four parallel lines of varying lengths at top and bottom, and two curved lines each side, similar to 54.

*Forged.*—Postmarks 6 (without central numerals), 62 (with four curved lines each side). Also four concentric ovals. Also three very large concentric circles, almost big enough to cover two stamps. This latter belongs only to the second forgery. The third forgery of the 2 reales is uncanceled.

## PAPAL STATES.

Issue of 1852-65. 50 Bajocchi, blue.

*Genuine.*

Engraved in *épargne*, on thick, hard, yellowish-white wove paper. The F of FRANCO is very clear and distinct, and its bottom stroke projects to the right, quite as far as the top arm. The P and T of POSTALE have wide bottom-strokes, and the L has a wide top-stroke; the upright first stroke of the E of this word is straight. The A of BAJ is sharply pointed, and both its bottom-strokes are of equal width. The groundwork of the tiara, between the crowns, is white. The two ribbons, each side of the tiara, show a long dark fringe at their ends, but this fringe is not forked. The tassels are not forked, and they are joined to the keys by cords which



are composed of dotted lines. The cross on the top of the tiara appears to be merely a short lump, and it is a long way below the LL of BOLLO. In each corner of the stamp there is what appears to be an oak-leaf; the central vein of each leaf is very short, reaching from near the point to about the centre of the leaf, and not going near to the short projection inside the base of the leaf, which seems to be intended as part of the vein. The whole stamp is slightly indented or sunk into the paper, in the manner of *épargne*, and the stop after BAJ is quite deeply indented. There is a sort of fringe, of twenty-two short lines, in the frame below BAJ; there are sixteen similar lines in the fringe to the left of BAJ; seventeen in the fringe to the left of FRANCO; eighteen or nineteen in the fringe above CO BOL; about eighteen in the fringe above LO POS; sixteen to the right of TALE; fifteen to the right of 50, and eighteen below 50. These are the numbers as nearly as I can make out, but they are difficult to count.

#### *First Forgery.*

This is very poor, and can easily be detected. It is lithographed, on thick, yellowish-white *laid* paper. The bottom-stroke of the F of FRANCO is *very* short. The P and T of POSTALE have hardly any bottom-strokes. The top-stroke to the L of this word is also very short. The A of BAJ is distinctly rounded at the top, and its right-hand bottom-stroke is much wider or longer than the corresponding left-hand one. The groundwork of the tiara, between the crowns, is darkly shaded with vertical lines, placed so close together as almost to touch; and the crowns are three plain, solid rings. The fringe at the end of each of each of the ribbons, on each side of the tiara, is very short, and distinctly forked. Each of the four tassels is deeply forked. This is a very easy test. The cords joining the tassels to the keys are composed of unbroken lines, instead of dotted ones. The cross on the top of the tiara is very distinctly drawn, and it goes very close to the bottom of the first L of BOLLO. The veins in the corner oak-leaves are very long, extending from the very base of each leaf to within less than one-eighth of an inch from the point. The whole impression, including the stop after BAJ, is flat, and not in the least sunk into the paper. The fringe below BAJ contains twenty-two lines; the one to the left of BAJ has seventeen; the one to the left of FRANCO has eighteen; the one above CO BOL has twenty-one; the one above LO POS has twenty-three; the one to the right of TALE has seventeen; the one to the right of 50 has seventeen, and the one below 50 has twenty-three. These lines are easy to count.

#### *Second Forgery.*

Lithographed, on thick, rough, very hard, white wove paper. The F of FRANCO is *very* badly drawn, the bottom part being apparently all doubled up or broken; so that it looks very like an E. This will be found the best test for this forgery. The upright first stroke of the E of POSTALE is not straight, but considerably curved in the centre. The A of BAJ is blunt at the top, and its right-hand bottom-stroke is considerably longer or wider than the corresponding left-hand one. The ends of the ribbons each side of the tiara are clumsy, and do not look like fringes. The tassels are joined to the keys by continuous lines, instead of dotted ones. The cross on the top of the tiara is a sort of lump, as in the genuine; but it is much too long, too pointed, and is bent over to the right, besides being much too near to the first L of BOLLO. The whole impression is flat on the paper, instead of being rather sunk into it. The fringes in the border of the stamp are perfectly uncountable, the lines being all blotched together. I have not been able to count any one of the sets;

indeed the whole impression is very much blotched, though I do not lay much stress on this point, as the genuine stamps are sometimes not very clearly printed. With the exceptions just mentioned this stamp is a good copy of the genuine, and I fancy that many amateurs might be deceived by it.

*Third Forgery.*

Lithographed, in pale ultramarine, on rather thick, bluish-white wove paper. The bottom-stroke of the F of FRANCO is too short. The P of POSTALE has no bottom-stroke on its right side, and the bottom-stroke of the T is so long that it joins the following A. (This is no test, however; as, in the genuine, the bases of the letters TALE are *all* joined together in some specimens.) The top of the A of BAJ is distinctly rounded. The ends of the ribbons, each side of the tiara, are clumsy, and do not look like fringes. The cords joining the tassels to the handles of the keys look like strings of beads. The whole impression is perfectly flat on the paper. There are twenty lines in the fringe below BAJ; twenty-three to left of FRANCO; about thirty-three above CO BOL; thirty above LO POS; twenty-five or more to the right of TALE; twenty-five to the right of 50; and thirty-two below 50. It will thus be seen that the lines of these fringes are far more numerous than they are in the genuine.

POSTMARKS.

*Genuine.*—A diamond-shaped frame, containing five parallel bars; also two small concentric circles, with name in between the circles, and date, &c., in the centre. 82  
c

*Forged.*—51; also a blue, wavy postmark, the shape of which I have not been able to make out; also a pen-stroke; also a set of small round dots.

Same Issue. 1 Scudo, red.

*Genuine.*

Engraved in *épargne*, on thick, rather hard, yellowish-white wove paper. The cross at the top of the tiara does not touch the L above it, and the three crowns on the said tiara are parallel with each other, and horizontal, or rather, very slightly arched. The F of FRANCO has a very large bottom-stroke, and the bottom of the oblique stroke of the N is decidedly blunt. In the word POSTALE the bottom stroke of the P is quite as long as the width of the projecting top of the letter; the top of the A is rather rounded, without any cross-stroke at the top of it; the bottom-stroke of the T is quite as wide as the top stroke; the thick first stroke of the E is not at all curved, the tongue of it is in the centre of the letter, and the bottom limb is plainly larger than the top one. In the word SCUDO the tail of the C bends very slightly outwards, so as apparently to point towards the centre of the following U; the D is properly shaped, and the O has rather a clumsy look. The cross in the wards of the left-hand key is better made than the one in the wards of the right-hand key. Neither of the ribbons touches the tiara, and each end finishes off with a distinct and very dark fringe. All four of the large tassels are about the same size and shape. If the tassels be supposed to be snakes, the upper one on the right-hand side is looking horizontally to the right, below the upper lettering; and the upper one on the left-hand side is looking



horizontally to the left, below the upper lettering. The circular handle over the O of SCUDO is firmly attached to the shaft of the key; but the similar circular handle over the C of SCUDO only just touches the shaft of the key.

*First Forgery.*

Lithographed, on rather thin, very white wove paper. The cross at the top of the tiara does not touch the L above it. The F of FRANCO has hardly any bottom-stroke. The top of the A of POSTALE is flat, and bears a small cross-stroke on it. The top half of the E of this word is much larger than the bottom half. The bottom of the D of SCUDO is slanted absurdly up to the right, instead of being flat. This is perhaps the easiest test for this forgery. The cross in the wards of the left-hand key is much more crooked than the one in the wards of the right-hand key, thus just reversing the test of the genuine. The right-hand ribbon touches the side of the tiara. The bottom-stroke of the T of POSTALE is *very* much shorter than the top-stroke, and it does not touch the bottom of the following A. The N of FRANCO is badly made, having the last vertical stroke drawn too much to the left, so that it cuts almost into the middle of the oblique stroke, instead of joining its end. The upper right-hand tassel ends in a large, dark ball, very different from the other tassels. The colour is a sort of rosy-vermilion, very much more intense than the genuine.

*Second Forgery.*

This is hand-stamped from a die. I have only seen it struck in black on a card, so cannot tell what sort of paper is used for the real counterfeits. It hails from Breslau, and, I believe, as the die is exceedingly well done, its productions will probably be offered as reprints. The tests are as follows: the crowns on the tiara slant downwards to the left (this is more especially clear with the uppermost crown); the bottom of the oblique stroke of the N of FRANCO is quite sharp. In the word POSTALE the bottom-stroke of the P is *very* short, not anything like as long as the width of the projecting upper part of the letter; the bottom-stroke of the T is also very short, especially upon the left-hand side; the thick first stroke of the E is curved, as though it had a bend in its back; the tongue is a little too low, and the top limb projects slightly more than the bottom one. In the word SCUDO the tail of the C does not curve outwards at all, and it appears to point towards the top of the following U; the O is of a nice oval shape. There appears to be a fringe to the end of each of the ribbons, but the fringes are not dark. The lower tassels are darker than the upper ones; and, supposing them to be snakes, the right-hand upper one appears to be looking upwards, directly at the E of POSTALE, and the left-hand upper one appears to be looking just below the F of FRANCO. The key and handle over the C of SCUDO are only very slightly joined together, but the key and handle over the O of SCUDO scarcely touch each other at all. With these exceptions this forgery corresponds very closely with the genuine in all points of the design.

POSTMARKS.

*Genuine.*—A large, outlined diamond, containing five parallel bars; also a diamond of square dots, not outlined; something like 42, without numerals.

*Forged.*—An outlined diamond, like 51, but containing six parallel bars; also a pen-stroke.

8/  
c

## Issue of 1867. 2 Cents, green.

*Genuine.*

Engraved in *épargne*, in black, on medium, *glacé* wove paper, white at the back, but coloured green on the face; unperforated. The F of FRANCO does not touch the inner line of the frame, and the N has a cross-stroke to each of its vertical lines. The cross on the tiara comes under the middle of the first L of BOLLO. The two ribbons are at equal distances from the tiara, and neither of them touches it. The ribbons or cords hanging between the keys, below the tiara, are formed by dotted lines. The C of CENT is a good distance above the bottom outline of the frame.

*Forged.*

Lithographed, in blue, on very thick, hard, white wove paper, not *glacé*, and not coloured green on the face. The F of FRANCO touches the outline of the frame to the left of it; the N has no cross-stroke at the top of its last upright line. The cross on the tiara comes exactly under the space between the LL of BOLLO. The right-hand ribbon *almost* touches the tiara, whilst the left-hand ribbon is at a considerable distance from it. The ribbons or cords below the tiara, between the keys, are formed by unbroken lines, instead of dotted ones. The C of CENT touches the outline of the frame below it.

## POSTMARKS.

*Genuine.*—The diamond of square dots above described.*Forged.*—My only specimen of this forgery is uncanceled.

## PARAGUAY.

## Issue of 1870. 1 Real, rose-pink.

*Genuine.*

Engraved in *épargne*, on very slightly yellowish-white wove paper, tolerably thick and hard. The lion is standing upon a piece of ground, the boundary-line of which is about level with the stops before and after UN REAL. His feet barely touch the outline of the shaded circle. The rest of the circle, above the ground, is shaded with fine horizontal lines, without any dark bands across the circle. Round the 1 in each corner there is, first of all, the dark outer line, then a tolerably broad white circle, then an inner dark circle, then a *very* narrow white circle, then the dark outline of the shaded background to the numeral. The lion is shaded



nearly all over, and his mane appears to be the darkest portion of the whole stamp. The E of REPUBLICA is properly drawn. The pole supporting the cap of Liberty is shaded nearly all over, and where it is not shaded, the lines of the background can be seen through it. The cap of Liberty does not touch the outline of the circle above it. The side-stroke of each figure 1 ends with an ornamental curl.

*Forged.*

Poorly lithographed, on very white wove paper, thinner than that of the genuine, but quite as hard. The artist has evidently failed to see that the lion is standing on the ground; for he has made him stand upon

the inner outline of the circle, and has drawn six thick dark bands across the circle at equal distances, to make them uniform with the *one* thick band which represents the horizon in the genuine. The circles round the corner-figures are badly copied. Outside there is the outer dark circle, then a narrow white space, then the rest is blotchy, only showing parts of the other lines and spaces. The face of the lion is quite white, and there are large white patches down the sides of his body, parts of the mane being also white. The E of REPUBLICA is broken, and badly shaped. The lion appears to be grinning, and one of his eyes is shut. All the upper part of the pole is white, and the lines of the background cannot be seen through it. The cap of Liberty touches the outline of the circle under the beginning of the E of DEL; and it has a patchy appearance, instead of being shaded all over. The side-stroke of each figure 1 is a plain oblique line, without any ornamental curl.

## POSTMARKS.

*Genuine.*—29, in blue, with name between the circles, and date in the centre.

*Forged.*—62, with five curved lines each side.

The forgeries are separated from each other by lines, and the colour is a more chalky rose than that of the genuine.

## PARMA.

Issue of 1852. 5, 15, 25 Centes, colour on white.

*Genuine.*

Apparently lithographed, on medium, yellowish-white wove paper. The point of the *fleur-de-lys* does not touch the outline of the circle above it; indeed, there are two lines of the shading of the central circle to be seen between the point of the *fleur-de-lys* and the top of the circle. Each of the three tails of the *fleur-de-lys* bears a line of shading in it. The little cross on the top of the crown touches the border above it, exactly between the two words STATI PARM. There is only one stop after PARM, and that is level with the centre of the M. The groundwork behind the *fleur-de-lys* is formed by fifty-seven fine lines, set very close together; and the groundwork behind the crown is formed by very tiny, square, coloured dots. There is a round white stop between the words STATI PARM. The broad white circle surrounding the *fleur-de-lys* goes as near to the white lines of the frame to right and left of it as it does to the white line of the frame below it. Each of the two outer arches of the crown bears four good-sized pearls, and each of the inner arches bears three similar pearls.

*First Forgery.*

Lithographed, on thin, very coarsely-wove paper. The point of the *fleur-de-lys* touches the outline of the circle above it. The right-hand tail of the *fleur-de-lys* has no line of shading in it. The little cross on the top of the crown comes under the I of STATI. There are two stops, like a colon, after PARM. The groundwork behind the *fleur-de-lys* is formed by thirty-eight lines of shading, far apart; and the groundwork behind the crown is formed by crossed, vertical, and horizontal lines of colour. The white circle round the *fleur-de-lys* is nearer the frame at the left-hand side and bottom than it is at the right-hand side.

*Second Forgery.*

Lithographed, on coarse wove paper, rather thicker than in the last forgery. There is only one line of shading to be seen between the point of the *fleur-de-lys* and the outline of the circle above it. The little cross on the top of the crown is nearer to the I than to the P. The groundwork behind the *fleur-de-lys* is formed by forty-one lines of shading; and the groundwork behind the crown is formed by short, crooked, irregular lines, making a sort of "crinkly" pattern. There is a large hyphen between the words STATI PARM. The broad white circle surrounding the *fleur-de-lys* is at some little distance from the side-frames, allowing a portion of the groundwork to be seen between the frame and the nearest portions of the circle. Each of the outer arches of the crown bears five pearls, and each of the inner arches has four pearls.

*Third Forgery.*

Lithographed, on medium wove paper, not so coarsely made as in the other forgeries. The little cross on the top of the crown is under the I of STATI. The groundwork behind the *fleur-de-lys* is formed by fifty-four horizontal lines of shading, and the groundwork behind the crown is formed by vertical rows of oblong dots. There is no stop at all between the words STATI PARM. The white circle round the *fleur-de-lys* is slightly nearer to the left-hand than to the right-hand frame. The left-hand arch of the crown bears seven pearls; the right-hand arch has five; and the inner arches four each.

*Fourth Forgery.*

Very coarsely lithographed, on thick wove paper. There seems to be only one line of shading between the point of the *fleur-de-lys* and the top of the outline above it. The middle tail of the *fleur-de-lys* has no line of shading in it, but a blotch instead. The cross on the top of the crown appears to be under the I of STATI. There is no stop after PARM, and none before STATI; and the one between STATI PARM is level with the bottom of the letters, instead of level with their centres. The groundwork behind the *fleur-de-lys* is formed by about twenty-six lines of shading, very thick and coarse; and the groundwork behind the crown is composed of a blotchy pattern, which it is impossible to make out. The circle round the *fleur-de-lys* is a very long way from the side-frames, instead of touching them; and it does not touch the bottom frame either, though it is nearer to this latter than to the others. This is an easy test. The stamp is so blotched that the pearls on the crown cannot be seen at all, much less counted.

*Fifth Forgery.*

Nicely lithographed, on rather thin, yellowish-white wove paper. There is one line to be seen, between the point of the *fleur-de-lys*, and the outline of the circle above it; and the tail of the said *fleur-de-lys* touches the bottom outline of the circle. On the top of the crown there is a little white diamond with an upright dark dash in it, instead of the small cross of the genuine; and this diamond is under the end of the I of STATI. There is no stop either before or after any of the words. The groundwork behind the *fleur-de-lys* contains fifty-one horizontal lines; and the groundwork behind the crown is formed by crossed, horizontal, and vertical coloured lines. The central circle is nearer to the bottom frame than to the side ones. The crown is not the least like the genuine; having six small arches, instead of four large ones. The 25 centesimi, which is the value most often met with in this fifth forgery, is printed in a very peculiar, yellowish-chestnut colour, not known to me in any stamp of any country.

*Sixth Forgery.*

Tolerably well lithographed, on medium, hard, yellowish-white wove paper. There is one line of shading between the point of the *fleur-de-lys* and the outline of the circle above it. The postmark rather covers part of my single specimen; but, as far as I can make out, there is a thing like the flame of a candle, instead of a little cross, on the top of the crown, and slightly nearer to the I than to the P. There is a *very* small, oblong stop after STATI, but none anywhere else. The groundwork behind the *fleur-de-lys* contains fifty-three lines; the top one cutting through the white outline of the circle to the right, and the bottom ones being closer together than the others. The groundwork behind the crown is formed, as in the fifth forgery, of crossed, horizontal, and vertical lines. The crown is not at all like the genuine; as the arches are much too small, and *too* much arched. There seem to be three pearls on each arch, but they are not easily made out. The central part of the crown is a sort of blunt cone.

## POSTMARKS.

*Genuine.*—1; also a similar one, but much larger; also name and date in large capitals, without frame; also the same in two lines; also a small rectangular frame, not a quarter the size of the stamp, containing a lattice-work of crossed, oblique bars.

*First Forgery.*—The small, lattice-work rectangle.

*Second Forgery.*—Uncancelled; also name, etc., in one line, without frame; also 5, without numerals; 10; 23.

*Third Forgery.*—10; 23; also name, etc., in one line, without frame.

*Fourth Forgery.*—5, without numerals; 23; also a blotch.

*Fifth Forgery.*—Name, etc., in two lines, without frame; also part of an enormous circle.

*Sixth Forgery.*—100.

Issue of 1857. 5, 10, 15, 25, 40 Centes, black on colour.

*Genuine.*

Apparently engraved in *épargne*; paper rather thinner than that of the first issue. The type is exactly the same as that of the first issue, so that the tests of the genuine already given will serve for the genuine of this issue, except that the stamps are printed in black, on coloured paper, instead of in colour, on white paper.

*Forged.*

I cannot say whether all the forgeries exist which I have described in the first issue; but it is very probable. I possess the second, fourth, and sixth forgeries. The tests are, of course, the same as for the corresponding forgeries of the first issue; except that the stamps are printed in black, on coloured wove paper.

## POSTMARKS.

*Genuine and Forged*, the same as in the first issue.

Issue of 1857-59. 15, 25, 40 Centes.

*Genuine.*

Engraved in *épargne*, on stout, yellowish-white wove paper. There are twenty-nine horizontal lines of shading in the oval, counting down



the left-hand side. The three lower limbs or branches of the *fleur-de-lys* are of a good size, about half as large as the corresponding upper limbs, and each of the six limbs has a line of shading in it. The tail of the C of CENT is made exactly like the head. The left-hand branch, outside the shield, bears six oak-leaves, and only two acorns; the right-hand branch bears one olive-berry on the inner side of the double stem, to the left of the lowest bunch of leaves. Three of the horizontal lines of shading can be seen, between the top of the *fleur-de-lys* and the outline of the oval above it. The stop after ECC is small and round. All the arches of the crown are equally well-made and distinct. The two branches do not touch the frame or the shield anywhere.



#### *First Forgery.*

Lithographed, on stout, coarsely-wove, very white paper. There are only twenty-seven horizontal lines of shading in the oval, counting down the left side. The three lower limbs of the *fleur-de-lys* are very much smaller than the corresponding upper limbs, and the right and left lower limbs have mere traces of the line of shading in them. The C of CENT has a head, but no tail, just like an ordinary, English capital C. The left-hand branch bears seven oak-leaves, and three acorns; the right-hand branch has no olive-berry on it. Five of the lines of shading can be seen between the top of the *fleur-de-lys* and the outline of the oval above it; and there is a small, dark point, rather to the left of the point of the *fleur-de-lys*, in some specimens. The second arch of the crown, counting from the left, is smaller than the rest, and badly drawn. The left-hand branch touches the frame in one place, and almost touches it in another.

#### *Second Forgery.*

Lithographed, on soft, thick, very yellowish-white wove paper, so coarsely made that it might be mistaken for laid. There are only about twenty-five lines of shading in the shield, counting down the left side; but they are so very irregular and broken, that it is almost utterly impossible to count them with any certainty. The right and left lower limbs of the *fleur-de-lys* have no line of shading in them. The head and tail of the C of CENT are pretty much alike, but without the knobs or points of the genuine. The right-hand branch shows the stem where the olive-berry ought to be, but the berry itself is not there. Only two lines of shading can be seen, between the top of the *fleur-de-lys* and the outline of the oval above it. The stop after ECC is a more or less rounded dash. This is the easiest test for this counterfeit. The middle arch of the crown is crooked, and the arch to the left of it is very indistinctly drawn. The olive-branch touches the shield in one place.

This forgery is blotchy, but it has a deceptive look, much more so than the first forgery.

#### POSTMARKS.

*Genuine.*—1; 29 (generally struck in red); also a small rectangle, containing a lattice-work of crossed, oblique lines.

*First Forgery.*—Uncancelled; also 51.

*Second Forgery.*—The rectangle of lattice-work, but with the corners rounded; also 51.

Issue of 1853-57. 6, 9 Cent, black on colour.

Issue of 1859. Same type. 5, 10, 20, 40, 80 Cent., colour on white.

*Genuine.*

Engraved in *épargne*, on stout wove paper. The frame of the stamp is composed of three lines, the middle one of the three being considerably nearer to the outside than to the inside line; indeed, the outer and middle lines are frequently found blotched together. All the lines of the outer octagon are distinctly hollowed inwards, or concave, but of course the shorter sides are not so much hollowed as the longer ones. The I of STATI has no cross-stroke at the top, and the I of PARMENSI often wants part of its bottom-stroke. The C of CENTESIMI has a tail *exactly* like its head, after the manner of the foreign capital C. The last I of this word has hardly any top-stroke, except in the 6 c. and 9 c. None of the letters of the inscription touch the frame anywhere. The letters of CENTESIMI are much smaller than those of PARMENSI, and the figures of value are exactly the same height as the letters of CENTESIMI. The outer line of the frame is not very much thicker than the other two. The middle, v-part of the M of PARMENSI does not come anything like down to the bottom of the letter; indeed, it does not come much lower than the tongue of the E which follows it. The s and I of STATI stand respectively above the space between the PA and the end of S of PARMENSI. The stroke under the latter word extends from the middle of the A to nearly the middle of the s.

*First Forgery.*

Besides the values given above, this set contains an altogether imaginary value—"60 centesimi." Lithographed, on thick, hard, fine-grained, white wove paper. The outer line of the frame is absurdly thick, being eight or ten times thicker than the other two; and the middle line is, if anything, rather nearer to the inner than to the outer one. The short outlines of the octagon are *perfectly* straight; and the base of the stamp is considerably more concave than the top. The stroke under PARMENSI reaches from the middle of the A to nearly the middle of the s. Every I of the inscription has a large top-stroke and a large bottom-stroke. The C of CENTESIMI has no tail, and is exactly like the ordinary English capital C. The bottom of the P of PARMENSI touches the frame to the left of it. The letters of CENTESIMI are *too* small, and the figures of value are *very* much taller than the letters of this latter word. The middle, v-part of the M of CENTESIMI comes quite down to the bottom of the letter. The point of the A of PARMENSI is almost exactly under the centre of the s of STATI; and a line drawn down through the centre of the I of the latter word would cut centrally through the little knob on the head of the s of PARMENSI. There is no stroke at all under PARMENSI.

*Second Forgery.*

Lithographed, on moderately stout wove paper. The middle line of the three composing the octagonal frame is exactly central between the other two lines. The short sides of the octagon are *very* nearly straight. The I of STATI has a very distinct cross-stroke at the top. The tail of the C of CENTESIMI is rather like the head, but not exactly like it. The last I of this word has a large cross-stroke at the top of it. The letters of CENTESIMI are very nearly as large as those of PARMENSI, and the figures of value are distinctly taller than the letters of PARMENSI. The outer line of the frame is a good deal thicker than the other two

lines. The middle, v-part of the M of PARMENSI comes down very nearly to the very bottom of the letter. The S of STATI is centrally above the space between PA of PARMENSI as in the genuine; and the I of STATI is in the same position as in the first forgery. The line under PARMENSI is *very* thin; not half the thickness of the genuine.

#### *Third Forgery.*

Lithographed, on rather stout, soft, very white wove paper. The execution is not so clear as in the first two forgeries; but this counterfeit is by far the best and most deceptive of the lot. The middle line of the frame is nearer to the outer than to the inner line, as in the genuine, and is generally blotched together with the outer line for a good part of the way round; indeed, sometimes *all three* lines are blotched into one, especially at the bottom. All the sides of the octagon frame are more or less hollowed, as in the genuine. There is a cross-stroke at the top of the I of STATI, though it is not very large in some specimens. The I of PARMENSI sometimes lacks its bottom-stroke, as in the genuine. The tail of the C of CENTESIMI is *larger* than the head. The top-stroke to the last I of this latter word is fairly visible. The figures of value, especially in the 40 c., are slightly taller than the letters of CENTESIMI. The outer line of the frame is about the same thickness as in the genuine; and the middle, v-part of the M of CENTESIMI is also about the same as in the genuine. The S of STATI is decidedly more above the P than the A of PARMENSI; and the I of the former word is a little to the right of the centre of the S of PARMENSI. The stroke under the latter word extends from the beginning of the right foot of the A to the beginning of the tail of the S; but all the values are not exactly alike in this point.

#### POSTMARKS.

*Genuine.*—1, 29, in black or red.

*First Forgery.*—Uncancelled. Also 38, without numerals.

*Second Forgery.*—As in the first forgery. Also 51. Also a shapeless blotch.

*Third Forgery.*—Uncancelled.

NOTE.—The *épargne* engraving of the genuine stamps shows evident signs of being sunk into the paper, this being especially noticeable in the numerals. All the forgeries, being lithographed, show the design perfectly smooth on the surface of the paper.

The first forgery of this latest set is exceedingly common. I hardly ever have an album through my hands without one or more specimens. The third forgery seems to be new. I have only seen it (in large quantities, by the way) lately, within the last year or so.

## PERSIA.

Issue of 1876. 1, 2, 4, 8 Shahi.

#### *Genuine.*

Lithographed (?) on thick, white wove paper, usually rouletted, and on thin paper, unperforated. The 2 shahi is also found perforated 13; but I have not seen a specimen. The lion is full-faced, his tail is thin and tapering, with a distinct, dark blot in the centre of the tassel of it. The white line on which the lion stands does not touch the circle of pearls either side. The pearls are small and regular. The lion has a very full beard.



*Forged.*

Very nicely lithographed, on thick, white wove paper; unperforated, o perforated 13. The lion is only three-quarter-faced; his tail is thick for its whole length, and the tassel is quite white, with no dot in the centre of it. The white line on which the lion stands touches the circle of pearls on the right, and almost touches it on the left. The pearls are rather large, and vary in size. The lion's mane is very white, and there seems to be no beard at all just under the chin. As a rule these forgeries are much better-looking than the genuine.

## POSTMARKS.

*Genuine.*—1, but larger, containing name, etc., in English and Persian characters.

*Forged.*—Usually uncanceled, but occasionally with a few shapeless blotches.

**Issue of 1877. 10 Shahi, black and blue.**

I have only seen the 10 shahi, but there exists a full set. The tests for the 10 shahi will serve for the others.

*Genuine.*

Printed in two colours, on moderately stout, white wove paper; perforated 13. The face of the Shah is entirely covered with dark lines. The cap comes down somewhat lower over the right eye (on the left side of the stamp) than it does over the left eye (on the right side of the stamp). There are sixteen pearls visible in the fastening of the aigrette in the cap. The lion has two horizontal lines across his forehead, his tail tapers slightly to the end, and the tassel is plainly forked. He holds a sword in his *right* paw; and the little black line on which he stands touches the border on the right side of the stamp, but not on the left.

*Forged.*

Lithographed, on white wove paper, rather thin; pin-pricked 13. The face of the Shah is very little shaded, and looks more like that of a white man. The cap is put on very nearly level; or, if at all sloped, it comes down slightly further over the left eye (to the right of the stamp). The aigrette only shows nine pearls. There are no horizontal lines across the forehead of the lion; his tail is about the same thickness for its whole length, and the tassel at the end of it seems to be a very little forked in some copies, but not decidedly, as in the genuine. The sword seems to be in the left paw, but it is not easy to say for certain which paw holds it. The little black line on which the lion stands touches the black border on both sides.

## POSTMARKS.

*Genuine.*—The same cancellation as in the issue just described.

*Forged.*—A large rectangle of square dots.

**Issue of 1886. 10 Francs, buff and black.***Genuine.*

Lithographed, in black, buff, and red, on stout, white wove paper; perf. 13. The Shah has a *very* thick outline to his left shoulder (right side of

the stamp) ; this outline is equally thick for its whole length, and it does not travel round the lower edge and corner of the collar.



The 1 of the inscription (1 TOMĀN) in the white circle in the left top corner is a short, straight, thick stroke, running down somewhat obliquely from left to right. This 1 does not anything like touch the upper outline of the containing-circle. The word TOMĀN beneath the 1 is in three parts; reading, of course, from right to left, TO MĀ N. The TO is like a double-tailed comma, with one tail pointing almost vertically upwards, and the other downwards, with two very distinct diamond-shaped dots above it. The word for "one" in the right top circle (EK, I think it is, though I am not sure of the vowel) is something like a very slanting figure "5," without the head-stroke, with a short projection from the right side of the rounded part; two diamond-shaped dots below it, and a mark like a *very* small "5" inside the hollow of the curve. In the French inscription, POSTE PERSANE, the head of each P, the tongue of each E, and the cross-bar of the A, all join the bodies of the respective letters. The outline of the o of 10 is perfectly smooth and regular; the foot of the F below it is plainly visible; and the stop after the F is nicely rounded and shaded, with no ring round it. There are thirty-three horizontal lines of shading in the circle containing the 10 F.; and the forty teeth of the cog-wheel surrounding it are all perfectly uniform in size and shape. Just above the 10 F. circle there is a small, but nicely-drawn, four-petalled flower, with a ball in the centre of it. There are twenty-seven laurel(?) leaves in the wreath, to left of the portrait, and four large acorns in the oak-wreath on the other side. Immediately before the P of POSTE there are ten fine, horizontal lines of shading; and there are eight similar lines, at the other end of the scroll, after the last E of PERSANE. Down the left outline of the Shah's face (right side of the stamp) there is a sort of whitish halo or fringe, like the ill-shaven stubble of snow-white beard and whiskers, showing up from the dark background. The crown at the top of the stamp shows a row of five large, very distinct, light-coloured pearls along its base, and two rows of small pearls, also distinct, and ten in each row, across the centre. The two slanting or overhanging feathers, which issue from the top of the crown, do not touch the outline of the stamp above them.

#### *Forged.*

Lithographed, in black, ochre-yellow, and carmine, on stout, hard, very white wove paper; unperforated, but with the (white) perforations *printed* along the edge of the stamp. The thick black outline along the top of the left shoulder of the Shah (right side of the stamp) is not so wide where it touches the outline of the oval as it is near the collar; and it is continued round the edge and corner of the collar to the front of the throat. The 1 in the circle in the left-top corner touches the upper outline of the circle. The first character below it to the right (the TO of TOMĀN) has a small figure 2 laid on its side (2) above it, in place of the two diamond-shaped dots of the genuine. The large character in the right-hand white circle has two dots and an angular mark (all jumbled together) inside the hollow of the curve, instead of the thing like a little 5, which, by the way, always accompanies the final K in Arabic, Persian, etc. In the inscription, POSTE PERSANE, the bottom of the head of each P, the tongues of the first and second E, and the cross-bar of the A, do not touch the bodies of those letters, but show a space between. The

left outline of the o of 10 is ragged, and somewhat uneven. The foot of the F below it is not to be seen; and the stop after it is *very* badly done, with a semicircular ring round its upper half. There are only twenty-three horizontal lines in the circle containing 10 F.; and the cog-wheel ornament has several of the cogs very different from the rest. The flower just above the 10 F. circle has only three petals, the upper petal being absent, and the ball in it is very defective and flat. There are about twenty-two laurel leaves to left of the portrait; and the oak-wreath to right of the portrait shows only one acorn. There are seven rather thick, horizontal lines of shading in the scroll, immediately to the left of the P of PERSANE; and five lines at the other end of the scroll, after the last E of PERSANE. There is no white halo along the outline of the Shah's face on either side. The crown at the top of the stamp is so dark that it appears to be a solid dark mass, without any visible pearls; and the two feathers are dark, instead of light, and the left-hand one touches the upper outline of the frame of the stamp. I conclude this forgery is of German origin, as the word "FALSCH" is printed in white letters in the red border at the bottom of the stamp.

## POSTMARKS.

*Genuine.*—1; large, with Persian characters in it.

*Forged.*—Uncancelled.

## PERU.

Issue of 1860. 1 Dinero, blue.

This is the type with frame composed of eleven lines at the top, bottom, and right side, and ten lines at the left side, the outer and inner lines rather separated from the rest, but no thicker, and the ground in the inner corners formed by rows of short, oblique lines, each row pointing alternately to right and left, so as to appear almost like vertical zigzags.



*Genuine.*

Lithographed on medium, white wove paper. There are ninety-seven pearls round the central circle. The O of PORTE is much too tall, reaching up to the next line above the one touched by all the other letters of the word; and the O of FRANCO is a little taller than the other letters of that word. The letters R, C, and O of this latter word rest upon the same bottom-line as all the letters of PORTE; but the letters F, A, and N rest upon the next line above. In the left-hand CORREOS the first two and last two letters reach above the rest, and the first O reaches below the rest. In the right-hand CORREOS the s and each O reach below the other letters, and the last O reaches above them. There are fifteen horizontal lines of shading in the compartment of the shield which contains the llama, counting down the right-hand side of it, and thirty-two vertical lines in the lowest compartment. There are fifteen short strokes in the top row of the groundwork, to the left-hand side of the circle, and sixteen in the top row on the right-hand side. The bottom row on the left-hand side contains sixteen short strokes, and the bottom row on the right-hand side contains thirteen. The right-hand branch of the large wreath contains twenty-two leaves, and the left-hand branch contains twenty-one. In some copies the horn is on a white ground, instead of a ground of vertical lines.

*Forged.*

Lithographed, on thickish, white wove paper. There are only seventy-two pearls round the central circle. The words PORTE-FRANCO are in letters of equal height, all bounded by the same lines, top and bottom. In the left-hand CORREOS the last letters, OS, stand rather higher than the rest, and the first O and the S reach lower than the other letters. In the right-hand CORREOS the letters are all bounded by the same two lines except the S, which is rather taller than the rest. There are only thirteen horizontal lines of shading in the compartment of the shield which contains the llama, counting from the right-hand side; and the head and neck of the llama are rounded, just like those of a goose. In the genuine the head and neck of the llama are like those of a greyhound. There are only eleven short, oblique strokes in the left-hand top row of the ground, behind the circle; eleven or twelve in the right-hand top row; thirteen in the left-hand bottom row; and eleven in the right-hand bottom row. The right-hand branch of the large wreath bears twenty leaves, and the left-hand branch bears about seventeen. The ribbon tying the branches of the large wreath together is merely a white blotch. In the genuine it is plainly a ribbon.

## POSTMARKS.

*Genuine.*—1; 29; also a set of small round dots, with or without name of town in the centre; also a lattice-work frame, something like 40, but square or rectangular, and with the lines twice as far apart; also the name of town, in very large letters, without frame, or in a very large oval frame; also 82, with "LIMA" in the centre, and a number of small round dots outside the outer oval; also a plain oblong frame, with inscription in two lines, like 74, but not so long.

*Forged.*—1.

## Una Peseta, rose.

*Genuine.*

There is *no* UNA PESETA of the type described above. The nearest approach to it is the issue of 1861, which has the short lines of the background in the corners joined end to end, instead of being separate from each other, thus making real rows of vertical zigzags; and the circle round the central shield, etc., is composed of a zigzag line, instead of the ninety-six white pearls. The value is written as above, "UNA PESETA." The frame has ten lines at the top and right-hand side, eleven at the bottom, and twelve at the left-hand side. The shield is the same as before, but the lower wreath is replaced by a pair of large banners.

*Forged.*

Lithographed, on stout, very yellowish-white wove paper. There are eighty-eight white pearls round the central circle, instead of the zigzag line. There are fourteen horizontal lines of shading in the compartment of the shield which bears the llama, counting on the right-hand side of it, and the llama has an absurd dark blot on its shoulder. The shield is surrounded by a large wreath, as in the 1 DINERO, instead of the large banners of the 1 PESETA; and there are nineteen leaves in the right-hand branch of the large wreath, and about eighteen in the left-hand branch. The letters of PORTE-FRANCO are all the same height, top and bottom. The value is written "UN PESETO," which is an easy, instant test. The frame has ten lines at the top, eleven at the bottom, eleven on the right side, and ten on the left side. In all cases, I have included the lines which touch the zigzag groundwork.

## POSTMARKS.

*Genuine.*—As in the genuine 1 DINERO.

*Forged.*—1.

**Issue of 1858. Medio Peso, ó 50 Centimos; yellow, rose.**

This is a very scarce stamp; the rose is an error.

*Genuine.*

I am sorry to say that I have no specimen of this issue. All I know is, that the bottom label bears the word CORREOS; the left-hand label has MEDIO PESO, and the right-hand label has ó 50 CENTIMOS. The groundwork of the spandrels consists of wavy vertical lines.

*First Forgery.*

Lithographed, on stout, yellowish-white wove paper. The design is the same as that of the "UN PESETO" forgery just described. The right-hand and left-hand labels both bear the word CORREOS, and the bottom label has MEDIO PESO. The groundwork of the spandrels consists of short oblique lines, pointing different ways, in alternate rows, as in the "UN PESETO" forgery.

*Second Forgery.*

Very nicely lithographed, in greenish-yellow, on very thick, very white wove paper. The inscriptions are correctly placed, and the spandrels are composed of wavy vertical lines. The central circle is surrounded by pearls and white oblongs, placed alternately. The top frame has twelve lines, the right-hand one eleven, the bottom one twelve, and the left-hand one also twelve. There is a large wreath, partly surrounding the shield, and large white banners are placed behind the shield and wreath. The compartment containing the llama bears fourteen vertical lines of shading, and the lowest compartment has twenty-two similar lines. The word "FALSCH!" is struck in green letters, near the top of the stamp.

*Third Forgery.*

Lithographed, in brownish-yellow, and also in lilac-rose, on thin, white wove paper. The inscriptions are correctly placed; but the spandrels are composed of zigzag vertical lines. The central circle is surrounded by white pearls and oblongs; sometimes alternately, and sometimes several pearls together. The top frame contains eleven lines, the right-hand one twelve, the bottom one eleven, and the left-hand one thirteen. The banners and wreath are much the same as in the second forgery. There are twelve horizontal lines in the compartment of the shield, which contains the llama, and twenty-two in the lowest compartment.

## POSTMARKS.

*Genuine.*—Unknown to me.

*First Forgery.*—1; also a number of fine dots.

*Second Forgery.*—Uncancelled, except for the surcharge, "FALSCH!"

*Third Forgery.*—1.

**Issue of 1866. 5 Centavos, green.**

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12. The front foot of the white llama, above the aloe or



agave-plant, is absurdly large ; and a straight-edge laid along the front or profile of its face would just cut into the tail of the R of FRANCO. This said white llama has a cloth or saddle under the pack on its back, and the corner of the cloth can plainly be distinguished under the pack. The back leg of the llama is darkly shaded, but it is quite distinct, and slim like the other legs. There is a small ball or fruit amongst the leaves, over the beginning of the V of CENTAVOS, and this ball is dark, and shaded all over. The U of PERU is not joined at the top. The left-hand leaf of the aloe is rather stumpy, as though it had been broken off ; but it is only very little shorter than the right-hand leaf. The ends of the label containing CORREOS PERU do not touch the ends of the label which contains PORTE FRANCO.



*Forged.*

Lithographed, on stout, and also on rather thin, white wove paper ; badly perforated 13. The front foot of the white llama is small and pointed, like its fellow. A straight-edge laid along the profile of the face of the llama would cut through the C of FRANCO. The pack on its back does not show any saddle underneath it. The back leg of this llama is thick and clumsy, and very indistinct. The ball among the leaves, over the beginning of the V of CENTAVOS, is perfectly white. The U of PERU is joined at the top. The left-hand leaf of the aloe-plant is very sharp, and *very* much shorter than any of the other leaves. The ends of the two upper labels touch each other at both ends.

**Same Issue. 10 Centavos, red.**

*Genuine.*

Engraved in *taille-douce* ; paper and perforation the same as in the genuine 5 centavos. The front white llama has some dark shading on the back of the head, and a dark patch on its back ; but the two masses of shading are not joined by shading down the back of its neck. The cactus, or prickly pear, in the foreground, has eight leaves. The llama in the background has a head, neck, and ears exactly like those of a greyhound, and the eyes are well marked. The head and tail of the C of CENTAVOS *almost* touch. The mountain-peaks in the background are so lightly drawn that they are hardly visible at a first glance.



*Forged.*

Lithographed, on thick, white wove paper ; perforated 13. The dark shading on the back of the head of the front llama goes down the neck, and joins the patch of shading on its back. The cactus seems to have about eleven leaves, but they are very blotchy. The head, neck, and ears of the llama in the background are like those of a wolf, and there is only one eye visible. The head and tail of the C of CENTAVOS are a good distance apart. The mountain-peaks in the background are much too distinct, so that they can be plainly seen at a glance.

## Same Issue. 20 Centavos, brown.

*Genuine.*

Engraved in *taille-douce*; paper and perforation the same as in the genuine 5 centavos. The background of the scroll, behind the words CORREOS DEL PERU, is shaded with crossed lines. The central picture is exactly the same as that on the genuine 10 centavos, except that not quite so much of it is visible; so that the tests for that portion of the genuine 10 centavos will hold good for the genuine 20 centavos.

*First Forgery.*

Lithographed, on rather thin, and also on stout, very white wove paper; perforated 13. There are two dark, oblique lines of shading on the mountain, which come between the heads of the two llamas, the right-hand line touching the nose of the llama in the background. The rest of the picture is the same as in the *forged* 10 centavos. The background of the scroll, behind the words CORREOS DEL PERU, is of solid colour. The 2 in the left top corner, and the 2 in the right-hand bottom corner, both appear to be in two pieces, as though the tail of each figure could "take off." The white llama's face is rather like that of a very sharp-nosed pig.

*Second Forgery.*

Lithographed, on stout, hard, white wove paper, with a brownish-yellow wash on the face; pin-pricked 13, in oval holes. The background of the CORREOS DEL PERU scroll is solid. The shading on the head of the front llama joins that on the back. The leaves of the cactus are not countable. There appear to be about four; but it looks like irregular blotches of shading, rather than a plant. The white llama has a head like that of a rather blunt-nosed, white terrier, and the llama in the background has no visible eyes. The tail of the C of CENTAVOS curls inwards, so that the head overhangs it. The mountain-peaks are much darker than in the first forgery; but the sky is also darker, so that they are not much plainer.

## POSTMARKS.

*Genuine.*—29. Also a very long oval, containing seven very thick parallel bars running across the short side of the oval. Also a shapeless blotch.

*First Forgery.*—22.

*Second Forgery.*—54, without numerals. 62.

## Issue of 1874. 2 Centavos, violet.

*Genuine.*

Engraved in *taille-douce*, on stout, greyish-white, wove paper; perforated 12, and embossed at the back with a "grille," or sort of grating of crossed lines. There is a very distinct, wedge-shaped accent over the U of PERU. Each lower figure 2 is surrounded by a white oval, and each oval is exactly the same width all the way round. The letters NT of CENTAVOS touch each other at the top, and the letters TA touch each other at the bottom. There are seven cannon-balls, in a heap, below the mouth of the left-hand cannon. The two rammers, or flag-staves, or whatever they are, beside the heap of cannon-balls, are white, and



hardly shaded at all. The compartments of the shield are very light, showing off the llama, tree, and cornucopia very distinctly. Below the mouth of the right-hand cannon there are three rounded things, which it is impossible to decipher. They look like the heads and trunks of three babies, placed side by side, as much as anything, but they are not in the least like cannon-balls. The inner edge of the large white oval, round the central design, is only outlined at the top and the bottom, and the outer edge of the oval is not outlined at all.

*Forged.*

Very well lithographed, though too darkly printed, on thinnish, very white wove paper; unperforated, or perforated 13, and without any embossed "*grille*" at the back. There is no accent over the U of PERU. The white oval surrounding the lower right-hand figure 2 is very irregularly drawn, and very much wider in some parts than in others. The oval round the lower left-hand 2 is wider at the sides than at the top and bottom. None of the letters of CENTAVOS touch each other anywhere. There are only three cannon-balls in the heap below the mouth of the left-hand cannon. The two rammers beside this heap of cannon-balls are shaded all over. The compartments of the shield are very dark, so that the llama, etc., can hardly be seen in some copies, and the cornucopia looks exactly like a big German pipe turned upside-down. There are six distinct cannon-balls below the mouth of the right-hand cannon. The large white oval surrounding the central design is outlined all round, both inside and outside.

This is an exceedingly exact forgery; having apparently been transferred in some manner from the genuine, instead of being merely imitated. It is always printed much too heavily.

POSTMARKS.

*Genuine.*—29.

*Forged.*—5, without numerals.

**Fiscal Stamp of 1883-84, employed postally.  
10 Cent., slate-blue.**

*Genuine.*

I do not know the date at which this stamp was first employed for the prepayment of letters, but fancy it was about 1888. It is very badly engraved in *épargne* (looks like a woodcut), on rather thin, greasy-looking, transparent, yellowish-white wove paper. The ink is so very oily, that the design of the stamp is nearly as distinct at the back as it is on the face. There are nine dark, curved strokes each side of DIEZ; but all but about three of the strokes each side are not much more than mere dots in my specimen. The scroll containing this word has a dark outline, with a very thin, white outline outside it. The lower part of this white outline almost touches the letters of CENTAVOS. The dark lines in the two side-labels, containing 1883 and 1884, are shamefully irregular. The 4 has a pointed head, and its foot touches the outline of the label to right of it. It is almost impossible to count the rays of the sun with any certainty, as many of them have subsidiary strokes or dots, which may or may not be defects in printing. My specimen shows eighteen, some of them being nothing but dots. The upper corners have a pattern which reminds one exceedingly of the "linen" lining of our registered envelopes. It appears as crossed, irregular, thin white lines on a dark background. One of the



white pearls along the top of the stamp stands exactly above the centre of the vertical stroke of the P of PERU. There is *no* pearl exactly above the first stroke of the U of that word. The top of the last stroke of the N of CENTAVOS has a funny, curly tail, which touches the following T ; and there is a white flaw at the end of the V, which cuts through the thin white lower outline of the DIEZ scroll. The lower corners of the stamp (each containing a 10) are almost entirely white. All the dark parts of the stamp are strongly indented into the paper.

*Forged.*

Very nicely typographed, in pale sky-blue, on stout, very white (not transparent) wove paper. There is not a trace of the design to be seen through the back of the stamp, unless it is held up to the light. There are seven nicely-graduated, curved strokes each side of DIEZ. The scroll has no outline at all ; so that the letters of CENTAVOS are some distance below it. The date-labels each side of the stamp are neat, with the dark lines truly drawn. The head of the 4 is cut off broad and square, and the foot does not touch the outline of the label. The sun has ten distinct rays, with no trace of any extra strokes or dots. The pattern of the upper corners consists of regular rows of five dark dots, on a white ground. This same pattern appears also in the lower corners, behind each 10. There is no white pearl exactly above the vertical stroke of the P of PERU ; but there is one *very* nearly above the first stroke of the U. The letters of CENTAVOS are nicely shaped, with no curly tail to the N and no flaw to the V. Except round the border, the stamp shows scarcely any sign of being indented into the paper. I conclude that this forgery is "made in Germany," as the word "FALSCH" is printed across the centre of the shield, in small, red capital letters. I hope I have made plain, in the above description, the fact that this forgery is infinitely better in appearance than the genuine. The colour, of course, is entirely different. I have called that of the counterfeit "sky-blue" ; but it is really a sort of lavender-blue, mixed with a good deal of white.

POSTMARKS.

*Genuine.*—I have no cancelled copy.

*Forged.*—Uncancelled, except for the word "FALSCH," as above-stated.

## PHILIPPINE ISLANDS.

Issue of 1854. 5 Cuartos, orange-red.

*Genuine.*

Roughly engraved in *taille-douce*, on medium, hard, very yellowish-white wove paper. The 8 and 4 of 1854 are as tall as CORREOS Y ; but the 1 and the 5 are sometimes not so tall. The value is usually written C.<sup>5</sup>, but I have a copy without the stop. The coronet shows six ornaments ; each being like a sort of trefoil, with a ring in its centre. The back of the head shows three to four distinct coils of plaits. There are from nine to twelve horizontal lines in each corner of the stamp, including, in each case, the outline of the label. The pearls each side of the central circle vary in number, but all my specimens show at least twenty-eight each side ; they are round, and fairly regular. The ink stands out, but not absurdly so, from the surface of the paper. I cannot give more tests than the above ; as the stamps vary, and I have not been able to get the whole plate.

*First Forgery.*

Engraved in *taille-douce*, on stout, moderately soft, buff wove paper. The colour of the stamp is brownish-yellow, or dead gold-yellow. The whole of the date-numerals are as tall as CORREOS Y. The little s of C.<sup>s</sup> is like an 8. The coronet shows six trefoils; but the front one is not in profile, as it ought to be. There are only seven horizontal lines in three of the spandrels, and five in the one in the left lower corner; counting, in each case, the outline of the label. There are twenty pearls to the left of the head, and twenty (including two half-pearls) to the right of it. Many of the pearls are anything but round; and one or two of those below the Y are shaped like a D. The ink stands out in ridges from the surface of the paper, the depth of the lines being much exaggerated.

*Second Forgery.*

Lithographed, in orange-red, much the colour of the genuine, on rather stout, very hard, yellowish-white wove paper. The figures 185 of the date are all barely half the height of CORREOS Y, and the 4 is still smaller; so that the whole date seems to be sloping down to the right, instead of level. The little s of the value C.<sup>s</sup> is like a 5. The trefoil-shaped ornaments on the coronet are very small, and only two of them show the ring in the centre. The coils of hair at the back of the head are extremely faint and indistinct; there seem to be three of them. There are nine horizontal lines in the left top spandrel; ten in the left bottom one; eleven in the right top one, and twelve in the right bottom one, including, in each case, the outline of the label. There are twenty pearls to left of the head, and twenty-two to right of it. The ink, of course, does not stand out at all from the surface of the paper.

## POSTMARKS.

*Genuine.*—A number of small square dots, forming a large circle, the size of a shilling; also the same with larger dots.

*First Forgery.*—22.

*Second Forgery.*—Pen-stroke.

**Same Issue. 10 Cuartos, deep carmine, pale red.**

*Genuine.*

Roughly engraved in *taille-douce*, on medium, hard, very yellowish-white wove paper. The back of the head, in all my specimens, shows four smooth and tightly-braided coils of hair. There are from seven to nine horizontal lines in each spandrel, including, in each case, the outline of the label. In my specimens the pearls on the left side of the head vary from twenty-nine to thirty-one; and, on the right side of the head, they vary from twenty-one to twenty-seven. The stop after the 10 is *much* nearer to the 10 than to the following C. The C of FRANCO is an ordinary capital C, with a thin tail. All the other tests are the same as in the genuine 5 cuartos, above described.

*Forged.*

Roughly engraved in *taille-douce*, on thick, very hard, buff wove paper. The coils of hair are so shaded as to appear like two wide, double plaits, instead of four narrow, single ones; they remind one very much of two ears of wheat, placed head downwards. There are only seven horizontal lines in three of the spandrels, and six in the one in the left lower corner. There are eighteen pearls to left of the head, with a half-pearl at the top and bottom; and the same number to right of the head. The stop after

the 10 is a little nearer to the C than to the 10. The C of FRANCO has a thick end to its tail, which makes it look like a G. The other tests are the same as in the first forgery of the 5 cuartos. The colour is a *pale* carmine; not like the pale red of some of the genuine.

## POSTMARKS.

*Genuine.*—1; 77; also the same as the 5 c.

*Forged.*—Uncancelled.

## Same Issue. 1 Real, blue.

*Genuine.*

Roughly engraved in *taille-douce*, on medium, very yellowish-white wove paper. The colour varies most extraordinarily, including slate, indigo, greenish-blue, a sort of grey, yellow-brown, etc. Out of forty-four specimens before me, as I write, all but two have a head to each 5 of the date, though the heads are *very* short in some types. There is a stop after FRANCO, another under the L of R<sup>L</sup>, and another after the F of F<sup>TR</sup>. The coronet and coils of hair are the same as in the genuine 10 CUARTOS. There are from nine to twelve horizontal lines in each spandrel, including, in each case, the outline of the label. There are from twenty-five to thirty-one pearls to left of the head, and from twenty-eight to thirty-one to right of the head. Most of them are fairly round. The ink stands up well from the surface of the stamp.

*First Forgery.*

Roughly engraved in *taille-douce*, on medium, very yellowish-white to almost buff wove paper. The colour is a dark, greenish-blue. The inscription, CORREOS 1854 Y 55 is at the *top* of the stamp, instead of at the bottom; and the lower inscription is FRANGO. I. R<sup>L</sup>, with a stop after FRANGO, another after I, and another (small and faint) under the little L of R<sup>L</sup>. All the other tests are exactly the same as for the forged 2 reales described below, the engraver having simply put a 1 in place of the 2.

*Second Forgery.*

Lithographed, in a sort of ultramarine blue, on medium, very white wove paper, with a very smooth, almost *glacé* face. Only one 5 of the date has any sign of a head. There is no stop after FRANCO, and none after the F of F<sup>TR</sup>. The ornaments on the coronet (six in number, as in the genuine) are quite shapeless, so that the trefoil design cannot be distinguished; and there are no rings in the centres of them. The coils or plaits of hair, at the back of the head, are the same as in the before-described 10 CUARTOS. There are fourteen horizontal lines in the left top spandrel, eleven in the left bottom one, seventeen in the right top one, and fourteen in the right bottom one; including, in each case, the outline of the label. By the way, the outline under FRANCO is *much* thicker than the horizontal lines below it; though, in the genuine, the outline there and the lines below it are of equal thickness. The numbers given above will show how much nearer together the lines are in this counterfeit than in the genuine. There are twenty-seven and a half pearls to left of the head, and twenty-eight pearls to right of it. Two of these pearls, opposite to the back of the neck, are very nearly square, and one opposite the top of the forehead is almost a triangle. The ink does not stand up from the surface of the paper.

## POSTMARKS.

*Genuine.*—29; 77; also the dots of the genuine 5 CUARTOS; also pen-stroke.

*Forged.*—Uncancelled.

## Same Issue. 2 Reales, green.

*Genuine.*

Roughly engraved in *taille-douce*, on medium, very yellowish-white wove paper. The colour of the stamp varies from yellow-green to almost yellow-brown, or a sort of olive. The inscription, CORREOS 1854 Y 55, is at the *bottom* of the stamp, as in the genuine 1 real. The upper inscription is FRANCO 2 R<sup>2</sup> FTE, some types showing a stop after FRANCO, another after the R, and another after the F; but some types have no visible stops. The coronet and coils of hair are the same as in the genuine 10 CUARTOS. There are from nine to twelve horizontal lines in the spandrels; including, in each case, the outline of the label. There are from 24 to 31 pearls to left of the head, and from 26 to 30 to right of it. None of the types in my possession have the hair carried quite up to the outline of the top of the head; there being always a white space, more or less wide, right along the top of the head. The white patch at the front of the base of the neck does not touch the outline of the central circle. The ink stands up well from the surface of the paper.

*Forged.*

Roughly engraved in *taille-douce*, on stout, almost buff wove paper. The colour is a sort of blue-green. The inscription, CORREOS 1854 Y 55, is at the *top* of the stamp, instead of at the bottom. This is, of course, a very easy test. The lower inscription is FRANGO. 2. R<sup>2</sup>, with a stop after FRANGO, another after 2, and another (small and faint) under the little L of R<sup>2</sup>. The coronet is a fair imitation of the genuine, but the front trefoil is not sufficiently in profile. The coils of hair are the same as in the forged 10 CUARTOS. There are six horizontal lines in the left lower spandrel, eight in the right lower spandrel, and seven in each of the upper ones; including, in each case, the outline of the label. There are eighteen pearls and two half-pearls to left of the head, and the same number to right of it. Most of these pearls are drawn separate from each other; though they all touch in the genuine, and in all the forgeries hitherto described. The lines forming the hair are carried right up to the outline of the top of the head, so that there is no white space there. The white patch at the front of the base of the neck touches the outline of the central circle. The ink stands up in ridges from the surface of the paper, being an exaggeration of the genuine. If it were not for the very careless and absurd mistakes in the inscriptions, this would be a very deceptive forgery. Its chief fault, at a first glance, is its too great clearness and freshness. The originals are usually very dim and faded-looking.

## POSTMARKS.

*Genuine.*—As in the genuine 1 REAL.

*Forged.*—Uncancelled.



## Issue of 1855. 5 Cuartos, vermilion.

This is the type with the short neck and tiny oval pearls. It is lithographed, instead of engraved. I have seen no forgeries of this stamp, and only mention it here lest any young reader should confound it with the first issue.

## Issues of 1859-61. 5 Cuartos, Type I., light-red.

This is the type with distinct, large white pearls, a large head, and the inscriptions in thin, light-coloured letters.

*Genuine.*

Lithographed (?) on rather thin, white wove paper. There is a full stop after CORREOS, and the upper inscription is in block letters. The lower outline of the upper label forms the upper outline of the rest of the stamp. There are two bell-shaped ornaments, and part of a third (all very distinct), in each half of both side-frames. They are all alike in shape, though the upper ones point downwards and the lower ones point upwards. There are sixty-five largish white pearls round the head, many of them being decidedly oval in shape. The "fish-scale" ornamentation in the four spandrels is composed of curved lines. There are nine leaves in the wreath; five of them having a dark vein up the centre. The shading on the hair is very light, being composed of thin lines far apart. Three leaves of the wreath can be seen at the back of the neck, where the two ribbons come out from the hair. The lower inscription is in block letters, considerably taller than those of the upper inscription. There is a small, round stop under the little s of Cs. The end of the ribbon which comes across the neck is *very wavy*.

*Forged.*

Lithographed in vermilion, on thick, hard, *very* white wove paper. There is a colon after CORREOS. Both upper and lower inscriptions are in ordinary, Roman capitals. There is a very thin, broken outline under CORREOS INTERIOR, which is some little distance from the upper outline of the rest of the stamp. There are three bell-shaped ornaments, and part of a fourth, in each half of both side-frames. Some of them are very indistinctly drawn, and they vary much in shape. There are seventy-five very small white pearls round the head, none of them being oval, and some of them being mere dots. The fish-scale ornamentation in the spandrels is very poorly imitated by a lattice-work of crossed, straight, oblique lines; the whole being much too dark, almost as dark as the side-frames, instead of quite light. The wreath is very blotchy. There seem to be six leaves, without veining. The shading of the hair is in dark, solid patches, instead of lines. There are no visible leaves at the back of the neck, where the ribbons come out of the hair. The letters of the lower inscription touch the outline of the label above them; but they are no taller than those of the upper inscription. There is a dash, instead of a stop, under the little s of Cs. The end of the ribbon which comes across the neck is not at all wavy.

## POSTMARKS.

*Genuine.*—I have no postmarked copy, but I fancy I have seen 77.

*Forged.*—6, with something like a large, faint A in the centre.



Same Issue. 5 Cuartos. Type II., carmine-vermilion.

This is the type with *very* small, faint pearls, a small head, placed high up in the circle, and the inscriptions in thick, dark letters.



*Genuine.*

Lithographed (?), on thinnish to medium, greyish-white wove paper. I have seen no forgery of this stamp; but I fancy the forgery just described is intended to do duty for this type, as well as for Type I. I may mention that there are seventy-nine pearls round the head, many of them being so small and faint as to be almost invisible.

Issues of 1863-64. 5 Cuartos. Type I., vermilion.

This is the stamp with a full stop after CORREOS, all the lettering in Roman capitals, a thick line below the thin line under CORREOS, INTERIOR, etc.

*Genuine.*

Lithographed, on stout, white, or yellowish-white wove paper. The full-stop between CORREOS. INTERIOR is much nearer to the S than to the I; and the top of the frame, above this inscription, is composed of two thin lines. There is a colon after INTERIOR. There is a white stop above the top bell-shaped ornament, in the upper half of each of the side-frames, and a similar stop below the bottom of the lowest bell-shaped ornament, in the lower half of each of the said frames, besides the white stops between the ornaments. There are sixty-three pearls round the head. Two horizontal rows of the fish-scale network can be seen, between the outline of the central circle and the outline of the upper frame; and the same number between it and the outline of the lower frame. There is some shading on the throat and under the chin; the whole occupying about the central third of the length, from the point of the chin to the front of the base of the neck. The front end of the ribbon which comes across the neck trespasses a long way to the right of the shading on the back of the neck. There is a dark spot on the neck, close to the base of it, above the space between CO of FRANCO. There are two or three indistinct lines of shading (not dotted) on the neck, below the ribbon. The colour is a dull vermilion.



*Forged.*

Typographed (?), in brownish-carmine, on thin, *pale green*, surfaced wove paper, apparently enamelled. The full-stop in the upper inscription is equidistant between the two words, and there is no colon after INTERIOR. The outline of the top of the frame, above this inscription, is composed of a very thick line, with a very thin line outside it. The upper bell-shaped ornaments have no white dots above them; and the lower ones have no white dots below them. There are seventy-five pearls round the central circle. Only one row of the network can be seen, both above and below the central circle, between it and the frame. There is no shading on the throat, under the chin, and there is no spot on the neck, near the base. The front end of the ribbon which comes across the neck is level with the shading at the back of the neck. There are two *dotted* lines of shading on the neck, below the ribbon.

*Genuine.*—1, 77.

POSTMARKS.

*Forged.*—Uncancelled.

Same Issue. 5 c., vermilion; 10 c., carmine. Type II.

This is the type with a colon after CORREOS, but otherwise very similar to Type I. of this issue.

*Genuine.*

Lithographed (?), on medium to thick, slightly yellowish-white wove paper. The colon between CORREOS : INTERIOR is a *little* nearer to the S than to the I; and the top of the frame above this is composed of two thinnish lines, with a third, *very* thin line, outside them, and slightly nearer to the centre line than the centre line is to the bottom one of the three. There are ninety-four pearls round the central circle. Indications of three horizontal rows of the fish-scale network can be seen outside the top and bottom of the central circle, between it and the nearest points of the top and bottom frames. The Queen's lower lip is splayed downwards a little. There is a faint line under FRANCO 5 (10) CS., on which the inscription stands. (In the 10 CS. the 10 is evidently printed over a partially-erased 5.) There is a stop after (not under) the little S of C, and level with the middle of the C. The F of FRANCO is a good distance from the end of the label. There are ten leaves, all veined, in the wreath; but they are generally *very* difficult to make out in these two values, though plain enough in the REALES pair. A dark line goes across the top of the head, with a white space each side of it; and there are seven almost horizontal lines of shading each side of this dark line, of tolerably equal lengths. (Good copies show an eighth line, much shorter than the others, at the bottom, each side.) The thin line on which the lettering of the lower inscription stands can generally be traced quite to the right-hand edge of the stamp, cutting through the lower part of the white ring in the right bottom corner.



*Forged.*

Very fairly lithographed, on moderately thick, white, or yellowish-white wove paper, somewhat thinner than the genuine. The colon between CORREOS : INTERIOR is *much* nearer to the S than to the I. The top of the frame, above this inscription, is formed by a thick line between two thin ones; the outside line being some little distance from the other two. There are only ninety-two pearls round the central circle, and they are all distinctly separate from each other, except two near the chignon; whereas, in the genuine, some of them run together. Only one row of the fish-scale network can be seen above the top of the central circle, and two below the bottom of it. The Queen's lower lip is pointed somewhat upwards. The lower inscription does not rest on a line. There is a large, indistinct stop *under* the little S of CS., and it is placed in between the lines of the frame, altogether below the inscription. This is an easy test. There are eight leaves on the wreath; the three at the top of the head being merely indistinct, white blotches. There are eleven lines, of very varying lengths, to the right of the dark line which runs across the head; and the lines to left of this dark line (also very varying in length) are so blotched together that they cannot be counted.

POSTMARKS.

*Genuine.*—1.

*Forged.*—1.

Same Issue. 1 Real, violet. 2 Reales, blue.

*Genuine.*

The stamps of this pair are almost exactly the same type as the pair just described, except that the inscriptions are in larger type, and there is a strong, horizontal line of shading in the fish-scale network, just below the upper label, and a similar line just above the lower label. It will therefore be understood that the tests for the genuine are the same as in the CUARTOS pair, except in the points now to be described. The words CORREOS : INTERIOR are very close together, and the colon between them has its upper stop level with the *centres* of the letters. The stop after the value comes *after* (not below) the little L of R<sup>L</sup>., and the little S of R<sup>S</sup>., and it is level with the bottom of the R. The F of FRANCO is a long way from the end of the label ; and this word is in letters as large as those of INTERIOR, and larger than those of CORREOS. The line on which the letters of the lower inscription stood in the CUARTOS pair has been erased in this pair ; but the remains of it are visible, cutting through the white ring in the left lower corner, and sometimes also through the corresponding ring in the right lower corner. The other tests, as I have already said, are the same as in the CUARTOS pair.

*First Forgery.*

This is the newest counterfeit, and is, I believe, of German origin. I have only the 1 REAL, which is printed in absolutely the exact shade of the genuine. Typographed, on stout, extremely white wove paper. The lower stop of the colon between CORREOS : INTERIOR is large and *square* ; and the upper stop is a small, oblique diamond, level with the *top* of the letters. (Both stops are round and of equal size in the genuine.) The letters of CORREOS get larger from the C to the end, so that the S is almost twice as large as the C. This is a great exaggeration of the genuine. The letters NT of INTERIOR are considerably larger than the rest. There is no stop after R<sup>L</sup>. The C of FRANCO is badly shaped. There is no indication of any line through the white rings in the bottom corners. The top of the stamp is formed by a very thick line between two very thin ones, but the outermost line is broken, and only runs partly across. There are only ninety-three pearls round the central circle, and they are far apart, and most of them *very* small. The easiest test for this forgery is the fish-scale network, which is represented by oblique rows of tiny, oblong dark dots on a white ground. I need not give any further points of difference, as the dots in place of the network cannot be disguised by any post-mark. My specimen has the word "FALSCH" printed on it, in small blue letters, just above the lower label.

*Second Forgery.*

This is the same type as the forgery of the CUARTOS pair above described, with the necessary alteration in the value. I have only the 2 REALES. It is lithographed, on thick, yellowish-white wove paper. The blue is generally a Prussian, rather than a sky-blue. The stop after R<sup>S</sup> is level with the bottom of the R, but *under* (not after) the little S. There is no stop after INTERIOR, and this word is at a good distance from CORREOS ; whilst the colon is too near to this latter word. The F of FRANCO almost touches the end of the label ; and the letters of this word are *smaller* than those of INTERIOR. There is no sign of any line cutting through either of the white rings in the lower corners. There is a thin, vertical line, cutting off the CO from the other letters of CORREOS ; and a similar

but more distinct line, cutting off the last letter of INTERIOR. The other tests are the same as those for the forgeries of the CUARTOS pair.

*Third Forgery.*

Of this I have only the 2 REALES. Lithographed, in a duller blue than that of the second forgery, on rather thin, white wove paper. The stop after R<sup>s</sup> is under the little S. The words CORREOS : INTERIOR are far apart, and the colon is much nearer to the S than to the I. There is no stop after INTERIOR. The F of FRANCO very nearly touches the end of the label (its foot *does* touch). There is no trace of any line, cutting through the white rings in the lower corners. The top of the stamp is formed by one single line, instead of two. There are only seventy-five pearls, instead of ninety-four, round the central circle, and they are small and far apart. The fish-scale network is represented by crossed, dark, oblique lines. The line across the head does not reach down to the side-wave of the hair; and the horizontal lines each side of it are all so much blotched as to be perfectly uncountable. There are eight leaves in the wreath, tolerably distinct.

*Fourth Forgery.*

Of this also I have only the 2 REALES. Lithographed, on thick, hard, white wove paper. The stop after R<sup>s</sup> is *under* the little S, and touching it. The words CORREOS : INTERIOR are far apart, and the colon is too close to the I, while the C almost touches the beginning of the label, instead of being at some distance from it. There is no stop after INTERIOR. The lower inscription is in *very* small letters, much smaller than those of the upper one, and they stand upon the line beneath them. The bottom of the frame is formed by *three* lines, more or less blotched together, though there are only two in the genuine. The F of FRANCO is much further from the beginning of the label than the S of R<sup>s</sup> is from the end of it, though both are equidistant in the genuine. The white rings in the lower corners of the stamp are both broken, so that each looks like a roughly-made C. The top of the stamp is formed by one very thick line, between two thin ones. There seem to be about ninety-five pearls round the central circle; but several of them are missing above the A and the C of FRANCO, so I cannot be certain. They are small, and rather far apart. The fish-scale network is very blotchy, and only one row of it can be traced, above the top and below the bottom of the central circle. There are nine horizontal lines to the right of the dark line across the head, and the lines to the left of this dark line are all entirely blotched together. The wreath shows five leaves, with two small white patches at the top of the head in place of the other leaves. The *small* lower inscription, standing on a blotched line, is the easiest test for this forgery.

POSTMARKS.

*Genuine.*—I have no cancelled copies.

*First Forgery.*—Uncancelled, except for the word "FALSCH" in blue letters printed on it.

*Second Forgery.*—An undecipherable blotch.

*Third Forgery.*—22.

*Fourth Forgery.*—1.

Issue of 1865. 3½, 6½, 12½, 25 Cent.

*Genuine.*

Engraved in *épargne*, on medium, tinted wove paper. None of the pearls on stalks, at the sides of the stamp, touch the curved lines of the border anywhere, either on the inside or the outside. This is a very easy test. The thin, inner line of the label, below the value, runs unbroken quite from end to end of the label. The T of CENT has a distinct bottom-stroke. The lines which mark the red parts of the Queen's lips reach quite to the edge of the profile. The stops before and after CORREOS are exactly midway between the letter and the end of the label. There is a



light, chain-work pattern running all round the outer edge of the dark, central oval.

*First Forgery.*

Lithographed, on strongly-coloured wove paper, rather thinner than that of the genuine. Most of the stalked pearls in the side-frames touch either the inner or outer curved lines of the frame. The thin, inner line of the frame, below the value, is incomplete, and only shows a short piece under CENT, and another short piece under Pº Fº. The T of CENT has no bottom-stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before CORREOS is a good deal nearer to the C than to the end of the label; and the stop after CORREOS is rather nearer to the S than to the end of the label.

The genuine stamps are very clearly printed, as a rule, but the forgeries are always rather blotched.

*Second Forgery.*

Lithographed, on thin, face-tinted white wove paper. The two outer lines of the frame of the stamp are of almost equal thickness all the way round, though one is *much* thicker than the other (on alternate sides) in the genuine and in the first forgery. There is also an extra line, dividing the stamps from each other, in this counterfeit. Most of the stalked pearls in the side-frames touch the inner or outer curved lines of the frame. There is no thin, inner line to the upper edge of the value-label; and the thin, inner line at its lower edge is blotched into the outer line, below the figures of value. There is no stop after CENT; and the stops under the O and E of Pº Fº are represented by dashes, or hyphens, level with the *bottoms* of the large capitals, instead of being level with their centres. There is no stop before CORREOS. All the lettering is very blotchy. There are no curved lines of shading round the star-ornaments in the corners of the stamp. The chain-pattern, round the outer edge of the dark central oval, is altogether absent. I do not think this counterfeit is likely to deceive.

POSTMARKS.

*Genuine.*—77.

*First Forgery.*—22, 41, 76.

*Second Forgery.*—29.

## PORTUGAL.

Issue of 1870. 5, 10, 15, 20, 25, 50, 80, 100, 120, 240 Reis.

*Genuine.*

Engraved in *épargne*, on stout, white wove paper; perforated 13. There are sixty-one white pearls embossed in the oval round the head, and none of them touch either the outer or inner outline of the oval. The imperial forms a little rounded lump in the hollow below the under lip, but the bottom end of it does not project. The top of the stamp, above the left-hand side of the upper REIS, contains twenty-seven vertical, coloured lines, the inner ones being mere dots; and there are the same number of lines above the right-hand end of the said REIS, the inner ones being mere dots. At the bottom of the stamp, below the left-hand end of the lower REIS, there are twenty-eight vertical lines, the inner ones being mere dots, and the REIS label *just* touches the bottom line of the frame, so that this set of lines is completely separated from the corresponding set below the right-hand end of this bottom REIS label, which contains twenty-six lines. The triangular piece to the left of GAL contains eight vertical coloured lines; the similar triangle to the right of COR contains seven lines; the one to the left of POR contains nine lines, and the one to the right of EIO also contains nine lines. The profile of the nose is perfectly straight.

*Forged.*

This is a most excellent forgery, and I have only seen it quite lately, so that it is very likely new. Nicely embossed, probably an electrotype, on white wove paper, thinner and softer than that of the genuine, and perforated 11½, very badly. There are only fifty-seven white, embossed pearls round the central oval; and some of them just touch the inner, and some of them the outer, outline of the oval. The imperial on the chin sticks out too much, looking rather like a comma, the bottom end of it projecting. Above the left-hand of the upper REIS there are twenty-four vertical lines of shading, and above the right-hand end of it there are twenty-five. Below the bottom REIS there are fifty-seven lines of shading; the REIS label does not touch the bottom frame, so that the lines can be counted all along the bottom of the stamp. The triangular piece to the left of GAL contains seven lines; the similar piece to the right of COR contains nine lines; the piece to the left of POR contains eight lines, and the piece to the right of EIO contains seven. The profile of the nose is rather hollowed out in the centre, but not very much so.

I do not know how many of the values have been imitated, but there is probably a full set of them. I have the counterfeits of the 5, 10, 50, and 100 reis.

## POSTMARKS.

*Genuine.*—8, 42, 46, 55, 56.

*Forged.*—46, but the oval not so large; also 7.

## PORTUGUESE INDIES.

The native-printed stamps are rather bothering to the amateur. Moens arranges them as follows: Issue of 1871, thirty-two vertical lines of shading in the oval, pin-pricked 16; 1872, forty-four lines in the oval, pin-pricked 12½; 1872, same on laid paper; 1873, thirty-two lines in the oval, like the first issue, but on bluish paper, and pin-pricked 12½; 1876, forty lines at the top of the oval, forty-two at the bottom, on bluish paper, with small numerals; the *v* of *SERVIÇO* having a bar across it, like an inverted *A*; 1879, with star over the numeral and white line below it. I think these are the principal varieties, and fortunately the forgeries do not agree with any one of them.

10, 15, 20, 40, 100, 200, 300, 600, 900 Reis.

*Genuine.*

Engraved in *épargne*, on white, greyish-white, yellowish-white, and bluish-white wove and laid paper, of various thickness, according to the issue. The letters round the oval are much smaller than those of the



word REIS. There is a very distinct, round white dot under the *ç* of *SERVIÇO*, which is intended to represent the *cedilla* under that letter. Before *SERVIÇO* there is a little cross, formed of five very distinct, round white dots, the central one being as large as the rest. There is a similar cross after *POSTAL*. The oval is too large for the rectangular frame containing it, so that it touches the frame at the top, bottom, and the left-hand side, in all the types, and also at the right-

hand side in most of the types. The vertical lines in the oval are, in all the types, very irregularly drawn, and some of them are always more or less crooked.

*First Forgery.*

Lithographed, on medium, white wove paper; pin-pricked 12½, but with *round* perforations, instead of the rectangular perforations of the genuine. There is no dot under the *ç* of *SERVIÇO*. The five white dots before *SERVIÇO* and those after *POSTAL* are so *very* small as to be almost invisible, and the central dot is even smaller than the others. The central oval does not touch the *outer* line of the frame either at the top or at the left-hand side. There seem to be about forty-two lines in the oval, but they are always so lightly drawn on the right-hand side as to be almost impossible to count; and they are very regularly drawn, all parallel, and not one of them crooked. This is not at all a bad-looking forgery, and it is better than the genuine in many respects.

*Second Forgery.*

Lithographed, on stout, white wove paper, of a very particularly coarse make, showing the marks of the wire meshes on which it was made; pin-pricked 11½. The letters round the oval are very much too large, being quite as tall as those of REIS. There is no dot under the *ç* of *SERVIÇO*. There is no cross of dots either before *SERVIÇO* or after *POSTAL*, their places being supplied by large white dashes or hyphens. The oval appears to be so large as to be absolutely cut off by the frame at the top and bottom and left side. This is an exaggeration of the genuine. The vertical lines in the oval are only twenty-eight in number, thus failing to

agree with any of the types ; they are, of course, much too far apart. It will be seen that this forgery is not at all a good one ; but it has a good appearance, and is likely to deceive many. I have not troubled to describe the various types very minutely, as the forgeries do not correspond with any one of them.

POSTMARKS.

*Genuine.*—A very large, unoutlined oval, formed of fourteen parallel bars, sufficient to cover two stamps, with a large numeral in the centre.

*Forged.*—*First Set.*—A large outlined circle, with unreadable marks in it.

*Second Set.*—Uncancelled.

PRINCE EDWARD ISLAND.

Threepence, blue.

Issue of 1860. Thickish, white wove paper ; perforated 11 and 12, compound ; also unperforated.

Issue of (?) Same paper ; perf. 9½.

Issue of 1867. Bluish-white wove paper ; perforated 11 and 12, compound.

*Genuine.*

Engraved in *épargne* ; paper and perforation as above. The groundwork, outside the oval, is composed of horizontal rows of pointed, upright oblongs, alternating with rows of dots. There are nineteen horizontal rows of oblongs. The ornaments on the Queen's coronet are crosses *pattée* and four-petalled flowers, alternately. The base or lower band of the coronet contains about twenty-two dark, horizontal dashes along it ; but some of them often run together, so that they are difficult to count. The outline of the profile of the face is thickest on the upper lip. The whole of the shading on the face is composed of dotted lines. The dotted shading on the cheek is quite distinct from the lines of shading on the ear. There is a horizontal white line forming the upper boundary of the THREE PENCE label, and a dark line above the white one. The pattern of the groundwork above does not trespass at all into the said dark line.

*Forged.*

I have only seen this lately (1891), and it is a poor imitation. Blotchily lithographed, on stout, very white wove paper, badly pin-pricked 12½, in small oval holes, far apart. There are only seventeen complete, horizontal rows of the upright oblongs outside the oval, and they are extremely irregular in shape and size. The flowers in the coronet are mere shapeless white blotches, with a dark ring in the centre of each. The twenty-two dark dashes along the band of the coronet are absent. The outline along the profile of the face is thickest opposite to the eyebrow and lower part of the forehead. The shading on the face is composed of lines which are not dotted, and some of these lines are carried on to the ear without a break ; thus the ear is not nearly so distinct as it is in the genuine. There is a horizontal white line forming the upper boundary of the THREE PENCE label, with a dark line above it, as in the genuine ; but the dark, upright oblongs of the lowest row run into this dark line.

POSTMARKS.

*Genuine.*—33, 100. Often with pen-stroke added.

*Forged.*—A few faint, undecipherable blotches.



Issue of 1872. 4 Cents, green.

*Genuine.*

Engraved in *épargne*, on stout, rather yellowish-white wove paper; perforated 12. The letters of the inscription, PRINCE EDWARD ISLAND, are all exactly the same height, and quite level. The numerals in the upper corners do not touch their containing-squares anywhere. The white, inner outline of the central frame has eight re-entering points; each of these points is quite sharp, and they are all alike. The bottom of the neck just touches one of these points, above the O of FOUR. The frame of the stamp, on the right-hand side, consists of one dark line; and inside this line there is a vertical row of fine dots, then a vertical row of horizontal dashes or short lines, and then another row of dots. The Queen's eyeball is perfectly white. The wavy outline of the central frame comes down equally above the O of FOUR and the N of CENTS; and the S of CENTS is at some little distance from the end of the containing-label. The squares which contain the bottom numerals are considerably taller than the height of the label containing FOUR CENTS.

*Forged.*

Very nicely lithographed, on moderately stout, white wove paper; perforated 13, rather badly. The letters of the inscription, PRINCE EDWARD ISLAND, are *very* irregular in height, and the C of PRINCE and the S of ISLAND are a good deal taller than the other letters; the E of PRINCE touches the O of POSTAGE above it, though they are distinctly separate in the genuine. The cross-stroke of each upper 4 touches the right-hand side of its containing square. The white, inner outline of the central frame has eight re-entering points like the genuine, but they are not all alike, and the one under the N of PRINCE, and the one above the O of FOUR, are very much blunter than the others. This latter point goes to the left of the point of the Queen's neck, instead of touching it. The frame of the stamp, on the right-hand side, consists of *two* dark lines, then a vertical row of horizontal dashes, then a vertical row of small dots, which all run together into one vertical line, about level with the centre of the stamp. The Queen's eyeball is shaded all over. The wavy outline of the central frame comes down very much lower on the left-hand side, above the O of FOUR, than it does on the right-hand side, above the N of CENTS; indeed, the U of FOUR is partly cut away at the top by it. The S of CENTS is as close to the right-hand end of the label as it can be, without absolutely touching it. The squares which contain the bottom numerals are exactly the same height as the ends of the label containing the inscription, FOUR CENTS.

*Genuine.*—33, 100.

## POSTMARKS.

*Forged.*—A diamond of oblong dots, somewhat like 42, but short and long alternately, and without central numerals.

The forgery above described was made in Birmingham, many years ago, and is certainly deceptive. It was briefly mentioned in the *Philatelic Journal*.

## BOGUS STAMP.

10 Cents. (Colour?)

Evans says, "A 10 cent. stamp of the same type as the 3d. was issued by an American dealer at the same time as the last series, of which it was at first supposed to form a part. It was, however, entirely fictitious." Evans does not give the colour, and I have not seen this stamp myself.

## PRUSSIA.

Issue of 1866. 30 Silb. Groschen, blue.

This is the only Prussian stamp of which I possess a counterfeit. I suppose that the fact of most of the issues being so very common has caused the forgers to refrain. I possess some proofs of this and the 10 sgr., on medium, white wove paper, unperforated, which were given to me in Berlin.

*Genuine.*

Engraved (in *épargne?*) on the inside of goldbeater's skin, showing through; rouletted. The letters of PREUSSEN are very nice and regular; the middle tongue of each E being very distinct, and nearly as long as the top limb in each case. There is a wing of the Prussian eagle sticking out distinctly from behind each end of the PREUSSEN label. The stop after GR. in the bottom label is very close to the R, and at some distance from the end of the label. The central tongue of the large 3 comes to a blunt point; and to the left of it are the letters DREISSIGSI, with the following L partially obliterated by the said tongue. The whole central rectangle is covered with twenty lines of inscription, each line, so far as not covered by the large 30, containing, without any stops or spaces, the combination, DREISSIGSILBERGROSCHENDREISSIGSILBERGROSCHEN.



This is a medium-sized word, even for Germany; but, of course, I hardly need say that it is simply the words DREISSIG SILBERGROSCHEN twice repeated. Each of the balls, forming the head and tail of the large 3, contains a six-pointed asterisk; and the top limb has POST, and the lower limb MARKE engraved on it; while each side of the large O has POSTMARKE, in graduated letters. I think the above tests will be found sufficient.

*Forged.*

Badly lithographed, on what is apparently varnished tissue-paper, unperforated. The letters of PREUSSEN are abominably irregular; the first E having hardly vestige of any central tongue, and the second E having it far too short and thin. There are some scratchy ornaments at each end of the PREUSSEN label, but they are not a bit like the eagles' wings of the genuine. The stop after the GR in the lower label is a long way from the R, and very nearly touches the outline of the label. The central tongue of the large 3 is cut off square, but in a ragged manner. To the left of it are the letters DREISSIGR, in two lines, as the tongue really comes exactly along between the two lines of inscription, instead of along the centre of one of them. The whole central rectangle is covered by nineteen lines of inscription, the lowest being much squeezed in. The letters of these inscriptions are, for the most part, quite unreadable; and there are thirty-one letters in each line, instead of the forty-four of the genuine. There are some scratchy marks in the balls forming the head and tail of the 3; but they are not in the least like asterisks. The inscriptions on the numerals themselves are readable, but very ragged and irregular.

## POSTMARKS.—

*Genuine.*—My copies are uncanceled.

*Forged.*—Some illegible and undecipherable blotches.

Evans' catalogue says, "These stamps were not sold to the public, but were affixed by the officials to heavy packets, on which the postage was paid in cash." My own experience of the Prussian post-offices is that the officials always affix the registration stamp or stamps to the letters themselves, together with the little oblong adhesive "Registration-label," which almost every country has now adopted to mark registered letters.

## QUEENSLAND.

First Issue of 1861.—Stout, white wove paper; watermark large, six-rayed star. 1d., 2d., 6d., 1s.

Second Issue of 1861.—Same paper and watermark; badly perf. 15, also clean-cut perf. 14, 15. 1d., 2d., 3d., 6d., 1s.

Issue of 1864.—Stout, soft, yellowish wove paper; no watermark; roughly perf. 13. 1d., 2d., 3d., 6d., 1s.

First Issue of 1866.—Lithographed; paper as in 1864; no watermark; roughly perf. 13. 4d., 5s.

Second Issue of 1866.—Medium, white wove paper; large star, as in 1861 issues; square perf. 13. 1d., 2d., 6d.

Issue of 1867.—Medium, white wove paper; watermark (in the whole sheet) *Queensland Postage Stamps*, in large, script capitals; roughly perf. 13. 1d., 2d.

Issue of 1868.—Medium, white wove paper; watermarked (in the whole sheet) *Queensland*, in large, single-lined Roman capitals, and a small, six-rayed, stumpy star on each stamp; roughly perf. 13. 1d., 2d.

Issue of 1869.—White wove paper; watermark crown and Q; perf. 13, clean or rough; also perf. 12, clean or rough. 1d., 2d., 6d.

Issue of 1872-75.—Paper and watermark as in 1868; perf. 13. 3d., 6d., 1s.

Issue of 1875-76.—Paper and watermark as in 1869; perf. 13. 1d., 3d., 6d., 1s.

Issue of 1875-83.—Thinnish white wove paper; watermark as in 1869; perf. 12; *lithographed*. 4d., 2s., 2s. 6d., 5s., 10., 20s.

Issue of 1861.—For Registered letters. Paper and watermark as in the ordinary stamps of 1861. (6d.), perf. 14, 15.

Issue of 1865.—For Registered letters. The same as before (6d.), square perf. 13.

### *Genuine.*

Engraved in *taille-douce*, or lithographed, according to the list of varieties given above. The Queen's coronet is very distinct, and the base of it is composed of three rows—the central one of jewels, the outer ones of pearls—all distinct. The background of the central oval is formed by fine, crossed, horizontal and vertical lines. The Queen's eyes are small, not at all blotched, and the pupil and iris of each eye can be easily seen. The letters of the value are at equal distances from both outlines of the oval, not touching either outline. The engine-turning, outside the central oval, shows a vertical row of three



diamond-shaped, dark dots in each corner of the stamp. There are parts of other dots visible; but I mean that there are three distinct dots in each corner, which do not touch either the oval or the outer frame. There is no white patch on the hair, which is shaded all over with fine lines. There is no stop after the words of value.

*Forged.*

Of these I have 1d., carmine, orange-vermilion; 2d., bright blue; 3d., yellow-brown; 4d., dull dark lavender; 6d., yellow-green; 1s., a sort of purple-brown; 5s., pale, chalky carmine, "Registered" golden-yellow. They are lithographed, on medium to stout, hard yellowish-white wove paper; no watermark; unperforated, or perf. 11, 11½, 13 (very badly). The face of the paper is tinted a pale buff (1d.), lemon (2d.), brownish-buff (3d.), neutral tint (4d.), yellow (6d.), dirty buff (1s.), rose (5s.), or yellow (Registered). The Queen's coronet is extremely blotched and indistinct, and it is impossible to trace the three rows of jewels and pearls at the base of it. The background of the central oval appears to be formed by vertical lines only, but they are blotched into one solid mass of colour almost all over the oval. The Queen's eyes are very large, with pupil and iris blotched into one large mass. The letters of the value are not level, and some of them rest upon the lower outline of the oval. The vertical rows of three dots can be traced in the upper corners of the stamp, outside the oval, but they are blotched into the background at the bottom of the stamp. The hair has a very distinct white patch upon it, below the S of QUEENSLAND; and the rest of the hair is shaded with solid masses of colour, instead of fine lines. The 6d. has a stop, or rather a hyphen, after PENCE. If these stamps were not so heavily printed they would be rather deceptive, notwithstanding the vast difference between *taille-douce* engraving and lithography.

POSTMARKS.

*Genuine.*—65 (with Q. L. in the centre); 82; also a number of small square dots, with a numeral in the centre; also an oval of four concentric rows of oblong dots, with numeral in the centre; also the same, with Q. L. in the centre.

*Forged.*—1, 51, 62.

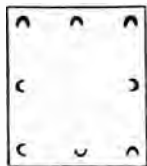
## RÉUNION.

In these stamps I have nothing to describe from, except an autotype sheet, sent to me by Sig. F. Brocchi, of Genoa; so, except in a general way, the tests cannot be very reliable.

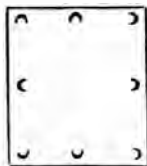
Issue of 1852. 15 Centimes, black on blue.

*Genuine.*

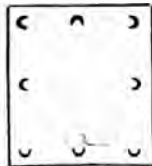
Type-set in black, on thin, grey-blue wove paper. There are three types, which may be distinguished by the position of the little dark crescents in the eight balls, somewhat as below, omitting the rest of



TYPE I.



TYPE II.



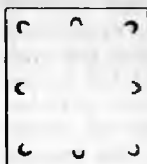
TYPE III.



the design. Four points of the central flower come rather near to four of the balls, but do not touch them. The frame of the stamp is composed of two lines, a thin, inner one, and a thick, outer one; but the thick outer one seems, here and there, as though it were composed of two thin ones, so close together that, for most of the way round, they print as one. These lead-lines, of course, do not absolutely touch at the corners. The gaps (or places where the lines are widest apart) are as follows: Thick, outer line; type I., left bottom corner; type II., all four corners; type III., left bottom corner. Thin, inner line; type I., all corners; type II., all four corners (the right top corner and left bottom corner twice as far apart as the other two); type III., all but the left bottom corner, which seems joined, while the left top corner is very wide apart. None of the balls or chains touch the inner outline of the frame anywhere.

#### *First Forgery.*

Apparently electrotyped, on thin, cold reddish-violet wove paper. The thick, sharp-pointed little crescents in the balls in the genuine are here represented by two thin, concentric lines; their position is as in the illustration, it being remembered that each crescent in the illustration stands for two lines in the forgery. The hollow portion of each pair of semicircles points towards the *centre* of the stamp, unlike any type of the genuine. The balls and chains do not form a true square, so that the side-petals of the central flower do not come nearly so close to the balls as the upper and lower petals do. The genuine stamps show eight large petals, all the rest being much smaller. In this forgery sixteen petals are about the same size. The frame of the stamp is composed of *three* lines, a thick outer one, and two thin inner ones. All the corners of all three lines are perfect; *i.e.*, joined without break. The middle ball of the left side, and the two chains and two lower balls down the right side, all touch the inmost line of the frame.



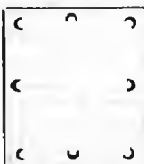
#### *Second Forgery.*

Apparently electrotyped; paper as in the first forgery, but of a cold, pale violet. The crescents in the balls are more like the genuine in shape; their position is as in the accompanying cut. The four petals of the flower actually touch the four balls. The frame of the stamp is composed of three lines; a thick, outer line, and two thin ones. All the corners of these lines are perfect, without gaps or breaks. Down the right side the three balls and two chains all touch the inner line of the frame to right of them.



#### *Third Forgery.*

My specimen is a photograph; but the original forgery is given in Sig. Brocchi's autotype sheet of genuine, reprints, and forgeries, though I do not know the paper or colour of the said forgery. The crescents in the balls are smaller and thinner than in the genuine; their position is as in the cut. There are three outlines to the frame, as in the other forgeries; and all the balls and chains, down both sides of the stamp, touch the inner side-outlines of the frame. This forgery is very like the illustration of the 15 c. at the head of this article.



#### *Fourth Forgery.*

This is a miserable German counterfeit, not in the least resembling the genuine. It is coarsely lithographed in black, on thick, dark grey wove

paper. The design consists of a rose, surrounded by scroll-work, proceeding out of the rose, in a white circle, surrounded by a square (or rather, in the centre of a square) of solid colour, with white, floriated scrolls in the spandrels, and lettered REUNION JSLE, with a small flower in each corner of the stamp, and scroll-work down the right and left sides of the frame.

## POSTMARKS.

*Genuine.*—My first edition gave 1 as the postmark (I do not remember where I got it from); but Evans says that the Reunion stamps are not known obliterated, except by pen-strokes.

*First, Second, and Third Forgeries.*—Uncancelled.

*Fourth Forgery.*—51; 98; also a set of largish dots, forming a square or diamond.

Same Issue. 30 c., black on blue.

*Genuine.*

Type-set, in black, on thin, greyish-blue wove paper, as in the 15 c. There are three types, which may be distinguished as follows:

Type I., the thin, inner line of the left-hand frame is *very* thin, and broken in many places; and, if a line be drawn down through the points of the upright oval, above the 3 of 30, it will, if prolonged, *just* graze the tail of the 3.

Type II., a line drawn through the points of the oval will, if prolonged downwards, cut well into the 3.

Type III., a line drawn through the points of the oval will pass clear to the left of the 3.

There are only two outlines to the stamp, in all the types, but the thick, outer line shows signs of being double in several places.

The gaps or breaks in the corners of the frames are as follows: Type I., outer frame, left top corner, wide gap; right top corner, very narrow gap; left bottom corner, and right bottom corner, medium-sized gap.

Inner frame, left top corner, very wide gap; right top corner, wide gap; left bottom corner, apparently joined; right bottom corner, moderately wide gap.

Type II., outer frame, left top corner, extremely narrow gap; right top corner, apparently joined; left bottom corner, apparently joined; right bottom corner, moderately wide gap. Inner frame, top corners, *very* nearly joined; left bottom corner, very narrow gap; right bottom corner, somewhat wider gap. Type III., outer frame, both left corners apparently joined; right top corner, ditto; right bottom corner, moderately wide gap. Inner frame, narrow gap at left bottom corner; all the other corners have a fairly wide gap. In this type the inner frame on the right side is too long at the top, so that its upper end is a little higher than the level of the thin inner line of the top frame. In all the types the stop after TIMB. is considerably to the left of the hyphen before POSTE; so that even if the stop were turned into a colon, it would not touch the hyphen.

*First Forgery.*

This will not need a very lengthy description. Lithographed, in deep *ultramarine*, on pale *blue* wove paper, fairly stout. The outer line of the frame is enormously thick, compared with the inner one. Both are complete and perfect at the corners. There is no hyphen before POSTE, and the 3 of 30 has a square head, instead of a round one with a ball. There is no stop after RÉUNION; though there is a very distinct one in all types of the genuine.

*Second Forgery.*

My specimen is a photograph (evidently a pair with the third forgery of the 15 c.); but the original forgery is given in Sig. Brocchi's autotype sheet. I do not know the paper or colour of the said forgery. The stamp is very like the illustration of the 30 c. given above; and the position of the 3 of 30 is about that of Type I. of the genuine. The outer line of the frame is much too thick, and both frames are complete or joined at all corners, except the right top corner of the inner frame, which shows a very small gap. There is no stop after RÉUNION; but the tail of the final N curls up, covering the place where the stop ought to be. The beginning of the hyphen after TIMB. is over the stop after that word, so that, supposing the stop were a colon, the upper stop would be joined to the hyphen. The C. of the value is, or appears to be, a small capital, instead of a lower-case letter.

*Third Forgery.*

Of this I have only Sig. Brocchi's autotype. The outer frame is enormously thick, and the inner one *very* close to it. Both are perfect at all corners. There is no stop after RÉUNION, and no hyphen before POSTE. The last E of this word appears to be a C.

*Fourth Forgery.*

Of this also I have only Sig. Brocchi's autotype. The outer frame is not quite so thick as in the third forgery. All corners of both frames are perfect, without gap; and the left upper corner of the outer frame is somewhat rounded. There is no accent over the E of RÉUNION, and the first stroke of the final N is drawn too low, below the level of the rest of the word. There is no hyphen before POSTE. The P of that word and the B of TIMB. have absurdly long top-strokes, reaching far to the left.

*Fifth Forgery.*

Coarsely lithographed, in black, on very dark grey wove paper. This is exactly like the fourth forgery of the 15 c., with the value altered.

## POSTMARKS.

*Genuine.*—Pen-stroked.

*First Forgery.*—Uncancelled.

*Second Forgery.*—Ditto.

*Third Forgery.*—Ditto.

*Fourth Forgery.*—1.

*Fifth Forgery.*—51, 98.

## REPRINTS.

Evans says, "Reprints have been made from the original types, and are hardly to be distinguished, except by actual comparison with original impressions. The latter, as a rule, are clearer and blacker than the reprints."

This is, as far as I can make out, perfectly correct for all except the first type of the 15 c., which is totally different from the first type of the original, as regards the position of the crescents in the balls. In the said first type of reprint (?forgery) the crescents are placed as in the accompanying cut, which, as will be seen, does not correspond with any type of the original. Now a perfectly new setting of a typograph can hardly be dignified with the name of "reprint," by which I understand an impression taken from the *original*, after it is obsolete.



## BOGUS STAMPS.

These are the same type as the fourth forgery of the 15 c., and the fifth forgery of the 30 c. They are 1 c., grey on grey; 5 c., green on yellowish; 10 c., bistre; 30 c., blue; 40 c., vermilion on yellowish; 80 c., rose on yellowish.

## POSTMARKS.

The same as on the fourth forgery of the 15 c.

## ROMAGNA.

Issue of 1859.  $\frac{1}{2}$ , 1, 2, 3, 4, 5, 6, 8, 20 Bai.

*Genuine.*

Engraved in *épargne*, on fairly stout, very rough, coloured wove paper. The cross-bar of the A of BAI is higher than the level of the upper stop after the word. The two stops after BAI are square. The top of the A of this word is cut off perfectly square. In the word FRANCO, the overhanging stroke of the F hangs down below the middle of the central tongue of the letter. None of the letters of the word touch each other, though the foot of the R is rather close to that of the A. The thick back of the C is rather pointed behind, and the bottom limb of the C is not joined to the body of the letter. The top and bottom of the O are flat, and the thick sides are rather pointed, like the back of the C. In the word BOLLO, the B has the two thick, right-hand parts rather pointed; each O is exactly like the O of FRANCO; and the end-stroke of each L reaches above the level of the middle of the letter. In the word POSTALE, the O is like the O of FRANCO; the side-strokes of the T hang down to the level of the middle of the letter; the A is crossed *very* low down; the L is like each L of BOLLO; and the right-hand projecting arms of the E almost join each other. In the word ROMAGNE the R, the O, and the G have apparently little semicircles bitten out of their thickest parts in several places; the top and central arms of the E are of equal length, and the bottom arm is longer than the other two. The tail of the G of this word has a very peculiar, inward bend, projecting right into the interior space of the letter. The ornament in each corner of the stamp consists of a small ring, between four similar rings, each of the four touching the central one, and with a little V-shaped ornament between every two rings of the square, and a small dot outside each of the outer rings. These ornaments are all alike in the left top corner, and both lower corners; but the one in the right top corner has the two little right-hand circles joining the central circle, without an outline at the place where they touch; and the upper one of the two is not level with its left-hand neighbour, but placed too *low* down. The line of the inner frame is very nearly as thick as the thinnest part of the N of ROMAGNE.

*First Forgery.*

This is really the latest forgery; but I take it first, as it is really the best, and very likely to deceive any but a good collector. It is lithographed, on paper very similar to that of the genuine, but a trifle smoother. The cross-bar of the A of BAI is not quite straight, but it is in the proper place. The lower stop after BAI, which ought to be level with the very bottom of the I, is very slightly higher, making the two



stops appear rather too near together. The overhanging end of the F of FRANCO comes down just about to the centre of the letter, and the letters RAN touch each other at the bottom. The thick back of the C of this word is perfectly rounded, and the O is rounded both at the top, bottom, and sides. In the word BOLLO, the letters are of the ordinary rounded shape, except that the right-hand side of the last O is very slightly pointed in the centre of the thick part. The end-stroke of each L of this word does not reach higher than level with the middle of the letter. In the word POSTALE, the O is rounded like an ordinary O; the side-strokes of the T do not hang quite down to the level of the middle of the letter; the A is crossed rather low down, but not absurdly so, as in the genuine; the end-stroke of the L does not come nearly up to the level of the middle of the letter; and the two arms of the E are at a good distance from each other, instead of nearly touching. In the word ROMAGNE, the letters are a very close imitation of those of the genuine, but the lowest arm of the E is only very slightly longer than the other two arms. The corner-ornaments of the stamp are well imitated; but each of the V-shaped things, dividing the little rings from each other, is more like a tiny, capital Y; and the ornament in the right-hand top corner of the stamp has its lower right-hand ring too high, rather than its upper right-hand ring too low. The outline of the inner frame is far too thin, being only as thick as the thinnest part of the N of FRANCO, instead of that of the N of ROMAGNE.

#### *Second Forgery.*

Lithographed on thin, smooth wove paper. The  $\frac{1}{2}$  BAI of this set is printed on white paper, instead of yellow. The cross-bar of the A of BAI is level with the very centre of the upper stop after the word, and both stops are very large and round. In the word FRANCO, the overhanging end of the letter does not come down anything like near to the level of the centre of the letter; the letters RAN touch each other at the bottom, and the O is an ordinary capital O; the back of the C is rounded, the tail of it is joined to the body, and the tongue at the end of the tail is actually larger than the corresponding tongue of the upper limb. In the word BOLLO, the B is simply an ordinary capital B; each O is an ordinary capital O; and the end-stroke of the right-hand L is considerably higher than that of the left-hand L. In the word POSTALE, the O is an ordinary capital O; the side-strokes of the T are short, the left-hand one being shorter than the other; the A is crossed *very* high up; the L has its end-stroke barely reaching up to the level of the middle of the letter; and the two arms of the E do not anything like touch each other. In the word ROMAGNE the O is the only letter which has the little semicircular pieces taken out of it. Each of the corner-ornaments forms a tolerably correct square; the right-hand top corner one being like the others. The one in the left-hand bottom corner of the stamp has no dots outside the little rings; but the dots outside the rings of the ornaments in the other three corners of the stamp are actually *joined* to the said rings, looking like projections from them. This test, of course, is enough to condemn the forgeries in a moment. The outline of the inner frame is even thinner than in the first forgery.

#### *Third Forgery.*

I think a few words will be enough to dispose of this counterfeit. It is lithographed, on very thin, very coarse wove paper. The A of FRANCO, the A of POSTALE, and the A of BAI are all pointed at the top, instead of being cut off square. The stops after BAI are small and round, the upper one being the larger, and high above the level of the centre of the L of POSTALE; whereas, in the genuine, a line drawn through the centre

of the said L will pass centrally through the upper stop. All the letters, except those of ROMAGNE, are ordinary capitals; and none of the letters of ROMAGNE have the semicircles taken out of them. The ornament in the *left* top corner is the defective one in this forgery, and none of the ornaments show the four dots of the genuine, outside the rings.

#### *Fourth Forgery.*

Coarsely lithographed, on rather thin, coloured wove paper. The cross-bar to the A of BAI is considerably lower than the level of the upper stop after the word. The two stops are large and round, and the top of the A is rounded. In the word FRANCO, the overhanging stroke of the F does not come nearly so low as the centre of the tongue; the letters have hardly any foot-strokes; and the C has a head and no tail, while there is a *sudden* lump projecting from the thickest part of the back of it. The O is rather pointed at the top, and has an oblique piece taken out at the bottom, the sides not being pointed. In the word BOLLO, the head and foot-strokes of the B are joined to the ornament in the left top corner; the first O is pointed at the bottom; and the end-stroke of each L is *very* short and stumpy. In the word POSTALE, the P touches the O, which is pointed at the bottom; the overhanging ends of the T are short and thick; the A is crossed in the middle, and touches the L; the said L is distinctly in two separate parts; and the tongue of the E touches both upper and lower limbs of the letter. ROMAGNE is in thick, clumsy, block type, with all the ends and corners much rounded, and no pieces bitten out of any of the letters; while the tongue of the G projects *outwards* instead of *inwards*, and touches the following N. Each of the corner-ornaments has all its details blotched together, so that they look somewhat like heraldic roses, with slight *pointed* projections where the little v-shaped pieces ought to be. The inner frame is as thin as in the first forgery. The outer frame of the stamp, which ought to be composed of a very thick outer line, with a very thin inner line close to it, is, in this forgery, formed by two *almost* equally thick lines.

#### *Fifth Forgery.*

Nicely lithographed, on rather thin, smooth, coloured wove paper. This is very like the first forgery. None of the letters have their thick parts pointed; the stops after BAI are small and round; the ornament in the right top corner is perfect; and the G of ROMAGNE has no inward bend, the tail being straight up and down. Each L of BOLLO has the upward-pointing portion of the tail *very* short. There are no pieces bitten out of the G of ROMAGNE.

#### POSTMARKS.

*Genuine*.—29; also one similar to 51, but with much thicker lines.

*First Forgery*.—51.

*Second Forgery*.—22, 80.

*Third Forgery*.—98.

*Fourth Forgery*.—Uncancelled, or a blotch.

*Fifth Forgery*.—98.

## ROUMANIA.

When the first edition of my book appeared great exception was taken by one of the philatelic papers (I think it was the *Philatelic Record*) to the description of the first and second issues of Roumania, the blame being laid upon my shoulders, though I said, as plainly as I possibly could, that I could only give information at second-hand, and the remarks of Messrs. Overy Taylor, etc., being all put into inverted commas. I now write with the 27, 54, and 108 paras of the first issue before me, and take the responsibility of the following dissection.

## Issue of 1858. 27 Paras, black on rose.

This is a very scarce stamp, present value about £15. I have only been able to obtain one copy to describe from; but there was only one type. Evans says, "There is one, and only one, genuine type for each value." This remark has led some collectors to believe that all the stamps of the set are of one and the same type; but, as a matter of fact, there is a different type for each value.

*Genuine.*

Hand-struck in black, on transversely-laid, pale rose paper. The inscription on all the set is the same; in English letters it would be PORTO SKRISORI, and, as I suppose the publishers have no Russian types, I will use the English letters most nearly resembling the Russian, and write the characters HOPTO CKPNCOPN. (The one which I write "H" really has the cross-bar at the top, instead of in the centre; and the one which I write "N" has the oblique line running down from right to left, instead of from left to right.) The right side of the top bar of the H projects a good deal more than the left side. The O is broken at the top and bottom. The curve of the P runs into the upright stroke, level with its middle. The T is perfectly well-shaped. The final O is very thin at the top and bottom. The tail of the first C in the second word is just like the head, except that the lower point is slightly sharper than the upper. The foot-stroke to the upright part of the K is large and long; the cross-stroke to the top oblique stroke extends far too much to the right, and the tail of the letter does not touch the P. The P is properly shaped, like the first one. The N has well-marked head and foot-strokes, and the oblique line is very thin. The C would make a very good G, the tail being a good deal blunter and fatter than the head. The O is very thin at the top and bottom, and almost touches the outline above it. The P is like that in the first word, except that the foot-stroke is a little thicker, and the top of the letter almost touches the outline of the stamp. The final N is a good deal wider than the first, and its oblique stroke is very thin. The ring of the post-horn is composed of two lines, not touching each other. The base of the z is perfectly flat; it is a very thin line, terminated, on the right, by a triangular, black tail. The 7 is of a very extraordinary shape; the head slightly hollowed out, with the left-hand stroke hanging down to below the centre of the figure, and the whole head absurdly wide. There is a stop after the 7, and very close to it. The open end, or bell, of the horn shows six rows of square dots; there seem to be sixteen dots in all. The thick part of the horn, next to the bell, is shaded

with five lines, with indications of a sixth at the bottom. The thinner part of the horn, to the right of the ring, has two lines of shading in it, running half-way to the mouthpiece; the other half is of solid black. The mouthpiece itself is curved very decidedly round again, so that, supposing it were a gun, the bullet fired from it would hit the bull's eye. (N.B. This is not a "goak.") The top ray of the star points between the legs of the K, somewhat to the left of the centre, and the left upper ray points above the top of the horn of the bull. The rays are very sharp. There are lines of shading, to indicate the hair between the horns, at their base. The white line along each horn extends almost to its tip. The bull's right horn (left side of the stamp) points midway between the last letter of HOPTO and the first letter of CKPNCOPN; the left horn (right side of the stamp) points to the very middle of the P. The right ear (left side of the stamp) is much lower than the other, its top is much straighter, and it points to the T of HOPTO; the other ear points to the centre of the first N. The eyebrows are thin, but distinct and semicircular; the lower lip touches the ring of the post-horn, but the nostrils are high above it. The shading in the right ear (left side of stamp) is a slightly curved, horizontal line. There are two very short lines of shading on the right cheek (left side of stamp), touching the outline of the face, and three similar, but even shorter lines on the other cheek. These lines almost require a microscope to render them visible.

*Forged.*

I have only one specimen, and that not likely to deceive; but I have made a careful dissection of the genuine, so that it may be used for other and better forgeries, should they now or hereafter exist. Hand-struck (from an electrotpe *cliché*?) in black, in thick, rather soft blue wove paper. The cross-stroke to the H is broken in the middle, so that it appears like the letters II close together. The top and bottom of the O are almost as thick as the sides. The curve of the P joins the vertical stroke far too far down, making the foot of the letter much too short. The top of the T is not straight, but follows the curve of the outline of the stamp. The top and bottom of the final O are almost as thick as the sides. Each C of CKPNCOPN is like an ordinary English C. The foot-stroke to the upright limb of the K does not jut out at all to the left, but juts out a great deal too far to the right, so that it very nearly touches the tail of that letter; the cross-stroke to the oblique part of the head extends too much to the left, and the tail of the letter runs into the foot of the P which follows it. The curve of the P runs into the upright stroke much too low, and the left side of the foot of it is absent. The N has very short foot-strokes, and has a very heavy, clumsy look. The second C is like the first. The O is nearly as thick at the top and bottom as it is at the sides. It is at a good distance from the outline above it. The second N is so blotched that the oblique line is not visible. It is no wider than the first. The ring of the post-horn is composed of two thick lines, which are blotched together for most of the way round. The 2 is an old-fashioned figure, with the base of the tail rounded, and the whole tail almost equally thick, the whole way along. The 7 is of normal shape, except that the head is too thick and clumsy, and only the little hook at the end hangs down. The outline of the head is slightly convex. There is no stop after the 7. The open end, or bell, of the horn is one thick black blotch; there are six lines of shading in the thick part of the horn, near the mouth, but the said lines are a good deal blotched together. These lines run towards the small end of the horn, whereas, in the genuine, the ring goes in front of them, but, in this forgery, behind them. The mouthpiece is thick and clumsy, and, supposing it a gun, a bullet

shot from it would pass far to the right of the bull. The top ray of the star points between the C and the K, and the left upper ray points towards the tip of the horn of the bull. The star is coarse, with short, stumpy rays, the top ray being broader than the others. Between the horns, at the base of them, is an almost solid black mass. The white line along the centre of the right horn (left side of the stamp) runs about half-way up; and the similar line in the left horn (right side of the stamp) only reaches one-third of the way to the top. The bull's right horn, on the left side of the stamp, points towards the upper shoulder of the first C; and the left horn, on the right side of the stamp, points midway between the letters PN. The right ear (left side of the stamp) is about as high as the other, but sharper at the tip; it points to the middle of the bottom of the second O of HOPTO; the other ear, which is much blunter, points between the letters NC. There are no eyebrows, though a very short line juts out into the forehead, below the right horn. The mouth and nostrils are pressed against the ring of the post-horn, so that the lower lip is not visible. The line of shading in the right ear (left side of the stamp) is oblique, and, if prolonged, it would pass through the foot of the T upwards, and through the right eye downwards. There is no sign of shading on the cheeks.

**Same Issue. 54 Paras, blue on green.**

This is probably the commonest of the set, yet I have seen it fetch £4; so it may be supposed that its commonness is only a relative term. The specimen before me as I write was signed by my friend, the late E. L. Pemberton.

*Genuine.*

Hand-struck in pale blue, on rather thick, transversely-laid, very pale green paper. The right side of the top bar of the H projects a good deal more than the left side, just as in the genuine 27 paras. The first O is very thin at the top and bottom. The P is nicely shaped, except that the foot-stroke is not quite parallel with the head. The arms of the T hang down just about one-third of the length of the entire letter. The final O is very thin at the bottom, and broken at the top. The first C of the second word is very like a G, with the end of the tail formed like the end of the head, the lower portion being rather thick and clumsy. The tail of the K is curved, as well as oblique, and it very nearly touches the foot of the following P. The foot-stroke of this P is parallel with the line of the head, but the left side of the said foot-stroke is shorter and thicker than the right side. The top of the N in my copy is blotched into the outline above it, so that the right head-stroke cannot be seen; the left foot-stroke seems to be too thin and indistinct, and the right foot-stroke projects to the right, but not to the left. The oblique line goes down to the bottom of the letter. The tail of the next C is rather like the head, but not so thick and heavy. The O is very thin at the top and the bottom. In my copy it touches the outline above it. The next P is very nicely shaped, with a long, thin, equal foot-stroke. The final N in my copy is blotched into the line above it, but it seems to have very long head and foot-strokes, and the oblique line is rather thick. The ring of the post-horn is composed of two lines, as in the genuine 27 paras, but they are partially blotched together in the specimen before me. This ring, as in the 27 paras, goes over on the right, and under on the left. The straight part of the 5, if prolonged downwards, would pass just to the left of the little ball forming the end



of the tail of that numeral. The head of the 5 is rather wider than the rest of the numeral; that is to say, it projects a little too much to the right. The 4 has a very distinctly open top, and the vertical stroke is much too thick, the cross-bar, in my copy, only extending very slightly to the right of the said stroke. The bell or open end of the horn is shaded with some dark and indistinct blotches; I am unable to say whether they are dots or lines. The lines of shading on the thick part of the horn, nearest to the bell, are run together, in my specimen, into one thick mass of colour; and the thinner part of the horn seems to be of solid colour for its whole length. The mouthpiece of the horn is curved round and inwards, just as in the genuine 27 paras. The top ray of the star points to the first stroke of the κ. Both the upper, lateral rays point about to the tips of the horns of the bull. The left lateral ray droops too much to the left. The two lower rays are particularly sharp, the other three not quite so sharp. The hair between the bases of the horns is nicely represented. Both horns are not merely outlined, but also shaded; indeed, there is very little white on the left horn at all. The right horn points exactly midway between the two words of the inscription, and the left horn, if prolonged, would just touch the very tip of the right side of the foot-stroke to the first P of CKPNCOFN. The ears are triangular; the right one pointing to the final O of HOPTO, and the left one pointing to the first stroke of the first N of CKPNCOFN. The right ear (left side of stamp) is considerably lower than the other, and its point is blunter. The eyebrows are the same as in the genuine 27 paras; and so are the lips and nostrils. The two lines forming the nose are parallel in this value; but, in the 27 paras, they diverge, almost like an A. The curve of the right horn (left side of stamp) is more pronounced and more serpentine than that of the left (right side of stamp). The base of the right horn seems also to be thicker than that of the other.

*First Forgery.*

Handstruck in pale blue, on thin, hard, and also on rather stout, pale green wove paper. The bottom of the first O is faulty, and seems to slope down to the left. The top outline of the P is not truly straight, and the rounded part joins the vertical part a little below the level of the centre of the letter. The left arm of the T hangs down even beyond the level of the centre of the letter, but the right arm is slightly shorter. The right side of the final O is thicker than the left side. The first C of the second word has its tail somewhat like its head, but the whole bottom part of the letter is too small, so that the top part seems to overhang. The tail of the κ is oblique, of course, but not curved in the least. In my specimens of this forgery the said tail does not touch the foot-stroke of the following P; but this is merely because the left side of the foot-stroke of the P is too short; they would touch if the said foot-stroke were of the proper length. In this forgery the lettering is placed so far within the outline, that it would be impossible for the heads of the letters to touch that outline, however carelessly struck. The first N has its oblique stroke wavy. The lower portion or tail of the last C is quite as heavy as the head. The right side of the O is thicker than the left, and the bottom of the said O is too flat. The sides of it are so much squeezed together, that they make the following P look disproportionally wide. The foot-stroke of this P is longer on the right side than on the left. The head and foot-strokes to the right limb of the final N are long, but those of the left limb are faulty; the oblique line of this second N is no thicker than that of the first. The ring of the post-horn is composed of two lines, which are not in the least blotched together in any part. This is also the case with the thin part of the horn, from the ring to the mouthpiece. The

straight part of the 5, if prolonged downwards, would cut through the centre of the little ball at the end of the tail of the 5, and the head of the said 5 does not project at all too far to the right. The top of the 4 is closed, it has a very distinct foot-stroke, and the cross-bar projects some distance to the right, even further than the foot-stroke to that numeral. The bell of the horn is shaded with five distinct almost horizontal lines of shading. Three of these lines are long, the fourth half the length of the three, and the fifth again only half as long as the fourth. There are three distinct lines of shading in the wide part of the horn nearest to the bell end, but none anywhere else in the horn. The curve of the mouthpiece of the post-horn is not so pronounced as in the genuine; so that a bullet fired from it would pass above the bull's eye. The top ray of the star points decidedly to the left of the centre of the first stroke of the K. If the upper, lateral rays were prolonged, they would pass slightly above the tips of the horns of the bull. The star is too wide for its height, as though it had been squeezed top and bottom. The top ray is blunt, the rest are sharp. Between the bases of the horns there is some shading to represent the hair; but it must be smoothly brushed hair, apparently parted in the middle. The right horn (left side of the stamp) is slightly shaded by means of a blotched outline, but the other horn is merely outlined. The left horn (right side of stamp), if prolonged, would pass midway between the letters PN. The ears are long, especially the right, which points to the P of HOPTO, while the left ear points to the centre of the O of CKPNCOPN. Both ears are about level. The left eye-brow is simply a continuation of the strong line forming one side of the nose; the right eye-brow is a continuation similarly of the line forming the other side of the nose (left side of stamp); but this latter line does not run down further than about the corner of the eye; whereas in the genuine it runs right down to the nostril, the same as the other. The horns are about equal in thickness.

### *Second Forgery.*

Lithographed, in pale blue, on pale, greenish-blue, transversely-laid paper. The two foot-strokes of the H are joined together into one line; and the cross-bar in some copies is broken in the middle, so as merely to form two head-strokes. The two sides of the O are not the same shape, the right one being thicker than the other. The curved part of the P joins the body a shade too high up; and the lower part of the curve is slightly slanting, instead of being parallel with the top part. The second O has a slight malformation at the top of the left-hand limb. The first C of the second word has a very square head; and the tail is like the tail of an ordinary capital C, and not like the head at all.—This, of course, is an easy instant test. The tail of the K is oblique, but not curved, and it distinctly joins the foot of the following P. The P has hardly any foot-stroke on the left side. The first limb of the N has no foot-stroke at all, though there is one in the genuine. The right foot-stroke to this letter projects a little to the left, but not so far as to the right. The next C has the tail like the head, as in the genuine. The top of the O is too square and too thick. The top of the next P is very slightly sloped down to the right. There is no foot-stroke to the bottom of the first limb of the final N. The ring of the post-horn is not at all blotched. The head of the 5 ends in a little ball; so that if the stamp be laid with the bull's horns pointing to the left, the said head of the 5 makes a very nicely-shaped comma; whereas in the genuine the head of the 5 is thick where it joins the vertical stroke, and thin and pointed at the end, just the very opposite to this. The head is also not so wide as that of the genuine. The 4 is closed at the top, with a very thick, vertical stroke;

and the cross-bar is much thicker on the right than on the left, and the right portion of it turns up, as though it had had a knock. This right portion widens out, like a little arrow-head. The bell or wide end of the post-horn has very little shading in it. I have only been able to make out four lines, which run obliquely down from right to left, two of them being blotched into the outline of the horn, and the other two being very faint. The wide part of the horn, nearest to the bell, is shaded with three lines, and indications of the commencement of two others. The rest of the horn is merely outlined, without any shading at all. A bullet fired from the mouthpiece would pass through the centre of the first N; *i.e.*, the mouthpiece does not curl in towards the left at all. The top ray of the star points to the middle of the K. The upper, lateral rays are distinctly lower than the tips of the horns. The left lower ray is sharp; all the others are blunter. The hair between the horns seems to be combed down on the forehead, the lines being nearly vertical. (In the genuine they appear to be curly.) The horns are merely outlined, without any shading. The right horn points almost to the beginning of the first C of CKPNCOPN, the left horn points between the letters PN. The right ear is longer than the left, and points to the base of the T of HOPTO. The left ear points up to the base of the second C of CKPNCOPN, the tip of it being much blunter than the tip of the right ear. There is only one line down the face, to form the nose. Both horns are of nearly the same thickness. The under lip is much too small, and does not touch the outline of the ring below it.

### *Third Forgery.*

Lithographed, in pale blue, on very pale yellow-green, vertically laid paper, very stout. The right side of the top bar of the H does not project more than the left side, and the foot-strokes are joined together, making the bottom the same as the top. The O is too square at the top, and the right side is very slightly thicker than the left. The head of the P is too small, and joins the body too high up, and too slopingly. The next O is too square at the top. The first C of the next word has an ordinary tail; *i.e.*, not like the head. (Easy test.) The tail of the K is oblique, but not curved, and it joins the foot of the following P. The first limb of the N has no foot-stroke at all, and the head-stroke only shows on the left side. The second C is like the genuine, with head and tail alike. The O is very square at the top, and malformed at the bottom. The final N has no foot-stroke to its first limb. The ring of the post-horn is not blotched at all. The head of the 5 is the same as in the second forgery, and the vertical stroke, if prolonged downwards, would cut into the middle of the little ball forming the tail of the numeral. The 4 has a closed top, and is very like that of the second forgery, except that the right side of the cross-bar is not like an arrow-head. There are four distinct lines of shading in the open mouth or bell of the horn, sloping obliquely down from right to left. None of the rest of the horn is shaded, except just close to the thin mouthpiece. The mouthpiece itself is a distinct ring, something like a button mushroom. A bullet fired from it would touch the bottom of the second C. The top ray of the star points to the right foot-stroke of the K. The upper, lateral rays are distinctly below the level of the tips of the horns of the bull. The left lower ray is the sharpest. The hair is combed into a fringe, as in the second forgery. The right horn points to the bottom of the first C, and the left horn points midway between the letters PN. There is no shading on the horns. The ears are the same as in the second forgery. The eye-brows, as in the second forgery, slant-obliquely outwards. There is only one line to form the nose. The lower lip hardly touches the ring of



the post-horn. As will be seen, this forgery is exceedingly like the second forgery. It looks to me like a later reprint from the design of the second forgery.

*Fourth Forgery.*

Apparently hand-struck, in green, on very stout, green wove paper, much darker than any yet described. The cross-bar to the H is bent up in the middle, quite convex, and with no head-strokes. The top of the first O slants to the left. The P is clumsy, and there is hardly any foot-stroke to the left side. The arms of the T only hang down for about one quarter the height of the letter, which makes the stem look too long. The top of the second O is broken. Each C of the second word is like the genuine. The tail of the K is oblique, but not curved; it does not touch the bottom of the following P. The left side of the foot-stroke of the said P is as long as the right side. The first limb of the N is too tall; the right foot-stroke projects equally right and left. The O is too thick at the bottom, and it is very much squeezed together at the sides, making it much narrower than the rest of the lettering. The bottom of the next P, in my specimen, has not printed, so that it does not join the body of the letter. The two limbs of the final N are not parallel, being further apart at the top than at the bottom. There is no head-stroke to the right limb, and that of the left limb is very indistinct. The ring of the post-horn is broken towards the left, it is not blotched. The 5 is very like the genuine, the 4 also, except that the cross-bar projects rather too much to the right of the figure. The bell of the post-horn is shaded by dots; there are about sixteen of them, but they are not very plain. There are four very thick lines of shading in the wide part of the horn, nearest to the bell. If the die were heavily inked, these would probably run together, as they are very close. The thin part of the post-horn has one line of shading running up it, almost to the mouthpiece. The latter points towards the ear of the bull. The top ray of the star points to the left side of the K, where the foot-stroke ought to be. The upper, lateral rays point decidedly above the level of the tips of the horns of the bull. All the rays are too blunt, but the left lower ray is the sharpest. The head seems to be partly bald, exactly as though the bull had a tonsure. The left horn is a little shaded near the tip (right side of the stamp); it points midway between the letters PN: the right horn (left side of stamp) points to the centre of the bottom of the last O of HOPTO. The serpentine curve of the horns is very pronounced, and they are of a nicer shape than those in the genuine. The ears are rather like the genuine; but the right ear points to the P of HOPTO, and the left ear points to the second C of CKPNCOPN. The left eyebrow (right side of the stamp) is very strong, and joins the line forming the left side of the nose. There is no under-lip, so that the mouth is far above the post-horn, instead of touching the ring, as it ought to do. In the forgeries hitherto described, the lettering is a good distance from the outline of the stamp; in this present forgery the lettering is nearly as close to the outline as in the genuine, and in heavily-printed copies, many of the letters would blotch into the outline, as my specimen does at the top of the K.

*Fifth Forgery.*

Hand-struck in greenish-blue, on stout, transversely-laid, greenish paper. There is no foot-stroke to the right side of the first limb of the H. The first O is too square at the top, and is nearly as thick top and bottom as it is at the sides. The rounded part of the P joins the vertical stroke too low down. The second O is exactly like the first. The first C happens to have the postmark just over it, so that I do not know whether

head and tail are alike. The tail of the κ is slightly curved, as well as oblique, but it has no foot-stroke at all. The following P has no foot-stroke to its left side. The first limb of the N has no foot-stroke. The C is like the genuine. The next O is much too thick at the top and the bottom. The final N has no foot-stroke to its first limb. The ring of the post-horn goes in front, both right and left; the right side is somewhat blotched. The head of the 5 is like the genuine, but the vertical stroke, if prolonged downward, would cut through the middle of the little ball, forming the tail of the numeral. The top of the 4 seems to be open; the cross-bar is very thick and clumsy, and there is a well-marked foot-stroke to the left, but not to the right. The vertical stroke is not very thick, indeed, it is not much thicker than the other strokes composing the figure. The cross-bar runs almost as far to the right as it does to the left. The bell of the post-horn is postmarked in my specimen, but it seems to have three very thick vertical lines of shading in it. There are five lines of shading in the thick part of the horn, nearest to the bell. There is one line, running along the thin part of the horn, almost to the mouthpiece, which points rather higher than the left eye of the bull. The top ray of the star points somewhat to the right of the first limb of the κ, and the lateral, top rays point above the tips of the horns of the bull; the left top ray pointing or sloping distinctly upwards, instead of downwards. The right top ray is the sharpest. The hair is in two masses or lumps. The left horn (right side of stamp) is shaded. The right horn is postmarked in my copy, but the left horn (right side of stamp) points exactly to the first limb of the first N. The right ear is distinctly higher than the left, and it points between the letters TO of HOPTO; the left ear seems to point to the second C of CKPNCOPN. There is only one line (right side of stamp) to form the nose; and it not only runs up, to form the eyebrow on that side, but, as eyebrow, it is continued into the base of the left horn. The other eyebrow is exceedingly heavy, and is blotched into the rest of the eye. The lower lip is all lop-sided, the part over the 5 being much further from the ring of the post-horn than the part over the 4 is.

Same Issue. 81 Paras, blue on blue.

Evans gives the paper as wove. I have unfortunately not been able to procure a copy of the very scarce original, and must content myself with dissecting the forgeries, as I have done with the other values.

*First Forgery.*



Lithographed, in moderately dark blue, on blue wove paper, very stout. The foot-stroke to the left limb of the H is not so distinct or so wide as that to the right limb. The O is flat at the top, and rather thick at the bottom. There is no foot-stroke to the left side of the T. The last O of this word is thicker and flatter at the bottom than at the top. The head and tail of each C are alike. The κ is of a very curious shape, the tail being so long that the letter looks abnormally distant from the following P. The ring of the post-horn is not blotched, and both sides or ends of the said ring go behind the rest of the horn. The figures 81 are set so far to the left that there is almost room for another numeral to the right of the 1. The sloping side-stroke of the 1, if prolonged, would go into the nick between the head and tail of the 8. The bell of the horn is shaded all over with dots, more or less square; there are about thirty-one of them, they are heavier to the left, and lighter to the right. There are about four very heavy lines of shading on the large part of the horn,

nearest to the bell, these are very blotchy. The mouthpiece of the horn points up towards the left ear of the bull (right side of the stamp). It has one line of shading running up it, near the point; but below the numerals it is shaded with lines running obliquely down from right to left, *i.e.*, almost across the horn. The rays of the star are of needle-like sharpness, and the top one points to the centre of the K. Both top lateral rays are perfectly horizontal, and, as the right horn of the bull (left side of the stamp) is decidedly higher than the left, the one ray points below the tip of the said right horn, while the other ray points above the tip of the other horn. The right horn points between the two words, but nearer to the C; the left horn points towards the right side of the foot-stroke of the first P of CKPNCOPN. The horns are not shaded. The hair is like a fringe. The right ear is curved upward more than the other, and seems to point to the second O of HOPTO; the other ear points to the second limb of the first N. The left side of the nose (right side of stamp) is continued up to form the eyebrow, which appears to join the bottom of the ear; the other side of the nose is outlined from the eyebrow, half-way down. There are three vertical lines of shading between the eyes.

### *Second Forgery.*

Lithographed, in sky-blue, on blue wove paper, a good deal thinner than in the first forgery. The whole outline of the stamp is somewhat broken and irregular. The cross-bar at the top of the H is very thin in the middle, as though it were made by the letters II, touching each other at the top. The P has a very abnormally long foot-stroke on the right side, which is not at all parallel with the top of the letter. The left arm of the T hangs down a little below the level of the right arm. Each C is alike top and bottom. The tail of the K joins the oblique stroke, and not the vertical stroke of that letter. There is no foot-stroke to the right side of the following P. The last P has the foot-stroke longer to the right than to the left, and the curved part of the head slopes into the vertical limb, instead of running horizontally into it. The oblique line of the last N is broken in my copy. The ring of the post-horn goes before to the right, and behind to the left, as in the other genuine values, before described. The numerals are about in the middle of the little oval, formed by the ring of the post-horn. The sloping side-stroke of the 1, if prolonged, would pass into the 8 above the nick between the head and tail. There are about sixteen dots of shading in the open mouth of the horn, they are larger than in the first forgery. There are four lines of shading in the thick part, near the bell or mouth, the upper one being much thicker than the rest. There is one thin line of shading, running up the whole length of the thin part of the horn, almost to the mouthpiece. The said mouthpiece is malformed, and of an absurd shape. It points almost to the mouth of the bull. The horns are of equal height, and the top lateral rays of the star point slightly below the level of the tips of the horns; the latter are not shaded. The right ear points between the letters TO, and the left ear points upwards, to the first N of CKPNCOPN. The hair makes a very ragged fringe. The lower lip is abnormally thick.

### *Third Forgery.*

Hand-struck in blue, on pale blue wove paper. The cross-bar at the top of the H is like that of the genuine 27 paras. The foot-stroke to the right limb of that letter projects to the right till it nearly runs into the bottom of the following O, but does not project on the left side. The O is of an ugly shape, thick at the bottom. The P just touches one of the arms of the T; the said arm is shorter than the other. The right side of the

bottom of the second o is malformed. The head and tail of each c are tolerably alike. There is a thick cross-bar right across the top of the K. The following P has no foot-stroke to its left side. The N has no head-stroke to the right of the first limb, and no foot-stroke to the bottom of the said limb. The right side of the following O is very ragged and irregular. The next P has hardly any sign of head-stroke, and the foot-stroke is much longer to the right than to the left. The ring of the post-horn is not blotched; both sides seem to go behind. The 8 is considerably taller than the 1, and the 1 comes down slightly lower than the 8. The two numerals are placed exactly centrally in the containing-oval. The bell of the horn has no shading at all in it, but the outline to the left is thick and ragged. There are four lines of shading in the thick part of the horn, near the bell. There is one line of shading, running up the thin part of the horn to its very point, which is directed towards the eye of the bull. The top ray of the star is very stumpy, and points a little to the left of the middle of the K above it. The top lateral rays are a good distance below the tips of the horns, the left ray (left side of stamp) being directed slightly upwards. The right horn (left side of stamp) is very much nearer to the C than to the O. The left horn (right side of stamp) points between the letters PN. All the rays of the star are blunt. The hair is a formless lump of shading. The horns are partly shaded. The right ear (left side of stamp) is very much higher than the left; it points between the letters TO; the left ear points between the letters PN. There is only one line for the nose, which runs up to form the eyebrow. There is a line of shading, like a comma, between the eyes.

**Same Issue. 108 Paras; blue on rose.**

This is another very scarce stamp, though hardly quite so rare as the 27 and 81 paras.

*Genuine.*

Hand-struck in pale blue, on very pale, transversely-laid rose paper. The inner foot-strokes of the H are shorter than the outer ones, and they do not touch each other. The foot-stroke to the P is so very long that it runs into the O before it. The head and tail of each C are formed alike. The first C is very square at the bottom. The tail of the K is curved as well as oblique, and it does not touch the following P. The foot-stroke of the said P is very short on the left side. There is a foot-stroke to the left side of the first limb of the N. The O in my specimen is broken at the bottom. The foot-stroke to the following P is long, and both sides of it are equal. Both limbs of the final N have head and foot-strokes. The ring of the post-horn is blotched to the right of the bottom of the 8. It goes before on the right and behind on the left, like the other genuine stamps. The 1 has no foot-stroke to the left side; it has an extraordinarily long, oblique side-stroke, which thins down to a sharp point. The o slopes very slightly over to the left; the very top of it is flat, and the right shoulder is oblique, instead of rounded. The 8 is clumsy, and too thick in the middle; the top half is smaller than the bottom half. The open mouth of the horn is shaded with a number of more or less square dots; I have counted 27, but there may be more. There are seven lines of shading in the thick part of the horn, near the bell or mouth. There seems to be one line of shading in the thin part of the horn, but this thin part is blotched into a mass of solid colour most of the way. It seems to point below the eye of the bull. The top ray of the



star points to the middle of the K. The other top lateral rays point above the tips of the horns. Both horns are only outlined. The right horn (left side of stamp) points to the last O of HOPTO; the other points up midway between the letters PN. The right ear points up to the last O of HOPTO, and the left ear points between the letters NC. The hair is very much as in the other genuine stamps. Both sides of the nose are outlined, and both the outlines very nearly join the eyebrows, which are both tolerably distinct and sloping upwards. There is a mass of dark shading between the eyebrows. The lower lip is so exceedingly faint, that it might easily be overlooked altogether.

#### *First Forgery.*

Hand-struck, in pale blue, on stout, white wove paper. There is no inner foot-stroke, and very little outer foot-stroke, to the H. The top-stroke to the said letter is uneven. The foot-stroke to the left of the bottom of the P does not go near to the O before it. The foot-stroke to the T is too short. The final O is very clumsy in shape, the right side of the bottom being sloped off instead of rounded. The first C has the tail like an ordinary C, and not like the head. The foot-stroke to the K reaches right across the bottom of that letter, and joins it to the foot of the following P. The second C is almost equally thick all the way round, but the tail is like the head. The O is of a bad shape, and has a large piece broken out to the right of the bottom of the letter. (This is evidently a fault in the die, and no mere misprint.) The following P has hardly any foot-stroke to its right side. There is also hardly any foot-stroke to the right side of the right limb of the N. The outer line of the ring of the post-horn is too thick, but it is not blotched. Both sides seem to come before or in front of the rest of the horn. There is a very short, oblique side-stroke to the I, which can hardly be seen without a microscope. The o is much too large and high, and does not slope at all. The 8 is thin, with a pinched-in, wasp-like waist. There are about five smeary, horizontal lines of shading in the open mouth of the post-horn. There are three lines of shading in the thick part of the horn nearest to the mouth; the rest of the horn is not shaded. The mouthpiece is a good-sized dark knob; it points upwards to the first N of CKPNCOPN. The top ray of the star points exactly to the first stroke of the K. The left upper lateral ray points to the tip of the right horn (left side of stamp), and the right upper lateral ray points above the left horn (right side of the stamp). The hair is an ill-defined, dark mass of colour. The tips of both horns are dark. The right horn points to the space after the last O of HOPTO, but much nearer to the O than to the following C. The left horn points up to the space between the letters PN. In the genuine the horns are nicely curved; in this forgery they point almost straight upwards. The ears are quite dark. The right ear points exactly to the middle of the P of HOPTO; and the left points towards the second C of CKPNCOPN. The right ear is slightly lower than the left. The eye-brows are extremely thick and dark, and join the lines forming the nose. There is some shading between the eyes, like a comma lying on its back. There are two strongly-marked, short lines of shading on the cheeks, one on each, below the eyes.

#### *Second Forgery.*

Hand-struck(?) in pale blue, on rather thin, yellowish-white wove paper. The left limb of the H has a long, inner foot-stroke, but the right limb has no inner foot-stroke. The foot-stroke to the P is longer than in the genuine, and the (shorter) left side very nearly touches the O before

it. The head and tail of each C are both alike ; but the bottom of the first C is rounded, instead of square. The K and P are joined together at the bottom ; and the foot of the K, which in the genuine very nearly touches the C before it, is at some distance from the C. There is hardly any head-stroke to be seen to the first limb of the first N, and the oblique stroke between the two uprights is wavy. There is no foot-stroke to the right of the first limb of the final N, and the oblique stroke of that letter is wavy, as in the first N. The two lines forming the ring of the post-horn are wider apart than in the genuine. They are not blotched ; but the inner one, in my specimen, is broken at the top. The mouth or bell of the horn is shaded with six very nearly horizontal lines. There are four lines of shading in the thick part of the horn, near the bell. The thin part of the horn is altogether unshaded, the mouthpiece being defined by a little button. The figures of value have nothing abnormal about them, though they are larger than in the genuine, and fill up the space allotted to them more than those of the genuine. The star is of a nice shape, the top ray pointing exactly centrally between the letters CK. The left lateral ray points above the tip of the horn, as does the right lateral ray also. The right horn points centrally between the last letter of the first word and the first letter of the last word. The left horn, which is more curved than the other, points centrally between the letters PN. The hair is bounded by a very wavy line, Neither horn is shaded. The right ear points between the letters PT of HOPTO, and the left ear points exactly to the centre of the second C of CKPN COPN. The right ear is rather lower than the other. There are three comma-like marks for shading between the eyes, one above another.

### *Third Forgery.*

Lithographed in a sort of Prussian-blue, on thick, hard, white wove paper. All the lines in the forgery are extremely thin, and very sharply cut. The H has a cross-bar at the bottom, the same as at the top. The foot of the P is at a long distance from the O before it. Each C of the second word is like an ordinary capital C, the tail not being like the head. The K has a cross-bar right along the bottom, and which also joins it to the foot of the following P. There is not the slightest indication of a foot-stroke to the right of the said P. There is no foot-stroke to the first limb of the N, and only the slightest trace of one to the left of the first limb of the last N. The ring of the post-horn is not blotched, and it runs into the thin part on the right side, instead of coming in front of it. There are five very plain lines of shading in the large mouth of the horn. These lines run obliquely up from left to right, though nearly horizontal. There are five lines of shading in the thick part of the horn, near the mouth. The rest of the horn is merely outlined. The mouthpiece points upwards, towards the second C of the last word. The figure I is much too tall, its oblique stroke is much too short, and its foot-stroke slants up slightly to the right. The upper ray of the star points to the foot-stroke of the K. The left upper lateral ray points considerably above the tip of the horn, and the right lateral ray points to the foot of the first P of the second word. All the rays are very sharp. The bull is very poor, and much too small. The right horn points to the bottom of the second O of HOPTO ; the left horn points straight up to the first P of CKPN COPN. The ears are like thin willow leaves, and the right ear points to the T of the first word ; while the left ear points exactly to the second C of the second word. I do not think I need trouble to give any more points of difference in this forgery, which is the worst that I have dissected, and not in the least like the genuine, or any of the forgeries above described.

## POSTMARKS.

*Genuine.*—All the specimens before me are struck with two concentric circles in red, in letters slightly larger than those of the stamp, JASSY MOLDO . . . (the rest is not readable), and the date in the centre. Two of mine are dated 22.9, the other is 3 . . . 9.

*First Forgery.*—Uncancelled.

*Second Forgery.*—A square of square dots, as in the old French.

*Third Forgery.*—Pen-marked, also uncanceled.

*Fourth Forgery.*—Uncanceled.

*Fifth Forgery.*—A great blotchy circle; the whole must be as big as two stamps at the least.

**Same Issue. Bogus Stamp. 120 P., gold on white.**

There was, of course, no stamp ever issued of this value, or in this colour. It is lithographed in gold, on thick, hard, yellowish-white wove paper. I have only seen the stamp quite recently (1891), and know nothing as to where it hails from. As the value is bogus, there is no need to describe it further. My specimen is not cancelled, and looks very new.

**Issue of 1860. 5 Paras, black.**

*Genuine.*

Hand-struck in black, on very transparent, bluish-white and yellowish-white wove *pelure* paper, without any graining, backed with very crinkly yellow gum. The large bell-end of the post-horn goes a little way in between the letters PO of PORTO; and the foot-strokes to the P, R, and T of this word are *very* thick. There is no stop after the 5, either at the top or bottom of the stamp. The value (PAR) is in Greek capitals, best represented in English by HAP, if we imagine the H with the cross-bar on the *top* of the two uprights, instead of in the centre. The cross-bar on the top of the upper H is so very long that it almost touches the head of the A; that of the lower H is much shorter. The G of GAZETEI has a thick blotchy tail; the A has its sides somewhat squeezed together, and the I does not seem to have any cross-strokes, either above or below. The six-pointed star, above the head of the bull, has all its rays somewhat blunt; and the lowest ray has its point broken off. The bull's head is of a good size, with small horns; the top of the head being level with the centre of the space between the letters TO of PORTO, and the horns bend out, in, and then out again, the two thus having together a sort of wide lyre-shape. The ears are *very* much wider near the head than they are near their tips; and each of them has a curved, dark line of shading along its centre. The nostrils are large, and not in the least like a pig's snout. The large bell-end of the post-horn contains six rows of small square dots, the rows running obliquely down from left to right. There is a thick line of shading along the tube of the horn, which gets wider, and seems to split into three, towards the bell-end. The small mouthpiece-end curls rather inwards, so as almost to point to the eye of the bull; and it finishes level with the very centre of the T of GAZETEI. In all the specimens which I have seen there is a large, triangular black patch in the white background, between the cheek of the bull, and the ZE of GAZETEI, and another much smaller patch between the other cheek and the R of PORTO. These patches are caused by the metal of the die, in the blank parts, not being scooped out enough, or



being too full of ink. The white part of the central ring of the post-horn is a very round-looking oval, extending from above the second stroke of the H of the lower HAP to above the left foot of the A. The upper HAP is in letters slightly smaller than those of GAZETEI. Being hand-struck, the stamp is usually wanting in sharpness and clearness.

*Forged.*

Lithographed, on greyish-white or yellowish-white wove *pelure* paper, with a decided, coarsely-wove graining, and backed with smooth, thin white gum. The bell-end of the post-horn does not go at all into the space between PO of PORTO; and the foot-strokes to the letters of that word are thin; the one to the left side of the T being often invisible, or nearly so. There is a distinct stop after each 5, which is an easy test. The right-hand end of the cross-bar to the upper H is *very* short, and does not go near the following A; that of the lower H is somewhat longer. The bottom of the tail of the G of GAZETEI curls forwards, so as *almost* to touch the foot of the following A, which letter is much splayed out. There are very distinct head and foot-strokes to the I. The rays of the star are very sharp, except the central upper one, and the left lower one; while the central lower one is perfect, instead of being broken. The bull's head is small, with large horns; the top of the head is slightly above the level of the centre of the T of PORTO. The horns form a continuous, crescent-shaped curve. The ears are thin, and very little wider near the head than they are near their tips. There is no dark line of shading in either of them. The nostrils are small circular dots, placed in the centre of an oval ring, very like a pig's snout. The large bell-end of the post-horn contains seven (not dotted) lines of shading, running somewhat obliquely down from right to left. The wide and narrow ends of the tube of the horn contain blotches, and the ring part has a *dotted* line of shading along its centre. The small mouthpiece-end does not curl inwards, but seems to point to the base of the first E of GAZETEI; it finishes level with the space between the letters TE of that word. There is no black blotch in the white background, on either side of the bull's head. The white part of the central ring of the post-horn is a rather elongated, transverse oval, sharper at the left side than at the right. It extends from above the first stroke of the lower HAP, to above the point of the A. The upper and lower HAP are in letters plainly *larger* than those of GAZETEI. The stamp, being a lithograph, is not smudged or blotched, like so many of the hand-stamped originals.

POSTMARKS.

*Genuine.*—I have no cancelled copies.

*Forged.*—Uncancelled.

NOTE.—This stamp, as the inscription shows, was intended for newspapers.

Same Issue. 40 Paras, blue.

*Genuine.*

Hand-struck, as before, on bluish-white, or yellowish-white wove *pelure* paper, like that of the 5 paras; gum ditto. The foot-strokes to the letters of PORTO are thick, as before; and the white central part of the last O is a rectangle; *i.e.*, its ends are cut off square. Each 4 has an open top, and the lower 4 is *much* wider open than the upper one. The foot of the upper H does not touch the foot of the following A. The letters EI of SCRISOREI appear to slope very slightly outwards, away from the rest of the letters. All the rays of the six-pointed star are somewhat blunt; the uppermost one stands to the right of the centre of the H of HAP, and has



its extreme point broken off; and the lowest one is centrally above the top of the bull's head. The horns are not so much curved as in the 5 paras; the tip of the one on the left is level with the very outside of the second O of PORTO, and the tip of the one on the right is level with the centre of the S of SCRISOREI. Neither of them has any shading in it. The top of the head is level with the very outside of the right arm of the T of PORTO. The tips of the (very broad) ears are level, respectively, with the centre of the space between TO of PORTO, and the centre of the C of SCRISOREI; there is a thick curved line of shading in each of them. The nostrils are large, and something like inverted commas in shape. The lower lip does not touch the post-horn. The wide bell-end of the said horn is shaded by six rows of small square dots, in rows running obliquely down from right to left. There is a line of shading along the small end and ring of the horn, expanding into four lines (often smudged into one) at the broad end of the instrument. The white centre of the ring of the horn is a blunt oval, accurately drawn, which extends from above the centre of the H of the lower HAP, to above the beginning of the head or point of the A of that word. There is a blotchy line, with indications of a second, on the centre of the front of the nose. There are generally two patches of faint colour, in the white background, each side of the bull's head, but not so noticeable as in the 5 paras.



#### *First Forgery.*

Lithographed, on yellowish-white, *pelure* wove paper, apparently un-gummed. The foot-strokes to the letters of PORTO are long and thin; that of the P has its left side longer than the right. The white part of the second O of this word is more or less rounded at its ends. The lower 4 is no wider open than the upper one. The foot-strokes of the upper HA touch each other. The letters EI of SCRISOREI are perfectly upright, like the rest. The rays of the star are sharp; and the uppermost one is centrally under the H, and its point is not broken off. The lowest ray points a trifle to the left of the centre of the bull's head. The tip of the horn on the left side is not quite level with the outside of the last O of PORTO; and the other horn has its tip-level with the edge of the S of SCRISOREI which is nearest to the C. Each horn has one of its outlines thicker than the other; and the thicker outline, in each case, seems to be composed of two thinnish lines, instead of one thick one. The top of the head is only very slightly above the level of the *centre* of the T of PORTO. The one ear has its tip not quite so high as the outside of the right arm of the T of PORTO; and the tip of the other ear is about level with the centre of the first R of SCRISOREI. There is a broken line of shading in each ear. The nostrils are balls, not commas. The lower lip rests on the post-horn. The wide bell-end of the said horn is shaded by seven thick, oblique lines, running down from left to right. The thin end of this post-horn is almost solid, with a thin white line along the inner side of the curve. The central ring of the horn has no dark line along the centre of its upper part, by the bull's mouth, but is quite white there, though there is a line of shading along the lower half of the ring. The small end of the horn finishes off with a ball, having a dark dot in it; but there is no ball or dot in the genuine. The white centre of the ring of the post-horn is an oval, but more pointed on the left side than on the right. It is *much* wider than the genuine, so that it extends from above the outside of the first stroke of the H of the lower HAP to above the space between HA. The front of the nose shows three thin but distinct short lines, between the eyes. There are no patches of colour in the background.

*Second Forgery.*

Typographed, on very yellowish-white wove paper, hardly thin enough to be called *pelure*. The foot-strokes to the letters of PORTO are thin; and the white central part of the last O is a nice oval. The lower 4 is no wider than the upper one. In my specimen the right foot-stroke of the upper H is not visible; but if there were one, it would run into the foot-stroke of the following A, which is long. The last I of SCRISOREI leans just the merest shade away from the E. Only three of the rays of the star are perfect. The top ray and the left lower ray have their points broken off, while the lowest ray has its point rounded. The top ray stands to the left of the centre of the uppermost H. The tip of the horn on the right is level with that edge of the S of SCRISOREI which is nearest to the C. The top of the head is above the level of the centre of the T of PORTO, but not so high as the outer edge of the right arm of that letter. The tips of the ears are level, respectively, with the centre of the T of PORTO, and the centre of the first R of SCRISOREI. The line of shading in each of them is nearly horizontal. The nostrils are smaller than in the genuine, and are like commas curving *outwards*, instead of *inwards*. The whole length of the lower lip rests on the ring of the post-horn. The wide mouth of the horn is shaded by five almost horizontal, thick, dark lines. The small end of the horn finishes off with a ball. It has a line down it, as in the genuine; but the line does not go all round the ring, the upper half of which has no shading in it. The wider part of the horn, near the mouth, has only three lines in it, instead of four. The white centre of the ring of the horn is a nice oval, but *much* too large and too wide; so that it extends from above the centre of the space between 40 HAP to above the centre of the space between HA. There are three short, vertical lines on the front of the nose, between the eyes. There are no patches of colour in the background of the stamp. This is not at all a bad-looking forgery.

*Third Forgery.*

Lithographed, in very dark sky-blue, on moderately stout, white wove paper, *much* stouter than the genuine, or either of the forgeries already described. The white central part of the second O of PORTO is cut off square at the top, and rounded at the bottom. Each 4 is a closed figure, the lower one being smaller than the other. The two feet of the upper H are distinctly joined together. The last E of SCRISOREI leans rather backwards, instead of forwards, and the I is perfectly upright. The star has only five points, instead of six. This is an easy test. The horns are solid, except just at their bases. The tip of the one goes high above the level of the O of PORTO, and almost touches the o of 40 above it; while the tip of the other is level with the centre of the s of SCRISOREI, like the genuine. This latter horn goes almost vertically upwards, while the other is more curved. The tips of the ears are level with the centre of the T of PORTO, and the centre of the first R of SCRISOREI. The one on the right side has no line in it. The nostrils are two thin wedges. The lower lip rests on the ring of the horn, which has no line of shading in it. The thin end of the horn finishes with a white ball, and the bell-mouth contains six tooth-like, short lines of shading. The outlines of the bull's cheeks are very thick. The white centre of the ring of the post-horn is almost a circle; it extends from the centre of the space between 40 HAP to the centre of the space between HA, as in the second forgery. There is no shading on the front of the nose, and there are no patches of colour in the background. This is a mean-looking counterfeit. The five-pointed star and the closed numerals afford a ready test for it.

*Fourth Forgery.*

Lithographed (?), in pale ultramarine, on thinnish (but not *pelure*) white wove paper, ungummed. The foot-strokes to the letters of PORTO are thin, and very long; the white central part of the last O being an oval, with its upper end slightly irregular. The lower 4 appears to be the same size and shape as the upper one. The whole of the letters of SCRISOREI are perfectly upright. The star has only five points, instead of six; all the points being sharp. The tips of the horns are level, respectively, with the outside edge of the last O of PORTO, and the edge of the C of SCRISOREI, which is nearest to the S. The tips of the ears are level with the centre of the T of PORTO and the centre of the first R of SCRISOREI; each ear has an almost straight, horizontal line of shading in it. The nostril on the left side of the stamp is a slightly oblique line, the other is like a very small "4." The whole length of the lower lip rests on the ring of the post-horn, which has no line of shading in its upper half. The small end of the horn finishes off with a ball; the wide bell-mouth is shaded by five horizontal lines; and the thickest part of the tube has three lines of shading in it. The white centre of the ring of the post-horn is a wide oval, which extends from above the space between 40 HAP to above the space between HA. There are three short, vertical lines of shading on the nose, between the eyes. There are no patches of colour in the white background. This is a fair-looking forgery, but much too clear.

## POSTMARKS.

*Genuine.*—29; also two *small* concentric ovals, containing FRANCO JASSY in the upper and lower halves, separated by six-pointed stars. This oval is not much larger than 97. Also a very peculiar postmark, which is a transverse rectangle, with the ends splayed out and rounded, and inscription in two lines. This postmark faintly resembles 99, but is much wider, with the upper and lower sides straight.

*First Forgery.*—Uncancelled.

*Second Forgery.*—Ditto.

*Third Forgery.*—99.

*Fourth Forgery.*—29.

## Same Issue. 80 Paras, red.

I have only three specimens to describe from, and they are all rather heavily postmarked, so that I shall not be able to give all the elaborate details which I have furnished for the lower values. This, however, does not signify so much, as all the forgeries have a *five*-pointed star, which is an easy test.

*Genuine.*

Hand-stamped, in pale vermilion, and also in scarlet, on yellowish-white, greasy-looking, *pelure* wove paper; gum as before. There is a six-pointed star above the bull's head; most of the rays being either very blunt, or broken at the points. The uppermost ray is exactly under the second stroke of the upper H. The lower lip of the bull is some distance above the ring of the post-horn; and the said ring has a dark line all along its centre. There is also a line along the centre of the small part of the tube. The small end curves decidedly inwards, and has no ball on it. The thicker end has four thick lines of shading along it. The large bell-mouth has a thick outline, but does not seem to have any shading in it at all. The bull has one rather thick and irregular line of shading down the centre of his nose, from between the eyes; this is,

of course, between the right and left outlines of the nose. The nostrils, as far as I can make out, are like two inverted commas, facing each other, as before. There is no shading in the horns; and each ear has a curved line in it. The white centre of the ring of the post-horn is a nice, small oval, which extends from above the inner edge of the first stroke of the lower H, to above the point of the A.

#### *First Forgery.*

Lithographed, in pale rose-red, on yellowish-white, *pelure* wove paper, not greasy-looking, and backed with thin, smooth white gum. There is a five-pointed star above the bull's head. All the rays, except the upper right-hand one, are sharp; and the uppermost ray stands centrally under the upper H. The lower lip of the bull *almost* touches the ring of the post-horn, which has no line of shading along its centre. The small part of the tube of the horn finishes off with a ball, and has no line of shading along it. The thick part of the horn shows three lines, the outer ones *very* thick; and the bell-mouth shows four oblique lines, of graduated lengths, running down from right to left. The small end of the horn curves somewhat outwards. The bull has only one outline to the front of his nose, instead of two, and there is no line of shading in the centre. One nostril is a rough ball, the other is *something* like an inverted comma. The ears are very like an extra pair of horns. The white centre of the ring of the post-horn is irregular in shape, sloping down to the right. Half the outline of this centre is very thick, and the other half very thin. It extends from above the first stroke of the H, to above the centre of the space between HA.

#### *Second Forgery.*

Lithographed (?), in rosy-vermilion, on greasy-looking, yellowish-white, *pelure* wove paper. There is a five-pointed star above the bull's head; all the rays being perfectly sharp. The uppermost ray is exactly under the *centre* of the H of the upper HAP. The lower lip of the bull rests upon the ring of the post-horn; and the upper half of the said ring has no line of shading along it. The small part of the tube ends in a dark ball, and points directly upwards. The thicker end shows three lines of shading, the central one being short. The bell-mouth has about six horizontal lines in it. There are three small, vertical lines of shading on the bull's nose, between the eyes. The nostrils are two almost vertical, thin, slightly curved lines. The tips of the horns are *exceedingly* sharp; much more so than in the genuine. There is a horizontal line of shading in each ear. The white centre of the ring of the post-horn is a wide oval, extending from above the centre of the space between 80 HAP to above the centre of the space between HA.

#### *Third Forgery.*

Typographed, in pale, rosy-vermilion, on white wove, *pelure* paper. There is a five-pointed star above the bull's head; the uppermost ray, which is rather blunter than the rest, stands to the right of the centre of the H above it, but not centrally under the second stroke of that letter. The lower lip of the bull rests on the ring of the post-horn; and the said ring has no line of shading along it. The thick part of the tube shows three lines of shading; and the bell-mouth has six very short oblique lines of shading in it. The small end of the tube curls somewhat outwards; and it seems to have a sort of ball on it. The bull's nose is formed by one line, instead of two; and there is a tiny v-shaped mark on it, between the eyes. The nostrils are two diverging lines. The horn on the left side of the stamp has a line of shading in it. The white centre of the ring of the post-horn is almost a perfect circle; it extends from above the beginning of the H, to above the centre of the space between HA.

*Fourth Forgery.*

Lithographed, in chalky pink, on very white, *pelure* wove paper. This seems to be simply a lithographic transfer from the third forgery; all the tests being exactly the same as those of the third forgery, except that the upper ray of the five-pointed star stands directly under the very centre of the second vertical stroke of the upper H.

## POSTMARKS.

*Genuine.*—The same as in the 40 paras.

*First Forgery.*—Uncancelled; also pen-stroked with a flourish.

*Second Forgery.*—Uncancelled; also an ink-blotch.

*Third Forgery.*—Uncancelled.

*Fourth Forgery.*—Ditto.

## Issue of 1862-64. 3 Paras, yellow.

*Genuine.*

Hand-stamped, in pale canary-yellow, orange-yellow or ochre-yellow, on yellowish-white *pelure* wove, and also on *pelure* laid paper. The laid paper is much scarcer than the wove. The crinkly gum is the same as in the issue last described. The frame of the stamp is composed of two lines, a thin inner one and a thick outer one; but they are very often blotched together, part of the way round. The upper corners or shoulders of the wings of the eagle are white, and the one nearest the bull's head is more pointed than the other. The O of FRANCO, measuring from the bottom of the stamp, is not level with the first S of SCRISOREI, but is distinctly lower than the said S. Some copies show a round stop under the beginning of the upper 3; others have a stop before the S of SCRISOREI.

*Forged.*

Lithographed, in *exceedingly* pale lemon-yellow, on white wove *pelure* paper. The gum is thin, white, and smooth. The frame is composed of one thick line, all the way round. The shoulder of the eagle's wing nearest to FRANCO is of solid colour; the one nearest the bull's head is more rounded than the other. The O of FRANCO, measuring from the bottom of the stamp, appears to be exactly level with the first S of SCRISOREI. There are no abnormal stops in the forgery. I am sorry not to be able to give more tests for this counterfeit; but it is so very faint, that it has been a matter of exceeding difficulty to make out even the few details given above.

## Same Issue. 6 Paras, red.

*Genuine.*

Hand-stamped, in pale scarlet, vermilion or rose-carmine, on yellowish-white *pelure* wove, thicker white wove, and also on *pelure* laid. The latter I have not got. The frame of the stamp is composed of two lines, as before. There is a stop after each 6. Some copies have a large stop after FRANCO. The letters of FRANCO are not *quite* so tall as those of PAR. The star between the horns of the bull has five points. The post-horn has two lines of shading along the thin end and the ring, and five lines along the broader part. These lines all follow the curves of the horn. Inside the wide mouth of the horn there is a sort of fringe of six very short, oblique lines each side. The lower PAR is about equidistant between the post-horn and the lower outline of the stamp. The eagle's wing nearest to the bull's head is a little more pointed than the other, and very slightly lower in level.

*First Forgery.*

Lithographed (?) in vermilion-red, on yellowish-white *pelure* paper. The frame of the stamp is like that of the genuine. The shading on the post-horn is entirely composed of thick, nearly vertical lines. This is the easiest test for this forgery. The lower PAR is much nearer to the post-horn than to the lower outline of the stamp. There is a strong, slightly oblique line, running from the centre of the upper outline of the bull's head, down his forehead, to below the level of the eyes; and below this there is a shorter, curly line to the right of it, reaching half-way between the first line and the nostrils. In the genuine the upper line, when visible, does not reach so far as the level of the eyes; while the lower line, which is directly underneath it, is fringed, and not curly. This is not a bad forgery, most of the details being very correct.

*Second Forgery.*

Typographed (?) in orange-red, on rather stout, greyish-white, or yellowish-white wove paper. The frame of the stamp has a *third* outline all round it, at some little distance from the other two. The shading on the post-horn is composed of blotches of colour, instead of lines, the part of the tube above the A of PAR, the upper half of the ring, and the lower half of the wide part being quite white. The lower PAR almost touches the post-horn, but is a good distance from the lower outline of the stamp. The eagle's wing nearest the bull's head is rounder and much lower than the other; while the bull's ear, which ought to be very nearly level with the wing, is *very* much higher, curling up like a horn. The body of the eagle is rounded in perspective, instead of being perfectly flat. The bull has no eye-brows, and no line down his face; and, easiest test of all, the star between his horns has six points, instead of five. There is no stop after either 6, and the letters of PAR are *much* taller than those of FRANCO.

*Third Forgery.*

Lithographed, in bright rose, on white wove *pelure* paper. This seems to be, in most respects, a copy of the counterfeit just described. All the tests are the same, except that the letters of each PAR seem somewhat thinner, and there is a stop after the lower 6; besides which, the post-horn shows a line in the thin part, and three short lines and some cross-shading in the wide part, with a blotch in the mouth. Both in this and the second forgery the bull's head reaches far below the eagle's feet, though both are on the same level in the genuine and the first forgery.

**Same Issue. 30 Paras, blue.***Genuine.*

Hand-stamped, in various shades of sky-blue and Prussian-blue, on white or yellowish-white *pelure* wove, *pelure* laid, and also on moderately thick wove paper. The frame of the stamp is the same as in the other values of the genuine. There is a stop after each 30, and some copies show a stop after the post-horn. The star between the bull's horns has five points, as before. There are only four lines of shading along the wide part of the post-horn, otherwise it is the same as in the genuine 6 paras. The lower PAR does not touch the horn.



*First Forgery.*

Very badly lithographed, in dark ultramarine, on greyish-white, *pelure* wove paper, un gummed. The two lines of the frame are blotched into one very thick one, all the way round, except to the left of FRANCO; and there is a third, thin line, all the way round, at some little distance from the others. There is no stop after either 30. The other tests are exactly the same as for the second forgery of the 6 paras, except that the P of the lower PAR touches the post-horn, and the bull's head is very thin, with no fringe of hairs round it. The six-pointed star is an easy test.

*Second Forgery.*

Lithographed, in pale Prussian-blue, on yellowish-white, *pelure* wove paper. There is no stop after either 30. The other tests are exactly the same as for the third forgery of the 6 paras, the forgers having evidently only altered the numerals.

## POSTMARKS.

*Genuine.*—29; also the two concentric transverse ovals before described; also a sort of wide shield, the shape of which I cannot describe, as only a portion of it shows in my specimen. 29 is found in black, blue, and violet. The oval I have only seen in black and in blue, and the shield in violet.

3 Paras. *Forged.*—Uncancelled.

6 Paras. *First Forgery.*—Uncancelled.

„ *Second Forgery.*—Like 100, but very much smaller.

„ *Third Forgery.*—A pen-and-ink flourish; also a pen-and-ink bar.

30 Paras. *First Forgery.*—1.

„ *Second Forgery.*—A pen-and-ink flourish.

## Issue of 1865. 2 Parale, yellow.

*Genuine.*

Lithographed, on thin, white wove paper; also on rather thicker wove; also on laid paper, moderately stout. The head is of a good size, so as to pretty well fill up the central oval; the top of the head coming very near to the outline of the oval, and the point of the beard coming almost as close to the outline near the bottom. The upper inscription is DOUA PARALE, which can be easily read, and is not to be mistaken for anything else. The lattice-work behind the word POSTA is very faint, and there are no dots in the diamonds formed by the lattice-work. The lattice-work behind the word ROMANA is exactly like that behind POSTA, and without dots in it. The O of FRANCO is small and oval, with a rounded bottom. The numerals in the four corners are all about the same size and shape. There is an accent above each A of ROMANA.

*Forged.*

Lithographed, on medium, white wove paper. The head is a good deal too small, so that it does not anything like fill up the oval; the top of the head and the point of the beard being, respectively, a long way from the outline of the oval. The upper inscription reads BODAPIOME, apparently in one word. The lattice-work behind the upper inscription contains dots between the diamonds, which do not exist in the genuine. The lattice-work behind POSTA, and also behind ROMANA, is very decided and coarse, and each diamond contains a coloured dot. The O of

FRANCO is clumsy, and the bottom of it is cut off flat. The lower numerals are not like the upper ones, and the 2 in the left lower corner is smaller than any of the others. There is no accent to either A of ROMANA.

Same Issue. 5 Parale, blue.

*Genuine.*

Lithographed. I believe this value only exists on thin, white wove, and slightly thicker wove paper. The head is large, as in the genuine 2 PARALE, and pretty well fills up the oval. The C of CINCI is the same distance from the left-hand end of the label as the E of PARALE is from the right-hand end of it. The lattice-work of the various labels is faint, with a short horizontal dash where every two lines intersect, and a tiny ring, with a white centre, in the middle of each diamond. Each A of ROMANA has a distinct accent above it, and there is a dark dot, immediately under the S of POSTA, between the line of the frame and the bottom of the S, but touching neither. The O of FRANCO is oval.



*Forged.*

Lithographed, on stout, yellowish-white wove paper, thicker than the genuine. The head is small, the same as in the forged 2 PARALE. The C of CINCI almost touches the left-hand end of the label; whilst the E of PARALE is a good distance from the right-hand end of it. The lattice-work of the various labels is far too prominent and dark, without any short lines or dashes across the intersections of the diamonds of the lattice-work, and with a solid dark dot in the centre of each diamond, instead of the rings with white centres of the genuine. There is no accent over either A of ROMANA, and the dot under the S of POSTA is a mere blotch, which touches the line under the S, and with several similar blotches to the right of it. The C of FRANCO is square at the bottom, as in the forgery of the 2 parale.

Same Issue. 20 Parale, red.

*Genuine.*

There are two types of this stamp, but the variations do not affect the descriptions given below. Lithographed, on thin and thicker white wove, also on thin and thicker bluish-white wove paper. The upper inscription is DOUA DECI PAR, and it is perfectly legible. There is, as before, a stop under the S of POSTA, which does not touch either the S or the line below it. The lattice-work of all the labels is faint, allowing the lettering to be easily read. There are no dots in the diamonds of the lattice-work, but there is a short, horizontal line or dash at the intersections of all the lines of the lattice-work. The O of FRANCO is small and oval.

*First Forgery.*

Lithographed, on stout, white wove paper. The upper inscription is quite unreadable; I cannot tell what the words are intended for. The stop under the S of POSTA is a mere blotch, resting upon the line below the S, and with a row of similar stops or blotches to the right of it. The lattice-work of all the labels is much too dark and heavy, with a coloured dot in the centre of each diamond, and a coloured dot, instead of a dash, at the intersection of most of the lines of the lattice-work. The O of FRANCO is coarse, and quite flat at the bottom.



*Second Forgery.*

This is very easily detected. It is lithographed, on stout, yellowish-white wove paper. The upper inscription is in two words, and appears to be UNDA (or BODA) PARALE. The stop under the S of POSTA is exactly the same as in the first forgery just described, with a row of similar stops to the right of it. The lattice-work of all the labels is heavy and dark, with a coloured dot in the centre of each diamond, and another coloured dot at the intersection of most of the lines of the lattice-work. The O of FRANCO is coarse, and flat at the bottom. I think this stamp was probably intended to imitate the 2 parale, but that the numerals 20 were put in the corners by mistake, as the inscription UNDA (or BODA) is evidently meant for DOUA.

## POSTMARKS.

*Genuine.*—29 (large); 71; also a very curious, large lattice-work, forming a sort of double diamond. More exactly described, it is a large diamond, composed of small diamonds, the four small diamonds which ought to form the four points of the larger diamond being omitted.

*Forged.*—1; 37 (without numerals); 38 (ditto).

## Issue of 1866-67. 2 Parale, yellow; 5 Parale, blue.

*Genuine.*

Lithographed, in black, on moderately stout, coloured wove paper. The moustache is very slight; it is composed of very short, vertical lines, placed close together, and showing the bottom outline of the top lip underneath it. The shading just under the chin appears to be formed by one line, slanting somewhat obliquely down to the right. The shading on the under lip consists of a few separate dots. Only a portion of the ear is outlined, the part near the lower lobe being perfectly blank. The lower lip projects level with the upper one. The neck is a good length, with the front end pointing downwards. The accent over the first A of ROMANA is distinctly a circumflex; the one over the second A is a sort of dash, the two not being at all alike. The bottom limb of the L of PARALE is *very* short, and does not touch the following E. The outer line of the frame runs, unbroken, right round the stamp. The width of the lines forming the Etruscan pattern, down the sides of the stamp, is just about equal to the width of the first stroke of the P of PARALE.

*Forged.*

Lithographed, on coarse, stout, coloured wove paper. The moustache is formed by *one* thick, wavy line, running right up to the nose, and showing an absurdly large portion of the upper lip below it. The shading under the chin is formed by one thick line, crossed by a number of oblique lines. The shading on the under lip consists of one line or blotch. The whole of the ear is very plain, the lower portion being darkly outlined. The lower lip does not project nearly so far forward as the upper one. The neck is cut off very short, the front portion of the base curving slightly forwards. The accent over each A of ROMANA is a straight dash, both being alike. The bottom limb of the L of PARALE is long, and it touches the E which follows it. The outer line of the frame is broken at the top corner of the little square in the left lower corner of the stamp. The lines forming the Etruscan pattern are much too wide; being, especially on the right side, nearly twice as wide as the straight stroke of the P of PARALE.

## Same Issue. 20 Parale, black on red.

*Genuine.*

There are two types of this stamp. The first type has the R of PAR drawn with a sort of squeezed-in tail, almost parallel with the first stroke of the letter, and the upper Etruscan pattern on the right side running the opposite way from the upper pattern on the left-hand side; the brickwork in the corners outside the circle is fine, that in the upper corners having seven horizontal lines in it. The second type has the tail of the R of PAR spreading to the right, in the usual manner; the Etruscan pattern is the same in both the upper corners, and the brickwork in the corners is coarser, having only four horizontal lines in the upper corners. The forgers have imitated the first type, at least, so far as the Etruscan pattern is concerned; and it is this first type of the genuine which I will describe. Lithographed (?) in black, on coloured wove paper, moderately stout, and also on thinner paper. The head is exactly the same as in the genuine 2 and 5 parale, so that I need not repeat the description of it. The letters of ROMANA are all of the same height. The P of POSTA is at a good distance from the side of the frame to the left of it, but the last A of ROMANA almost touches the frame to the right of it. The brickwork in the upper corners consists of seven horizontal lines; that in the lower corners of six horizontal lines.

*Forged.*

Lithographed, on stout wove paper. The head is exactly the same as in the forged 2 and 5 parale. The first A of ROMANA is *very* much shorter than the other letters, and the second A is also short, but not quite so short as the other. The P of POSTA is *very* close to the left-hand end of the frame, and the last A of ROMANA is a long way from the right-hand end of it. The brickwork in the right upper corner consists of five horizontal lines; that in the left upper corner of four; that in the right lower corner of five; and that in the left lower corner of five horizontal lines. The whole impression is very rough, and not particularly likely to deceive. All the forgeries of this issue are very common, and one or more will be found in the albums of all our youthful friends.

## POSTMARKS.

*Genuine.*—As in last issue.

*Forged.*—As in forgeries of last issue; also 100.

## Issue of 1868. 2, 3, 4, 18 Bani.

*Genuine.*

Engraved in *épargne*, on moderately stout, white wove paper. The bottom of the ear is only outlined by a few dots. The front end of the moustache goes to the outline of the middle of the lip. The shading on the front of the base of the neck is chiefly composed of dots. The head of the T of POSTA is *very* short, without any downward bends at the ends of it. There is a distinct accent over each A of ROMANA. The I of BANI is dotted. The two thin, coloured lines which form the inner outlines of the side-frames are *very* close together, so that it would be impossible to draw another line between them.

*Forged.*

Lithographed, on thinnish, white wove paper. The bottom of the ear has a heavy, single line for outline, instead of the dots of the genuine. The front end of the moustache goes upwards, to where the nose and lip join; thus showing far too much of the front of the lip below the moustache.

The shading on the front of the base of the neck is formed by thick, oblique lines. The head of the T of POSTA is not too short, and the ends hang down, as in an ordinary capital T, except that the right-hand end hangs down lower than the left. There is no accent over either A of ROMANA. There is no dot to the I of BANI. The two thin, coloured lines, forming the inner boundary of each of the side-frames, are so wide apart that it would be quite possible to draw another line between them.

## POSTMARKS.

*Genuine.*—The same as in the 1866-67 issue.

*Forged.*—1; 100.

## Issue of 1869-70. 5, 10, 15, 25, 50 Bani.

*Genuine.*

Engraved in *épargne* (?), on stout, yellowish-white wove paper. The head is the same as in the issue just described. There is a dot over the I of BANI in all the values except the 5, the dot being generally joined to the line above it. The easiest test is the word POSTA. The letters of this word are at equal distance from the right and left outlines of the containing-label, looking at the stamp with the head upwards; or at an equal distance from the line above and the line below them, looking at the stamp with the word POSTA horizontal. The shading below the chin does not show any white outline of the chin below it. In the 5 BANI value, each C of CINCI has a head like an ordinary capital C, and



the last I of this word is almost touched by the little sharp ornament to the right of it. In the 10 BANI, the ends of the C of DECE are not at all squeezed towards each other, as in an ordinary capital C, but the whole letter is more the shape of half a transverse oval. The inner outline of the label containing the word BANI is indented inwards at regular intervals, the indents above and below the word corresponding with each other. In the 15 BANI, the value reads CINCIS PREDECE, and there is a dot over the first I of CINCIS. In the 25 BANI, there is a sort of small blotch or break in the line above the space between the letters CI of DOUEDECI. In the 50 BANI, the thin, inner outline of the top label is broken above and below the I of CINCI, but the broken ends of the lines do not end in knobs.

*Forged.*

Lithographed, on medium, very white wove paper. The head is like that of the forgeries of the last issue. There is no dot over the I of BANI in any of the values. The letters of the word POSTA are much nearer to the side of the frame than to the oval; *i.e.*, if the stamp be held with the word POSTA the right way up. The letters are far too near to the line above them, and show a considerable space between them and the line below them. The shading below the chin is not drawn to the bottom of the outline of the chin, so that the white outline of the bottom of the chin can be distinctly seen, below the shading. In the 5 BANI, each C of CINCI is a plain block capital, and the last I of this word is a long way from the sharp ornament to the right of it. In the 10 BANI, the ends of the C of DECE point towards each other, as in an ordinary capital C; and the indentations of the thin, inner line, above and below DECE, are very irregular, and do not correspond with each other. In the 15 BANI, the value reads CINCIS PRE DECE, in three distinct words, and there is no dot over the second I of CINCIS. In the 25 BANI, there is a large and dark, wedge-shaped blotch, both above and below the space between the letters CI of DOUEDECI. In the 50 BANI, the thin, inner

outline of the frame at the top is broken, both above and below the last I of CINCI, and each broken line ends in a knob.

## POSTMARKS.

*Genuine.*—1; 29.

*Forged.*—The same as in the forgeries of the last issue.

Issue of 1871. 5, 10, 15, 20 Bani; unperforated.

Issue of 1872. 5, 10, 15, 20 Bani; perforated 13.

*Genuine.*

Engraved in *épargne* (?), on medium, yellowish-white wove paper; unperforated, or perforated 13, according to the date of issue. The eye is rather small, but not abnormally so. The moustache slopes backwards, so as apparently to point about to the N of BANI. The test for the genuine, which may always be depended upon, is the position of the letters of the word POSTA. These letters, as in the genuine stamps of the last-described issue, are placed centrally between the two outlines of the containing-label; no nearer to one than to the other.

*Forged.*

Lithographed, on white wove paper, a trifle thinner than that of the genuine; unperforated. The eye is ridiculously small. The moustache bends downwards, so as apparently to point between the letters BA of BANI. The letters of POSTA are in exactly the same position as those of the forgeries last described; *i.e.*, nearer to the frame than to the oval, or nearer to the upper than to the lower outline of the containing-label. With the exception of the above differences, the forgeries of this set are exceedingly well done, perhaps better than any of the other sets.

## POSTMARKS.

*Genuine.*—The same as in the genuine stamps of the last-described issue.

*Forged.*—100.

## RUSSIA.

The forgers do not seem to have tackled Russia at all; probably because most of the stamps are common, and require two printings. I have only one miserable counterfeit, which would hardly deceive a blind man.

Issues of 1858-71. 20 Kop., blue and orange.

*Genuine.*

I need not give the various issues. The perforation is 15, 15 by 14½, and 12½, according to the date; and the type which the forgers have imitated is like our illustration; *i.e.*, with the value in a curve, below the central shield. Finely engraved in *épargne*. The ends of the two ribbons, issuing from the base of the crown above the eagle in the central oval, reach *very* nearly to the right and left edges of the said oval. If a line were drawn down through the centre of the large crown at the top of the stamp, it would pass through the left side of the letter, like a reversed R, at the top of the oval. The



groundwork of the stamp is composed of horizontal rows of small, upright, diamond-shaped dots, alternating with horizontal rows of upright dashes, each dot coming below the space between two dashes.

*Forged.*

Badly lithographed, all in *green*, on yellowish-white wove paper. The ends of the two white ribbons, issuing from the base of the small crown above the eagle in the central oval, are a long way from their respective sides of the oval. If a line be drawn down through the centre of the large crown at the top of the stamp it will pass through the right-hand edge of the letter, like a reversed R, at the top of the oval. The main groundwork of the stamp is composed of horizontal rows of upright dashes, without the alternate rows of dots. These dashes are very poorly done, and the rows are not truly horizontal, but slope somewhat down to the right. My specimen is clipped rather close, but I think it is not perforated.

POSTMARKS.

*Genuine.*—1, 28, 38 (also as a circle and as a square, as well as a diamond).

*Forged.*—29. The name in my specimen is written MSCOU.

## SAINT CHRISTOPHER.

Issue of 1870. One Penny, rose; Sixpence, green.

*Genuine.*

Engraved in *épargne*, on thin, white wove paper, slightly *glacé*; water-marked with a crown and CC.; perforated 12½. The monetary value is not always placed at an equal distance from the top and bottom of the containing-label. In my collection I have some in which it is printed too near the top of the label, and some in which it is too near the bottom. The PENNY value varies in this respect more than the SIXPENCE. There are three jewels, in separate compartments, on the band of the coronet, the one over the ear being rather indistinct. The forehead is lightly shaded. One of the waves of the hair comes down so low as to cover the corner of the eyebrow.



The front pearl of the coronet touches the white edge of the circle, a little before the beginning of the first H of CHRISTOPHER. A line dropped perpendicularly down from the end of the right arm of the T in the same word would cut into the bunch of curls at the back of the head. The ear is shaded all over, but very lightly at the bottom; indeed the *whole* of the portrait is shaded all over, except a small part of the front of the forehead.

*First Forgery.*

Lithographed, on rather thick, unsurfaced paper; no watermark; badly perforated 12½. The value is always placed in the centre of the containing-label, neither too low nor too high. There are indistinct blotches, instead of jewels, in the three compartments of the lower band of the coronet. The forehead has no shading on it, and is therefore much too white. The base of the neck is also unshaded. The hair sweeps clear of the eyebrow. The front pearl of the coronet comes almost under the middle of the first H of CHRISTOPHER. A perpendicular line, let fall from the right-hand arm of the T of this word, would cut off

the back of the head, without touching the chignon. The rim of the ear is not shaded until it is covered by the hair. The *fleur-de-lys* in the right-hand bottom spandrel is imperfect.

*Second Forgery.*

Lithographed, on thick, unsurfaced, very white wove paper; pin-perforated 13, in oval holes; no watermark. The value is always placed in the centre of the containing-label, neither too high nor too low. The front jewel on the band of the coronet is usually a mere blotch; the other two are fairly distinct. The forehead has no shading on it, except a dark dot nearly in the middle of it. The hair sweeps clear of the eyebrow. The front pearl of the coronet touches the white edge of the circle, almost centrally under the first H of CHRISTOPHER. The T of this word is placed the same as in the first forgery. The lobe of the ear is very flat, with a patch of white on it; the rim is not distinguishable. The nose is very markedly Roman, and the upper lip projects absurdly beyond the lower one. There is some dark, blotchy shading on the background, close to the lips, point of the nose, and under the chin; and there is also a *very* strong, dark outline to the back of the neck. The white edge of the central medallion is not the same width all the way round. This is a much poorer-looking counterfeit than the one just described, and not likely to deceive.

POSTMARKS.

*Genuine.*—1.

*First Forgery.*—22.

*Second Forgery.*—1, 29.

SAINT HELENA.

1d., 2d., 3d., 4d., 6d., 1s., 5s.

Issue of 1856. Star watermark; unperforated; 6d.

Issue of 1862. Star watermark; perforated 15, 14, 12; 6d.

Issue of 1863. Crown and CC. watermark; unperforated, 1d., 4d., 6d.

Issue of 1864-74. Crown and CC. watermark; perforated 13; 1d., 2d., 3d., 4d., 1s., 5s.

*Genuine.*

Engraved in *taille-douce*, the first issue on paper apparently *bleuté* by the ink, the others on white wove paper; watermarks and perforations according to the above list, varying with date of issue. As to the surcharges, I take no note of the varieties, as, for the detection of the forgeries, it is quite sufficient to mark the particulars of the die, which is the same for all the values. The ends of the label bearing ST. HELENA are not cut off square, but are encroached upon by the engine-turning of the background, so that two small scallops are cut out of each end. The cross-bar of the H and the middle tongue of each E of the name are all of the same width as the upper and lower limbs of each E. The S and E of SIXPENCE are each not more than one-quarter of a millimetre from their respective ends of the label. The ornaments in the lower corners are what may be called wheel-



flowers, each having eight pear-shaped, dark spots surrounding a central, circular spot. In the left-hand flower the top pear-shaped dot touches the middle one. In the right-hand flower the dot to the right of the top one, and the one to the right of the bottom one, both generally touch the middle one. There is a very distinct block-letter **M** in the groundwork, immediately to right and left of the **POSTAGE** label. There is no stop after **POSTAGE**. The **P** and **E** of this word are each one millimetre from their respective ends of the label. The ornaments of the top of the coronet are four crosses *pattée*, alternating with four tiny bouquets of shamrock, rose, and thistle, arranged in the shape of a trefoil, for which they might easily be mistaken without a microscope. The band of the coronet contains four oblong jewels (the front one considerably foreshortened), alternating with four things like pearls, which are, however, only the rounded ends of some hook-shaped ornaments, proceeding from the base of the coronet, as may be well seen in the stamps of St. Lucia, etc. The earring has one dark spot of shading in it, exactly like a comma; and there is a tiny fringe of dark lines of shading behind the right-hand edge of the earring, on the side of the neck. The rim of the ear is shaded all over with fine dots, and the eyeball is shaded with dotted lines. There is a ring of 39 triangular white dots immediately inside the white circular ring enclosing the bust. Next inside this comes a ring of 37 long, diamond-shaped, white dots. There ought to be 39 here also; but one of them is hidden by the front point of the coronet, and another is hidden by the front point of the base of the neck. Inside this again, there is another ring, showing 12 similar white dots immediately in front of the face, the whole of the rest of the ring being hidden by the bust. The nose is very slightly aquiline. The mouth is a little open, with a small dent of shading in the centre of the side of the upper lip. The whole bust is shaded all over with dotted lines, except the front of the forehead and the front of the nose; but the dots run into lines at the back of the neck; and the base of the neck, where it is supposed to be cut off, is shaded with thick lines. There are two distinct curls, hanging from the chignon.

#### *First Forgery.*

This is a very excellent and dangerous forgery. Engraved in *taille-douce*, on very thick, white wove paper; perforated 12, or unperforated. The ends of the **ST. HELENA** label are cut off perfectly straight, without any of the engine-turning encroaching on them. The cross-bar of the **H** and the middle tongue of each **E** of the name are both somewhat thinner than the upper and lower limbs of each **E**. The **S** and **E** of **SIXPENCE** are fully half a millimetre from their respective ends of the containing-label. In the wheel-flowers in the bottom corners none of the pear-shaped dots touch the central one. The **P** and **E** of **POSTAGE** are both one millimetre and a half from their respective ends of the label. The ornaments between the crosses *pattée* on the top of the coronet are three-lobed leaves of some kind, something like trefoils. The front jewel on the band of the coronet is a semicircle instead of a semi-oblong. There are 25 pearls along the band of the coronet, below the crosses, etc. There are only 36 triangular, white dots immediately inside the white ring, and they are very inconspicuous. Inside this again is a ring of 34 oblong white dots, a 35th being only partially hidden by the point of the coronet, and the 36th entirely hidden by the point of the base of the neck. These dots are a good test, even without counting them, as they are not in the least diamond-shaped. The innermost ring contains 12 blunt, oblong dots in front of the face; but the top one very nearly touches the forehead, and is smaller and thinner than the rest; whereas in the genuine there is plenty of room to put another dot between the

topmost dot and the forehead. In this forgery also there are two dots, evidently part of this ring, just behind the middle of the curls hanging from the chignon, and which are not visible in the genuine stamps. The nose is almost perfectly straight. The mouth is sneering, with no dent in the middle of the side of the upper lip. The shading on the forehead comes to the very front.

Of this counterfeit I have only the imperforate and perforated 4d. and the 3d. The former are in exactly the shade of the genuine, imperforate 4d. The latter is in a very cold greyish-violet, lighter than any copy of the 3d. that I have ever seen yet. I must warn the reader against this forgery, as it might deceive anybody. The surcharge is type-printed in all my specimens.

#### *Second Forgery.*

Lithographed, on hard, thick, yellowish-white wove paper; unperforated. The ends of the name-label are cut off square. The nearest part of the S of SIXPENCE is a full millimetre from the left-hand end of the label, and the E is three-quarters of a millimetre from the right-hand end of the label. None of the pear-shaped dots in the wheels in the lower corners touch the central dots; but in the right-hand wheel-flower the points of two of the left-hand dots touch each other. The engine-turning does not make any M-shaped figure to right and left of the POSTAGE-label. The E of POSTAGE is nearly two millimetres from the end of the label, and the P is a shade over one millimetre from the other end. The ornaments on the top of the coronet are trefoils, between crosses *patée*, and the fourth trefoil at the back is not visible. Below the crosses, etc., is a row of 21 pearls; and below these are three large, light, oblong jewels, and one dark and thinner one between three pearls, one of the pearls (the last one) being quite square. My specimen is rather heavily postmarked, but I think the numbers here given are correct. The pearl earring seems to be little better than a dark blotch. There are 40 triangular, white dots immediately inside the white ring; but these dots are of different sizes, and many of them run together at their bases. Perhaps it is as well to say here that these dots, in the genuine, are formed where the spaces come, between the scallops of engine-turning, touching the white ring. The second ring consists of 40 white dots, or rather dashes, very few of them being diamond-shaped. None of these dashes are hidden by the bust. Inside this again there are 13 white dots and dashes, of various shapes, in front of the face; and there may be a 14th, as my specimen has a postmark just here. The nose is vulgar, having a depression near the point. There is no dent in the side of the upper lip, and the lip is slanted forward in an ugly manner, instead of being nicely curved outwards. The two curls hanging from the chignon seem to be somewhat twisted round each other near their ends, instead of hanging almost straight down.

#### *Third Forgery.*

Lithographed, on very white, and on almost buff wove paper, rather stout, and perforated 12½, or unperforated. The left top corner of the name-label seems to be split partly away, and the right-hand end of the label is scalloped like the genuine. The cross-bar of the H of HELENA is much thinner than the upper and lower limbs of the following E, and the central tongue of the said E is placed much too high up. The S of SIXPENCE is about one millimetre from the end of the label, and the E is about half a millimetre from the other end. Four of the pear-shaped dots in the ornament in the left lower corner of the stamp touch the central, circular dot; and two of those in the right lower corner also touch the central dot. I do not fancy, however, that this is much of



a test, as heavy printing might make the whole of the radiating dots touch the central one. The P of POSTAGE is just one millimetre and a quarter from its end of the label; and the final E of that word is also one millimetre and a quarter from the other end. The ornaments on the top of the coronet are three crosses *pattée*, between three trefoils and a ball. Below this are 21 pearls, and below the pearls three dark, oblong jewels. The rim of the ear is shaded by transverse lines, giving it a serrated appearance; and the pearl earring has no shading in it, but a blotch of shading to the right of it. The eye-ball is altogether unshaded. It is quite impossible to count the ring of white, triangular dots inside the white ring, as most of them are filled up with colour, and none of them are at all conspicuous: I think there are about 40 of them. There are about 36 dots and dashes in the next inner row; but some of these again are filled up, and none of them are at all clear, except those at the back of the bust. There are 12 dashes in the inner ring, close to the face. The upper dash is too small, and too close to the forehead. The nose is rather more pointed than in the genuine. The opening of the mouth slants down to the right, instead of being about horizontal. The whole of the face and the front of the neck are quite devoid of shading. The right-hand curl is much more prominent than the left. This forgery, though a lithograph, is not bad-looking. The surcharge seems to be lithographed.

#### *Fourth Forgery.*

This is, in many respects, exceedingly like the one just described. It is lithographed, on medium, very white wove paper, and perforated 13. The left top corner of the name-label is split away, and the right end of the label is scalloped. The H and E of HELENA are the same as in the third forgery. The S of SIXPENCE is half a millimetre from the right-hand end of the label, and the final E is a quarter of a millimetre from the other end. The wheel-ornaments in the lower corners are the same as in the third forgery. The P and E of POSTAGE are each one millimetre distant from their respective ends of the containing-label. There are two trefoils, a half-trefoil, and a ball, between the crosses on the top of the coronet, and there is a row of 22 pearls below the said crosses, etc. There seem only to be three oblong jewels, but my specimen is damaged just here. The serrated rim of the ear is the same as in the last-described forgery, the earring ditto. There ought to be 40 triangular, white dots just inside the white ring; but many of them are filled up, and I can only judge by the scallops. (It will be remembered that in the genuine there are 39 distinct dots here.) The next ring has either 35 or 36 oblong dots, of all shapes and sizes. The inner ring contains 12 dots, as in the genuine, but they are oblong. The nose is covered by the postmark in my specimen, but it seems to be aquiline. The mouth is very like the genuine.

#### *Fifth Forgery.*

This is a frightful abortion, and need not detain us long. It is lithographed, on very thick, very yellowish-white wove paper; unperforated. The ends of the name-label are cut off square, and there is a thin white line all round the label. The ornaments on the top of the crown seem to be all crosses; or, at any rate, the things purporting to be the shamrock, rose, and thistle are as much like crosses as they are like anything. The pearls run into one another, and are quite uncountable; and below the pearls there is a row of eight oblong jewels. The white ring divides into two, above the GE of POSTAGE. The nose is very hooked. There is a stop after POSTAGE. The surcharge is printed at the same time as the

stamp, and in the same colour, which will be quite enough to condemn this miserable counterfeit at once.

Among the fifty or sixty St. Helena counterfeits in my possession, there seem to be some forgeries slightly varying from the five types described above, but chiefly in such very small details, that I have not thought it worth while to take up the reader's time and patience in cataloguing them. I believe that the tests given for the genuine will be found sufficient to detect any of the counterfeits, including the dangerous No. 1.

## POSTMARKS.

*Genuine.*—80; also an unoutlined oval of six thick, graduated, parallel bars; also 88; also pen-stroked.

*Forged.*—The first forgery is cancelled with blue pencil in all my copies. The other forgeries have the following, variously distributed: A set of small dots; also 10; also a large, unoutlined oval of nineteen parallel bars, rather thin; also five concentric circles with a blank centre; also an outlined diamond, containing six parallel bars; also a pen-stroke; also uncancelled; also 1, 23, 42 (no numerals), 54 (with blank centre), 76.

## SAINT LUCIA.

No value. Red, blue, green, rose, slate-blue, emerald, black, yellow, violet, mauve, orange.

1859.—Star watermark; perforated 15½; red, blue, green.

1863.—Crown and CC. watermark; perforated 13; rose, slate-blue, emerald-green.

1865.—Crown and CC. watermark; perforated 13, black, yellow, violet, mauve, orange.

1880 (?).—The same; perf. 14; grey-black, pale yellow, mauve, deep orange.

*Genuine.*

Engraved in *taille-douce*, on moderately stout, yellowish-white wove paper; watermark, perforation, and colour as in the list above, according to the date of issue. The letters of the inscription, ST. LUCIA POSTAGE, are *very* nearly tall enough to touch both inner and outer outlines of the containing-oval. The top of the head is perfectly distinct from the background, and is shaded all over with somewhat radiating lines. The top of the coronet is ornamented with a row of four crosses *pattée*, between four shamrocks, and the upper lobe of each shamrock has a little dark spot in it; whilst the front cross *pattée*, which is seen in profile, shows a distinct jewel in its centre, the same as the others. The two front shamrocks are distinctly taller than the crosses *pattée*, each side of them. There are fourteen easily-counted pearls, with indications of a fifteenth, in a row below the crosses and shamrocks; and, below the pearls, a row of oblong jewels. There are four of these jewels; the front one is smaller than the rest, being foreshortened, but all are quite easily seen. The ear is particularly distinct. The eye is wide open, but there is no pupil; and the eyeball is shaded with three very fine, curved lines. The nose is slightly aquiline, the nostril plainly delineated; the mouth is open, and the expression of the face is pleasant.



With the exception of a tiny white space, just below the eye, on the cheek-bone, the whole of the face is shaded all over, with lines of dots, which run from front to back without break. The curl hanging down from the back of the chignon is very dark and inconspicuous, and hangs down to about level with the middle of the space between the mouth and the chin. There is a very strong, dark outline, running from the front point of the base of the neck to where the hair begins, under the chignon. The band of the coronet, containing the pearls, etc., is shaded with vertical lines, rather far apart, from the middle to where it is lost in the hair. The oval containing the bust, and the corners outside the oval, are filled in with beautiful engine-turning. Whatever people may say about the portrait being an anachronism, the design is very handsome, and the black stamp, especially, looks almost like a cameo.

#### *First Forgery.*

Lithographed, on rather stout, white and yellowish-white wove paper, perf. 13; also on very thin, very white wove paper, unperforated. There is, of course, no watermark. The letters of ST. LUCIA are too short; they come almost as near the upper outline of the containing-oval as in the genuine, but they are much further away from the lower outline. The top of the head does not show out well from the background; indeed, the lines of shading in the background are simply continued over the top of the head, and they are very nearly parallel. The jewels in the centres of the crosses *pattée* are not visible; there is no spot in the upper lobe of the front shamrock, and both this, and the next one to it, are taller than the crosses each side of them. There are eleven easily-counted pearls in the band of the coronet, and there may be two more; but the shading makes it impossible to say for certain whether there are really eleven or thirteen of them. There seem to be only three oblong jewels beneath the pearls. The ear is not at all distinct, and would be overlooked at a first glance. The eye has a distinct pupil, and the eyeball is shaded with some very fine dots. The nose is somewhat more "Roman" than that of the genuine. The mouth is closed, slightly pursed up, and the lower lip pressed in. The expression of the face is slightly vixenish. From the level of the eyebrow to that of the mouth there is not a single line of shading which runs quite across, from front to back, so that the patch of white between the nose and the cheek is much too large and conspicuous. The curl hanging down from the chignon is too short, and too light in colour. In the genuine it is three and a half millimetres long, but in this forgery it is only three millimetres; that is to say, it hangs down only to about level with the mouth. The dark outline running round, under the base of the neck, up the back of the neck, to the hair, is not nearly so conspicuous in this counterfeit as in the genuine. In the genuine the first vertical line of shading across the band of the coronet comes exactly half-way between the second cross and the second shamrock, counting from the front. In this forgery it begins under the second shamrock. The forgers have tried to imitate the beautiful engine-turning of the genuine, but the attempt has failed lamentably. The bust does not stand out from the rest of the oval in cameo-fashion, like the original does. This is an excessively common forgery, and no school-boy's album lacks a specimen or two.

#### *Second Forgery.*

Lithographed, on stout, hard, white or yellowish-white wove paper, unperforated, or rather nicely perforated 13, or very badly pin-perforated to some gauge that I have not been able to count. The S of ST. very nearly touches the outline below it, but is at some distance from the outline above it; the letters of LUCIA are some distance from the outline

below them. The top of the head, above the coronet, is rather strongly outlined ; which is not the case either with the genuine or with the first forgery. The very top of the head is quite white, as the lines of shading, which ought to go right to the top, stop short half-way, leaving a white space. There are no dark spots in the upper lobes of the shamrocks. The front cross, seen in profile, has no jewel in its centre, and the two front shamrocks (which, by the way, are common trefoils in this forgery) are higher than the cross between them, thus imitating the genuine in this one point. Only eleven pearls can be seen with any certainty on the band of the coronet ; and the oblong jewels (which, in the genuine, are placed between three ornaments with hook-shaped ends, springing from the base of the band) are, in this forgery, so mixed up with the hooks, that it is quite impossible to say how many jewels there are. There is hardly any indication of the ear. The front of the ball of the eye is darkly outlined, so that it looks almost as though there were a pupil. The eyeball is not shaded at all. The nose is, as nearly as possible, straight in outline. The mouth is open, but not so much so as it is in the genuine ; and the lower lip projects rather more than the upper, which is just the opposite of the genuine. The whole front of the portrait, from the forehead to the base of the neck, is absolutely devoid of shading. The curl at the back of the chignon hangs down much too low ; it seems to be about four millimetres in length, and is far lighter than the background, instead of being darker. There are no vertical lines of shading on the band of the coronet. The imitation of the engine-turning, in this forgery, is done by dots and blotches ; that in the first forgery chiefly by lines.

#### *Third Forgery.*

Lithographed, on stout, yellowish-white wove paper, unperforated. This forgery is exceedingly like the one just described ; all the tests for the second forgery holding good for this one, except as follows : The letters of LUCIA are almost equidistant from the top and the bottom of the band, but are too far from both. In the genuine, they are as near, or almost as near, to both top and bottom outline as the S of ST. in this forgery is from the bottom outline. Three of the oblong jewels on the band of the coronet can be plainly seen, but the foreshortened front one is absent. The chief difference between this forgery and the one just described is, that, from the ear to the point of intersection of the jaw and the neck, there is a damaged place, as though a terrible gash had been badly sewn up. The curl is more shaded than in the previous counterfeit. With these exceptions, this forgery is exactly like the previous one ; and I fancy it may be a later and worse state of the stone.

#### *Fourth Forgery.*

Poorly lithographed, on stout, yellowish-white wove paper, unperforated. The S of ST. touches the outline below it, and the C and A of LUCIA touch the outline above them ; besides which, the I and A of this latter word touch each other by their foot-strokes. The top of the head is darkly shaded with blotchy lines, and it is outlined as in the other forgeries. There are no dark spots in the upper lobes of the shamrocks. The two front shamrocks are just about level with the cross between them. About fourteen very small pearls can be made out along the band of the coronet. There are no oblong jewels at all, below the pearls. The back of the ear is well marked, but not the front. The eye is a fair imitation of the genuine, but the eyeball is not shaded at all, and there is a line, apparently one of the upper eyelashes, which goes right across the bridge of the nose to the front edge of the face. There is a strong line of shading outside the outline of the nose, and the shading to the outline of the base

and back of the neck is as strong as in the genuine. The nose is absolutely straight in outline. The mouth is almost shut, and the expression of the face is rather dreamy. The front of the face has no shading on it, except at the chin. There are two curls hanging down from the back of the chignon, the inner one is about four millimetres long, while the outer one hangs down till it nearly touches the bottom of the oval. The forgers have evidently taken for a curl the dark, zigzag line in the engine-turning, just behind the curl, in the genuine. Most of the profile is outlined. There are no vertical lines of shading on the band of the coronet. The engine-turning is composed of dots and blotches.

#### *Fifth Forgery.*

This is dreadfully poor and blotchy. Badly lithographed, on stout, very yellowish-white wove paper, perforated 13. The S of ST. touches the outline below it, and there is a great blotch of colour, which breaks into the oval band, just under the little T, from the inner oval. The I of LUCIA has no top and bottom strokes. The top of the head is outlined, and is more than half white, as in the second forgery. The front cross *pattie* has no jewel in it; the shamrocks have no dark spots in their upper lobes, and the left-hand shamrock is tall, and pointed at the top, like a *fleur-de-lys*. It is taller even than the front profile cross, and much taller than the cross and shamrock to right of it. There seem to be about eleven pearls along the band, but they are very blotchy; and there is a zigzag white line below the pearls, the whole way along the band, in place of the four oblong jewels. The ear is blotchy and indistinct; the eye ditto, so that one cannot say whether it is shut or open. The nose is straight. There is a rather strong line of shading outside the front of the face, all the way down. None of the lines of shading run across the face, so that the front of it is quite white. The outline of the forehead is very ragged, and a great piece seems to be taken out of the front of the neck, just below the Adam's apple. The front of the neck is not shaded. I think I need not waste any more time on this very poor counterfeit.

#### *Sixth Forgery.*

Lithographed, on medium, very white wove paper, unperforated. The S of ST. very nearly touches the outline below it, while the letters of LUCIA are nearer to the top than the bottom outline of the oval band. The I has only a foot-stroke to the right, and the said foot-stroke very nearly joins that of the following A. The top of the head is outlined, and it is shaded, very nearly all over, by almost parallel lines. A straight-edge, laid along the tops of the first and last crosses, would pretty well touch the top of every cross and every shamrock; the shamrocks being distinct trefoils. There are no dark spots in the lobes of the shamrocks. There are twelve round pearls along the band of the coronet, with one more tiny, oblong one to the left, and two shapeless dots or blotches to the right of the row, all of which may be intended for other pearls. There is no real pupil to the eye, but the front outline is rather thick. There are no lines of shading on the ball. The outline of the nose is straight, except for a slight depression near the point. The mouth is shut, with the lower lip decidedly projecting. The front of the face is not shaded at all, except just at the bottom of the chin. The front of the neck is also destitute of shading. There are a couple of dark, wavy curls hanging from the chignon, as in the fourth forgery. The front of the face is outlined. The thick outline to the back of the neck, etc., is as prominent as in the genuine, in consequence of the whole of the background being very light. There are no vertical lines of shading on

the band of the coronet. The engine-turning of the background, etc., is represented by blotches and dots, but no lines. All these forgeries are new to me (1892), except No. 1, which I described in my first edition, and which is the best of them all.

## POSTMARKS.

*Genuine.*—1; 54.

*First Forgery.*—22; also a set of eight parallel bars, placed very close together; also 54, something like the genuine, but smaller, and with a blank centre.

*Second Forgery.*—The eight parallel bars; also 100.

*Third Forgery.*—Pen-stroke, or uncanceled.

*Fourth Forgery.*—Pen-stroke.

*Fifth Forgery.*—The parallel bars; also 100.

*Sixth Forgery.*—Pen-stroke.

## SAINT THOMAS AND PRINCE ISLANDS.

## Issue of 1869.

Thick white wove enamelled paper; perf. 12½, 13.

5, 10, 20, 25, 50, 100 Reis.

## Issue of 1872-77.

Ordinary white wove paper, varying in thickness; perf. 12½.  
10, 20, 25, 40, 50, 50, 100, 200, 300 Reis.

*Genuine.*

Engraved in *épargne*, on moderately thick, yellowish-white wove paper; perforated 12½. There is an accent to the E of THOMÉ, but none to the following E. The central jewel in the band or circlet of the coronet is diamond-shaped; the others, on each side of it, are oblong. The letter (and word) E, between THOMÉ and PRINCIPE, has its bottom half considerably larger than the top half. The E of THOMÉ is similarly shaped. The line under CORREIO, and the line above REIS, are drawn right across, from one outer boundary-line to the other, touching both. The arches of the crown bear a number of pearls—nine on the left-hand arch, eleven on the next, five on the centre arch, eleven on the next, and nine on the right-hand arch. The corner-ornaments are of a peculiar shape, rather difficult to describe without a diagram. Imagine two capital E's, placed face to face, a little distance apart, with the central tongue of each lengthened, until they join the two letters together, and with a vertical cross-bar where the two tongues join. This is the shape of the ornaments in the corner-squares as nearly as I can describe it.

*First Forgery.*

Lithographed, on soft, thin, very white wove paper; badly perforated 12½. The E of THOME is not accented. The jewels in the circlet of the crown are all diamond-shaped. The E between THOME and PRINCIPE is very nearly the same size both at the top and the bottom; the E of THOME is also the same size both top and bottom. The line under CORREIO, and the line above REIS, only reach as far as the inner boundary-line, and they do not touch the outer line at all. The first arch of the crown on the left-hand side has six pearls, the next arch has seven, the central

arch has four, the next has seven, and the right-hand arch has five. The dots surrounding the central design are separate, and of various shapes and sizes; whereas, in the genuine, they seem to be touching each other, and are all more or less diamond-shaped.

#### *Second Forgery.*

Lithographed, on the same paper as that of the first forgery; perforated 12½. The E of THOMÉ is properly accented, like the genuine; and the line below CORREIO, and the line above REIS, go right across, from one outer boundary-line to the other, touching both, as in the genuine. The chief difference is in the corner-ornaments. In this forgery they are not in the least like two E's joined face to face. To describe them I should say: Imagine a cross, with the arms proceeding in the usual manner for a little distance, and then each arm being bent three times to the left, the bends being rectangular, in the Etruscan style. Only three of the corner ornaments are of this shape; the fourth is a sort of compromise between the shape of the genuine and that of the forged. The left-hand arch of the crown bears nine pearls, the next has ten, the central arch has four, the next has eleven, and the right-hand arch has nine. The letters of the word CORREIO touch the boundary-line above them, and the word REIS only occupies about half of the label containing it, leaving the other half for the numeral of value; whereas, in the genuine, the word and the numeral are equally spread out. The dots in the circle round the crown are nearly all oblong, instead of being diamond-shaped.

#### *Third Forgery.*

This is new. Fairly lithographed, on rather stout, very white wove paper; very badly perf. 13. There is no accent to the E of THOME, but, on the other hand, there is a very distinct accent to the following letter (and word) E, which is not found in the genuine, or in the other forgeries just described. The letters of the name, though tolerably like the genuine in shape, are too thick. The bottom half of the accented E, between THOMÉ and PRINCIPE, is the same length as the top limb, instead of being longer; and it is not of the same shape. The horizontal line below CORREOS and the line above REIS do not go right across, from outer boundary-line to outer boundary-line, but simply end at the inner boundary-line on each side, as in the first forgery. The pearls are also the same as in the first forgery. The ornaments in the corners are very like the genuine, but the one in the left lower corner is frequently rather blotched; and they give one the idea of being smaller than the genuine, and do not fill up the corner-squares so well. The dots in the circle round the crown are almost all oblong, instead of diamond-shaped. The white place inside the last O of CORREIO is rectangular, instead of oval, *i.e.*, it has the ends cut off quite square. There is a fault in the Etruscan pattern, above the first stroke of the R of REIS, which does not appear in the genuine, or in any of the other counterfeits.

#### POSTMARKS.

*Genuine.*—The genuine, especially the enamelled paper series, are not very commonly found postmarked. I have one which bears a very large, long oval, containing some undecipherable characters; and another, consisting of an oblong frame, containing name, etc., and with the corners of the said frame squared off.

*Forged.*—54, with a blank centre. This is common to all three forgeries. Also (first forgery) a small oval gridiron, like 22, containing six parallel bars. Also (second forgery) a set of six long thick parallel bars, like 80.

## SAINT VINCENT.

## One Penny, Fourpence, Sixpence, One Shilling.

1861.—No watermark ; perforated 11½, 14, 14½, 15, 15½.

1866.—No watermark ; perforated 12, 15½.

1869.—No watermark ; perforated 11½.

1871.—Watermarked with a star ; perforated 14½, 15, 12.

1876.—Watermarked with a star ; perforated 15.

The values and colours of the above issues are as follows: 1861.—1d., pale red, carmine-red ; 6d., green. 1866.—4d., blue ; 1s., slate. 1869.—1s., dull blue ; 1d., red ; 4d., yellow ; 6d., yellow-green ; 1s., red-brown. 1871.—1d., black ; 6d., green ; 1s., red, dull red, wine-red. 1876.—6d., pale yellow-green ; 1s., bright vermilion.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper ; perforation, etc., as in the above list, according to the date of issue.



The head is beautifully engraved, the expression being rather solemn. There is a *very* thick and heavy, dark outline behind the neck, running down below the base of it to the front, and a similar line behind the back of the head and curl. The nose is slightly aquiline, and the face and bust are shaded all over, except a small portion, below the eye. The lines of shading on the top part of the head, which shows above the coronet, are not parallel, but radiating. The oval frame each

side of the bust is composed of very fine white lines, forming a sort of lattice-work ; and the diamond-shaped spaces between the white lines of this lattice-work are not solid, but filled up with crossed, oblique, dark lines of shading. The groundwork, outside this lattice-work oval, is formed by numbers of interlacing, white, semicircular lines, scratched out of a dark background. Five oblong jewels can be made out at the base of the coronet, and fifteen pearls above the oblong jewels. The T of ST. has its vertical stroke very nearly as wide as those of any of the other letters ; and the stop below it is square, and quite as wide as the vertical stroke of the said T. The long curl which hangs down behind the head is particularly clear and distinct.

*First Forgery.*

Lithographed, on rather stout, very white wove paper ; no watermark ; perforated 13. The head is very poorly printed, and the expression of the face bad-tempered and sour. The thick outline behind the neck, below the neck, and behind the head, is hardly visible. The nose is straight. There are several white, unshaded patches on the face and neck. The lines of shading on the top of the head, above the coronet, are all parallel. The frame of the oval, each side of the bust, forms a very coarse lattice-work ; and the spaces between the lines of this lattice-work are filled up with solid colour, instead of crossed, dark lines. The groundwork of the spandrels, outside this lattice-work oval, is composed of coloured dots, on a white ground, without any particular design or pattern. The row of jewels cannot be made out, and there are thirteen pearls above where the oblong jewels ought to be. The T of ST.



has its vertical stroke *very* much thinner than those of the other letters of the inscriptions; and the stop below it is an upright oblong, and sometimes is almost oval or rounded, the same width as the vertical stroke of the T. The long curl which hangs down behind the head is hardly visible at all, at first sight.

*Second Forgery.*

Lithographed, on extremely stout, buff wove paper, tinted greenish on the face; no watermark; unperforated. Of this forgery I have only the SIXPENCE, and it looks a very old counterfeit, though I have but lately come across it (1892). The thick line of shading which runs down the back of the neck and under the base of the neck is fairly well imitated; but it vanishes off to nothing before reaching the very front, bottom point of the neck; whereas the said thick line in the genuine is blunt at the front end, and reaches slightly beyond the front peak of the bottom of the neck. The whole portrait is almost entirely destitute of shading, except for a sort of very faint whisker. The expression of the face is truculently sulky. This is a curious combination, but it exactly expresses the look on the face. The eye is exceedingly small, and apparently shut, with heavy eyelashes; and there is a very dark and heavy, forked eyebrow. In the genuine the eye is wide open, and the eyebrow very slightly marked. The top of the head, above the coronet, does not seem to have any lines upon it at all. The oval frame, round the portrait, is very badly done; the lines are very much too thick, and on the right side very irregular and confused in the pattern; though the said pattern is, in the genuine, exactly the same on both sides. The diamond-shaped spaces, between the lines of this lattice-work, are perfectly solid on the left side, though those on the right side show some scratchy lines in them. No jewels can be discerned with any certainty at the base of the coronet, and there are only eleven pearls above where the jewels ought to be. In my specimen the name is hidden by the postmark; but, as far as I can make out, there is a tiny, dark and roundish stop under the small T of ST. The long curl, pendant from the back of the head, has rather an S-form, and the bottom end points out to the right, instead of hanging straight down. I do not think this forgery is at all likely to deceive any but the very ignorant or careless.

POSTMARKS.

*Genuine.*—1; also 54, containing the colony-letter and number, "A 10."

*Forged.*—54, with a blank centre; also 62.

## SALVADOR.

Issue of 1867.  $\frac{1}{2}$ , 1, 2, 4 Reales.



*Genuine.*

Finely engraved in *taille-douce*, on stout, white wove paper, the face of which usually appears to be slightly smeared with the same tint as the design.



In the  $\frac{1}{2}$  REAL the background, outside the central oval, is entirely filled up with vertical rows of the fraction " $\frac{1}{2}$ " very often repeated.

In the 1 REAL the said background is composed of repetitions of the word "UN."

In the 2 REALES the background is formed by repetitions of the word "DOS."

In the 4 REALES the background is filled up with repetitions of the figure "4"

I only give this single test, as it will be found amply sufficient for the detection of the counterfeits, which are very poor.

*Forged.*

Poorly lithographed, on thinnish, white wove paper; unperforated, and also perforated 12. In all the values the background, outside the central oval, is composed of a sort of plaid or tartan pattern of wavy, crossed, vertical and horizontal lines, not in the least like the figures and words of the genuine.

POSTMARKS.

*Genuine.*—A number of black dots, apparently intended for *fleurs-de-llys*; also a thick circle, containing a monogram of the letters SS, in large, ornamental characters; also a set of initials, in pen-and-ink; also a plain pen-stroke; also 16 and 90.

*Forged.*—10; also a circle, containing unreadable letters; also 54 (centre blank).

NOTE.—These forgeries are extremely common, and yet one would think that the youngest collector could not possibly be deceived by them, especially if he had ever seen one of the beautifully-executed originals.

## SAMOS.

### BOGUS STAMPS.

5, 10, 20, 40 Paras; (1 Piastre?) 2, 5, 25 Piastres.

I mention these, lest anybody should be taken in by them. The design is a coarse copy of the current Turkish, with the back of an envelope (*à la Hungary*) inside the crescent bearing the value, SAMOS at the top of the stamp, and EMP. OTTOMAN in large letters in the band below the crescent, and PARAS or PIASTRES in equally large letters at the bottom. They are typographed (*electro-cliché*), on medium, white wove, and also on white laid paper. The design is the same for all, and the value is printed in black for the paras, and in red for the piastres, on the little envelope. In the set before me (which are stuck on a piece of paper bearing the printed address, N. THALLASINOS, Carlovassi, Ile [*sic.*] de Samos) the lower values are uncanceled; but all the piastres are cancelled with postmark 58, in blue.

## SANDWICH ISLANDS.

Second Issue of 1852. 5, 13 Cents, blue.

Of the rare, early issues of this country I have neither the genuine nor the forgeries; but, unwilling to leave them out altogether, I condense the description of them from Mr. Atlee's set of papers in the *Philatelic Journal*, to which I beg to refer my readers for a full account of the first issues.

*Genuine.*

Engraved in *épargne*, or typographed, on yellowish-white wove paper; un gummed. The outer corners of the fancy square are formed, each by a single semi-circular line, holding a small three-lobed flower.



*Forged.*

Lithographed (?), on yellowish-white wove paper, very like that of the genuine; gummed. The outer corners of the fancy square are the same as in the preceding illustration, the flowers not being joined to the corners, but plainly separate from them.

## POSTMARKS.

*Genuine.*—I do not know what was the cancellation of the genuine.

*Forged.*—The forgery is cancelled with a large circle, with date in the centre, and U. S., HONOLULU, round the circle.

## BOGUS STAMP (?)

There is a 2 cents of a very similar type to the 5 and 13 cents above described. It is, I believe, bogus.

## Issue of 1852-53. 5 Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on white, and also on very bluish-white wove paper. There are two little dots or marks projecting downwards from the line above FIVE CTS—one of them between the F and I of FIVE, and the other between the T and S of CTS. The fact is, that the 13 cents value was the first engraved, and the same die used for the 5 cents; and these two marks are the remains of the two lines found in the higher value, and which were not altogether cut away when the die was altered for the 5 cents value. The background behind the bust is formed by thick, horizontal lines, crossed by oblique ones, which run down from right to left, so that the spaces between the lines are oblique, white diamonds. The top of the hair touches the eighth horizontal line of shading of the



background, counting from the top; and the hair begins, on the left side of the stamp, level with the twenty-second line from the top. The coat shows six buttons down each side; they are white and distinct, but scarcely round. The embroidered spray or branch on the coat, at the left side of the stamp, has twelve very distinct white leaves, and the corresponding spray on the right side of the stamp has ten similar white leaves. The seam down the centre of the coat is formed by two dark lines, close together. There is a vertical, dark line, bordering the central picture, running down to the left of HAWAIIAN IS., and another similar line, running down to the right of HONOLULU. These lines reach from the top of the stamp to the line above FIVE CTS. The white lines marking the top edges of the collar do *not* join in front, where the seam of the coat touches them. The side of the collar on the left of the stamp is shaded by five dark lines, counting the one which joins the coat; and the side of the collar on the right of the stamp also shows five lines, but not so distinctly as in the other half. Both arms are cut obliquely off; the arm on the left side of the stamp touches the dark line of the frame, to the right of the letters HON of HONOLULU, and the line dividing the arm from the chest does not quite reach to the bottom, where it is cut off. The other arm is at some little distance from the frame, by the N IS of HAWAIIAN IS. The line separating it from the chest reaches to the bottom of the outline of the chest, and the bottom of the arm curves away from the chest, instead of touching it. The moustache, though small, is dark, and easily seen. Both nostrils are of equal size and shape. A line drawn along the outside edge of the back of the E of POSTAGE would cut the mouth in two, and pass between the third and fourth buttons of the coat, counting from the top, on the left side of the stamp.

*First Forgery.*

Lithographed, on rather thin, pale blue paper. The two dots which ought to show in the line above FIVE CTS. are absent. This is the easiest test for *all* the forgeries which I have seen. The white dots in the background, behind the bust, are quite shapeless, instead of being diamond-shaped. The top of the hair touches the seventh horizontal line from the top; and the hair begins on the left side of the stamp at the twenty-third line from the top, but these lines are so blotched that it is very difficult to count them. There are five round white buttons on the coat, at the left side of the stamp, and a very tiny white dot above the uppermost one, which is probably intended for the sixth button. There seem to be seven buttons on the other side of the coat, but they are indistinct. The seam down the centre of the coat is formed by a single dark line; this line is very thin at the top. The vertical line to the left of HAWAIIAN IS. reaches from the top of the stamp to nearly the bottom of the POSTAGE label, then it breaks off altogether; then another portion of it can be traced to the left of WAHII; then no more of it can be seen, so that the chief part of the shaded background of the central picture has no outline on the right side of the stamp. Indeed, if the line from the top *were* continued down the stamp, it would cut right into the crossed lines of the background, instead of bordering them. The white lines marking the top edge of the collar distinctly join in the front, above the line of the seam of the coat. The collar, on the left side of the stamp, is shaded with three dark lines, and the other side of the collar is shaded with what appears to be a solid blotch of colour, instead of lines. The arm on the left side of the stamp is cut obliquely off, but the other arm is cut off by a very curved, *concave* line, which does not stand out clearly from the background. The arm on the left side of the stamp does not go near to the outline of the central picture, and the bottom of the arm on the other side of the stamp touches the boundary of the picture, between I and S of IS. The bottom of the arm on this same right side of the stamp curves *very* slightly away from the chest, but there is no line to separate it from the chest. The moustache is so very small that it might be easily mistaken for two of the shaded lines of the face. The nostrils are hardly equal in size. A line drawn down the back edge of the E of POSTAGE would pass clear to the left of the mouth, and cut through the centre of the second large button from the top, not counting the white speck as a button.

*Second Forgery.*

This is very poor. Lithographed, on yellowish-white wove paper, thick and soft. There are no dots in the line over FIVE CTS. The lines in the background of the picture are so very indistinct that the said background appears to be formed by rows of white and shapeless dots. The coat, on the right side of the stamp, shows six buttons, the top one much too small; and the other side of the coat seems to have ten buttons, but they are irregularly placed, some of them being side by side, instead of in one straight line. The spray on the right side of the stamp has only nine leaves. The seam down the centre of the coat shows *three* lines part of the way, but the rest is blotched into one thick line. The white lines marking the edge of the collar join in the front. The collar, on the left side of the stamp, is shaded by five dark lines; the bottom one, which joins the coat, being very much too thick. The other side of the collar is partly blotched, but shows traces of four dark lines, very thin. The arms do not reach to the boundary on either side. The moustache is absent. The nostrils are not nearly so broad as in the genuine. A line drawn down the back of the E of POSTAGE would *just* clear the left side of the mouth, and cut into the fourth button from the top.

*Third Forgery.*

This is very like the last, but better printed. Lithographed, on pale blue wove paper, showing the meshes of the wire-gauze on which it was made; rather thin and hard. There are no dots in the line above FIVE CTS. A good portion of the background of the picture is blotched into a solid mass of colour, and the rest hardly shows any traces of the oblique lines, so that it appears to be composed of shapeless white dots on a coloured ground. There are seven buttons on the coat at the left side of the stamp, the top one being very small. The other side of the coat appears to have only three buttons, at great distances apart. The leaves on the branches are not outlined, so that they are merely white patches. The seam down the centre of the coat is composed of one very thick line. The sides of the picture are nicely level in this forgery, but they do not appear to have a boundary-line. The white lines marking the edges of the collar join in front, above the dark line of the seam of the coat. The lines of shading on the collar are the same as in the second forgery. There is no moustache. The nose is much too wide along the middle, but the nostrils are not broad enough.

*Fourth Forgery.*

Lithographed, on pale blue wove paper, rather thin. There are no coloured dots in the line above FIVE CTS. The buttons on the coat are round, and outlined. The seam down the centre of the coat is formed by one thick line, which, however, is separated into two lines for a short distance, just at the top. The vertical line to the left of HAWAIIAN IS, cuts into the edge of the background of the picture, or rather, the background projects to the right, over the edge of the boundary-line. The white lines of the edges of the collar join in the front, where the seam of the coat touches them. There are only three lines of shading in the collar, on the left side of the stamp; and the lines of shading on the other side of the collar cannot be made out. The arm on the right side of the stamp almost touches the outline, but the outline and the background are very broken and irregular just there. The moustache is visible, but not sufficiently distinct from the lines of shading on the cheek. There is a white patch on the chin, with a dark dot in the centre of the white patch. These are not in the genuine. A line drawn from the back edge of the E of POSTAGE would pass quite clear to the left of the mouth, and go between the first and second buttons from the top, on the left side of the stamp. The outline under POSTAGE is ragged and uneven. This is, perhaps, the best of the forgeries which I have seen, the background being fairly copied.

Mr. Atlee, in the *Philatetical Journal*, gives a description of five forgeries in his possession. I have only been able to identify one of them, which is the same as my second forgery. His tests are as follows, but it will be understood that I have not seen the forgeries themselves.

*Atlee's First Forgery.*

Lithographed, in pale washy blue, on coarse white paper; the stamp being wider than the genuine, but not so tall. The face is shaded by specks, irregularly scattered, instead of lines. There is no moustache, and the chin is entirely unshaded. The leaves are very indistinct on the right side of the stamp. The side-frames are the same width as the bottom one; the side-lettering is, therefore, much too large. The letters II of HAWAIIAN are like an N, with one dot over it. The corner-figures are very large.

*Atlee's Second Forgery.*

Lithographed, in deep blue, on thick white paper, and also on blue paper. There are no dots on the right side of the chin. The white line of the edge of the collar is so thin as to be hardly visible. There are only ten leaves on the coat, at the left side of the stamp, and there are no buttons on the other side of the coat. The seam of the coat is formed by two lines, but they are very wide apart. The line under the left-hand 5 cuts into the outline of the POSTAGE label. The last U of HONOLULU is large, and badly shaped. The second A of HAWAIIAN is at some distance from the following I.

*Atlee's Third Forgery.*

Lithographed, in pale blue, on coarse paper. The white line of the edge of the collar is *very* thin. The left arm is rounded off. The I of IS is like an ordinary I. The S of CTS slants to the left.

*Atlee's Fourth Forgery.*

Lithographed, in blue, on white paper; also in black, on blue paper. The face is very boyish-looking, without moustache. There is a wide space between the left arm and the side. The background is solid, with lines of white spots.

*Atlee's Fifth Forgery.*

This is the one which I have already described as my second forgery.

## POSTMARKS.

*Genuine.*—I have no cancelled copy of the genuine.

*Forged.*—6 (without numerals), 98.

## Same Issue. 13 Cents, red.

*Genuine.*

Engraved in *taille-douce*, on rather thin, very yellowish-white, or tinted wove paper; gum brownish. The central picture is *exactly* the same as that of the genuine 5 CENTS. There is a *double* line under the figures 13 on each side, in the top corners of the stamp. In the left-hand frame there is a dash after HAWAIIAN, and a stop after CTS. This stop almost touches the double line under the 13. The cross-stroke of the T of CTS is quite distinct. In the right-hand frame there is an oblong stop after STATES, the 8 is *very* little higher than the S which precedes it, and there is no stop after CTS. The outer border of the stamp on this right side is composed of *two* thin lines, close together. In the bottom frame the foot-stroke of the I of 13 is *very* long, and it touches the 3 which follows it. There is a *very* small stop after the CTS in the right-hand bottom corner, and this stop touches the frame, or rather projects from it. The bottom line of the stamp is *quite* as thick as the line above 13 and CTS in the lower squares.

*First Forgery.*

This is the latest production, but I take it first, as it is infinitely better than any of the others, being an extremely dangerous forgery. It is engraved in *taille-douce*, on *very* thick, very white paper, so thick as to be almost cardboard. The top of the hair goes between the seventh and

eighth horizontal lines of the shading of the background, counting from the top; and the hair begins, on the left side of the stamp, between the twentieth and twenty-first lines of the shading. The white lines which mark the edges of the collar touch in front, above the seam of the coat. The collar on the right side of the stamp appears to have six lines of shading, instead of five. The arm on the right side of the stamp *just* touches the border, between the 8 and c of 8 CTS; this arm, in the genuine, is at some distance from the side. The line under the 13 in each of the top corners is really double, but the two lines are so very close together as to look like one thick line. The stop after CTS in the left-hand frame is quite clear of the line under the 13. The cross-stroke of the T of this same CTS is *very* faint, almost invisible. In the right-hand frame there is a square stop after CTS, very small; the 8 appears to be just the same height as the s which precedes it; and the T of CTS is the same height as the s, instead of being considerably taller than the said s. The outer border of the stamp on this right-hand side is formed by a single line. In the bottom frame the foot-stroke of the 1 of 13 is short, and does not anything like touch the 3. There is no indication of a stop after CTS in the right-hand bottom corner. The bottom line of the stamp is much thinner than the thick lines over 13 and CTS in the bottom corners of the stamp.

#### *Second Forgery.*

Lithographed, on thin, poor, very white wove paper. The white dots of the background, between the crossed lines, are quite shapeless, instead of being diamond-shaped. The top of the hair touches the sixth horizontal line of shading from the top, as far as I can make out; and the hair begins, on the left side of the stamp, about the eighteenth line from the top. The coat shows five large round buttons on the left side of the stamp. The seam down the centre of the coat is formed by one thick line. The side-outlines of the central picture are very ragged. The white lines marking the top edges of the collar join above the seam of the coat. The collar on the left side of the stamp is shaded by three dark lines, and the other side of the collar is blotched, so that the lines cannot be counted. The arm on the right side of the stamp is cut off in a most ragged and irregular manner, as though it had been amputated with a blunt hatchet; it touches the border between the 8 and c of 8 CTS. The arm on the left side of the stamp does not touch the border. The two sides of the moustache are not shaped alike. The nostril is splayed out on the left side of the stamp, but not on the other side. The line under each of the figures 13, in the top corners of the stamp, is single. There is no stop after CTS, in the left-hand frame. The T of this word is too tall, being the same height as the C which precedes it. In the right-hand frame there is a small round stop after STATES, and the bottom half of the 8 is very much larger than the top half. The outer border of the stamp, on this right side, is formed by one line. In the bottom frame the foot-stroke of the 1 of 13 is short, and does not touch the 3. There is no stop after the CTS in the right-hand bottom corner.

#### *Third Forgery.*

Lithographed, on hard, yellowish-white wove paper, rather thick. The hair begins, on the left side of the stamp, level with the twenty-third line of the horizontal shading. The buttons of the coat, on the left side of the stamp, are so *very* faint that they can hardly be seen; there appear to be about six. On the other side of the coat they are still more indistinct, and only one can be made out with certainty. The seam

down the centre of the coat is formed by two dark lines, but they are wide apart. The white lines forming the edges of the collar are very thin, not nearly so distinct as in the genuine. The collar on the right side of the stamp shows only four lines. Neither of the arms touches the frame. There is a single line under the 13, in each of the top corners. The word HAWAIIAN, in the left-hand frame, is spelt HAWANIAN; there is no dash after it, and the T of CTS is as tall as the C. In the right-hand frame there is no stop after STATES; the 8 is very much taller than the S which precedes it, and there is a distinct stop after CTS. In the bottom frame the foot-stroke to the I of 13 is very short, and does not anything like touch the 3; there is a large stop after the CTS, but my specimen is cut away just there, so that I cannot say whether the stop touches the right-hand outline of the frame. The letters IA of HAWAIIAN in this bottom frame touch each other; they are separate in the genuine, and in all the other forgeries.

#### *Fourth Forgery.*

This needs only a few words of description. It is lithographed, in *blue*, instead of red, on thin, blue wove paper. The face is almost all white. There is only a single line under the 13, in each of the top corners. The second A of HAWAIIAN, in the left-hand frame, is much too widely played out, and the stop after CTS appears to be much higher than the level of the bottom of the letters. In the right-hand frame there is no stop after STATES, the 8 is a good deal taller than the S which precedes it, and there is a distinct stop after CTS. In the bottom frame the I of 13 has hardly any foot-stroke at all. The left side of the stamp is composed of a single line.

Mr. Atlee mentions four forgeries of this stamp; three of them are amongst the four which I have already described; the fourth forgery is as follows:—

#### *Atlee's Fourth Forgery.*

Lithographed, on slightly blue paper, backed with white gum; colour, a bright vermilion. There is no stop after STATES, and the lettering of UNITED is very uneven. The arm touches the frame on the right-hand side of the stamp. There is no stop after CTS in the bottom right-hand corner.

#### POSTMARKS.

I have no cancelled copy of the genuine.

*Forged.*—6 (without numerals); 10; also a large, outlined oval, containing HAWAIIAN, and something else which I have been unable to decipher.

The first forgery was quite new when the first edition of this book appeared; it is of German origin, and marked a new era in forgery-making. Of course, when a counterfeiter goes to the expense of having a *taille-douce* engraving made, he naturally tries to get as exact a copy as possible, and I must warn my readers particularly against this most successful falsification.

Issue of 1862. 2 Cents, red.

#### *Genuine.*

Engraved in *taille-douce*, on thin, very yellowish-white, or rather, tinted wove paper, backed with brownish gum. Also lithographed, on laid paper. Those who know more about these stamps than I do must decide as to whether the lithograph or the engraving is the more authentic. Mr.



Atlee's article states that, in his opinion, the engraved ones were made to oblige collectors; but Mr. Pemberton's *Handbook* catalogues them side by side, as though the two were of equal value. I have only the engraved one in my possession, and therefore must describe from that; but the two are alike, except for the difference between a lithograph and a *taille-douce* engraving. There is a distinct stop after KENETA. The 2 in the right upper corner is in the centre of its containing-square; and the 2 in the left top corner, though not quite in the centre, is not near the right side of the containing-square. None of the large leaves of the branches in the side-frames touch the side-lines of the frames. The stop after LETA is nearer to the A than to the side of the frame. The nose is shaded all over. The thin, dark line under UKU LETA cuts through the inner line of the side-frame on the left-hand side. The beard is not at all prominent, but it appears to end some little distance above the bottom outline of the central picture.



*Forged.*

Lithographed, on very white wove paper, moderately thick. The gum, when there is any, is white. There is no stop after KENETA. The 2 in the right upper corner is too low, too much to the right, and very close to the right side of the frame. The 2 in the left-hand corner is still more out of the centre; it rests upon the bottom of the frame, and touches the right boundary-line. The large leaf on the right side of the branch in the left-hand frame touches the frame to the right of it. The stop after LETA is equidistant from the A and the side of the frame. The nose is quite white and unshaded, all down its centre. The thin, dark line under UKU LETA only joins the inner line of the side-frame on the left-hand side, instead of cutting right through it. The beard is much more distinct and prominent than in the genuine, and the point, which can be plainly seen, comes down very close to the bottom outline of the central picture.

POSTMARKS.

*Genuine.*—I have no cancelled specimen.

*Forged.*—10.

Issue of 1864. 2 Cents, vermilion.

*Genuine.*

Engraved in *taille-douce*, on thick, very yellowish-white, or tinted wove paper, backed with brownish gum, and perforated 12, very clearly. The figures of value in the top corners of the stamp are on a ground of very fine, crossed lines, placed very close together. The front of the foot of each 2 ends in a large white ball. The white parts of the feet of the H of HAWAII do not touch each other, and the A hardly touches the H; the last A and the I do not touch each other either. (It is true that the shadows or outlines of the letters seem to touch, but the white parts do not.) The long stem of the floral ornament which forms the middle part of the frame of the left side of the stamp is crossed by twenty-five short, parallel, horizontal lines, each line being double; and the similar ornament in the middle of the frame on the right side of the stamp bears twenty-three of these pairs of lines. The shoulder, on the right side of the stamp, is shaded by eleven very thick dark lines, counting where the shoulder is widest; and the other shoulder



bears twelve lines in its widest part. The outer corner of the necktie, above the UA of ELUA, projects into the background, outside the outline of the shoulder. The little roses, or whatever flowers they are, below each end of the HAWAII label, have a tiny dot in their centres, from which radiate a few very fine lines.

*Forged.*

Lithographed, on poor, thin, very white wove paper, with white gum, when there is any; perforated very badly, some uncountable number. The figures of value in the top corners are on solid backgrounds. The front of the foot of each 2 ends in a very tiny ball, more like a rounded hook than a ball. The feet of the H of HAWAII are joined by a distinct, white line or bar, which is continued into the first foot of the following A; the second A and the I are joined together by a white line. The long stem of the ornament forming the middle of the left-hand side of the frame of the stamp is crossed by fourteen pairs of short, horizontal lines, most of them showing very plainly that they are double, but some of the top ones are blotched together. There are either sixteen or seventeen similar pairs of lines in the corresponding ornament, on the right side of the stamp. The shoulder, on the right side of the stamp, is shaded by seven thick, dark lines, and the other shoulder is shaded by ten lines. The outer corner of the necktie, above the UA of ELUA, does not project beyond the outline of the coat, into the background. There is a large dark dot in the centre of the flower, below the left-hand end of the HAWAII label, and the flower at the other end of the label contains a great dark blotch. This forgery is very common, but I do not think it is likely to be dangerous.

POSTMARKS.

*Genuine.*—48, 50, 68. My copies are uncanceled.

*Forged.*—6 (without numerals); 10; 98.

Issue of 1866. 5 Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on stout, white, or bluish-white wove paper, generally more or less smeared on the front with a blue tint, and clearly perforated 12. The numerals in the upper corners are on a ground of very fine, crossed lines; and the bottom of each 5 ends in a *very* large,



white ball. The letters of HAWAII are set too high in the label, being considerably nearer to the top than to the bottom of it. The bottom of the stop after KENETA is level with the bottom of the A. There are thirty-two pairs of short lines, drawn across the long ornament which forms the middle of the left-hand side of the stamp, and about twenty-six pairs of similar lines in the corresponding ornament, forming the middle of the right side of the frame. The background to the portrait is formed by very fine lines, placed *very* close together. The top of the hair touches the ninth of these lines from the top of the oval. The side of the collar, on the right of the stamp, is shaded by nine dark lines, not blotched together. The button on the chest is not conspicuous, as all the portion which is not shaded is coloured a dark blue.

*Forged.*

Lithographed, on common, medium, soft, very white wove paper; the perforation is so very bad, that I cannot tell the gauge. The numerals in

the upper corners are on a ground of solid colour, and the white ball of each 5 is very small, compared with the genuine. The letters of the word HAWAII are set better than in the genuine, being at an equal distance from the top and bottom of the label. The bottom of the stop after the A of KENETA is distinctly above the level of the bottom of the A. There are twenty-eight pairs of short lines, crossing the long stem of the ornament which forms the middle of left side of the frame, the lower ones being very imperfect; and there are twenty pairs in the corresponding ornament, on the other side of the stamp. The two lines of each pair, as in the forged 2 cents just described, are much wider apart than in the genuine. The background to the portrait is formed by fine, horizontal lines, but they are too far apart. The top of the hair touches the seventh line from the top of the oval. There is a small white patch at the back of the parting, on the top of the head, which is not visible in the genuine. The side of the collar, on the right of the stamp, is shaded by eight or nine lines, but they are dreadfully blotched. There is a little white circle or ball, close to the upper right-hand corner of the w of HAWAII, which does not exist in the genuine. The button of the chest is very conspicuous, the part which is not shaded being perfectly white.

#### POSTMARKS.

*Genuine.*—48; also pen-stroked.

*Forged.*—10; 54.

#### Issue of 1871. 1 Cent, mauve.

##### *Genuine.*

Engraved in *taille-douce*, on creamy-white wove paper; perforated 12. The stamp is backed with dark brown gum. The oval round the head is perfect in all parts. The figures in the bottom corners are nearer to the bottom than to the top of the containing-circles. The lettering is in that peculiar, thick type, favoured by the American engravers, as in some of the Newfoundland, etc. The H and I of AKAHI touch each other at the top and bottom, and the I of AKAHI and the K of KENETA are separated from each other by a dark space of background, which, in consequence of the curved shape of the letters, forms an exact circle. The eyes are well open, and there is a light in the pupils. The nose is well drawn. The lips are not very full.



##### *Forged.*

Coarsely lithographed, on very white wove paper; perforated 13. The stamp is not gummed. The oval round the head is not continuous, but divided; and the two ends overlap under the word HAWAII, one end forming the bottom of the name-label. The figures in the bottom corners are much nearer to the top than to the bottom of their containing-circles. The lettering is thin and meagre, and all too straight. The H and I of AKAHI are not near each other. The I of AKAHI and the K of KENETA are very far apart, so that the space between them is a transverse oval, instead of a circle. The left eye is half shut, or, at least, not so wide open as the right; and the pupils are dark, without any light in them. The nose is absurdly broad; the right nostril hardly visible, and the left nostril much exaggerated. The lips are very full, as though the

princess were blowing at something. There is a very white patch, just above the right shoulder.

## POSTMARKS.

*Genuine.*—I have not seen anything but a clumsy blotch on the genuine stamps, which are not common, cancelled.

*Forged.*—6 (without numerals).

## Same Issue. 6 Cents, green.

*Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true. The letters HA of HAWAII touch each other, as do also the letters TA of KENETA. There is plenty of hair on both sides of the head. The coat has a line drawn down its centre, to mark where the two sides button together. The middle button is white, except that it has a dot in the centre, and a ring round the outside. There is a point under the letters KE of KENETA, which comes down below the boundary-line.

*Forged.*

Lithographed, on yellowish paper; perforated 13. The lettering looks ragged. The two circles in the upper corners are very badly drawn, and the outline is broken and untrue. The letters HA of HAWAII do not touch each other, neither do the letters TA of KENETA. The king seems to have hardly any hair on the left side of his head. There is no join in the coat where it buttons. The middle button is shaded nearly all over, except a small white patch on one side of it. The point under the letters KE does not come within two or three lines of the boundary, instead of overlapping it, as in the genuine. The perforation is rather better than usual, but the minor details of the drawing are bad. The colour of the original is rather like that of the United States 3 cents, whilst the forgery is a peculiar shade of chalky, yellow-green. The eyes are very much too fierce and glaring.

## POSTMARKS.

*Genuine.*—48, 50, 68.

*Forged.*—6 (without numerals).

## Same Issue. 18 Cents, red.

*Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. The eyes are pretty well open, and the pupils visible. There are three strongly-marked "crow's-feet" wrinkles in the corner of the right eye. The two strong wrinkles on each side of the nose are exactly opposite to each other. The coat and waistcoat are very distinct, so that there is no difficulty in seeing which is which. The figure 1 is the same in both the bottom corners. All the labels stand out distinctly from the background. All the lines of shading throughout are extremely fine, except the lines on the coat, which are a very great deal thicker



the upper corners are on a ground of solid colour, and the white ball of each 5 is very small, compared with the genuine. The letters of the word HAWAII are set better than in the genuine, being at an equal distance from the top and bottom of the label. The bottom of the stop after the A of KENETA is distinctly above the level of the bottom of the A. There are twenty-eight pairs of short lines, crossing the long stem of the ornament which forms the middle of left side of the frame, the lower ones being very imperfect; and there are twenty pairs in the corresponding ornament, on the other side of the stamp. The two lines of each pair, as in the forged 2 cents just described, are much wider apart than in the genuine. The background to the portrait is formed by fine, horizontal lines, but they are too far apart. The top of the hair touches the seventh line from the top of the oval. There is a small white patch at the back of the parting, on the top of the head, which is not visible in the genuine. The side of the collar, on the right of the stamp, is shaded by eight or nine lines, but they are dreadfully blotched. There is a little white circle or ball, close to the upper right-hand corner of the W of HAWAII, which does not exist in the genuine. The button of the chest is very conspicuous, the part which is not shaded being perfectly white.

## POSTMARKS.

*Genuine.*—48; also pen-stroked.

*Forged.*—10; 54.

## Issue of 1871. 1 Cent, mauve.

*Genuine.*

Engraved in *taille-douce*, on creamy-white wove paper; perforated 12. The stamp is backed with dark brown gum. The oval round the head is perfect in all parts. The figures in the bottom corners are nearer to the bottom than to the top of the containing-circles. The lettering is in that peculiar, thick type, favoured by the American engravers, as in some of the Newfoundland, etc. The H and I of AKAHI touch each other at the top and bottom, and the I of AKAHI and the K of KENETA are separated from each other by a dark space of background, which, in consequence of the curved shape of the letters, forms an exact circle. The eyes are well open, and there is a light in the pupils. The nose is well drawn. The lips are not very full.

*Forged.*

Coarsely lithographed, on very white wove paper; perforated 13. The stamp is not gummed. The oval round the head is not continuous, but divided; and the two ends overlap under the word HAWAII, one end forming the bottom of the name-label. The figures in the bottom corners are much nearer to the top than to the bottom of their containing-circles. The lettering is thin and meagre, and all too straight. The H and I of AKAHI are not near each other. The I of AKAHI and the K of KENETA are very far apart, so that the space between them is a transverse oval, instead of a circle. The left eye is half shut, or, at least, not so wide open as the right; and the pupils are dark, without any light in them. The nose is absurdly broad; the right nostril hardly visible, and the left nostril much exaggerated. The lips are very full, as though the

princess were blowing at something. There is a very white patch, just above the right shoulder.

## POSTMARKS.

*Genuine.*—I have not seen anything but a clumsy blotch on the genuine stamps, which are not common, cancelled.

*Forged.*—6 (without numerals).

## Same Issue. 6 Cents, green.

*Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true. The letters HA of HAWAII touch each other, as do also the letters TA of KENETA. There is plenty of hair on both sides of the head. The coat has a line drawn down its centre, to mark where the two sides button together. The middle button is white, except that it has a dot in the centre, and a ring round the outside. There is a point under the letters KE of KENETA, which comes down below the boundary-line.

*Forged.*

Lithographed, on yellowish paper; perforated 13. The lettering looks ragged. The two circles in the upper corners are very badly drawn, and the outline is broken and untrue. The letters HA of HAWAII do not touch each other, neither do the letters TA of KENETA. The king seems to have hardly any hair on the left side of his head. There is no join in the coat where it buttons. The middle button is shaded nearly all over, except a small white patch on one side of it. The point under the letters KE does not come within two or three lines of the boundary, instead of overlapping it, as in the genuine. The perforation is rather better than usual, but the minor details of the drawing are bad. The colour of the original is rather like that of the United States 3 cents, whilst the forgery is a peculiar shade of chalky, yellow-green. The eyes are very much too fierce and glaring.

## POSTMARKS.

*Genuine.*—48, 50, 68.

*Forged.*—6 (without numerals).

## Same Issue. 18 Cents, red.

*Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. The eyes are pretty well open, and the pupils visible. There are three strongly-marked "crow's-foot" wrinkles in the corner of the right eye. The two strong wrinkles on each side of the nose are exactly opposite to each other. The coat and waistcoat are very distinct, so that there is no difficulty in seeing which is which. The figure 1 is the same in both the bottom corners. All the labels stand out distinctly from the background. All the lines of shading throughout are extremely fine, except the lines on the coat, which are a very great deal thicker



than the rest. There are two little triangles coming down from the top, over the H and last I of HAWAII; half of the one over the H is very darkly shaded, and the one over the I is hardly shaded at all. The bow of the necktie is very distinct.

*Forged.*

Lithographed, on very yellowish paper; perforated 13. The eyes are almost shut, and the pupils are not visible. There are no wrinkles to be seen in the corner of the right eye. The wrinkles each side of the nose are not opposite to each other, the one on the right cheek being considerably higher than the one on the left. It is impossible to say which is coat and which is waistcoat, as they are indistinctly drawn. The figures in the bottom corners are not both alike, the left-hand 1 being larger than the other. The labels do not stand out well from the background, and the lines of shading throughout are rather coarse; those on the coat being no thicker than the rest. The two little triangles over the H and the last I of HAWAII are both very darkly shaded, and form part of an arch over the name—the rest of the arch being supposed to be cut away by the top outline of the stamp—but this is much more evident in the forgery than in the genuine. The bow of the necktie is not well drawn, and the right-hand end is particularly indistinct. This forgery is ungummed.

POSTMARKS.

*Genuine.*—48, 50, 68; also a shapeless blotch.

*Forged.*—62.

INTERINSULAR STAMPS.

Issue of 1863. 1 Cent, black on bluish.

*Genuine.*

Type-set, ten varieties on the sheet, on thin, bluish wove paper. In types III. and VII. the outer frames are apparently joined in the left bottom corner; but, with these two exceptions, none of the lines of either inner or outer frames, in any of the types, touch at the corners, there being a gap, more or less wide, in all. There is a small stop after POSTAGE, another after LETA, and a large and conspicuous one after CENTS. The cross-bar to the H of HAWAIIAN is plain, except in type X., where it is faint, but visible.



*First Forgery.*

Type-set, on thick, hard, blue wove paper, of a darker blue than that of the genuine. The outer frame shows a very small break in the left top corner; all the others are perfect. The D of ISLAND has partially failed to print in my specimen, having only ISLAN, with a nicely-formed stop instead of the D. There is no stop after POSTAGE, and none after CENT. The H of HAWAIIAN is entirely destitute of cross-bar. This is my best forgery; but, as will be seen, it is not very difficult to detect.

*Second Forgery.*

Lithographed; paper very like the genuine. All the lines join each other at the various corners; *i.e.*, not only the two lines of the frame, but the thin, vertical line to right of HAWAIIAN POSTAGE, and the similar one to left of UKU LETA, are both carried up and down so far as to touch the thin, inner lines at the top and bottom of the stamp; while the line

under INTER ISLAND and the one above 1 CENT are drawn so as to touch the said two vertical lines. There is no stop after POSTAGE, and none after LETA; while the one after CENT is small, and a sort of upright oblong in shape. The easiest test for this forgery is in the word HAWAIIAN, which is written HAWAHAN, the forgers having evidently taken the H for an H. The width of the central I is barely  $1\frac{1}{2}$  mm.; whereas, in the genuine, its width is 2 mm.

#### *Third Forgery.*

This is coarse. Blotchily lithographed, in imitation of a type-set stamp (*i.e.*, with broken corners), on thick, very hard, blue wove paper, much darker than that of the genuine. None of the ends or corners of any of the lines touch each other. There is a blotch, by way of stop, after POSTAGE; and the stop after LETA is very nearly as large as the one after CENT, the latter being too small, and the former too large. The letters of HAWAIIAN are of different heights. Beyond these differences this stamp, although *so very* coarse and heavy, is a fair copy of the genuine, though no experienced collector would be deceived by it for an instant.

#### POSTMARKS.

I have no cancelled copies either of genuine or forged.

#### Issues of 1864-5. Re-set types. 2 C., black on white.

Type-set, in black, on white wove paper (1864), or on white laid paper, moderately stout (1865). In my sheet the laid lines run horizontally. There are ten varieties, as before. In types I. and VIII. the outer line of the frame appears to be joined in the left top corner; and in types II. and IV. they seem to be joined in the right top corner; but with these exceptions, none of the various lines touch each other anywhere. (There are twelve lines in each stamp, as in the genuine 1 c., described above.) The stamps vary somewhat in size, according to the type; but the largest of them (type II.) is not more than about  $25\frac{1}{2}$  mm. high, by  $20\frac{1}{2}$  mm. wide. In one or two of the types, the I of INTER is a little higher than the TER, but not absurdly so. In type X., on my sheet, the central 2 is broken where the vertical part ought to join the horizontal part; but all the other types have the numeral perfect. This tenth type has the I of INTER exactly level with the T, while the N is higher. The stops are the same as in the 1 cent, before described.

#### *First Forgery.*

Type-set, in black, on fairly stout, white wove paper. *Both* upper corners show an absurdly large gap; though the only one of the genuine which has so large a gap (type VI.) has the said large gap in the left top corner, while the right top corner shows a *very* small gap. The thin, vertical line to right of HAWAIIAN POSTAGE *almost* touches the thin line below 2 CENTS. The stamp is  $25\frac{1}{2}$  mm. high, by 20 mm. wide. The I of INTER is absurdly out of place, being set so high, that its foot is level with the centres of the other letters; the N is level with the T. The central 2 is broken, as in type X of the genuine; but the position of the I and N of INTER will prevent its being confounded with the said type X. The stops are the same as in the genuine. It will be seen that this is a fairly deceptive forgery.

#### *Second Forgery.*

Engraved in *taille-douce* (?), on thin, yellowish-white wove paper. The design, of course, stands out from the paper, instead of being somewhat sunk into it. Almost all the lines touch each other, and the outer



and inner corners are all perfect, without break. There is a *very* small stop after CENTS, which is no larger than the one after LETA. The easiest instant test for this forgery is the central 2, which has a *straight* tail, instead of a curly one; *i.e.*, the base of the 2 is a straight, horizontal line. Further description is unnecessary. It is curious that the forgers have gone to the expense of a *taille-douce* engraving, to imitate a type-set stamp.

## POSTMARKS.

I have no cancelled copies of either genuine or forged.

NOTE.—Besides the above issues, it will be remembered that there are several others, namely :

*Genuine.*

1. 1859.—Thin, greyish-blue wove paper; 1 c., light blue; 2 c., black.
2. 1863.—Same paper; 2 c., blue. (Same issue as my 1 c. above.)
3. 1864-5.—White wove paper, also white laid paper; 1 c., black. (Same issue as my 2 c. above.)
4. 1865.—White wove paper; 1 c., 2 c., deep blue.
5. 1867.—Blue wove paper; 5 c., blue.

I have not been able to procure sheets of any of them; but I possess forgeries as follows, which I have numbered to correspond with the above issues :

*Forged.*

1. 2 c., black on blue. *First Forgery*.—Apparently type-set; no stops anywhere. *Very* slight gap in left top and right bottom corners; rest perfect. Thick, hard, blue wove paper.

*Second Forgery*.—Very coarse, heavy lithograph. Outer corners broken, but not inner ones. Blotch after POSTAGE, but no other stops; though the tail of the A of LETA is prolonged to a blotch, looking like a stop. Thick, hard, rough blue paper.

2. I have no forgery of this.

3. 1 c., black on white wove. *First Forgery*.—Poor lithograph; all corners perfect; all lines touching; small stop after CENTS, but nowhere else. Thick paper, *extremely* rough.

*Second Forgery*.—Engraved in *taille-douce*; all corners perfect; inner lines touching in several places; *very* small stop after CENT, the same size as the others. (This is evidently a companion to my second forgery of the 2 c., black on white, of 1864-5.)

*Third Forgery*.—Coarsely lithographed, on *very* rough, hard, white wove paper, with a slight bluish tint. All corners perfect; all thin lines touching each other. Stop after CENT, but nowhere else. The name is written HAWAHAN, as in the third forgery of the 1 c., black on blue, of 1863.

4. 1 c., pale greenish-blue, on white. Coarse lithograph, on *very* thick, yellowish-white wove paper. All corners broken; all thin lines *much* too thick; upright dash after POSTAGE; LETA much blotched.

4. 2 c., pale greenish-blue on white. Coarse lithograph; paper as in the 1 c. Upright dash after POSTAGE; no stop after CENTS; LETA much blotched. This seems to be the same as the 1 c., with value altered.

5. 5 c., *very* dark ultramarine. Typographed (?), on thick, blue wove paper. Gap in lower right corner; rest perfect. No stop anywhere.

## POSTMARKS.

Of the above forgeries, only the third forgery of No. 3 is cancelled; it bears 6, without numerals.

## SAXONY.

Issue of 1850. 3 Pfennige, red.

*Genuine.*

Engraved in *épargne*, on tolerably stout, white wove paper. The stamp is rather more than three-quarters of an inch square. The S and N of SACHSEN are at equal distances from their respective ends of the label. The letters of PFENNIGE do not touch each other anywhere, and there is no stop after the word. The A of FRANCO is square at the top, and its cross-bar is placed very low down. There is a good distance between the dark background, behind the 3, and the thin, coloured line, running all round the square; so that there would be plenty of room to draw another line between them. In each of the four corners of the stamp there is a sort of flower, with a cross or star in the centre of it, and opposite to most of the points of each cross or star there is a curved, coloured line, following the curve of the petal of the flower. The flower in the left-hand top corner of the stamp has four of these curved lines, one opposite to each of the points of the cross or star; but, in each of the other flowers, the one which ought to be opposite to the upper left-hand point of each cross or star is missing, whether by accident or design I do not know. The outer line of the frame of the stamp is *very* thick, many times thicker than the thin, inner line which runs parallel with it inside. The lettering is a good deal sunk into the paper. The ornamentation on the large central numeral is composed of numerous repetitions of a tiny "3," often placed facing each other, with a stop between, (3-3). The background, behind the large 3, is formed of very wavy, rather coarse, horizontal lines, not forming any particular pattern; though there is a slight attempt at lattice-work down the right-hand edge of the said background. The central tongue of the 3 is cut squarely off; and, if a perpendicular line were let fall from the cut-off edge of the said tongue, it would pass through the A of FRANCO, slightly to the left of its centre.

*First Forgery.*

Lithographed, on horizontally-laid paper, of a *very* yellowish tint. The stamp is decidedly less than three-quarters of an inch square. The letters NNI of PFENNIGE are all joined together at the top. The letters RA of FRANCO are joined together at the bottom, though they are separate in the genuine. The distance between the dark background containing the 3 and the thin line running all round the square is not equal on all sides; so that the two vertical lines to the right-hand of DREI are closer together than the two similar lines to the left-hand of PFENNIGE. There are no curved lines opposite to any of the ends of the stars or crosses, in the centres of the corner-flowers. If I have made myself understood, this is an easy test. The outer frame is the same thickness as the inner one, running parallel with it. The lettering is not at all indented or sunk into the paper. The ornamentation on the numeral is like that of the genuine, except that the little figures are mostly too large. The wavy, horizontal lines of the background are finer and more regular than they are in the genuine. The central tongue of the 3 is not cut off squarely, but slopes to a sort of blunt point.

*Second Forgery.*

This is very much better than the last, and it is decidedly deceptive: indeed, I had a specimen in my own collection for a long time without

suspecting it ; as it had come to me from one of our principal dealers. It is very nicely lithographed, on very yellowish wove paper. The stamp is considerably less than three-quarters of an inch square. The S of SACHSEN is much nearer to the left-hand end of the label than the N is to the right-hand end of it. There is a stop after the word PFENNIGE. The A of FRANCO is sharp at the top, and the cross-bar is placed about the middle of the letter. There is hardly room to draw another line between the central square and the thin, coloured line, running all round it. The flower in the left-hand top corner is tolerably like the corresponding one in the genuine ; but the curved lines in the bottom flowers are *stuck on to the ends* of the cross or star, and the top right-hand flower has only two of these curved lines, instead of the three of the genuine. The outer line of the stamp is hardly any thicker than the inner one, parallel with it. The lettering is not sunk at all into the paper. The tiny numerals on the large 3 are so *very* small that they can only be seen with the microscope ; and the background behind the 3 consists of *extremely* fine lines, much more regular than those of the genuine.

#### *Third Forgery.*

Engraved in *taille-douce*, on rather thick, very hard, yellowish-white wove paper. The G of PFENNIGE has a *very* thick, misshapen, and clumsy tail. There is a curved line opposite to *each* of the four points of the stars in the four corner-flowers. The numerals in the central 3 are very thin and large ; while, in the genuine, they are rather thick, small, and stumpy. None of these numerals appear to face each other. All over the background of wavy, horizontal lines there is a large lattice-work, but it is not very prominent. A perpendicular line, let fall from the edge of the central tongue of the 3, would pass through the A of FRANCO, but *far* to the left of its centre. Instead of being sunk into the paper, all the lines of the design stand out from it ; as is usual in *taille-douce* engravings. I do not call this a successful forgery, in spite of its being an engraving. The second forgery is much more deceptive. The extreme darkness of the shading to the 3 strikes the eye at once ; while, in the genuine, the said shading is not *very* much darker than the background.

#### *Fourth Forgery.*

Lithographed, on thin, yellowish-white wove paper, toned or washed on the face to a decided buff-colour. The letters of SACHSEN seem to be graduated in size ; so that the N is evidently taller than the S. The letters NI (and sometimes GE) of PFENNIGE touch each other at the top ; and the G is just the same ugly shape as that in the third forgery. The A of FRANCO is somewhat rounded at the top, and crossed in the centre. There is a curved line outside each of the four points of the star, in each of the four corner-flowers. The lettering is not in the least sunk into the paper. The large central 3 is ornamented with a sort of leafage ; and the background behind it is composed of a large lozenge-pattern, running horizontally, with the centre of each lozenge filled with *straight*, horizontal lines. This lozenge-pattern of the background is a very easy test, and it is conspicuous. The central tongue of the 3 is very narrow ; and a perpendicular line let fall from where it is cut off would pass between the letters RA of FRANCO.

#### POSTMARKS.

*Genuine.*—Similar to 29, with either DRESDEN or LEIPZIG as post-town. I believe these stamps are not known with the name of any other town but these two.

*First Forgery.*—Similar to 29; but with ZWICKAU, REICHENBACH, RISA, NEISSEN, HERRNHUTH, etc., as post-town. Also uncanceled.

*Second Forgery.*—1. 9. The postmark 9 was not even invented when this 3 pf. stamp was current; but is common on later issues of the genuine.

*Third Forgery.*—1 (large).

*Fourth Forgery.*—1 (very small); sometimes bearing DRESDEN as post-town.

### Issue of 1854. 3 Pfennige, green.

#### *Genuine.*

Lithographed, in yellow-green, on moderately thick, slightly yellowish-white wove paper. There is a large stop after SACHSEN. The F of PFENNIGE has a large and ugly foot-stroke, which is too wide on the left side. The said F does not touch the outline above it. The dots, on the dotted bars of the shield, are very regular; each bar or horizontal strip containing two rows of dots; each dot of the lower row comes between two dots of the upper row. The D of DREI leans over slightly to the *left*. The right-hand edge of the oblique band which crosses the shield bears four strawberry-leaves, alternating with four pearls. The left-hand end of the lower scroll comes to the very edge of the stamp; but the right-hand end does not absolutely touch the edge. Below the I of DREI, and the NI of PFENNIGE, are two objects shaped like commas, lying on their backs, with their tails pointing towards each other.



#### *First Forgery.*

Typographed (?), in *black*, on *extremely* thick, hard, very yellowish-white wove paper. The F of PFENNIGE has no cross-stroke at all to its foot. The dots on the dotted bars on the shield are extremely irregular and shapeless. The D of DREI leans over to the *right*. The right-hand edge of the oblique band across the shield shows some triangular, white dots on a dark background, but nothing at all like the strawberry-leaves of the genuine. The right-hand edge of the lower label is a considerable distance from the edge of the stamp. Below the I of DREI, and the NI of PFENNIGE, are two white, comma-shaped objects; but they lie on their faces, with their heads pointing to each other. The pearls on the crown are *very* much too white and prominent; there being nine on the right-hand arch, and ten or eleven on the left-hand one, instead of seven on each, which the genuine has.

#### *Second Forgery.*

Lithographed, in *Prussian-blue*, on thin, white wove paper. There is no stop after SACHSEN. The F of PFENNIGE has a very small bottom-stroke, and its head touches the outline above it. The dots on the dotted parts of the shield are fairly regular; but the third and fourth strips have *three* rows of dots, instead of two. The D of DREI leans over absurdly to the right. Neither end of the lower scroll touches the side of the stamp.

#### POSTMARKS.

*Genuine.*—9; 29.

*First Forgery.*—Uncanceled.

*Second Forgery.*—29.

Issue of 1855. 2 Groschen, black on blue.

(Type of accompanying illustration).

*Genuine.*

Engraved in *taille-douce*, on blue wove paper, which shows the meshes of the wire-gauze on which it was made. The inner line of the frame, at the top of the stamp, is distinctly thicker than the outer one. The inner line of the frame, down the left-hand side of the stamp, is single. The back of the stamp is blue, the same colour as the face, the gum not affecting the colour.



*Forged (?) or Reprint (?)*.

This stamp was given to me as a forgery, and as being the production of a Leipzig counterfeiter; but I have spent several hours over it, and fail to detect the slightest variation in any one line of the design, except as given below, so that I think it must be a reprint; though I know it is said that the stamps of Saxony have never been reprinted. The description is as follows: Engraved in *taille-douce*, on rather coarsely-made wove paper, not showing any signs of the meshes of the wire-gauze upon which it was manufactured. The inner line of the frame, at the top of the stamp, is hardly at all thicker than the inner one; the inner line of the frame, down the left-hand side of the stamp, is distinctly double for nearly its whole length. The back of the stamp is a peculiar blue-green, evidently caused by the very yellow gum. If this stamp is really a forgery, I must say that it is one of the best counterfeits which I have ever seen, and I would almost defy any collector to find more certain tests for distinguishing it than the ones just given.

POSTMARKS.

*Genuine.*—9; 29.

*Forged.*—My only specimen is uncanceled.

Issue of 1856. 10 Neugroschen, blue on white.

*Genuine.*

Engraved in *taille-douce*, on moderately stout, yellowish-white wove paper. The shaded lines of the background have been drawn too far in several places, and cut into the jaw, under the chin, and also into the base of the neck in front. The leaf over the N of NEU, which points towards the N, almost touches the boundary-line of the label, above the top of the N. Under the bottom 10 there is a semicircular enlargement of the outline of the bottom of the label, and the two leaves at the bottom of the stamp almost touch with their points the outline of this semicircular enlargement. Three lines of the vertical shading can be seen between the back of the head and the inner outline of the oval, so that there is a good distance between the back of the head and the boundary-line. The line of the mouth is very faintly indicated.

*Forged.*

Lithographed, on very white paper, wove, and rather thin. The shaded lines of the background do not cut into the chin, or into the base of the front of the neck. The leaf over the N of NEU, which points towards the N, does not come near to the boundary-line of the label above the N. The two leaves at the bottom of the stamp do not touch the outline of the semicircular enlargement, under the bottom 10; the left-hand leaf being much further from the outline than the right-hand leaf is. The

back of the head nearly touches the inner outline of the oval, so that there is barely room for one vertical line of shading, between the back of the head and the inner line of the oval. The mouth is formed by a strong, dark line. The whole impression is quite flat, whereas the lines of the design in the genuine stamp stand out from the surface of the paper.

## POSTMARKS.

*Genuine.*—9; 29.

*Forged.*—My only specimen of the forgery is not cancelled.

Issue of 1859. Envelope.  
10 Neugroschen, green.

(Type of accompanying illustration.)

I have seen a most excellent forgery of this envelope, with inscription, embossing, etc., all complete; but have no notes, except that it was cancelled with 9. Collectors would do well to be careful. The forgery is cut square.



## SCHLESWIG-HOLSTEIN.

Issue of 1850. 1 Schilling, blue.

*Genuine.*

Lithographed, with white, embossed centre, on thin, very white, and yellowish-white wove paper, with a blue silk thread running vertically down the stamp, *in the substance of the paper*. As this thread is incorporated into the paper during its manufacture, putting the stamp in water will, of course, not bring the thread away. The embossed shield is divided down its centre by a single, strong line, and it bears on the left-hand side two lions on a dotted ground, and on the right-hand side a spread eagle, on a ground of vertical lines. There is a very distinct crown at the top of the embossed shield, and resting upon it. The background of the stamp is composed of rather coarse, horizontal lines of shading; five lines can be seen above the left-hand eagle's head, between it and the thick outline at the top of the stamp, and there are five similar lines above the head of the right-hand eagle. The white corner-ovals are not outlined, but the lines of the background merely stop short, so as to form these ovals; all four are about the same size, but the one in the right-hand bottom corner is badly shaped. The S of SCHILLING touches the bottom two feathers of the eagle's wing, and the shadow of its head appears to break into the C which follows it. The letters HI of this same word are joined together by a white bar across their tops. The eagle's leg, on the right side of the stamp, passes almost exactly between the letters IN of this same word. The O of POST is placed almost centrally on the eagle's neck, so as hardly to show any of the neck to the left of it. The lowest feather but one on the right-hand side appears to go quite behind the top of the G of SCHILLING. The corner-ovals do not touch the outline of the stamp in any case.

*First Forgery.*

Rather well lithographed, on what appears to be very stout, bluish-white wove paper, with a silk thread running down in the paper. The

stamp, however, is really composed of very thin paper, with the thread laid on the back of it, and then another piece of very thin paper pasted over this, so as to enclose the silk thread between the two sheets of paper. If the stamp be placed in water for a short time, the backing can be removed, and the silk thread will come with it, thus exposing the fraud. The embossed shield is divided down its centre simply by the last of the vertical lines of the right-hand half, which is no thicker and no more prominent than the rest. The lions and spread eagle on the embossed shield are quite undecipherable, and the thing at the top of the shield looks more like a cup and saucer than a crown. The background of the stamp is composed of *very* fine horizontal lines, so that six or seven can be seen above the head of the eagle on the left-hand side, and about eight above the head of the other eagle, not counting the thick outline of the stamp in either case. The white ovals in the corners are outlined for about half the way round; they are very irregular, and vary in shape with different specimens, so that I am unable to say which is the normal shape. The S of SCHILLING does not touch any of the eagle's feathers, and it does not come at all close to the C which follows it. The letters HI are not joined together at their tops, and the H has its central cross-bar much too distinct. The eagle's leg, on the right side of the stamp, cuts into the first stroke of the N of SCHILLING. The O of POST is placed a good deal too far to the right, so that part of the eagle's neck can be plainly seen to the left of the letter. The lowest feather but one of the wing on the right side of the stamp does not seem to touch the G of SCHILLING. In some of my specimens the tops of the upper white ovals are so blotched as to touch the thick outline of the frame above them.

*Second Forgery.*

Lithographed, on thin, yellowish-white wove paper, with a false back of tissue-paper, and a silk thread between the stamp and the backing, as before. The white, embossed shield is exceedingly well done in this forgery. Three lines of the horizontal background can be seen above the eagle's head on the left side of the stamp, and five lines above the eagle's head on the right side. The white ovals in the corners are distinctly outlined, for three parts of the way round. They are all of a *very* nice, regular, oval shape. The S of SCHILLING is at a considerable distance from the C. The letters HI of this word are not joined together at the top. The eye of the eagle on the left side of the stamp, which is invisible in the genuine, is large and glaring in this forgery, with a great pupil. The letters IN of SCHILLING are joined together at the top; they are separate in the genuine. The claw of the eagle does not show below the N of this word.

Same Issue. 2 Schilling, rose.

*Genuine.*

The printing, paper, silk thread, and embossed shield are exactly the same as in the genuine 1 SCHILLING. Five of the horizontal lines of the background can be seen above the top of the head of the eagle on the left-hand side, and five above the head on the right-hand side, not counting the frame in either case. The white corner-ovals are the same as in the genuine 1 SCHILLING, but appear to be rather more carefully done. The S of SCHILLING touches the bottom two wing-feathers on the left-hand side, and the shadow of its head touches the back of the C which follows it. The letters HI of this word are joined together by a white bar across their tops. The C looks quite as big as the S. The bottom wing-feather but one on the right-hand side appears to go behind the top of the G.



The leg on the right-hand side touches both the I and N of SCHILLING. One of the eagle's claws shows below the bottom of the first stroke of the N of SCHILLING. No part of the neck of the eagle can be seen to the left of the O of POST.

*First Forgery.*

Lithographed; the paper, printing, silk thread, and false back being the same as in the forged 1 SCHILLING. Seven of the horizontal lines of shading can be seen above the eagle's head on the left side of the stamp, and eight above the head on the right side of the stamp, not counting the thick outline of the frame. The embossed shield is the same as in the forged 1 SCHILLING. Each of the corner-ovals is three-parts outlined. The S of SCHILLING touches neither of the wing-feathers of the left-hand side, and the shadow of its head does not touch the back of the C which follows it. The letters HI of this word are not joined together at the top. The C of this word is particularly small, and looks much smaller than the S. The G hardly touches the wing-feather. The leg of the eagle, on the right-hand side, goes through the first stroke of the N of SCHILLING. There is no claw showing below the bottom of the N. Part of the eagle's neck can be distinctly seen to the left of the O of POST.

*Second Forgery.*

Lithographed; paper, printing, false back, etc., the same as in the second forgery of the 1 SCHILLING. The colour is an extremely pale pink, making the design very hard to decipher. The embossed shield is a very good imitation of that of the genuine, but the crown does not show any of the inside hollowed part, whereas, in the genuine 1 and 2 SCHILLING, the inside part of the crown can plainly be discerned, containing several curved, embossed lines, by way of shading. Three lines of the background can be seen above the eagle's head on the left side of the stamp, and about four above the head on the right side. The corner-ovals are outlined for three parts of the way round. The S of SCHILLING is at some distance from the C which follows it. The letters HI of SCHILLING are not joined together at the top.

I have had great difficulty in deciphering the 2 SCHILLING of this last forgery, the colour being so very faint.

POSTMARKS.

*Genuine.*—My specimens are not cancelled.

*Forged.*—A set of coarse, parallel bars, forming a sort of wavy rectangle, with a hollow centre; also the same, with very much finer lines; also a set of parallel bars, forming a circle, with very large numerals in the centre. As far as I remember, the second of these postmarks is not unlike the cancellation of the genuine; but it is a long time since I saw a cancelled copy.

These forgeries are done well enough to deceive all our youthful friends, and some of the oldsters as well.

Issue of 1864. 1½ Schilling, blue.

*Genuine.*

Engraved in *épargne*, on pale sky-blue, on thick, white wove paper, covered over the face with a pale grey *burell*, which leaves a capital P in white in the centre of the stamp. The letters of SCHILLING do not touch each other, but the G touches the outline of the wreath. The letters of CRT. do not touch each other anywhere, and there is a space between the head and tail of the C. There is a small stop after HRZGL., another after FRM., and another after SRM. There is no dot to either I of SCHILLING.





*Forged.*

Lithographed, in chestnut-brown, on brownish-white wove paper, *very* thick. There is no *burrel*, and no white P to be seen in the centre of the stamp. The letters of SCHILLING, except the first and last, are all connected together at the bottom. The G is not near to the outline of the wreath. The letters RT of CRT. touch each other at the bottom, and the head and tail of the C meet. Each I of SCHILLING is distinctly dotted. The contracted words display stops as follows: HR.Z.G.L., F.R.M., 4 S.R.M. This forgery, even if printed in the proper colour, would not be likely to deceive.

POSTMARKS.

*Genuine.*—I have no postmarked copy.

*Forged.*—4.

## SERVIA.

Issue of 1866. 1, 2 Paras.

(12 types.)

I have only a few specimens of these stamps, and therefore am not sure whether the details to be given are the same in all the types, though all my copies show them.

*Genuine.*

(*First variety.*)

Engraved in *épargne*, and very heavily printed, on soft, medium, or thick, hard, face-coloured, white wove paper. The 1 PARA is in green, on rose-faced paper; the 2 PARAS in red, on lilac-faced paper, sometimes enamelled. There are seventy-seven pearls round the central circle. Each of the four quarters of the shield, as divided by the cross, contains a light object, like a 3, correctly placed in the left-hand quarters, and reversed in the right-hand quarters. The shading on the mantle, when visible, consists of fine, slightly concave, horizontal lines. The



large knobs, or corners, where the mantle is looped up, seem to have merely blotches, by way of shading, and not lines, upon them. The upper spandrels contain eleven thick, horizontal lines, deeply indented into the paper, the lowest two being not much more than dots. The lower spandrels contain thirteen similar, horizontal lines. There are nine pearls, in a bow, or arch, along the top of the crown. The top horizontal line of the background cuts through the letters of the upper inscription, rather above their centres; and the said letters stand upon the second horizontal line.

*Genuine.*

(*Second variety.*)

Lithographed, on coloured wove paper (*i.e.*, coloured all through, instead of only on the face). The design appears to be a lithographic transfer from the *épargne* engravings just described, and the tests are the same, except that the horizontal lines of the spandrels are dotted, instead of continuous. The printing is much worse than that of the engravings.

*Forged.*

Lithographed, the 1 PARA in greenish *gold*, on medium, somewhat ribbed, very pale rose paper (coloured all through); and the 2 PARAS in

reddish-brown, on rather thicker, smooth, very pale lilac-faced, white wove paper. There are seventy-two large pearls round the circle, very much blotched together, and almost twice the size of the genuine. The cross on the shield is short and fat, instead of tall and slim, so that the 3 in each of the quarters is much dwarfed, and not at all easy to make out. The mantle is shaded by broken, vertical lines, somewhat wavy; and the knobs, where the mantle is looped up, are shaded by slightly oblique, horizontal lines. The upper spandrels contain twelve to thirteen horizontal rows of dashes; the lower spandrels, the same. These are, of course, not at all indented into the paper. The crown is so blotched, that the pearls are all run together, and cannot possibly be counted. The top horizontal row of dashes in the background touches the tops of the letters of the upper inscription; and the said letters stand upon the *third* row of dashes.

## POSTMARKS.

*Genuine*.—I have no postmarked specimens.

*Forged*.—100.

Issue of same year. 1, 2, 10, 20, 40 Paras.

*Genuine*.

Engraved in *épargne* (?), on thin, yellowish-white wove paper; perforated 12 (Vienna impression), and perforated  $9\frac{1}{2}$  (local impression); also on almost *pelure* wove paper, for the three higher values, perf.  $9\frac{1}{2}$ , 1869; also unperforated, on ordinary, white wove paper, for the 1 and 2 PARAS, 1868-9. There are seventy-seven pearls round the head. In the central circle there are sixteen white lines on the right of the head, and nineteen on the left, counting in both cases from the bottom of the circle, beneath the neck. There are forty-nine wavy lines above the value-label. The hair is short, and rather curly. The P of POSHTA—a thing like two capital l's close together—has a distinct bar across the top of it, and so has the P of PARA. The top of the A of POSHTA is pointed.

*First Forgery*.

Lithographed, on moderately thick, white wove paper; unperforated. There are only fifty-nine pearls round the head. In the central circle there are sixteen horizontal, white lines on the right of the head, and seventeen on the left, counting from the bottom in both cases. The hair and beard are cropped quite close, like those of a convict. The P of POSHTA has no bar across the top, neither has the P of PARA.

*Second Forgery*.

This is a very good counterfeit. I have only the unperforated 1 PARA of 1868-9. Nicely lithographed, on medium, yellowish-white wove paper. There are eighty pearls round the head. On the right of the head there are sixteen white lines; and on the left, seventeen; the bottom line being dotted. There are forty-three wavy lines above the value-label. There are three dark lines on the throat, near the "Adam's apple"; while the genuine has two only. There is no cross-bar to the P of PARA, nor to the P of POSHTA; and the SH (a thing like *three* capital l's close together) is not joined at the bottom, though it is in the genuine.

*Third Forgery.*

This, like the last, is good; and both are the handiwork of Fohl. Lithographed, on medium, yellowish-white wove paper. I have only the unperforated 2 PARAS of 1868-9. There are seventy-four pearls round the head. There are fifteen white lines to right of the head, and seventeen to left of it; the bottom line being dotted. There are forty-eight wavy, vertical lines above the value-label; and most of them are much more nearly straight than the genuine. There are three lines, as before, instead of two, near the "Adam's apple" on the throat. The P of PARA and that of POSHTA have no cross-bar to their tops; and the SH of POSHTA is not joined at the bottom. Both these last forgeries are by far the best counterfeits of Servian stamps that have ever appeared, and are likely to deceive anybody at a first glance.

## POSTMARKS.

*Genuine.*—Sclavonic characters, in large capitals, in a straight line; also the same in an oblong frame; also a double circle like 29, with Sclavonic characters and a curly ornament between the circles, and numerals, etc., in the centre.

*Forged.*—A single circle, like 1, containing illegible, English lettering; also a number of large, diamond-shaped dots, forming a circle without outline; also a set of five long, parallel bars, placed widely apart, like 98; also 22, without outline. The second and third forgeries are uncanceled.

## Issue of 1869. 1, 10, 15, 20, 25, 35, 40, 50 Paras.

*Genuine.*

Engraved in *épargne*, on moderately stout, rather yellowish-white wove paper; perforated 9 $\frac{1}{2}$ , 12, and also the two combined. The lower outline of the bottom of the base of the neck is invisible, so that the neck seems to melt away into the dark background; and there is only a very faint white line, to mark the outline of the back of the neck. The twisted, ornamental line, running along the top of the stamp, contains fourteen white twists, and the similar, ornamental line at the bottom of the stamp also contains fourteen twists. The three I's of the middle character of the top label—equivalent to SH in English—are all upright, and quite parallel with each other; they are joined together by a thick foot-stroke. The P of PARA in the bottom label—a character like two I's joined together at the top—has a broad top-stroke across the two uprights.

*Forged.*

Lithographed, on very poor, thin, very white wove paper; badly perforated 12 $\frac{1}{2}$ . The lower outline of the base of the neck is marked by a very strong and distinct white line, which also runs right round the back of the head, as far as the parting of the hair. The twisted, ornamental line at the top of the stamp, above POSHTA, is composed of fourteen white twists, like the genuine; but the similar line below PARA only contains thirteen twists. The middle character of the top label (*i.e.*, the SH of POSHTA) is not well drawn; the left-hand stroke leans rather away from the other two, often not being joined to them at the bottom; and, in the specimens in which it does join, the three strokes are not connected by a decided white bar, as in the genuine, but only just, as it were, touch each other. The P of PARA in the bottom label is

apparently composed of two I's, hardly touching at the top. In most other respects this forgery is a very good imitation of the genuine.

## POSTMARKS.

*Genuine.*—The same as in the genuine stamps of the first issue, already described.

*Forged.*—A single circle, like 1, containing unreadable English lettering; also a set of thin, parallel lines, placed close together, forming a circle without outline; also the same, with a circular outline; also a number of diamond-shaped dots, apparently forming a diamond or a square, without outline.

## SHANGHAI.

Issue of 1865-66.

First Set, value "Candareen"; Second Set, value "Candareens."

1 c., blue; 2 c., black; 3 c., brown; 4 c., yellow; 6 c., orange-brown; 8 c., grey-green, bright green; 12 c., brown; 16 c., vermilion.

*Genuine.*

Engraved in *épargne*, on quite *pelure*, and also on rather thicker, white wove paper. The framework of the stamp is composed of twelve separate lines, none of them touching each other anywhere; that is to say, there are four thick lines forming, respectively, the four sides of the outer frame; then two thin lines, forming the two inner sides of the side-frames; then three thin lines, end to end, forming the bottom outline of the top labels; then three similar lines, end to end, forming the top outline of the bottom labels. There are seven short, dark lines to form the dragon's beard or teeth, or whatever they are meant for. The stop after the L of the upper inscription, L.P.O., is *very* close to the L. The central picture is almost exactly alike in all the values; it is invariably blotched somewhere, generally at the bottom, and it has a dark outline along the top and the right side, and part of a similar outline, but more or less broken, on the left side. Each side of the dragon's moustache is composed of three hairs, often blotched together; and the outline of his body consists of two parallel lines, with dots or short lines at frequent intervals, between the lines. The lines of the frames, the stops, and several other portions of the design, are deeply sunk into the paper, so that they stick out at the back of the stamp.

*First Forgery.*

Of this I have only the 1 CANDAREEN. It is an excellent counterfeit. Engraved in *épargne*, whether *cliché* or woodcut I do not know, on white wove paper, thicker than that of either of the genuine sets. The various lines of the framework are nearly all separate from each other, as in the genuine; but the outer frame is joined at the left bottom corner. The thin, inner line of the left-hand frame touches the top of the stamp, and the thin, inner line of the right-hand frame touches the bottom of the stamp. The dragon's beard is formed by a fringe of nine hairs, quite twice as long as the seven hairs of the genuine. The stop after the L of the

upper inscription does not anything like touch the L. The central picture has a thick, dark outline *all round it*, quite as thick as the outer frame of the stamp. This is an easy test. The said picture is very clear, and not blotched anywhere. Each side of the dragon's moustache looks like a long white spike with a dark outline. The outline of his body is formed of two parallel lines, but without any dots between the lines. The lines of the frames are sunk into the paper, as in the genuine. I think this forgery is very likely to deceive.

#### *Second Forgery.*

Lithographed, on rather thin, white wove paper, thicker than the genuine. The thick outline of the stamp is continuous all the way round, instead of being broken at each corner: the inner lines of the frames are, however, separate, like the genuine. The dragon's beard is formed by nine short lines, or dots. The stop after the L in the upper inscription is very nearly as close to the L as in the genuine. The central picture seems to be the same for all the values; it is much clearer than in the genuine, not being blotched anywhere. This said picture has a dark outline down the right side, another along the top, which slants very much down on the left side of it, and another down the left-hand side, which does not go quite to the top. In the genuine, the top line does not slant, and the left-hand line only reaches from the bottom of the picture to the top of the S-like curl. The lower outline of the upper third of the dragon's body, the lower outline of the middle third, and the upper outline of the bottom third, have no dots between the lines, and the dots in the other outlines are few, and far between, instead of being very close together. The design is quite flat upon the paper, no portion being sunk into it. There is a 6 candareens, *green*, of this type of forgery. The genuine, original 6 candareens was never issued in this colour; the forgers have copied the colour from that of the reprint.

#### *Third Forgery.*

Lithographed, on dull white wove paper, thinner than that of the second forgery, but evidently of European make. The design is much poorer in this set. The outer frame goes, unbroken, right round the stamp, and the thin, inside outlines of the labels are joined into an "Oxford frame," and all touch the outline of the stamp. This is an easy test. The dragon's teeth are formed by five, eight, nine, or ten dark dots, according to the value, but none of the stamps show the proper number—seven. The stop after the L in the upper inscription is a long way from the L. The central picture varies very greatly with the different values; it is very rarely blotched anywhere. In the 1 and 2 c. it is outlined along the top only, with a very thin line; in the other values it is also outlined at the sides as well; and in the 12 and 16 c. the top outline of the picture slopes to the left. The dragon's moustache is badly done, often showing two hairs only, or a blotch, on one side. Only the 4 c., the brown 12 c., and the 16 c. show the dots all the way between the parallel lines which form the outlines of the dragon's body, and they are more like thin, short lines than thick dots. The design is not at all sunk into the paper. There is a 12 c. orange-red, of this type of forgery, which has been copied from the colour of the reprint of that value.

#### *Fourth Forgery.*

(2 c., *rose. Bogus.*)

There never was, of course, a 2 c. in rose. Lithographed in rose, on moderately thick, yellowish-white wove paper. This forgery, or bogus

stamp, has the antique numeral (or word?) like a T, with an E face downwards across its stem. The central picture has a perfectly square, unbroken outline. The outer frame of the stamp is broken at the right lower corner, but is joined at all the other corners. The dragon's beard shows eight short hairs. The upper inscription is L.F.O., very close together, and the stop after the L touches the foot of the F. Both upper and lower inscriptions are in very large letters, compared with those of the genuine, being as tall as the 2. *Two* peaks of the tail (instead of one only) touch the frame. The stamp is not sunk into the paper anywhere. The other tests are very similar to those of the second forgery.

## POSTMARKS.

*Genuine*.—2, 29 (both very seldom to be met with).

*Forged*.—My specimens are all uncanceled.

NOTE.—I transcribe the substance of the following remarks from Mr. Pemberton's *Handbook*. The first Shanghai stamps were all without the terminal s. There are errors in the Chinese characters, down the left-hand side of the 2, 4, and 8 c. On the 2 c. the first character ought to be the word TWO, instead of the numeral 2. The word is like a T, with an E, face downwards, across its stem. (This is shown in the illustration of the 2 CANDAREENS, on page 579.) The error has, in place of this character, two horizontal strokes, answering to our 2. It is termed an "error" because it is less common, rather than because it is incorrect. The second character on the left side of the stamp signifies CANDAREEN, and is something like a tea-pot, turned upside down, with two very curved legs, sticking out from where the lid was. This is found on normal specimens of the 1, 2, 3, 4, 6, and 8 CANDAREENS. In the errors of the 4 and 8 c. this is replaced by a character signifying MACE (10 candareens), which is a most complicated thing, impossible to describe. The MACE is the second character on the 12 and 16 c. The value 12 candareens is represented on the stamp as 1 mace, two candareens silver; and the 16 c. by 1 mace, 6 candareens silver; so that the values of the two errors, bearing respectively 4 and 8 mace, instead of 4 and 8 candareens, really represent 40 and 80 candareens. There are other varieties as follows :

Antique numerals—words (?)—1, 2, 3, 4, 6, 8, 12, 16 c.

Ordinary numerals only—1, 2, 3, 12, 16 c.

Roman numeral—1 c.

Error, CANDAREFENS—3 c.

These stamps were issued by order of the General Council of Shanghai, but never had much currency, though large quantities were imported for stamp collectors. Reprints, usually on slightly toned paper, exist of all the values, *with ordinary numerals only*. Of these the 6 c. emerald, 12 c. orange, and 16 c. brown, never existed in such colours as originals, the true colours being as quoted at the head of this paper.

## Issue of 1866. 2 Cents, rose.

All the values of this set differ from each other in type. I only possess the forgery of the 2 cents.

*Genuine*.

Engraved in *épargne*, on yellowish-white wove paper, very stout; perforated 13. The lower portion of the top character in the side-label,

on the right side of the stamp (not the one in the right top corner, but the one below it), is a four-sided figure, with a horizontal bar running nearly across the centre of it. In the upper inscription, the L leans over slightly to the left, and it is exactly the same height as the I of SHANGHAI. The O is of a nice, oval shape. In the lower inscription, there is no stop after CENTS, and the lower limb of the E is distinctly longer than the upper one. In the left-hand label, part of the lowest character touches the inner frame.



(I do not speak of the character in the bottom square.) The background of the central oval is composed of vertical rows of chains, very finely executed, and all distinct. The said oval is surrounded by a broad, dark line, equally wide all the way round, and not blotched into the chain-pattern anywhere.

#### *Forged.*

Tolerably well lithographed, on rather thin, very white wove paper; well perforated 12½. The four-sided figure which forms part of the top character in the right-hand side frame has a white centre, with no line across it. In the upper inscription, the second A of SHANGHAI is very badly shaped, and leans over to the right; the L is perfectly upright, and is taller than the I; and the O is a D. In the lower inscription, there is a stop after CENTS, and the upper line of the E is *very* much longer than the lower one. In the left-hand label, no part of the middle character touches the inner frame. The background of the central oval is very poorly executed, so that it is impossible to make out the chains. The band surrounding it is much thinner in some parts than in others, and, on the left side, it is blotched into the background. With these exceptions, this forgery is a fair imitation of the genuine.

#### POSTMARKS.

*Genuine.*—The genuine stamps are rarely found postmarked. The only cancellation which I have seen is a double circle, like 29, struck in red, with Chinese characters in the centre, and English or Chinese between the circles.

*Forged.*—54, without numerals.

#### Issue of 1866. 1 Candareen, brown.

##### *Genuine.*

Engraved in *épargne*, on very stout, yellowish-white wove paper; perforated 15. The English inscriptions read, respectively, SHANGHAI L.P.O., and 1 CAND. As the dragon's body is twisted all to one side, the centre of the stamp would be blank, so the engraver has put an ornament into the very centre of the stamp, which looks rather like a serpent, coiled into a ring, with a head and open mouth sticking out from the right and left of the ring. This ornament does not touch the dragon's body anywhere. The ground behind the dragon is composed of *very* fine, vertical lines, placed very close together, and not at all blotched. None of the Chinese characters touch the outlines of the containing-labels, but the outline of the stamp touches the rounded ends of almost all the labels.



*First Forgery.*

Lithographed, on thinnish, very white wove paper; badly perforated 13, also unperforated. The English inscriptions are, respectively, SHANCHAI L.P.O., and 1 CAND. The ornament in the centre of the dragon's body is like a spider or a crab, with six long legs, all of which touch the dragon. The ground behind the dragon is very uneven and blotched, showing too much white in some places and too much colour in others. Nearly all the Chinese characters touch the outlines of the labels which contain them. The thin outline round the stamp is a long way from it, and only touches the stamp in the right-hand top corner.

*Second Forgery.*

Lithographed, better than the first forgery, on very thick, yellowish-white wove paper, perforated 13. There is no stop after CAND, and a sort of semicolon is visible, after the O of L.P.O., in the outline of the label. The thin, outer frame of the stamp, in the genuine, touches nearly every one of the rounded parts of the various labels; but, in this counterfeit, it only touches one of them—the one below the 1 of 1 CAND. The outermost claw of the upper foot on the left side of the stamp touches the second vertical line of the background, counting from the left. In the genuine, this claw comes between the fourth and fifth lines. Beyond these differences, this forgery is fairly like the genuine.

## POSTMARKS.

*Genuine.*—29, as before.

*First Forgery.*—54; also penstroke.

*Second Forgery.*—98.

## Same Issue. 6 Candareens; slate-green.

*Genuine.*

Printing, paper, and perforation the same as in the 1 CANDAREEN, just described. The dragon is the same as in the 1 CANDAREEN. The background to the dragon is formed by five oblique lines, running down from right to left. The ornamental frame, round the dragon, contains a number of St. Andrew's crosses; and each cross has a little ring in its centre, with four dark lines radiating from the ring, one going into each arm of the cross, almost to its point. In clearly-printed specimens, every line of the various frames (except, perhaps, the outermost line down the left side) is seen to be double. The stroke which forms the body of the 6 curls over to touch the side of the figure, in the usual manner. The colour is a sort of pale, slate-green.

*Forged.*

Lithographed, on thinnish, very white wove paper, perforated 13. The dragon, as far as I can make out, is the same as in the first forgery of the 1 CANDAREEN. The oblique lines, behind the dragon, are almost entirely absent in my specimens. The St. Andrew's crosses are about the same size as the genuine; but the rings and dark lines are invisible. All the lines of the frames are single. The line forming the body of the 6 curls over as usual, but does not meet the other part of the numeral. The stop after the P of L.P.O. is higher than the others. The colour is a pale French grey.

## POSTMARKS.

*Genuine.*—29, as before.

*Forged.*—54, without numerals.



## SICILY.

Issue of 1859. ½, 1, 2, 5, 10, 20, 50 Grani.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper. The groundwork of the central rectangle is, to all appearances, solid, but it is really composed of crossed, vertical, and horizontal lines, placed so very close together as to touch, and showing no white at all.



The lines can hardly be seen without a microscope, and many specimens only show them at the top right-hand corner of the rectangle, behind the head. The lips are not level or equal, the upper one being much thicker than the lower one, and projecting a good deal more. The stop after SICILIA is *very* small, and, looking at the stamp with the head upwards, the said stop is higher than the level of the white line under the head; *i.e.*, if the white line of the inner rectangle, below the head, were produced to the right, it would pass almost clear below the stop after SICILIA. The head and foot-strokes to all the letters of the various inscriptions are broad, well-defined, and with square ends. The line below the head, if produced to the left, would pass *just* below the first stroke of the B of BOLLO, but would cut into the head and foot-strokes of it. The A of POSTA is *very* broad and square at the top. The outline of the nose is nearly straight, and a ruler or card, laid along the edge of the outline, would cut through the left side of the foot of the second L of BOLLO and the right side of the foot of the T of POSTA. The ear is shaded all over with oblique lines, running down from right to left. The upper eyelid is wide open, but there is no eyeball, and no lower eyelid. There is no dark outline at the back of the head. The stops after SICILIA, GR., and the numeral or numerals of value are perfectly round. Their size is no very certain guide, as I find them large in some copies, and very small in others. As a rule, however, the stop after SICILIA is very much smaller than the two others.

*First Forgery.*

Poorly lithographed, on rather thin, white wove paper. The ground of the central rectangle is composed of very distinct, crossed, vertical, and horizontal lines, showing the white background between them. There is no difficulty in seeing the lines, as they are quite far apart; they show over the whole of the central rectangle behind the bust. Similar lines, but not so far apart, may be seen in the outer portion, containing the lettering. The lips are both of the same thickness, and the under lip projects forward, level with the upper one. The stop after SICILIA is large and distinct, and, if the whole line below the portrait were prolonged to the right, it would obliterate the stop altogether. The head and foot-strokes to all the letters are not particularly broad, and almost all of them are pointed at the ends. The white line below the bust, if prolonged to the left, would cut into the first stroke of the B of BOLLO. The nose is very snub or blunt at the end, and the top of the A of POSTA is not quite so square as in the genuine. If a ruler or card be laid along the upper outline of the nose, it will cut into the foot of the first L of BOLLO, and into the lower part of the S of POSTA. The shading of the ear in this forgery is like the genuine. The eye is not very wide open, but eyeball, pupil, and both eyelids can be seen. The stops vary in shape, being sometimes round, and sometimes quite square. The whole design of this forgery is very poor, and there is not much likelihood of its taking in any but the youngest of our philatelic brethren.

*Second Forgery.*

I don't think this is very common, as I have only seen one specimen. Lithographed, on paper nearly as stout as that of the genuine. The background of the central rectangle is quite solid, not bearing the slightest vestige of crossed lines. The lips come to a sort of point, quite different from the well-marked lips of the genuine, and both are about the same thickness, and project equally. There is no stop at all after SICILIA. The head and foot-strokes to the letters are very thin and pointed, instead of square, at the ends; and several of them are wanting. The B of BOLLO is very badly made, the lower half being much larger than the upper one. The A of POSTA is pointed at the top. The nose is hollowed in the outline, near the point, making it look very vulgar and common. The top of the head appears to be quite bald, like a monk's tonsure, though it is all covered with hair in the genuine. A card, laid along the outline of the nose (this is not very easy with such a "tip-tilted" affair), cuts through the centre of the second L of BOLLO, and the right foot of the A of POSTA. What shading there is on the ear is of vertical lines; but the whole of the rim of the ear is quite white. The eye is plainly visible, with a large dark pupil.

*Third Forgery.*

Lithographed, on thick, rather hard, white wove paper. The background of the central rectangle is absolutely solid, without any trace of crossed lines. The lips are very similar to those of the genuine. The stop after SICILIA is far too large and distinct, and, if the white line below the portrait were prolonged to the right, it would altogether obliterate the said stop. The head and foot-strokes to all the letters are of a good length, but most of them are pointed, and too thin. The line below the portrait, if prolonged to the left, would cut not only into the first stroke of the B of BOLLO, but also almost into the body of that letter; the B being placed a good deal too low down. The cross-bar of the A of POSTA is not in the middle of the letter, as it ought to be, but placed too near the bottom of it. The nose is tolerably like that of the genuine, but it has a sort of knob at the point. In the genuine stamps, the nose is quite pointed. A card, laid along the outline of the nose, cuts into the bottom of the thick stroke of the second L of BOLLO, and just grazes the right lower corner of the S of POSTA. The ear is shaded with oblique lines, running down from left to right; that is to say, exactly the opposite of the genuine. There are indications of an eye; but the dark part may be either a pupil, or the shading to the corner of the eye, it is impossible to say which. There is a thin, white outline to part of the back of the head, just opposite to the S of SICILIA. The stops are all small and shapeless. This is a much better forgery than any of those yet described, and has probably deceived many.

*Fourth Forgery.*

Lithographed, on stout, hard, white wove paper. The groundwork of the central rectangle is absolutely solid, without any trace of crossed lines. The under lip is, if anything, rather thicker than the upper one. The stop after SICILIA is large and distinct; and the white line under the portrait (which in this forgery is very thin, instead of being extremely broad) would pass *above* the stop. The head and foot-strokes to all the letters are too thin, many of them defective, and some of them pointed. The line below the portrait, if prolonged to the left, would run right through the centre of the first stroke of the B of BOLLO. The A of POSTA is somewhat rounded at the top. The nose, though pointed, has an upward tilt. The front of the base of the neck, which ought to

appear to be almost resting on the white line under the portrait, is clear above it, showing the background between the front point of the neck and the said white line. All the shading on the head, face, and neck is too coarse, and the beard is much too pointed. A card laid along the upper outline of the nose very nearly grazes the bottom of the last O of BOLLO, and cuts into the right side of the foot of the T of POSTA. There are four oblique lines of shading, running down from right to left, on the middle of the ear; but the top is unshaded, and the rest of the lines are irregular. The upper and lower lids and eyeball are all distinct, and there is no pupil.

This is not so good a forgery as the one last described.

#### *Fifth Forgery.*

Lithographed, on very stout, very yellowish-white wove paper. The crossed lines are plainly to be seen in the groundwork of the rectangle, though they are much finer than in the first forgery; and the groundwork of the outer portions, containing the lettering, is quite solid. The lips come to a sort of point, being very nearly level with each other; but the lower lip would hardly be seen at a first glance, as the right corner has a good deal of shading in it. There is no stop after SICILIA. Most of the head and foot-strokes to the letters are too pointed, and the right foot-stroke of the second I of SICILIA is very short and imperfect. The four white lines, forming the inner frame, are all of the same width in the genuine; but, in this forgery, the top line under POSTA and the bottom line above the denomination of value are twice as broad as the side-lines. The A of POSTA is pointed at the top. The shape of the nose is rather like that in the second forgery. A card laid along it passes right through the centre of the second L of BOLLO, and clear to the right of the bottom of the T of POSTA. The pendant lobe of the ear is shaded with rows of dots, running down obliquely, from right to left, and the whole of the rim of the ear is quite white. The eyeball, upper and lower eyelids, are all visible, and there is no pupil.

#### *Sixth Forgery.*

Lithographed, on stout, very yellowish-white wove paper. The groundwork of the central rectangle is solid, but that of the frames shows crossed lines, very close together. The upper lip is long, and presses the lower lip down; so that the expression of the face is decidedly and aggravatingly "smug." There is no stop after SICILIA. The head and foot-strokes to the letters are tolerably square. The line below the head, if prolonged to the left, would only just graze the head and foot-strokes of the B of BOLLO. The top of the A of POSTA is somewhat rounded. The nose is like the genuine. There is a little dark, blotchy shading in the middle of the ear, but the rim and the lobe are perfectly white. The eyelid is tolerably like the genuine. The stop after GR. is very faint, and decidedly lower than the level of the letters. The forehead is very retreating, so that a card, laid along the outline, passes to the right of the O of POSTA; whereas, in the genuine, it would cut well into the said O.

#### *Seventh Forgery.*

This is about the worst of the lot. Very coarsely lithographed, on thin, greyish-white wove paper. The crossed lines, with white interspaces, in the central rectangle, are even coarser than in the first forgery; and similar lines show in the top frame, but scarcely at all in any of the others. The lips are pursed up, the lower lip being plainly thicker than the upper. The line below the head, if prolonged to the right, would entirely obliterate the stop after SICILIA, which is decidedly square; and the same line, if prolonged to the left, would cut into the

first stroke of the B of BOLLO, as well as into the head and foot-strokes of that letter. The top of the A of POSTA slopes down a little to the right. The outline of the nose is straight, and a card laid along it cuts well into the first L of BOLLO and the S of POSTA. The lines of shading on the ear run in the same direction as the genuine, but they are very few and very faint; besides which, there is a dark line running round, near the outline of the lobe and part of the rest of the ear. The eye is small, but visible, with upper and lower lids, and small dark pupil. There is a distinct, dark outline round the back of the head and neck. The stop after SICILIA is square, and about the same size as the rest. The beard is short, and rounded at the end, which is light in colour; whereas the genuine has the beard tapering off almost to a point, and losing itself insensibly in the dark background.

## POSTMARKS.

*Genuine.*—83. This is perhaps one of the most ornamental of all the cancellations employed in Europe. It is said that the king did not like to have his portrait obscured by unsightly blotches of ink, as is the manner of most countries; so the postmark is something like the frame of an old mirror or picture, with the top side taken away, and all the rest formed by bold and handsome curls. This obliteration leaves the face quite clear.

*First Forgery.*—84. (This same cancellation is found on two of the forgeries of the Costa Rica stamps.)

*Second Forgery.*—A colourable imitation of the genuine postmark, but a good deal smaller.

*Third Forgery.*—A full-sized imitation of the genuine cancellation.

*Fourth Forgery.*—A rather poor and small imitation of the genuine.

*Fifth Forgery.*—The same as the third.

*Sixth Forgery.*—Uncancelled.

*Seventh Forgery.*—The same as the first.

Among the scores of forged Sicilians in my possession there seem to be a few more types, besides the seven described above; but I hope the tests given for the genuine will suffice for their detection. Sicily seems to have been a favourite country for the forgers, judging from the quantities of counterfeits which I find in the albums submitted to me for inspection.

## SIERRA LEONE.

Sixpence, lilac, mauve.

Issue of 1861.—No watermark; unperforated.

Issue of 1861.—No watermark; perf. 14.

Issue of 1876.—Watermarked Crown and CC.; perf. 14.

*Genuine.*

Engraved in *épargne*, on stout, *glacé* wove paper, strongly *bleuté*. The coronet bears three ornaments: a cross *patée* (almost in profile), a *fleur-de-lys*, and a trefoil. The cross is a good deal higher in level than the top of the *fleur-de-lys*, and higher than the top outline of the front of the head. There is a jewel (almost in profile) exactly under the cross, another under the *fleur-de-lys*, and another under the trefoil; all being in the lower band of the coronet. The lobe of the ear is shaded all over. The top of the cross on the crown touches the



eighth horizontal line of the background, not counting the two outlines of the central octagon. The lines are thin, but not very regularly drawn; as the first and second from the top are too close together, and the sixth and seventh run together into one, at their left-hand ends. The pieces of network, under SIX and above PENCE, are not like the rest of the background. The said pieces are formed by two horizontal rows of oval dots, with a row of small, almost diamond-shaped dots between them. In the rest of the background, the small diamond-shaped dots are not in uninterrupted horizontal rows; but, between every pair of dots, there is a much larger diamond-shaped dot, separating the pairs of smaller dots from each other. The inscriptions are in *very* thin, clean-cut letters; and the words SIERRA LEONE are so far apart that there is *almost* room to put another letter between them. There is no trace of any outline to the front of the Queen's nose. There is no dark line, dividing the stamps from each other on the sheet.

*Forged.*

Poorly lithographed, on *very* yellowish, or on very white wove paper, stout, rough-faced, and badly pin-perforated  $11\frac{1}{2}$ , in oval holes, or unperforated. The cross *pattée* on the coronet cannot be made out; it looks almost exactly like the *fleur-de-lys* which follows it, and which has no cross-bar, and stands on a very blunt pyramid, instead of a sharp one. Neither of the said ornaments comes above the top outline of the head. The veins of the two side-leaves of the trefoil join each other in the centre, though they are separate in the genuine. The point of the *fleur-de-lys* is higher than the top of the cross. There is no jewel in the band, under the cross; and the other jewels are not under the centre, either of the *fleur-de-lys*, or of the trefoil; both being far too much to the left. Part of the lobe of the ear is quite white. The top of the cross on the crown touches the seventh horizontal line from the top, not counting the two outlines of the octagon. The lines are thicker than in the genuine; more regularly drawn, yet not so clearly-cut and distinct. The pieces of network, under the SIX and above PENCE, are almost the same pattern as the rest of the groundwork; the large and small diamonds of the latter being very irregular. The letters of the inscriptions are a good deal thicker than in the genuine, and ragged-looking; while the words SIERRA LEONE are so close together that there is nothing like room enough to put another letter between them. The point of the Queen's nose shows a distinct outline in most copies. My unperforated specimens have a line surrounding each stamp on the sheet, separating it from its neighbours; but the perforated ones (which are on the *white* paper) do not show the line, and look to me like a reprint from the design of the unperforated ones (which are on the *very* yellowish-white paper).

POSTMARKS.

*Genuine.*—I have no cancelled copies, but fancy I have seen 54.

*Forged.*—1 (very blotchy); 54; 100.

1d., 2d., 3d., 4d., 1s.

Issue of 1872.—Watermarked Crown and CC.; perf. 13.

Issue of 1883.—Watermarked Crown and CA.; perf. 13.

*Genuine.*

Engraved in *épargne*, on medium, white wove paper. The value appears to be struck after the rest of the design has been printed, so that it is often of a slightly different colour from the rest of the stamp. The



face and neck are entirely covered with lines, except a very small part of the top of the forehead. The outlined diamonds in the four corners of the stamp are perfectly true, and all four exactly alike. The letters of POSTAGE do not touch each other anywhere. The lines of the central rectangle do not touch the outline round them ;



so that there is a white line to the right of SIERRA, another below POSTAGE, another to the left of LEONE, and another above the value. All these white lines (or rather, white spaces) are of equal width. The ornaments on the coronet are a pearl, a thistle, another pearl, a shamrock or trefoil, another pearl, another thistle, another pearl. These are all well drawn, and perfectly distinct.

#### *First Forgery.*

Poorly lithographed, on thin, very white wove paper ; no watermark ; very badly perforated 13. The value is, of course, lithographed at the same time as the rest of the stamp, so that it is always in exactly the same shade of colour. The face and neck have large white patches on them—one patch runs down from the top of the front pearl to the tip of the nose, utterly unlike the original. The outlined diamonds in the corners are very poorly done ; the drawing is untrue, and they are all different from each other, and blotchy and indistinct. The letters TA of POSTAGE touch each other at the bottom. The central rectangle shows a tolerably broad white space to the right of SIERRA, and a similar one to the left of LEONE ; but the one above the value is narrower than the others, and the one below POSTAGE is very narrow indeed. The ornaments on the coronet are the same as in the genuine, but very indistinctly drawn.

#### *Second Forgery.*

Very coarsely lithographed, on very white wove paper, rather thick ; no watermark ; unperforated. The value is in the same colour as the rest of the stamp. The front of the face and the front of the neck are entirely white, and the cheek and part of the base of the neck are shaded with dots, instead of lines. The outlined, diamond-shaped ornaments, in the corners of the stamp, are drawn too large for the containing-squares, so that the points are not all complete, and the diamonds are not alike, and are poorly drawn. The central rectangle hardly shows any white line below POSTAGE, or above the value ; though the side-lines are moderately broad. The ornaments on the coronet are coarsely drawn, very different from the genuine, and a great deal too white and patchy. The outline of the hair, where it comes over the cheek and forehead, has a thick, dark outline, which is absent in the genuine. This forgery is much worse than the one just described, and not likely to do harm.

#### POSTMARKS.

*Genuine.*—54.

*First Forgery.*—10 ; 51 ; 54 (without numerals).

*Second Forgery.*—My specimens are uncanceled.

NOTE.—I have seen no forgeries of any other values besides those given above ; nor of any of the changed colours of the 1883 issue. The forgeries of the first set are very common. Of the second set, I have only the THREEPENCE, which is printed in vermilion, instead of orange-yellow.

## SLAVONIA.

## Bogus Stamp. 9 Kr., brownish-orange.

I unearthed this stamp from a forgery-book the other day, but know nothing of its history.

Engraved in *taille-douce*, in brownish-orange, on rather thin, hard greyish paper, unperforated. The design is a colourable imitation of the Zürich stamps. At the top, is SLAVONIA; at the bottom, FRANCO. In the centre is a large 9, on a background of very wavy, horizontal lines. The right side of the head of the 9 bears KR.; the shoulder has, in three lines, KK., OEST, S., and the ball at the end of the tail bears F.J. The sides of the stamp bear a pattern of curly tendrils, running round to meet the beginning and ending of the top and bottom inscriptions. The stamp is cancelled with part of an outlined crescent. The ink stands out well from the paper, but the execution is rough.

## SOUTH AUSTRALIA.

1d., green; 2d., red, vermilion; 1s., orange, yellow, brown.

Issue of 1855-57.—Stoutish, white wove paper; watermark, six-rayed star; unperforated.

Issue of 1859-62.—Same paper and watermark; rouletted 9.

Issue of 1868-9.—Same paper and watermark; perf. 11½.

(The 1s. yellow is not found perforated; the 1s. brown is said not to be found unperforated.)

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. The outline of the central circle does not touch the dark value-label below it. There are two distinct dots, one above the other, in the engine-turning of the spandrel, above and behind the S of SOUTH. There is a vertical row of four similar dots in a line, above the little square in the bottom left-hand corner. There is a row of four similar dots above the square in the bottom right-hand corner, and there are two dots in a line above the last A of AUSTRALIA. In each corner of the stamp is a star, and each star is drawn upon a background of two concentric, outlined squares, the outer one of which joins the points of the star together. The SOUTH AUSTRALIA label is placed a long way above the central circle, so that there is a considerable space between the bottom of the label and the outline of the central circle. The queen has no earring; the upper lip projects decidedly farther forward than the lower one; the fine lines of shading cover the whole of the face and neck. (This can only be seen



in good copies.) The ornaments on the coronet are two crosses *patée* and two *fleurs-de-lys*, one of each alternately.

*Forged.*

Poorly lithographed, on moderately stout, *very* yellowish wove paper (tinted on the face); no watermark; unperforated, or badly perforated

an uncountable number, and also well perforated 13. The ink is perfectly flat on the surface of the paper. The outline of the central circle is blotched into the top edge of the dark value-label below it. The two dots in the spandrel above the S of SOUTH can be faintly discerned, but only as blotches, instead of distinct, oval or diamond-shaped dots. The dots in the other corners are not visible. The star in each of the upper corners of the stamp has a square outline, joining all its points together; but, inside this square, in place of the second, similar square, there is a ring. In the lower corners of the stamp each star has the outlined square, and inside it is an upright oval outline. The SOUTH AUSTRALIA label is placed close down upon the top of the central circle, so that the space which really *does* exist between them appears to be merely the continuation of the outline of the central circle. The queen has a long earring, which hangs down the side of the cheek; the upper lip appears to be sucked in, whilst the lower lip projects considerably. The whole of the face, up to the side of the cheek, is quite unshaded and white, as is also the front of the base of the neck; and the right-hand cross *pattile*, on the top of the coronet, looks like a trefoil, rather badly made.

## POSTMARKS.

*Genuine.*—1; 2; 56; 69 (also with diamond, instead of circle, in the centre). I have never seen 2 on the unperforated stamps.

*Forged.*—2 (on both perforated and unperforated stamps); 34.

These counterfeits are very poor, and ought not to deceive anybody.

## 9d., grey, lilac, mauve.

Issue of 1860.—Stoutish, white wove paper; watermark, a six-rayed star; rouletted 9.

Issue of 1872.—Thinner and inferior paper; watermark as before; perf. 11½.

*Genuine.*

Engraved in *taille-douce*; paper varying as above, according to the date of issue. The paper is particularly rough. The outer line of the large oval touches the thin, outside line of the stamp at the top, the bottom, and each side. The left side of the oval, between NINE and SOUTH, contains sixteen pairs of fine, dark lines, including the two lines at the end of the top label, and the two at the end of the bottom label. The right side of the oval, between AUSTRALIA and PENCE, contains sixteen similar pairs of lines, including the pair at the other end of each label. The corners of the stamp and the ground of the central oval are formed of a network of engine-turned lines. The whole stamp has two outlines—an inner one, rather thick, and a very thin outer one. There is a very strong and dark line of shading, running from below the front of the base of the neck, right round to where the hair springs, at the back of the head. The chignon comes very close to the outline of the oval, below the last A of AUSTRALIA.

*Forged.*

Lithographed, on rather thick, very hard, very transparent, smooth, white wove paper; unperforated; no watermark. I have never seen this forgery in any but a sort of lavender hue. The outer line of the large oval does not touch the thin, outer line of the stamp, either at the



top or the bottom. The left side of the oval, between NINE and SOUTH, contains thirteen pairs of parallel lines; and the right side of the oval, between AUSTRALIA and PENCE, contains fourteen pairs of lines, and one single line. The corners of the stamp, and the ground of the central oval, are of solid colour, without any trace of lines. The whole stamp has only one outline, the thick, inner line being absent. There is no dark line of shading below the neck, or at the back of the neck. The chignon is a long way from the outline of the oval. This forgery is exceedingly poor, and not likely to deceive.

## POSTMARKS.

*Genuine.*—2.

*Forged.*—2; 54 (without numerals); also something like 100, but with the bars thinner, and closer together.

## 10d., red, orange, lemon.

Issue of 1869.—Blue surcharge. White wove paper; watermark, six-rayed star; perf. 11½.

Second issue of 1869.—Black surcharge. Same paper and watermark; rouletted 9; also perf. 11½.

Issue of 1874.—Black surcharge. Same paper and watermark; perf. 10.

*Genuine.*

Engraved in *taille-douce*; varieties as above, according to the date of issue. The stamp is merely the die of the 9d. value, just described, with the addition of the words TEN PENCE in blue, and also in black. The tests for the genuine 9d. will therefore hold good for the genuine 10d.

*Forged.*

*Very* coarsely lithographed, on thin, *very* white wove paper; no watermark; perforated 13. The central oval has a background of plain, crossed, oblique lines, instead of the wavy, lace-work pattern of the genuine. The spandrels, or corners of the stamp, have a ground of plain, horizontal lines of shading, and each spandrel bears an ornament like a couple of worms struggling together, which is utterly imaginary, as there is nothing but the ornamental engine-turning in the genuine stamps. The back of the head is a *very* long way from the outline of the oval. The coronet in the genuine bears a cross *pattée*, and a sort of trefoil alternately, four of each, and there is no twisted roll of hair to be seen behind these ornaments. In this forgery, the front of the coronet has a very large cleft ornament, and the rest appear to be three very small pearls, a long distance apart. Behind these pearls there is a twisted roll, or mass of hair, and above the hair the outline of the head can be seen. All this is not in the least like the genuine. I have not often seen a worse forgery than this, and I am really almost ashamed to describe it.

## POSTMARKS.

*Genuine.*—2.

*Forged.*—A coarse imitation of 2.

## SPAIN.

Issue of 1850. 6 Cuartos, black.

*Genuine.*

Engraved in *taille-douce*, on yellowish-white, grey, or white wove paper, thin, medium, and thick. The stamp is decidedly more than three-quarters of an inch high. The 6 is wide, and the bottom part is a good deal larger than the top part; *i.e.*, the head of the 6 is low. The two halves of the 8 of 1850 are of equal size, and the top of the 5 does not project backwards, nearly so far as the rounded back of the figure. The curly ornament, to the right of the date, goes much nearer the side of the frame than the corresponding, curly ornament to the left of the date. The vertical lines of the shading in the background have been drawn too far upwards in several places, notably below the 6 and C of 6 CUARTOS, so that, in these places, they cut right into the white line, under the top label. The tip of the Queen's nose touches the fourth vertical line from the left, in the shading of the background; counting the outline of the rectangle as one line. The back of the head touches the second vertical line of shading from the right. The back of the hair is distinctly coiled three times round to form the chignon, and the coils do not look at all like drapery. The outline of the top of the head is higher than the top of the small trefoil, under the tail of the R of CUARTOS. The pupil of the eye is extremely indistinct; indeed, it is rather difficult to say whether the eye is really open or shut. The front of the base of the neck is rounded off, and it comes above the space between the curly ornament and the 1 of 1850. This is a very easy test. The back of the base of the neck is blunt. The outline of the profile of the upper lip projects distinctly forwards, or outwards.

*Forged.*

Apparently engraved, on yellowish-white wove paper, stout, but not quite so hard as the genuine. The stamp is considerably under three-quarters of an inch high. The 6 is tall and thin, the bottom part does not show the fat, rounded curve of the genuine. The upper half of the 8 of 1850 is very much smaller than the lower half; and the top of the 5 projects backwards, level with the rounded back of the figure. The ends of the two curly ornaments, each side of the date, are equidistant from their respective ends of the bottom label. The vertical lines of shading in the background do not, in any case, trespass into the white line under 6 CUARTOS. The tip of the Queen's nose goes between the fourth and fifth vertical line, from the left side; and the back of the head goes quite against the right-hand outline of the background, so that no line can be seen between the head and the border. The back of the hair looks like folds of drapery, hanging from the back of the coronet; and there is a very distinct, white curved spike, sticking out at the top of the middle coil of the back-hair, which points to the F of FRANCO. This spike is absent in the genuine. The small trefoil, under the tail of the R of CUARTOS, stands *very* slightly above the outline of the top of the head, instead of being decidedly *below* it. The pupil of the eye is very plain, and the eye is evidently wide open. The front of the base of the neck is very sharply pointed, and it only reaches forward as far as the space between the 1 and 8 of 1850. The back of the base of the neck is also pointed. The outline of the profile of the upper lip goes inwards, as though the Queen had lost all her front teeth.

## Same Issue. 5 Reales, dull red.

*Genuine.*

Engraved in *épargne* (?), on thick, hard, yellowish-white, and on white, and also on thin, white wove paper. The ornament in each of the corners of the stamp is a sort of four-leaved primrose; *i.e.*, the leaves are shaped like those of a primrose, but there are only four of them. The cross of dark lines which marks the separation between the petals of each flower has its arms vertical and horizontal, so that they point to the middles of the four sides of the containing-square. The curly ornament to the left of 1850 almost touches the 1, but is at some distance from the left side of the frame. The front of the base of the neck projects forward, till it comes exactly over the end of the o of 1850. The curly ornament to the left of CORREOS almost touches the corner-square to the left of it. The C of CERTIFICADO is much further from the end of the label than the O is.

*Forged.*

Lithographed, on thin, white wove paper. The ornament in each of the corners of the stamp is a sort of white St. Andrew's cross, containing a coloured St. Andrew's cross in its centre. The arms of both the white and coloured crosses point, of course, to the corners of the containing-squares. The curly ornament to the left of 1850 almost touches the left-hand border, but is at some distance from the 1. The front of the base of the neck is too sharp, and it projects too far forward, so that it comes beyond the level of the end of the o of 1850. The curly ornament to the left of CORREOS is equidistant between the border and the C. The C of CERTIFICADO is very nearly as close to the end of the label as the O is.

## POSTMARKS.

*Genuine.*—21; also a very large circle, usually in red, containing name and date.

*Forged.*—Like 21, but the arrows have no heads, and are merely straight strokes; also 22. This latter I shall term the "gridiron" when referring to it.

## Issue of 1851. 6 Cuartos, black.

*Genuine.*

Engraved in *épargne* (?), on thin, white or yellowish-white wove paper. There are fourteen dotted lines of shading on the neck, at the back; and six long, dotted lines, reaching from below the chin to the hair. The tail of the C of FRANCO is the same as the head, but it does not look like a G. The letters AN of FRANCO do not touch at the bottom, though they are rather close together. The wreath on the head consists of five clusters or rosettes of jewels. The one over the forehead shows only four of the jewels, or pearls, or whatever they are; but each of the other rosettes bears seven. The ornaments in the corners of the stamp are very nicely and clearly drawn, and all of them are exactly alike. There is a very strong, oblique line at the corner of the nose, exactly like the one at the corner of the mouth.

*First Forgery.*

This is the latest and best. It is an extremely dangerous forgery, and must have been reproduced by photography, or some similar method.

Lithographed (?), on thin, white wove paper, very like that of the genuine. The letters AN of FRANCO are joined together at the bottom by a *very* distinct line. This is positively the only difference between this excellent imitation and the genuine, so my readers cannot be too careful.

*Second Forgery.*

Poorly lithographed, on rather stout, greyish-white wove paper. There are only twelve short, dotted lines of shading at the back of the neck, and they are not parallel with each other. There are eight long, dotted lines under and on the side of the chin. The C of FRANCO has hardly any trace of a knob to its head, and none at all to its tail. The letters CU of CUARTOS are a *very* great deal smaller than the rest of the lettering. This is a *very* easy test. The ornaments in the corners of the stamp are very coarsely drawn, and they are all different from each other, in one or more points. There is no oblique line at the corner of the nose.

*Third Forgery.*

Lithographed, on very stout, soft, yellowish-white wove paper. The tail of the C of FRANCO is rather larger than the knob of the head, so that it looks rather like a G. The letters AN of this word are joined at the bottom by a distinct line, as in the first forgery. The rosette over the forehead shows six pearls or jewels. The corner-ornaments on the right side of the stamp are different from those on the left side; they are drawn in a *very* blotchy manner. The line at the corner of the nose is *very* faint, and it is drawn much too near the front.

POSTMARKS.

*Genuine.*—21; 22. One of my specimens has 22 struck in blue.

*Forged.*—21; also the same, with straight lines, instead of the arrow-heads; also 22, with five bars instead of six.

The first forgery is the only one likely to deceive; the others are *very* poor. The *Catalogue* of the Philatelic Society says that some forgeries are dated 1831; I have not seen these counterfeits.

Same Issue. 12 Cuartos, violet, pale lilac.

*Genuine.*

This is *exactly* the same as the 6 cuartos, except that it bears the word DOCE (12) instead of SEIS (6).

*Forged.*

*Very* poorly lithographed, on stout, yellowish-white wove paper. There are only thirteen short, dotted lines of shading at the back of the neck. The tail-knob of the C of FRANCO is larger than that of the head, and the letters AN of this word are joined by a distinct line at the bottom. The front rosette, over the forehead, appears to contain five pearls. The ornaments in the corners of the stamp are not drawn exactly alike. There is no oblique line at the corner of the nose, and only a *very* faint one at the corner of the mouth. The front of the base of the neck touches the outline of the oval; it is at some distance from it in the genuine.

POSTMARKS.

*Genuine.*—I have only seen this stamp cancelled with 21.

*Forged.*—An oval of six parallel bars, without outline.

## Same Issue. 2, 5, 6, 10 Reales.

*Genuine.*

Exactly the same as the 6 and 12 cuartos, except that they bear CERTIFO., and the value—DOS, CINCO, SEIS, DIEZ REALES—respectively. The letters IF of CERTIFO do not touch each other, and the stop under the O does not touch the O.

*First Forgery.*

Coarsely lithographed, on very thick, very yellowish-white wove paper. There are only four lines reaching from the hair to the front of the chin, the bottom one being very much thicker than the rest, instead of being the same as the others. The letters IF of CERTIFO touch each other both at the top and bottom, and the O of this word is touched by the stop under it. The four pearls of the rosette on the forehead are arranged in a circle, instead of a sort of cross. The ornaments in the corners of the stamp are not exactly alike, and they are blotchy. There is no oblique line, either at the corner of the mouth or at the corner of the nose. These forgeries are very poorly done, and not likely to be dangerous.

*Second Forgery.*

Of this I have only the CINCO REALES. It is very much better done than the set just described. Nicely lithographed, on thin, yellowish-white wove paper, very little thicker than the genuine. There are seven dotted lines of shading from the chin to the hair. The O of CERTIFO is not so near the top outline of the oval as the other letters, and the stop under the O is nearer to the bottom outline of the oval than to the O. In the genuine, the O is level with the tops of the other letters, and the stop under it is a great deal nearer to the O than to the bottom outline of the oval underneath it. There is a very thick, dark line running down the back of the neck, very near the outline of it. This is not found in the genuine, and it is an easy test; it gives the back of the neck the appearance of having been printed twice over. The letters EA of REALES do not touch each other; in the genuine they touch at the bottom.

NOTE.—There exists a very fine forgery of the 2 reales, but I have not been able to obtain a copy. It was probably made by the same person who forged the 6 cuartos.

*Genuine.*—21.

## POSTMARKS.

*Forged.*—An unoutlined oval, formed by several thick, parallel bars; also 22, but with the bars running obliquely in it, instead of the long way of the oval; also 22, with a number of thin bars, running the short way of the oval.

## Issue of 1853. 2, 5 Reales.

*Genuine.*

Engraved in *épargne* (?), on thin, white and yellowish-white wove paper. The second R of CORREOS is the same height as the first R; the second O of this word is perfectly upright; and the stop after it is at an equal distance from the S and from the I of 1853. The C of CERT<sup>no</sup> does not touch the outline above it; the T is not quite straight, but slants a little over to the right; the D is nicely shaped, and flat at the bottom; and the stops under DO, and under the S of R<sup>s</sup> do not touch the outline below them. There are twenty-eight perfect pearls each side of the central circle, besides portions of several pearls, which are partly hidden by the top and bottom labels. There are eleven dark, horizontal lines in the



triangular spandrel, in the upper left corner; eleven similar lines in the right top spandrel; and ten in each of the lower, triangular spandrels, counting the outline of the triangle in each case. The back of the chignon *almost* touches the outline of the circle; and the twists of the small plait of hair, below and to the left of the ear, are shown by horizontal lines. The ornaments on the coronet are trefoils, the third and the fifth from the front being greatly larger than the rest. There is a strong, oblique line of shading at the corner of the mouth, and another similar line at the corner of the nose. The thin, vertical white lines, down the right and left sides of the frame respectively, if prolonged upwards and downwards, would touch the ends of the top and bottom labels.

*First Forgery.*

Of this I have only the 2 REALES. Rather coarsely lithographed, on *very* thin, yellowish-white wove paper, thinner even than the genuine. The second R of CORREOS is slightly lower than the first; the second O leans over somewhat to the right, and the stop is nearer to the S of CORREOS than to the I of 1853. The C of CERT<sup>DO</sup> touches the line above it; the D is decidedly sloped at the bottom; and the stops after RS and under DO touch the line below them. There are twenty-seven perfect pearls on the left side of the circle, and twenty-eight on the right side; but each side shows another pearl, *almost* perfect, at the top and bottom. The triangular spandrel in the left top corner contains nine horizontal lines; the one in the right top corner contains nine also; the one in the left bottom corner has ten; and the one in the right bottom corner has nine. The back of the chignon is at a good distance from the outline of the central circle; and the twists of the small plait, below and to the left of the ear, are shown by vertical, coloured lines. The third trefoil on the coronet, counting from the front, is enormously larger than the rest; but the fifth trefoil is very little larger than the fourth. There is no oblique line of shading, either at the corner of the mouth or at the corner of the nose. The thin, vertical lines, down the sides of the stamp, if prolonged upwards and downwards, would pass quite clear of the ends of the top and bottom labels.

*Second Forgery.*

This is very much better done than the one just described. Very nicely lithographed, on very thin, white wove paper. The letters RE of CORREOS are joined together at the bottom, though they are quite separate in the genuine. The stop after this word is much nearer to the S than to the I of 1853. The letters of CERT<sup>DO</sup> are placed much too low, so that they almost rest upon the line below them. The stop under DO is higher than the one under the S of RS. There are only twenty-five perfect pearls to the left of the head, and twenty-seven to the right of it. There are twelve horizontal lines in the left upper spandrel, thirteen in the right upper spandrel, twelve in the left lower spandrel, and thirteen in the right lower one, the shortest of the lines being, of course, mere dots. The back of the chignon is almost as near to the outline of the circle as in the genuine. The twist of the hair, below and to the left of the ear, is a plain rope, shaded with a number of lines, instead of a plait with the four lines of the genuine. There is a faint, oblique line at the corner of the mouth, but none at the corner of the nose. I have only the 5 REALES of this type of counterfeit.

POSTMARKS.

*Genuine.*—22.

*First Forgery.*—Uncancelled.

*Second Forgery.*—22, but with five bars instead of six.

Issue of the same year for Madrid. 1 Cuarto, bronze.

*Genuine.*

Engraved in *épargne* (?), on very thin, white wove paper. The outline of the stamp is a good deal thicker than the upright stroke of the F of FRANCO. There are ten horizontal lines in each corner; counting the one under CORREOS INTERIOR, and the one above FRANCO 1 CUARTO. These lines are *almost* as broad as the outer line of the stamp. The boughs of the tree do not touch the outline of the oval anywhere. The bear has a very distinct crown, with three points, and his mouth and eye are also distinct. He looks very like a tailless kangaroo. The stamp has the appearance of being printed in gold size, or something similar, and then to have had the metallic powder dusted on, in the usual manner, while the size was "tacky."



*First Forgery.*

Lithographed, on rather stout, white wove paper, very much thicker than the genuine. The outline of the stamp is considerably thinner than the first stroke of the F of FRANCO. There are only five horizontal lines in the spandrel in the left top corner, seven lines in the right top corner, six lines in the left bottom corner, and five lines in the right bottom corner. The boughs of the tree touch the outline of the oval, just under the second star from the top, on each side. The bear is much better shaped than in the genuine, but it has no crown on.

*Second Forgery.*

Very nicely lithographed, in a sort of grey, instead of bronze, on stout, yellowish-white wove paper, much thicker than the genuine. The details of the design are admirably copied, but the lines in the spandrels—though there are ten in each, as in the genuine—are much too thin, and plainly thinner than the outer frame of the stamp. The three points of the bear's crown are not distinctly visible, and he seems to have no mouth. Except that the colour is altogether wrong, this forgery is exceedingly good.

POSTMARKS.

*Genuine.*—My specimen of this stamp is marked with a blotch which I cannot decipher.

*Forged.*—Either a pen-stroke or uncanceled.

Issue of 1854. 6 Cuartos, carmine.

*Genuine.*

Engraved in *épargne* (?), on very thin, white, yellowish-white, or bluish wove paper. The tail of the C of CORREOS is exactly the same shape as the head, and the letters are all at equal distances from each other, and do not touch one another anywhere. The crown is not damaged anywhere. The pearls on the arches are nicely made, and counting from the left, are, respectively, 5, 7, 3, 7, 5. The dark, vertical line which divides the upper portion of the shield into two parts, would, if prolonged upwards, cut exactly through the very middle of the central arch of



the crown, and through the cross on the top of it. The white line, down the left side of the stamp, if prolonged upwards, would cut into the back of the C of CORREOS; and the corresponding white line, down the right

side of the stamp, if prolonged upwards, would cut through, and very nearly obliterate, the stop after 1854, which is large and distinct. There is a large stop after CORREOS. Each lion wears a three-pointed crown, and the eye can be seen. Each castle in the shield has two windows and a door; the windows are distinctly rectangular, and the two put together would make a rectangle, decidedly larger than the door. The door is a long way below the windows. The Golden Fleece, below the bottom of the shield, is rather like a King Charles' spaniel, with head and tail hanging down, suspended by a cord, tied very tightly round its waist, and with a dark, pear-shaped dot in the middle of its body. It does not rest upon the line of the frame below it. On each side of the fleece there is a curled, hook-like end of the scroll-work; the two are very much alike, and neither of them is curled into a complete ring. They do not touch the outline of the label below them. The white line down the left side of the stamp does not touch the bottom label.

*Forged.*

Lithographed, on rather thin, very white wove paper, decidedly thicker than the genuine. The tail of the C of CORREOS is like the tail of an ordinary capital C, without any knob. The word is spaced CORREOS. The letters RE touch each other at the bottom. There is no stop after the word. The crown is very poor; the lower part of the right side of it looks as though a piece had been gnawed out of it. The pearls on the arches, counting from the left, are respectively 6, 6, 2, 6, 7. The dark line which divides the upper part of the shield into two parts, if prolonged upwards, would cut through the left side of the central arch of the crown, and pass clear to the left of the cross on the top of it. The white line down the left side of the stamp, if prolonged upwards, would pass quite clear to the left of the C of CORREOS; and the similar white line down the right side of the stamp, if prolonged upwards, would not touch the stop after 1854, which is exceedingly small, and touches the 4. The lions in the shield are not crowned, and neither of them is provided with an eye. The windows of the castles are circular dots, so small that the two put together would not equal the size of the door. The door is tall and thin, and comes up very close to the windows. The Golden Fleece is not like any animal; the legs are not visible, and part of the fleece seems to rest upon the outline of the label below it. The end of the scroll-work to the left of the fleece is a long way from it, and is bent into a plain hook; the end the other side of the fleece almost touches it, and is bent into a complete ring. In the genuine, both are at equal distances from the fleece. The white line down the left side of the stamp touches the white bottom-label.

Same Issue. 4 Cuartos, 1 Real.

*Genuine.*

Engraved in *épargne*, on the same paper as the 6 CUARTOS. There is a large stop after CORREOS, and the stop after 1854 is *close* to the side of the label. The white lines down the sides of the stamp do not touch the lower label; the one down the left side, if prolonged upwards, would cut into the back of the C of CORREOS; and the one down the right side of the stamp, if prolonged upwards, would obliterate the stop after 1854. The tail of the C of CORREOS is made exactly like the head, and none of the letters touch each other. In the word FRANCO the F seems to be slightly smaller than the other letters, the N larger than





the other letters, and the tail of the c is made exactly like the head. The arches of the crown are very wide and white, much more distinct than in the genuine 6 cuartos; the pearls on these arches, counting from the left, are, respectively, 5, 7, 3, 7, 5, as before. The crown has a dark outline or background, which shows distinctly, outside the rows of pearls, and round the cross. The Golden Fleece is exactly like that on the genuine 6 cuartos; the cord which suspends it, and the dark, pear-shaped mark in the middle of the body, where the cord is supposed to have compressed it, being particularly distinct. The two windows in each of the castles are very large, each of them being not much smaller than the door. The hooked ends of the scroll-work, each side of the fleece, are both alike, and both of them rest upon the outline of the bottom label. The corner-ornaments of the stamp do not touch the frame anywhere.

*Forged.*

Lithographed, on thin, very white wove paper. There is no stop after CORREOS, and the stop after 1854 is a long way from the end of the label. The white lines down the right and left sides of the stamp touch the ends of the lower label, and the lower corners of this label are quite square, instead of being nicely rounded off. The white line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the c of CORREOS; and the white line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The tail of the c of CORREOS has no knob to it, and the letters RE are *almost* joined together at the bottom. The letters of FRANCO are all the same size, and the tail of the c of that word has no knob to it. The white lines, forming the arches of the crown, are very thin and indistinct; the pearls on these arches, counting from the left, are respectively 7, 5, 3, 4, 8. There is no dark background showing beyond the outline of the crown or of the cross. The Golden Fleece is not in the least like the genuine; it resembles a *very* shaggy Skye terrier, not tied up at all in the middle, walking on the line above FRANCO. There is no cord to suspend it from the chain of the Order. The two windows of each castle are particularly small, the two together being not half the size of the door. The hooked end of the scroll-work, to the right of the fleece, is more circular than the one to the left of the fleece; and the left one does not rest upon the line below it. The ornament in the left top corner of the stamp touches the frame in two places.

Same Issue. 2, 5, 6 Reales.

*Genuine.*

Engraving and paper the same as in the genuine 6 CUARTOS. The tests for the genuine 2, 5, and 6 REALES are exactly the same as those for the genuine 6 CUARTOS before described, to which I may add that the c of CERT<sup>DO</sup> has its head and tail alike; that the stop after CERT<sup>DO</sup> comes below the space between the letters DO; and that the letters of this word are equidistant from the top and bottom of the containing-label.

*First Forgery.*

Lithographed, on rather thin, very white wove paper. The tail of the c of CORREOS has no knob to it, and the letters ORRE are closer together than the rest. The letters RE are joined together at the bottom. There is no stop after CORREOS, and the stop after the 1854 is very small, and touches the 4. The crown is better made than in the forged 6 CUARTOS, but the right side is rather imperfect. The pearls on the arches, counting from the left, are respectively 6, 6, 2, 6, 7. The dark, vertical line which divides the upper part of the shield into two parts, if prolonged upwards,

would cut through the left side of the middle arch of the crown, and pass clear to the left of the cross on the top of it. The white line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the C of CORREOS; and the white line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The lions in the shield are not crowned. The windows of the castles are very small, so that the two put together would not equal the size of the door. The Golden Fleece at the bottom of the shield is not like any animal, and the dark spot on it, which ought to be where the cord is supposed to tie it up, is quite near the right side of the fleece. The end of the scroll-work to the left of the fleece is a long way from it, and is bent into a plain hook; the end the other side of the fleece almost touches it, and is bent into a complete circle. In the genuine, both are at equal distances from the fleece. The bottom corner of the left-hand end of the lower label is pointed, instead of being rounded off. The C of CERT<sup>PO</sup> has no knob to its tail; the stop after CERT<sup>PO</sup> is under the end of the D, and the letters of the word are much nearer to the bottom than to the top of the containing-label.

#### *Second Forgery.*

Of this I have only the 5 REALES. Lithographed, on rather thin, yellowish-white wove paper. The letters RE of CORREOS are joined together at the bottom. The pearls on the arches of the crown, counting from the left, are, respectively, 5, 7, 3, 5, 5. The white line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The crowns of the lions are blotchy, and the crown of the upper lion is placed very far back on his head. The windows of the lower castle are a long way above the door, but those of the upper castle are very close to the door. The Golden Fleece is damaged on the left side, else it would be very like the genuine. The hooked end of the scroll-work, to the left of the fleece, is much further from it than the end to the right of it; and neither end rests upon the line below. The ornaments in the spandrels are much too white and coarse looking. The S of R<sup>s</sup>, which ought to be merely the size of the DO of CERT<sup>PO</sup>, is much too large, and comes down below the middle of the R.

#### *Genuine.—22.*

#### POSTMARKS.

*Forged.—22,* like the genuine; also a thick line, or a couple of thick, parallel lines, drawn right across the stamp.

NOTE.—This latter obliteration is also found on the genuine. It was done by the Post-office, when the remainder of the stock was sold to the dealers. Stamps thus marked are therefore really unused. I have specimens in my collection marked with one, with two, and with three lines.

Issue of the same year, for Official Correspondence. Medio, Una, Cuarto Onza, Una Libra.

The above denominations are, it will be understood, of weight, and not of value.

#### *Genuine.*

Engraved in *épargne* (?), on coloured wove paper, rather thin. The head and tail of the C of CORREOS are both alike, and none of the letters touch each other. There is a stop after CORREOS. The uncoloured line down the left side of the stamp, if prolonged upwards, would cut into the back of the C of CORREOS; and the uncoloured line down the right of the



stamp, if prolonged upwards, would almost cover the stop after 1854. There is a sort of black outline all round the crown, showing above the tops of the pearls and behind the cross, as in the genuine 1 REAL of the last issue; and the pearls on the arches of the crown, as in that issue, are 5, 7, 3, 7, 5. The uncoloured lines down the side of the stamp do not touch the lower label. The lions are both crowned. The windows of the castles are large, rectangular, and a long way above the doors. The fleece is exactly the same as in the genuine 6 CUARTOS of the last issue. Both ends of the scrolls, to the right and left of the fleece, rest upon the line below them.

#### *First Forgery.*

Very nicely lithographed, on tolerably thick, coloured wove paper. The tail of the C of CORREOS has no knob to it, and it is lower than the other letters. There is no stop after the word, and the letters RRE are all joined together at the bottom. The uncoloured lines down the sides of the stamp, if prolonged upwards, would, respectively, pass clear to the right of the stop after 1854, and clear to the left of the C of CORREOS. There is no black background or outline round the crown and cross. The pearls on the arches of the crown, counting from the left, are 7, 6, 3, 4, 7. The uncoloured lines down the sides of the stamp both touch the lower label. The lower lion has no crown on, and the crown of the upper lion consists of three spikes, sticking out of his head. The windows of the castles are irregular in shape and position, and too close to the doors. The fleece is the Skye terrier of the forgery of the 1 REAL, blue, of the last issue; the cord which suspends it being *hardly* visible, and without the dark dot in the centre of the fleece. The end of the scroll to the left of the fleece does not rest upon the line below it.

#### *Second Forgery.*

Lithographed, on rather thin, coarsely-wove coloured paper. The impression is blotched and very coarse, but the details of the genuine have been fairly copied. The letters RRE of CORREOS are joined together at the bottom. The uncoloured line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The crown does not show the black background of the genuine. The pearls on the arches of the crown, counting from the left, are 5, 6, 3, 5, 5. The upper lion has his crown too far back, and the lower lion has his crown too far forward. The windows of the upper castle are very much nearer to the door than those of the lower castle. The fleece is rather like the genuine, but it is imperfect on the left side, and the cord is hardly visible.

#### *Third Forgery.*

This is a frightful thing. Very badly lithographed, on stout, coloured wove paper. The tail of the C of CORREOS has no knob to it, and there is no stop after the word. The stop after 1854 is blotched into the line below it. The uncoloured line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the C of CORREOS. The pearls on the arches of the crown are so blotched as to be quite uncountable. The cross comes exactly under the middle of the second O of CORREOS, instead of under the space between the OS. The windows of the lower castle are larger than the door. The fleece is an undecipherable blotch.

#### POSTMARKS.

*Genuine.*—22.

*Forged.*—Uncancelled; also a gridiron of nine or ten oblique bars; also 22, with five bars, placed the proper way.

Issue of 1855, for Official Correspondence. *Media, Una, Cuatro Onza, Una Libra.*

*Genuine.*

There are two types of this set—the first having each A in the inscription pointed at the top, and the second having each A distinctly square at the top. I have only the latter set, and describe therefore from the second type. The pearls on the arches of the crown are all round and distinct. The stop after OFICIAL is level with the join of the two links of the chain to the left of it. At the bottom of the shield there is a triangular space, containing a thing said to be a pomegranate, but which looks like a tulip. Both the lions are crowned. The upper lion touches the little oval, central shield with one of his hind legs, but not with either of his fore-legs. The lower lion touches the central, oval shield with his crown and his tail. The doors of the castles are very distinct, and the windows are rectangular.



*Forged.*

Rather nicely lithographed, on stout, rather *glacé*, coloured wove paper. Some of the A's in the inscription are blunt, and some sharply pointed. The pearls on the arches of the crown are the same in number as the genuine, but they are badly shaped, and not nearly so distinct as they ought to be. The stop after OFICIAL is a good deal lower than the level of the join of the two links of the chain to the left of it. The triangular space at the bottom of the shield is left blank, without the flower. This is of course a very easy instant test. The lions are not crowned. The upper lion rests one of his front legs upon the central oval shield, but neither of his hind legs touches it. The lower lion does not touch the oval shield with either his head or tail. The doors of the castles are almost completely hidden by the shading, and the windows are shapeless dots.

POSTMARKS.

*Genuine.*—An oval of seven thick parallel bars ; also 29.

*Forged.*—The forgeries are not cancelled.

Issue of 1866. 4 Cuartos, 10 c. d. Escudo.

*Genuine.*

Engraved in *épargne*, on smooth, white wove paper, moderately stout ; perforated 14. There are sixty-five horizontal lines of shading in the central circle, counting down the left side. The highest part of the front of the coronet touches the fourth line from the top, and the lowest part of the front of the neck rests upon the fourth line from the bottom. The base of the neck, where it is cut off, is of solid colour, without lines. The crowns over the little shields in the corners are very distinct, and nicely made, both being alike. The little lion in the right-hand shield is crowned ; his tail touches his back, but does not touch the inner outline of the shield anywhere. The curved white line under CORREOS has ten coloured dashes drawn along it. The nose of the queen is turned up, but of a good length, and the lips are rather thick. There is a very distinct double chin, and there are about twenty-eight horizontal lines of shading from the cheek, in front of the ear, down to almost the bottom of the front of the throat.





stamp, if prolonged upwards, would almost cover the stop after 1854. There is a sort of black outline all round the crown, showing above the tops of the pearls and behind the cross, as in the genuine 1 REAL of the last issue; and the pearls on the arches of the crown, as in that issue, are 5, 7, 3, 7, 5. The uncoloured lines down the side of the stamp do not touch the lower label. The lions are both crowned. The windows of the castles are large, rectangular, and a long way above the doors. The fleece is exactly the same as in the genuine 6 CUARTOS of the last issue. Both ends of the scrolls, to the right and left of the fleece, rest upon the line below them.

#### *First Forgery.*

Very nicely lithographed, on tolerably thick, coloured wove paper. The tail of the C of CORREOS has no knob to it, and it is lower than the other letters. There is no stop after the word, and the letters RRE are all joined together at the bottom. The uncoloured lines down the sides of the stamp, if prolonged upwards, would, respectively, pass clear to the right of the stop after 1854, and clear to the left of the C of CORREOS. There is no black background or outline round the crown and cross. The pearls on the arches of the crown, counting from the left, are 7, 6, 3, 4, 7. The uncoloured lines down the sides of the stamp both touch the lower label. The lower lion has no crown on, and the crown of the upper lion consists of three spikes, sticking out of his head. The windows of the castles are irregular in shape and position, and too close to the doors. The fleece is the Skye terrier of the forgery of the 1 REAL, blue, of the last issue; the cord which suspends it being *hardly* visible, and without the dark dot in the centre of the fleece. The end of the scroll to the left of the fleece does not rest upon the line below it.

#### *Second Forgery.*

Lithographed, on rather thin, coarsely-wove coloured paper. The impression is blotched and very coarse, but the details of the genuine have been fairly copied. The letters RRE of CORREOS are joined together at the bottom. The uncoloured line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The crown does not show the black background of the genuine. The pearls on the arches of the crown, counting from the left, are 5, 6, 3, 5, 5. The upper lion has his crown too far back, and the lower lion has his crown too far forward. The windows of the upper castle are very much nearer to the door than those of the lower castle. The fleece is rather like the genuine, but it is imperfect on the left side, and the cord is hardly visible.

#### *Third Forgery.*

This is a frightful thing. Very badly lithographed, on stout, coloured wove paper. The tail of the C of CORREOS has no knob to it, and there is no stop after the word. The stop after 1854 is blotched into the line below it. The uncoloured line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the C of CORREOS. The pearls on the arches of the crown are so blotched as to be quite uncountable. The cross comes exactly under the middle of the second O of CORREOS, instead of under the space between the OS. The windows of the lower castle are larger than the door. The fleece is an undecipherable blotch.

#### POSTMARKS.

*Genuine.*—22.

*Forged.*—Uncancelled; also a gridiron of nine or ten oblique bars; also 22, with five bars, placed the proper way.

Issue of 1855, for Official Correspondence. Media, Una,  
Cuatro Onza, Una Libra.

*Genuine.*

There are two types of this set—the first having each A in the inscription pointed at the top, and the second having each A distinctly square at the top. I have only the latter set, and describe therefore from the second type. The pearls on the arches of the crown are all round and distinct. The stop after OFICIAL is level with the join of the two links of the chain to the left of it. At the bottom of the shield there is a triangular space, containing a thing said to be a pomegranate, but which looks like a tulip. Both the lions are crowned. The upper lion touches the little oval, central shield with one of his hind legs, but not with either of his fore-legs. The lower lion touches the central, oval shield with his crown and his tail. The doors of the castles are very distinct, and the windows are rectangular.



*Forged.*

Rather nicely lithographed, on stout, rather *glacé*, coloured wove paper. Some of the A's in the inscription are blunt, and some sharply pointed. The pearls on the arches of the crown are the same in number as the genuine, but they are badly shaped, and not nearly so distinct as they ought to be. The stop after OFICIAL is a good deal lower than the level of the join of the two links of the chain to the left of it. The triangular space at the bottom of the shield is left blank, without the flower. This is of course a very easy instant test. The lions are not crowned. The upper lion rests one of his front legs upon the central oval shield, but neither of his hind legs touches it. The lower lion does not touch the oval shield with either his head or tail. The doors of the castles are almost completely hidden by the shading, and the windows are shapeless dots.

POSTMARKS.

*Genuine.*—An oval of seven thick parallel bars; also 29.

*Forged.*—The forgeries are not cancelled.

Issue of 1866. 4 Cuartos, 10 c. d. Escudo.

*Genuine.*

Engraved in *épargne*, on smooth, white wove paper, moderately stout; perforated 14. There are sixty-five horizontal lines of shading in the central circle, counting down the left side. The highest part of the front



of the coronet touches the fourth line from the top, and the lowest part of the front of the neck rests upon the fourth line from the bottom. The base of the neck, where it is cut off, is of solid colour, without lines. The crowns over the little shields in the corners are very distinct, and nicely made, both being alike. The little lion in the right-hand shield is crowned; his tail touches his back, but does not touch the inner outline of the shield anywhere. The curved white line under CORREOS has ten coloured dashes drawn along it. The nose of the queen is turned up, but of a good length, and the lips are rather thick. There is a very distinct double chin, and there are about twenty-eight horizontal lines of shading from the cheek, in front of the ear, down to almost the bottom of the front of the throat.

*First Forgery.*

Of this I have only the 4 CUARTOS. My one specimen is lithographed, on thin, rather rough, white wove paper, and unperforated. There are only forty-seven horizontal lines of shading in the central circle, counting down the left side. The highest part of the front of the coronet touches the third line from the top; and the lowest part of the base of the neck comes rather below the fourth line from the bottom. The base of the neck, where it is cut off, shows seven white lines, on a dark background. The upper part of the right-hand crown is taller and narrower than the corresponding part of the other crown; and the dark markings in it very much resemble the letters s w, with a large stop after them. This is not to be seen in the genuine. The little lion in the right-hand shield is very like a heraldic griffin; it is not crowned; its tail touches the inner outline of the shield, and it appears to have three front legs, and only one hind leg. There are only eight coloured dashes along the centre of the white curved line under CORREOS. The queen's nose is *very* short, very blunt and round, and not turned up. The upper lip is enormously thick and swollen. There is no indication of the double chin. There are only fifteen horizontal lines of shading from the side of the cheek to the front of the throat, and they are much coarser than in the genuine.

*Second Forgery.*

Of this I have only the 10 C. DE ESCUDO. It is lithographed, in very yellow-green, on thick, yellowish-white wove paper; very badly perforated, about 13, apparently by a sewing-machine. There is no stop after the 10, though there is one in the genuine. There are sixty-three horizontal lines of shading in the central circle, counting down the left-hand side, and they are exceedingly faint. The highest part of the front of the coronet touches the second line from the top, and the lowest part of the front of the base of the neck rests upon the fifth line from the bottom. The base of the neck, where it is cut off, has some white blotches on it; but some of the genuine show similar blotches occasionally. One of the arches of the left-hand crown is badly-shaped. The lion in the right-hand shield is an impossible sort of beast, and he touches the left outline of the shield with both his front paws. The second R of CORREOS is almost a B, and the white line under this word has most of the coloured dashes joined together, so as to form a continuous dark line for part of the way. The nose is too snub, and the mouth is of a nice shape, much nicer than in the genuine. There is no double chin. There are, as far as I can make out, only fourteen horizontal lines of shading from the side of the cheek to the throat, and they do not come nearly so low as in the genuine.

## POSTMARKS.

*Genuine.*—29, with very thick lettering between the circles; also a double oval, of thin lines, with thin lettering between the ovals and in the centre; also 46.

*Forged.*—7. This is similar to the genuine postmark of the next issue but one, though I have never seen it on the genuine stamps of this issue; also the thick, double circle, like the genuine.

## CARLIST INSURRECTION.

## Issue of 1873. 1 Real, blue.

There are two types of this stamp—one without, and one with the "tilde," or accent, over the N of ESPAÑA. The forgers have imitated the one *with* the accent, so I describe from that type.

*Genuine.*

Lithographed, on thick, white wove paper, *very glazed*. The hair is parted in the centre of the forehead; the nose is shaded with dots at the point. There is a considerable space of white between the eyebrows, and a faint outline can be seen all round the beard, which is caused by the horizontal lines of shading in the background not being drawn *quite* up to the beard. The point where the neck is cut off in front is at some little distance from the edge of the containing-oval. The horizontal lines of shading are not drawn quite up to the edge of the oval, so that there is a narrow ring of white round the inside of the oval, and this ring is of equal width, all the way round. The end of the moustache is long, droops down, and then curls up again. The outline of the oval touches the frame at the middle of the left-hand side. Only one line of the shading touches the F of FRANQUEO, and none of the lines touch the O. The highest part of the hair touches the third line from the top, and the lowest point of the neck touches the sixth line from the bottom of the horizontal lines in the central oval.

*Forged.*

Lithographed, on thinnish, white wove paper, not *glazed*; ungummed. The hair shows no parting. The point of the nose is unshaded. There are two little dots near the corner of the eyebrow, and, if a vertical line be drawn down from those dots, it will almost pass through two larger dots—one on the upper edge of the whisker, and the other on the lower edge of it. (None of these dots are found in the genuine.) The eyebrows almost meet, there being only the slightest separation between them. There is no white outline round the beard, and the beard itself is much more like a beard than in the genuine. The front point of the neck is very near the edge of the containing-oval. The horizontal lines of shading almost cut into the outline of the oval, in front of the forehead, and in front of the beard, so that the white line is, of course, much narrower there than elsewhere. The end of the moustache is quite short, and scarcely comes beyond the corner of the mouth. The outline of the oval does not touch the frame anywhere. Three of the horizontal lines of shading appear to touch the F of FRANQUEO, and one of them touches the top of the O. The highest part of the hair touches the top line but one in the background, and the lowest point of the neck touches the fifth line from the bottom. This is rather a deceptive forgery.

## POSTMARKS.

*Genuine.*—The genuine postmarks are very numerous. 1; also a rectangle of seven thick, parallel bars; also the same, with eleven bars; also 36; also a five-pointed star, as large as 92, with or without numeral in the centre; also one or more numerals, with or without "No." above; also a numeral and letter together; also two letters; also a sort of cog-wheel, without nave or spokes, something like 14; also 29, with CORREOS in the centre, and name of province and of town between the circles. I copy this list from the Philatelic Society's *Catalogue*, but I have all but three of these postmarks in my own possession.

*Forged.*—A large rectangle, the size of the stamp, composed of square dots.

## REPRINTS.

These are found in two or three colours. They are on much the same paper as the genuine as to thickness, but can be easily detected by the paper being *dull*, instead of being very highly glazed.



Issue of April, 1874. 1 Real, lilac.

*Genuine.*

Lithographed, on thin, or on medium, white wove paper. The nose is rather blunt. The "tilde" over the N of ESPAÑA is very distinct. The top of the F of FRANQUEO is below the level of the other letters. The shading behind the scrolls is composed of vertical lines, fine, but distinct. The whole of the ear is lightly shaded, and there is a line or wrinkle from the corner of the nose to the corner of the mouth. The unshaded part of the neck reaches up very nearly to the tip of the ear. There is a small stop after RL in each bottom corner; but the one in the left corner is almost invisible, as it touches the line to right of it.



The letters of FRANQUEO are exactly equidistant from the top and bottom of the containing-label, and the inside of the O is an oval. The front of the bottom of the neck ends in quite a long peak, which comes above the E of FRANQUEO. There is a distinct, white outline to the back of the neck, running up to the hair.

*Forged.*

Lithographed, on yellowish-white, wove paper, very thin, ungummed. The nose ends in a very sharp point. The "tilde" over the N of ESPAÑA looks like a thickening of the outline of the scroll, and it does not stand out separate from the outline of the scroll, as the genuine does. The top of the F of FRANQUEO is above the level of the other letters. The shading behind the scroll is partly solid, though some of the lines can be seen in the right top corner; and the said lines are straight, instead of wavy. The rim of the ear is quite white, and there is no wrinkle or line on the face. There is a white dot on the under lip, and another on the side of the chin, below the corner of the moustache, which are not seen in the genuine. The white, unshaded part of the neck does not come near the ear, but only about as high as the level of the mouth. There is no stop after the RL in the right bottom corner. The letters of FRANQUEO are nearer to the top than to the bottom of the containing-label. The inside of the O of this word is rectangular at the top. The front of the bottom of the neck ends in a very short point, which comes above the space between UE of FRANQUEO. There is no white outline to the back of the neck.

POSTMARKS.

*Genuine.*—A large fleur-de-lys in a circle; also 29; also 36, as before described; also a numeral or numerals; also a pen-and-ink numeral.

*Forged.*—A large rectangle of square dots.

Issue of April 15, 1874. 16 Maravedis Vellon, rose.

*Genuine.*

Lithographed, on thin white, or slightly toned wove paper. There is a "tilde" over the N of AÑO, and another over the N of CATALUÑA. The stop after CORREOS is circular. The 1 of 16 comes both higher and lower than the 6, and the monetary denomination is Ms. Vn. The hair behind the ear, down the back of the neck, is cut quite short. The lines forming the network are wavy, and the meshes are therefore rather oval in shape. The lines of shading on the ends of the upper scroll are much thicker and rather shorter on the right side than on the left. The shading on the forehead is light. The moustache



droops very little. The beard is easily distinguished from the shading on the neck. The whiskers join the hair. The outline of the frame is very jagged.

*Forged.*

Lithographed, on paper rather thicker than that of the genuine, and ungummed. There is no accent to the N of ANO or of CATALUNA. The stop after CORREOS is a short hyphen. The 6 of 16 is higher than the top of the 1, and the 1 is lower than the bottom of the 6. The monetary denomination is apparently Ms. vs. All the hair is long, and it looks very like a wig, seeming to spring from the back of the head. The lines forming the network are all quite straight, so that the meshes are diamonds. The lines of shading on the upper scroll are very much longer on the right side than on the left. The front of the forehead is heavily shaded, and the neck is so absurdly dark in front that it looks like part of the beard: the whisker also appears to be pointed, from the same cause. There is a small division between the hair and the whisker. The moustache droops a good deal. There is a mark like a large comma, just above the middle of the eyebrow, which is not found in the genuine. The outline of the frame is well done.

POSTMARKS.

*Genuine.*—I have never seen the genuine stamps postmarked.

*Forged.*—The forgeries are obliterated with a large rectangle of square dots.

Issue of 1874-75.  $\frac{1}{2}$  Real, lake-red.

There are no fewer than four types of this stamp, differing considerably from each other. The one which the forgers have imitated is Type III., which I now describe.

*Genuine.*

Lithographed, on thinnish, white wove paper, showing the marks of the wire gauze on which the paper was manufactured. The white space at the side of the lower jaw, above where the beard comes, is of a pointed form, the point being above the figure of value. The central oval contains twenty-eight horizontal lines of shading on the right side, and thirty on the left. There are seventy-seven oblique lines round the medallion, counting the one in each corner of the stamp; and there are two of these lines or rays between the point of each *fleur-de-lys* and the end of the scroll above it. If the oblique fraction-line of the  $\frac{1}{2}$  were prolonged upwards, it would pass considerably to the right of the face.



*Forged.*

Lithographed, on rather stout, ordinary, white wove paper. The white space on the lower jaw, above where the beard grows, is semicircular in shape. There are thirty-two lines of shading behind the head, counting down the right side, and thirty-three counting down the left side. There are eighty-eight oblique rays or lines round the medallion. These rays, both in the genuine and forged, must be counted from where they touch the frame of the stamp, as some of them only reach as far as the scroll. There is only one clear ray between the point of each *fleur-de-lys* and the end of the scroll above it. The oblique fraction-line of the  $\frac{1}{2}$ , if prolonged upwards, would cut through the beard, and touch the point of the nose. The colour of the genuine stamps is lake-red and vermilion-red; that of the forgeries is quite a deep carmine.

## POSTMARKS.

*Genuine.*—I have seen no postmarked copy of the genuine.

*Forged.*—The forgeries are cancelled with the rectangle of square dots before described.

NOTE.—There are, I believe, many more forgeries of the Spanish stamps, some of which have duly franked letters, and others having “fetched” some of the dealers. I possess, however, only the varieties described in this book.

Besides the postmarks mentioned above, I have seen on the genuine the following : 17, 38, 48.

## STRAITS SETTLEMENTS.

Issue of 1867. 2, 4, 6, 8, 12, 24 Cents.

*Genuine.*

Engraved in *épargne*, on medium, yellowish-white wove paper ; water-marked with a crown and CC ; perforated 13. The central part of the design is the same in all the values, but the corners differ for each value. The 2 CENTS has a sort of *fleur-de-lys* ornament in each corner ; the 4 cents has a triangle ; the 6 CENTS has a rose ; the 8 CENTS has a bell-shaped



leaf-ornament ; the 12 CENTS has a triangular leaf, and the 24 CENTS has a sort of ace of spades ornament. The dark, horizontal lines of shading in the central oval do not quite reach to the inner, dark outline of the name-oval ; so that there is a distinct, white ring, all the way round, between the name-oval and



the central oval. The face is shaded all over. The chignon goes right up to the very edge of the background of horizontal lines. The ornaments on the top of the coronet are, counting from the front, a pearl, a thistle, a pearl, a shamrock, a pearl, another thistle, a pearl—all being perfectly distinct, so that there is no fear of mistaking them for anything else ; and the first pearl goes quite up to the edge of the horizontal lines of shading of the background.

*Forged.*

Poorly lithographed, on rather thin, very white wove paper, not water-marked, and perforated 13, very badly. All the values are from the design of the 2 cents, so that each one has a sort of *fleur-de-lys* ornament in the corners, instead of a different ornament for each value. The dark, horizontal lines of shading in the central oval go *quite* up to the inner outline of the name-oval, so that there is no white line between the shading and the name-oval. The whole of the front of the face and cheek is white, without shading. The chignon *hardly* touches the dark, inner outline of the name-oval. The ornaments on the top of the coronet are not clearly done, so that the two thistles might be anything one likes to call them. The first pearl of the coronet does not go to the edge of the shaded lines of the background. It will be seen that the 2 CENTS is the only one at all like the genuine, all the others having the same ornament as the said 2 CENTS ; whereas each value ought to have different corner-ornaments.

## Same Issue. 32 Cents.

*Genuine.*

(Like the accompanying illustration, but without the surcharge.)

Engraving, paper, watermark, etc., the same as in the genuine stamps, just described. The horizontal lines of shading in the central rectangle



do not come quite to the edge of the frame; so that there is a white line, of equal width on all the four sides, running all round the said central rectangle. The ornaments on the top of the crown are the same as in the genuine stamps just described, and equally distinct. The chignon does not trespass into the white line to the right of it. Each corner of the stamp contains an ornament, composed of four trefoil-looking things, joined into a sort of St. Andrew's cross, with a diamond-shaped white dot in the centre. Four of the horizontal lines of the background can be seen at the bottom of the central rectangle, below the front of the base of the neck, where it comes nearest to the bottom of the frame. The nose is Grecian.

*Forged.*

Lithographed, on very white wove paper, rather thin, without watermark, and badly perforated 13. The white line round the central rectangle is very broad at the sides, much narrower at the bottom, and *very* narrow at the top, instead of being equally wide all the way round. The ornament to the left of the right-hand pearl is apparently a shamrock, so that there are two shamrocks, instead of two thistles, amongst the ornaments. They are all poorly drawn. The back of the chignon trespasses distinctly into the white line, running down at the right-hand side of the central rectangle. The corner-ornaments are tolerably like those of the genuine, except that they are not so distinct; and the diamond-shaped white dot in the centre of each ornament appears to be sometimes square, and sometimes almost circular. Only two of the horizontal lines of shading of the background can be seen below the front of the base of the neck. The nose is decidedly Roman.

## Same Issue. 96 Cents.

*Genuine.*

Paper, engraving, watermark, perforation, etc., the same as in the genuine stamps, first described. The ornaments on the crown, the white line round the central rectangle, and the chignon, are *exactly* the same as in the genuine 32 CENTS. The ornaments in the four corners of the stamp are, however, quite different; each being composed of two interlacing, white oblongs, with pointed ends, not in the least resembling the ornaments of the 32 CENTS.

*Forged.*

Lithographed, on very white wove paper, rather thin; no watermark; badly perforated 13. The ornaments on the crown, the white line round the central rectangle, the chignon, and the corner-ornaments of the stamp, are exactly like those of the forged 32 CENTS; so that there will be no difficulty in telling this forgery, which is merely the 32 CENTS with the value changed.

## POSTMARKS.

*Genuine.*—32, with numerals in the centre; 55; also a large square of square dots, not outlined. Besides the above, the stamps of this country almost invariably bear a private cancellation as well, in the shape of the initials or name of the sender of the letter, sometimes written in ink, but oftener struck with a hand-stamp. This is, I suppose, to guard against theft; and the same sort of private cancellation will also be found on the East Indian stamps, though they, for the most part, simply have “*stamped*” written across them by the sender of the letter.

*Forged.*—1; 38, without numerals; 62; 98; 100, with lines closer together.

## SUEZ CANAL.

Issue of 1868. 1, 5, 20, 40 c.

These stamps are generally chronicled as dating from 1870; but the *Philatelist* for 1872, p. 86, says, “Late in 1868, M. Maury, in his *Collectionneur*, first made mention of a set of stamps having been issued by this company for the use of persons in their employ.”

For my own part I do not much care for these stamps. A friend in Berlin, a great collector, told me that M. Lesseps informed him that only the 20 c. had ever been issued. Our publishers tell me that they have had the 20 c. used on three occasions, but never any of the others; so this looks as though the statement of my Berlin friend was correct; yet, on the other hand, I believe the late Mr. Tapling had all four values postmarked, having paid some £70 for them.

*Genuine.*

In the following description I take my own specimens as genuine. I have had them, as far as I remember, since 1870, and I believe I got them from Mr. Atlee. All the same, they are not exactly like those now sold as genuine, being almost entirely without clouds; those now sold have a heavier look, so they may be reprints.



Lithographed, on moderately stout, white wove paper, the gum in my specimens being very crinkly and yellowish. The clouds are very light, there being hardly the faintest indication of any to the left of the central or main-mast. There is no passenger to be seen to the left of the funnel. The left-hand end of the smoke from the funnel is very faint, and in most copies does not come within two millimetres of the left side of the oval, though I have a 40 c. in which the smoke is only about one millimetre from the side. The upper outline of the smoke reaches very nearly to the top of the left-hand, or mizzen-mast. The letters DE SUEZ are equidistant from the upper and lower outlines of the oval band. The spandrels are all filled with vertical lines of shading; but just under DE SUEZ, and between it and POSTES, the narrow space shows not only vertical lines, but also *crossed, oblique lines as well*. There is no scratch through the D of DE.

*Forged.*

Lithographed, on rather stout, smooth, white wove paper, sometimes quite shiny; with smooth white gum. Some copies are very badly

pin-perforated 13. (Of course, the genuine are not perforated.) The clouds are very heavy; those under CANAL (where the genuine shows no clouds) are chiefly composed of dots and dashes. There is a passenger, or standing figure, plainly to be seen, between the funnel and the left-hand mast. The left-hand end of the smoke is heavy, and usually comes to within a quarter of a millimetre of the side of the oval; *i.e.*, almost touching it. The top of the smoke is much too low, being a full millimetre lower than the top of the left-hand, or mizzen-mast. The letters DE SUEZ almost touch the lower outline of the band, but are more distant from the upper outline. The short lines between DE SUEZ and POSTES are all vertical, showing no crossed, oblique lines. There is an oblique, coloured scratch in most copies, passing from the top of the D of DE, and cutting through the outline above it, right into the sea.

#### POSTMARKS.

*Genuine.*—Postmarked copies are extremely rare; they bear a transverse oval, with SUEZ in large capitals.

*Forged.*—A set of small square dots; but most of my specimens are uncanceled.

NOTE.—I possess a 40 c., in which all the red parts of the stamp are changed to black, and all the white parts are crimson. This was marked by an expert as “genuine, changed;” but it was a forgery, nevertheless, having the passenger, and only vertical lines between DE SUEZ and POSTES. I do not suppose that anyone is likely to be deceived by it, as the genuine are in colour on white paper.

## SWITZERLAND.

So many have failed in their efforts to describe intelligibly the stamps of this country, that I feel rather doubtful as to my own capabilities. However, I can only do my best. I have to express my acknowledgments to Baron A. de Reuterskiöld for kindly placing at my disposal, for the purposes of this work, his pamphlet on the Swiss Cantonal Stamps, published by the *Société Lausannoise de Timbrologie*, which includes not only all that I wrote in my first edition, but a great deal more besides. I adhere to the formerly-accepted names of the stamps, to avoid any chance of mistake.

### BASLE.

#### Issue of 1845. 2½ Rappen.

##### *Genuine.*

Engraved in *épargne*, tricoloured impression, in pale greenish-blue, dull crimson, and black, on very stout, yellowish-white wove paper. The dove, carrying a letter, is strongly embossed. There is a short, stumpy hyphen between each of the words STADT-POST-BASEL. In each corner of the stamp there is a *burelé*, or network, of crossing and interlacing, vertical white lines, on a ground of greenish-blue. The O of POST is very nearly perpendicular, with the merest trace of a slope to the right. The L of BASEL, when the stamp is held right side up, lies on its back, and slopes very much down to the left; so that, if a flat ruler or card be laid along the *centre* of what would be the vertical stroke of the L if it were in its normal position, the line would just graze the side of the S of STADT nearest to the T. In the figures of value, in the left-hand bottom

## POSTMARKS.

*Genuine.*—32, with numerals in the centre; 55; also a large square of square dots, not outlined. Besides the above, the stamps of this country almost invariably bear a private cancellation as well, in the shape of the initials or name of the sender of the letter, sometimes written in ink, but oftener struck with a hand-stamp. This is, I suppose, to guard against theft; and the same sort of private cancellation will also be found on the East Indian stamps, though they, for the most part, simply have "stamped" written across them by the sender of the letter.

*Forged.*—1; 38, without numerals; 62; 98; 100, with lines closer together.

## SUEZ CANAL.

Issue of 1868. 1, 5, 20, 40 c.

These stamps are generally chronicled as dating from 1870; but the *Philatelist* for 1872, p. 86, says, "Late in 1868, M. Maury, in his *Collectionneur*, first made mention of a set of stamps having been issued by this company for the use of persons in their employ."

For my own part I do not much care for these stamps. A friend in Berlin, a great collector, told me that M. Lesseps informed him that only the 20 c. had ever been issued. Our publishers tell me that they have had the 20 c. used on three occasions, but never any of the others; so this looks as though the statement of my Berlin friend was correct; yet, on the other hand, I believe the late Mr. Tapling had all four values postmarked, having paid some £70 for them.

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Lithographed, on moderately stout, white wove paper, the gum in my specimens being very crinkly and yellowish. The clouds are very light, there being hardly the faintest indication of any to the left of the central or main-mast. There is no passenger to be seen to the left of the funnel. The left-hand end of the smoke from the funnel is very faint, and in most copies does not come within two millimetres of the left side of the oval, though I have a 40 c. in which the smoke is only about one millimetre from the side. The upper outline of the smoke reaches very nearly to the top of the left-hand, or mizzen-mast. The letters DE SUEZ are equidistant from the upper and lower outlines of the oval band. The spandrels are all filled with vertical lines of shading; but just under DE SUEZ, and between it and POSTES, the narrow space shows not only vertical lines, but also *crossed, oblique lines as well*. There is no scratch through the D of DE.

*Forged.*

Lithographed, on rather stout, smooth, white wove paper, sometimes quite shiny; with smooth white gum. Some copies are very badly

pin-perforated 13. (Of course, the genuine are not perforated.) The clouds are very heavy; those under CANAL (where the genuine shows no clouds) are chiefly composed of dots and dashes. There is a passenger, or standing figure, plainly to be seen, between the funnel and the left-hand mast. The left-hand end of the smoke is heavy, and usually comes to within a quarter of a millimetre of the side of the oval; *i.e.*, almost touching it. The top of the smoke is much too low, being a full millimetre lower than the top of the left-hand, or mizzen-mast. The letters DE SUEZ *almost* touch the lower outline of the band, but are more distant from the upper outline. The short lines between DE SUEZ and POSTES are all vertical, showing no crossed, oblique lines. There is an oblique, coloured scratch in most copies, passing from the top of the D of DE, and cutting through the outline above it, right into the sea.

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#### BASLE.

##### Issue of 1845. 2½ Rappen.

###### *Genuine.*

Engraved in *épargne*, tricoloured impression, in pale greenish-blue, dull crimson, and black, on very stout, yellowish-white wove paper. The dove, carrying a letter, is strongly embossed. There is a short, stumpy hyphen between each of the words STADT-POST-BASEL. In each corner of the stamp there is a *burellé*, or network, of crossing and interlacing, vertical white lines, on a ground of greenish-blue. The O of POST is *very* nearly perpendicular, with the merest trace of a slope to the right. The L of BASEL, when the stamp is held right side up, lies on its back, and slopes *very* much down to the left; so that, if a flat ruler or card be laid along the *centre* of what would be the vertical stroke of the L if it were in its normal position, the line would just graze the side of the S of STADT nearest to the T. In the figures of value, in the left-hand bottom



corner of the stamp, the large 2 does not touch the black, inner outline of the frame; the small 1 does not touch either the curved name-label above it, or the fraction-line below it, and the little 2 does not touch the fraction-line. If the fraction-line were prolonged to the right, it would pass clear below the outline of the whole stamp, before reaching the centre of the bottom of it. Particular attention must be paid to these points, as all the forgeries vary from the genuine here. The inner line of the frame is thicker than the outer at the top and on the left side, while the outer line is thicker than the inner one on



the right and at the bottom. The R of RP does not touch the inner outline of the frame below it, and the stop after the P is level with the centre of the P, and midway between the P and the outline of the frame to the right of it. The two lines which come down from each side of the middle of the top outline of the stamp, enclosing a white space which contains part of what is called the "crozier-case ornament," are *not straight*, but are bowed outwards in their centres. It will be found that these two lines, if produced downwards, would join the outline of the little white shield below them, and form with them three-fourths of a long ellipse. It is easy to see that the lines are not straight. The black crozier-case is sensibly wider above than below the central white division, and the white line in the centre of the upper half of it runs up to the bend, where the ornament curls over to the left, the said white line being sharply pointed at the top. The red outline of the frame is a little thicker than the outer, black one. This red line ought to come between the two black lines of the frame, but owing to the difficulty of placing the stamp in exactly the right place for the second printing, the red line seldom occupies its proper position, and is most frequently found printed over either the outer or inner, black line. I have before me a copy with rather a deep margin at the bottom, showing the top of the next stamp; and in this it is evident that each stamp was only about three-fourths of a millimetre separate from the one next below it. I do not know how near the vertical rows were to each other. The little leaf-ornaments in the top corners of the stamp do not touch the vertical, inner outline of the frame on either side of the stamp, though the left-hand one goes very close to the frame. The curled top of the crozier-case is *almost* half a millimetre from the inner, black outline of the top of the stamp, and the bottom point of the said ornament is about the same distance from the inner outline of the bottom of the little white shield. In the copy before me, the right-hand point of this ornament touches the outline of the little shield, but the left-hand point does not touch, though very close. Mr. Pemberton states that it touches *both* sides of the little shield, but I fancy, from his other remarks, that he was describing from a very heavily-printed copy.

*First Forgery.*

(*Reuterskiöld, 1.*)

This is lithographed, the paper very similar to that of the genuine. The corners of the stamp are in plain, solid colour, without any *burel* of white lines. This is an easy test. The L of BASEL lies quite horizontally, so that a line drawn through the middle of what ought to be its vertical stroke passes almost through the very centre of the S of STADT. The 1 of the fraction touches the outline of the curved name-label above it, and the fraction-line touches the large 2. If this fraction-line were produced to the right, it would cut into the bottom of the O of POST. The two black lines coming down from the top outline of the stamp, enclosing the white space, are *perfectly* straight. The black crozier-case

is a good deal wider below than above the central division; the white line running up the middle of the upper half of it is blunt at the top, and hardly reaches up to the bend. The outer and inner black lines of the frame are of the same thickness, all the way round. The curled top of the crozier-case is not a quarter of a millimetre from the inner, black outline of the top of the stamp; the bottom of this ornament is a full millimetre from the bottom of the little white shield; the right-hand point of it is a quarter of a millimetre from the side of the little shield; and the left-hand point touches the outline of the shield.

#### *Second Forgery.*

(*Reuterskiöld, II.*)

Lithographed, on stout, white wove paper. The corners of the stamp, as in the last forgery, are of solid colour, without any *burelé* of white lines. The colour of the said corners is really a bluish-green, rather than greenish-blue. There is no hyphen between POST and BASEL. The O of POST is slanted over *very* much to the right. The L of BASEL slants very much downwards to the left, so that a line drawn through the middle of the thick stroke of the L, as before, would just touch the T of STADT, altogether clearing the S. The large z almost touches the curved outline of the name-label; the small i has an oblique head-stroke to it, which does not exist in the genuine, and it touches the outline of the name-label; the fraction-line, if prolonged to the right, would cut into the O and S of POST. The R of RP touches the black outline of the frame below it, and the stop after the P is merely a projection from the vertical side of the frame. The two vertical lines, near the middle of the top of the stamp, are perfectly straight. The crozier-case is wider below than above the central projection. The white line in the centre of the upper half of it is very short and stumpy, not reaching half-way up to the bend. This white line is square at the top, or, at least, blunt. The inner, black frame of the stamp is thicker than the outer one; the two are much too far apart; and the red outline of the frame, instead of being merely as thick as the thicker, black one, is a full millimetre in breadth. This is an easy test. Each stamp is one millimetre and a half from each of its neighbours on the sheet. The white dove is not embossed. The little leaf-ornament in the left top corner of the stamp touches the side of the frame, and the similar leaf-ornament on the right side of the stamp almost touches the frame. The curled top of the crozier-case is nearly three-quarters of a millimetre from the inner, black line of the top frame; and the bottom point of the ornament is quite the same distance from the bottom of the little white shield. The right-hand point is a long way from the side of the little shield; and the left-hand point is rather close to the left side of the shield, but does not touch it.

#### *Third Forgery.*

This I have not seen. Mr. Pemberton says that "it is comparatively a very poor production, with the carrier pigeon *printed*, instead of being embossed." That is enough to condemn it; but it may be well to add that "the blue dots" (Mr. Pemberton means the *burelé*) "composing the ground are much too coarse, and that the  $\frac{1}{2}$  in the value is so smudged, that no space appears between the down-stroke and the figures."

#### *Fourth Forgery.*

This I have not seen. Mr. Pemberton says: "This is the commonest of the falsifications, and has deceived many young philatelists. The point of the key is some distance from the shield" (*i.e.*, the bottom point of the crozier-case is a long way above the bottom of the little shield); "the O of POST is slanted."

*Fifth Forgery.*

This I have not seen. Mr. Pemberton says: "Very much like the last, only better engraved. The point of the ornament is very high above the apex of the shield" (*i.e.*, the bottom point of the crozier-case is a long way above the bottom of the little shield).

*Sixth Forgery.*  
(*Reuterskiöld, III.*)

Nicely lithographed, on white wove paper, a good deal thinner than that of the genuine. The hyphens between STADT-POST-BASEL are too long, too thick, and too conspicuous. The *burell* in the corners is decidedly *green* in colour, and much coarser than in the genuine; the white lines of it are slanting, instead of being almost vertical. The O of POST slants over *very* much to the right. The L of BASEL leans rather to the right, instead of the left; and, if a line be drawn through its horizontal stroke as it lies, it will slightly cut into the S of STADT. There is a little line or flaw which joins this L to the outline of the curved name-label. The large 2 touches the inner outline of the frame; the little 2 is much too large, being more than half the height of the large 2, and nearly as wide. The dividing-line of the fraction, if prolonged to the right, would just touch the bottom of the name-label. The R and the P of RP just touch the outline of the frame below them, and the stop after the word is nearer to the side of the frame than to the P. The two lines which come down from the top outline of the stamp, towards the middle, are both quite straight. The inner, black outline of the frame is much thicker than the outer one. The red outline of the frame is far too thick, being nearly a millimetre broad, instead of only about as thick as the thicker black one. The white dove is only very slightly embossed. The little leaf-ornaments in the top corners of the stamp both touch the sides of the frame. The curled top of the crozier-case *almost* touches the inner outline of the top of the stamp. The bottom point of the said case is quite half a millimetre from the bottom of the little shield. Both the side-points touch the sides of the little shield.

*Seventh Forgery.*  
(*Reuterskiöld, IV.*)

Lithographed, on rather thin, white wove paper. The *burell* in the corners is very like that of the genuine, but that on the left side is more patchy than the other. The O of POST is *very* much slanted over to the right. The L of BASEL leans rather to the right, instead of to the left; and, if a line be drawn along the centre of its horizontal line as it lies, it will pass clear *above* the S of STADT. The fraction-line of the  $2\frac{1}{2}$ , if prolonged to the right, would pass, not only below the name-label, but also below the outer frame, at the middle of the stamp. The R of RP touches the frame below it; and the stop after the P is level with the top of the P, and a good deal nearer to it than to the side of the stamp. The two lines, hanging down from near the middle of the top of the stamp, are perfectly straight. The inner, black outline of the stamp is thicker than the outer one at the top and bottom, and thinner than the outer one at the sides. The white dove is only slightly embossed. The left-hand leaf-ornament, at the top of the stamp, touches the side of the frame, but the similar leaf in the right top corner does not touch the frame. The side-points of the crozier-case do not touch the sides of the little shield.

*Eighth Forgery.*  
(*Reuterskiöld, V.*)

Lithographed, on very stout, white wove paper. There is a very short hyphen between the words STADT-POST, and a much longer hyphen

between the words POST-BASEL. The *bureld* is very coarse and patchy ; it is decidedly blue, but of a greenish cast. The O of POST is very much slanted over to the right. The L of BASEL slopes over rather to the right ; and, if a line were drawn through its horizontal line as it lies, it would cut almost through the middle of the S of STADT, but nearer to the beginning than the end of that letter. The large 2 touches the side of the frame, and the little 1 touches the fraction-line. If the said fraction-line were prolonged to the right, it would pass clear below the outer frame of the stamp long before reaching the centre. The two lines which hang from the top of the stamp, near the middle of it, are perfectly straight. The black crozier-case is a good deal wider below than above the central white division. The white line in the middle of the upper part of the ornament runs right up, further than the bend, so as to be bent itself. The black, inner outline of the stamp is thicker than the outer one at the top and on the left side ; the outer one is thicker than the inner one at the bottom and on the right side. The little leaf-ornaments in the top corners of the stamp both touch the side-frames. The curled top of the crozier-case is more than half a millimetre from the inner, black outline of the top of the stamp, and the bottom point of it is a millimetre from the bottom of the little white shield. Neither of the side-points of the ornament touches the shield. There is a dot over the S of POST which does not show in the genuine. There are white marks in the S and E of BASEL, as though the letters had been outlined and then not quite filled in with black. The dove is fairly well embossed. The right-hand, black outer line of the large red shield is carried a little too far up, and the top outline of it is carried 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 or in any of the other forgeries.

*Ninth Forgery.*

(*Reuterskiöld, VI.*)

This I have not seen. The description is from M. de Reuterskiöld's book. This forgery belongs to the set sold at Geneva, with the word *fac-simile* printed in violet at the top of the stamp. It is not likely to deceive. The *bureld* is represented by blue dots on a white ground. The O of POST is vertical, but larger than the other letters. The L of BASEL is horizontal. The dove is not embossed at all. The fraction-line in the left lower corner, if prolonged to the right, would cut into the letters OS of POST, and touch the P and the T.

*Tenth Forgery.*

This has not before been described anywhere. I have the notes from M. de Reuterskiöld. It is a "*fac-simile*" by Senf, Bros. The *bureld* is represented by a ground of blue dots. The dove is very slightly embossed. The fraction-line in the left lower corner, if prolonged to the right, would cut into the OS of POST, and touch the bases of the P and T. *The dove has a black outline round it.* This is an easy test.

*Eleventh Forgery.*

Not before described ; the notes from M. de Reuterskiöld. The *bureld* is formed by crossed, oblique white lines, on a blue ground. The dove is not embossed. There is a large, round black dot, or stop, between STADT and POST. The O of POST is vertical, and exactly in the centre of the label.

ESSAY.

This has the *bureld* in green, but is otherwise identical with the original.

REPRINT.

Mr. Pemberton says that "in 1867, some reprints were brought out ; but they are easily detected, as the groundwork of the corners is a dark

green, and the shield is a bright orange-red. They are sometimes sold to the unwary as 'trial stamps.'

NOTE.—Notwithstanding Mr. Pemberton's statement, above quoted, the Lausanne Society says nothing of any reprint; and I must add that after the publication of my first edition, a gentleman wrote to me from Basle to assure me that the stamp had *never* be reprinted; so Mr. Pemberton's "reprint" may really have been an essay after all (or a forgery?).

#### POSTMARKS.

*Genuine*.—A double circle in red, with the word BASEL and date. This was the earliest. Afterwards may be found the letters PP in a small oval; also the word FRANCO, in a rectangle with rounded ends, usually in red.

*First Forgery*.—I in red.

*Second Forgery*.—I in black.

*Sixth Forgery*.—Uncancelled.

*Seventh Forgery*.—Uncancelled.

*Eighth Forgery*.—I have one pasted on part of an envelope, with the Schaffhausen postmark.

#### GENEVA.

Issue of Oct., 1843. Double Stamp; 10 C., black on green.

This stamp consists of two "Port Local" labels, joined together, side by side, with the words 10. | PORT CANTONAL. | CENT. above the top of the conjoined stamps. The stamp, in its entirety, is very scarce, as the two labels are usually found divided, each half having served as a 5 cent stamp. As each side of the twin impression is of a different type, it will be necessary to describe each separately. The reader will please note that there never was a "Port Local" stamp issued *singly*; so that any genuine, single stamp, with this inscription, is merely the right or left-hand half, as the case may be, of the double stamp, with the top inscription cut-off. The stamp is engraved in *taille-douce*, on stout, hard wove paper, of an apple-green, or yellow-green colour.

#### *Top of the Stamp. Genuine.*



The 1 of 10 has a very distinct and longish, oblique side-stroke. There is a stop after 10, as well as after CANTONAL and CENT. The two thin, vertical lines enclosing the 10 are five and a half millimetres apart; those enclosing CENT are also five and a half millimetres apart; while those enclosing PORT CANTONAL are twenty and three-quarter millimetres apart. The P of PORT has a long top-stroke, which touches the vertical line after the 10. The upright stroke of the T of PORT is three millimetres distant from the beginning of the C of CANTONAL. The first A of CANTONAL has no cross-bar.

#### *Left-hand Half.*

##### *Genuine.*

The thin, vertical inner line of the frame, on the left-hand side, is too long, and touches the thick outline,

#### *Right-hand Half.*

##### *Genuine.*

The thin, vertical inner line of the frame on the right-hand side runs up too high, so that it cuts into

both at the top and 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 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 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 bottom of the stamp 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. There is no stop after GENÈVE, and the G does not touch the frame of the stamp above it. The stamp is distinctly smaller than the right-hand half, being thirteen and a half millimetres across, from outside to outside, and fifteen and three-quarters high. Of course it will be understood that I have not included the top portion of the double stamp in either measure; *i.e.*, the strip with the inscription 10. PORT CANTONAL CENT. The right-hand upper fork of the LUX label touches the inner frame; but the upper fork of the POST label is one millimetre from the frame.

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 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 a millimetre 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 of shading in the half of the shield containing the key, counting at the top of the key, and reckoning *all* the thin lines, from the central, dividing-line of the shield to the outer, thin line. The central, dividing-line of the shield runs down into the thick outline of it at the bottom; and, if the said line were prolonged downwards, it would run straight through the whole length of the L of LOCAL, which stands exactly under it. This is an easy test. 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, and the crown is midway between the head of the eagle and the thin outline of the stamp above it. The first L of LOCAL is a good distance below the bottom of the shield. The stamp is fifteen and a quarter millimetres broad, from outside to outside, and fifteen and three-quarters millimetres high.

*First Forgery.*

Printed on dull green paper, a good deal darker than that of the genuine.

*Top of the Stamp.*

The 1 of 10 has only the very faintest sign of an oblique head-stroke. There is no stop after the 10. The three divisions measure  $5\frac{1}{2}$ ,  $20\frac{1}{2}$ , and  $5\frac{1}{2}$  millimetres. The top-stroke of the P of PORT does not touch the vertical line before it. The upright stroke of the P of PORT is only two and a half millimetres from the beginning of the C of CANTONAL. The *second* A of CANTONAL is crossed, not the first.

*Left-hand Half.*

There is no head-stroke to the top of the T of POSTE; and the top of the D of DE is a sort of lump, which touches the outline of the frame above it. There are seven lines of shading immediately after the S of TENEBRAS. Only the letters OS of POST can be seen in the scroll. The letters JHS in the glory are the same size as those of TENEBRAS. There are fifteen thin, vertical lines in the key-half of the shield, counting all the thin lines, and reckoning at the top of the shield. The central, dividing-line of the shield does not run down below the thin outline of the bottom of the shield; and, if it were prolonged downwards, it would just graze the beginning of the O of LOCAL, as in the genuine. The bottom of the tail of the eagle is the same distance from the bottom of the shield as in the right-hand forgery. The first L of LOCAL touches the bottom of the shield. The stop after the C is about midway between the C and the side of the frame. The eagle has a large, white patch for an eye, which also runs down the neck. There is a stop after GENÈVE, and the G touches the frame of the stamp above it. The stamp is fourteen and a half millimetres wide, and fifteen and a half high, not including the top strip. The thin, inner line of the frame is a complete rectangle; *i.e.*, the left-hand end does not extend up and down to the thick top and bottom outlines of the outer frame.

*Right-hand Half.*

The thin, inner line of the frame of the stamp is unbroken all the way round; but the left-hand vertical line is too long, so that it touches the thick outline of both the top and bottom of the stamp. There is no head-stroke at the top of the head of the T of POSTE, and only a sort of lump at the top of the D of DE; and this D is joined to the thin outline of the frame above it. There are eight lines of shading, immediately after the S of TENEBRAS. The last word in the scroll is LU, instead of LUX. The right-hand, forked end of the scroll touches the thin, vertical line of the frame to the right of it, and the left-hand forked end is nearly a millimetre from the left side of the frame, thus exactly reversing the points of the genuine. The letters JHS, in the halo or glory, are the same size as those of TENEBRAS. There are fifteen thin, vertical lines in the key-half of the shield, counting all the thin lines, and reckoning from the top of the stamp. The central, dividing-line of the shield does not run down to the bottom of the shield, but only to the inner outline of it. If this said line were prolonged downwards, it would just graze the beginning of the O of LOCAL, instead of passing down the middle of the first L of that word. This is an easy test. The bottom of the tail of the eagle is almost a millimetre from the inner outline of the bottom of the shield. The thick, right-hand vertical outline of the shield, if prolonged straight downwards, would pass far to the right of the last L of LOCAL, instead of going through it. The figure 5 is

upright; the stop after it is nearer to the 5 than to the outline of the shield, and the stop after the C is nearer to the frame than to the C. The eagle has a large, white patch for an eye, which also runs down the neck. The crown is nearer to the eagle's head than to the top of the shield. The first L of LOCAL touches the bottom of the shield. The stamp is fourteen and a half millimetres wide, and fifteen and a half high, not including the strip with the top inscription.

It will be seen that the two halves of this forgery are almost exactly alike; it was manufactured about 1865.

*Second Forgery.*

Lithographed, in *blue*, on white wove paper.

*Top of the Stamp.*

There is no stop after the IO. The top-stroke of the P of PORT does not touch the vertical line before it.

*Left-hand Half.*

Lithographed, in *blue*, on *white* wove paper. The top of the T of POSTE has no head-stroke. The D of DE has a long head-stroke, but it touches the frame above it. There are six lines of shading after the S of TENEBRAS. Only the letters OS of POST are visible. The S of JHS is smaller than the other letters. There are fourteen thin, vertical lines in the key-half of the shield, counting at the top of the stamp, and reckoning all the thin lines. There is a little line, joining the inner and outer lines of the shield at its bottom point, but this line is *not* a continuation of the central dividing-line of the shield, being too much to the left. If the central dividing-line were prolonged downwards, it would pass midway between the letters LO of LOCAL. The body of the 5 is upright, but its head slopes very much to the right. The stop after the 5 is much nearer to the 5 than to the shield on the right of it. The eagle has a blotch for an eye. There is a stop after GENÈVE, and the G touches the line of the frame above it; indeed, the frame seems to cut away part of the G.

*Right-hand Half.*

I do not possess this, but it must needs exist, as I have the left-hand half of it, with the half of the top inscription.



The stamp is  $14\frac{1}{2}$  millimetres wide, and  $15\frac{1}{2}$  high, not including the top strip. This forgery is coarse, and, even if printed with proper paper and ink, it would not be dangerous, except to those who have never seen a genuine copy.

*Third Forgery.*

*(Top of the Stamp.)*

The three rectangles into which this is divided measure, respectively, 5,  $20\frac{1}{2}$ , and 5 millimetres. There is no stop after the 10; and the stop after CENT. is far too small, and far too near the frame. Each A of CANTONAL is crossed. The vertical line between the two stamps, in the genuine, if prolonged upwards, would cut into the right foot of the first A of CANTONAL; but in this forgery, if prolonged, the said line would pass between the A and the N, almost without touching the A.

*Right-hand half, and left-hand half.*

These are both identical. The size of each is  $15\frac{1}{2}$  millimetres high, by  $14\frac{1}{2}$  millimetres wide. The thin, interior frame is a complete rectangle in both halves. In the inscription, POSTE DE GENÈVE, only the P touches the inner frame. There is a stop after GENÈVE; the G is much larger than in the genuine, being a millimetre and a half high, instead of one millimetre. OS of POST, and LU of LUX, are legible; the end of the POST label *very* nearly touches the inner frame; and the end of the LUX label actually does touch the frame. The letters JHS are as large as those of TENEBRAS. There are 15 vertical lines in the half of the shield which contains the key. The line which divides the shield in half does not reach down to the thick, lower outline of the shield; it would, if prolonged, graze the O of LOCAL. The key is much too long, measuring  $5\frac{1}{2}$  millimetres, instead of  $4\frac{1}{2}$ . The first L of LOCAL does not touch the shield, and the tail of the eagle is half a millimetre from the bottom of the shield. The stop after the 5 is equidistant from the 5 and from the side of the shield. The stop after the C is slightly nearer to the frame than to the C. The thick, top and bottom outlines of the left-hand stamp are prolonged to the right, each by a fine line which extends as far as the vertical line which separates the two halves. The similar lines of the right-hand stamp are also prolonged by thin lines, which reach to the line of separation between the stamp and its next neighbour. This forgery was made in 1872.

*Fourth Forgery.*

*(Top of the stamp.)*

The upper strip is well imitated, except that the three rectangles measure  $5\frac{1}{2}$ , 21, and  $5\frac{1}{2}$  millimetres.

*Left-hand Half.*

The stamp measures  $15\frac{1}{2}$  millimetres high by  $14\frac{1}{2}$  millimetres wide. 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 one millimetre from the inner frame; the right-hand end touches the frame. The TENEBRAS scroll is one milli-

*Right-hand Half.*

The stamp measures  $15\frac{1}{2}$  millimetres high, by  $15\frac{1}{2}$  wide. 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 right-hand end is half a millimetre from the frame. The TENE-

metre 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 of the shield does not touch the 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 stamp. The 5 is perfectly upright, and the stop after it is equidistant from the 5 and the side of the shield. The stop after the C is very small, and almost touches the C.

BRAS scroll is only half a millimetre 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 perfectly upright, and the stop after it is equidistant from the 5 and the side of the shield. The stop after the C is equidistant from the inner frame of the stamp.

This forgery dates from 1878.

#### *Fifth Forgery.*

This is much better than any of those hitherto described. It is sold at Geneva with the word FACSIMILE on the back. It is very easy to erase the word; and, as the colour of the paper, which is of a very bright yellow-green, can be easily altered, this forgery may become dangerous. It exists also on the original paper. All the details are well imitated, except the following: The three rectangles of the upper band measure, respectively,  $5\frac{1}{2}$ ,  $21\frac{1}{2}$ , and  $5\frac{1}{2}$  millimetres. The width of the stamps is correct, but they are only  $15\frac{1}{2}$  millimetres high. In the left-hand stamp the thin, inner vertical line of the left-hand frame 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 left upper corner of the thin, inner line of the top of the right-hand half is not broken. The line which separates the shield in two does not touch the bottom of the shield in either stamp. In the left-hand stamp the stop after the C touches the inner frame.

This forgery dates from 1886.

#### *Sixth Forgery.*

This is sold at Geneva with the word FACSIMILE printed at the back of it, in violet ink. The three rectangles of the upper band measure, respectively,  $5\frac{1}{2}$ ,  $20\frac{1}{2}$ , and  $5\frac{1}{2}$  millimetres. There is no stop after the 10. The letters of POST CANTONAL are too large. The line separating the two stamps is *double*.

#### *Left-hand Half.*

The stamp measures  $15\frac{3}{4}$  millimetres high, by  $14\frac{1}{2}$  millimetres wide. The thin, inner line of the left-hand frame touches the exterior frame at the top, but not at the bottom. There are eleven vertical lines in the right half of the shield. The first L of LOCAL very nearly touches the shield. The eagle's tail does not touch the frame of the shield.

#### *Right-hand Half.*

The stamp measures  $15\frac{1}{2}$  millimetres high, by  $15\frac{1}{2}$  millimetres wide. The thin, inner line of the right-hand frame touches the exterior frame at the top. The thin, inner horizontal line of the top frame touches the outer line of the frame at its left-hand end. There are twelve vertical lines in the right 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.

The following tests are common to both halves of this forgery. The P of POSTE touches the inner frame; the D of DE and the G of GENÈVE do not touch it. There is no stop after GENÈVE. The words POST and LUX are tolerably legible. The letters JHS are very small, but of the same size in both stamps. The line which divides the shield does not reach to the bottom outline of it. There is no stop after LOCAL.

This forgery is quite new, and was issued in 1889.

#### *Seventh Forgery.*

The three rectangles of the top band measure, respectively,  $5\frac{1}{2}$ , 20, and  $5\frac{1}{2}$  millimetres. Both halves of the stamp are identical. They measure, respectively,  $15\frac{1}{2}$  millimetres high, by 15 millimetres wide. The P of POSTE touches the frame. OS and LUX are legible. The letters JHS are very small. There are 14 lines in the key-half of the shield. The central line is nearly over the L of LOCAL. This forgery is found in *very* dark green, and also in a washed-out green.

#### *Eighth Forgery.*

The three rectangles of the top of the stamp measure, respectively,  $5\frac{1}{2}$ ,  $20\frac{1}{2}$ , and  $5\frac{1}{2}$  millimetres. There is no stop after the 10. There is no cross-bar to either A of CANTONAL. Both halves of the stamp are identical. They measure  $15\frac{1}{2}$  millimetres high, by  $14\frac{1}{2}$  millimetres wide. The left-hand, vertical line of the inner frame reaches the outer line, both at the top and bottom. The P of POSTE touches the frame, and the D of DE and the G of GENÈVE very nearly do so. There are 15 lines in the key-half of the shield. The L of LOCAL touches the shield. The central point of the shield is above the beginning of the O of LOCAL.

#### *Ninth Forgery.*

The three rectangles of the upper band measure, respectively, 5,  $20\frac{3}{4}$ , and 5 millimetres. There is no stop after the 10. All the inscriptions are too large. In both halves, the P of POSTE touches the frame, but the D of DE and the G of GENÈVE do not touch it.

#### *Left-hand Half.*

The stamp is  $15\frac{1}{2}$  millimetres high, by 14 millimetres wide. There is no stop after GENÈVE. The 5 is too large, and leans to the left.

#### *Right-hand Half.*

The stamp is  $15\frac{1}{2}$  millimetres high, by  $14\frac{1}{2}$  millimetres wide. There is a stop after GENÈVE. The 5 is upright, and too large. The S of JHS is higher than the other two letters.

#### *Tenth Forgery.*

This is the same as the fourth forgery, but the inner frame on the left-hand side of the left half, and that on the right-hand side of the right half, are prolonged to the outer frame at the top.

#### *Eleventh Forgery.*

The stamp is surcharged FAC-SIMILE. The three rectangles of the upper band measure, respectively,  $5\frac{1}{2}$ ,  $21\frac{1}{2}$ , and  $5\frac{1}{2}$  millimetres.

#### *Left-hand Half.*

The stamp is  $16\frac{1}{2}$  millimetres high, by 15 millimetres wide. The P of POSTE and the G of GENÈVE touch the frame; the D of DE does not touch. POST and LU are legible.

#### *Right-hand Half.*

The stamp is  $16\frac{1}{2}$  millimetres high, by 16 millimetres wide. The P of POSTE and the G of GENÈVE touch the frame; the D of DE does not touch. POS and LUX are

There are 14 lines in the key-half of the frame. The L does not touch the shield. The point of the shield is over the O. The stop after the C is very near the frame.

legible. There are 13 lines in the key-half of the frame. The L does not touch the shield. The point of the shield is over the L. The stop after the C is equidistant between the C and the frame.

#### *First Single Forgery.*

This is a single stamp, copied from the left-hand half of the genuine, without the top inscription. It is rather nicely printed in black, on very yellow-green wove paper, brighter than that of the genuine. The head-strokes to the tops of the T of POSTE and the D of DE are exaggerated, the one to the D, especially, being as thick as the vertical stroke of the letter, instead of being much thinner. There are thirteen vertical lines in the key-half of the shield, counting as before. The central, dividing-line of the shield does not run down to touch the outer line of the shield at the bottom; and if prolonged downwards, it would just pass clear to the left of the O of LOCAL. The stop after the C is nearer to the C than to the outline of the stamp. The eagle's claw, which touches the wing in the left-hand half of the genuine, does not touch it in this forgery. The last L of LOCAL is placed too far to the left, so that the thick outline of the right-hand side of the shield, which ought to stand almost directly above the L, would, in this forgery, if prolonged downwards, pass quite clear to the right of the said L. The first L of this word stands on a lower level than that of the other letters; but in the genuine they are all on the same level. This is not a bad forgery; the yellow-green colour gives it a specious appearance. Mr. Atlee says that it exists also on white, yellow (?), and on dark green paper, but I have only seen it in yellow-green, as described.

#### *Second Single Forgery.*

This is a very poor production; it, like the last, is copied from the left-hand half of the genuine, without the top inscription. Coarsely lithographed, in black, on *rose-coloured* wove paper. There is no top-stroke to either the T of POSTE or to the D of DE. The letters of the word POST, in the scroll above the shield, are utterly invisible; TENEBRAS is in letters of different sizes; and the right-hand part of the scroll containing that word is a good deal wider than the rest of it, the whole being most uneven and irregular. There are either fifteen or sixteen vertical lines in the key-half of the shield, reckoned as before; but they are so very close together, and so smudged, that they are very difficult to count. There is no stop after the 5 or after the C; but there is (by way of compensation, I suppose) a stop after PORT, which does not exist in the genuine. The eagle is a very tame-looking bird, with no crown above its head; the colour is light, merely outlined, instead of being all black; and its leg points downwards, towards the word PORT, instead of upwards, towards the word POSTE. These tests will be abundantly sufficient to detect this forgery, which is very poor.

#### POSTMARKS.

*Genuine.*—The obliteration is always the same. It is a cross, surrounded with a rosette, and with a star in the centre, something like 25, invariably struck in red.

*Forged.*—I have seen P.P. in tall, thin, black capitals, and in tall, thick black capitals; also an exact copy of 25 (which is a Zürich postmark); also an unoutlined square of fine, parallel red lines.

NOTE.—Of the stamps now to follow I must give all the genuine stamps first and the forgeries afterwards ; for it is, in many cases, almost impossible to tell which particular type the forgery is intended to imitate. However, if a suspected stamp does not agree with one or other of the genuine types now to be dissected, it must be a forgery.

### SINGLE STAMPS.

#### Issue of 1845. Type I., small eagle, black on green.

This is the stamp with a dark eagle, the wing not touching the side of the frame, but pointing upwards, while the forked end of the LUX label points straight downwards to the c.

#### Genuine.

Engraved in *taille-douce*, on rather light yellow-green wove paper. The stamp is  $19\frac{1}{2}$  millimetres high, by  $16\frac{3}{4}$  millimetres 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, POST TENEBRAS LUX, can be easily read. The cross-stroke to the lower arm of the G of GENÈVE touches the following E. There is a stop after the said word, and a grave



accent over the second E. The right-hand, forked end of the scroll is nearly a millimetre from the thin, inner line of the frame of the stamp ; and the left-hand, forked end of it is more than half a millimetre from the thin, inner outline of the stamp to the left of it. There are four lines of shading in the scroll, immediately after the S of TENEBRAS. There is no stop after the C. The stop after the 5 is nearer to the 5 than to the side of the shield. The central, dividing-line of the shield runs up through the thin, inner outline of it, and touches the thick outline of the top of the shield. There are twenty-one thin, vertical lines of shading in the key-half of the shield, including the dividing-line and all the thin lines, and counting at the top of the shield, as before. These vertical lines, or rather, some of them, show through the barrel or stem of the key. The tail of the eagle touches the thin, inner outline of the bottom of the shield. There are two little balls or pearls, one on each side, touching the broad part of the handle of the key. There is a stop after CANTONAL, which is somewhat nearer to the L than to the frame. The wing of the eagle is very sharp at the tip ; it has a concave, upward curl, and the tip points up almost towards the T of TENEBRAS.

#### Issue of 1847. Type II., large eagle, black on green.

This is the type with a lighter-coloured eagle. The wing touches the side of the frame, instead of pointing upwards ; and the LUX label points obliquely outwards, so that the top fork goes through the inner outline of the frame.

#### Genuine.

Engraved in *taille-douce*, both on yellow-green, and on dark green wove paper. The stamp is  $19\frac{1}{4}$  millimetres high, by  $16\frac{3}{4}$  wide, as before. The glory contains IHS, in small letters ; but, on looking closely at the stamp, it is evident that JHS, in larger letters, must have been first

engraved, then erased, or rather partially erased, and the smaller IHS substituted. Some copies show this very plainly, and all my specimens show it more or less. The top-stroke at the back of the P of POSTE is very long, and touches the thin, inner outline of the left side 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 right-hand ray being shorter than the others. The letters IHS are the same size as the letters of TENEBRAS. The rays of the glory extend as far as the first E, and farther than the S of TENEBRAS. The whole of the Latin inscription, POST TENEBRAS LUX, can be easily read. The black outline of the hollow of the left-hand, forked end of the scroll touches the P of POST. The G of GENÈVE is of a particularly ugly shape, being too small at the top and too large and round at the bottom. There is a stop after GENÈVE, very near the E, and another after CANTONAL, but none after the S or the C. The top fork of the right-hand end of the scroll runs right through the thin, inner outline of the right side of the stamp, and almost touches the thick outline. The left-hand end of the scroll is very near to the side of the stamp, being not more than half a millimetre from it. There appear to be three lines of shading before the T of TENEBRAS; a line of shading cuts through the tail of the A of this word, and another right through the very centre of the S. The central, dividing-line of the shield goes right down, so as to touch the thick outline of the bottom of the shield. If this said line were prolonged downwards, it would pass exactly through the centre of the first A of CANTONAL. There are nineteen thin, vertical lines in the key-half of the shield, counting all the lines, and reckoning at the top of the stamp, as before: some of these lines show through the broad handle of the key, and one of them runs down the centre of the stem or barrel of it. The tail of the eagle does not touch the bottom of the shield. The tip of the eagle's wing is blunt; it is very slightly concave at the top, and it points towards the T of POST. The second A of CANTONAL is not like the first, being very square at the top. The stop after CANTONAL is equidistant from the L and the frame.

Issue of 27 Feb., 1846. Type III., crowned eagle.  
Envelope, 5 c., green on white.

The envelopes were issued in three sizes:  $14 \times 11$ ,  $14 \times 7\frac{1}{2}$ , and  $14 \times 5\frac{1}{2}$  centimetres. In 1846 and 1847, some of these envelopes (of which 40,000 had been manufactured) were cut, and employed as adhesives. The following tests hold good, of course, both for the envelopes proper, and for those used as adhesives. Most of the used, cut ones, now found in collections, are genuine stamps, with forged cancellations.

*Genuine.*

Printed in green, on rather rough, very yellowish-white wove paper. I think the paper must have been of this colour from the beginning; as age would hardly give it so deep a tone. The stamp is  $20\frac{1}{2}$  millimetres high, by  $17\frac{1}{2}$  millimetres wide. The letters of GENÈVE are larger than those of POSTE. The glory contains JHS, in letters which are larger and darker than those of TENEBRAS. One ray of the glory runs up clear between the words DE and GENÈVE. There is a very distinct circumflex accent over the H of JHS; the J has no top-stroke, and the H has no top or bottom-strokes. The eagle's wing touches the side of the stamp in several places, but not at the top; the extreme tip of it curls up, and points between the letters TE of TENEBRAS. The top-stroke to the P of POSTE goes rather close to the left side of the frame, but does not touch it. The

S of this word is quite flat at the bottom ; the T has a very distinct, and rather thick top-stroke, and so has the D of DE. The word DE is midway between POSTE and GENÈVE. There is a rather large stop after GENÈVE, but none anywhere else, as a rule ; though in some copies a *very* small stop is to be seen after the E. The glory extends from the O of POSTE to the stop after GENÈVE. POST and LUX are in smaller letters than TENEBRAS, but they can be read without much difficulty. The G of GENÈVE is of a very ugly shape, like that of the type last described. One of the rays of the glory runs up almost through the centre of the letter. The right-hand, forked end of the scroll *just* touches the thin outline of the frame to the right of it, but the left-hand end of it is three-quarters of a millimetre from the left-hand, vertical outline of the stamp. There are two short lines of shading after TENEBRAS, but none before it. There are fourteen vertical lines of shading in the key-half of the shield ; one of them passes down through the stem or barrel of the key, but the lines do not show through the broad handle. The tail of the eagle does not go near the bottom of the shield. The central, dividing-line of the shield, if prolonged downwards, would pass almost clear to the right of the first A of CANTONAL. There seem to be ten dots between the wing and beak of the eagle ; but one of the ten, nearest to the bottom of the beak, is a triplet, so that there are really twelve.

#### Forgeries of the three types above described.

For each forgery I will put, when possible, the type which it is intended to represent.

##### *First Forgery.*

(Type 1.)

This is sold at Geneva, usually with the word *facsimile*, printed in violet, below the shield. The stamp is  $19\frac{1}{2}$  millimetres high, by  $16\frac{1}{2}$  millimetres wide. The top-stroke of the P of POSTE touches the inner line of the frame. There is no stop after GENÈVE. The right-hand end of the scroll is too near to the C. There is no stop after the C or the 5, or CANTONAL.

##### *Second Forgery.*

(Type 1.)

I have not seen this. Mr. Atlee says : " No stop after GENÈVE. The G and E of GENÈVE are quite distinct. That portion of the ribbon which should contain LUX is filled in with a hieroglyphical inscription of some kind, X being the only readable letter. JHS is larger than in the original."

##### *Third Forgery.*

This has INS instead of IHS in the glory.

##### *Fourth Forgery.*

Lithographed, in black, on very dark green, and on rose-coloured wove paper ; also in sap-green, and in olive-green, on white wove paper. The glory bears INS, and the first word of the Latin inscription is FIST, instead of POST. TENEBRAS is in enormous letters, far larger than those of INS. The body of the eagle is as round as a barrel.

##### *Fifth Forgery.*

(Type II.)

This stamp is sold at Geneva, with the word *facsimile* on the back. The stamp is 20 millimetres high, by  $16\frac{1}{2}$  millimetres wide. There is no trace of the partially-erased JHS, behind the IHS, to be seen. The final E of

GENÈVE touches the inner line of the frame. There is no stop after this word, and none after CANTONAL, though the lower limb of the L of this latter word is prolonged somewhat to the right.

*Sixth Forgery.*

(Type II.)

This stamp, in light and dark green, is sold at Geneva, usually with the word *facsimile*, in violet, above the shield. The stamp is  $19\frac{1}{2}$  millimetres high, by  $16\frac{1}{2}$  millimetres wide. There is no trace of the partially-erased JHS, behind the IHS, to be seen. There is no stop after GENÈVE. There are only fifteen vertical lines in the key-half of the shield; and the dividing-line of the shield does not reach to the lower outline. There is no stop after CANTONAL.

*Seventh Forgery.*

(Type III.)

This I have not seen. Mr. Atlee says of it, "Finely engraved; too much so, in fact. The P of POSTE does not touch the frame. No lines going through key. Shield not divided as in the original. Printed on dull, dark green."

*Eighth Forgery.*

(Type III.?)

Lithographed in green, on very thick, white wove paper. The glory is reduced to a sort of scalloped oval, with no long rays issuing from it. The inscription in the oval is INS, instead of IHS; the letters of it are the same size as those of TENEBRAS. The word DE is equidistant between POSTE and GENÈVE. The letters of LUX are very far apart. The hollow of the fork of the left-hand end of the scroll does not come near the P of POST; indeed, there are several lines of shading between the fork and the letter. The G of GENÈVE is of the normal shape. There is no stop after *any* of the words, or after the 5. The right-hand end of the scroll touches, but does not cut through, the thin, inner outline of the right side of the stamp; and the left-hand end of the scroll very nearly touches the inner outline of the stamp to the left of it. There is no line of shading through the tail of the A of TENEBRAS. There are seventeen vertical lines of shading in the key-half of the shield; they show through the broad part of the handle of the key, but there is no line down the centre of the stem of the key. The wing of the eagle is short and stumpy; no part of it touches the outline of the stamp, and the tip of it points between POST and TENEBRAS. These tests will be more than sufficient for the detection of this counterfeit.

*Ninth Forgery.*

(Type III.)

The stamp is 20 millimetres high, by 17 millimetres wide. The letters of POSTE DE GENÈVE are all of the same size. The P of POSTE and the E of GENÈVE are a good distance from the sides of the frame. There is no stop after GENÈVE, and no circumflex accent over the H of JHS. The rays of the glory are very long, and reach the inner lines of the right-hand and left-hand frames, and above the inscription POSTE DE GENÈVE. The eagle's wing touches the inner, top line of the shield. Neither end of the scroll touches the inner line of the frame of the stamp. There is a stop after CANTONAL.

*Tenth Forgery.*

(Type III.)

This is well imitated, except for the following details: The stamp is 21 millimetres high, by  $17\frac{1}{2}$  millimetres wide. The P of POSTE touches the



inner frame; the right-hand end of the scroll also touches the inner frame. There are only 8 dots, instead of 12, between the wing and beak of the eagle. The vertical, left inner outline of the frame is somewhat too long at the top, and extends beyond the upper, horizontal inner line.

*Eleventh Forgery.*

(Type III.)

This is sold at Geneva, with the word *facsimile*, in violet, above the shield. It is well imitated, except in the following points: The stamp is 20½ millimetres high, by 17½ millimetres wide. There are only 13 vertical lines in the key-half of the shield. There are 10 or 11 dots between the beak and wing of the eagle.

*Twelfth Forgery.*

This I have not seen. Mr. Atlee says of it: "More roughly engraved. JHS too large. P of POSTE almost touching frame. Portion of ribbon inscribed LUX touches, but does not go through, the border line. Distance between the words in the upper inscription equal. Pale green, and also on pink paper."

*Thirteenth Forgery.*

(Type II.)

Mr. Atlee says: "Coarsely engraved. Inscribed INS. No halo, or accent over E of GENÈVE. Upon very thin, dark green paper."

*Fourteenth Forgery.*

Mr. Atlee says: "A very coarse-looking label, with JHS encircled with a few remnants of halo, supposed to be due to the worn state of the die. Point of shield comes between A and N of CANTONAL. Yellow-green."

*Fifteenth Forgery.*

(Type III.)

Printed in black, on yellow-green wove paper. The J of JHS has a very distinct top-stroke. There are two rays of the glory between DE and GENÈVE. The H of JHS has both top and bottom-strokes. The eagle's wing does not touch the side of the stamp anywhere, but the tip of the wing touches the inner outline of the top of the stamp, which it does not do in the genuine. The said tip points to the T of TENEBRAS. The words POSTE DE GENÈVE are in thick black letters, of quite a different sort of type from that of the genuine; the P of POSTE is a millimetre from the side of the stamp; the S of this word is rounded at the bottom; and the T is cut off square, without any top-stroke. The word DE appears to be slightly nearer to GENÈVE than to POSTE. There is a very tiny stop after GENÈVE, and another after C. The glory fills all the upper part of the stamp, reaching from side to side; but none of the rays actually touch the border or the top of the stamp. The inscription, POST TENEBRAS LUX, is all in small letters, much smaller than those of JHS. There is no ray of the glory through the G of GENÈVE. Neither side of the scroll touches the outline of the stamp, the left end being a little farther off than the other. There are no lines of shading either before or after TENEBRAS. The key-half of the shield contains seventeen vertical lines of shading, the left-hand one being thicker than the rest. The dividing-line of the shield, if prolonged downwards, would pass almost centrally through the first A of CANTONAL. There are either five or six dots between the wing and beak of the eagle.

*Sixteenth Forgery.**(Type III.)*

Lithographed, in light green, on yellowish-white wove paper. The inscription POSTE DE GENÈVE is in very large letters, larger than those of PORT CANTONAL. There are no signs of a glory. The eagle's wing does not touch the side of the stamp anywhere; the tip is very sharp, and points to the T of POST. The top-stroke of the P of POSTE touches the frame to the left of it; the S of this word is rounded at the bottom. The stop after GENÈVE is rather small. POST and LUX are in very much smaller letters than TÈNEBRAS. The right-hand end of the scroll distinctly touches the side of the stamp, and the left-hand end is rather close to the side. There are eighteen vertical lines of shading in the key-half of the shield, and *two* of them pass down the barrel or stem of the key. The tail of the eagle almost touches the bottom of the shield. The central dividing-line of the shield, if prolonged downwards, would pass through the first A of CANTONAL, a good way to the right of its centre. The dots between the wing and beak of the eagle are so very faint in my specimen that they cannot be counted.

*Seventeenth Forgery.**(Type III.)*

(For this and the following four stamps Mr. Atlee is responsible, as I have not seen them.) "This is so very scarce and so finely engraved as to lead to the supposition of its being an essay; but all that can be said now is that it is not from the accepted die. P of POSTE is at some distance from the border. LUX is easily readable. Very small stop after GENÈVE. J in the sacred monogram has a top-stroke. Six dots between the wing and beak of eagle. Printed both in bright green on white, and in black upon green."

*Eighteenth Forgery.**(Type III.)*

"Much like the last, only with eight dots between the bird's beak and wing. I have only seen it on dark green paper."

*Nineteenth Forgery.**(Type III.)*

"Same die, only altered to seven dots. On bluish-green paper."

*Twentieth Forgery.**(Type III.)*

"Three dots only between beak and wing. Found both upon yellow-green paper, and in pale sap-green on white."

*Twenty-first Forgery.**(Type III.)*

"Very smudged and black eagle. Full-stop almost joined on to final E of GENÈVE. On dull green paper."

*Twenty-second Forgery.**(Type I.)*

The stamp is 20 millimetres high, by  $17\frac{1}{4}$  millimetres wide. The letters of POSTE DE GENÈVE are *much* too large. The P of POSTE touches the frame. There is a stop after GENÈVE. This stamp is surcharged FACSIMILE.

*Twenty-third Forgery.**(Type I.)*

This is very poor. The shield is  $8\frac{1}{2}$  millimetres wide. The eagle has no feathers, and resembles a chicken just hatched. There are no stops, except after CANTONAL.

*Twenty-fourth Forgery.**(Type I.)*

This is also very poor. It bears a *crowned* eagle, like the green on white (Type III.). The stamp is 21 millimetres high, by  $17\frac{1}{2}$  millimetres wide.

*Twenty-fifth Forgery.**(Type II.)*

The letters JHS are too large. The right-hand, inner frame is prolonged to the outer frame at the top end. The P, D, and G of POSTE DE GENÈVE do not touch the frame. The left-hand end of the oval does not touch the frame, but the right-hand end of it does. There are twenty-two lines in the key-half of the shield. The stop after CANTONAL is on a lower level than the lettering.

*Twenty-sixth Forgery.**(Type III.)*

The stamp is  $20\frac{1}{2}$  millimetres high, by  $17\frac{1}{2}$  millimetres wide. The letters of POSTE DE GENÈVE are too close together. The DE is exactly over the JH. The rays of the glory are long, and strongly marked; they traverse the words POSTE and GENÈVE, but do not touch the frame. There is no stop after GENÈVE. Neither end of the scroll touches the frame. There are 17 lines in the key-half of the shield, and 8 dots between the wing and the beak of the eagle.

*Twenty-seventh Forgery.**(Type III.)*

This stamp was made at Geneva, and is generally printed on the blank parts of original envelopes; often sold in pairs (!) The stamp is  $20\frac{1}{2}$  millimetres high, by  $17\frac{1}{2}$  millimetres wide. It is a very good imitation, and has had an extensive sale in England. The two vertical lines of shading after the S of TENEBRAS are too far apart. The words POST and LUX are too clear. There are only 13 vertical lines in the key-half of the shield. The stop after the C is too large. There are only 8 or 9 dots between the wing and beak of the eagle, instead of 12; though this is not a very trustworthy test, as they are rarely all visible in the original.

*Twenty-eighth Forgery.**(Type II., but printed in green on white.)*

The stamp is  $19\frac{1}{2}$  millimetres high, by  $16\frac{1}{2}$  millimetres wide. Each of the letters I.H.S. is followed by a stop. There are 22 lines in the key-half of the shield. There is a stop after CANTONAL.

NOTE.—It will be seen that many of the forgeries described above are wrongly printed as regards colour, or paper, or both; but I have judged it better to give them all, so that, if these said stamps should exist, now or hereafter, in their proper colours, nobody need be taken in by them.

## POSTMARKS.

Genuine and forged, as in the double stamp.

NEUFCHÂTEL (*so-called*).

Issue of 1851. 5 c., black and red, on white.

*Genuine.*

Engraved, centre apparently lithographed, on rather thin and hard, greyish-white wove paper. The letters of the inscription POSTE LOCALE are exactly one millimetre high, and the label containing them is two millimetres high. The P of POSTE and the E of LOCALE are equidistant from their respective ends of the label. The O of LOCALE is taller than the rest of the letters. The upper fork of the right-hand end of the top label *just* touches the thin outline of the stamp to the right of it, and the upper fork of the left-hand end is about one millimetre from the thick outline to the left of it. The shield is  $7\frac{1}{2}$  millimetres wide, by  $9\frac{1}{2}$  millimetres high. The little floral ornament, above the top of the shield, is exactly under the centre of the L of LOCALE (*i.e.*, the centre of the letter as a whole, not merely of its first stroke). The lowest peak of the shield points slightly to the right of the centre of the T of CENTIMES. (In this I speak only as regards the black portion of the stamp, as the red part is not always in its proper place.) The S of CENTIMES in the lower label is crooked, sloping over very decidedly to the right. There is a large stop after the s. The 5 at the other end of the label is, in its nearest part, one millimetre from the left-hand, vertical end of the scroll. There is a sort of trefoil-shaped leaf at each end of this lower label; the right-hand one is very close to the frame of the stamp, but the left-hand one is half a millimetre distant from the frame. The right-hand one, though close to the frame, does not touch it, but is, perhaps, one-fifth of a millimetre from it. The top outline of the POSTE LOCALE label is a millimetre and a quarter from the thin, inner outline of the top of the stamp. This space is filled in with a tracery of curly black lines, and just above the L of LOCALE will be found *the* test for this stamp, which is a distinct figure 8, placed upright, between the POSTE LOCALE label and the top of the stamp, and just above the L of the latter word. The thin, inner lines of the top and bottom frame both run 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.

*First Forgery.*

Nicely lithographed, on moderately stout, rather soft wove paper, which has been steeped in something to give it a look of age, making the paper a pale buff colour; also on greyish-white, like the genuine. The letters of the inscription, POSTE LOCALE, are much too large, being more than  $1\frac{1}{2}$  millimetre high, and the containing-label is  $2\frac{1}{2}$  millimetres high. The E of LOCALE is very much nearer to the right-hand end of the label than the P of POSTE is to the left-hand end of it. The O of LOCALE is the same height as the rest of the letters. The right-hand end of the top label is a trifle nearer to the frame of the stamp than the left-hand end is, but does not touch the side of the stamp. The S of CENTIMES in the lower label is perfectly upright; it is very close to the end of the label, and there is no stop after it. The 5 at the beginning of the label is even closer to its end of the label, being hardly a quarter of a millimetre from it. The trefoil-shaped ornaments at the ends of this lower label both touch the inner outline of the stamp. The top outline of the POSTE LOCALE label is not more than a quarter of a millimetre from the inner outline of the top of the stamp, and there is no figure 8 above the L; the

space above STE LOCA of POSTE LOCALE being quite blank, instead of bearing the curly lines. The lower point of the shield is above the space between NT of CENTIMES, rather nearer to the N. The white cross in the red shield has a black outline. This is an easy test. The shield is a little over 6 millimetres wide, by a shade more than 9 millimetres high. The middle point of the floral ornament above the shield is under the vertical stroke of the L of LOCALE. The thin, inner line of the top frame is very badly drawn in the middle, being double above the ST of POSTE, and far too thick above the E of that word and the LO of LOCALE. The frame has an extra (thin) line all round it, besides the two of the genuine. There are many more differences, but I think the above will be found amply sufficient.

#### *Second Forgery.*

Printed on rather hard, very thin, greyish-white wove paper. The letters of POSTE LOCALE are a little more than one millimetre high, and the label containing them is a little more than two millimetres high. The O of LOCALE is the same height as the rest of the letters. Neither end of the upper label touches the border of the stamp, and the left-hand end is nearer to it than the right-hand end is. The S of CENTIMES is perfectly upright; the stop after it is not very conspicuous. The 5 at the other end of the label is less than one millimetre from the left-hand end of the label. Both the trefoil-shaped ends of this lower label touch the sides of the stamp. The upper outline of the POSTE LOCALE label is barely one millimetre from the thin outline of the top of the stamp. This space is filled up with curly lines. There is no figure 8 above the L of LOCALE, but above TE LO of POSTE LOCALE there are three curly lines, each very like a badly-formed 3, placed on its face. The lower point of the shield is above the beginning of the T of CENTIMES, instead of above its very centre. The shield is  $7\frac{1}{2}$  millimetres wide, by a little over 9 millimetres high. The middle point of the floral ornament above the shield is below the vertical stroke of the L of LOCALE. The inner line of the top frame is actually thicker than the outer line, and is far too thick on the other three sides.

#### *Third Forgery.*

Printed on yellowish-grey wove paper, hard, and moderately stout. The letters of the inscription, POSTE LOCALE, are a millimetre and three-quarters high, and the label containing them is two and a quarter millimetres high. The P of POSTE is very slightly nearer to its end of the label than the E of LOCALE is to the other end of it. The O of LOCALE is the same height as the rest of the letters; but too far from the C, which is badly drawn. Neither end of this upper label touches the frame of the stamp, the right-hand end being a little nearer to it than the left. The S of CENTIMES in the lower label is upright. There is an extremely small stop after this S, which almost touches the end of the label. The 5 at the other end of the label is only a quarter of a millimetre from the beginning of the label. The trefoil-shaped leaves at the ends of this bottom label both touch the sides of the stamp. The top outline of the POSTE LOCALE label is not much more than a quarter of a millimetre from the thin outline of the top of the stamp, and there is no figure 8 above the L of LOCALE. The lower point of the shield is above the end of the N of CENTIMES. The shield is  $6\frac{3}{4}$  millimetres wide, by  $9\frac{1}{2}$  high. The middle point of the floral ornament above the shield is quite to the left of the vertical stroke of the L of LOCALE. The frame has three lines, instead of two, as in the first forgery. There is a large, backward-sloping s above the right-hand, forked end of the upper label.

*Fourth Forgery.*

Lithographed, on yellowish-grey wove paper, of medium thickness. The letters of the upper inscription are a millimetre and a quarter high, and the label containing them is  $2\frac{1}{2}$  millimetres high. The E of LOCALE is much nearer to the side of the label than the P of POSTE is. The O of LOCALE is the same height as the other letters. As far as I can make out through the postmark, the left, upper fork of the scroll touches the thin, inner line of the frame, while the right, upper fork is at some little distance from the frame. The shield is 7 millimetres wide, by 10 high. The S of CENTIMES is perfectly upright, and close to the E, while the stop is very near the S. The 5 is about 1 millimetre from the side of the label. The trefoil at the right-hand end of this label touches the inner line of the frame; and the trefoil at the left-hand end *very* nearly touches the inner line of the frame. The top of the stamp is composed of one thick line, the thin, inner line being absent. There is barely half a millimetre between this thick line and the nearest part of the POSTE LOCALE label. There is no 8 in this space. The lower point of the shield is to the left of the T of CENTIMES. The middle point of the floral ornament above the shield is to the left of the L of LOCALE. There is an upright S above the right-hand forked end of the upper scroll.

*Fifth Forgery.*

Lithographed, on thick, hard, yellowish, or yellowish-grey wove paper. The letters of POSTE LOCALE are 1 millimetre high, and the containing-scroll is 2 millimetres. The E of LOCALE is nearer the end of the scroll than the P of POSTE is. The O of LOCALE is the same height as the C; but the last L and E are much taller than the OCA. The S of CENTIMES is perfectly upright, and the stop is nearer to the S than to the side of the label. Neither end of this label touches the frame of the stamp, but the right-hand end is nearer than the other. The thin, inner line of the top frame is more than a millimetre from the nearest part of the POSTE LOCALE label, and *there is an 8 above the L*, as in the genuine. (This is the only one of my forgeries showing the 8.) The floral ornament above the shield is slightly to the right of the centre of the L of LOCALE, and the point of the shield is above the centre of the T of CENTIMES. The shield is about 7 millimetres wide, by 9 high. There is a thin line, running round the stamp, about half a millimetre outside the outer frame. This is more likely to deceive than any of the forgeries hitherto noted, on account of the 8. However, the upright S of CENTIMES is a good test.

*Sixth Forgery.*

I take this from M. de Reuterskiöld's book; not having seen it myself. The letters of POSTE LOCALE are a millimetre and three-quarters high; and the containing-label is  $2\frac{1}{4}$  millimetres high. The O of LOCALE is the same height as the other letters. Neither end of the upper scroll touches the frame. The S of CENTIMES is upright, and there is a very small stop after it, which *almost* touches the frame. The trefoil-ends of the lower label both touch the thin, inner line of the frame. The point of the shield is above the N of CENTIMES. The upper scroll very nearly touches the top frame of the stamp, and there is no 8 above the L of LOCALE.

*Seventh Forgery.*

This also I take from M. de Reuterskiöld's book. It belongs to the set of counterfeits sold at Geneva, with the word *fac-simile*, in microscopic, violet letters on the upper part of the face of the stamp. The letters of POSTE LOCALE are a millimetre and a quarter high; and the containing-label is  $2\frac{1}{4}$  millimetres high. The O of LOCALE is the same height as the

rest of the letters. Neither end of the upper scroll touches the frame. The S of CENTIMES leans over *slightly* to the right; there is no stop after this word. The right-hand trefoil of the containing-label touches the frame; the left-hand one does not. The 5 and the letters of CENTIMES are much too large; they are only half a millimetre from the lower border of the label, though they are one millimetre from it in the genuine.

#### POSTMARKS.

*Genuine.*—A set of twelve parallel bars, of varying lengths, arranged in a diamond form, struck in black, and also in blue.

*First Forgery.*—Ditto; always in black, and with very thin lines.

*Second Forgery.*—Ditto.

*Third Forgery.*—Ditto, nicely done.

*Fourth Forgery.*—Very like 25.

*Fifth Forgery.*—Similar to the genuine, but the lines are not very regular.

#### TESSINO.

##### BOGUS STAMP.

##### 5 Rappen, red and black, on white.

I have not seen this stamp, but M. de Reuterskiöld says that it was made, a good many years ago, at Lyons, and formerly deceived a good many collectors. It resembles the Neuchâtel stamp, except that the shield is oval, and the arched band at the top bears TESSINO, and the value-label bears 5 RAPPEN.

#### VAUD (*so-called*).

Issue of 1849. 4 c., black and red, on white.

Issue of 1850. 5 c., black and red on white.

The two types are identical; for, in 1850, the 4 was erased from the stamps on the plate, and altered to 5; thus the former, as may be supposed, is decidedly rare.

#### *Genuine.*

Engraved in *taille-douce*, in red and black, on thick, rather hard, yellowish-white, or greyish-white wove paper. The outlines of the top and left-hand side do not meet at the top, causing a break in the line at the very point of the left-hand top corner of the stamp. In the right-hand bottom corner there is a small black dot; and there is another dot, but not so distinct, in the right-hand top corner. These dots look as though they had been made first, as guides for the position of the frame of the stamp. The scroll-work does not touch the head of the P of POSTE, but part of it touches the foot of that letter, and part of it touches the extreme right-hand bottom corner of the E of LOCALE. There is a stop after this latter word, and there is a little rounded ornament above the white cross, which stands almost under the vertical stroke of the L of LOCALE. The thin line under POSTE LOCALE does not cut through this rounded ornament, which is, by the way, simply a curve of the scroll-work. There are four black dots, of graduated sizes, below the post-horn, and to right and left of it; *i.e.*, four dots below it to the right, and the same number below it to the left. These dots, however, are copied in most of the forgeries. The horn appears to be bound to the ring above it by tape or ribbon, wound many times round it. There seem to be seventeen turns of the ribbon round the horn, the last two or



three turns to the left being narrower than the others. This wrapping of ribbon ends, on the left-hand side, level with the middle of the topmost large black dot in the scroll-work; *i.e.*, the last left-hand turn of the ribbon seems to point directly to the middle of the said large black dot. This must be noticed as one of the chief tests. The bell, or wide part of the post-horn, *almost* touches the black ring round the white cross, and the small end of the horn goes very near to the left-hand outside edge of the scroll-work on which it is placed. There is a white horizontal line, which joins the small end of the horn to the ring, half-way between the mouthpiece and the left-hand end of the wrapping; and this white line is exactly central between the top and bottom of the stamp. The white cross has no black outline. The letters of POSTE LOCALE are equal in size. The left-hand top curl of the scroll-work is as near to the top corner of the P of POSTE as the right-hand top curl of it is to the top corner of the E of LOCALE. The space immediately below the POSTE LOCALE label, behind the top of the ring, is shaded with horizontal wavy lines; the top one, which forms the bottom of the POSTE LOCALE label, being almost straight, and not close to the others.

#### *First Forgery.*

Lithographed, on extremely yellowish-white wove paper, a little thinner than that of the genuine, but quite as hard. There is no break in the outline of the stamp at the top left-hand corner, neither is there any dot at the top or bottom right-hand corners. The scroll-work touches the head of the P of POSTE, and not its foot; and it does not touch the E of LOCALE anywhere. There is no stop after the latter word. The rounded top of the bit of scroll-work, above the top of the ring, stands tolerably correctly under the first stroke of the L of LOCALE, but the line under POSTE LOCALE distinctly cuts through the said ornament. There are only three dots below the left side of the post-horn, and the same number below the right side of it. The horn is bound to the ring above it by twelve easily-counted folds of tape or ribbon, and the left-hand turn or fold is far to the right of the top black dot on the left-hand side. All the turns of the ribbon are very nearly the same width. The bell, or wide part of the post-horn, is more than half a millimetre from the black outline of the ring round the white cross, instead of *almost* touching it. The small end of the horn is more than a millimetre from the edge of the scroll-work. The white cross has a strong black outline. The s of POSTE stands decidedly lower than the rest of the letters. The left-hand top curl of the scroll-work touches the P of POSTE, but the right-hand top curl of it is a long way from the top of the E of LOCALE. The spaces immediately below the POSTE LOCALE label, behind the top of the ring, are shaded with crossed, vertical and oblique lines. In the lower value of this forgery the horizontal stroke of the 4, instead of being a hair-line, as in the genuine, is a thick stroke, very nearly as thick as the vertical stroke of the figure.

#### *Second Forgery.*

Lithographed, in very dark black, on very white wove paper. The lines of the top and left sides meet at the left top corner of the stamp; indeed, the left line has been drawn too far, so that the end of it sticks up above the stamp for more than half a millimetre. There is no dot in either of the right-hand corners, and the right-hand top corner is rounded, instead of square. The scroll-work very nearly touches the top of the P of POSTE, but does not touch its foot; and the corresponding piece of scroll-work, at the other side of the stamp, is a long way from both the top and bottom of the E of LOCALE. There is no stop after LOCALE. The middle, rounded portion of the ornament at the top of the ring stands too much to the



left, being only under the beginning of the L of LOCALE; and the line under POSTE LOCALE distinctly cuts through the said ornament. The ribbon is only wrapped twelve times round the horn, and the left-hand end is out of shape; being, as it were, stretched, to make it come level with the middle of the black dot, below the left side of the horn. The ring above the horn has two outlines, so that there is a black outline all round the red portion, and another outside the ring itself. In the genuine the red circle is not outlined. There is also a black outline round the cross itself. There is a good dark space between the ring and the bell, or large part of the horn; and the small end of the horn is more than a millimetre from the left-hand edge of the piece of scroll-work on which it is drawn. The O of LOCALE is distinctly larger than the L. The space below the POSTE LOCALE label on each side is filled in with crossed, vertical and oblique lines, very black.

#### *Third Forgery.*

Nicely lithographed, on rather thick, very hard, slightly yellowish-white wove paper. The top left-hand corner of the stamp is perfect, and there is no dot in either of the right-hand corners. The scroll-work does not touch the P of POSTE or the E of LOCALE anywhere. The ribbon is wrapped thirteen times round the horn, and the left-hand end of the wrapping is very far (*i.e.*, at least a millimetre) to the right of the top dot on the left-hand side. The wrapping is almost equally distinct all the way, the last two turns to the left being very nearly as wide as the rest. The small end of the horn is more than a millimetre distant from the edge of the scroll-work to the left of it. The bottom of the O of LOCALE is distinctly above the level of the bottom of the L and C to the left and right of it. This is not at all a bad forgery, and is likely to be dangerous.

#### *Fourth Forgery.*

Tolerably well lithographed, on thick, very hard, yellowish-white wove paper. The left-hand top corner of the stamp is perfect, and there is no dot in either of the right-hand corners. The scroll-work touches the bottom of the P of POST, and also that of the E of LOCALE, as in the genuine; but there is no stop after LOCALE, and the top curl of the scroll-work is very much nearer to the top of the P of POSTE than the corresponding curl on the right side of the stamp is to the top of the E of LOCALE. The ribbon is bound fifteen times round the horn, the last two turns to the right not being joined to the ring, but wrapped round the horn alone. The red circle, containing the white cross, has a faint black outline. The bottom of the frame of the stamp is not outlined all the way along.

#### *Fifth Forgery.*

This is poor. Rather coarsely lithographed, on very slightly yellowish-white wove paper, hard, but not very thick. The left top corner of the stamp is perfect, and there is no dot at either of the right-hand corners. The scroll-work touches the foot of the P of POSTE, but towards its *right*-hand side. The scroll-work does not touch the bottom of the E of LOCALE. I cannot make out whether there is a stop after LOCALE. The top curl of the left-hand scroll-work is a good deal nearer to the top of the P of POSTE than the corresponding, top right-hand curl is to the top of the E of LOCALE. The middle, rounded part of the ornament at the top of the ring is under the end of the L of LOCALE, instead of under its vertical stroke. There are only three dots below the right side of the horn, and the middle one is the largest; the top dot under the left-hand side of the horn is not perfect, and too far away from the other three. (In the genuine stamps the *top* dot is the largest, and the others get

gradually smaller.) The ribbon is wrapped twelve times round the horn, the width of the folds gradually decreasing from right to left. The left-hand fold is almost two millimetres distant from the middle of the top, left-hand dot. The small end of the horn is a long way from the left-hand edge of the scroll-work on which it is placed. The A of LOCALE has a top-stroke which does not exist in the genuine, and the L has a ridiculously long top-stroke, many times longer than that of the original. The top outline of the curved label which contains the value appears to have been drawn by an unsteady hand; it is nicely done in the genuine. The bell or wide part of the horn has a distinct, double outline, instead of the single one of the genuine. I do not think this forgery is likely to be dangerous.

*Sixth Forgery.*

Lithographed, on rather thin, hard, yellowish-white wove paper. The black lines are all too close together in this forgery, giving it a very dark appearance. There is a sort of dot in the right top corner, but none in the right bottom corner, and the left top corner is perfect. The scroll-work touches the foot of the E of LOCALE, but not that of the P of POSTE; and the top left-hand curl of the scroll-work is much nearer to the top of the P of POSTE than the top right-hand curl of it is to the top of the E of LOCALE. The top of the frame of the stamp is not outlined, though it is in the genuine and in all the other forgeries. The top dot under the right side of the horn is very much smaller than the one below it. The ribbon is bound sixteen times round the horn, the first two turns on the right not being joined to the ring. The left-hand side of the binding is two millimetres from the middle of the top dot, under the left side of the horn. The outline of the top of the ring is very thick and heavy, much more so than in the genuine.

*Seventh Forgery.*

I give this and the following forgeries on the authority of M. de Reuterskiöld, as I have not seen them myself.

There is no break in the left top corner, and the dots in the right-hand corners are absent. The peak in the scroll-work is under the P of POSTE, instead of touching the left side of its foot. The ribbon is bound fourteen times round the horn. The red circle has a thin, black outline.

*Eighth Forgery.*

There is no break in the left top corner, and the dots in the right-hand corners are absent. The peak of the scroll-work is below the centre of the P of POSTE, and does not touch it. On the other side it touches the E of LOCALE. The C of LOCALE is much narrower than the other letters. The ribbon is bound fourteen times round the horn. This is a very fair forgery, and is likely to deceive.

*Ninth Forgery.*

This belongs to the set sold at Geneva, with *facsimile* at the back. Almost all the details are well copied, but somewhat coarsely executed. The wrappings of the ribbon are so indistinct that it is impossible to say how many times it is bound round the horn. The small end of the horn is not joined to the central ring.

*Tenth Forgery.*

This belongs to the set sold at Geneva, with *facsimile*, in small violet letters, near the top of the stamp. There is a break in the left top corner, but there are no black dots in the right-hand corners. The letters of POSTE LOCALE are too large, and there is no stop after LOCALE. The middle, rounded part of the ornament above the ring of the horn touches

the L of LOCALE. The small end of the horn is not joined to the central ring. The ribbon is wrapped fourteen times round the horn, and does not reach as far as the upper black dot, to the left of the numeral-label.

POSTMARKS.

*Genuine.*—A set of parallel lines, of graduated length, twelve in number, forming a diamond; also an outlined diamond, containing a lattice-work of lines, parallel with the sides of the diamond; also a cancellation rather like that of the Geneva stamps already described. This latter is not perfect on any of my specimens, so that I cannot say what is its exact shape.

*Forged.*—A diamond of lines, like the genuine; also a copy of the forged Zürich postmark; also a flower of four double petals, probably an imitation of the obscure postmark which I could not decipher; the latter being struck in red and in blue, the other two, like the originals, being in black.

WINTERTHUR (*so-called*).

Issue of 1849. 2½ Rappen, black and red, on white.

*Genuine.*

Engraved in *taille-douce*, on medium, white wove paper, rather hard. In the margin, outside the stamp, there is a double-headed arrow, opposite to each of the four sides of the stamp, each arrow being loosely wrapped with a ribbon, in nine spiral folds; the arrows and spirals are all in red. The ring containing the white cross is suspended from the top of the stamp by two ropes, with a tassel between them. The tassel hangs by two thin black lines, and the left-hand rope has seven oblique lines across it, to mark the strands, whilst the right-hand rope has eight similar oblique lines across it. The inscription ORTSPOST. POSTE LOCALE is in thick, block lettering. There is a large, conspicuous stop after ORTSPOST, and it is nearer to the P of POSTE than to the T of ORTSPOST. The thick black outline round the white cross is very nearly the same thickness all the way round. The R in the right bottom corner does not touch the wavy outline which runs obliquely above it. This said wavy outline ends in a curl at the bottom of the stamp, and this curl has its bottom cut off by the thin, inner outline of the bottom of the stamp, not trespassing below the said thin outline, but being, as it were, obliterated. There is a similar wavy line above the 2½ in the left-hand bottom corner, ending in a similar curl; but this curl cuts through the thin outline of the bottom of the stamp, almost touching the thick outline below it. The long, thin stem of the horn is joined to the ring by a white band, or white space, bounded by two black lines, above the top of the last T of ORTSPOST, and level with the top of the P of that word. There are four black lines across the thin stem of the horn, near the small end, at varying distances, apparently intended for joints. One of them is level with the middle of the O of ORTS, two more are level with the R, and the fourth is level with the space between the TS. The wide, bell-end of the horn is shaded with ten oblique lines, and the very rim of this bell-end has four very short lines of shading on it. There are four lines drawn across the horn near its widest part, about level with the LE of LOCALE. There are thirteen vertical lines drawn across the top of the ring, apparently intended to represent where the cords wrap round it, and three of these little lines are broken; *i.e.*, they do not reach right across. There are about seventeen short, vertical lines across the middle



of the horn, above the word POSTE, and four of them are broken. There are four lines drawn across the wide end of the horn, opposite respectively to the A, the L, and the E of LOCALE, and parallel with the curve of the bell-end. The one opposite the L is broken, instead of extending right across the horn. There are thirty-nine horizontal red lines in the part of the stamp which contains the word ORTSPOST, counting from the bottom to the curve under the R in the left-hand top corner. The stop after the top R is a little larger than that after the bottom R; and the latter stop is *very* little nearer to the end of the tail of the bottom R than it is to the thin, inner outline of the right-hand frame of the stamp.

#### *First Forgery.*

This is very poor. It is lithographed, on thin white, and also on very yellowish-white wove paper. None of my specimens show the arrows and spirals outside the four sides of the stamp, and yet several of them have wide margins, so I think the arrows do not exist at all in this counterfeit. The ring containing the white cross is suspended from the top of the stamp by ropes, but the left-hand rope has only five black lines across it, and the right-hand one has five also. The tassel is suspended by a single line, instead of two. The inscription, ORTSPOST POSTE LOCALE, is in very thin, block letters. There is no stop after ORTSPOST. An easy test for this forgery is that there is a little black dot in the centre of the top arm of the cross, which does not exist in the genuine or in any of the other forgeries. The outer black outline of the cross is not equally thick all round, one half being shaded twice as thickly as the other. The top of the letter R in the bottom right-hand corner of the stamp touches the wavy outline to the left of it. The bottom curl of this wavy line is not cut off by the thin, inner outline of the bottom of the stamp, but it can be traced round as a perfect curve or hook. (N.B.—The said wavy line, both in the genuine and forged, consists of a thin and a thick line, running parallel with each other; but what I have said refers only to the thicker one, as the other is merely as it were an accompaniment to it.) The corresponding curl of the black wavy line, cutting off the  $2\frac{1}{2}$  in the left bottom corner, not only does not cut through the thin, inner outline of the bottom of the stamp, but does not even touch it. There is no white line to join the horn to the ring. There are only two black lines drawn across the thin stem of the horn. The wide, bell-end of the horn is shaded with eight lines, parallel with the outline; and the very rim of this bell-end is shaded with eleven very short lines, instead of four. The three thick lines which run round the tube of the horn, opposite, respectively, to the A, the L, and the E of LOCALE are, in this forgery, represented by five very short, thick lines, which do not go half-way round the tube, and several finer ones. There are only thirty-four horizontal, red lines, in the part of the stamp which contains the word ORTSPOST, counting from the bottom to the curve under the R, in the left top corner. The stop after each R is of equal size, and the one after the bottom R is a good deal nearer to the tail of the R than to the frame to the right of it.

#### *Second Forgery.*

This is very poor. Coarsely lithographed, on moderately stout, very yellowish-white wove paper. There are only about five turns of the spiral ribbon round each of the red arrows, in the margins between the stamps, and they are most irregularly drawn. The left-hand rope at the top of the stamp has six oblique black lines across it, to mark the strands, and the right-hand rope has six also. There is a small, oblong, indistinct stop after ORTSPOST, very different from the very large, round stop of the genuine. This stop is about midway between the letters T and P. There

is a stop after LOCALE, which does not exist in the genuine. The thick, wavy line which shuts in the R in the right bottom corner has *two* thin, accompanying lines, instead of one, and the top of the R touches the outer one of these thin lines. The bottom curl of this thick, wavy line is very nearly perfect; *i.e.*, the thin outline of the bottom of the stamp only, as it were, shaves part of the bottom of the curl off, instead of making it quite flat. The bottom curl of the corresponding, wavy line which shuts off the 2½ in the left lower corner of the stamp only touches the thin, inner line of the bottom of the stamp, without cutting through it. The short white line, bounded by two black ones, which joins the thin stem of the horn to the large ring, points towards the top arm of the cross, instead of towards its centre, and it is above the second S of ORTSPOST, and level with the first S of that word. There are only three black lines across this thin part of the tube of the horn. The wide, bell-end of the horn is shaded with eight short, thick lines, parallel with the outline of it; and the very rim or lip of this bell-end is shaded with nine very short lines, two being much thinner than the others. There are seventeen vertical lines across the top of the large ring, instead of thirteen; and twenty-one similar lines across the middle of the horn, instead of sixteen, none of them being broken either top or bottom. There are only twenty-eight horizontal, red lines behind the word ORTSPOST, counting from the bottom of the stamp to the curve under the R in the left top corner, and several of these lines are very crooked. There is no stop after the top R, and the one after the bottom R is *very* much nearer to the tail of the R than to the thin, inner outline of the frame to the right of it.

#### *Third Forgery.*

Lithographed, on medium, very white wove paper. The arrows and spirals in the margins, between the stamps, are all in red, and well imitated. Each rope at the top of the stamp has only five oblique lines across it, to mark the strands; and the tassel is suspended by one thick line. There is no stop after ORTSPOST. The lower part of the thick, wavy line, shutting in the R in the right bottom corner, has two thin, accompanying lines, as in the genuine, and the top of the R touches the outer one of them. The curl at the bottom of this said wavy line is perfect, not being cut off at the bottom by the thin, inner outline of the bottom of the stamp. The curl at the bottom of the similar, wavy line, shutting off the 2½ in the left bottom corner, merely touches the thin, inner outline of the bottom of the stamp, without cutting through it. There is no white line to join the thin tube of the horn to the ring. There are only three lines across the thinnest part of the tube of the horn. The wide bell-end of the horn is shaded by eleven lines, of varying length, parallel with the outline; and the very rim or lip of the bell-end is shaded by about ten very short lines. There are *no* lines across the top of the ring, and about twenty across the middle of the horn above POSTE, only one of them being broken. There are thirty-one horizontal red lines behind the word ORTSPOST, counting from the bottom of the stamp to the curve under the R in the left top corner. There is no stop after the upper R, and the top curls of the shield—or whatever it is meant for—to the right of the upper R and to the left of the upper 2½ respectively, which ought to touch the thin, inner outline of the top of the stamp, do *not* do so; the one to the right of the upper R, especially, being far below the top outline.

#### *Fourth Forgery.*

I think this is decidedly the best of the lot. Lithographed, on medium, white, or slightly yellowish-white wove paper. The red arrows, in the margins between the stamps, run through a set of nine balls or discs,

instead of one spiral, these discs being about a millimetre apart, and altogether separate from each other. Each rope at the top of the stamp has six oblique black lines across it, to mark the strands. There is a very small, faint stop after *ORTSPOST*. The *E* of *LOCALE* does not reach the right-hand ends of the red lines, even when they are drawn too far to the left, so that there is a white margin to the right. The curl at the bottom of the wavy line, shutting off the  $2\frac{1}{2}$  in the left bottom corner, cuts very slightly through the thin, inner outline of the bottom of the stamp; and the end of the line forming the curl is split into two. The long, thin stem of the horn is joined to the ring by a wide, white line, bounded by two black lines, and pointing towards the top right-hand corner of the cross, instead of towards its centre. There are three black lines across the thin stem of the horn, near its end, and the joints made by these lines are very uneven or irregular. This part of the horn is considerably thicker than the ring; though, in the genuine, it is about the same thickness. The wide bell-end of the horn is shaded by nine oblique lines of varying length, parallel with the outline; and the very lip or rim of the said bell-end is shaded by six very short lines. The four transverse lines across this bell-end of the horn are too thin, and are not parallel with the curve of the bell. There are twelve vertical lines across the top of the ring, three of them being broken; and fifteen across the bottom of the horn, only one of them being broken. There are only twenty-nine horizontal, red lines behind the word *ORTSPOST*, counting as before.

#### *Fifth Forgery.*

I take this from M. de Reuterskiöld, as I have not seen it. The red arrows are fairly well imitated. There are six oblique lines across each of the ropes, at the top of the stamp. There is a small stop after *ORTSPOST*. The mouthpiece of the horn is joined to the central ring by an *oblique* white band, bounded by two black lines; it has three lines across it, near the end. This part of the horn is larger than the central ring, which is not the case with the genuine. There are twelve little black lines in the upper part of the central ring, and fifteen in the lower part of the horn. There are twenty-nine red lines behind *ORTSPOST*, counting from the bottom of the stamp to the curve under the *R* in the left top corner, as before.

#### *Sixth Forgery.*

M. de Reuterskiöld sends me the following description: The stamp is easily distinguishable, by the fact that the red part of the stamp is printed after the black, so that the red lines, which ought to form the background, actually cross over the faces of the letters of *ORTSPOST*. *POSTE LOCALE*. There is a large stop after *ORTSPOST*. The top of the ring of the horn has no lines of shading across it, and the lower one of the two black lines enclosing the white band which joins the mouthpiece part to the ring is continued to the left, across the mouthpiece part, till it touches the left outline of the latter.

#### POSTMARKS.

*Genuine.*—Exactly the same as that of the genuine Zürich stamps. I have only seen it struck in black.

*Forged.*—The letters *PP*, in very large capitals; also the same cancellation as that on the forged 4 rappen of Zürich, in black or blue; also a set of thin, parallel bars.

*NOTE.*—Mr. Atlee speaks of three forgeries of this stamp in his possession, which have the arrows in the margins *in black*, instead of in red. He does not particularise them further, but they must be different from any of mine, as all the ones above described have the arrows in red, like the genuine.

## ZÜRICH.

Issue of March, 1843. 4 Rappen; Local-Tax; black on white.

There are five types of this stamp. They are very scarce; but, *per contra*, the forgeries are numerous, and to be found in most schoolboy albums.

*Genuine.*

Engraved in *taille-douce*, on moderately stout, greyish-white wove paper, which is ruled all over with fine red lines, either vertical or horizontal; two very thin lines close together, and one equally thin line further off, alternately. Each corner of the stamp is ornamented with five little square dots, forming a cross, and the five dots in the upper left-hand corner are quite distinct from each other. Down each side of the stamp there is a row of semicircular ornaments—six whole ones, with a half-semicircle at the top, on the left side; and six whole ones, with a half-semicircle at the bottom, on the right side. The half-semicircle, in each case, has one black, more or less comma-shaped dot in it, the other semicircles containing three pear-shaped and comma-shaped dots in each. The ground-work of the stamp is formed by oblique black lines in sets of four, with white spaces between, forming a sort of lattice-work. The numbers of these lines vary in the different types, according to the tables given below. The central numeral shows the number of perfect sets of four lines; the first numeral shows the number of lines in the imperfect set at the top corner (if any), and the last numeral shows the number of lines in the imperfect set at the bottom corner (if any).



TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

Type I.	...	1 line	...	15 sets of four	...	3 lines
" II.	...	No "	...	16 "	...	No "
" III.	...	No "	...	16 "	...	No "
" IV.	...	3 "	...	15 "	...	1 "
" V.	...	2 "	...	15 "	...	2 "

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

Type I.	...	No lines	...	16 sets of four	...	No lines
" II.	...	No "	...	16 "	...	No "
" III.	...	3 "	...	15 "	...	2 "
" IV.	...	2 "	...	15 "	...	3 "
" V.	...	2 "	...	15 "	...	3 "

In all the types there is a very distinct hyphen between the words LOCAL-TAXE. The shading to the back of the tail of the 4 is perfectly vertical and straight. There are two dots over the U of ZÜRICH in all the types, though they are not very clear in Type II., as the U is so close to the top line.

The position and number of the horizontal lines in the top and bottom frames vary according to the type, as follows :

*Type I.*—There are seven horizontal lines in the upper frame, and one of these lines passes below ZÜRICH, without touching any of the letters. The R and I *almost* touch the top outer line of the frame. In the lower frame there are eight lines, none of them showing below LOCAL-TAXE. There is a stop after TAXE in this type, but not in any of the others.

*Type II.*—Upper frame, six lines, none of them showing below ZÜRICH. The U and the I of this word almost touch the upper border. Lower frame, eight lines, none showing below LOCAL-TAXE.

*Type III.*—Upper frame, six lines ; the letters of ZÜRICH are all equal, and exactly fill the space between the first and sixth lines. Lower frame, eight lines ; one of them shows below LOCAL-TAXE.

*Type IV.*—Upper frame, seven lines ; one shows below ZÜRICH. Lower frame, nine lines ; the upper one very near the top of the stamp ; two lines under LOCAL-TAXE.

*Type V.*—Upper frame, seven lines ; one showing below ZÜRICH. Lower frame, nine lines ; two showing below LOCAL, and one below TAXE.

#### *First Forgery.*

Rather nicely lithographed, on very yellowish-white wove paper. This may be dismissed with a very few words, as the corners of the stamp bear the date, 1, 8, 4, 3 respectively, instead of the crosses of black dots. There is no trema over the U of ZÜRICH, and no hyphen between the words LOCAL-TAXE. The red lines are much the same as in the genuine.

#### *Second Forgery.*

Very similar to the last, with 1, 8, 4, 3 in the corners. This counterfeit has the trema over the U of ZÜRICH, and the hyphen between the words LOCAL-TAXE ; but the red lines are all single, and nearly a millimetre apart ; *i.e.*, six or eight times as far apart as in the genuine.

#### *Third Forgery.*

This I describe only from memory. It has the date, but, if I remember correctly, only in the two bottom corners—18 in the left corner, and 43 in the right.

#### *Fourth Forgery.*

Finely engraved, in *taille-douce*, on very greyish-white wove paper. There are no red lines ; no trema over the U of ZÜRICH ; no hyphen between the words LOCAL-TAXE. The corners bear the figures 1, 8, 4, 3, showing a black cross behind each figure. This stamp is much better-looking than the genuine ; but, of course, the date-figures afford an instant means of detection.

#### *Fifth Forgery.*

This has the words CANTONAL-TAXE, instead of LOCAL-TAXE, in the bottom frame. Further description is unnecessary.

#### *Sixth Forgery.*

Coarsely lithographed, on very white wove paper. The red lines are arranged one and one, as in the second forgery, but rather closer together. The square dots in the right-hand top corner all run together,



so as to form a solid black cross. The half-semicircle at the top of the left side contains a mark like a note of interrogation; the one at the bottom of the right side of the stamp contains a comma and part of a dot. The shading to the back of the tail of the 4 is rather wavy in shape, instead of being straight. The black lines are as follows :

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

No lines ... 17 sets of four ... 1 line.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... 2 lines.

It will be seen that this forgery does not agree with *any* of the types of the genuine.

#### *Seventh Forgery.*

This is far better than any of the others, and is dangerous. Apparently engraved, on yellowish-white wove paper, thicker than that of the genuine. The red lines are tolerably well done, but each double line has its component parts very nearly as far off as the distance between it and the adjoining single line; *i.e.*, there is not sufficient division into two and one. The half-semicircle at the top of the left side contains two dots, and the half-semicircle at the bottom of the right side contains a large and shapeless dot. The lines in the background are as follows :

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

3 lines ... 15 sets of four ... 2 lines.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... no lines.

This forgery has a stop after LOCAL-TAXE like Type I. of the genuine. In most respects, except for those differences pointed out above, this counterfeit closely resembles the originals.

#### *Eighth Forgery.*

For this and the following counterfeits I am indebted to M. de Reuterskiöld. The half-semicircle on the left side is at the bottom, instead of the top, and has two black dots in it. The vertical lines of both side-borders are absent. The lines in the background are as follows :

TABLE I.

1 line ... 15 sets of four ... 1 line.

TABLE II.

2 lines ... 15 sets of four ... 2 lines.

*Ninth Forgery.*

TABLE I.

2 lines ... 17 sets of four ... 3 lines.

TABLE II.

2 lines ... 18 sets of four ... no lines.

*Tenth Forgery.*

TABLE I.

No line ... 16 sets of four ... no line.

TABLE II.

No line ... 16 sets of four ... no line.

The half-semicircle in the left-hand frame contains two black dots, and there is a stop after TAXE.

*Eleventh Forgery.*

TABLE I.

1 line ... 14 sets of four ... 3 lines.

TABLE II.

No line ... 15 sets of four ... no lines.

*Twelfth Forgery.*

This has the word FACSIMILE, in microscopic letters, above the numeral.

TABLE I.

2 lines ... 15 sets of four ... 2 lines.

TABLE II.

No line ... 16 sets of four ... no line.

*Thirteenth Forgery.*

TABLE I.

3 lines ... 16 sets of four ... 2 lines.

TABLE II.

No line ... 17 sets of four ... no lines.

There are two stops after ZÜRICH in this forgery.

POSTMARKS.

*Genuine.*—25, struck in red, blue, or black. I understand that the red was for the town of Zürich, and the blue (very rare) also for the town, while the black was employed in the rest of the Canton. Lately some have been discovered with the letters P.P, also with the postmark of lines of the Confederation. These stamps were ones that were used in 1850 and 1851, though they were really suppressed before that date.

*Forged.*—An imitation of the genuine; but the four arms of the cross are pear-shaped, instead of being rectangular; and the two crossed lines in the centre of the cross form part of the outline of the cross itself, instead of being inside it. It is struck in red or black. I have also seen 10.

## Same Issue. 6 Rappen. Cantonal-Taxe.

*Genuine.*

Apparently engraved, on very similar paper to that of the 4 RAPPEN. The red lines are disposed in the same way as in the 4 RAPPEN. The semicircles, with their triple dots, and the half-semicircles, with their single dots, are also the same as in the 4 RAPPEN. There is a distinct *trema* over the U of ZÜRICH, and a hyphen between the words CANTONAL-TAXE. There are five distinct types as before. Each corner of the stamp is ornamented with five little square black dots, forming a sort of cross, and the five dots in the upper left-hand corner are distant from each other. The inner curl of the tail of the 6 does not stop short where it reaches the body of the letter, but runs down more or less, according to the type, towards the inside of the bottom of the figure. The black lines are as follows :



TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

Type I.	...	2 lines	...	15 sets of four	...	2 lines
" II.	...	1 line	...	15 "	...	3 "
" III.	...	No "	...	15 "	...	3 "
" IV.	...	No "	...	16 "	...	No "
" V.	...	2 lines	...	15 "	...	1 line

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

Type I.	...	No lines	...	16 sets of four	...	1 line
" II.	...	3 "	...	15 "	...	1 "
" III.	...	2 "	...	15 "	...	3 lines
" IV.	...	1 line	...	15 "	...	3 "
" V.	...	1 "	...	16 "	...	No "

In Type I. there are eight lines in the top frame ; one of them, very near the border, shows below ZÜRICH. There are eight lines in the bottom frame ; one of them very near the inner border. One line shows below CANTONAL-TAXE, merely touching the X.

*Type II.*—Upper frame, eight lines ; one shows below ZÜRICH. There is a stop after ZÜRICH in this type. Lower frame, eight lines ; one showing below CANTONAL-TAXE.

*Type III.*—Top frame, eight lines ; one shows below ZÜRICH. Bottom frame, eight lines ; one showing below the inscription. There is a stop after CANTONAL-TAXE.

*Type IV.*—Top frame, eight lines ; one showing below ZÜRICH. Bottom frame, eight lines ; one showing below the inscription, touching only the T of TAXE. There is a stop after this word.

*Type V.*—Top frame, eight lines ; two showing below ZÜRICH. Bottom frame, nine lines ; one showing below CANTONAL-TAXE. There is a stop after this inscription.

*First Forgery.*

This is very like the first forgery of the 4 RAPPEN. It is lithographed on rather stout, yellowish-white wove paper. The four corners of the stamp bear the figures 1, 8, 4, 3, respectively, instead of the crosses of

black dots. There is no *trema* over the U of ZÜRICH, and no hyphen between the words CANTONAL TAXE. The red lines are much the same as in the genuine.

*Second Forgery.*

Rather like the one just described. Lithographed, on greyish-white wove paper, rather like that of the genuine, but thicker. The corners bear the date, 1, 8, 4, 3, as before. There is no *trema* over the U of ZÜRICH, and there is no hyphen between the words CANTONAL TAXE. There are, in this forgery, eight perfect semicircles down the left side of the stamp, instead of the six and a half of the genuine, and of the other forgeries. Down the right side of the stamp there are seven perfect semicircles, with a half-semicircle at the top, and another half-semicircle at the bottom.

*Third Forgery.*

Lithographed, on hard, yellowish-white wove paper. The corners of the stamp bear the date-figures, 1, 8, 4, 3, respectively. There is a *trema* over the U of ZÜRICH, but no hyphen between the words CANTONAL TAXE. The half-semicircle at the top of the left side contains two dots, instead of one; and the half-semicircle at the bottom of the right side also contains two dots.

*Fourth Forgery.*

This is quite new to me, but evidently an old counterfeit. Lithographed, on yellowish-grey wove paper, stouter than the genuine. The four corners of the stamp are filled in with a network of crossed, vertical and horizontal lines, *without any square dots to form the crosses*. This is an easy instant test. There is no *trema* over the U of ZÜRICH, and the word is in rather staring type, larger than that of the genuine or of the other forgeries. There is a hyphen between the words CANTONAL-TAXE, and a stop after them. The half-semicircle at the top of the left side contains two dots, instead of one, as does also the similar half-semicircle at the bottom of the right side.

*Fifth Forgery.*

This has LOCAL-TAXE, instead of CANTONAL-TAXE at the bottom.

*Sixth Forgery.*

This has the body of the 6 closed, instead of running down by the side of the upright portion.

*Seventh Forgery.*

Lithographed, in jet black, on very white paper, wove, and rather thin. The five square dots in the top left-hand corner almost always run into one another; and, in the lightly-printed copies, where they do not run into each other, they are too near to the centre of the little containing-square. The tail of the 6 stops short where it meets the body of the figure. There is no hyphen between the words CANTONAL TAXE; and, though the specimen before me is rather blotched at the top, I do not think there is any *trema* over the U of ZÜRICH. There are two dots, instead of one, in the half-semicircle at the top of the left side, and also in the half-semicircle at the bottom of the right side. The red lines are almost invisible, but seem to be single, and far apart. The black lines of the background are as follows:

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

No lines ... 17 sets of four ... No lines.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... 3 lines.

*Eighth, Ninth, Tenth, and Eleventh Forgeries.*

Of these I have kept no notes, except as to the number of lines in the background. As far as I remember they agree with the genuine in most other respects, though, as will be seen from the tables now to be given, the black lines do not agree with any type of the originals.

TABLE I.

8th Forgery	...	2 lines	...	18 sets of four	...	2 lines
9th "	...	3 "	...	14 "	...	1 line
10th "	...	No "	...	16 "	...	3 lines
11th "	...	No "	...	16 "	...	2 "

TABLE II.

8th Forgery	...	2 lines	...	18 sets of four	...	2 lines
9th "	...	No "	...	15 "	...	No "
10th "	...	No "	...	16 "	...	3 "
11th "	...	2 "	...	15 "	...	2 "

*Twelfth Forgery.*

This is the best to look at, and is dangerous. Apparently engraved, on greyish-white wove paper, stout and hard. There is a *trema* over the U of ZÜRICH, and also a hyphen between the words CANTONAL-TAXE, and a stop after the latter word. The red lines are ruled two and one, as in the genuine; but each pair of lines is too far apart. The half-semicolon at the top of the right side contains two dots, blotched into one; and the half-semicolon at the bottom of the right side contains a short oblique line, rather than a dot. The black lines are as follows:

TABLE I.

2 lines ... 15 sets of four ... 2 lines.

TABLE II.

3 lines ... 15 sets of four ... 2 lines  
(*the lower one very faint*).

*Thirteenth Forgery.*

TABLE I.

No lines ... 17 sets of four ... No lines.

TABLE II.

No lines ... 17 sets of four ... No lines.

There is a stop after ZÜRICH in this forgery.

*Fourteenth Forgery.*

With the word *fac-simile*, in microscopic letters, above the numeral.

TABLE I.

No line ... 16 sets of four ... No line.

TABLE II.

2 lines ... 16 sets of four ... No line.

*Fifteenth Forgery.*

TABLE I.

No line ... 16 sets of four ... 2 lines.

TABLE II.

3 lines ... 15 sets of four ... 2 lines.

There are thirteen lines in the upper frame.

*Sixteenth Forgery.*

TABLE I.

3 lines ... 15 sets of four ... No line.

TABLE II.

No line ... 15 sets of four ... 3 lines.

The half-semicircle in both side-borders is at the *bottom*, and there are no vertical lines in the side-frames.

POSTMARKS.

Genuine and forged the same as in the genuine and forged 4 RAPPEN, except that the seventh forgery is postmarked with a set of five or more coarse, parallel lines.

FEDERAL ADMINISTRATION.



Orts-Post, 2½ rappen.

Poste Locale, 2½ rappen.

Rayon I., 5 rappen.

Rayon II., 10 rappen.

Rayon III., 15 rappen, 15 centimes.

I have various forgeries of the above stamps, but have not been able to obtain all the types, so that it would mislead, rather than help my readers, if I should attempt to describe them.

Issue of 1855.

*BOGUS STAMP.*

No value, green on white.



I mention this stamp, as some collectors may be puzzled by it. It is lithographed in green, like the usual green of the 40 rappen (which stamp it is probably intended to imitate), on white wove paper. The centre is very similar to that of the above-named stamp; but there are *no inscriptions*; each of the four frames being filled with a white Etruscan, or key-pattern. My specimen is cancelled with a few blotches of writing-ink. I know nothing of its history.

## TASMANIA.

Issue of November 1, 1853. One Penny, blue.

A fine *taille-douce* forgery of this stamp has appeared lately, but I have not been able to get hold of it, and have only a poor lithographic counterfeit to describe. Philatelists would do well to be careful, lest they be taken in by the said *taille-douce* forgery, of which I know nothing beyond the bare fact of its existence.

*Genuine.*

Engraved in *taille-douce*, on white wove paper, varying from stout to almost *pelure*. The gum is brownish. There are twenty-four varieties on the sheet, as each stamp was separately engraved. Of course it will be understood that any points here mentioned are common to all the twenty-four types. There is a distinct apostrophe before the S of DIEMEN'S; it varies considerably in shape, but is always visible. The line of the Queen's mouth, if prolonged to the left, would cut into some part of the V of VAN. The Queen's tiara shows three square-ended projections, where the crosses *pattee* or other ornaments usually stand. The ground of the central medallion, behind the bust, shows *vertical* lines, sometimes crossed by oblique ones; but the vertical lines are plainly to be seen in all the types. There are two lines forming the outer outline of the oval which contains VAN DIEMEN'S LAND ONE PENNY. The two cannot be traced all the way round in all the types, but parts of both are always visible. Of these two outer lines, the outer one is very thick on the right side, and very thin on the left side; while the inner one is very thin on the right side, and very thick on the left side. Several of the types have a line all round the stamp, from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a millimetre from it; but the whole line does not show in all the types. Nevertheless, every stamp on the sheet has a distinct line along its base, and another down its right side, at the above-mentioned distances from the stamp itself. The letters C.W.C. are engraved on the broad part of the base of the neck, where it is cut away.

*Forged.*

Lithographed, on very poor, yellowish-white wove paper; rather thin. There is no sign of any apostrophe before the S of DIEMEN'S. The line of the Queen's mouth, if prolonged, would pass far below the V of VAN. The tiara shows two *fleurs-de-lys*, and a white patch intended for a third. The groundwork of the central medallion, behind the bust, is composed of crossed, oblique lines, without any sign of vertical lines. There is one line, thin all the way round, outside the inscribed oval; the other being merged in the dark groundwork, outside the oval. Below the bottom of the stamp there is a thin line, quite  $1\frac{1}{2}$  millimetre distant from it; but there is no line round the other sides of my specimen, which has a broad margin to the right, and at the top. The base of the neck is all dark, without the engraver's initials.

## POSTMARKS.

*Genuine.*—I have no cancelled copy.

*Forged.*—The cancellation on my specimen is extremely faint and illegible; but it looks something like 64.

Same Issue. Fourpence, orange, yellow.

There are two plates of this value, each having twenty-four types as before ; so that there are forty-eight types altogether. I fancy the orange stamps are always from plate I.

*Genuine.*

Engraved in *taille-douce* ; paper as before. The crossed lines of the background, behind the bust, are fine, regular, and close together. The white line, immediately round the central oval, between it and the inscribed oval, is about half a millimetre wide, and wider in some types. The inner outline of the VAN DIEMEN'S LAND oval, next to the white line above described, is very thin on the right side, and very thick on the left side. The two outer outlines of this said VAN DIEMEN'S LAND oval are very close together. The lattice-work outside this is very regular ; and the small, intersecting semicircles which touch the octagonal border are darker and more distinct than the lattice-work. Two distinct lines form the outside of the stamp, *i.e.*, the eight sides ; and, in the majority of the types, the outer one is thickest on the right side, and the inner one thickest on the left side. The ink, of course, stands out from the paper, as is the manner of a *taille-douce* engraving, but not absurdly so. The c.w.c. on the base of the neck is distinct in all the types of Plate I., but can only be made out on a few of the types in Plate II.



*First Forgery.*

This is the latest and best ; and has, I fancy, deceived a good many collectors. Engraved in *taille-douce*, on rather thin, yellowish-white wove paper, with a grain very like that of the old green  $\frac{1}{2}$ d. newsband. The crossed lines in the background, behind the bust, are irregular, especially on the left side, where some are close together, and some far apart. The white line surrounding the portrait-oval is *very* narrow, being hardly a quarter of a millimetre wide. The inner outline of the VAN DIEMEN'S LAND oval is about the same thickness all the way round ; being much too thick on the right side, as compared with the genuine, and hardly thick enough on the left side, by the same comparison. The outer outlines of this said oval are about half a millimetre apart. The lattice-work is very irregular on the left side ; and this is the easiest test. The intersecting semicircles outside the lattice-work are not at all prominent, so that they would not be noticed, unless specially looked for. Both outlines of the stamp are of equal thickness, except on the side nearest to FOUR, where the outer line is thicker. It will be understood that I speak of only *one* of the eight sides of the stamp. The ink stands out in high ridges from the face of the stamp, so that it is very perceptibly rough to the finger. The c.w.c. on the base of the neck is *too* distinct. The stamp is in orange, like Plate I.

*Second Forgery.*

This is not nearly so deceptive as the one just described. Lithographed, in a pale orange, on stout, white wove paper. Nearly the whole of the shading in the central oval, behind the bust, is composed of horizontal lines only ; there being merely a few oblique lines under the chin, and a few behind the head. The horizontal lines are far apart. The white line, outside this, is much too wide (very nearly a millimetre). The two outer outlines of the VAN DIEMEN'S LAND oval are twice as far apart



as in the genuine, so that there is a *very* visible space between them all round, which is hardly the case with the genuine. The lattice-work outside this is much more regular than in the first forgery, but differs from that of the genuine, in showing long white diamonds between the lattice-lines; whereas, in the genuine, a good many of them are triangles with one or more rounded faces. Outside the lattice-work is a border of white cones, or sugar-loaves, with their points inwards, instead of the intersecting circles of the genuine. I cannot make out any letters on the base of the neck.

*Third Forgery.*

Lithographed, in a very peculiar, brownish ochre-yellow, on medium, white wove paper. The groundwork of the central medallion, behind the bust, is of solid colour, without any lines. There are only a few traces of the single inner, and double outer border of the VAN DIEMEN'S LAND oval, so that the said oval looks much too broad. The lattice-work is pretty regular; but the interlacing semicircles, forming the border, outside the lattice-work, are so very small and close together that, for a good part of the way round, they are simply a blotch. There are no letters on the base of the neck; and the apostrophe in DIEMEN'S is absent; though both the other forgeries show it, as well as the genuine. The Queen does not appear to have a tiara, but of this I am not quite certain. I do not think this forgery is at all likely to deceive.

POSTMARKS.

*Genuine.*—57; also a pen-stroke.

*First Forgery.*—54 (sometimes with the lowest line at the bottom wanting).

*Second Forgery.*—Same as first forgery.

*Third Forgery.*—1; also what appears to be 10.

**One Penny, carmine, red, brown-red, brick-red, rose.**

Issue of Oct., 1855.—Stoutish, white wove paper; watermark, six-rayed star; unperforated.

Issue of 1856-7.—The same paper, but without watermark; unperforated.

Issue of Jan., 1858.—The same paper, but with large numeral as watermark; unperforated.

Same Issue.—Rouletted 8, 11½; serrated perf. 20; perforation of oblique, parallel cuts.

Issue of 1864-70.—Paper and watermark as in 1858; perf. 13, 12, 11½, 10.

*Genuine.*

Engraved in *taille-douce*: varieties as above. The upper part of the tiara bears three crosses *pattée* and three shapeless masses of jewels, alternately. The base of it shows three rows of rather shapeless jewels (*not pearls*), the upper row being so close to the part of the tiara above it as to be invisible at a first glance, so that there seem to be but two rows of jewels. The pearls of the necklace are small at the sides and larger in front, the four in the very front being very much larger than the others. The oval outline containing the design is broken at the bottom by the value-label, and at the top and sides by the rectangular outline of the top and sides of the stamp. The inner point of the square in the lower, right-hand corner is (like the point



of the left-hand square) at some distance from the outline of the oval. The label containing the word POSTAGE begins over the first stroke of the N of ONE, and ends over the commencement of the Y of PENNY. The inscription ONE PENNY is in fat and well-drawn letters. The background behind the head is formed of crossed, vertical and horizontal lines, so close together as to seem solid.

*Forged.*

Lithographed, on slightly thinner and softer, very yellowish-white wove paper; no watermark, unperforated, or badly perforated 12½. The ornaments on the upper part of the tiara appear to be four crosses *pattée*, and two shapeless masses of jewels. The base of it shows three rows of *pearls*, the upper row being particularly distinct. The pearls in the necklace do not vary much in size, and the central ones are not specially larger than the rest. The outline of the outer oval is broken at the bottom, as in the genuine; but it is complete at the top (running *outside* the frame), and at the sides also (running *inside* the frame). The inner point of the square in the right-hand bottom corner *almost* touches the outline of the oval, but the left-hand square is at some distance from the said outline. The label containing the word POSTAGE begins over the middle of the N of ONE, and ends over the middle of the second N of PENNY. The inscription, ONE PENNY, is in thin, irregular letters, and the letters of POSTAGE are too tall for the label which ought to contain them. The crossed lines of the central background are plainly visible.

POSTMARKS.

*Genuine.*—39 (with TASMANIA in centre); 54; 55; 62.

*Forged.*—1; 10; also one like 54, but much larger, and with the bottom line absent.

Same Issues. 2d., green.

*Genuine.*

Engraved in *taille-douce*; varieties as in the 1d. The tiara, the rows of jewels, the necklace, the oval outline, and the lower squares are exactly the same as in the genuine 1d. The POSTAGE label begins over the first stroke of the W of TWO, and ends above the beginning of the last E of PENCE.

*Forged.*

Lithographed; paper like that of the genuine, but without watermark; unperforated. The tiara, the rows of jewels, the necklace, the oval outline, and the lower squares are the same as in the forged 1d., already described. The POSTAGE label begins almost over the middle of the W of TWO, and ends just above the middle of the C of PENCE. I have two different types of this forgery, but they are both alike in the tests given above.

POSTMARKS.

*Genuine.*—Same as the first postmark of the 1d.

*Forged.*—10; also a shapeless blotch.

Same Issues. 4d., blue.

*Genuine.*

Engraved in *taille-douce*; varieties as above, except that I believe this value does not exist rouletted. The tiara, the rows of jewels, the necklace,

the oval outline, and the lower squares are all the same as in the genuine 1d. The POSTAGE label begins between the F and O of FOUR, and ends above the end of the C of PENCE. The T of POSTAGE is exactly above the first stroke of the P of PENCE. The letters of the value are fat, and nicely drawn.

*Forged.*

Lithographed, on thick, very white wove paper; no watermark; perforated 12. The tiara, the rows of jewels, the necklace, and the oval outline are all the same as in the forged 1d. The right-hand, lower square is a good deal nearer to the outline of the oval than the left-hand square is, but does not absolutely touch it. The POSTAGE label begins over the middle of the O of FOUR, and ends over the last stroke of the N of PENCE. The T of POSTAGE comes between the words FOUR PENCE. The letters of these last two words are very badly drawn and ragged-looking. The squares are also very badly drawn.

POSTMARKS.

*Genuine.*—As in the genuine 1d.

*Forged.*—As in the forged 1d.; also 65.

**One Shilling; vermilion-red.**

Issue of 1860. Thick or thin, white wove paper; watermarked with large 12; unperforated.

Issue of 1864-70. The same as above; perforated 13, 12, 11½, 10.

*Genuine.*

Engraved in *taille-douce*; varieties as above. The tiara, necklace, and rows of jewels are the same as in the genuine 1d. The dark and loop-shaped piece of engine-turning above the M of TASMANIA does not touch the M. There is no stop after the S of this word, nor is there any dot above the first L of SHILLING. The colour is a vermilion-red, sometimes darkened by time.

*Forged.*

Lithographed, on bluish-white wove paper, rather thin; unperforated; no watermark. The ornaments on the top of the tiara are like those of the genuine, but the three rows of jewels, or rather pearls, are the same as in the forged 1d. The necklace consists of large, coarsely-drawn pearls, the one in the very front being the smallest of all; and there are only eleven or twelve of them, instead of sixteen. The dark and loop-shaped piece of imitation engine-turning over the M of TASMANIA touches the top of the M, and is much too prominent. There is a mark, like a wedge-shaped stop, below and between the S and M of this word, and there is a distinct stop above the first L of SHILLING. The colour is a sort of brown-lilac, like that of some of the 6d. stamps, but not in the least like that of the genuine 1s.

POSTMARKS.

*Genuine.*—As before.

*Forged.*—1; 29; also those of the forged 1d. I have this forgery in carmine-vermilion, madder-brown, and chestnut-brown.

## TOLIMA.

Issue of 1871. 5 Centavos, brown.

*Genuine.*

Lithographed, on yellowish-white wove paper. The two inscriptions round the central circle are separated from each other by a coloured dot, surrounded by a dark ring, to right and left of the central circle, *i.e.*, before and after E. S. DE TOLIMA. The curved line above the CIN of CINCO, and the similar curved line above the TS of CENTS, do not touch the outline of the central circle. The ornament at the centre of the top of the stamp is a long diamond.

*Forged.*

This is sold as a second type, and also as a reprint. The differences show that it cannot possibly be a reprint, and it can hardly be a second genuine type, or else we should have heard of it long ago. I believe, therefore, that it is nothing else than a forgery, made, it is said, by the present possessor of the original matrix of the genuine type. It is lithographed, on paper very similar to that of the genuine. The two inscriptions in the central circle are separated by stars, instead of ringed dots. The curved lines above CIN and TS respectively, run into the outline of the central circle. The ornament at the top of the stamp is a sort of cross, instead of a long diamond.

## POSTMARKS.

*Genuine.*—I have no cancelled copy of the genuine.

*Forged.*—The forgery is also unused.

## TORRES STRAIT.

## BOGUS STAMPS.

2 Cents, brown ; 4 c., blue ; 8 c., orange ; 16 c., green ; 24 c., mauve ; 36 c., rose.

I do not know anything of the history of these stamps ; but describe them here for the benefit of collectors. They are lithographed, on stout, very white wove paper, perf 11. In each upper corner is a circle, containing numeral of value ; at the top, AUSTRALIA in a slightly arched band ; at the bottom, a label with CENTS, and the value in figures. Round the central medallion is a circular band containing STRAIT SETTLEMENT. TORRES. The medallion bears two mountain-peaks, with the English flag flying from the very summit of the front one.

## TRANSVAAL.

Issue of 1869. German Impression. One Penny, red.

*Genuine.*

Engraved in *thargne*, on thin, smooth, white wove paper; unperforated, and also rouletted; gum usually somewhat cracked. The shaft of the waggon very nearly touches the side of the shield, so that there is no room to draw a line between them. The top outline of the waggon slopes slightly down towards the left; and the line a little below, and almost parallel with it, slopes still more decidedly to the left. There are fourteen vertical lines of shading in the part of the shield which contains the seated animal, the last line to the left being little more than a dot. The



body of the animal is almost all dark, with two white patches upon it; the upper paw very nearly touches the outline of the little central shield which contains the anchor. Only the centre of the face of the said animal is white, and there is a *very* small dot for an eye, almost in the middle of the white patch. There are twenty-five oblique lines in the part of the shield which contains the waggon, counting above the top of the waggon. The thick line across the middle of the shield is broken in the centre, to allow the point of the little anchor-shield to show itself. The outer ends of this line go close to the sides of the oval shield, but do not touch them. The bird has a very small, *circular* white patch in the centre of the face, with a tiny dot for an eye, rather above the centre of the white patch. The points of both wings go rather close to the flags. The inscription on the ribbon is EENDRAGT MAAKT MAGT. The P of POSTZEGEL is very close to the beginning of the label, but the L of that word is rather further from the end of it. The spear-heads are all very nearly the same size and shape. The bottom of the spear, ending in a ball, which passes behind the word MAGT, ends exactly in the middle of the space above the IE of REPUBLIEK, and it does not touch the outline of the ribbon, between the G and T of MAGT. The stops asetr Z and AFR are on the same level.

*Forged.*

Lithographed, on medium, white wove paper, ungummed, and perforated 13. The shaft of the waggon is a full millimetre from the side of the shield. Both the upper outlines of the waggon slope considerably down to the *right*. There are fifteen vertical lines in the part of the shield which contains the seated animal. The body of the animal is much too rounded, and nearly all white; and the upper paw is some little distance from the outline of the anchor-shield. The whole of the face of the animal is white, and there is a very distinct dot in the centre of it. There are twenty-seven oblique lines in the part of the shield containing the waggon, counting along the top of the waggon. The thick line across the middle of the shield is broken, as in the genuine; but the left-hand end is some distance from the side of the shield, and the right-hand end is still further from the side. The bird has a large, circular white patch for a face, and a large dot in the very centre of it. The wing on the right side of the stamp is further from the flag than the one on the left. The first word of the motto is EENDRACT, instead of EENDRAGT. The P of POSTZEGEL is some distance from the beginning of the label, and the L

is the same distance from the end of it. The upper spear-head on the right side of the stamp is much wider than any of the others. The bottom of the spear, ending in a ball, which passes behind the word MAGT, ends above the I of REPUBLIEK. The stop after AFR is a little higher than the one after the Z.

#### STAMP FOR AMATEURS.

(*Bogus Reprint.*)

Pemberton's *Handbook* says: "These stamps (the genuine) were engraved in Mecklenburg, and large quantities of sheets were obtained from the printer in the actual and fancy colours, and obliterated by a circular postmark. Whether this was done illicitly, or with government sanction, I do not know; but, as these specimens, though from the real dies, have never passed the post, they appear to me to possess somewhat of the same value to a philatelist as a series of our current English silver coinage, struck in tin, lead, brass, zinc, or other base metal."\*

It will be understood from the foregoing that, when printed in the proper colours, all the stamps of this set are very difficult to detect. The ONE PENNY value, now under consideration, is printed on thin, rather shiny paper, and rouletted, with perfectly smooth gum; or on rather stouter paper, and unperforated, also with smooth gum. The impression is heavier than that of the originals, and the body of the animal often shows only one white patch. The upper paw of the animal generally *does* touch the outline of the anchor-shield, and its eye seems to be a little to the right of the centre of the white patch on the face. The thick line across the middle of the shield goes all the way unbroken. The greatest difference is in the face of the bird, which has a *shapeless* white patch on it, split into two on the right side, and with the eye towards the left-hand end of it. In most of my specimens, the point of the wing on the left side of the stamp touches the flag, but the other wing is further off. The bottom of the spear, ending in a ball, which passes behind the word MAGT, seems to have been touched up. It has a distinct, double outline, instead of the single, coloured line of the originals, and touches the outline of the ribbon between the G and T of MAGT; it also ends above the I of REPUBLIEK.

#### Same Issue. Sixpence, blue.

*Genuine.*

Paper, engraving, etc., the same as in the ONE PENNY. With the exception of the following differences, the stamp is exactly like the genuine ONE PENNY. The P of POSTZEGEL is rather farther from the beginning of the containing-label than the L is from the end of it. The bottom of the spear, ending in a ball, which passes behind the word MAGT, ends over the space between LI of REPUBLIEK, rather nearer to the I.



*First Forgery.*

Lithographed on medium, white wove paper; perforated 13. This is exactly the same as the forgery of the ONE PENNY.

\* I was told in Germany that the engraver had the whole stamp of the 3d. value, with the French-looking eagle. For the other values, he had only the frame; so the inside of them is forged.

*Second Forgery.*

If this be a regular forgery, and not merely a variety of the "stamps for amateurs," or bogus reprints, mentioned above, it is a most dangerous counterfeit. It is apparently engraved, on dull, rough, thick paper, ungummed, and unperforated. The colour is a very greenish-blue, instead of the bright blue of the genuine. The top frame of the stamp is three and a half millimetres high, instead of three millimetres; and the bottom frame is also three and a half, instead of three millimetres high. The P of POSTZEGEL is *very* close to the beginning of the label, as in the genuine ONE PENNY value, and the L is considerably farther from the end of the label. The stem of the spear touches the outline of the ribbon under the space between the GT of MAGT, and the ball at the end of it cannot be distinguished from the ribbon. The bird has a large, pear-shaped white patch for a face, with a transverse dash in it for an eye; and the wing on the left side of the stamp touches the flag. The thick line across the middle of the shield is not broken, and the right-hand end seems to touch the outline of the shield. The points of the spears on the right side are blunt, instead of being quite as sharp as the others. The bottom end of the ribbon on the right side points inwards, towards the L of REPUBLIEK, instead of outwards, towards the bottom right-hand corner of the stamp. There is no stop after the Z in my specimen; but the stamp is not very clearly printed there, so that it is possible that the stop may show in better copies. With these exceptions, the stamp is, line for line, the same as the genuine sixpence. I think the easiest test is, that the P of POSTZEGEL is so much too close to the beginning of the label in this counterfeit.

## STAMP FOR AMATEURS.

*(Bogus Reprint.)*

This is exactly the same as the ONE PENNY "stamp for amateurs" above described, with the exception of the following:—The thick line across the centre of the shield can be traced all the way, unbroken; but it is rather thinner under the point of the anchor-shield. The lower spear-shaft on the right side is double, instead of being one single dark line; and it touches the outline of the ribbon, between GT of MAGT, as in the ONE PENNY value in question. The left-hand spear-shaft also touches the ribbon between DR of EENDRAGT, and it also touches the shield itself, above the R of this word, though it does not touch the shield or the ribbon in the original SIXPENNY. The easiest test for these fancy reprints, or whatever they are, is the shapeless, split white patch for the face of the bird, instead of the white circle of the originals.

## Same Issue. One Shilling, green.

*Genuine.*

Paper, engraving, etc., the same as in the genuine ONE PENNY. The tests are exactly the same as for the genuine ONE PENNY, with the exception of the following:—The P of POSTZEGEL is half a millimetre from the beginning of the label, and the L of that word is half a millimetre from the end of it. The ball at the bottom of the spear ends above the I of REPUBLIEK. The right-hand end of the ribbon goes within half a millimetre of the right bottom corner of the frame, above the last E of REPUBLIEK. The G of the left-hand SHILLING is considerably nearer to the end of the label than the E of EEN is to the beginning of it. The lowest spear-point on the right side goes *very* close to the side of the frame.

*Forged.*

Lithographed, on medium, white wove paper; perforated 13. The tests for this counterfeit are exactly the same as in the forged ONE PENNY, except the following:—The P of POSTZEGEL is one millimetre from the beginning of the label, and the L of that word is one millimetre from the end of it. The ball of the spear ends above the end of the I of REPUBLIEK, and the shaft goes against the lower outline of the ribbon, between the GT of MAGT. The right-hand point of the ribbon is almost two millimetres from the right-hand bottom corner of the frame. The G of the left-hand SHILLING is further from the end of the label than the E of EEN is from the beginning of it. The lowest spear-point on the right side is more than half a millimetre from the side of the frame.

## STAMP FOR AMATEURS.

*(Bogus Reprint.)*

The white patch for the face of the bird is even longer in this stamp than in the similar ONE PENNY and SIXPENCE; being something like a pear, thick end to the left, with the small end deeply cleft or split. Two vertical lines of the background can be seen in one of the white patches on the animal. Both the lower spear-shafts are distinctly double; the right-hand one touches the outline of the ribbon between the GT of MAGT, and the left-hand one touches the outline of the ribbon between the DR of EENDRAGT, and is also continued to touch the outline of the shield, above the R of that word. The bird's wing on the left side of the stamp touches the flag in my copy. The lettering of EEN SHILLING on each side of the stamp is thicker and more battered than in the originals.

## Same Issue. Different Type. Threepence, lilac, mauve.

*Genuine.*

Paper, etc., the same as in the genuine ONE PENNY. The bird is *quite* different in this value; being like an eagle, with the tip of one wing touching the leg, and the other pointing downwards. The P and L of POSTZEGEL are some distance from the ends of the label. Both spear-shafts are composed of double lines, and both touch the lower outline of the ribbon, under the DR of EENDRAGT and under the GT of MAGT respectively. There are no dark dots or specks in any of the letters or numerals, and the 3 in the right top corner is exactly the same as the corresponding numeral in the left top corner. With these exceptions, this stamp is the same as the genuine ONE PENNY value, in everything.

*Forged.*

Lithographed, on medium, white wove paper; un gummed, and perforated 13. This value is found in various colours, I suppose to emulate the vagaries of the "stamps for amateurs." I have it in red-lilac, and also in the same colour as the genuine ONE PENNY. All the tests are exactly the same as for the forged ONE PENNY. This stamp is not at all likely to deceive, as the bird is the same indescribable monster as in the said forgery of the ONE PENNY, instead of being like an eagle.

## STAMP FOR AMATEURS.

*(Reprint.)*

This is *exactly* the same as the original, in everything but the following points, which, after all, are only due to want of care in printing, and



possibly to deterioration of the plate. The colour is a *very* red lilac. My originals, which came to me within a month or so of their being issued, are in a cold, blue-lilac. There are dark dots or specks in the following places: In the white line of the left-hand frame, to the left of the I of DRIE; in the D and E of this word; in the E of PENCE on the same side; in the G and L of POSTZEGEL; several in the right-hand 3; in the D and E of the right-hand DRIE; in each of the letters of PENCE on the same side, there being three in the last E of that word; in the Z; and in nearly every letter of REPUBLIEK, there being two very distinct ones in the U. The 3 in the right-hand top corner is apparently battered, and is a good deal thicker than its fellow. I ought to mention that, since writing this description, I have seen nicely-printed specimens, with hardly any trace of these white specks; being, in fact, almost entirely undistinguishable from the genuine.

**Issue of 1870. Native Impression. One Penny, grey-black.**

*Genuine.*

Exactly the same as the genuine ONE PENNY, red, of the Mecklenburg set, except that it is printed on much stouter paper; rather heavy or smeared impression, in grey-black, instead of red. It exists both unperforated and rouletted.

*Forged.*

Exactly the same as the forged ONE PENNY, red, in design, paper, perforation, and everything, except that it is in jet-black, instead of red.

STAMP FOR AMATEURS.

*(Bogus Reprint.)*

Engraved in jet-black, upon very thin, bluish-white wove paper, gum cracked. All the other tests are exactly the same as for the similar *soi-disant* reprint of the ONE PENNY, red. My own specimens are all rouletted, but I believe it exists also unperforated.

**Issue of 1876. (Bird as on the Threepence.) Sixpence, blue.**

*Genuine.*

The same as the THREEPENCE, with the bird like an eagle; but with the value ZES, instead of DRIE, and the corner-numerals changed to 6. I have seen no forgery of this type; I think it only exists rouletted.

STAMP FOR AMATEURS.

*(Bogus Reprint.)*

This is exactly like the *soi-disant* reprint of the threepence, but with the value and numerals changed. My specimens are all unperforated, but I suppose it exists rouletted as well.

**Issue of 1877. Surcharged in black capitals, "V.R. TRANSVAAL." 1d., 3d., 6d., One Shilling.**

*Genuine.*

These are exactly the same as the genuine values of the German impression, except that they are surcharged in black with V. R. TRANSVAAL, in capitals. The impression is very much smeared, and the paper is much thicker. The impression and the surcharge are both native print.

The ONE PENNY is unperforated; the THREEPENCE, the SIXPENCE, and the ONE SHILLING, exist both unperforated and rouletted. The SIXPENCE and the ONE SHILLING are found also with red surcharge, and with red and black surcharge together, but these have not been imitated. In the stamps now under consideration the point of the V is exactly five millimetres from the centre of the thick vertical stroke of the R; the centre of the first stop is nearly two and a half millimetres from the point of the V; and the centre of the stop after the R is a little more than three millimetres from the centre of the thick, vertical stroke of the R. The centre of the vertical stroke of the T of TRANSVAAL is fifteen and a half millimetres from the centre of the vertical stroke of the L; and the stop after the L is exactly seventeen millimetres from the centre of the vertical stroke of the said T.



#### Forged.

These are merely the "stamps for amateurs" above described, with the surcharge, V. R. TRANSVAAL, forged upon them. As these stamps never went to the colony at all, they are simply forgeries in the ordinary sense of the word. The tests for the design are exactly the same as for the "stamps for amateurs" already dissected. The point of the V is eight and a half millimetres from the centre of the vertical stroke of the R; the centre of the first stop is two millimetres from the point of the V; the centre of the stop after the R is more than two and a half millimetres from the centre of the first stroke of the R. The centre of the vertical stroke of the T of TRANSVAAL is sixteen and a half millimetres from the centre of the vertical stroke of the L, and the stop after the L is eighteen and a half millimetres from the vertical stroke of the T. The great distance apart of the V. R. in these forgeries will be sufficient to condemn them at a glance.

#### POSTMARKS.

*Genuine.*—I have seen (but only just after the stamps came out) the large thick circle, with POTCHEFSTROOM, etc., in it; being the hand-stamp which was used to manufacture the first issue of the envelopes. It was something like the accompanying cut. The most usual postmark, however, is 4 (rather larger). Some of my specimens bear simply a black smudge, and one is cancelled with a name written across it.



*Forged.*—The common forgeries are cancelled with 98. The *soi-disant* reprints, with and without the forged surcharge, are cancelled with 4;

but it appears to be *lithographed* on to the stamps, instead of being struck with a hand-stamp in the usual way.

*NOTE.*—I have not said much about the stamps which were printed in the colony. They are frightfully smeared and blotched; but the design, as far as it can be traced, is exactly the same as that of the genuine German impression. I do not possess any forgeries of the issues surcharged with TRANSVAAL in small letters. Such, however, exist, printed on the design of the "stamps for amateurs" already described. The genuine *have no stop* after TRANSVAAL, but the forgeries have a stop.

## TRINIDAD.

Red-brown, blue, olive-brown, greenish-black, neutral.

Issue of 1851. On bluish wove paper.

Issue of 1854 (?) On yellowish-white wove paper.

*Genuine.*

Engraved in *taille-douce*; paper as above, according to the date of issue, rather thin. The shield is shaded all over, except just at the rim; and it bears traces of the Union Jack, which can be seen without much difficulty. The collar of Britannia is composed of three rows of shells, fastened in front with the head of one of the cat tribe as a brooch. The ship is very nicely drawn and distinct; it shows ten sails, and there is a long white streamer from the mast-head, pointing towards Britannia. The sea is distinct, and two waves can be seen. The large bale on which Britannia is sitting shows a broad band, tied round its very centre.



The foot is very distinct, with five toes, and it does not touch the bottom of the spear. There is a thing, like some sort of animal, couching on the top of the helmet, and a very distinct, five-pointed star below it. The background is formed by engine-turned lines. There is a very marked, white outline round the back of the hair. There are six or seven dark, vertical lines down the front of the chest, to represent folds. All four knuckles can be seen on the hand which holds the spear.

*First Forgery.*

Very badly lithographed, on stout, blue-faced, or very yellowish white wove paper. I have this forgery in carmine, Prussian blue, dull blue and violet; the last two on blue-faced paper. The shield shows far too much white along the rim, and there is no trace of the Union Jack upon it. The collar is a mere blotch round the neck, with a few white spots on it; and the brooch is very badly done. The ship is very poor and indistinct; it shows only six or seven sails, and there is no white streamer from the top of the mast. The sea is merely a white blotch, without waves. The band on the bale on which Britannia is seated is tied high above the centre. The foot is a blotch, and either touches or goes *very* close to the bottom of the spear, and none of the toes can be seen. The top of the helmet bears an indistinct white knob or ball, and there is no star visible. The background is very poor; in the imitations of the first issue it is almost solid, with hardly any traces of lines, and in the imitations of the white paper issue, though the lines show more, they are only a very faint approximation to the fine engine-turning of the genuine. There is no white outline round the hair, which fades off into the background. There are only three dark lines down the front of the chest to represent folds of the dress, and they are far thicker and darker than in the genuine. The knuckles of the hand which holds the spear are quite invisible.

*Second Forgery.*

Lithographed, on greasy-faced, and also on rather rough, medium, yellowish-white wove paper. I have this forgery in mauve, and in black; but have not seen it on the blue-faced paper. The shield is shaded all over, and the Union Jack can be made out upon it. The right side of the collar (left side of the stamp) seems to be of shells, but there is a

white mark, like an inverted V, near the brooch. The other side of the collar is composed of wavy or zig-zag lines. The cat's-head brooch is fairly done. Portions of eight sails can be made out on the ship, which has a short streamer. There seems to be only one wave visible in the sea. The foot shows five toes; but it is very square and splayed. There is a white ball on the helmet, with a white blotch to the left of it; but this blotch does not look like an animal. The white star on the helmet is absent. The background is poor, being mottled and cloudy; not at all like engine-turning. There are no vertical lines down the front of the chest. Only two knuckles can be seen on the hand which holds the spear. The spear-point is of a long, sharp, candle-flame shape. This is a much better forgery than the one just described.

#### *Third Forgery.*

*Very* badly lithographed, on medium, very hard, *very* yellowish, white wove paper. I only have this counterfeit in brownish-red. There is a *very* wide rim of white to the shield, which shows no trace of the Union Jack. The collar is represented by some very faint shading, and there is no brooch. The sails of the ship cannot be counted, and there seems to be a rather large white flag, instead of the streamer. The (very white) sea seems to be continued down to the right bottom corner of the central rectangle; the shadow of the shield looking like an island in it. There are some scratchy marks on the other side of Britannia, but they look more like chests than bales; and there is no band round the one on which the figure is seated. There is no trace of a foot. Britannia wears a white mob-cap, with a little shading over the forehead; the eyebrows are very heavy. There is no hair to be seen; and the white outline round where the hair ought to be is also absent. There are no vertical lines down the chest, which is bare, showing both breasts very plainly. There is a curious little dark cross near the point of the right elbow, which does not exist in the genuine. The knuckles of two fingers can be seen on the hand holding the spear; and the point of the said spear runs up to join the interlaced crescents at the top of the stamp. This forgery is not likely to deceive, unless, indeed, it might be mistaken for one of the native-printed stamps.

#### POSTMARKS.

*Genuine.*—Like 54, but with the central numeral enclosed in a square frame.

*First Forgery.*—Uncancelled. Also 51.

*Second Forgery.*—54, without numerals.

*Third Forgery.*—6, but smaller.

Fourpence; violet, lilac, greenish-grey, slate-grey.

Sixpence; green.

One Shilling; indigo, mauve.

Issue of 1859.—White wove paper; unperforated.

Issue of 1863.—Ditto; perforated variously, 15½, 14, 13, 12.

Issue of 1864.—Ditto; watermarked with Crown and CC; perforated 13.

#### *Genuine.*

Engraved in *taille-douce*; paper, etc., as above, according to issue. The name is at the top, and the value indicated at the bottom; otherwise

this stamp is very similar in type to the issues just described. The lines in the background are, however, set very much closer together. The name-label is placed so very close to the top of the stamp that only the very tops of some of the white outlined crescents of the top border can be seen above the said label, and there are twelve and a half of these crescents across the top of the stamp. The ship shows, as before, ten sails; and it has a long streamer from the top of the mast, pointing towards Britannia. There are six or seven fine, vertical lines down the front of the chest, to represent folds in the dress.



#### *First Forgery.*

Lithographed, on rather stout, hard, very white wove paper; unperforated. The background is a very weak imitation of the engine-turning of the genuine. The name-label is placed so low down that a good portion of the central crescents of the upper border can be seen above it. There are only eleven and a half of these crescents across the top of the stamp. The ship has about seven sails, and there is the merest apology for a streamer at the mast-head. There are no vertical lines of shading down the front of the chest, though there are plenty of oblique ones. This seems to be the same in the central design as the second forgery of the first issue.

#### *Second Forgery.*

Of this I have only the SIXPENCE. Poorly lithographed, in pale yellow-green, on buff-faced, very yellowish-white wove paper, rather stout and hard, unperforated. This is exactly like the first forgery, except that there is no band round the bale on which Britannia is seated, and the Union Jack cannot be discerned on the shield; so I expect it is a second edition, or later printing of the first forgery, with the above-mentioned lines worn out.

#### POSTMARKS.

*Genuine.*—1; 2; also the cancellation of the older issues; the latter being rare, I think.

*First Forgery.*—54, without numerals.

*Second Forgery.*—A bar in pen-and-ink. Also *very* large letters in a rectangular frame. My specimen bears COBO; probably part of FRANCO-BOLLO.

## TURKEY.

### Issue of 1863. 20 Paras, yellow.

There are really two issues of the 1863 stamps—one on extremely thin, or *pelure* paper; the other on very much thicker, ordinary wove paper. There is a full set on the *pelure* paper, and I believe there is also a full set of the issue on thick paper, but I have never seen the 2 piastres on the thick paper. To avoid unnecessary repetition, it will be understood that the stamps of this issue are on *pelure*, and also on moderately stout, face-coloured wove paper.

#### *Genuine.*

Engraved in black, on face-coloured paper, as above. The proper position of this stamp, as of all the others of this issue, is with the

hollow part of the crescent uppermost, and the two almost horizontal lines which stick out from the side of the central monogram pointing to the right. The dark, central portion of the monogram, level with the projecting, horizontal lines, has no large dot in its centre. The outer point of the ornament in the right upper corner of the stamp is more than a millimetre distant from the said corner. This ornament is joined to the similar one in the left upper corner by a semicircular line, round part uppermost, which touches the thin, inner line of the top of the stamp. Each of these two ornaments contains, in its centre, a very round-looking black oval. The right oval is rounder and larger than the other; but both are very nearly as broad as they are long. Both points of the crescent are of the same height; the left-hand one being level with the very centre of the egg-shaped part which projects from the left side of the monogram. The Arabic figure 2 at the bottom of the stamp is like a 7, with the head pointing to the right instead of to the left; it gets thinner towards the bottom, and stands on, and is joined to, a sort of black, raised lump or mound at the bottom of the containing-oval. The diamond-shaped dot after the 2 (which stands for the cypher) is placed high up in the oval, not far below the top part of the figure. There are four small black dots in each of the two horseshoe-shaped scrolls, right and left of each of the ovals in the top corners. The outer edge of the stamp has a sort of fringe of alternate, long and short lines; there are thirty of the longer lines across the top border of the stamp; thirty-one along the bottom; forty-seven down the right side, and forty-six down the left side.

#### *Forged.*

Nicely lithographed, on very thin, *pelure* paper, not such a dead-looking yellow as that of the genuine. The forgers have made the mistake of gumming the face of the stamp and postmarking the back; so that, if the stamp were placed in the position intended by the makers, the two long, almost horizontal lines projecting from the side of the monogram would point to the left. (In describing the stamp, it will be understood that I speak of it as it ought to be placed, not as the forgers intended.) The ornament in the right upper corner comes within half a millimetre of the corner of the stamp. The centre of the monogram has a large light space in it, which contains a black dot. This must not be confounded with the similar dot in the centre of the egg-shaped part, which is found in both genuine and forged. The semicircular line at the middle of the top of the stamp, joining the two corner ornaments together, does *not* touch the thin, inner outline of the top of the stamp, though it goes very close to it. The centres of the two upper corner-ornaments are long ovals, twice as long as they are broad, and almost exactly the same size and shape. The left-hand point of the crescent is decidedly higher than the other, and it comes up almost to the very top of the egg-shaped piece, which projects from the left side of the monogram. The Arabic figure 2, at the bottom of the stamp, gets thicker towards the bottom, and there is no black lump in the containing-oval for it to stand on. The diamond-shaped dot after the figure is placed low down in the oval, below the centre of it, and opposite to the centre of the figure. The horseshoe-shaped scrolls, each side of the ovals in the top corners, are so blotched that three of them only show two little dots in each; the upper one in the right corner alone showing the four. There are thirty-three of the longer lines of the fringe along the top of the stamp, thirty-three along the bottom, forty-five along the right side, and forty-two along the left side.

**Same Issue. 1 Piastre, black on slate, or violet-slate.**

*Genuine.*

Engraving and paper as in the 20 PARAS. The outer point of the ornament in the left top corner touches the thin, inner outline of the stamp. The bottom of the crescent usually touches the point of the ornament, immediately above the figure 1, and also the stem of the leaf-ornament to the left of it; but it decidedly does not touch the stem of the similar leaf-ornament to the right of it. The centre of the monogram is solid. There is a very distinct dot above the oval containing the figure 1, and exactly above the top of the 1. The bottom outline of the crescent is shaded by very short, vertical lines; these lines are not very distinct, and only show below the central writing in the crescent, the rest of the outline being solid to both points of the crescent. I have found this stamp difficult to describe, owing to the floriated nature of the design; but I hope the above tests will be sufficient.

*Forged.*

Lithographed, as before; paper the same as in the forged 20 PARAS, but of a bluish neutral tint. The stamp is gummed on the face, and post-marked on the back, as in the above-named counterfeit. The outer point of the ornament in the left top corner does not touch the said corner. The bottom of the crescent touches the point of the ornament, immediately above the figure 1, and the stem of the leaf-ornament to the left of it; it also *almost* touches the stem of the similar leaf-ornament to the right of it. The centre of the monogram contains a light-coloured space, with a dot in the middle. The dot above the figure 1 is not at all distinct, being partially merged into the shading above the oval, which is much more pronounced than in the genuine. The bottom outline of the crescent is shaded by very distinct and prominent, vertical lines, which can be traced almost to the very points of the crescent. The prominent dot above the 1, and the indistinct shading to the bottom of the crescent, will be found the best criterions of the genuine.

**Same Issue. 2 Piastres, black on blue.**

*Genuine.*

Engraving and paper as in the genuine 20 PARAS. The right point of the crescent is higher than the left. The centre of the monogram is solid. The bottom outline of the crescent in all my specimens appears to be almost entirely solid. The top-stroke of the figure 2 is *very* concave, or hollowed in its outline. The upper point of the leaf, below the left side of the crescent, is as far from the side of the frame as the upper part of the similar leaf, below the right side of the crescent, is from the right side of the frame. There are twenty-two pearls or balls outside the top of the frame, counting the corner ones; twenty-one at the bottom of the frame, counting the corner ones; twenty-nine down the right side, counting the corner ones again; and twenty-eight down the left side, also counting the corner ones.

*Forged.*

Paper, etc., the same as in the forged 20 PARAS. The right point of the crescent is very much *lower* than the left. The centre of the monogram has a light-coloured space in it, containing a black dot. The bottom outline of the crescent is shaded with vertical lines, like those of the forged 1 PIASTRE, but not so clear, and merged into one solid line

towards the ends of the crescent. The top-stroke of the figure 2 is very nearly straight. The upper point of the leaf below the left side of the crescent touches the side of the frame, but the similar point of the leaf to the right of the crescent is a good distance from the right side of the frame. There are twenty-four pearls outside the top of the stamp; twenty-four at the bottom; thirty-one down the right side; and thirty-one down the left side, counting the corner ones in each case. The colour of the genuine is a pale, dull, Prussian-blue; that of the counterfeits is *green*, a bluish-green certainly, but decidedly green.

**Same Issue. 5 Piastres, gooseberry-red.**

The catalogues vary considerably as to the colour of this stamp. One calls it "crimson," another "carmine," another "groseille," etc. The latter is, I think, the true name for it, which I have taken the liberty of translating "gooseberry-red."

*Genuine.*

Paper and engraving as in the genuine 20 PARAS. The centre of the monogram is quite solid. The crescent is equally sharp at both points, and both of these points are more than half a millimetre from the ornaments in the upper corners. The leaf-ornament at the bottom of the stamp does not go into the left bottom corner at all; and the semicircular line at the middle of the bottom of the stamp, below the figure of value, *almost* touches the thin, inner outline of the bottom of the frame. The outline of the 5 (which, by the way, is a transverse o) is nearly as thick at the sides as at the top and bottom. The vertical lines of shading in the bottom outline of the crescent can be traced as far as the writing in the crescent extends.



*Forged.*

Printing and paper the same as in the forged 20 PARAS. The colour varies, sometimes being of a very pale and washed-out magenta shade, and sometimes being almost a burnt-sienna colour. The stamp is gummed on the face, and postmarked on the back. The centre of the monogram is light, and contains a black dot. The right side of the crescent is very much sharper than the left, and its extreme apex touches the ornament above it. The left point of the crescent also *almost* touches the similar ornament above it. The leaf-ornament at the bottom of the stamp goes quite into the left bottom corner, and touches it. The semicircular line at the middle of the bottom of the stamp is almost half a millimetre distant from the thin outline of the bottom of the frame. The outline of the transverse o, or 5, is *very* thin at the sides, and *very* thick at the top and bottom. The vertical lines of shading in the bottom outline of the crescent are so very close together that they generally run into one solid line.

NOTE.—The paper, in both genuine and forged, is not strictly what is called "coloured paper," but is white paper, with a coloured wash on the face of it. This is very easy to see in the thick paper series of the genuine; but the thin paper is so transparent that the colour shows through, making it look like really coloured paper.



## POSTMARKS.

*Genuine.*—All my specimens are unused, so I cannot say what is the normal postmark.

*Forged.*—37 and 42, both without numerals; also a large C, with a stop after it; also a large 2. I have some scores of specimens before me, but all the postmarked ones have the cancellations struck on the back of the stamp, as stated above.

**Same Issue, for Unpaid Letters. 20 Paras, 1, 2, 5 Piastres, brick-red.**

*Genuine.*

These are the same as the corresponding values just described, but are all printed in shades of brick-red. They were used for unpaid letters.

*Forged.*

Same as the corresponding forged values just described, but printed in various shades of brown and reddish-brown.

## POSTMARKS.

*Genuine.*—I do not possess any postmarked copies of the genuine.

*Forged.*—As in the issue above described, and struck on the back of the stamp.

**Issue of 1865. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

**Issue of 1869. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

**Issue of January, 1871. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

I take these issues together, as the design is the same, as far as the tests are concerned. There are two types of the 1865 issue—one with, and the other without, rays round the star. This issue is nicely engraved in *épargne*, on moderately stout, rather hard, white wove paper; perforated 12½. The 1869 issue is not so well printed, on rather thinner paper, and perforated 13½. The 1871 issue is frightfully executed, the design in many cases being almost undecipherable, and variously perforated 9, 10, etc., the perforation being irregular and badly done.

*Genuine.*

Engraved in *épargne*. Paper and perforation as above described, according to the date of issue. The oval ring round the crescent and star contains forty-eight pearls. In the first two of the above-named issues the pearls are large, and close together. In the 1871 issue they are often very small, and far apart, but the number is the same in each issue. The outside of the frame of the stamp consists of two thin lines—a white one inside, and a coloured one outside.

These two lines are exactly the same thickness, or rather thinness.

*First Forgery.*

Very nicely lithographed, on paper almost the same as that of the 1869 issue, and perforated 13. There are only forty-three pearls round

the crescent and star; some of them are oval, and some round. The frame of the stamp consists of two lines—a white one inside, and a coloured one outside—as in the genuine; but the coloured line is a great deal thicker than the white one. Except for these differences, the forgeries are very like the genuine, and are dangerous.

*Second Forgery.*

The stamps of this set are very inferior to those already described. I do not know whether all the values and colours of the issues above-mentioned exist in this type, but I have several varieties, and expect that counterfeits of all have been made. Lithographed, generally in very bright colours, on thick, very white wove paper; unperforated. There are only forty-two pearls in the oval; they are almost half a millimetre from the edge of the arabesque oval outside them, instead of very nearly touching it, and there is no white line, separating the pearls from the solid oval inside them. In the genuine, there is a white line, running all round the oval, between the pearls and the crescent and star. The outline of the star is *very* thick, and its two lower points are stumpy, and rather blunt. In the genuine, these lower two points are sharp, and rather long.

Same Issues, Unpaid. 10, 20 Paras, 1, 2, 5, 25 Piastres.

*Genuine.*

Exactly the same as the issues for the public of the same years, but all printed in shades of brown and bistre.

*First Forgery.*

Exactly the same as the first forgeries of the issues above-mentioned, but printed in various shades of yellow-brown.

*Second Forgery.*

Exactly the same as the second forgeries of the issues above-mentioned, but printed in various shades of red-brown.

POSTMARKS.

*Genuine.*—29, 32, 52 (with Turkish lettering in the centre).

*First Forgery.*—52 (no lettering).

*Second Forgery.*—29.

Issue of January, 1876. 1, 1, 1½, 2, 5 Piastres.

*Genuine.*

Engraved in *épargne*; paper as in the 1865 issue; perforated 13½. The coloured part of the design is exactly as in the 1865 issue, but the black Turkish surcharge is very heavy, and forms an almost unbroken oval. The values, as given above, are printed in ordinary numerals and letters. There are forty-eight pearls round the crescent and star, and the white and coloured outlines of the stamp are of equal thinness.



*Forged.*

Nicely lithographed, on thick, soft, very white wove paper; perforated 13. There are, as in the last sets of counterfeits, only forty-three pearls round the crescent and star, and the coloured line round the stamp is considerably thicker than the white one inside it.

## POSTMARKS.

*Genuine.* Very various cancellations. Among my own specimens I have a small circle (smaller than 1), almost filled with Turkish characters; also 29, with Turkish in the centre, and European lettering between the circles; also an undecipherable shape in red; also two concentric ovals, very close together, with an oblong rectangle in the centre, containing European lettering, and the rest of the space filled in by bars, parallel with the long sides of the rectangle; also 32, with Turkish lettering in the centre. The last three are generally struck in greenish-blue.

*Forged.* Two concentric ovals, filled in with bars, as in the genuine, but without the central rectangle, the two lines nearest the centre being merely set farther apart than the rest; struck in blue.

## Issue of April, 1876. 10 Paras, 1 Piastre.

*Genuine.*

Exactly like the January issue of the same year, with the same paper, same perforation, etc.; but without the surcharged value in European letters and figures.

*Forged.*

I have not seen any forgery of this set, but the stamps could easily be prepared by simply omitting the European letters and figures from the forgeries last described. The number of pearls and the outlines will, as before, distinguish any forgeries from the genuine.

## POSTMARKS.

*Genuine.* I have seen no postmarked copies with any cancellation besides the two concentric octagons, struck in blue, described above. It is, however, probable that the two concentric ovals will be found on the stamps of this issue also.

## Issue of September, 1876. 5 Piastres.

All the stamps of this issue are exactly the same in design, with the exception of the value, and therefore the following description, leaving out the points connected with the value, will serve for all the genuine. As yet I have only seen the forgery of the 5 piastres.

*Genuine.*

Partly engraved (and partly lithographed?) in two colours, on decidedly thin, white wove paper; perforated 13½. The groundwork, behind the engraved design, is of a pale blue, with Turkish characters upon it, in white. The curved head of the 5 points up towards the ornament above PIASTRES, and the right-hand end of the said ornament points upwards towards the M of OTTOMAN. None of the letters of the word PIASTRES touch each other, and the last S of that word leans over considerably to the right. Two of the lines of the design meet in a point, exactly over the middle of the second O of OTTOMAN; and the corresponding lines, on the other side of the stamp, meet almost over the colon after EMP. The easiest test is in the round ornaments in the crescent. The largest of these, on each side, consists of two concentric circles; the second on each side is a circle, with a dot in the centre of it; the third on each side is a simple circle; and the fourth on each side is a dark dot, which does not touch the



outline of the crescent on either side.

*Forged.*

Lithographed, in two colours, on tolerably thick, white wove paper, very much thicker than the genuine, and perforated  $12\frac{1}{2}$ , rather badly. The groundwork, behind the design, is a very pale green; the white letters and figures being very faint indeed. The head of the 5 is almost straight, and points directly backwards. The right-hand end of the curly ornament above PIASTRES points towards the A of OTTOMAN. The letters IA of PIASTRES touch each other at the bottom, and the last S is perfectly upright. The point where the two lines of the design meet, on the right-hand side of the stamp, is above the second T of OTTOMAN; and the corresponding point, on the left-hand side of the stamp, extends almost far enough to be over the first O of OTTOMAN. The circular ornaments in the crescents are as follows, both sides corresponding:—The largest one is a circle, with a coloured dot in the centre, and a very tiny white dot in the centre of that; the second is a very badly-shaped circle, with a dot in the centre; the third is a circle; the fourth is a dot, but it touches the outline of the crescent.

This is not at all a bad forgery, and, as far as I remember, it appeared very soon after the genuine.

## POSTMARKS.

*Genuine.* The two concentric ovals mentioned above, with a rectangle in the centre, and the rest of the oval filled in with lines, parallel to the long side of the rectangle.

*Forged.* An imitation of the genuine, but without the central rectangle; the two central lines being merely placed rather farther apart than the rest.

Issue of December, 1865. Locals for Constantinople.  
5, 20, 40 Paras.

*Genuine.*

Engraved in black, on moderately stout, coloured wove paper; unperforated, and perforated 14. Each of the top corners of the stamp bears the value, in Turkish figures. On the 5 PARAS it is a sort of O; on the 20 PARAS it is like a 7, with the head turned the wrong way, and a dot after it; and on the 40 it is like a 4 turned on its side, with a dot after it. The background of the central circle which contains the star and crescent is composed of very fine, vertical lines of shading, placed very evenly, and not at all blotched together. The P of POSTE and the E of LOCALE are exactly equidistant from their respective ends of the label. The central rectangle measures thirteen millimetres across, between the two inner, vertical lines of the frame. There are thirty-nine oblique lines above the central circle, the two outer ones being very short; and the same number below the central circle, the two outer ones being also very short. The ring which surrounds the central circle has sixty-four short, black lines across it; *i.e.*, bridging the two concentric circles which form the ring. The whole is very clearly engraved, and not blotched anywhere.

*Forged.*

Poorly lithographed, on coloured wove paper, decidedly thinner than that of the genuine. All my specimens are unperforated. The great

mistake in these forgeries, which will lead to the immediate detection of the 20 and 40 PARAS, is that *all* the values bear the Turkish value 5 (*i.e.*, a sort of O) in the upper corners. In the genuine this figure is, of course, only found on the 5 PARAS value. The background of the central circle, which contains the crescent and star, has the vertical lines of shading irregularly placed, some very close together, and some farther apart, and some quite blotched. The E of LOCALE is distinctly nearer to the end of the label than the P of POSTE is. The central rectangle measures twelve millimetres across, between the inner, vertical sides. There are only thirty-two oblique lines above the central circle, and the same number below it. There are only fifty-six short lines drawn across the thickness of the ring which surrounds the central circle. The appearance of the whole stamp is "smudged."

## POSTMARKS.

*Genuine.* I have seen no cancelled copies of the perforated stamps. My specimens of the unperforated set are obliterated with a set of fine round dots, with a Turkish word in the centre.

*Forged.* A set of very large round dots; also a curious lattice-work, which I never saw on the stamps of any country.

## TURK'S ISLANDS.

Issue of 1867. 1d., 6d., 1s.; no watermark; perforated 11½.

Issue of 1873. 1d., 6d.; star watermark; perforated 11½.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper, with or without watermark, according to the date of issue, backed with very yellowish gum. The mouth is open; the lips parted, with a pleasant expression; the chin is rounded. The ornaments on the top of the coronet are four crosses *pattée*, and three five-lobed leaves; a leaf between every two crosses. Both the crosses and the leaves are perfectly distinct. The front cross projects into the white, oval ring, round the central medallion, but it does not touch the *outer* line of the said white, oval ring. There are two very distinct, dark dots formed in the engine-turning—one in front of the forehead, where the hair joins the coronet, and the other a little above it, in front of the coronet. The ear is large, but very faint. The lettering on the two labels is so tall that it reaches very nearly to the top and bottom of the labels. The engine-turning is very finely done.

*First Forgery.*

Poorly lithographed, on very white paper, soft, thin, and without watermark; badly pin-perforated 13. The gum, when there is any, is quite white. The mouth is pursed up, as though the Queen were whistling; and the expression is sour. The point of the chin is sharp. The crosses *pattée* on the top of the coronet are very indistinct, so that it is almost impossible to tell what they are meant for; and the first of the flowers is a trefoil, instead of having five lobes like the rest. The front cross *pattée* projects so far into the white, oval ring round the central medallion,

that it touches the outer line of it. The two dots, in front of the coronet and top of the face, are absent. The ear is exceedingly small, almost invisible; in fact, the only part which shows is the very bottom tip of it. In the genuine, quite half of the ear can be seen. The lettering on the two labels is much too short, so that a good space of colour shows in the labels, above and below the lettering. The imitation engine-turning is very poor and coarse.

#### *Second Forgery.*

Lithographed, on medium, yellowish-white wove paper; no watermark; very nicely perforated. The mouth is partly open; the expression rather sentimental; the chin curved considerably forwards. The ornaments along the top of the coronet are: a cross *pattée*, a shamrock, a cross *pattée*, a sort of asterisk, a cross *pattée*, and then two indescribable things, one of which *may* be a trefoil. They are all extremely indistinct. The dark dots in the engine-turning, in front of the forehead, are not to be seen. There does not seem to be any ear at all. The letters in the lower label are much too short; so that there is a good space of the background of the label visible, both above and below the letters. The imitation engine-turning is poor, but better than in the first forgery.

#### POSTMARKS.

*Genuine.*—I have no cancelled copy at present by me; but, as far as I remember, the obliteration is 54, enclosing the letters T. I.

*Forged.*—62; also a rectangle of round dots.

NOTE.—I would advise collectors to be careful about the surcharged stamps. I have seen several used, genuine stamps, with forged surcharges on them; but, unfortunately, have not been able to take notes of them for description, and (though many persons think otherwise) it is by no means an easy matter to tell whether a surcharge is struck *over* or *under* a postmark. By holding a stamp very obliquely, so that the ink of the postmark shines or glistens, it is sometimes (but not always) possible to see which of the two was struck first; and, occasionally, a straight view, with a magnifying-glass, will answer.

## TUSCANY.

Issue of 1849. 1 Quattrino; 1, 2 Soldi; 1, 2, 4, 6, 9, 60 Crazie; blue wove paper, watermarked with crown, etc., on the entire sheet.

Issue of 1856. 1 Quattrino; 1, 2 Soldi; 1, 2, 4, 6, 9 Crazie; white wove paper, watermarked with wavy, crossed lines, forming ellipses, and the words "Poste Toscano" on the entire sheet.

#### *Genuine.*

Engraved in *épargne*, on blue or white wove paper, with varying watermark, according to the date of issue. The paper is extremely rough, particularly at the back. The centre of the spike, at the top of the lion's crown, is under the left-hand edge of the vertical stroke of the T of

POSTALE, and very rarely shows itself to be a cross. The white line of the lion's tail does not run up his back, but stops short, far below the level of the last letter of TOSCANO. The mane on the back of the lion, where it ends, has its profile above the shoulder cut off almost square. The face is tolerably like that of a lion. The shield is a sort of pear-shape, but the upper portion of the outline is cut into flat faces, instead of being rounded. The circlet at the base of the crown shows three white dots, or pearls. Turning the stamp so that FRANCOBOLLO is uppermost, it will be seen that the dark line, between the two white lines on which the lion sits, would, if prolonged upwards, pass just along the right-hand edge of the vertical stroke of the F; and the first stroke of the N of that word, if prolonged downwards, would exactly touch the first outside corner of the shield. Each of the three paws of the lion shows four toes. The lower outline of the chest or abdomen, as seen between the front and back legs, slants *very* obliquely down from left to right. There is an almost semicircular curve on the face, from the outer corner of the eye to the mane; and there is a similar curve, from the centre of the cheek to the mane.



#### *First Forgery.*

This is the poorest attempt at imitation which I have seen for a long time. It is very badly lithographed, on thin, smooth, hard, white wove paper, with a coloured wash over the face of it, and no watermark. The crown almost touches the outline of the frame above it, and there is no spike on the top of it. There are only two lines of shading across the back and loins of the lion, though the genuine stamps show thirty-two lines, or parts of lines. The lion's mane does not appear to be raised above the profile of his back, but slopes gradually into it. The face is much more like that of a pig than of a lion. The top of the shield is rounded in the outline, without the flat faces of the genuine. The crown is sadly blotched, so that the pearls at the base of it are invisible. Turning the stamp so that FRANCOBOLLO is uppermost, the dark line, between the two white lines on which the lion sits, would, if prolonged upwards, entirely obliterate the whole of the vertical stroke of the F. The lion only shows two paws—one on the top of the shield, and one (instead of two) on the ground. The paw on the shield has a single cleft in it, making two toes, and the one on the ground shows no toes at all. The outline of the chest or abdomen, between the front and back legs, is invisible. Both the curved lines on the cheek are absent.

#### *Second Forgery.*

The stamps of this set are infinitely better done than the set just described, and there are few points of difference in the design which can be pointed out without the aid of an illustration. Lithographed, on thin, smooth, white or bluish-white wove paper; unwatermarked. There is a distinct, white cross at the top of the crown, and it comes exactly under the very centre of the T of POSTALE. The white line of the lion's tail runs up his back, and can be traced almost up to the level of the A of TOSCANO. The profile of the mane is rounded off into the profile of the back. The face rather resembles that of a monkey. The circlet at the base of the crown sometimes shows five oblong dashes, and sometimes the five are blotched into one white line. Turning the stamp so that FRANCOBOLLO is uppermost, it will be seen that the dark line, between the two white lines on which the lion sits, would, if prolonged upwards, pass very nearly through the centre of (or almost obliterate) the vertical stroke of the F; while the vertical, first stroke of the N, if prolonged

downwards, would pass far to the left of the first outside corner of the shield. The lion's paw at the top of the shield is badly drawn, so that the toes cannot be seen with clearness; but there appear to be only two, instead of four. The lower outline of the chest or abdomen, as seen between the front and back legs, is almost horizontal, only sloping very little indeed. The curve on the cheek is tolerably like the genuine; but the similar curve from the outer corner of the eye to the mane is absent.

*Third Forgery.*

Engraved in *épargne* (electrotyped?) on stout, very hard, *very* bluish, unwatermarked, white laid (?) paper. I have put a query to "laid," as it is that sort of paper occasionally met with, of which it is hard to say whether it is laid or wove. The (very blunt) spike at the top of the crown is centrally under the T of POSTALE. My copy is heavily postmarked, but I see no indication of any tail to the lion; and the outer half of the back is covered with perfectly solid shading, there being no lines running across the back. The face, as far as I can make it out, appears to be like that of a man, with a human eye and eyebrow. There are only three toes on each of the front feet. I cannot see the hind foot, in consequence of the postmark. The base of the crown is wide, and without dots. Turning the stamp, so that FRANCOBOLLO is uppermost, it will be seen that the dark line, between the two white lines on which the lion sits, would, if prolonged upwards, entirely obliterate the vertical stroke of the F, which, in this forgery, is much narrower than the said dark line. (In the genuine, the dark line is narrower than the vertical stroke of the F.) All the lettering of all the inscriptions is *very* thin. The R of FRANCOBOLLO is absurdly large and wide, as compared with the rest of the letters. There are no curved lines on the lion's face. The ornament in the left upper corner of the stamp is a plain, thin, St. Andrew's cross. The other corners have a ring interlaced with the cross, as in all four corners of the genuine. I do not think this counterfeit is likely to deceive: I have only seen it lately; though it has every appearance of being very old.

POSTMARKS.

*Genuine.*—1, 29, 60 (with truncated corners). Also bars, somewhat like 51. Also diamond-shaped dots (larger than those of 42) forming a blunt oval, without outline. Also the letters P.D., without any frame, a little more than a quarter of an inch high.

*First Forgery.*—22, 100. Also the P.D., without frame, like the genuine, but nearly half an inch high.

*Second Forgery.* 22, 23, 51.

*Third Forgery.*—44, without numeral, and the bars much thicker.

Issue of 1859. Provisionals; 1, 5, 10, 20, 40, 80 c., 3 Lire.

*Genuine.*

Engraved in *épargne*, on thick, rather hard, rough, yellowish-white wove paper; watermarked with crossed, curved lines, forming ellipses, as in the 1856 issue. The cross on the top of the crown is tolerably distinct, and its centre is decidedly to the left of the centre of the T of POSTALE above it. The circlet at the base of the crown shows five very small, white pearls. The top corners of the shield are cut off quite square, not being splayed out at all; but there is a white lump at each corner, to which the upper-ends of the collar of the Golden Fleece is fastened. The said collar is very indistinct in most copies, and would not





be noticed at a first glance. The Golden Fleece itself, below the bottom of the shield, does not in the least resemble an animal of any kind, and it does not touch the bottom of the mantle. The F and O of FRANCOBOLLO are equidistant from their respective ends of the label. The tail of the C of this word is the same as the head, making it look rather like a G. The ornamental knots, rosettes, or whatever they are called, where the mantle is looped up, by the first L of FRANCOBOLLO and the T of TOSCANO, are very nearly alike, each of them roughly resembling a three-arched crown, with the centre arch removed. Each of these knots contains three white dots, and there is a white string visible, each side of each knot; apparently the strings with which the knots have been tied up. Each compartment of the shield contains five thick, vertical dark lines.

#### *First Forgery.*

Lithographed on thin, very smooth, white or bluish-white wove paper; no watermark. The crown has either a large, round white lump, or an indistinct white blotch on the top of it, instead of the cross; and the centre of this lump is far to the *right* of the centre of the T of POSTALE. The circlet at the base of the crown shows three white pearls, or blotches; the central pearl is larger than the others. Sometimes there are *two* pearls, instead of one, to left of the large one. The top corners of the shield have splayed-out points. The collar of the Golden Fleece is very white and prominent, and it does not touch the shield anywhere. The Golden Fleece, below the shield, is like a skeleton dog, with two legs which touch the bottom of the mantle. The F of FRANCO is very much nearer to its end of the containing-label than the last O of BOLLO to the other end of the label. The C of FRANCO has its tail made rather like its head, but it does not resemble a G. The ornamental knots at the top corners of the mantle are very different from the genuine; they are much too white and prominent; each has an extra white arch or loop; the left knot contains two large, white dots, instead of three small ones; and the right one has three oblique dashes, instead of three small dots. I fancy the extra loops are really the inner ends of the strings with which they are tied; but, in the genuine, the inner ends of the strings stick out straight, instead of forming loops.

#### *Second Forgery.*

This is very like the first forgery. Lithographed, on stout, hard, yellowish-white wove paper; no watermark. The cross on the top of the crown is represented by a transversely-oval white ball, the centre of which is *very* far to the right of the centre of the T of POSTALE above it; so that part of the said white ball is under the space between TA of that word. The circlet at the base of the crown shows four equal-sized, very distinct white pearls. The top corners of the shield are splayed out, and they do not touch the upper ends of the collar of the Golden Fleece. The said collar is much too white and distinct, and the Golden Fleece, below the bottom of the shield, is a sort of skeleton dog, as in the first forgery, and stands on the bottom outline of the mantle. The F of FRANCOBOLLO is *very* near the beginning of the label; the C is an ordinary Roman capital; and the last O is some distance from the end of the label. The ornamental knots at the upper corners of the mantle are the same as in the first forgery, except that the right one contains rather smaller dots.

#### *Third Forgery.*

In some respects this is much better than the last. Lithographed, on moderately stout, white wove paper, not quite so smooth as the first

forgery, but a great deal smoother than the very rough paper of the genuine. A sort of lozenge-work of lines, half an inch apart, has been impressed on the back of the paper, and then flattened, so that at first sight it appears to be watermarked. These lines are, of course, impressed without colour, and they are straight. The genuine watermark, which is in the substance of the paper, is formed by curved lines, making long ellipses or pointed ovals; and each line, at its most distant part, is not more than a quarter of an inch from its neighbours. The centre of the cross on the top of the crown, is far to the right of the centre of the T of POSTALE. The circlet at the base of the crown has no pearls in it, and the trefoils above the circlet are far too white and prominent. The collar of the Golden Fleece is very poorly done: it consists of a chain of white rings, not touching each other, and very close to the shield all the way round. The Golden Fleece itself appears to be a sort of "true lover's knot," which projects below the bottom of the mantle; the genuine being a sort of long bolster, tied in the middle, with the ends drooping down. The C of FRANCO is an ordinary capital C, without any knob to the tail. Both of the right-hand compartments of the shield contain six vertical, dark lines; the left-hand compartments have five lines, like the genuine. The knots in the upper corners of the mantle are fairly like the genuine in shape; but they have no white dots in them.

#### *Fourth Forgery.*

Nicely engraved in *épargne*, on white wove paper, somewhat thicker and smoother than that of the genuine, and "watermarked" (probably in the same way as the third forgery) with crossed, curved lines, forming ellipses, as in the genuine; but the lines themselves are much thicker than those of the genuine. In the genuine, each line of the watermark is only a shade thicker than the thick stroke of the P of POSTALE; while, in this forgery, each line of the watermark is almost as thick as one of the arms of the white cross on the shield. The centre of the cross on the crown is *very* slightly to the left of the centre of the T of POSTALE. There are only three pearls in the base of the crown. The Golden Fleece is quite invisible in my specimen. The ornamental knots of the mantle are not at all alike, and each contains only two white dots. The upper white string of each is looped, instead of straight. There are five dark, vertical lines in each of the four compartments of the shield; but the outer line of the two right-hand compartments is extremely thin, and the inner line (next to the cross) of each of the said compartments is *very* thick, perhaps four times as thick as the outer one. In the genuine, they are all much about the same thickness. In the genuine, and all the other forgeries, FRANCOBOLLO is written as one word, without the slightest sign of a division. In this forgery, it appears as FRANCO BOLLO, with a distinct space between the two words. This is, perhaps, the easiest test. I consider this counterfeit dangerous; as so many will probably be taken in by the watermark.

#### POSTMARKS.

*Genuine.*—1; also the same, but *very* much smaller; also P.D., in capitals rather more than a quarter of an inch high.

*First Forgery.*—P.D., in capitals fully half an inch high; also something similar to 100; also a blotch.

*Second Forgery.*—1; 23; 51; also a square of round dots.

*Third Forgery.*—A square of square dots.

*Fourth Forgery.*—Uncancelled.

NOTE.—The 2 SOLDI and 60 CRAZIE of the first issue have been reprinted on the proper paper, and some of them have been postmarked, so that it is impossible to tell them from originals. I rather fancy that the 3 LIRE of this provisional set has also been reprinted, but I am by no means sure, never having seen a copy. I have seen a set of *taille-douce* counterfeits of the first issue, and another set of *taille-douce* counterfeits of the provisionals; but was not able to take any notes of them. I rather fancy that the groundwork, behind the lion, in the forgeries of the first set, was composed of scratchy, oblique lines, instead of being solid; but I am not certain. Of the 2 SOLDI, newspaper tax stamp, here illustrated, I have not, as yet, seen any forgery.



## UNITED STATES.

Issue of 1857. 90 Cents, dark blue.

*Genuine.*

Engraved in *taille-douce*, on rather stout, white wove paper. The white portions of the face of the stamp generally show a very faint tinge of blue, owing to the imperfect wiping of the plate. The gum is of a very yellow, or brownish-yellow colour. The background to the portrait is formed by exceedingly fine lines, placed very close together. No part of the face is absolutely white, but there is a triangular space above the eyebrow, which has very few dots upon it, so that it looks almost white. The dark part of the breast of the uniform has some oblique, white lines upon it. There are seven of these white lines on the right breast, over the *INE* of *NINETY*; and eight on the left breast, the eighth passing behind the button. The cravat is shaded nearly all over, though the shading is lighter in some parts than others. The letters *TA* of *POSTAGE* are joined together at the bottom. The *T* of *CENTS* is an ordinary capital *T*. There are two large and distinct button-holes, each side of the coat, where the corners are turned back. There is a large, shapeless button on the breast, just over the first half of the *E* of *CENTS*. There is a large round stop after each of the letters *U.S.* The top-stroke of the *U* almost touches the end of the containing-label.



*First Forgery.*

Lithographed, on very white, rather thin, wove paper, in very dark indigo blue; perforated  $12\frac{1}{2}$ . The white portions of the face of the stamp do not show any trace of colour on them. There is no gum on the backs of any of my specimens. The background to the portrait is of perfectly solid colour, without any lines. The ridge of the nose, the front of the upper lip, and the triangular space above the eyebrow are absolutely white, without any lines of shading upon them at all. There are eight white lines upon the breast of the uniform, above the *INE* of *NINETY*, and eight as far as the button over the *ENT* of *CENTS*. The large cravat is perfectly white in the centre, being only shaded at the sides. The letters *TA* of *POSTAGE* are not joined at the bottom. The *T* of *CENTS* is absurdly formed, with the left-hand limb hanging down very much lower than the other. The four button-holes are tolerably clear in this counterfeit; but the lower one, over the *Y* of *NINETY*, is placed a

long way from the edge. There is a small, almost white button over the E of CENTS; the centre of the button coming over the very beginning of the E, instead of over the centre of the thick, vertical stroke of that letter. The stops after the letters U.S. are small, and generally shapeless. The top-stroke of the U is a long way from the end of the label.

#### *Second Forgery.*

Lithographed, in dull Prussian-blue, on moderately stout wove paper, the face of which is covered with a wash of blue colour. The gum is of a pale yellow. The background to the portrait is formed by rather coarse and irregular, horizontal lines. The face is quite bare of shading in the following places:—Above the eye to the hair, below the eye, the ridge of the nose, and part of the chin. There seem to be nine white lines on the breast of the uniform, above the INE of NINETY, and seven on the other side, above the NTS of CENTS. The greater part of the cravat is altogether unshaded. The letters TA of POSTAGE almost touch each other at the bottom, but not quite. The left limb of the T of CENTS is a very little longer than the other. There is only one button-hole, each side of the coat. The button over the E of CENTS is even larger than in the genuine, and comes above the whole width of that letter. The stops after U.S. are too small. The top-stroke of the U is a long way from the end of the containing-label. The fork of the Y begins too high up; in the genuine and in the first forgery it begins in the centre of the letter.

#### POSTMARKS.

*Genuine.*—A pen-stroke; also a very large, single circle, with name and date in large capitals.

*First Forgery.*—A lithographed imitation of the pen-stroke.

*Second Forgery.*—22, 23.

#### Issue of 1876. Centennial Envelopes. 3 Cents, vermilion, green.

##### *Genuine.*

Embossed, on white laid paper; water-marked with the letters PODUS, in monogram, two varieties. The U of U.S. touches the inner boundary with its top-stroke on the left-hand side. The bridle is very distinct.

##### *Forged.*

Embossed, on white wove paper; no water-mark. The top-stroke of the U of U.S. touches the *outer* line of the boundary, as well as the inner one. The bridle is not visible. The lower points of the ribbon which contains POSTAGE touch the inner boundary-line on both sides, though they do not touch in the genuine. The vertical stroke of the T in this word is carried too far, and shows above the cross-stroke. The steam from the engine appears to be in eight distinct puffs, which cannot be counted in the genuine.



#### POSTMARKS.

*Genuine.*—A set of five *very* thick, parallel bars; also an upright oval of nine bars, with a large numeral in the centre.

*Forged.*—Thick bars, arranged in a circle instead of a rectangle; also a large cross *pattée*, with a broad line opposite to each face of the cross.

REPRINTS BY THE UNITED STATES POST-OFFICE  
DEPARTMENT.

I extract the following from the *American Journal of Philately*, not possessing any of these reprints myself :

Issue of 1847. 5 Cents.

"The stamps of this issue now offered for sale are evidently from new dies ; and, as I prefer to call things by their right names, I shall in the following descriptions designate them as 'forgeries.' The forgeries are considerably shorter and wider than the genuine, the difference in length, especially, being so great as to be apparent at a glance. Another striking feature is that all the foliage and other ornamental work is brought out much more prominently and boldly in the forgeries than in the genuine.

*Genuine.*

"The figure 5 on the left-hand side is about the same distance from the bottom as the 5 on the right side is. The hair on the right side of the head (*i.e.*, on the left side of the stamp) is compact, with no stray locks. The mouth is a veritable 'meat-trap,' apparently elongated into the left cheek by some fault of the engraver. The right eye shows a good deal more white beneath the pupil than the left one. The top line which defines the shirt-front reaches the oval frame almost opposite to the top of the figure 5.



*Forged.*

"The 5 on the left side is further from the bottom than the right-hand one. The hair on the right side of the head (*i.e.*, on the left side of the stamp) is rather straggling ; and one lock in particular, about on a line with the eyes, is distinctly separate from the rest of the hair, so that daylight can be seen between. The left side of the mouth ends abruptly with a dot ; and there is another dot, distinctly separate from the first, which gives the appearance of two moles, or dimples. The right eye is in proportion to the left. The top line of the shirt-front reaches the oval frame, almost opposite to the centre of the top of the F of FIVE.

Same Issue. 10 Cents.

*Genuine.*



"One of the curls, near the end of the hair, on the left side of the face, forms a very minute, white circle, with a black centre. The cravat reaches to the edge of the oval, with no line to finish the cravat, above the inside black line, surrounding the oval. The lips are very thick. The right side of the collar is so heavily shaded as to be barely distinguishable.

*Forged.*

"The circle is absent. There is a small line, finishing the cravat, just above the inside black line, surrounding the oval. The lips are not particularly thick. The right side of the collar is shaded by several lines, but it is plainly distinguishable from the coat.

"In all the rest of the stamps the original dies were found and used, so that the differences are naturally very slight; though it is said that new plates of some of the 1857 issue were made from the original matrices. The reprints may be detected by the paper, perforation, printing, and gum.

#### Issue of 1851.

"The stamps from 1851 to 1856 were unperforated, and have not been reprinted.\*



Issue of 1857. 1, 3, 5, 10, 12,  
24, 30, 90 Cents.

#### *Genuine.*

"Perforated 15, on tinted paper; gum decidedly brownish. The 1, 5, 10, and 12 cents are in dark colours; the 3 cents is in red, to red-brown.



#### *Reprints.*

"Perforated 12, on white paper. The reprints of this issue, like the forgeries of 1847, are not gummed at all. The 1, 5, 10, and 12 cents are all too light, and the 24 cents is too dark. The 3 cents is of a sort of red-orange.

#### Eagle "Carrier" Stamp.

#### *Genuine.*

"Unperforated; paper tinted; gum brownish; colour, a dull blue.

#### *Reprint.*

"Perforated 12, on white paper; gummed with plain, white gum arabic, which cracks when the stamp is bent. The colour is a clear dark blue.

Issue of 1861-65. 1, 2, 3, 5, 10, 12, 15, 24, 30, 90 Cents.

#### *Genuine.*



"These stamps were issued in two ways—first with a smooth surface, and afterwards with a gridiron pattern (*grille*) embossed in the centre of each stamp, for the purpose of making it more difficult to remove the cancellation. The gum is generally brownish, especially on the stamps without the *grille*.



#### *Reprints.*

"The reprints have no *grille*, and approach so closely to the originals that collectors should be cautious in accepting any specimen. The gum is the same as on the reprint of the eagle 'Carrier,' and cracks if the stamp be bent. The 3 cents and the 30 cents are too dark. Anyone possessing a proof set of the stamps of this issue cannot be deceived with the reprints for a moment, as the said reprints are in exactly the same shades as the proofs.

## Issue of 1869. Same Values.

*Genuine.*

"All copies of this issue bear the *grille*. The gum varies from decidedly brownish to nearly white.

*Reprints.*

"There is no *grille*. The gum is the same as that of the reprinted eagle 'Carrier.'



## Issue of 1870. 1, 2, 3, 6, 10, 12, 15, 24, 30, 90 Cents.

*Genuine.*

"The gum varies from decidedly brownish to almost white.

*Reprints.*

"(If I may call them so, before the originals are obsolete.) These are not gummed at all.



## Issue of 1865. Newspaper Stamps. 5, 10, 25 Cents.

*Genuine.*

"Hardly so clear as the reprints, with the design not standing out very prominently.

*Reprints.*

"These are almost impossible to detect from the originals. If anything, they have been *too* carefully worked, and the design stands out too clearly, especially in the 10 cents."

Issue of 1857. Envelopes. 3 c., red; 6 c., red; 10 c., green. Small oval.

*Genuine.*

Engraved in *l'pargne*, and embossed, on obliquely-laid, buff or white paper, tolerably thick, and watermarked with the letters POD, U.S. in two lines, many times repeated over the envelope. The oval, measuring where the outside colour begins, is twenty millimetres wide, and twenty-four and a half milli-

metres high. The two stars have long, sharp points, and one point of each star touches the inner, white oval ring. Both stars are some distance from the outer, white oval ring. There is, apparently, a small brooch on the shoulder, to hold the drapery; and, from this brooch to the space between and above the letters *PO* of *POSTAGE*, there are four folds of the drapery, of almost equal width, the top one being the longest. The upper eyelid is not prominent, and the eye does not stick out. The line of the mouth, if prolonged to the right, would pass through the middle of the right-hand star. The chin is small and pointed. The outline of the front of the throat, opposite the *U*, is two millimetres in length.



*Forged.*

These seem to be three different types, but they are very nearly alike. Engraved in *épargne* (electro-plate *clichés* probably), and embossed on thin, shiny, very smooth, and very white wove paper, and also on thin, not very smooth, buff wove paper; both without watermark. The oval measures twenty-one and a half millimetres wide, and twenty-six millimetres high, in the *SIX CENTS* value; but it is a trifle smaller in the other values. The points of the two stars are short and blunt, having a stumpy appearance. Neither star touches the white, inner oval; but the left-hand star, in the *TEN CENTS* value, almost touches the white, outer oval. There is no brooch on the shoulder, and the four folds are not equal, the two inner ones being very much shorter than the outer ones. The upper eyelid is much too prominent, and the eye sticks out like a small, embossed point. The line of the mouth, in the *SIX CENTS* value, if prolonged to the right, would cut through the top of the star; and, in the *TEN CENTS*, it would pass midway between the star and the *E* of *POSTAGE*. The chin is too round. The outline of the front of the throat, opposite the *U*, is only one millimetre and a half long in the *SIX CENTS*, but rather longer in the other values. The expression of the face, in these forgeries, is very different from that of the genuine. In the genuine, it is the face of a rather stern, soldier-like man; but in these forgeries, if a few feathers were stuck into the hair, it would make a most excellent Red Indian.

POSTMARKS.

*Genuine.* A very large circle, with name following the curve of the circle, and date in the centre, without the year.

*Forged.* All the forgeries which I have seen were uncanceled.

I consider these rather deceptive forgeries. The embossing is a good deal higher and clearer than that of the genuine stamps, which have it rounder and less sharp.

## URUGUAY.

Issue of 1856, "Diligencia." 60 c., blue.

*Genuine.*

Poorly lithographed, on rather thin, white wove paper. There are ten and a half outward turns of the key pattern down the left side of the stamp (the half turn being at the bottom), and nine and a half outward turns of the same pattern down the right side of the stamp (the half turn being at the top). The chin of the face representing the sun is *very*



pointed, the eyes large, and looking straight forward. There is a line connecting the nose and the left eyebrow. The line forming the mouth is bent into a rather irregular curve. The white line under *DILIGENCIA* does not join the vertical side-lines, but there is a distinct separation at the corners. The similar white line above 60 *CENTAVOS* does not join the side-lines either; though it very nearly joins at the left-hand end, near the 6. My specimens show 104 rays round the sun; and many of these rays, on the right, and at the bottom, touch the thin, dark, circular line; one of them, which points to the right bottom corner of the stamp, actually trespasses beyond the dark, circular line, across the narrow, white line, and into the dark body of the corner-spandrel.

#### *First Forgery.*

Lithographed, in very *greenish* blue, on stout, white wove paper. This forgery can be easily detected, as there are only nine outward turns of the key-pattern alike down both sides of the stamp. The chin is not much pointed. The eyes are large, as in the genuine, but there is no line connecting the nose and the eyebrow. The white lines, below *DILIGENCIA* and above 60 *CENTAVOS*, are joined to the side-lines, making a perfect frame. There are 80 moderately strong rays round the sun, besides a few faint rays, here and there, between the strong ones, which I have not included. None of these rays touch, or trespass beyond, the thin, dark circular line surrounding them. The *E* of *DILIGENCIA*, in this forgery, has long head and tail-strokes, and a short tongue. In the genuine, the head and tail are absurdly short, and shorter than the central tongue.

#### *Second Forgery.*

This is very much more like the genuine. Lithographed, on thin, white wove paper. The blue is a pale sky-blue; that of the genuine is more a Prussian blue. There are ten outward turns of the key-pattern down the left side of the stamp, and nine and a half down the right side, the half-turn being at the top, as in the genuine. The chin is rounded; the eyes appear small, nearly closed, and looking towards the left side of the stamp. There is no line to connect the nose and eyebrow. The curve of the mouth is quite regular, being a sort of semi-lunar shape, with the concave part uppermost. The white lines, under *DILIGENCIA* and above 60 *CENTAVOS*, both join the side-lines, making a perfect frame. There are only 98 rays round the sun, many of them merely consisting of three or four short dashes. One of the lines, in the middle of the right-hand side, touches the dark outline, and trespasses a little way into the narrow white ring. None of the other rays *quite* touch the dark outline. Notwithstanding the above discrepancies, this is a good forgery; and I know of one dealer who sent out a copy at a heavy price, thinking it to be genuine.

#### *Third Forgery.*

Lithographed, in rather a deep sky-blue, on *very* thick, very yellowish-white wove paper. There are eleven outward turns of the key-pattern down the left side of the stamp, and nine and a half down the right side; the half-turn being at the top, as in the genuine. The chin is very round, the left cheek (right side of the stamp) is much swollen, the other is hollow. The eyes are large, and look slightly to the left side of the stamp. There is no line to connect the nose and eyebrow. The mouth and chin are joined by a vertical line between them; and the mouth does not reach far enough on the right side of the stamp. The white lines, under *DILIGENCIA* and above 60 *CENTAVOS*, join the side-lines, forming a perfect frame. There are 99 rays round the sun; they

are very dark, and *much* heavier than in the genuine, so as to merge into one solid mass of colour, close round the face. Many of them touch the dark outline, at the top, bottom, and right side. The E of DILIGENCIA is very like that of the first forgery.

## POSTMARKS.

*Genuine.* I have no cancelled copy.

*First Forgery.* Uncancelled.

*Second Forgery.* Pen-stroked.

*Third Forgery.* Uncancelled.

## Same Issue; 80 Centavos, green.

*Genuine.*

Lithographed, on smooth, rather thin, white wove paper. The tests for the 60 CENTAVOS will serve for this value; though, in my single specimen, the right side-line touches the bottom line; and the lower portion of the said right side-line is split, and shows double, up to very nearly level with the centre of the stamp.

*Forged.*

I have not as yet, met with any counterfeit of this value; but, if any such should exist, they may be detected by the tests given for the genuine 60 CENTAVOS.

## POSTMARKS.

My genuine copy is uncancelled.

## Same Issue; 1 Real, vermilion.

*Genuine.*

Lithographed, in rather a carmine-vermilion, on thin to medium, white wove paper. The tests are the same as for the genuine 60 CENTAVOS. In addition, the right limb of the A of DILIGENCIA is *much* thicker than the left-hand limb; and the same is the case with the A of REAL. There is just about space enough to put another R between I and REAL.

*Forged.*

Lithographed, in scarlet-vermilion, on *very* thick, very yellowish-white wove paper. There are nine outward turns of the key-pattern down each side of the stamp. The chin is rounded; the base of the nose, where the nostrils ought to be, is entirely absent; some copies show a line from *each* eyebrow towards where the nostrils ought to be; other copies have no lines at all. The mouth is small, and has a regular curve. Both limbs of the A of DILIGENCIA and of the A of REAL are of equal thickness. There is space for at least *two* letters between I and REAL. The lower inscription looks much too large and prominent, as compared with the genuine. There are 104 rays round the sun, as in the genuine; but they are far too equal and regular; many of the lines in the genuine being dotted, whereas none of the lines are dotted in this forgery. The white lines, above I REAL and below DILIGENCIA, join the side-lines, making a perfect frame.

## POSTMARKS.

*Genuine.*—I have no cancelled copy.

*Forged.*—Uncancelled.

Issues of 1859, thick and thin figures.  
60, 80, 100, 120, 180, 240 Centésimos.



I shall take both these issues together, as they vary only in the paper and the size of the numerals.

*Genuine.*

Lithographed, on white wove paper, moderately stout (thick figures), or thin and soft (thin figures). The word CENTÉSIMOS always has an accent on the second E; and the head and tail of the C are both alike. One of the easiest tests is in the left-hand CORREO, which is always smaller than the corresponding word on the right hand side. If the width of the left-hand CORREO be accurately measured, with a piece of paper, or a pair of compasses, it will be found to be, as nearly as possible, the same width as the CORRE of the right-hand CORREO; *i.e.*, the right-hand word, without its final letter, is as wide as the whole of the left-hand word. The left-hand CORREO also is very rarely perfect, being more often COBREO or CORHEO. A line drawn down the right-hand, vertical boundary of the central square would pass considerably to the right of the last S of CENTÉSIMOS; that is to say, the last S of that word is not put flush with the right-hand corner of the square, but too much to the left. The rays of the sun are composed of alternately straight and wavy lines; and there are 48 of the straight lines; or 97 in all.



*First Forgery.*

Nicely lithographed, on stout, hard, white wove paper. There is no accent to the second E of CENTESIMOS, and the head and the tail of the C are not both alike; *i.e.*, it is like an English capital C instead of a French one. The left-hand CORREO is always properly spelt, and it is almost the same width as the right-hand one, and in the same large letters. The last S of CENTESIMOS is flush with the right-hand vertical outline of the central square. The sun's rays are *all* straight.

*Second Forgery.*

Lithographed, not so nicely as before, on very thin, greyish-white wove paper. There is no accent on the second E of CENTESIMOS, and the tail of the C is not like the head. The left-hand CORREO is exactly the same width as the right-hand one, and is always spelt correctly. Both these words are in letters *smaller* instead of *larger* than those of MONTEVIDEO. The outside of the last S of CENTESIMOS is, as in the other forgeries, level with the vertical, right-hand outline of the central square. A peculiarity of this forgery is that the sun's face is not placed in the centre of the central circle; and the rays are all alike, something between straight and wavy.

*Third Forgery.*

Nicely lithographed, on very thin, hard, white wove paper. The word CENTÉSIMOS bears the accent as in the genuine. The left-hand CORREO is always correctly spelt, and both right and left are exactly the same width; measured, as before, from the outside of the C to the outside of the O. The letters of these two words are no larger than those of MONTEVIDEO; though placed, of course, farther apart. The outside of

the last S of CENTESIMOS is flush with the vertical, right-hand outline of the central square. The rays of the sun are all *straight* lines.

I think the first of these three forgeries will be found the most dangerous.

#### POSTMARKS.

*Genuine.*—An oval, somewhat like 26. Also a single-lined oval, rather smaller. Also (rarely) a small oblong, like 72, with FRANCO; but the corners rounded. Also a circle, nearly as large as 1, with a sort of oval, outlined flower of many petals, in the centre of the circle. Also a pen-stroke.

*Forged.*—The third forgery is uncanceled; but the first and second forgeries are variously obliterated by 1, 21, 41, 51, 54, and also, occasionally, by 26, like the genuine.

Issue of 1860, block lettering. 120, 180, 240 Centésimos.

#### *Genuine.*

Very blotchily lithographed, on thin, very white wove paper. All the numerous stops are shaded with horizontal lines; though, occasionally, one or more may appear to be of solid colour, owing to the blotchy way in which the stamps are printed. However, *some* of the stops (there are sixteen of them) always show the shaded lines. The face is of a nice oval shape, with a *rounded* chin; and there is very little white on the sides of the hair, level with the cheeks. In the 180 c. the first stroke of the M of MONTEVIDEO is exactly flush with the thin, vertical line, to the right of the left-hand CORREO. In the other values, the line, if prolonged upwards, would *just* graze the M, which is set *very* slightly more to the right than in the 180 c. The hair is very wavy, and both sides hang down equally; rather lower than the level of the eyes.



#### *First Forgery.*

This, I should say, is one of the very commonest of existing counterfeits; and I *never* receive a batch of stamps for opinion, without finding some specimens of this forgery in it.

Lithographed, far clearer than the genuine, on medium, hard, white wove paper. The M of MONTEVIDEO is placed considerably too much to the left, so that the thin, vertical line to the right of the left-hand CORREO, if prolonged upwards, would cut almost into the middle of the said M. This is an easy test. All the stops are of solid colour, without shading. The face is a wide oval, with a *very* pointed chin. The hair, level with the cheeks, is puffed out in a very old-fashioned style, with strong patches of light upon each side. On the brow it is quite smooth, instead of wavy; and the sides hang down *much* lower than in the genuine, level with the mouth, instead of the eyes.

#### *Second Forgery.*

Lithographed, better than the genuine, on thin, very white wove paper. The M of MONTEVIDEO is, in this set, placed too much to the *right*; so that the thin, vertical line, to the right of the left-hand CORREO would, if prolonged upwards, pass clear to the left of the said M. One or two of the stops show an imperfect attempt at shading, but all the others are solid. The shape of the face is not regular, one cheek being larger than the other; and the chin is too pointed. The hair, level with the cheeks, has no light upon it at all, and looks somewhat like whiskers. On the

left-side of the stamp, the hair hangs down half way between the eye and the nose ; but, on the right-side, it hangs down level with the nose. All the lettering is much too thin, and not in the least blotchy.

*Third Forgery.*

Of this I have only the 240 c. It is, in many respects, a dangerous forgery. Engraved in *épargne*, on extremely thin, almost *pelure*, greyish-white wove paper. The colour is a brownish-pink, while that of the genuine is nearer to vermilion, sometimes discoloured to a dark, brownish-red. No part of this forgery is at all blotchy. Most of the stops appear to be solid ; the lines on the others are vertical, instead of horizontal. The hair is very evidently a wig, without any parting. On the right side of the stamp it hangs down level with the centre of the eye ; and on the left side of the stamp it hangs decidedly lower. The M of MONTEVIDEO would be just clear to the right of the thin, vertical line, if the said line were prolonged upwards. The hair is not at all wavy. A single hair (white) stands up in a loop above the top of the head, to the left of where the parting ought to be. This is not visible in the genuine.

POSTMARKS.

*Genuine.*—I have never seen a cancelled copy.

*First Forgery.*—Similar to 26 ; also 21 and 54 (very large).

*Second Forgery.*—54 (very large).

*Third Forgery.*—My only specimen has two holes punched in it ; each about the size of the sun's face ; but these may be a dealer's cancellation, to denote a forgery. I have only seen this last forgery lately (1891).

Issue of 1864. 6, 8, 10, 12 Centésimos.

Issue of 1866. Same, surcharged 5, 10, 15, 20 Centésimos.

*Genuine.*

Lithographed, on rather thin, soft wove paper. There is a distinct accent over the second E of CENTESIMOS ; and the left-hand lower corner of the label containing that word projects beyond the outline of the stamp, though not far enough to touch the thin line which surrounds the whole. This is the easiest test. There is a stop before REPUBLICA, and another after ORIENTAL. Generally, these stops are very large and white, or lightly shaded with vertical lines ; but some of the later impressions do not show them so distinctly. There is a white line, dividing REPUBLICA ORIENTAL from the central design ; but it can only be traced round from the R of REPUBLICA, to the N of ORIENTAL. The sun's rays extend from below the centre of the L of REPUBLICA to below the centre of the R of ORIENTAL. The corners of the stamp are composed of vertical lines, generally more or less blotched together. The bunches of leaves in the wreath round the shield do not get smaller towards the top of the wreath. The ends of the bow of ribbon fastening the wreath hang down something like a frog's legs ; the right-hand end pointing towards the second E of CENTÉSIMOS, and being a good deal longer than the other. All the values differ slightly from each other ; but it will be understood that the tests here given apply to all.



*First Forgery.*

Lithographed, on very thin, smooth paper, wove and very white. There is no accent to the second E of CENTESIMOS ; and the left corner of the label containing that word does not come to the edge

of the stamp, much less project beyond it. The stops before and after the name are very shapeless, and too white. There is no white line between REPUBLICA ORIENTAL and the central design. The upper corners of the stamp are perfectly solid, but the lower ones show traces of the vertical lines. There are only four bunches of leaves each side of the wreath, instead of five.

*Second Forgery.*

Lithographed, very like the last. There is no accent to the second E of CENTESIMOS. The left corner of the label containing that word just touches the boundary of the stamp, but does not project beyond it. There is no stop after ORIENTAL, and no white line dividing REPUBLICA ORIENTAL from the central design. The upper corners of the stamp are quite solid. There are four bunches of leaves in the wreath, instead of five. The sun's rays extend from below the C of REPUBLICA to below the O of ORIENTAL. The right-hand end of the bow of ribbon points to the S of CENTESIMOS.

*Third Forgery.*

Lithographed, on rather thick, hard, white wove paper. There is no accent to the second E of CENTESIMOS. The left corner of the label containing that word is a long way inside the frame of the stamp, not coming near the edge. There is no stop visible, either before or after the name. The white line, dividing the name REPUBLICA ORIENTAL from the central design, is *very* strong; and it extends right round the central design, except where hidden by the bow of ribbon. The sun's rays look like a fan, or rather, like an opened hand of cards, extending from under the I of REPUBLICA to under the centre of the R of ORIENTAL. The vertical lines in the corners of the stamp are much too prominent, and not blotched together. There seem to be six bunches of leaves each side of the wreath, instead of five; and they taper very much, so that the top of the wreath is considerably smaller than the bottom. The ribbon composing the bow of the wreath is *very* much broader than the genuine, and the ends do not hang down.

POSTMARKS.

*Genuine.*—An oval, somewhat like 26.

*Forged.*—All the postmarks found on the forgeries of the 1859 set may be found on these counterfeits.

Issue of 1866. Surcharged Stamps.  
5, 10, 15, 20 Centésimos.

*Genuine.*

These are exactly the same as the issue of 1864, except that they have the new values surcharged in black, towards each end of the value-label. The tests are, of course, the same as before.

*Forged.*

I have not yet seen any forgeries of this issue; but of course they would be easy enough to imitate, by surcharging one of the forgeries above described.

POSTMARKS.

I have never seen a cancelled copy of this issue, and fancy they must be decidedly rare.

**Issues of 1866-72. 1 Centésimo, black.***Genuine.*

Lithographed, on thin, greyish-white wove paper; unperforated (1866), or badly perforated 13 (1872). A very easy test for the genuine is in the upper right-hand quarter of the arms. This represents what appears to be a hill, with a stumpy tower on the top of it. The horizontal lines of shading in the said quarter only reach down about level with the top of the D of DEL, leaving a large white patch above the hill. There is an accent to the second É of CENTÉSIMO, and the said É is exactly in the centre of the large numeral 1. The C and O of CENTÉSIMO are both at a considerable distance from their respective ends of the containing-label. The two scale-pans of the balance, in the left-hand upper quarter of the arms are both level, and three lines of shading can be counted below them.

*First Forgery.*

Lithographed. I have not seen this counterfeit, but, according to Mr. Atlee's description of it, the shading above the hill comes down level with the *bottom* of the D of DEL, and the bull in the right-hand lower quarter of the arms is like a mule, or a Noah's-ark lamb.

*Second Forgery.*

Lithographed, on greyish-white and yellowish-white wove paper, stouter and harder than the genuine. All the copies at present in my possession are unperforated, but I fancy I have seen the counterfeits perforated. The horizontal lines of shading in the right-hand upper corner of the arms come down level with the very bottom of the E of DEL, passing through the tower on the top of the hill; so that there is no white visible, except at each side of the hill. The C and O of the word CENTESIMO *almost* touch their respective ends of the containing-label; the second E has no accent, and is too far to the left of the centre of the large figure 1. The left-hand scale-pan is lower than the right; the former showing two lines under it, the latter three.

## POSTMARKS.

Both genuine and forged (second forgery) bear the transverse, lettered oval before described, similar to 26. I have also seen a very large postmark of diamond-shaped dots. I do not know the cancellation of the first forgery.

**Same Issue. 5 Centésimos, blue.***Genuine.*

Lithographed; paper similar to that of the 1 CENTÉSIMO, but rather thicker; unperforated, or perforated 13, according to the date of issue. The left-hand outline of the stamp, inside the thick boundary line, if prolonged upwards, would cut the R of REPUBLICA almost in half; and, if prolonged downwards, it would nearly coincide with the left-hand stroke of the M of MONTEVIDEO. The right-hand outline of the stamp, if similarly prolonged, would pass through the outer arm of the Y of URUGUAY, and *just* touch the outer edge of the last O of MONTEVIDEO. There is a good space between the words REPUBLICA DEL URUGUAY, and the last O of MONTEVIDEO is not too far from the E. On the left side of the stamp there are sixteen lines of inscription, counting from the bottom to the first one which is turned upside down. The outline of the horse's face is nearly horizontal, and the tail of the large 5 *just* touches his nose.

*Forged.*

Lithographed, on rather stout, yellowish-white wove paper, unperforated. A prolongation of the left-hand outline of the frame would pass between the RE of REPUBLICA; but the M of MONTEVIDEO is far too much to the right, so that the small, downward prolongation of the said outline (which really exists in the forgery) passes considerably to the left of the M. A similar prolongation of the right-hand outline would cut through the centre of the Y of URUGUAY, and almost through the centre of the O of MONTEVIDEO, which letter is much too far from the E. On the left side of the stamp there are only thirteen lines of inscription, from the bottom to the first one which is upside down. The outline of the face of the horse points very much downwards, and the nose is quite hidden by the tail of the large 5.

Same Issue. 10 Centésimos, green.

*Genuine.*

Lithographed, on yellowish-white wove paper, like the 5 c.; unperforated, or perforated 13. There is only one thin line under REPUBLICA DEL URUGUAY. If the left outline of the stamp were prolonged, it would pass upwards, through the centre of the R, and downwards, flush with the beginning of the M. A similar prolongation of the right outline would pass upwards, through the centre of the Y, and downwards, flush with the outer edge of the O. There are twenty-five lines of inscription down the left-hand side of the stamp, with indications of a twenty-sixth line in some types. One line of the inscription, and sometimes part of a second, can be fully seen, below the bottom of the large figure 1.

*Forged.*

Lithographed, on white wove paper, a good deal thicker than the genuine; unperforated. There are two thin lines under the words REPUBLICA DEL URUGUAY. The R is in its proper position, but a downward prolongation of the left-hand outline would pass far to the left of the M, which is level with the edge of the 1. The O is in its right place as regards the outline of the stamp, but too small, and the E is too far from it. An upward prolongation of the right-hand frame would very nearly pass between the AY of URUGUAY. There are only twenty lines of inscription on the left-hand side of the stamp, and the letters of the lowest line are more than half-hidden by the bottom of the 1.

Same Issue. 15 Centésimos, yellow, orange.

*Genuine.*

Lithographed; paper as before, unperforated, or perforated 13, according to the date of issue. The thin outlines of the sides of the stamp, if prolonged upwards, would cut through the centre of the R of REPUBLICA, and the centre of the Y of URUGUAY respectively. The sun's face comes in front of the large 5, though the mouth and chin are hidden by the upper point of the shield. The inscription on the large 1 is CENTÉCIMOS, and that on the 5 is CENTÉCIM, the rest of the word being hidden by the shield. The 1 and 5 do not touch each other at the bottom. There are twenty-five transverse lines of inscription, counting down the left side of the stamp. The line along the top of the head of the 5 is perfectly straight. The colour of the stamp is more or less orange.





*Forged.*

Lithographed, on stout, coarsely-wove white paper; unperforated. The thin outline of the left side of the stamp, if prolonged upwards, would cut through the middle of the E of REPUBLICA; and a similar, upward prolongation of the thin line on the right side of the stamp would cut into the A of URUGUAY. The large 5 hides part of the sun's face, but the point of the shield does not hide any part of it. The large 1 bears the inscription CENTESIMOS, and the large 5 bears CENTESIMO; the place where the final S ought to be is *not* hidden by the shield. The 1 and 5 distinctly touch each other at the bottom. There are only seventeen transverse lines of inscription on the stamp, counting down the left side. The line along the head of the 5 turns up at the right-hand end. The colour varies from pale lemon to a sort of salmon, but is very rarely the correct shade of orange-yellow.

## Same Issue. 20 Centésimos, red.

*Genuine.*

Lithographed; paper as before; unperforated, or perforated 13, according to the date of issue. Upward prolongations of the side-lines would, as before, cut centrally through the R of REPUBLICA and the Y of URUGUAY; and downward prolongations of the same lines would, respectively, coincide with the first stroke of the M and cut partly through the O of MONTEVIDEO. Above the V of this latter word there are five repetitions of the letters IM, up to the base of the shield. On the 2 there are the letters CENT, and the final S of the complete word shows distinctly above the top of the shield. The o bears CENTÉSIMOS in very distinct letters. There are twenty-five horizontal lines of inscription, counting down the left side of the stamp. The colour is more or less pink.

*Forged.*

Lithographed, on stout, coarsely-wove white paper; unperforated. An upward prolongation of the left-hand outline would barely cut into the tail of the R of REPUBLICA, which is too much to the left; but the Y of URUGUAY is in its proper position. A downward prolongation of the left-hand outline would cut through the centre of the M of MONTEVIDEO; but the final O of this word is too much to the left, so that the downward prolongation of the right-hand outline would pass some little distance to the right of it. Above the V of this word there are five repetitions of the letters NT, up to the base of the shield. The 2 bears CEN only, and the final S above the shield is absent. The o bears CENTECIMOS, but the first three letters are often almost unreadable. There are twenty-four lines of inscription, counting down the left side of the stamp. The colour varies from salmon to carmine.

NOTE.—Collectors are sometimes puzzled by a watermark of a letter or letters on the genuine stamps of this issue; the said watermark not being mentioned by the catalogues. It is an inscription across the sheet, and, of course, a letter or letters will occasionally appear on one of the stamps. The forgeries never show any watermark.

## POSTMARKS.

*Genuine*—The lettered, outlined, double oval, like 26, as before; also a large, transverse oval, not outlined, composed of *very* thick, vertical lines, of varying length, with a large capital letter in the centre.

*Forged.*—1; 26; also an oval of diamond-shaped dots.

All the values of the genuine stamps of this issue, except the 1 c., are in sheets of one hundred varieties; but I think the tests given will be found in them all.

## VENEZUELA.

Issue of 1859. † (Medio), 1 (Un), 2 (Dos) Reales.

*Genuine.*

Engraved on medium yellowish-white, on thin white, on thin slightly tinted, and on *bleuté* wove paper. I have never seen any but the 2 REALES on this *bleuté* paper. The upper and lower inscriptions are *very* well done in the earlier specimens, and moderately well done in later ones. The first O and the E of CORREO are the same height as the other letters, without any white patches above them. The word LIBERTAD is *very* nearly as far from the top outline of the containing-label as it is from the bottom outline of it; and the L and the D are both half a millimetre from their respective ends of the label. The central division-line of the part of the shield above the horse is no thicker than the rest of the thin, vertical lines behind the wheat-sheaf, in the left-hand compartment of it. The legs of the horse are nicely done, and thin; and there is no particularly-marked object below him in the shield. The general background of the stamp is composed of tolerably thick, vertical lines, which, in some copies, are crossed by very fine, horizontal lines. The head of the horse does not touch the curved outline of the compartment in which he is placed. The groundwork of the said compartment is formed by fine horizontal lines.

*Forged.*

Lithographed, on rather thin, very white wove paper. All the inscriptions are very poorly done, and ragged-looking. There is a white spot over and touching the first O of CORREO, and another, and larger one, over and touching the E of that word, so that these two letters are taller than the others. The word LIBERTAD is much too high up in the containing-label, so that there is a much wider space below than above it in the label. The D is very close to the end of the label, almost touching it; but the L is more than half a millimetre from the beginning of it, and there are two little lines of shading before the L, which do not exist in the genuine. The central division-line of the part of the shield above the horse is *very* much thicker than the rest of the vertical lines in the compartment which contains the wheat-sheaf. The legs of the horse are extremely thick and clumsy; and there is a dark thing, like an A on its side, in the shield below him. The general background of the stamp is composed of rather coarse, crossed, vertical and horizontal lines, the horizontal ones quite as thick as the vertical ones. The head of the horse distinctly trespasses across the outline of the compartment which contains him. This compartment has only a very few lines upon it, instead of being shaded all over; so that it looks almost white. I have a MEDIO REAL in ochre-yellow, on strongly *bleuté* paper; also one in bright orange, on greenish-white. The DOS REALES is found in a sort of brick-red, brownish-red, and also in light to dark chocolate.

## POSTMARKS.

*Genuine.*—1; 29. Also a set of square dots; also a curious, long, blunt oval; also a very large, thick numeral; also a small, solid black star; also a large, double circle, the outer line much thicker than the inner one, with CORREOS and name between the circles, and date in the centre; also some undecipherable blotches.

*Forged.*—Almost all the above postmarks have been imitated; but the one with the large double circle has both lines of equal thickness.

Issue of 1861.  $\frac{1}{4}$  (Cuarto) Centavo, green.*Genuine.*

Lithographed (?), on medium, white wove paper. The upper lettering is thick; and the C of CORREO is not very near the side of the stamp, and almost touching the top pearl. The stop after VENEZUELA is placed *between* the outer and inner outline of the stamp. The shield does not touch the ribbon below it. The horse is on a ground of fine horizontal lines. There are seventeen pearls down the left side, counting the bottom one; seventeen down the right side, counting the bottom one; and nineteen along the bottom, counting the two end ones. The E of DE is very nearly centrally above the circular thing over the top of the shield. The bottom of the wheat-sheaf is as far from the bottom of the compartment of the shield in which it is placed, as the top of it is from the top of the compartment. This compartment contains eighteen vertical lines of shading; counting the dividing-line of the shield, but not the short lines in the peak, in the left top corner.

*First Forgery.*

Lithographed, on medium, very yellowish-white wove paper. The C of CORREO is *very* close to the side of the stamp. My single copy is a good deal postmarked, and I cannot see any stop after VENEZUELA. There is an utterly indescribable thing, in place of the bow or tie of ribbon, under BER of LIBERTAD. The pearls are as follows, counting as before; left side, 16; right side, 18; bottom, 19. The V of VENEZUELA (instead of the E of DE) is over the centre of the circular ornament, above the top of the shield. The bottom of the wheat-sheaf is far too close to the bottom of the containing-compartment. This compartment shows fifteen vertical lines, including the dividing-line of the shield, but not the short lines in the left top peak.

*Second Forgery.*

This I have not seen. Mr. Atlee says that the upper inscription is in thin letters, with the C at some distance from the side of the stamp and from the top pearl. The left side of the ribbon touches the side of the bottom of the shield. The horse is upon a ground of lines which are far apart, and is of an extraordinary shape. The ends of the ribbon and bow touch the pearls. I do not know how many pearls there are in the forgery. The stop after VENEZUELA, between the two outlines, is sure to be absent.

Same Issue.  $\frac{1}{2}$  (Medio) Centavo, brown-lilac.*Genuine.*

Paper, etc., as in the genuine CUARTO CENTAVO. The E of CORREO has a well-marked central tongue. There is, as before, a stop after VENEZUELA, between the two outlines of the side of the stamp. The central division-line of the upper part of the shield is no thicker than the rest of the sixteen fine vertical lines, behind the wheat-sheaf. The horse is on a ground of horizontal lines, very close together; so that six can be counted above his tail. There is a large dot to the I of MEDIO. There are sixteen pearls down the left side, the forks of the ribbon showing plainly *in front of the centres* of the second and third pearls from the bottom; eighteen pearls down the right side, the forks of the ribbon coming between the second and third, and partially hiding the fourth from the bottom respectively; and eighteen pearls along the bottom, counting the two end ones. The letters of LIBERTAD are equidistant

from the top and bottom outlines of the containing-label. The wheat-sheaf is also equidistant from the top and bottom of the compartment in which it is placed.

*First Forgery.*

Lithographed, in a sort of grey, on moderately stout, white wove paper. There is hardly any central tongue to the E of CORREO. There is no stop after VENEZUELA. The central division-line of the upper part of the shield is decidedly thicker than the rest of the fine lines, behind the wheat-sheaf. The shading behind the horse is composed of lines placed far apart, so that only four can be counted above his tail. The dot to the I of MEDIO is *very* small. There are only fifteen pearls down the left side, a space being left for the fork of the ribbon, between the second and third from the bottom. There are only fifteen pearls down the right side also; a space being left to allow the fork of the ribbon to come between the second and third from the bottom. There are eighteen pearls at the bottom, counting both the end ones. The letters of LIBERTAD are very close to the bottom outline of the containing-label, and the T and A are very much smaller than the rest of the letters. The wheat-sheaf looks like a sort of rough Y in shape. There are only fifteen vertical lines behind it, counting at the bottom of the compartment.

*Second Forgery.*

Lithographed, in red-lilac and in pale mauve, on moderately stout, yellowish-white wove paper. The C of CORREO, which in the genuine is a good distance from the side of the stamp, is very close to it in this forgery, and actually touches the pearl below it; though it does not anything like touch the pearl in the genuine. There is no stop after the name. There are fifteen lines in the wheat-sheaf compartment of the shield, counting at the bottom, and including the dividing-line of the shield. The wheat-sheaf looks like a clumsy dice-box, and is set much too low in the compartment. There are sixteen pearls down the left side; seventeen down the right side; and nineteen along the bottom—counting the corner ones in each case. Most of the letters of LIBERTAD are too near the bottom of the containing-label.

*Third Forgery.*

Poorly lithographed, in greenish-grey, on very white, medium wove paper. A few words will dispose of this. The shield is divided into *four* compartments, instead of three, by two lines crossing one another. Thus a strong line cuts the horse in two in the lower compartment. The left upper compartment bears apparently a tin of salmon or lobster; the right upper compartment bears a closed umbrella, crossed by a long-handled axe. In the genuine, this latter compartment shows two flags and two swords. There is no stop after CENTAVO, and none after VENEZUELA.

POSTMARKS.

*Genuine.*—Something like 29.

*First Forgery.*—1, 22, 29; also a hexagonal gridiron, containing a number of parallel bars.

*Second Forgery.*—1.

*Third Forgery.*—1.

Same Issue. 1 (Un) Centavo, greyish-brown.

*Genuine.*

Paper, etc., as in the genuine  $\frac{1}{2}$  CENTAVO. The stop after the name is in the thin, inner *dark* line of the frame. There are seventeen vertical

lines in the wheat-sheaf compartment of the shield, counting at the bottom, and including the central dividing-line of the shield. The base of the shield is nearly a millimetre distant from the base of the compartment. There are sixteen pearls down the left side, seventeen down the right side, and eighteen along the bottom; counting the corner ones in each case. The letters of LIBERTAD are very slightly too near the top outline of the containing-label. At the top of the shield there are two cornucopiæ, with interlaced tails; and the ring formed by these tails is under the space between the E of DE and the V of VENEZUELA; but, in the forgery, the ball which does duty for these interlaced tails is centrally under the v.

*Forged.*

Lithographed, in chestnut-brown, on very yellowish-white wove paper. The design is identical with that of the second forgery of the MEDIO CENTAVO, with the value altered.

POSTMARKS.

*Genuine.*—As before.

*Forged.*—1.

Issue of 1863. 1 Centavo, grey.

*Genuine.*

Lithographed, on moderately stout, white wove paper. There are fifty-seven pearls round the circle. The pearl in the centre of the left side of the circle contains a vertical, dark line. The F and N of FEDERACION are equidistant from the two ends of the label. The inscription (very clear) is VENEZOLANA. The stars are far apart. In one foot the eagle has what looks like a stick, held obliquely, with a cap of liberty on it, and two white, horizontal lines underneath the stick. Both these lines extend to the edge of the coloured circle.

*First Forgery.*

Lithographed, in pale French grey, or greenish-grey, on thinnish, soft, white wove paper. The tests are exactly the same as for the first forgery of the MEDIO REAL described below, with the value altered.

*Second Forgery.*

Lithographed, on moderately stout, yellowish-white wove paper. The tests are exactly the same as for the second forgery of the UN REAL described below, with the value altered.

Issue of 1863.  $\frac{1}{2}$  (Medio) Real, yellow, orange.

*Genuine.*

There are two types of this stamp. Lithographed, on moderately stout, white, or yellowish-white wove paper. Type I. has forty-nine pearls round the central circle, and Type II. has fifty-two pearls. In the description, I take those points common to both types, unless otherwise specified. The chief and easiest test for the genuine is, that there is a dark dot in the centre of the pearl which is immediately over the head of the bird, and a vertical line in the pearl, about the middle of the left side. These are probably the artist's own signs, like the stop between the lines after VENEZUELA, in the issue last described. The F and N of FEDERACION are both at equal distances from their respective ends of the label; though, in the first type, they are both much nearer than in the second. The inscription in the scroll is VENEZOLANA. The



central star and the one to the right of it are both on the same level. None of the stars touch each other, and each one is a trifle more than a millimetre across, from point to point, in its broadest part. There is a stop after REAL. The things in the claws of the bird appear to be a very large-headed arrow and a branch, with a flower at the end, and leaves at the sides; but it is difficult to make out what the latter is intended for. The vertical lines behind the circle and stars are very fine, and close together, but the inferior printing often leaves them almost white.

*First Forgery.*

Lithographed, in very dark orange, on thinnish, soft, white wove paper. There are only forty-three pearls round the central circle, with a good space between each. There is no dark dot in the centre of the pearl, above the bird's head. The N of FEDERACION is *very* much nearer to the end of the label than the F is to the beginning of it. The inscription in the scroll is VENEZULANA; and this U instead of O is an easy test. Several of the stars touch each other; they are much larger than in the genuine, measuring over two millimetres, from point to point, across the broadest part. The bird appears to have a sword, instead of an arrow, in the claw over the VEN of VENEZULANA, and nothing in the other claw. The vertical lines of shading behind the circle and stars are coarse and far apart, and too darkly printed. The ends of the lower scroll, which ought to point to the lower corners of the stamp, point respectively to the M and L of MEDIO REAL.

*Second Forgery.*

This is much more like the genuine. Lithographed, in orange-vermilion, and in ochre-yellow, on moderately stout, *very* white wove paper. There are only forty-eight pearls round the central circle, and they are of all sorts of shapes. There is no dot in the centre of the pearl, over the head of the bird. The F of FEDERACION is further from the beginning of the label than the N is from the end of it. The central star is considerably higher than the one to the right of it. The bird has a thunderbolt in one claw and a long-stemmed cross in the other. The vertical lines behind the stars and circle are too dark, coarse, and prominent.

Same Issue. 1 (Un) Real, blue.

*Genuine.*

Lithographed, on moderately stout, white wove paper. There are fifty-two pearls round the central circle; and the pearl about the middle of the left side of the circle has a dark, vertical stroke in it, which is an easy test for the genuine. The F of FEDERACION is a *very* little nearer to the beginning of the containing-label than the N is to the end of it. The inscription in the scroll is VENEZOLANA. The central star and the one to the left of it are almost on the same level. This said star, to the left of the central one, is under the second E of FEDERACION, and is sensibly nearer to the second star than to the middle one. None of the stars touch each other, and they are the same size as in the genuine MEDIO REAL above described. I cannot make out what the thing is, which the bird holds in the claw above the VEN of VENEZOLANA; but there are two white lines, sticking out from the said thing, which go right to the white ring inside the pearlled circle. There is a space of two and a half millimetres between the U of UN and the beginning of the containing-label; and there is a space of a millimetre and a half between the stop after REAL and the end of the said label. The inscription, UN REAL, is on a solid ground, without any white blotches on it. The letters of this inscription are tall, and reach very nearly from top to bottom of the containing-label.

*First Forgery.*

Lithographed, in almost the same sky-blue shade as the genuine, on medium, soft, white wove paper. This is identical with the first forgery of the MEDIO REAL; except, of course, as to the lettering of the lower scroll.

*Second Forgery.*

Lithographed, in *very* dark ultramarine, on moderately stout, very white, wove paper. There are only forty-nine pearls round the central circle, and they are of all sorts of shapes and sizes; one or two of them are double. There is no coloured, vertical stroke across the pearl in the middle of the left side of the circle. The F of FEDERACION is a good deal farther from the beginning of the containing-label than the N is from the end of it. The inscription in the ribbon is right, but the letters are too small and indistinct. The central star is higher than the one to the left of it. The third star from the left is exactly the same distance from those on each side of it, and comes under the end of the D of FEDERACION. The two white lines—very blotched in this forgery—which stick out from the thing in the bird's claw, over the VEN of VENEZOLANA, do not nearly reach the white circle inside the pearls. The U of UN is less than a millimetre from the beginning of the containing-label, and the stop after REAL is hardly one millimetre from the end of the label. The letters of this inscription—UN REAL—are stumpy and fat, and the ground behind them has a number of white blotches on it. There is a good space between the letters and the outlines of the label above and below them.

**Same Issue. 2 (Dos) Reales; green.***Genuine.*

Engraved (?) on thinnish, white wove paper. There are fifty-three pearls round the central circle; they are large and round, and almost all of equal size. The pearl just below the middle of the left side of the circle has a dark, vertical stroke through it, which is the simplest test of the genuine. The F and N of FEDERACION are about the same distance from their respective ends of the containing-label. The inscription in the scroll is VENEZOLANA. The central star *almost* touches the frame above it. The first star on the left side is under the space between the letters FE of FEDERACION; and the third star from the left is under the space between the letters DE of that word, but rather nearer to the E. The right-hand star is a great deal nearer to the frame than the left-hand one is. The S of DOS is like a Z turned the wrong way, and the S of REALES is much the same shape. The thing which the bird holds in the claw, above the VEN of VENEZOLANA, has two white lines sticking out from it, which run to the edge of the white circle, inside the pearls. There is a stop after REALES. The letters of the bottom inscription are tall, as before, and extend almost from top to bottom of the containing-label.

*First Forgery.*

Lithographed, on medium, soft, white wove paper. This is the same as the first forgery of the MEDIO REAL, with altered value.

*Second Forgery.*

Lithographed, on moderately stout, very white wove paper. There are only fifty pearls round the central circle; they are of all shapes and sizes, and some of them appear to be twin, or double. The pearl in the middle of the left side of the circle has no dark, vertical line across it. The N of FEDERACION is very close to the end of the label, but the F is a good

distance from the beginning of it. The word VENEZOLANA is properly spelt; but the letters are too small, and too near the bottom outline of the ribbon. The central star is a long way below the outline of the frame above it. The first star on the left is under the F, and the second star is under the first E of FEDERACION. The third star from the left is under the space between the two letters of DE, but nearer to the D. The letters of DOS REALES are very thick and clumsy; and the S of REALES leans over to the right, and is blotched. The bird has an arrow and two white rods, in the claw over the VEN of VENEZOLANA; and the two white rods are a long way from the white circle, inside the pearls. There is no stop after REALES. The letters of the bottom inscription are too short, and do not reach from top to bottom of the containing-label.

#### *Third Forgery.*

Lithographed, on moderately stout, very white wove paper. There are only forty-nine pearls round the central circle, and some of them are twins. The pearl in the centre of the left side of the circle has no vertical, dark line drawn across it. The F of FEDERACION is a good deal further from the beginning of the containing-label than the N is from the end of it. The inscription in the ribbon is correctly spelt VENEZOLANA; but the letters are too small, and too near the bottom outline of the ribbon. The first star on the left side is under the F of FEDERACION, and the second star is under the first E. The central star is a long way from the outline of the frame above it; and it is under the beginning of the R, instead of under the end of it. The right-hand star is not much nearer to the side of the frame than the left-hand one is. The bottom inscription is very nearly the same as in the second forgery, and there is no stop after REALES. The thing which the bird holds, in the claw over the VEN of VENEZOLANA, is exactly the same as in the second forgery. There is a good space between the letters of the bottom inscription and the outline of the frame below them. The S of REALES leans over to the right.

#### POSTMARKS.

*Genuine.*—29, but much larger, with black stars dividing CORREOS from the name of the town; also very frequently a pen-and-ink *paraphe*, or flourish.

*First Forgery.*—1.

*Second Forgery.*—A large diamond of small dots.

*Third Forgery.*—76; 100 (smaller).

#### Issue of 1867-70. $\frac{1}{2}$ , 1 Centavo, green.

I am unable to help the reader as regards the above stamps. Besides an undoubted counterfeit in my forgery-album, I have before me several specimens of two quite different types, both types supplied to me as genuine by a good dealer; but I have not been able to decide in my own mind which (if either?) of the types is genuine; and as not a single one of the philatelists to whom I have applied is able to give an absolutely decided opinion, I must perforce leave these stamps undescribed. The only thing that I can say is, that I should be inclined to reject all stamps of this design which do not tally with the I c., lavender; at least, as regards the arms, and scroll with motto, DIOS Y FEDERACION.





## VICTORIA.

## Issues of 1850-1861. One Penny.

July 1, 1850. 1d., reddish-brown, rose, vermilion, rose-red, shades of each, on white wove paper, varying in thickness; unperforated.

1861 (?). 1d., rose-red; same paper; rouletted 8.

„ 1d., rose-red; same paper; rouletted 18.

*Genuine.*

Lithographed; paper, etc., as above. The background to the portrait is a *moiré* pattern of fine lines, not separated into groups or bands. There is a strip of similar *moiré*, down each side of the stamp, separated from the rest of the background by a faint, somewhat wavy vertical line. There is no outline to the sides of the stamp, except the *moiré* pattern itself; so that the side-outlines are wavy and irregular. There is a small, star-like flower in each of the top corners; but each of the bottom corners bears a dark, Roman capital on a white background. The V and A of VICTORIA are at equal distances from their respective ends of the containing-label. The distance between the words ONE PENNY is not much more than one millimetre. The very top of the sceptre, which leans against the border of the stamp, is *very* nearly as high as the level of the eye. The necklace, in my specimens, is very faint, and the locket depending from it is heart-shaped. The little finger of the hand holding the sceptre is above the centre of the space between the words ONE PENNY. There is a very distinct bracelet on *each* arm.

*Forged.*

Lithographed, in a sort of chalky, dull, dark pink, and also in carmine-vermilion, on thinnish, pretty good, white wove paper, the face of which has been coloured with a yellowish wash to make it look old. I have only seen it unperforated. The background to the portrait is a plaid pattern, consisting of sets of three coloured lines, crossing each other obliquely, with white spaces between the sets of lines. This is a very easy test for this counterfeit, which has evidently been copied from the genuine THREEPENCE. There is a strip of a sort of *moiré* pattern down each side of the stamp, by way of frame, quite different from the pattern of the background. Each strip is separated from the rest of the stamp by a decided, straight, dark vertical line; and there is a vertical line to each side of the stamp, instead of the irregular, wavy edge of the genuine. The top corners have the star-like flower, as in the genuine; but there is a similar star, rather like a white X on a dark background, instead of a letter, in each of the bottom corners. The A of VICTORIA is very close to the star at the end of the label, but the V is a long way from the similar star at the beginning of the label. The words ONE PENNY are more than two millimetres apart. The top of the sceptre is level with the point of the nose. The necklace is dark, and one side of it shows five pearls very plainly. The locket is oval. The little finger of the hand holding the sceptre is very much nearer to the P of PENNY than to the E of ONE. The left arm has no bracelet upon it. This forgery is generally very clearly printed; but the genuine stamps are almost invariably very faint, or very smudged.

## POSTMARKS.

*Genuine.*—63; also one somewhat similar to 55; also a very peculiar cancellation, something like a butterfly, which I have not illustrated.

*Forged.*—1, 24, 62, 54, 100.

## Issue of July 15, 1851. Two Pence.

Type I.—Fine background and fine side-frames. 2d., dull lilac, reddish-lilac, pale grey.

Type II.—Coarse background and fine side-frames. 2d., dull lilac, lilac-brown, grey-lilac, cinnamon.

Type III.—Coarse background and coarse side-frames. 2d., dull lilac, lilac-brown, grey-lilac, cinnamon.

The forgery is an imitation of Type II., with the coarse background and fine side-frames. I describe, therefore, from the genuine Type II.

*Genuine.*  
(Type II.)

Lithographed, paper as before; unperforated. The tests are the same as for the genuine ONE PENNY, except as follows. The background is composed of a sort of plaid pattern, of wavy oblique lines, in sets of three, crossing each other, with white spaces between the sets of lines. The words TWO PENCE are in thin letters, and the letters of TWO are as far apart as the letters of PENCE. The w of TWO is pointed at the bottom. The fingers of the hand holding the sceptre come almost midway between TWO and PENCE, but rather nearer to the P than to the O.

*Forged.*

Lithographed; paper, etc., the same as in the forged ONE PENNY. The tests are exactly the same as for the forgery of the ONE PENNY, except as follows: The letters of TWO PENCE are in fat, block capitals, and those of TWO are much closer together than those of PENCE. The w of TWO is cut off square at the bottom. The straight lines at the sides, and the sort of X, or white star-like flower, on a dark background, in the bottom corners, instead of letters, afford a ready means of detecting this forgery, as well as the forgery of the ONE PENNY. The fingers of the hand holding the sceptre come above the P and the beginning of the E of PENCE. There is only one bracelet, as before. The colour is in various shades of lilac, red-lilac, and brown-lilac. I have never seen a counterfeit at all approaching the cinnamon of some of the genuine.

## POSTMARKS.

*Genuine.*—The same as in the genuine ONE PENNY.

*Forged.*—As in the forged ONE PENNY.

## Same Issues. Threepence.

July 1st, 1850.—3d., dull blue, indigo, shades of blue; white wove paper; unperforated.

March, 1861.—3d., dull blue; same paper; rouletted 8.

July 1st, 1861.—3d., pale and dull blue, dark blue; same paper; perforated 12.

*Genuine.*

The tests are the same as for the genuine ONE PENNY, except that the groundwork is composed of a sort of plaid pattern, of crossed, wavy lines in sets, with white spaces between the sets. Most of the sets in this value consist of four lines, instead of three; but some of the sets contain only three lines.



*Forged.*

Lithographed, on moderately stout, white, and also *very* yellowish-white wove paper; unperforated. This counterfeit is simply a copy of the forged TWO PENCE above described, with the value altered.

## POSTMARKS.

*Genuine.*—As in the genuine ONE PENNY.

*Forged.*—As in the forged ONE PENNY.

## Issues of 1852-54. Twopence, brown.

1852.—2d., brown, reddish-brown; spongy, yellowish paper; unperforated; engraved in *taille-douce*.

January 1st, 1854(?).—2d., grey, grey-black, red-lilac, mauve; lithographed; yellowish and also white wove paper; unperforated.

*Genuine.*

Engraved in *taille-douce* (1852), or a lithographic transfer from the



engraved plate (1854); paper, etc., as before. There are fifty types on the sheet. Above the two steps of the throne there is a distinct footstool, though it is partially hidden by the bottom of the dress, on the right side of the stamp. The dress comes up tolerably high in the neck; the top being quite distinct, and curving up to the tops of the shoulders, on each of which there is a small bow. The ribbon of the Garter crosses obliquely from the shoulder to the waist, and it is shaded by two and sometimes three lines (besides the outlines) running its whole length. The background,

between the throne and the arch, is shaded by crossed, arched lines, arranged in sets of five and one, alternately. It does not look regular enough for engine-turning, and most of the lines are fine. The words of value are placed centrally in the label.

*First Forgery.*

Lithographed, on thin to very thin white wove paper, the face of which has been coloured with a strong wash of buff, to give age. The stamp imitated is the eighth in the second row of the sheet, which bears the position-letters s.w. in the lower corners. (Of course, it will be understood that, in the genuine sheet, the whole of the fifty stamps bear different combinations of letters, according to their position.) The stamp is unperforated. There is no sign of the footstool, the bottom of the dress coming near the edge of the top step, and being quite parallel with it, instead of sloping. In some copies, the top of the body of the dress comes up high, as in the genuine; but in others (probably those latest printed) the top of the dress is absent, so that half the bust is completely unclothed, above the ribbon of the Garter. The Order of the Garter is represented by two parallel, dark lines, with a white space between them. The background, between the throne and the arch, is formed by large, coarse lozenges of dark (almost straight) lines, with a large blotch in each lozenge. The words of value are placed absurdly too far to the left, in the containing-label.

*Second Forgery.*

Lithographed, on extremely thick, hard, very yellowish-white wove paper, with a surface-wash, not so dark as in the first forgery.

It is imitated from the sixth stamp in the second row of the sheet, bearing the position-letters Q. U. in the lower corners. There is no sign of a footstool, and the dress is parallel with the top step, and at some distance from it. There is no sceptre in the Queen's hand, which is raised, with the first finger pointing upwards. The left arm is very shapeless, and out of drawing, with a distinct bracelet, which is not visible in the genuine. The orb has a large, distinct, outlined cross on it (*i.e.*, on the *body* of the orb), which does not exist in the genuine. The dress is cut extremely low, leaving the right shoulder completely bare, with no bow on it. The ribbon of the Order of the Garter is absent; but there is a sort of scarf, coming from the bow on the left shoulder, getting wider and wider as it goes, obliquely across the bust and lap, till it touches the right side of the robe (left side of the stamp). The forgers have mistaken the ribbon of the Garter for part of the ermine-fringed robe. The background, behind the throne, is better imitated than in the first forgery. The point of the throne is not in the centre of the arch, though it is central both in the genuine and in the first forgery. This counterfeit is new to me (1891).

## POSTMARKS.

*Genuine.*—63, 64, and one somewhat like 55.

*Forged.*—Both forgeries are uncanceled.

## Sixpence, orange.

Issue of 1860.—White wove paper, varying in thickness; perf. 12; watermarked with value in words, in two lines of block letters, in a single-lined frame.

*Genuine.*

(Type of the accompanying illustration.)

This is a very scarce stamp; but the 3d, blue, which is common enough, is of the same type, and can be used for comparison. I really do not know what tests to give, beyond the watermark and perforation, for the reason mentioned below; but I may say that the pearled oval bears 22 perfect pearls, with a half pearl each side in the top half; and 21 perfect pearls, with a half pearl each side, in the bottom half; the half pearls being obscured by the little side-ovals which bear the figure of value.

*Forged.*

Lithographed, on very thin wove paper, no watermark, unperforated. The whole stamp is an undistinguishable, canary-yellow blotch, no single detail being visible, and thus I have not been able to give any tests. Should anyone have a better specimen than mine, he will be able to detect it by the absence of watermark and perforation.

## POSTMARKS.

*Genuine.*—As before.

*Forged.*—56, without numerals.

NOTE.—The Philatelic Society's *Catalogue* gives the date of issue of the genuine as 1862; but I came across a copy the other day, on the original envelope, with postmark 1, dated 1860; so I can vouch for the stamp being in existence at that date.

## Issue of January, 1868. Five Shillings, blue on yellow.

*Genuine.*

Engraved in *épargne*, in Prussian-blue, on medium, yellow wove paper; watermark V and Crown; perforated 12½. The chignon shows three coils of plaits round it, besides the projecting central knob. There appear to be twelve leaves in the laurel wreath, and the front leaf does not touch the circle containing name and value. The hair on the top of the head, between the wreath and the chignon, is divided into two portions. The front portion is brushed vertically downwards, as denoted by about six vertical lines of shading; the back portion is brushed back towards the chignon, as shown by about ten oblique lines of shading. The middle arch of the crown rests on a cross *patée*, which has a *fleur-de-lys* each side of it. There is a cross *patée* on the top of the crown. At the bottom of the outside frame of the stamp, below HI of SHILLINGS, there is a light, concave, or upward-curved line, which contains a small, five-petalled, floreated ornament, something like the top half of a *fleur-de-lys* with five petals, instead of three. The lobe of the Queen's ear is plainly visible below the hair; the eye shows both iris and white; and there is some strong shading from the front corner of the eye, right down the side of the nose, reaching nearly to the lip. The nose is sharply pointed, and almost perfectly straight in outline.

*First Forgery.*

Coarsely lithographed, on sulphur, and on primrose-yellow wove paper, rather thin and hard; no watermark; very badly pin-perforated 12, in oval holes, small and far apart; also nicely perforated 12. The chignon only shows two loose, untidy coils of plaits. The leaves of the wreath are quite uncountable. The hair is divided into two portions, as in the genuine; but the front portion contains only four scratchy, irregular lines of shading; and it looks more like part of the wreath than anything else. There are about six lines of shading in the part which is brushed backwards towards the chignon. The crown is very badly done; the ornament at the top is a sort of ball, with an X in the middle of it, and a dark, irregular blotch on the top of it. The cross *patée* with the *fleurs-de-lys* each side of it cannot be seen at all. The curved line below HI of SHILLINGS is pretty much the same as in the genuine; but here is only a single, light-coloured, vertical dash in it, instead of the five-petalled ornament of the genuine. There is a blotch, low down on the cheek, to represent the lobe of the ear; but, as it does not go near the hair, it may be considered a failure. The iris and white of the eye are merged into one dark blotch. The shading on the side of the nose varies much in my specimens; but it never seems to reach from the corner of the eye to the lip. The nose is more or less snub.

*Second Forgery.*

This looks infinitely superior to the first counterfeit, and yet the details show much more divergence from the genuine. Engraved in *épargne* (electrotype *cliché*), in bright ultramarine, on white wove paper, which has a surface-colour of golden yellow, the size of the stamp. It is unperforated; but the golden-yellow square is printed with an indented outline, to represent a perforation of 12! The chignon is bound with two distinct and very tidy plaits. There are fifteen very distinct leaves

in the laurel-wreath; the front one touches the border of the circle, below the beginning of the C of VICTORIA. The hair on the top of the head is not divided into two portions, but the whole is brushed very smoothly back, towards the chignon. The crown is very well done. The light, curved line under HI of SHILLINGS is convex instead of concave; *i.e.*, the rounded part is nearest to the said letters, instead of being furthest away from them; and there is no ornament inside the curve. There is no shading whatever on the side of the nose. The profile of the Queen's nose is just like what it is in reality; *i.e.*, not like either the genuine or the first forgery. I suppose this counterfeit hails from Germany; as the word FALSCH, in small block type, is printed in black, across the chin and neck. I cannot, of course, say whether copies exist without this surcharge or not.

#### Five Shillings, red and blue on white.

July, 1868.—Prussian-blue design, with crown and inscriptions in carmine; white wove paper; watermark V and crown; perforated 12½.

1878.—Pale ultramarine design; crown and inscriptions in carmine; white wove paper; same watermark and perforation.

1881.—Deep aniline-blue design; scarlet crown and inscriptions; same paper and watermark; perforated 12.

#### *Genuine.*

Engraved in *épargne*, varieties as above. The tests are the same as for the FIVE SHILLINGS, blue on yellow.

#### *Forged.*

Badly lithographed, in bright blue and scarlet, on very thick, rather hard, white wove paper; no watermark; perforated 12, in very small holes, far apart. The tests are the same as for the first forgery of the blue on yellow stamp. The scarlet inscription is a little too large, so that, when it is in its right position (which is not always!), the lettering touches the outside edge of the containing-circle, all the way round.

#### POSTMARKS.

*Genuine.*—39, 56.

*First Forgery.*—A blotch; also 101; also something that looks like a rude attempt at an anchor; also 22, but with numerals in the centre.

*Second Forgery.*—Uncancelled.

## VIRGIN ISLANDS.

### One Penny, green.

First issue of 1867.—Thick, white wove paper; perforated 12.

Second issue of 1867.—Same paper; perforated 15.

Issue of 1879.—White wove paper; watermark crown and CC.; perforated 14.

#### *Genuine.*

Engraved in *épargne*; paper, etc., as above. The horizontal lines of shading in the central oval are fine and close together, so that six occupy



the space of one millimetre. These lines are not at all blotched together, except just at the bottom of the oval, beside the foot of the figure. The width or height of the upper label is just a millimetre and three-quarters; and the letters in this label are one millimetre high. The width or height of the lower label is two millimetres, the letters in it being one millimetre high: thus the lower letters are not nearly so high as the label containing them. The right arm of the Virgin is very thin, and the thumb is not particularly long. The lily-stem in her left hand is tolerably distinct; the bottom part of the stem not extending more than a quarter of a millimetre below the hand. The cords which suspend the lamps are faint, and not to be seen at the first glance.

*Forged.*

Lithographed, on poor, thin, very white paper; perforated 13. The horizontal lines of shading in the central oval are coarse and blotched; and four nearly occupy the space of one millimetre. The upper label is a millimetre and a half high, and the letters in this label are slightly more than one millimetre high. The lower label is a millimetre and three-quarters high, and the lettering in this label is about a millimetre and a quarter high; so that there is *very* little space between the letters and the top and bottom of the label. The right arm of the Virgin is quite as thick as the left, with a very abnormally long thumb. The lily-stem in her left hand is hardly to be seen, though the flowers are pretty plain. The bottom part of the lily-stem extends for a full millimetre below the hand. The cords from which the lamps are suspended are dark, thick, and much too prominent.

**Sixpence, carmine, rose.**

First issue of 1867.—Thick, white wove paper; perforated 12.

Second issue of 1867.—Same paper; perforated 15.

*Genuine.*

Engraved in *taille-douce*; paper, etc., as above. The groundwork of the central rectangle is composed of very fine, but perfectly distinct, wavy lines. There are thirteen fine, transverse lines behind VIRGIN ISLANDS, and the same number behind SIXPENCE. Only one of the lamps touches the frame of the stamp, on the right-hand side. The glory round the head of the Virgin is some little distance from the frame above it. The foot only just touches the bottom frame.



*Forged.*

Poorly lithographed, on moderately stout, bluish-white wove paper; perforated 13. The groundwork of the central rectangle appears almost white, as the wavy lines are so indistinct and so lightly coloured. There are only eleven fine, transverse lines behind VIRGIN ISLANDS, and twelve behind SIXPENCE. The lamps are much darker and more prominent than in the genuine, and three of those on the right-hand side touch the frame to the right of them. The glory round the head of the Virgin touches the frame above the head. The foot touches, and even cuts through, the bottom frame.

**Fourpence, maroon, brown.**

Issue of July, 1867.—Rose-tinted paper; perforated 15.

*Genuine.*

Engraved in *épargne*, on thick, tinted wove paper; perforated 15. There are fourteen *very* indistinct dots above the words FOUR PENCE, and the same number below. There are two still more indistinct dots between the two words, looking like a colon. The stars above the head are nicely drawn, and do not run into each other; the face is perfectly distinct, with a nice expression, and the neck is almost all white. The ornaments in the bottom corners are exactly alike in size, shape, and design. The pattern of the ground, outside the central circle, is composed of heraldic roses, very finely done, and joined together into a sort of network. The dots above and below the words VIRGIN ISLANDS are so extremely indistinct that I have not been able to count them with any certainty.

*Forged.*

Lithographed, on medium, tinted wove paper; perforated 12. There are fifteen *very* distinct white dots above the words FOUR PENCE, and the same number below them. The two dots between the words are also distinct. The stars above the head are too large, and generally run into each other, more or less. The face is very poorly done; there seems to be no chin at all, and the neck is almost all dark. The ornament in the left bottom corner is of a slightly different design from the one in the right bottom corner, and is smaller. The pattern of the ground, outside the central circle, is composed of large white dots, with a dark dot in the centre of each; and each of the said large dots is surrounded by eight smaller and more oblong white dots. There are twenty-two very distinct white dots above the words VIRGIN ISLANDS, and the same number below them.

**Same Issue. One Shilling, red and black.***Genuine.*

Engraving, paper, perforation, etc., as in the genuine FOUR PENCE, but printed in two colours. The stamp exists with and without a broad red border round it. Both are found with the 15 perforation, but I believe the one with the red border does not exist with the 12 perforation. The I of ISLANDS leans over considerably to the left; and, if it were prolonged downwards, it would pass right through the face of the figure. The A of this word has its crossbar so very low down that it looks almost like a triangle. The glory round the figure is very slight, and would hardly be noticed at a glance; it consists of white lines, radiating from the body—some above the head, some above the shoulders, but the principal part proceeding from the sides of the body, about level with the points of the long sleeves. There is a white line, enclosed by two black ones, going perpendicularly down the front of the bodice. If this line were prolonged downwards, it would pass almost exactly through the centre point or peak of the bodice at the waist. The pattern of the red groundwork can be seen between the black lines of the figure, except in the centre of the body. The G of VIRGIN is the same shape as the G of SHILLING.





*First Forgery.*

This has the broad red band round the stamp. Lithographed, on thick, white wove paper; perforated 13. The I of ISLANDS is very nearly upright; and, if prolonged downwards, it would pass through the neck, but not the face, of the figure. The A of this word is merely an ordinary A. There are no radiating lines of glory round the figure, but merely a white space running all the way round, between the figure and the red background. The white line, between two black ones, which goes down the front of the bodice, would, if prolonged downwards, pass far to the right of the white peak at the bottom of the bodice. No portion of the red background shows between the black lines of the figure anywhere. The G of VIRGIN is of a different shape from that of SHILLING.

*Second Forgery.*

This has only a red line round the stamp; at any rate, I have no copies with the broad red band. Lithographed on stout, very white wove paper; badly perforated 12½. The I and A of ISLANDS are the same as in the first forgery. The glory round the figure is very much too prominent, and is equally strong all the way round, except at the top of the head. The line down the front of the bodice is exactly the same as in the first forgery. No part of the pattern of the red background can be seen between the black lines of the figure anywhere. The G of VIRGIN is not quite the same shape as the G of SHILLING.

## POSTMARKS.

*Genuine.*—None of my genuine specimens are cancelled.

*Forged*—A rectangle of small, oblong dots; also a similar rectangle of large, square dots; also a circle, with lettering.

## WESTERN AUSTRALIA.

Issues of 1855-61. Sixpence, bronze.

The varieties are not very numerous; they are as follows:

1.—White or yellowish wove paper, of medium thickness, and rather hard usually; brownish gum; unperforated; watermarked with a swan (1860).

2.—The same; rouletted 9 (1861).

3.—The same; rouletted 14 (1861).

*Genuine.*

Lithographic transfer from steel die; varieties as above. The water-line on the left side of the stamp (*i.e.*, the line of shading marking the top of the water), if prolonged to the left, would just graze the back of the first E of WESTERN. As far as I can make out, there are four reeds in the little bunch in front of the breast of the swan; the top one being curved almost into a semicircle, with a sort of knob at the end, the second one a sharp crooked spike, the third one being curly or crumpled, and the lowest one something like the second. All four are of solid colour. The bunch near the tail of the swan is very like a *fleur-de-lys*. The tops of these latter reeds do not reach anything like as high as the tip of the tail. A perpendicular line drawn upwards through the centre of the I of SIXPENCE would pass just to the left of



the breast of the swan, and some distance to the left of the point of its bill. The bill is long and slender. The tail is sharply pointed, and it slopes upwards, so as to point to the right top corner of the stamp. This is an easy test. There is a white line under POSTAGE, close to the inner edge of the frame, and passing round into the corners; but my specimen is not good enough for me to be able to say whether the line runs all round the stamp, as is probable. There are, as far as I can make out, eight horizontal lines of shading, to represent the water, to the left of the swan's breast, above the S of SIXPENCE; these lines are thin.

#### *First Forgery.*

Very nicely lithographed, on stout, extremely hard, white wove paper, which has been steeped in something to give it a look of age; un-gummed; no watermark. The paper is much smoother than that of the genuine; thus the impression is better. The water-line, if prolonged to the left, would cut through the very middle of the first E of WESTERN. There are *six* distinct reeds or flags in front of the breast of the swan, all of them curved like a scimitar, the second and third from the top being very blunt, and with white centres; *i.e.*, not solid. The bunch near the tail is exactly like the bunch of leaves on the top of a pine-apple, the second one from the left touching the very tip of the tail. The two middle leaves of this bunch reach considerably above the level of the tail. A perpendicular line, drawn upwards through the centre of the I of SIXPENCE, would cut deeply into the front of the breast, and cut off the whole of the bill. It will be understood from this that the point of the bill comes much more forward to the left in the forgery than it does in the genuine. The bill is thick, sharp at the point, and the profile of it is curved like a Roman nose. The end of the tail is split up into several feathers, and it is quite level, pointing towards the bunch of reeds and the beginning of the second A of AUSTRALIA. The solid frame has no white line *if* it anywhere. There are ten coarse, heavy lines to the left of the swan's breast, to represent the water. There are a good many other differences besides the ones named above, but the tests given ought to be quite sufficient to detect this forgery, which is new to me (1891).

NOTE.—The Philatelic Society's *Catalogue* gives the colour of the genuine as varying from coppery to golden bronze; but nine out of ten of the used specimens sent to me for opinion have turned to a sort of blackish-grey. The forgery is a golden bronze, with a very slight olive tint.

#### *Second Forgery.*

Lithographed, in greenish gold, on stout, hard, white wove paper; no watermark; unperforated. The highest part of the water-line, to the left of the stamp, if prolonged to the left, would just graze the tip of the middle tongue of the first E of WESTERN. There are *seven* reeds in front of the breast of the swan. The first to the left is a nearly straight spike; the second is very long (reaching as high as the end of the S of WESTERN), and curved over towards the S; the third is taller than the first, and leans towards the swan; the others get shorter, all leaning towards the swan. In the bunch of reeds near the tail, the middle one reaches almost as high as the point of the tail, with a shapeless knob on the top of it; it curves over to the right, and points to the R of AUSTRALIA. There is a reed each side of the central one; they curve right and left. To the left of the left-hand one there are two short, straight ones. The bill of the swan is too short and sharp. The tail ends in a rounded point, and its upper profile is level, so that it points between T and R of AUSTRALIA. The white line, close to the inside edge of the frame, can be distinctly seen all the way round. There is a

coloured line all round the outside of the stamp, very close to it, and leaving only a thin white line, between it and the frame. The lines representing the water are curved, to form waves. The first A of AUSTRALIA is a triangle.

*Genuine.*—70.

POSTMARKS.

*First Forgery.*—Uncancelled.

*Second Forgery.*—A black blotch, which appears to be part of the (very thick) outline of an enormous circle or oval.

Issues of 1860-61. One Penny, black.

- 1.—Thinnish white wove paper ; swan watermark ; unperforated.
- 2.—Same paper and watermark ; rouletted 9½.
- 3.—Same paper and watermark ; rouletted 12½.
- 4.—Same paper and watermark ; perforated 13½ in square holes.

*Genuine.*

Engraved in *taille-douce* ; paper, etc., as above. The W of WESTERN is cut off square at the bottom. There is a mark in the background, just before the P of POSTAGE, which looks like a W placed sidewise, with the commencement of another W ; and after the E of POSTAGE there is a mark like the masonic square and compass emblem, also placed sidewise.



The first and last letters of Australia are both very close to the outer border. The background, behind the swan, is composed of fine, white, engine-turned lines, cut out of a dark ground. The O of ONE is considerably nearer to the left side of the containing-label than the outer arm of the Y of PENNY is to the right-hand end of it. The letters of AUSTRALIA are the same width as those of the other inscriptions.

The dots of the engine-turning of the background run into the outline of the back of the swan, giving it a slightly fringed appearance. Only a mere stump of a leg can be seen above the water, nearly the whole of the said stump being exactly above the last stroke of the first N of PENNY.

*Forged.*

Lithographed, on very white, and also on neutral-tinted paper, very thin and poor ; unperforated ; also perforated 12. The colour of the impression is a much deeper black than that of the genuine. The W of WESTERN generally has both bottom ends sharply pointed ; but some of my specimens have the left bottom end pointed, and the right one cut off square. The word POSTAGE is on a solid label, without any white marks upon it. The first and last letters of AUSTRALIA are at some little distance from the border, but the first is nearer than the last. The background, behind the swan, is composed of black dots and scratches on a white ground. There is no watermark. The O of ONE is the same distance from the beginning of the label as the arm of the Y is from the end of it. The letters of AUSTRALIA are decidedly thinner than those of the other inscriptions. The dots of shading in the background do not touch the back of the swan, which has a perfectly smooth outline. The part of the leg which can be seen above the water is of a good length, three times as long as in the genuine, and it extends above nearly the whole width of the first N of PENNY.

*Genuine.*—70.

POSTMARKS.

*Forged.*—6, without numerals ; 54, ditto ; 70, ditto ; 101.

Same Issues. Twopence, vermilion; Sixpence, green.

Varieties 1, 2, 3, 4 as in the ONE PENNY value, except that the SIXPENCE is not found in variety 4.

*Genuine.*

Engraved in *taille-douce*; watermark, etc., as above. The w of WESTERN has its bottom points cut off square, as before. The N of this word almost touches the border of the label. All the lettering is of equal thickness. The background, behind the swan, is composed of engine-turned white lines, cut out of a coloured ground. The outline of the back of the swan is fringed as before. The lowest limb of each E in the inscription is considerably longer than the top limb. The eye of the swan comes below the tail of the S of POSTAGE. The eye is white, with a dark pupil and dark eyelids.

*First Forgery.*

I do not think this is very common. I have only met with it lately (1891), but I fancy it is an old counterfeit. Very poorly lithographed, (the 2d. almost in buff colour), on stout, vertically-laid paper, no watermark; unperforated. The w of WESTERN is badly made, and the last limb quite deformed, though both bottom ends are fairly square. It is a long way further from the end of the label than the N is, though, in the genuine, it is as near as the N. All the lettering is exceedingly ragged; the word POSTAGE, especially, does not show up at all well from the background, which is blotchy. The swan's leg is invisible. The outline of the back of the swan is not fringed, but perfectly smooth. The upper and lower limbs of the E of POSTAGE are of equal length. The details of the eye of the swan are extremely indistinct; the pupil appears to be placed in the front corner of the eye, and the lower eyelid is invisible; the pupil is quite shapeless, and five or six times larger than in the genuine.

*Second Forgery.*

This is the ordinary one. The tests are exactly the same as in the forgery of the ONE PENNY, black.

*Third Forgery.*

This is much superior to either of the others. Very nicely lithographed, on rather thin, very hard, yellowish-white wove paper; no watermark; unperforated. The bottom ends of the w of WESTERN are cut off fairly square, the left one being rather more rounded than the right. The w is decidedly nearer to the border than the N is. The lettering of the side-inscriptions is slightly thinner (that is to say, narrower) than that of the top and bottom ones. The swan has no leg; the outline of its back is smooth; the eye is fairly like the genuine, except that the eyelids are too thick; the centre of the eye is nearly below the centre of the s of POSTAGE. The top and bottom limbs of each E in the inscriptions are of equal length. *A careless observer would certainly pass this forgery over as genuine.*

POSTMARKS.

*Genuine.*—70.

*First Forgery.*—54.

*Second Forgery.*—6, without numerals; 54, ditto.

*Third Forgery.*—70, without numerals; usually struck in blue.

## LATER ISSUES.

*Genuine.*

I need not enumerate these, for the reason given below.

*Forged.*

All the forgeries of the later issues, so far as I possess them, are exactly the same as the forged ONE PENNY; so that the tests for that counterfeit will serve for the detection of them all. I possess:

ONE PENNY; brownish-red; bluish-white wove paper; unperforated; no watermark.

ONE PENNY; red-brown, marone; *very* thin, greyish-white wove paper, face-coloured almost buff; no watermark; perforated very badly about 11.

TWOPENCE; very dull blue, on medium, very white wove paper; no watermark; unperforated.

TWOPENCE; chalky, greenish blue, on thin, rather soft, greyish-white wove paper; no watermark; badly perforated 12.

FOURPENCE; very peculiar shade. I suppose the catalogues would call this "violet-rose." I should make the colour by mixing carmine, pink, a little ultramarine, and a very little vandyke brown. Stout, very yellowish-white wove paper; no watermark; perforated about 14.

SIXPENCE; chestnut-brown, also darker red-brown, on thin, hard, very white wove paper; no watermark; unperforated.

SIXPENCE; dark red-brown, also violet-brown; very thin, soft, greyish-white wove paper; no watermark; perforated about 12.

SIXPENCE; very intense dark mauve, on stout, white wove paper; no watermark; perforated about 12.

ONE SHILLING; dull dark yellow-green, on thin, hard, greyish-white wove paper; no watermark; unperforated.

ONE SHILLING; yellow-green, on soft, thinnish, very yellowish-white wove paper; no watermark; very nicely and clearly machine-perforated 12½.

ONE PENNY; bistre, yellow-brown, on stout, rather hard, white wove paper; no watermark; unperforated.

TWOPENCE; orange-yellow, on thinnish, soft, very yellowish, white wove paper; no watermark; very nicely and clearly machine-perforated 12½.

## POSTMARKS.

*Genuine.*—70.

*Forged.*—6, without numerals; 54; also 54 without numerals; 70; also 70 without numerals.

## WURTEMBERG.

Issue of 1851. 1 Kröuzer, black on buff.

*Genuine.*

Engraved in *épargne*, on thinnish, buff wove paper. The stamp is twenty-two millimetres wide, and twenty-three millimetres high. The inscription up the left side is DEUTSCH-OESTR. POSTVEREIN., with a slanting, double hyphen between the first two words, in the German fashion. The inscription down the left side is VERTRAG V. 6. APRIL 1850. The letters of WÜRTEMBERG are small, and equidistant from the

top and bottom outlines of the containing-label ; and the stop after the word is as far from the G as it is from the end of the label. The F of FREIMARKE has a tongue sticking out of the middle of its right side ; and the K of that word is the usual, small or "lower-case" German *k*, which resembles our small "i," with an extra curved stroke to its head. This is difficult to explain, but will be instantly understood on seeing the letter in any German book. There is a little branch, with two bunches of grapes and three tendrils, to the left of the word FREIMARKE, and another similar branch to the right of that word, but pointing the other way.

*Forged.*

Lithographed, on thinnish, dark buff, and also on pale yellowish-buff wove paper. The stamp is twenty-three and three-quarter millimetres wide, and twenty-four and a half millimetres high. The inscription up the left side appears to read DEUTSCH. OESTR. POSTVERERY., with a stop, instead of the double hyphen, between the first two words. The inscription down the right side is VERTRAG D. 6. APRIL 1850, with a *very* tiny stop after the D and the 6, and none at all after the 1850. The letters of WÜRTEMBERG are too large, and considerably nearer to the bottom than to the top of the containing-label ; and the stop after the word is much nearer to the G than to the end of the label. The F of FREIMARKE has no tongue sticking out of the right side, so that it looks like a German J, rather than the German F. The K of this word is a hybrid between a *k* and an *l*, but it is certainly not the German small *k*. The little branches, to right and left of this word, bear two curly tendrils and three curved ones on each, but no bunches of grapes.

POSTMARKS.

*Genuine.*—1 (also with two outlines to the circle, very close together) ;

29.

*Forged.*—6 ; also uncanceled.

Same Issue. 18 Kreuzer, black on violet.

*Genuine.*



Engraving and paper the same as in the 1 KREUZER just described. The tests are exactly the same as for the genuine 1 KREUZER, except that the bunches of grapes are not so easy to make out. The side-stroke of the 1 of 18 is very thin, and has a very decidedly concave shape. The tops of these two numerals touch the twelfth horizontal line in the lozenge, counting from the top ; and the bottoms of them touch the fourteenth horizontal line, counting from the bottom.

*First Forgery.*

Tests the same as for the forged 1 KREUZER, except that the little D after VERTRAG (which ought to be a little v) has a large piece broken out of it to the left of the top. The oblique side-stroke to the 1 of 18 is very thick, and without any curve in it. These numerals touch the tenth horizontal line from the top, and the eleventh from the bottom, of the central lozenge.

*Second Forgery.*

Lithographed, better than the last, on stout, reddish-violet wove paper. The stamp is the same size as the forged 1 KREUZER ; *i.e.*, a good deal

larger than the genuine. There is a horizontal stroke over the U of DEUTSCH, and a stop after that word, instead of the double hyphen. The inscription on the right side is the same as in the forged 1 KREUZER; *i.e.*, it has D. 6., instead of V. 6. The F of FREIMARKE has a straight stroke drawn horizontally through its centre. There is no stop after this word. The tops of the numerals touch the tenth horizontal line from the top; and the bottoms of them touch the tenth line from the bottom. The branches each side of FREIMARKE are as in the forged 1 KREUZER.

#### *Third Forgery.*

Coarsely lithographed, on medium, violet-wove paper, very nearly the colour of the genuine. The right-hand inscription bears O. 6., instead of D. 6. The little circular grapes each side of FREIMARKE are represented by a number of black dots. The two dots over the Ü of WÜRTEMBERG almost touch the outline above them, though there is a considerable space between the dots and the line in the genuine. The tops of the numerals touch the fourteenth horizontal line from the top, and the bottom of the 8 touches the thirteenth line from the bottom; while the bottom of the 1 comes between the fourteenth and fifteenth from the bottom. This forgery is not nearly so good as either of those already described.

#### *Fourth Forgery.*

This is the best, and decidedly deceptive. Lithographed, on medium, hard, violet wove paper, a *little* redder in hue than the genuine. The inscriptions are correct, except that the stop after POSTEVERIN is *very* small. The top of the 8 of 18 is *very* small, compared with the bottom half, as will be well seen on turning the stamp upside-down. The tops of these numerals come between the eleventh and twelfth lines from the top, and the bottoms touch the eleventh line from the bottom of the lozenge. The genuine stamps show 32 inward-pointing teeth, in each of the four saw-like, ornamental lines, to right and left of DEUTSCH., etc., and to right and left of VERTRAG, etc. This forgery, though similar to the genuine in many other respects, shows 29 inward-pointing teeth to left of DEUTSCH., etc., 31 to right of DEUTSCH., etc., 27 to left of VERTRAG, etc., and 31 to right of VERTRAG, etc.

#### POSTMARKS.

*Genuine.*—As in the genuine 1 KREUZER.

*First Forgery.*—Uncancelled.

*Second Forgery.*—6.

*Third Forgery.*—Uncancelled.

*Fourth Forgery.*—Name and date in large capitals, in two straight lines.

NOTE.—I have seen no forgeries of the other values of this set; but, to aid in their detection should they exist, I ought to say that, though the middle varies for each value, the frames, inscriptions, and vine-branches are the same for all the values, as nearly as possible; so that the tests given above will be sufficient for any other forgeries.

This issue has been reprinted, with some of the dies touched up. I do not possess any of these "touched-up" or re-made reprints, but should be inclined to call them by a harsher name.

I have seen no forgeries of the later issues.

ILLUSTRATIONS OF POSTMARKS.



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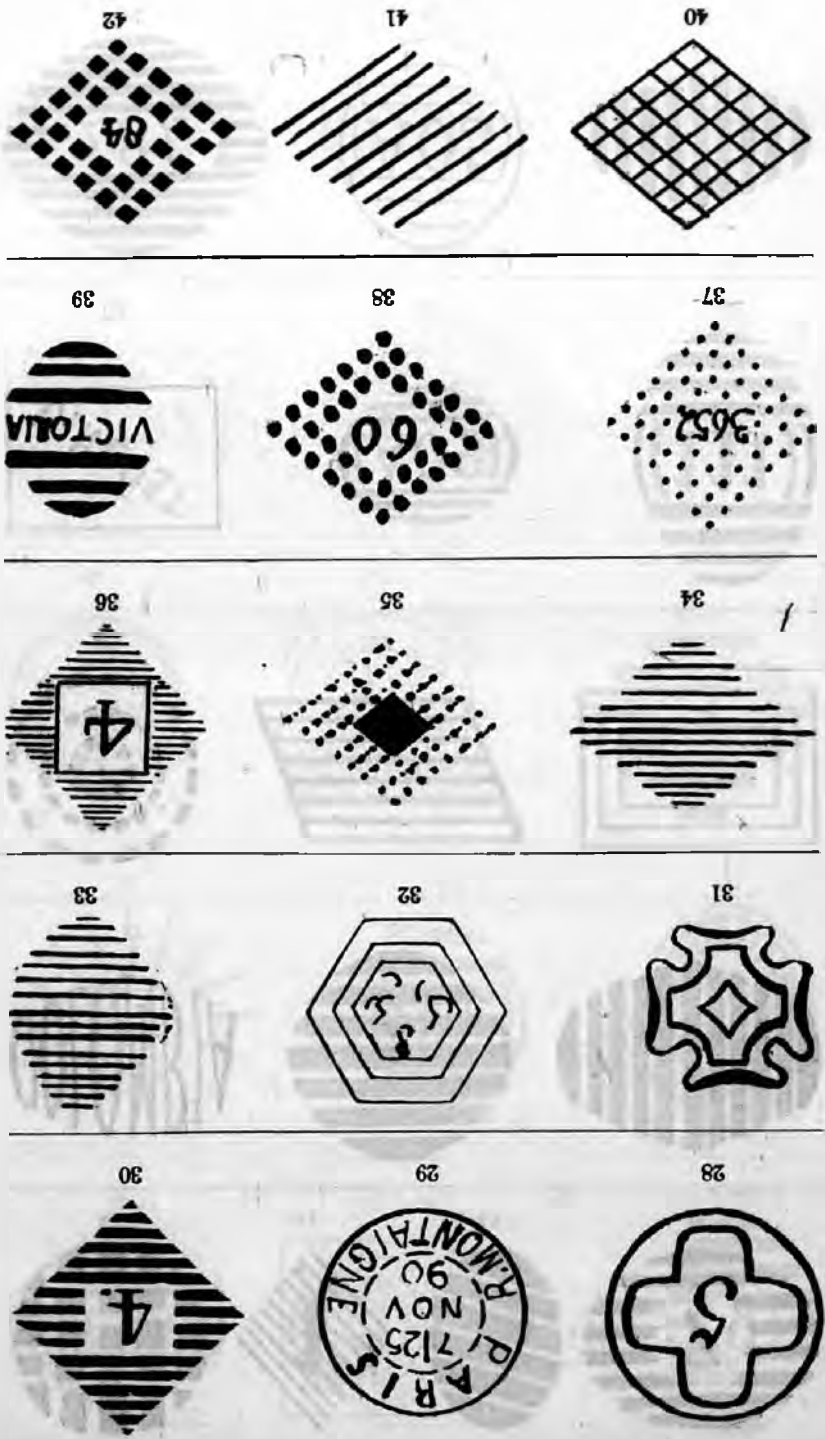
11



12







ILLUSTRATIONS OF POSTMARKS.



43



44



45



46



47



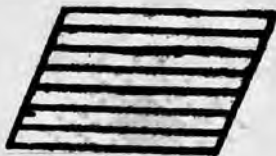
48



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67



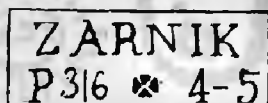
68



69



70



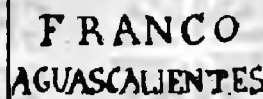
71



72



73



74



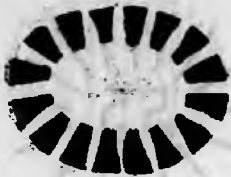
75



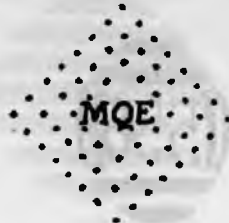
76



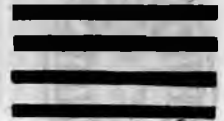
77



78



79



80



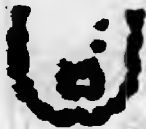
81



82



83



84



85



86



87



88



89



90



91



92



93



94



95



96



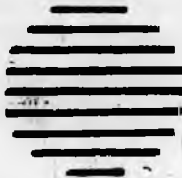
97



98



99



100



101



98



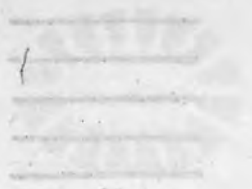
99



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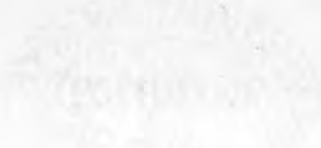
101



102



103



## INDEX TO ILLUSTRATIONS OF POSTMARKS.

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1.—Alsace, Argentine, Austria, Baden, Bahamas, Barbados, Bavaria, Belgium, Bermuda, Bolivia, Brazil, British Bechuanaland, British Guiana, Bulgaria, Canada, Cape of Good Hope, Confederate States (larger), Danish West Indies, Denmark, Dominican Republic (larger), Dutch Indies, Ecuador, Egypt, Finland, Gambia, Germany, German Levant, Great Britain, Greece (larger), Gold Coast, Grenada, Hamburg, Hanover, Holland (larger), Hong Kong, Hungary (larger), Iceland, India, Italy, Jamaica, Lagos, Luxemburg, Malta, Mexico (larger), Montserrat, Natal, New South Wales, New Zealand, Norway, Panama (larger), Parma, Peru, Portuguese Indies, Roumania, Russia, St. Christopher, St. Lucia, St. Vincent, Sarawak (larger), Saxony, Schleswig-Holstein, Servia, Siam, South Australia, Spain, Straits Settlements, Sweden, Switzerland, Tasmania, Thurn and Taxis, Tobago, Transvaal, Trinidad, Tuscany, Two Sicilies, United States (larger), Uruguay, Victoria, Wurtemberg (larger).

2.—Barbados, British Guiana, Fiji, Gambia, Heligoland, Mauritius (rare), New South Wales, Shanghai, South Australia, Trinidad.

3.—Egypt, Finland, Germany, Hungary, Mexico, Norway, Spain (no shading), Switzerland.

4.—Denmark, Mauritius, Norway, Transvaal.

5.—Baden, Canada (no numeral), Luxemburg (no numeral), Thurn and Taxis.

6.—Baden, Luxemburg, Mauritius (no numeral), Poland, Prussia, Thurn and Taxis.

7.—Barbados, Spain.

8.—Barbados, Cuba, Paraguay (smaller), Porto Rico, Portugal.

9.—Saxony.

10.—Chili.

11.—Azores, Canada, Cape Verde, Danish West Indies (much smaller), Mozambique, United States.

12.—Egypt.

13.—Dutch Indies, Holland.

14.—Bavaria.

15.—Bavaria.

16.—Salvador.

17.—Guatemala, Portugal, Spain.

18.—Brazil, British Guiana, Chili, Japan, Newfoundland, United States.



- 19.—Brazil, British Guiana, Canada, Japan, United States.
- 20.—Brazil, Japan.
- 21.—Spain.
- 22.—New Brunswick (lines running the other way), Nova Scotia, Spain.
- 23.—New South Wales (forged), Spain (forged).
- 24.—New South Wales.
- 25.—Swiss Cantons.
- 26.—Angola, Mexico, Venezuela.
- 27.—Angola, Mexico.
- 28.—Russia.
- 29.—Angola (larger), Argentine, Austria, Baden, Bavaria (rare), Belgium, Brazil, British Columbia, British Guiana, British North Borneo, Brunswick, Cape of Good Hope (larger), Chili, Cuba, Curaçao, Denmark, Dutch Indies, Ecuador, Finland, France, French Colonies (inner circle dotted), French Levant, German Empire, Granada Confederation, Great Britain, Greece (smaller), Grenada, Hamburg, Hanover, Hayti, Holland, India, Italy, Japan, La Guaira, Lübeck, Luxemburg, Mecklenburg-Schwerin, Mexico, Monaco, New South Wales, Norway, Oldenburg, Orange Free State, Paraguay, Parma, Persia, Peru, Porto Rico, Prussia, Réunion (inner circle dotted), Romagna, Roumania, Salvador, Samoa, Saxony, Schleswig-Holstein, Senegal, Servia, Shanghai, Spain, Straits Settlements, Switzerland, Tunis, Turkey, Two Sicilies, United States (larger), Uruguay, Venezuela, Wurtemberg, Zululand.
- 30.—Brunswick.
- 31.—Great Britain.
- 32.—India, Turkey, Straits Settlements (with numeral).
- 33.—British North Borneo, Bulgaria, Canada, East Roumelia, New Brunswick, Norway, Prince Edward Island, Straits Settlements, Turkey, Victoria.
- 34.—Switzerland.
- 35.—Belgium, Cape of Good Hope, India.
- 36.—Spain.
- 37.—Belgium, France, Greece, Holland, Italy, Spain.
- 38.—Belgium, Dutch Indies, Ecuador, France, Greece, Holland, India (no numeral), Papal States (no numeral), Russia, Spain.
- 39.—Tasmania, Victoria.
- 40.—France.
- 41.—India, Modena.
- 42.—France, Holland, Italy, Russia, Argentine (no numeral), Costa Rica (do., much smaller), Finland (do.), Modena (do.), India (do.), Papal States (do.), Portugal (do.), Réunion (do.).
- 43.—Brazil, Falkland Isles, Guatemala, Mexico, Philippine Isles (dots smaller), Straits Settlements (do.), United States.
- 44.—India.
- 45.—Japan, New Brunswick.
- 46.—Azores, India, Italy, New Zealand, Portugal, Portuguese Indies, Spain.
- 47.—Granada Confederation.

- 48.—Brazil, Canada, Granada Confederation (lines thinner), Luxemburg, Newfoundland (smaller), New Zealand, Sandwich Isles, Spain, United States.
- 49.—Angola, Belgium, British North Borneo, Granada Confederation, Lagos, Panama (smaller), Peru, Tonga, United States.
- 50.—Sandwich Isles.
- 51.—India, Papal States, Romagna (lines thicker).
- 52.—Turkey.
- 53.—Sweden.
- 54.—Antigua, Bahamas, Barbados, Bermuda, British Columbia, British Honduras, British Guiana, Ceylon, Cyprus, Dominica, Gold Coast, Great Britain, Hong Kong, Jamaica, Leeward Isles, Malta, Mauritius (no numeral), Natal, Nevis, New South Wales, Pacific Steam Nav. Co. (numeral only in centre), Prince Edward Island, St. Lucia, St. Vincent, Sierra Leone, Tasmania, Tobago, Turks Islands, Victoria, Virgin Islands.
- 55.—Angola, Bahamas (letter in centre), Barbados, Bermuda, Cape of Good Hope, Ceylon, Egypt, Gibraltar, Great Britain, Hong Kong, Mauritius, New South Wales, New Zealand, Portugal, St. Christopher, Straits Settlements, Sweden, Tasmania, Trinidad, Turks Islands, Victoria.
- 56.—Canada, Cape of Good Hope, India (smaller, with letters), Italy, Madeira, New Zealand, Nova Scotia, Portugal, South Australia.
- 57.—British Guiana.
- 58.—Costa Rica, Hong Kong, Lagos, Luxemburg, New Brunswick, Panama, Peru, Prince Edward Island, Samos (bogus), United States, Victoria.
- 59.—Argentine, Cape of Good Hope, Trinidad (square centre), United States (circular centre).
- 60.—France.
- 61.—Costa Rica.
- 62.—New South Wales, Tasmania.
- 63.—Victoria.
- 64.—Antigua, British Guiana, Ceylon, Cyprus, Gold Coast, Mauritius, St. Christopher, Sierra Leone, Straits Settlements.
- 65.—Fiji (no numeral), New South Wales, Queensland.
- 66.—Lagos.
- 67.—Cyprus, Great Britain, India, Italy, Jamaica, New Zealand, South Australia.
- 68.—Canada, Granada Confederation, Danish West Indies, Guatemala, Luxemburg, Mauritius, Newfoundland, Sandwich Islands, United States.
- 69.—New Zealand, South Australia.
- 70.—Austria (name and date in centre), Great Britain, Orange Free State, West Australia.
- 71.—Alsace, Austria, Baden (with truncated corners), Bavaria, Brazil, Bremen, Brunswick, Finland, Germany, Granada Confederation, Hanover, Lübeck (no frame), Norway, Oldenburg, Prussia, Roumania, Servia, Sweden.
- 72.—Holland, Servia.
- 73.—Naples.

- 74.—Mauritius (larger), Mexico.
- 75.—Chili.
- 76.—Belgium (with numeral), Bulgaria, Canada, Ceylon, Luxemburg, Mauritius (smaller), Mexico, New Brunswick, Newfoundland, Nova Scotia, Prince Edward Island.
- 77.—Cuba (?), Philippines.
- 78.—Barbados, Queensland.
- 79.—French Colonies.
- 80.—Bergedorf, Bolivia, Hamburg, Lübeck, Luxemburg, Modena, Mozambique, St. Helena.
- 81.—Argentine, Austria, Austrian Italy, Italy, Norway, Switzerland, Spain, Wurtemberg.
- 82.—New South Wales (N S W in centre), Queensland.
- 83.—Sicily.
- 84.—Costa Rica (forged), Sicily (forged).
- 85.—British Columbia, Uruguay.
- 86.—New South Wales (forged).
- 87.—La Guaira, Venezuela.
- 88.—Brazil, Canada, Japan, St. Helena, United States.
- 89.—Austria, Hanover.
- 90.—Guatemala, Salvador.
- 91.—Guatemala.
- 92.—Guatemala, Mexico, Peru, Salvador.
- 93.—Japan, Newfoundland, Nicaragua.
- 94.—Venezuela.
- 95.—Modena.
- 96.—Austria (larger), Confederate States (larger), Ionian Islands (in blue).
- 97.—Ionian Islands (in blue or black).
- 98.—Bergedorf, Hamburg, Lübeck, Luxemburg (8 bars), Modena, Newfoundland (lines closer).
- 99.—Roumania.
- 100.—Ceylon, Luxemburg, Mexico, Modena, New Brunswick, Newfoundland, Prince Edward Island, United States.
- 101.—India, Luxemburg, Mexico, United States.

NOTE.—I possess, or have seen, all the stamps cancelled according to the above list ; but, of course, in some cases, the postmark may possibly be that of the receiving, instead of the issuing country.



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by STANLEY STEWINS, London

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10

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