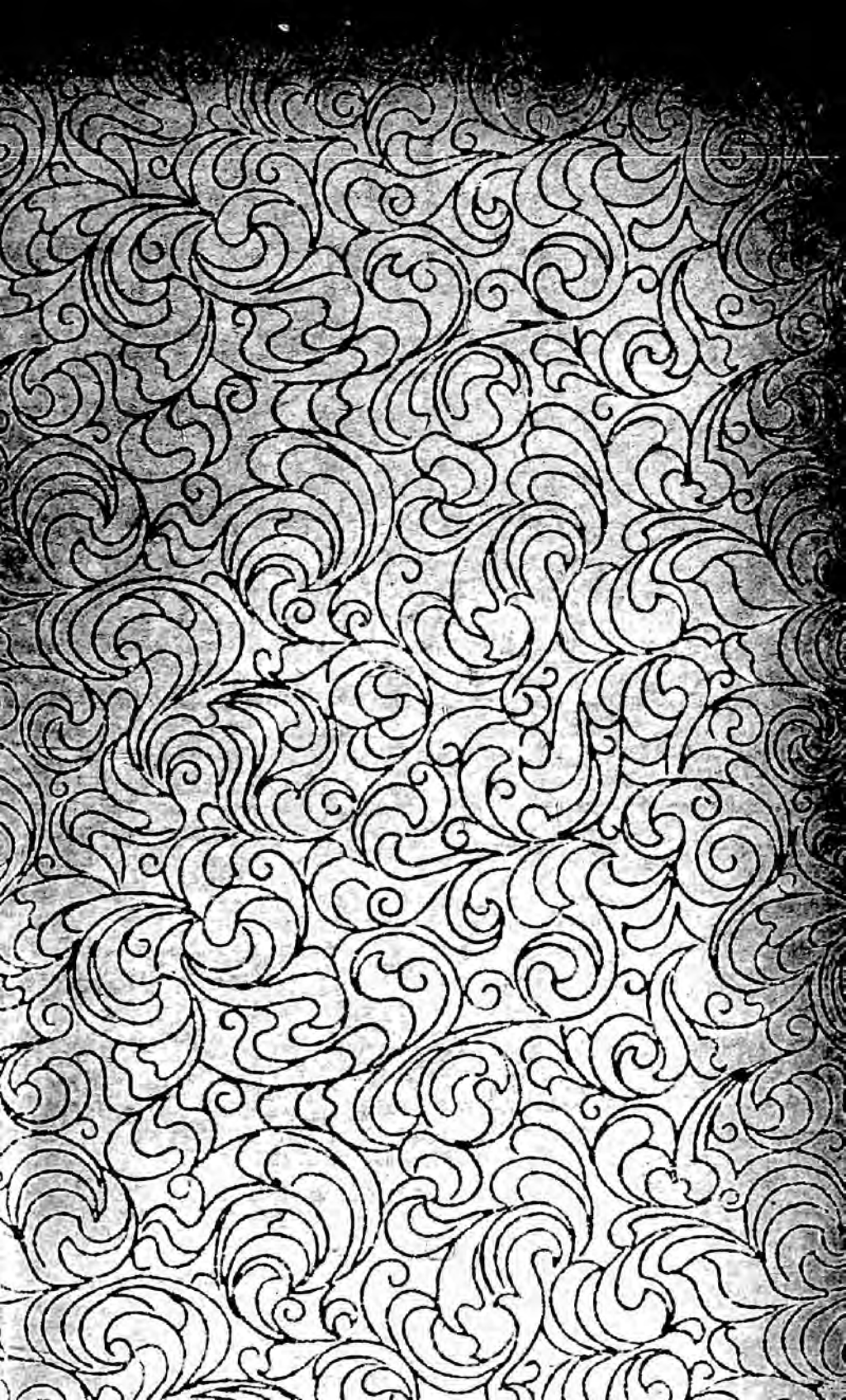
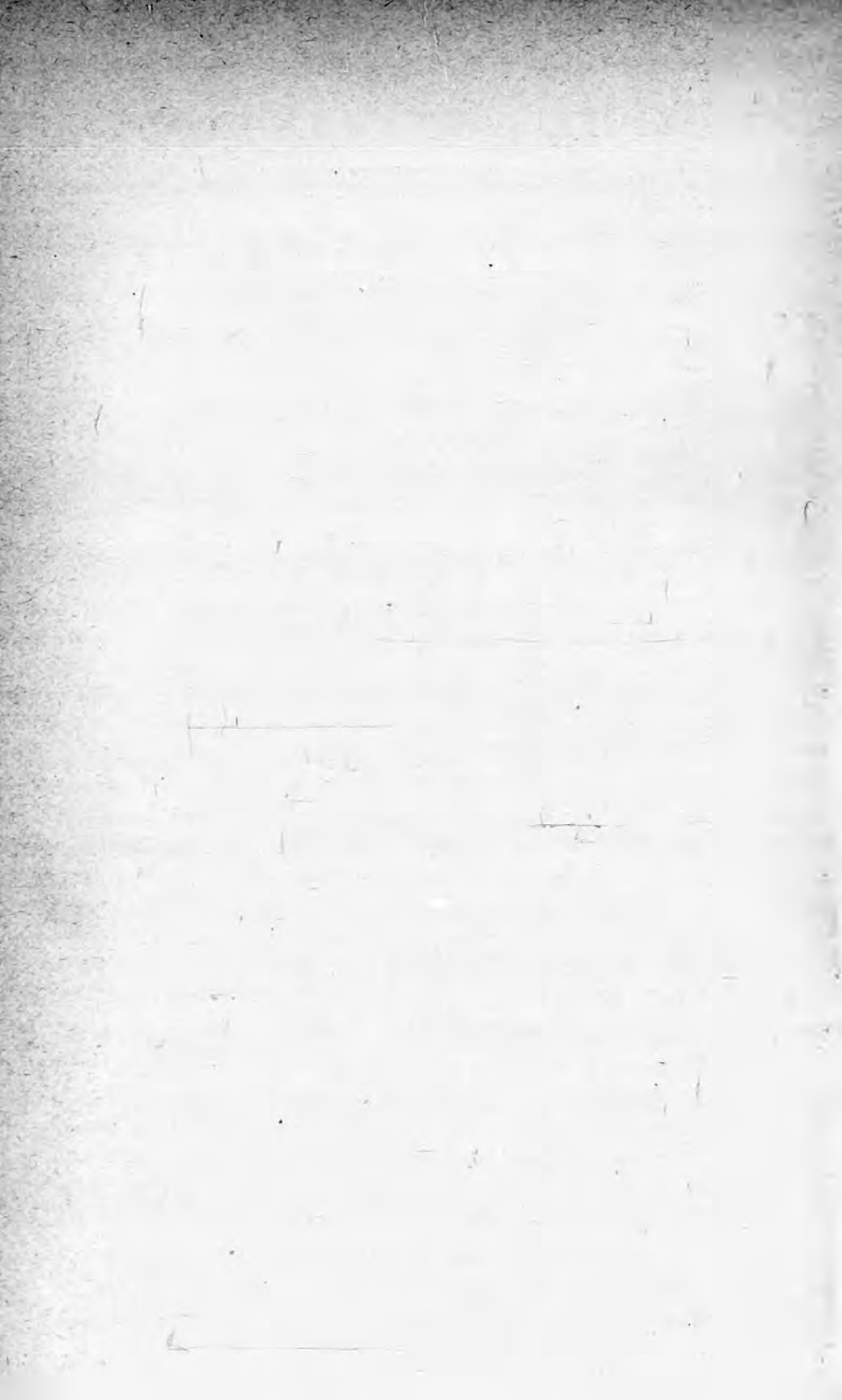




Bibliotheca Indoesiana.

PHILATELIC SECTION.





B Crawford 1104

ALBUM WEEDS;

OR,

HOW TO DETECT FORGED STAMPS.

DEDICATED, BY PERMISSION,

TO

His Royal Highness the Prince of Wales, R.G.

BY THE

REV. R. B. EARÉE,

RECTOR OF MISERDEN, CIRENCESTER.

THIRD EDITION, REVISED AND ENLARGED.

VOL. I.

COUNTRIES FROM A TO L.

STANLEY GIBBONS, LIMITED.

HEAD OFFICE:

391, STRAND, LONDON, W.C. (OPPOSITE HOTEL CECIL).

CITY BRANCH: 97, GRACECHURCH STREET, E.C.

AND 198, BROADWAY, NEW YORK, U.S.A.

[1906.]

ALBUM WEEDS:

HOW TO DETECT FORGED STAMPS

PREPARED BY JAMES W. ALLEN

THIS BOOK EXPLAINS THE SECRETS OF THE ART OF FORGING

THE

REMARKS OF THE

REMARKS OF THE



THE

Dedication.

TO HIS ROYAL HIGHNESS
THE PRINCE OF WALES, K.G.

SIR,
THE REMEMBRANCE OF MANY KINDNESSES 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,
November, 1905.

PUBLISHERS' INTRODUCTION.

IN 1893 we issued the Second Edition of *Album Weeds*, by the Rev. R. B. Earée, and that edition was sold out by about 1900.

We then arranged with Mr. Earée for a Third Edition, which was commenced in 1901, and proceeded slowly, until the great fire at our Printers'; this delayed us for nearly two years, as, when their works were rebuilt, we had to devote all our attention to printing new stocks of Albums, Catalogues, etc., and *Album Weeds* had to be put on one side.

Mr. Earée—who had the use of our large collection of forgeries—has been engaged on this new edition for over three years; and seeing that the complete book would run to so large a volume as to be too heavy and cumbersome, we have decided to publish it in *two* separate volumes.

This—the first volume—contains a careful and accurate description of all the forgeries known to Mr. Earée, in countries, from A to L, alphabetically arranged.

We have to express our most hearty thanks to many collectors and dealers, who have kindly assisted Mr. Earée in his most laborious work.

STANLEY GIBBONS, LTD.

391, STRAND, LONDON,
January, 1906.

PREFACE

TO THE THIRD EDITION.



IN presenting to the philatelic public this third edition of *Album Weeds*, I feel that I am, at the same time, in all probability, taking leave of my readers; for it is hardly likely that I shall be able to undertake another edition; the task being such an extremely heavy one. In the thirteen years which have elapsed, since the second edition was published, very many new forgeries have come to my notice, and they will be found duly dissected. The great increase in the size of this work, caused by the inclusion of all these new counterfeits, necessitates its division into two volumes. I regret this; but, as a single volume, the book would have been too large to handle with comfort.

If the critics should be inclined to remark upon the absence of literary "style," and the apparently needless repetition of words and phrases, I would ask them to bear in mind that I have, throughout, had to keep before me the necessity of making clear the difference between genuine and forged, and of avoiding 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 to describe that stamp in such a manner, as to bring in *all* the points of difference between it and each one of the ten counterfeits. Yet this is the task which I have continually had to undertake, during the three years that this edition has cost me; and must offer it as an excuse for literary shortcomings.

Those of my readers who possess the second edition, will probably notice that the present edition is, practically, a new book; for naturally, the addition of any forgery not hitherto described has necessitated the complete re-writing of the description of the genuine.

Some of the dissections may seem to be needlessly long and elaborate. In such cases, the counterfeit has been, as a whole, a very good copy of the genuine, but with a number of minute discrepancies, in various parts of the design. Also it must be remembered that, to give one single test is hardly ever sufficient; for, as soon as that particular test is pointed out, the forgers take care that the postmark shall accidentally (?) fall upon that test, and obliterate it.

My thanks are due to A. B. Kay, Esq., Mr. C. Nissen, and Messrs. Whitfield King and Co., for forgeries included in this edition; and also to my publishers, for the loan of many hundreds of rare stamps, which are not contained in my own extremely modest collection. I am also indebted to Mr. E. Heginbottom, for a number of notes of postmarks.

If this my latest, and probably last effort helps, in any way, to diminish the sale of forgeries, and to eliminate the worthless weeds from the collections of my young friends, I shall feel that I have not altogether laboured in vain.

ROBERT BRISCO EARÉE.

MISERDEN RECTORY,

CIRENCESTER,

November, 1905.

INDEX.

	PAGE		PAGE
Afghanistan	1	Cabo Delgado	203
Alsace	11	Cabul (see Afghanistan)	
Amoy	13	Canada	203
Angola	13	Cape of Good Hope	206
Anjouan	15	Carlist Stamps (see Spain, Vol. II.)	
Antigua	15	Ceylon	219
Antioquia	16	Charleston (see Confederate States)	
Argentine	20	Chili	231
Austria	37	Chinese Locals (Chefoo, Ching- kiang, Chungking, Hankow, Ichang, Kewkiang, Tientsin, and Wuhu)	234
Austrian Italy	50	Colombia	234
Azores	51	Confederate States	279
Baden	56	Cordoba	300
Bahamas	63	Corrientes	302
Bangkok	67	Costa Rica	304
Barbados	68	Cuba	308
Basle (see Switzerland, Vol. II.) .		Cyprus	321
Bateke	71	Danish West Indies	323
Baton Rouge (see Confederate States)		Danube Steam Navigation Co.	325
Bavaria	72	Deccan	328
Belgium	78	Denmark	332
Bénin	79	Dominica	337
Bergedorf	81	Dominican Republic	338
Bermuda	92	Dutch Indies	344
Bolivar	96	Ecuador	347
Bolivia	99	Egypt	351
Brazil	104	Fiji Islands	363
Bremen	122	Finland	370
British Bechuanaland	142	France	379
British Columbia	143	Franz-Joseph-Land	385
British East Africa	147	French Colonies	385
British Guiana	147	Gambia	388
British Honduras	168	Geneva (see Switzerland, Vol. II.)	
British Levant (see Great Britain)			
British South Africa	172		
Brunswick	173		
Buenos Ayres	190		
Bulgaria	201		

	PAGE		PAGE
German China	391	Honduras	499
German Empire	391	Hong Kong	502
Germany (Thurn and Taxis)	393	Hungary	504
Gold Coast	397	Hyderabad (see Deccan)	
Granada Confederation (see Colombia)		Iceland	505
Great Barrier Island	398	India	507
Great Britain	400	Ionian Islands	511
Greece	414	Italy	513
Grenada	416	Jamaica	525
Guadalajara	419	Japan	526
Guatemala	424	Java (see Dutch Indies)	
Gwalior	429	Knoxville (see Confederate States)	
Hamburg	431	La Guaira	543
Hanover	452	Liberia	545
Hawaii	461	Livonia	560
Hayti	492	Lübeck	562
Heligoland	493	Luxemburg	579
Holland	496		

TECHNICAL NOTES.



THE following notes, explanatory of the technical terms used in this book, in connexion with paper, watermarks, modes of printing and perforation, may be useful to young collectors.

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. 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. This book is printed on wove paper.

Bâtonné. This is watermarked by lines, some distance apart, intended as a guide for writing. What we call "foreign note-paper" is an example.

Laid bâtonné. In this, the spaces between the above-mentioned lines are filled in with thinner lines, close together. Guadalajara is an example.

Wove bâtonné. The spaces between the laid lines are plain. Poonch has used this.

Quadrillé. This paper has lines some distance apart, as in *bâtonné*, but with another set of lines crossing them. If the lines in one set are farther apart than in the other, it becomes *oblong quadrillé*. Guadalajara has used this.

Pelure. This is an exceedingly thin wove paper. Some scarce New Zealand stamps are printed on this.

Ribbed. This, I think, explains itself. I do not know how it is produced, but fancy it is probably passed through finely-corrugated rollers. Austria, New South Wales, etc., have used this paper. N.B.—A *very* thin stamp, stuck on an envelope of ribbed paper, often appears to be itself ribbed, until removed from the envelope.

Dickinson. In this paper, named after the inventor, silk threads are incorporated in its substance, during manufacture. Our own Mulready envelopes and covers, and the early embossed envelopes, and the first 10d. and 1s. stamps, are examples, but there are many others.

Granité. Silk threads are also used in this, but, instead of being continuous lines, the silk (of various colours) is finely chopped up, and mixed in the pulp. Austria, Switzerland, etc., have used it.

Burelé. I put this here for convenience' sake, but it has nothing to do with the manufacture of the paper, and simply signifies a more or less elaborate network, printed on the face or back of the stamp. On the face, some of the early Denmarks and Hanoverians, and on the back, some of the Mexicans and Queenslands are examples.

WATERMARKS.

These 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 paper pulp was strained. Except in hand-made paper, the "bits" have been discarded in favour of the "dandy-roll"—a roller with the desired watermark many times repeated in relief on its surface, which impresses the said watermark in the paper while it is still quite soft. In either case the result is the same, *i.e.*, it leaves the design, or pattern, *thinner* than the rest of the paper, so that it shows as a sort of transparency when held up to the light. The Crown watermark of our black 1d. is the earliest example.

Impressed watermark. This is simply an embossed design, done on the finished paper, and not while it is soft. Egypt and Switzerland are examples. It is, of course, not a true watermark in the proper sense of the word. The forgers have imitated some of our Colonial watermarks in this way, as will be found under Ceylon, Gambia, etc.

MODES OF PRINTING.

I have invariably named the mode of printing of both genuine and forged stamps of every country; and it is very important that collectors should be able to distinguish between the modes.

Lithography. The design is drawn directly on the stone in lithographic ink, or else it is engraved on a block, and impressions from the block are printed on "transfer-paper" in lithographic ink, and then transferred to the stone. After this, the uninked part of the stone is slightly etched, or eaten away by acid gum. It is then sponged with water, which does not touch the greasy, lithographic ink, but wets the rest of the stone. While wet, the ink-roller is passed over the stone; it sticks to the ink, but does not touch the wet stone. The design comes off flat on the paper, showing neither lines impressed in it, nor lines of

ink standing up from the surface. It is usually very easy to tell a lithographed stamp from an engraved one. The early Hungarians were first issued as lithographs, then as engravings. The Mexican stamps, with head of the unfortunate emperor, also exist in both styles.

Épargne, or typograph. The parts of the design which are to print are in relief, while all the rest is cut away. Thus the roller inks all the standing-up portions, and leaves 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. In 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 often appear slightly embossed, for the same reason. The majority of the current Colonials, and the current stamps of our own country, are examples of *épargne*.

Taille-douce, copper-plate, or line-engraving. This is exactly the opposite of *épargne*, for every line that is to print is cut down into the metal, and 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 all the hollows full of ink. The heavy pressure of the machine forces the paper to pick up, as it were, the ink out of the hollows of the design, and the lines are left standing up in little ridges or masses of ink, on the surface of the paper. All the stamps of the American Bank-Note Co., and many others, are printed in this way, and our own old black 1d. is the earliest example. To my mind, it is by far the most beautiful mode of printing, as the very finest lines can be produced; but it is costly, and the plates, unless made of steel, very soon deteriorate, and require "retouching," as in the case of our first red 1d. stamps.

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

PERFORATION.

The gauge of the perforation is always counted in a length of two centimetres, and *not* along the whole length of a stamp; so that *all* stamps perforated by the same machine will gauge the same, irrespective of size. Thus our little old $\frac{3}{4}$ d. stamp, and our big 5s., will both be found to gauge 14. In compound perforation, the needles for the vertical rows of holes are not the same distance apart as those for the horizontal rows. Compound perforations are always measured first at the top (or bottom),

and then at the sides. For instance, a gauge given as "perf. $14 \times 12\frac{1}{2}$ " means that the top and bottom of the stamp have fourteen holes to the two centimetres, and the sides only $12\frac{1}{2}$ in the same distance.

Pin-perforated. This is when more or less circular holes are made, without any 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 idea of this sort of perforation. Some of our early Colonials (Trinidad, for instance) are examples.

Machine-perforated. The ends of the needles are cut off square, and fit into holes in a plate, so that, when the sheet of paper is laid on the plate, the needles punch tiny circular discs out of the paper, instead of pushing the fibres aside.

Rouletting. This may originally have been effected (as the name seems to imply) by a sort of spur-wheel; but it is now invariably done by what is called "perforative rule." "Rule" is the printer's name for thin pieces of brass, type-high, with the edge plain (————) or dotted (.....). "Perforative rule" has the edge very sharp, and notched at regular intervals. It is rather more than type-high; so that, when the platen of the press comes down, the sharp edges 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 mode, 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 forme containing the uninked rule, so that, when the press is worked, the cuts are made dry, *i.e.*, not coloured. The earliest rouletted stamps of Thurn and Taxis and of Luxemburg are examples.

Rouletted on coloured lines. In this style, the perforative rule is set up round the *clichés*. When the ink-roller is passed over the plate, it inks the rule, as well as the *clichés*; so that, when the press is worked, the rule prints a series of short dashes, or hyphens, round each stamp, with a cut along the centre of each dash. The second rouletted issues of Thurn and Taxis and of Luxemburg are examples.

Perçé en arc. Here the cuts of the rule are curved (semicircular), instead of being straight. When torn apart, one edge looks as though machine-perforated in the usual manner, while the other edge has a row of little scallops. Some of the Hanoverian and other old German stamps are examples.

Perçé en scie. The sharp edge of the rule must evidently be zig-zagged in this perforation, for the edges of a stamp, when separated from its neighbour, look like the teeth of a very fine saw.

Oblique roulette. If each alternate line of the *perçé en scie* were removed, it would leave a set of oblique or sloping cuts. This is a very

unpractical sort of perforation ; and, in separating the stamps, the oblique cuts have a habit of tearing further than was intended. Some of the 1867 stamps of Tasmania are perforated in this style.

Perçé en pointe. This is like the *perçé en scie*, but a good deal coarser. Some of the stamps of La Guaira are examples.

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

Perçé en losanges. This is like the *perçé en pointe*, but the points of the cuts do not join each other one side, so that in an unseparated pair of stamps, the said cuts look like a succession of the letters vvvv, close together, but not touching.

Rouletted in half-squares. In this style, each cut is three sides of a square, so that the edges of a separated stamp appear like a row of tiny battlements. The only example that I can remember is Denmark, some of the small, square stamps being perforated in this manner.



TECHNICAL NOTES

The following notes are intended to be used in connection with the study of the various types of turbines and their applications. They are intended to be used as a guide and not as a substitute for the study of the original works.

1. The first note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

2. The second note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

3. The third note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

4. The fourth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

5. The fifth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

6. The sixth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

7. The seventh note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

8. The eighth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

9. The ninth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

10. The tenth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

11. The eleventh note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

12. The twelfth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

13. The thirteenth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

14. The fourteenth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

15. The fifteenth note is on the subject of the various types of turbines and their applications. It is intended to be used as a guide and not as a substitute for the study of the original works.

ILLUSTRATIONS OF POSTMARKS.



1



2



3



4



5



6



7



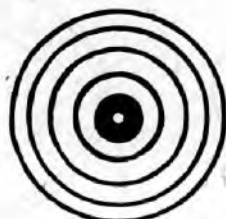
8



9



10



11



12



13



14



15



16



17



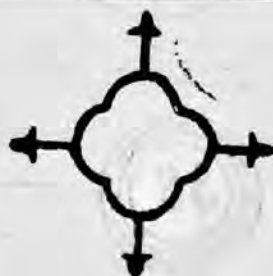
18



19



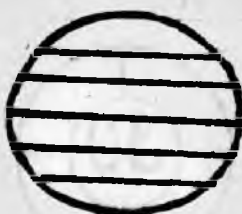
20



21



22



23



24



25



26



27



28



29



30



31



32



33



34



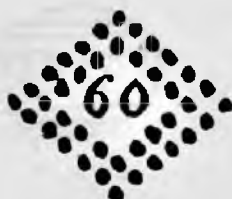
35



36



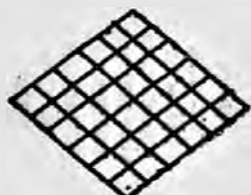
37



38



39



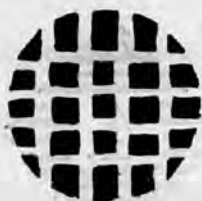
40



41



42



43



44



45



46



47



48



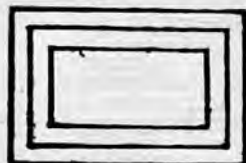
49



50



51



52



53



54



55



56



57



58



59



60



61



62



63



64



65



66



67



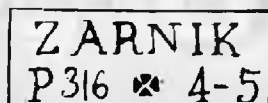
68



69



70



71



72



73



74



75



76



77



78



79



80



81



82



83



84



85



86



87



88

GRATZ
20.OCT.

89



90



91



92



93



94



95



96



97



98



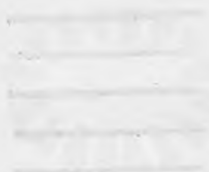
99



100



101



INDEX TO ILLUSTRATIONS OF POSTMARKS.

1.—Alsace, Antigua, Argentine, Austria, Austrian Italy, Azores, Baden, Bahamas, Bangkok, Barbados, Bavaria, Belgium, Bermuda, Bolivar, Bolivia, Brazil (forged), Bremen, British Bechuanaland, British Guiana, British South Africa, Bulgaria, Canada, Cape of Good Hope, Ceylon, Confederate States (larger), Cuba, Danish West Indies, Denmark, Dominican Republic (larger), Dutch Indies, Ecuador, Egypt, Finland, Gambia, German Empire, German Levant, Gold Coast, Great Britain, Greece (larger), Grenada, Gwalior, Hamburg, Hanover, Hawaii, 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.—Bangkok, 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.—Saxony.

8.—Barbados, Cuba, Paraguay (smaller), Porto Rico, Portugal.

9.—Barbados, Spain.

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, Straits Settlements (with numeral), Turkey.
- 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, Samoa (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.

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.

Before I begin with the ordinary forgeries, I must mention two stamps which I have come across lately; they are both dated 1280 (1862-3?), and both on yellowish-white laid paper. The one is in bluish purple, with a clumsy white quatrefoil in the centre, and seems to be an impression from a seal. It has seven cuts or scratches, of the colour of the impression, right across the stamp, as though the seal or die had been cancelled to render it useless. The other is in bright magenta, and looks more like a lithograph, with native characters in the centre, among which is something that looks like "abasi"; but the (pen-stroke) cancellation comes over it, so I cannot be certain. I do not know anything about these two stamps, but conclude that, if not forgeries, they must be fiscals of some kind, as of course there were no postals so early as 1280 (1860).

Issue of 1870-1. Dated 1288 (1871).

(Circle round tiger's head *not* dotted.)

There are five types of each value on the plate.*

The genuine stamps are all in black, on white laid paper. The only forgery which I possess of this issue is the 1 sunar, and so I will confine myself to the five types of this value.

* Major Evans tells me that, in addition to the said plate, there is one with 15 of the 1 shahi, and another with 10 of the 1 shahi, and 5 of the 1 sunar.

1 Sunar. Genuine.



Type I.—There are 78 black dots in the outer circle. The tiger's ears are both distinctly above the fringe of hair on the top outline of the head, and the pupils of the eyes are almost central. The scratchy patch of white inside the circle, below the head, reaches up on the right side of the stamp to level with the tiger's left eye, but on the left side of the stamp it only reaches to the level of the right corner of the mouth.

Type II.—There are 86 black dots in the outer circle. The tiger's left ear, on the right side of the stamp, is below the level of the fringe of hair on the top of the head. The eyes are looking to the left side of the stamp. The patch of white below the head reaches up to level with the eyes on both sides.

Type III.—There are 84 black dots in the outer circle. The ears project slightly above the fringe of hair at the top of the head. The eyes are looking towards the left side of the stamp. The patch of white below the head is fainter than in the first two types; it reaches up to the level of the eye on the right side of the stamp, and a little higher than Type I. on the left.

Type IV.—There are 77 black dots in the outer circle. The fringe of hair on the top of the head in this type is almost horizontal, instead of being curved like the other types. The ears have no shading in them, though each contains a black dot or line in all the other types. The eyes look towards the left side of the stamp, but are squinting, *i.e.*, the right eye (left side of the stamp) is much higher than the other. The patch of white below the head reaches to the top of the ear on the right side of the stamp, and to the level of the pupil of the eye on the other side.

Type V.—There are 81 black dots in the outer circle. The ears are very slightly above the level of the fringe of hair. The eyes seem to be both looking downwards. The patch of white in the central circle reaches from level with the top of the head, on the right side of the stamp, round to near the chin on the same side.

1 Sunar. Forged.

Coarsely lithographed, on yellowish-white laid paper. A piece is snipped out of my specimen to make it look more genuine, so that some of the black dots in the outer circle are cut away; but I have calculated that there cannot be more than 66 of them, so this will be an easy test, as there are 77 in the type of the genuine which has fewest (Type IV.). The ear on the right side of the stamp sticks out far above the fringe of hair, and the other ear is altogether absent. The whole of each eye seems to be a black patch, except that the right eye (left side of stamp) has a tiny white speck in the centre. The patch of white below the head is merged into the chin in this forgery, so as to form part of the head.

As to the value, in this and the next issue to be described, I suppose most of my readers are aware that it is found in white, in the central circle, above the tiger's head. The date is found in the broad lettered circle on the right side of the stamp, opposite the tiger's left cheek, and (in this issue) immediately after (*i.e.*, to the left of) the L of KABUL, which is a thing like a large fish-hook.

POSTMARKS.

Genuine.—The usual cancellation of the Afghan stamps consists in a small piece being torn or cut out of the stamp itself, with or without a daub of red or blue ink, apparently smeared on with the finger. Some of the early issues have the smear completely covering the stamp. 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."

Forged.—My specimen of the 1 sunar, described above, has a piece snipped out of it, and has, in addition, a number of pen-strokes.

Issue of 1872-3. Dated 1290 (1899). 1 Shahi, black.

There are fifteen types on the sheet. My forgery is from Type IV. (*i.e.*, the first stamp in the second row), and I describe with reference to that particular type.

Genuine.

Printed in black, on white laid paper. There are 83 black dots in the outer circle. The word of value above the tiger's head (shahi) is in two parts, the one to the left being something like a badly-made S, lying almost on its face, and is not broken. There is a round dot above the left eyebrow (right side of the stamp), and another touching the eyebrow. Below the right eye (left side of stamp) there is a small curved line, just touching the side of the nose. Both ears are somewhat pointed. There is no white patch in the pupil of either eye. Of the four large ornaments outside the stamp (top, bottom, right, and left), the one to the left finishes with an arrow, pointing inwards, like the one at the bottom, but with a somewhat longer stem.

**Forged.**

Lithographed, on very thick, very yellowish-white wove paper. There are 84 black dots in the outer circle. The word of value above the tiger's head is in three parts ; that is to say, the character like an S has its upper portion broken away, and separate from the rest of the letter. The dot which touches the eyebrow (right side of stamp) is shown, but the one on the forehead, above the eyebrow, is not visible. The curved line below the right eye (left side of stamp) is also absent. The right ear (left side of stamp) is quite round, the other is even more pointed than the genuine. There is a white patch in the pupil of each eye. The arrow, pointing inwards, outside the bottom of the stamp is like the genuine ; but the one on the left side is very much too short, with hardly any stem ; whereas the stem of this arrow is the longest in the genuine. Printed on the proper paper, this forgery would be very deceptive.

POSTMARKS.

Genuine.—As before.

Forged.—My copy is not mutilated.

Issue of 1874-5. Dated 1292 (۱۲۹۲). 1 Sunar, black, purple.

Genuine.

Printed in black or purple, on white laid. There are ten types on the sheet. The forgers have imitated Type I., which I here describe. The outer circle shows signs of the dots being separated by compartments, but the little marks are hardly noticeable. The tiger's right ear (left side of stamp) is an upright white line, with a hook hanging out of the middle of it. There is a dot in the centre of the left lower eyelid (right side of stamp), almost as large as the pupil above it. The nose is a rough triangle, *i.e.*, there are no outlines running up towards the forehead. The left corner of the mouth (right side of stamp) is not split. The little flower in the lettered circle just below the tiger's chin appears to have six petals, but they are blotched together a good deal.

**First Forgery.**

Lithographed in black, on very thick, very yellowish-white wove paper. Most of the dots in the outer circle are evidently in separate compartments, though the dividing-lines do not go quite across the white circle, being broken in the middle, so as to appear somewhat like colons. The tiger's right ear (left side of stamp) is an oblique line, pointing towards the left top corner, and ending in a knob. There is no trace of the hook that the genuine stamp shows. There is no dot in the centre of the left lower eyelid (right side of stamp). The side-outlines of the nose run up to the level of the centre of the eyes. The outer corner of the mouth on the right side of the stamp is split into two lines. The little flower in the lettered circle at the bottom of the stamp shows five petals, and only two of them are joined together.

Second Forgery.

This is really a very poor affair, though at first sight it does not look bad. Lithographed in black, on rather thin, tough, bluish-white wove paper. I really do not know which type it is supposed to imitate. The outer circle has oblique dotted lines across it, making it look like a roughly-made rope. This is an easy test. Both ears are *very* sharply pointed, and the right ear (left side of stamp) is considerably higher than the other. The whole of the right eye (left side of stamp) is one large black dot. There is no dot in the centre of the other eyelid. The side-lines of the nose run up almost to the top of the forehead. The corner of the mouth on the right side of the stamp is split, as in the first forgery. The little flower at the bottom of the stamp is represented by three small white dots. The lettering is very poorly imitated; evidently the artist had never before tried his hand at oriental characters.

POSTMARKS.

Genuine.—As before.

Forged.—Neither of my specimens is cancelled in any way.

Issue of 1875-6. Dated 1293 (1875). Shahi, Sunar, Abasi, $\frac{1}{2}$ Rupee, 1 Rupee, black, purple.

These are very scarce stamps, being priced at from £10 to £50.

sh.	sh.	ab.	1 r.
sh.	sh.	ab.	1 r.
sh.	sh.	ab.	1 r.
sh.	sh.	su.	$\frac{1}{2}$ r.
sh.	sh.	su.	$\frac{1}{2}$ r.
sh.	sh.	su.	$\frac{1}{2}$ r.

The sheet is arranged according to the cut here given, *i.e.*, 12 types of the shahi, 3 of the sunar, 3 of the abasi, 3 of the $\frac{1}{2}$ rupee, and 3 of the 1 rupee. My forgeries are all of the $\frac{1}{2}$ and 1 rupee, and were made by photo-lithography in Paris. The $\frac{1}{2}$ rupee stamps are imitated from Type I. of that value, No. 16 on the sheet, and the 1 rupee from Type II. of that value, No. 8 on the sheet, so I will describe from these types.

$\frac{1}{2}$ Rupee. Genuine. Type I.

Printed in black or purple, on white laid paper.

There is a small piece broken out of the inner white ring on the left side, near the tiger's right cheek, and there is an oval white dot, just at that spot, between the ring and the tiger's cheek, as though the broken piece had been pushed inside the ring; but the white dot is not big enough to fill up the gap in the ring, supposing it to be replaced. The coloured line, separating the tiger's chin from the white circle, is continuous. The left outline of the nose (right side of stamp) is decidedly higher than the other, and runs up almost to the level of the white part of the eye, while the other outline does not go near the other eye. There is a well-defined upright stroke in the nose, near the point.



First Forgery.

Lithographed, in black and in purple, on thick, very hard, white laid paper. The inner white ring has apparently been cut through obliquely on the left side, and then the lower end of the oblique cut bent in, till it nearly touches the cheek. If the piece were supposed to be bent back again, it would more than fill up the gap. This piece is not separate from the rest of the ring. The coloured line separating the tiger's chin from the bottom of the white ring is broken in two places, so that, in those two places, the ring and the chin join. Both outlines of the sides of the nose are about the same height, so that the one on the right side of the face (left side of stamp) reaches quite up to the level of the right lower eyelid. There is usually not the faintest trace of a line in the point of the nose, though one of my specimens shows an extremely faint indication of a line. This is a very good imitation.

Second Forgery.

This is not nearly so good as the one just described. Lithographed, in very bright red-mauve, on very thick, hard, yellowish-white wove paper. The break in the ring is more like the genuine than that in the first forgery; but the ring itself is *far* too thin, being not half the breadth of the ring of the genuine. The hair on the top of the head is not like any type of the genuine, being composed of strong wavy lines, instead of the inconspicuous dots and scratches of the genuine. The nose is well imitated, though the little line near the point is quite perpendicular,

instead of being slightly oblique. The lettering is all very thin and scratchy, and the "q" of the date is inverted. The outer ring is much too full of colour. I do not think this forgery is likely to deceive.

POSTMARKS.

Genuine.—As before.

Forged.—My specimens are uncanceled.

Same Issue. 1 Rupee, Type II., black, purple.

Genuine.



Printed, as before, on white laid paper. Both eyes are looking inwards and upwards: the pupils can be plainly seen. The right outline of the nose (left side of stamp) runs up to very near the eye, but does not touch it. There is an exceedingly faint white line between the cheek and the ring, on the right side of the stamp, and almost parallel with the curve of the cheek. I expect that this will be entirely absent in heavily-printed copies. There are a few dots, by way of eyebrows, but no A-shaped mark.

Forged.

Lithographed in purple, on thick, hard, white laid paper. Each eye is one large coloured blotch, without pupils. The right outline of the nose (left side of stamp) runs up to the eye, and joins it. There is a very distinct white line running up between the cheek and the white ring on the right side of the stamp. Above the left eye (right side of stamp) there is a dark mark like a A, touching the eye. This is a good forgery.

POSTMARKS.

Genuine.—As before.

Forged.—My specimen is uncanceled.

Issue of 1876. Dated 1293 (۱۲۹۳). 1 Shahi, 1 Sunar, 1 Abasi, ½ Rupee, 1 Rupee.

There are five sets,* in different colours, grey, purple, black, green, and yellow-brown, for the different districts. I have only the forgery of the 1 shahi, grey, and only one type of the genuine, from which to describe.

1 Shahi. 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.



* Of this issue, Major Evans tells me that there is one plate with 24 of the 1 shahi, and another plate with 6 of the 1 shahi, 12 of the 1 sunar, 3 of the ½ rupee, and 3 of the 1 rupee.

Forged.

Lithographed, on thin yellowish-white 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 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.

Genuine.—As before.

Forged.—Uncancelled.

Issue of 1876-7. Dated '94 (q*).

There are the same five values, each in five different colours, as before. The plate consists of 25 of the 1 shahi, 3 of the 1 sunar, 3 of the 1 abasi, 2 of the $\frac{1}{2}$ rupee, and 2 of the 1 rupee.

1 Shahi. Genuine.

I only possess one specimen of the 1 shahi, but I think that will be sufficient to allow me to deal with the forgery. Lithographed, in grey, purple, black, green, or brown, according to the district for which it is intended, on white laid paper. The tiger's face is decidedly more than 6 mm. across at the broadest part, and both eyes show plenty of white. The white ring round the face is about broad enough to allow two lines to be drawn in it (it is about $\frac{1}{3}$ mm. broad). The inscriptions are in characters that are not nearly so thick as the width of the white line round the face. The tail of the 1 of SHAHI (a thing like a badly-formed 5 at the bottom of the stamp) does not go near the first letter of the word to left of it. (It will be remembered that all these characters read from right to left.) The outline of the whole stamp is thin.

**Forged.**

Lithographed, in *carmine*, on white laid paper, extremely thick and hard. The tiger's face is much too small, and only measures 5 mm. across. The left eye (right side of stamp) is a solid blotch of colour, and the right eye is nearly so, only showing a tiny speck of white. The white ring round the face is extremely thin, being a mere white thread, and there is a wide gap in it at the bottom, for very nearly a quarter of the way round. It would be utterly impossible to draw a line along it without completely obliterating it. All the inscriptions are very thick and clumsy, very much thicker than the white ring. The tail of the 1 of SHAHI is joined to the letter to left of it. The outline of the whole stamp is thick, being quite $\frac{1}{2}$ mm. broad. The date-figures are very poorly imitated. The "q" is something like an ordinary "7," with the head turned to the right; the "r" is a thick, clumsy "v," and there is a dot after it.

POSTMARKS.

Genuine.—A piece snipped out of the edge of the stamp, and a smudge of coloured ink, red or blue, apparently applied with the tip of the finger. Also a triangular or four-sided hole cut in the stamp, with a similar dab of colour round the hole.

Forged.—My specimen is not mutilated.

Issue of April, 1878. Dated '95 (qo).



Five values, in five colours, as before. One plate contains 40 of the 1 shahi; another plate has 30 of the 1 sunar, 6 of the 1 abasi, 2 of the $\frac{1}{2}$ rupee, and 2 of the 1 rupee. I possess a forgery of what is presumably intended for the 1 shahi, black, but it is a poor imitation. Unfortunately, I have only one type of the genuine from which to describe.

1 Shahi. Genuine.

Lithographed in grey, black, purple, green, or yellow-brown, on white laid paper. There is a thick blotch of colour, *outside* the tiger's face, extending from somewhere about the middle of the right cheek (left side of stamp) round below the chin, and to about level with the mouth on the other side. The face measures about $8\frac{1}{2}$ mm. across in the broadest part, and the eyes have large, solid black pupils, looking upwards. The date and value are quite as distinct as in the illustration above, and there is no mistaking them. The nose of the tiger is broad and three-lobed at the end. The stamp is circular.

Forged.

I do not think this is very likely to deceive. Typographed, in greyish black, on medium, white wove paper. There is no black blotch outside the tiger's face, but there is a small one *on* the face, at the edge of the right cheek (left side of the stamp), and another at the corner of the mouth on the same side. The face measures about $9\frac{1}{2}$ mm. across the widest part, making the whole head look very much larger than the genuine. The eyes are white, with a tiny horizontal black line by way of pupil to each. The date is "q1o," the "q" being very badly made. The value is quite unreadable; indeed, the whole of the lettering is a mere caricature of the genuine. The nose of the tiger is long, narrow, bent to the left, and with a slanting tip.

POSTMARKS.

Genuine.—One specimen that I have had from Major Evans' collection has penmarks at the corners, and a small octagonal impression, in black, of what looks like a seal, containing in Arabic letters the words (as far as I can make them out) NŪR MAHMUD. The words are twice repeated, the one set being inverted, so that they can be read whether in the normal position, or if the seal is upside down. This, of course, may possibly be only the seal of the writer of the letter, and not an official postmark.

Forged.—My specimens are uncanceled.

Issue of June, 1878. Dated '95 (qo).

Of this issue I have not yet seen any forgery. There is only the one value (1 shahi), printed in grey, purple, green, yellow, or black, for the different districts, on white laid paper.



Issues of 1880-90. Dated 1298 (۱۲۹۸). 1 Abasi, 2 Abasi,
1 Rupee.

There are many varieties of these three values, in the way of paper and colour. I am afraid I shall have to give the list, though it is rather long. Thin white laid *bâtonné*: 1 a., 2 a., 1 r., violet; ditto, violet-black; ditto, black; ditto, pink. White wove *bâtonné*: 1 a., 2 a., 1 r. Thin white wove: 1 a., rose; 1 a., 2 a., 1 r., purple. Thin coloured wove: 1 a., purple on green; ditto, red on blue; ditto, red on green. Coloured laid *bâtonné*: 1 a., purple on yellow; 1 a., 2 a., 1 r., red on yellow. White laid *bâtonné*: 1 a., 2 a., 1 r., brown; 1 a., 2 a., 1 r., carmine. Thin coloured wove: 1 a., 2 a., 1 r., red on yellow; 1 a., 2 a., 1 r., carmine on rose; 1 a., 2 a., 1 r., red on orange; 1 a., carmine on rose; ditto, lilac on rose; ditto, violet on pale blue. Coloured laid *bâtonné*: 1 a., 2 a., 1 r., lake on green; 2 a., red on yellow; 1 a., 2 a., 1 r., violet on lilac. Thin coloured wove: 1 a., black on magenta; 1 a., claret on orange. Coloured laid *bâtonné*: 1 a., black on lavender; 1 a., puce on green; 1 a., 2 a., 1 r., black on pink. Thin coloured laid paper: 1 a., 2 a., 1 r., black on pink; 1 a., 2 a., 1 r., brown on yellow; 1 a., 2 a., 1 r., blue on green. Ordinary white laid: 1 a., lake; 2 a., lake-red.

1 Abasi. Genuine.

Paper and colour as above, according to the variety. All the dots in the inner and outer circle are oblongs, with straight (*i.e.*, not rounded) ends. There are 50 of them round the inner circle, and 97 in the outer one, and none of them touch the outlines of the circles. In the centre of the stamp the top character is like a shepherd's crook or a fish-hook, lying horizontally, with the crook to the left, and the bend of the hook quite distinct and thick. (The illustration does not show the bend.) The central character is all in one piece. The left-hand end of the lowest character turns round, so as to point perpendicularly upwards, and, in its broadest part, it is almost as wide as the white ring outside it. This lowest character, as a whole (it signifies "one"), looks a little like a badly-made "5," lying almost on its back, with no head, but with an extra projection at the shoulder. It is all in one piece.



First Forgery.

Lithographed, in black and in purple, on medium, white wove, and also in purple, on orange wove paper. All the dots in the two circles are either rounded or pointed at the ends, and the majority of them are ovals. There are 49 of them in the inner circle, and 91 in the outer one, and several touch the outlines of the inner circle, and a number touch the outlines of the outer circle. In this outer circle, also, a number of the dots are joined together, as though the ink had run. The top character in the centre is an almost straight horizontal line. Above it may be seen a short wavy white line, which, in the genuine, is the point of the hook or crook; but, in this forgery, and in the illustration above, the horizontal line does not bend round to join it. The central character is in three parts. The horizontal part of the lowest character is broken in the middle, and the left-hand end points slantingly up to the left, instead of perpendicularly upwards. This horizontal part is *very* much narrower than the width of the ring outside it.

Second Forgery.

Lithographed in rose, on thin, orange laid paper. The dots in the two circles are more like the shape of the genuine ones in this forgery. There are 47 in the inner circle. I have not been able to count the dots in the outer circle, as my specimen is blotched, but I fancy there are more than in the genuine, and several of them touch the outlines of the outer circle. The top character in the centre of the stamp is merely a horizontal line, as in the first forgery, with the little wavy line above the left-hand end of it, as before; but it gets fully as broad as the genuine at the left hand, though not turning up into a hook. The central character is in two pieces. The lowest character is also in two pieces, and has no resemblance to a "5."

Third Forgery.

Lithographed in carmine, on lilac laid *bâtonné* paper. There are 46 dots in the inner ring, several of them wedge-shaped, and many of them touching either the inner or the outer outline. There is a small break in the outer edge of this inner ring, to the left of the top, the ring being narrower to the left, and wider to the right of the small break. The outer ring contains 96 dots; many of them touch the outer outline, and a few touch the inner outline of the ring; some of them to the right are wedge-shaped, and most of them are decidedly longer than the genuine. The centre of the stamp is almost exactly like the second forgery, except that the lowest character is in one piece.

Same Issue. 2 Abasi.

Genuine.

Varieties as described at the beginning of this issue. There are 43 dots in the inner ring, and 84 in the outer one. They are mostly square-ended oblongs, and none of them touch the outlines of the containing-rings. The top character in the centre of the stamp is the shepherd's crook, as before, and above it, almost touching the end of the crook, there is a very distinct asterisk or floret, composed of 7 white balls, arranged round a central ball. The tail of the lowest character to left in the circle *almost* touches the shepherd's crook. This character, by the way, is "abasi," and the two comma-like characters to right of it ("two") have their heads exactly level with each other.



Forged.

Lithographed in carmine, on thin, green wove paper. There are 46 dots in the inner ring, and 90 (as far as I can make out) in the outer one. The dots are much larger than in the genuine, so that, in the outer ring, some of them stretch right across, from outline to outline, and many others touch the outer outline. Some of the dots in the inner ring are long, narrow wedges, but hardly any of them seem to *quite* touch one of the outlines of the said inner ring. The top character in the centre of the stamp is a hook, and the point is even longer than in the genuine, but I cannot see any trace of the floret, which is so conspicuous in the genuine. The tail of the lowest character to the left is short, and, though it turns up, it does not go anywhere near the hook above it. The head of the right-hand comma appears to be split, and it is decidedly above the level of the left-hand comma.

Same Issue. 1 Rupee.**Genuine.**

Paper and colour as above. There are 48 dots in the inner ring, and 90 in the outer one, and they are nearly all square-ended as before, and none of them touch the outlines of the rings. The top character in the centre of the stamp is a horizontal wavy line, and just above it there is a little floret. The bottom character is almost exactly the same as in the genuine 1 abasi.

**Forged.**

Lithographed in red-purple, on stout, white wove paper. There are 46 dots in the inner ring, many touching the outer outline, and two or three going right across. One or two have their bottom ends joined, making a sort of U, and one has a line joining the centres of two dots, making a sort of H; several are wedge-shaped, and all are much too long. The outer ring contains 97 dots; many of these are wedge-shaped, and several go right across the width of the ring, touching both outlines. The top character in the centre of the stamp is a slightly wavy line, but it slants down decidedly to the left, instead of being horizontal. There is no floret above this line. The bottom character is in two parts—the right-hand end is far too upright, and the left-hand end points to the left, instead of curving up so as to point perpendicularly upwards.

POSTMARKS.

Genuine.—As before; also an almost triangular hole cut out, with a smudge of ink round the hole, generally in blue.

First Forgery.—Uncancelled; also a horizontal pen-stroke.

Second Forgery.—Some illegible blotches.

Third Forgery.—1, but with name in straight line, "Calcutta, Feb. 6."*

**ALSACE.**

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

Perf. $13\frac{1}{2} \times 14\frac{1}{2}$.



The normal type has the points of the *burelé* or network upwards; the scarcer type has the points downwards. As the stamps were printed at two operations—the *burelé* first, and the lettering and numerals afterwards—it sometimes happened that the sheets were put in the press upside-down for the second printing, hence the inverted *burelé*.

* The numbers, here and throughout the book, refer to the illustrations of postmarks in the Appendix. I conclude my readers will understand that, in the case of illustrations of postmarks with particular *names* upon them, the illustrations only indicate the *type* of postmark. For instance, when I say "Postmark 1," this simply means that the postmark is a single circle, with name of place (whatever that may happen to be) following the curve and date, etc., in the centre, as in illustration 1, which is a London postmark.

Genuine.

Engraved in *épargne*, on moderately stout, white wove paper, perf. $13\frac{1}{2} \times 14\frac{1}{2}$. 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. The left-hand edge of the upright stroke of the P of POSTES is 3 mm., or even more, from the inner edge of the frame.

First Forgery.

Of this 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, or pin-perf. $13\frac{1}{2} \times 13$, very badly. 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. The P of POSTES is only $2\frac{1}{2}$ mm. from the inside edge of the frame. This coarse forgery is not likely to deceive anyone who has once seen the genuine stamps.

Second Forgery.

I think there is a full set of these, but I am not quite sure. They may be easily detected by the curious, misty appearance of the (inverted) network, which looks almost as if the paper had moved in the very act of printing. They are lithographed, on rather soft, white wove paper, with very regular graining, perf. $13\frac{1}{2}$. The little tongues of the E of POSTES are much blunter than in the genuine, and the P of that word is hardly $2\frac{1}{2}$ mm. from the inner edge of the coloured frame.

Third (Official) Forgery.

These are commonly called "reprints," but, as the type of the inscriptions had to be re-set, they are evidently what philatelists would call, or ought to call, "forgeries." They were made for a Hamburg dealer in 1885. They are said to be always with inverted *burelé*, but I fancy I have seen one or two with normal *burelé*, and these would probably be accidents. They are engraved in *épargne*, like the originals, with the same perforation, $13\frac{1}{2} \times 14\frac{1}{2}$. The chief test is the P of POSTES, which is only $2\frac{1}{2}$ mm. from the edge of frame, instead of 3 mm., or more.

POSTMARKS.

Genuine.—1, 71.

First Forgery.—Uncancelled, or 101.

Second Forgery.—Generally uncanceled.

Third Forgery.—Similar to 1.



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. Thick white paper with enamelled face.
Perf. 12½. 5, 10, 20, 25, 50, 100 Reis.

Issue of 1871. Medium paper. Perf. 12½. 5, 10, 20, 25,
40, 50, 100, 200, 300 Reis.

Issue of 1875. Same as last. Perf. 13½. 5, 10, 20, 25, 40,
50, 100, 200, 300 Reis.

Issue of 1881. Colours changed. Perf. 12½. 10, 20, 25,
40, 50 Reis.

Issue of 1885. The same. Perf. 13½. 10, 25, 40, 50 Reis.

The above are the issues of the Crown type, as catalogued by Gibbons. In the 1881 issue there are two types of the 50 reis, blue—one with an almost straight neck to the 5, and the other with a slanting neck. I cannot say whether the forgers have imitated the changed colours and new values of the later issues, 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 hardly as wide as the orb or ball on which the cross stands. There are 121 oval white 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 thick outer line, and a thin inner one, placed close together. The thick line, above the value, cuts into the thick outer line of the frame, as well as into the thin inner one, on both sides. The frame round ANGOLA is 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 12½. 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 $2\frac{3}{4}$ 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.

REPRINTS.

These were issued in 1886, on stout, chalky-white wove paper, perf. 13½ only. The 50 reis stamps, both green and blue, are reprinted from the second type; *i.e.*, with the neck of the 5 slanting, instead of upright.



ANJOUAN.

FORGED POSTMARKS.

For an account of the forged cancellations which have lately been applied to genuine stamps, I will refer the reader to the list and description under French Colonies.



ANTIGUA.

1863-86. One Penny.



There are several varieties of this stamp: 1863, small star, rough perf. 14 to 16, lilac-rose, dull rose, vermilion; 1873, CC, perf. 12½, lake, scarlet; 1873, CC, perf. 14, lake, lake-rose; 1884, CA, perf. 12, carmine-red; 1886, CA, perf. 14, carmine-red, rose. The stamp which the forgers have tried to imitate is the vermilion one of 1863.

Genuine.

Engraved in *taille-douce*, machine-perforated 14 to 16, 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.

1862-86. 6d., green.

The following are the varieties:—1862, no watermark, rough perf. 14 to 16, blue-green; 1863, small star, same perforation, blue-green, yellow-green; 1873, CC, perf. 12½, blue-green; 1873, CC, perf. 14, blue-green; 1884-86, CA, perf. 14, deep green.

Genuine.

Engraved in *taille-douce*, varieties as above. The die is exactly the same as the 1d., value only excepted, and therefore the tests for the genuine 1d. will hold good for the genuine 6d.

Forged.

Lithographed, pin-perf. 13, no watermark. This forgery need not detain us long, as it is from the same matrix as the forged 1d., value only excepted, so that the tests for the forged 1d. will hold good for the forged 6d. The colour varies from a pale chalky green to a fair imitation of the blue-green tint; it is printed on very white wove paper.

POSTMARKS.

Genuine.—1, 54, 64. Our readers will probably be aware that the 1d. was postmarked A12 for St. Christopher in 1890, and A18 for Barbuda.

Forged.—37, 38, 42, all without central numerals.

**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, etc., as in the 5 c. There is a stop after CORREOS, and a stop also under the S of C^s.

10 c. Forged.

There is no stop after CORREOS, and no stop under the S of C^s.

REPRINTS.

These were rather common about fifteen years ago, but I have not seen any for many years now. The 2½, 10 c., and 1 peso were reprinted from new lithographic transfers, made from the old matrices. These matrices, when they became obsolete, had been defaced by scoring diagonal lines across them. The reprinter tried to remove the lines, and did pretty well with the 10 c., but they are easy enough to see on the 2½ c. and 1 p. They are on bluish-white wove paper. The real 5 c., like the illustration above, was never reprinted.

BOGUS REPRINT.

For the 5 c. value, a bogus reprint was made from the 2½ c., of the annexed design, by altering the value to "5," and adding a "5" in each of the upper spandrels. This is, therefore, a forgery pure and simple.

**POSTMARKS.**

Genuine.—I have never seen any cancellation beyond a written word.

Forged.—Uncancelled, or with a written word, in imitation of the genuine.

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. All the forgeries, except the second forgery of the 20 c., have a woolly, misty look, which condemns them at once; though I should fancy that specimens adorn the albums of a good many of our schoolboy friends.

Genuine.

Lithographed, on rather thin, soft, white wove paper. I will first give a description of the points 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^s U^s DE COLOMBIA;" and there is a sort of guiding-line running almost all round the tops of these letters. The condor has a flat head and a hooked beak, and seems to be looking obliquely upwards, towards the U of U^s. The neck is thin and long. The stars above its head are asterisks, formed in this way (*). Each petal of the roses in the top corners has an inner line of shading at the broad end, and no other shading. In the centre of each rose there is a round white ball, shaded by a semicircular line. There are no dark rays proceeding from either ball. There is a distinct double line, separating the top compartment of the shield



from the middle one, and a similar double line separating the middle compartment from the bottom one. The upper sea in the bottom compartment is very large, the lower sea very small, and the centre of the isthmus is a mere thread. There is a round, coloured stop after COLOMBIA, a large, square coloured stop after ANTIOQUIA, and a faint white stop after CENT. There is also a small coloured stop after the 20 in each lower corner.

Forged.

The following description holds good for all the forged values except the second forgery of the 20 c. Lithographed, on thick, white wove paper. There is no indication of a tail to the Q of name, which thus appears to be ANTIOQUIA. The bird above the shield seems to be an eagle. There is no ring of feathers to be seen on its neck.

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 5 of E5 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 anyone 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 ANTIOQUIA. 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 ANTIOQUIA. 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. First Forgery.

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.

20 c. Second Forgery.

I first saw this in 1902. It looks infinitely better than the first forgery, and, in some respects, it is better than the genuine in appearance. Typographed (my single specimen is in a brownish *pink*), on thick, hard white wove paper. The condor has a round head, like a pigeon, with a round eye, instead of the long eye of the genuine, and it appears to be looking rather down, towards the E of E5. The beak is that of a pigeon. The neck is thick and short. The stars above its head are real stars, with six rays, though one or two have only five rays. There is no line of shading following the outlines of the petals of the roses, but there are a number of coloured rays surrounding the white balls in the centres of the

said roses. There is no line of shading in either ball. There is a single line separating the top compartment of the shield from the centre one, and a similar single line separating the central compartment from the bottom one. The two seas in the bottom compartment are of about equal size, so that the upper one is too small, and the lower one too large; and the isthmus makes a good broad band between them. There is no stop after COLOMBIA, the stop after ANTIOQUIA is very small and round, and the white stop after CENT is too large and prominent. There is no stop after the 20 in either corner.

POSTMARKS.

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

Forged.—All the forgeries just described are cancelled with 37 (without numerals), except the second forgery of the 20 c., which is uncanceled.

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 "CORREOS," 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.



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, and several times longer than the projection at the bottom of the left-hand key-pattern. The first letter of the word CONFEDON 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 CONFEDON. They are very distinct in all my copies. 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. In clear copies, there are twelve horizontal lines to be seen in the

upper part of the oval, counting to the left of the cap of liberty, right up to the neck of the sun. 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 line of the shaded half of the oval, up to just touching the eleventh line. It is not very well drawn, but one can see what it is intended for. It does not come to a point like our illustration, but the upper end is quite blunt and rounded. There are two white marks upon it, a horizontal white patch, running nearly across, about the middle of it; and a sort of badly-made white diamond, with a dark mark in it, in the upper part of the cap. The point of the first A of ARGENTINA is $\frac{3}{4}$ mm. from the inner outline of the frame above it, while the base of the E of CENTAV. is hardly $\frac{1}{4}$ mm. from the outline of the frame below it. 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 heavily-printed copies, *i.e.*, it is a thick line of colour, and not merely outlined; but, in clearly-printed specimens, it is composed of two separate lines. The pole shows up to above the level of the third line of shading in the oval, as though a piece had been cut out of the cap to show it. There is a stop, and sometimes two, after the 5, in the lowest value; the other values have no stop after the numerals, and there is no stop after ARGENTINA in any of the values. The numerals are all upright.

First Forgery.

Lithographed, on white wove paper, about the same substance as the genuine. The key-pattern on the left side looks the opposite way from that down the left side, and the little piece sticking out at the bottom of the left side is slightly longer than the piece sticking out at the bottom of the right-hand key-pattern. The C of CONF^{ON} and the last A of ARGENTINA are at about equal distances from their respective sides of the stamp. The two lines under the ON of CONF^{ON}, which are of equal length in the genuine, are not alike in this forgery, the upper one being too short; they are also much too far apart. The central oval is too short, and does not touch the frame on either side. There are fifteen lines of shading in the upper half of the oval; they are quite distinct, and easy to count. The sun's left eye and eyebrow (right side of the stamp) are blotched into one solid mass of colour. The other eye appears to be squinting inwards. The cheeks are not so full as in the genuine, and the left cheek (right side of the stamp) is heavily shaded. The mouth turns up at both corners, and there is a perpendicular line joining the mouth and nose together, which is not found in the genuine. I cannot make out any parting in the hair. The cap of liberty is very like the one in our illustration; it resembles a cow's horn, is sharply pointed at the top, and is white, with two almost horizontal dark bands of shading across it, and a dark tip. This is a very easy instant test. The cap begins at the third line from the bottom, and reaches to the thirteenth line. The point of the first A of ARGENTINA is only $\frac{1}{2}$ mm. from the frame above it, and the base of the E of CENTAV. is barely $\frac{1}{2}$ mm. from the frame below it. The pole on which the cap of liberty is placed is composed of three perpendicular lines, and the upper part of it can be seen to above the level of the fourth horizontal line in the oval. There is a stop after the numeral in the 5 and 15 c., and none in the 10 c. All the numerals are sloped very much to the right.

Second Forgery.

Lithographed on stout, white wove paper, usually imperf., but sometimes perf. 12½. 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 separately.

5 c. Forged.

The four white corner-oblongs are as follows in this forgery: Left top corner, a sort of badly-shaped transverse diamond; left bottom corner, a transverse white blotch; right top corner, a small white L; right bottom corner, an oblique hyphen. One easy instant test for this forgery is the key-pattern, as the piece down the right side is joined to the top and bottom pieces. There is only one line under the ON of CONFESION, and the G of ARGENTINA is an unmistakable C, being quite destitute of the very marked cross-bar of the genuine. The oval is much more pointed on the right side than on the left. There are ten horizontal lines in the upper half of the oval. The sun has an extremely self-satisfied expression; the mouth is a perfectly straight line; the left eye (right side of the stamp) is round instead of long, and the dark mark forming the nose is shaped like an L, with its tail turned the wrong way, whereas the nose in the genuine is exactly like a J. The face does not seem to be exactly above the centre of the oval, but rather too much to the right. The cap of liberty is a roughly circular object, with a dark blotch in the middle, and with two coloured lines coming from it into the unshaded half of the oval, and converging together where the pole meets the top of the hands. The pole is solid, and the cap extends from the first shaded line to the ninth. The point of the first A of ARGENTINA is fully $\frac{3}{4}$ mm. from the frame above it, while the E of CENTAV. is very close to the frame below it (hardly $\frac{1}{4}$ mm. from it), even closer than the genuine. No portion of the pole can be seen above the first line of the shading in the oval. There is a stop after the 5, as in the genuine. The portion of the key-pattern under the 5, in the bottom label, points away from the 5; but in the genuine it points to the 5.

10 c. Forged.

Lithographed, paper as before. The corner-ornaments are squares, instead of upright oblongs. The piece sticking out at the bottom of the key-pattern at the right side is like the genuine, but there is no similar projection at the bottom of the piece down the left side. There is only one line under the ON of CONFESION, and the cross-bar of the first A of ARGENTINA extends inwards only, instead of right across the lower end of the letter. The oval does not touch the frame either side. There are eleven horizontal lines in the upper half of the oval. The sun's face has rather a Jewish look, with long, sleepy, closed eyes; the mouth is nearly straight, and much thicker than in the genuine; the hair has a very distinct white parting on the right side (left side of stamp); the chin does not touch the outline of the oval below it. The face seems to be set a little too much to the right. The cap of liberty is a shapeless blotch. It reaches from the first line of shading to about the ninth. I cannot describe it, as there is nothing on earth to which to liken it. The chief part of it is white. The point of the first A of ARGENTINA is a little more than $\frac{1}{4}$ mm. from the frame above it, and the base of the E is nearly $\frac{1}{2}$ mm. from the frame below it. The rows of dots forming the sun's rays are arranged in such a way as to leave concentric semicircles of white all round the sun, and just above the sun's head there are a number of short lines, though, in the genuine, there are neither dots nor lines close to the sun's head. I have one specimen of this forgery which

shows most of the rays as lines, instead of dots. The pole is composed of two lines below the hands, and a solid line above them. It seems to reach, as far as I can make out, to the second line of the shading of the oval. There is a stop after CENTAV. in this forgery.

15 c. Forged.

Lithographed; paper as before. The white corner-ornaments are squares, except the one in the right top corner, which is a transverse oblong, or sometimes a round dot. There is no piece projecting vertically downwards from the key-pattern, either on the right side or on the left. There is only one line under the ON of CONF^{ON}, and the G of ARGENTINA is similar to that in the 10 c. just described. The oval *barely* touches the border on the right side, but it touches plainly on the left. There are twelve horizontal lines of shading in the top half of the oval, but the third and fourth from the bottom are so blotched together that they might easily be mistaken for a single line. The sun's face does not touch the outline of the oval below it, except in heavily-printed copies; each eye is a horizontal dash; the mouth is more of a human mouth than in the genuine; the hair is parted *almost* in the middle, and the whole face is placed considerably too far to the right of the centre of the oval. The cap of liberty is a shapeless object, reaching from about the fourth line to the tenth; it is all white. The point of the first A of ARGENTINA is nearly $\frac{1}{2}$ mm. from the frame above it, and the E of CENTAV. is about the same distance from the frame below it. Most of the rays of the sun are lines, instead of dots; and one variety of this forgery shows some of these rays cutting right into the hair on the sun's head. The pole is formed by two lines all the way; it can be seen up to the fifth line of shading, and the lines of shading cut across it. There is a stop after CENTAV.

Third Forgery.

I have only the 5 c. of this, but I dare say the whole set exists. Lithographed, on white wove paper, slightly thinner than the genuine. In each corner there is a small white square. The key-pattern is well imitated in this counterfeit. The two lines under the ON of CONF^{ON} are too long; $1\frac{1}{2}$ mm., instead of just a shade over 1 mm. There are ten horizontal lines of shading in the upper half of the oval. The sun has a rounded chin, partly cut off by the outline of the oval; the mouth is a straight line, with a sudden droop at the left-hand end (right side of stamp). The cap of liberty reaches from the bottom line of shading to the top one. It is of a sort of sloping oblong shape, with a very noticeable gap on the left side, between the third and fourth horizontal lines. Except for this wedge-shaped gap, there is no white in it at all. The pole cannot be seen above the beginning of the shading. If prolonged downwards, it would graze the beginning of the N of CENTAV.; though, in the genuine, it would pass clear to the left of the N.

Fourth Forgery.

Of this I have only the 15 c. Lithographed (?), in *dark* blue, on thick, hard, white wove paper. The upright oblongs in the corners are only about half as wide as the genuine. The oval touches the frame on the right side, but not on the left. There are thirteen horizontal lines of shading in the upper half of the oval. The mouth is small and thick, the left eye seems to be shut, but the right one (left side of stamp) is like the genuine; the hair is curly. The cap of liberty is exceedingly like that of the first forgery; it reaches from the bottom line of shading to the eleventh line. The point is even sharper than that of the first

forgery. The rays round the sun are much too irregular, showing concentric arches of white lines, formed by the breaks in the rays. In the genuine, these breaks do not form any pattern. The pole is darkly shaded, but shows two triangular patches of white above the hands, and one below them; it is visible to level with the fourth line of shading. There is no stop after the 15, and a smaller one after CENTAV. The numerals slope strongly to the right. The G of ARGENTINA is not like the genuine, or any other forgery; it has no cross-bar, but a downward-pointing tongue (G).

Fifth Forgery.

I have only seen the 5 c. of this, which came to me in 1902. Lithographed, on thick, very hard, white wove paper. There is a square in each corner. The key-pattern down the left side looks the opposite way from the one down the right side. The key-pattern at the top shows only two upward-pointing "keys," with portions of two others; while the genuine shows four upward-pointing "keys." The pattern at the bottom shows three upward-pointing "keys," instead of four. There are no lines under the ON of CONF^{ON}; the G of ARGENTINA is a C; and there is a stop after the word. The oval does not really touch the frame either side, but there is a small blotch, making a join between the oval and the frame, on the left side. There are eleven horizontal lines in the oval. The sun's face is partly hidden by the postmark in my specimen; but it seems to have wide-open eyes, a broad nose, with a perpendicular line joining it to the mouth, which is like a real mouth. The hair is parted very nearly in the centre. The cap of liberty is like a cocked hat at the base, but terminates like a cap of liberty. It is all white, except a little shading at the centre, and reaches from the second to the eleventh line of shading. The point of the first A of ARGENTINA is just $\frac{1}{2}$ mm. from the frame above it, and the E of CENTAV. is $\frac{1}{4}$ mm. from the frame below it. Many of the rays of the sun are very faint, so that there is a large patch which is almost white, to left of the sun. The pole is of solid colour, and it shows up to the third line of shading. The tail of the 5 is a large, nearly round ball.

Sixth Forgery.

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 CONF^{ON} 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.

Genuine.—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.

First Forgery.—42, 100. Also an unoutlined oval, formed by very tiny dots. I have one specimen which bears two lines of print, without frame; the upper word is FRANCO, but the lower one is illegible.

Second Forgery.—21, without the heads to the arrows, also something like 26, also 51, 98.

Third Forgery.—An unoutlined oval or circle, composed of very small diamond-shaped dots. Also a number of large oval dots, each one of them being the size of the C of CENTAV.

Fourth Forgery.—My specimen is not cancelled.

Fifth Forgery.—Something similar to 26.

Sixth Forgery.—Uncancelled.

Issue of 1861. 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 were distinguished from the first 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 first issue have a larger border, containing four pieces at top and bottom in the same space as the six of this issue; and the figures of value on each of the first set are a good deal smaller than the 5 of this issue.



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, red, and 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, so far as I know.



Genuine. Type I., 1861.

There are 11 *straight* lines in the shield, and 72 pearls round the central circle. The 5 is large, with its head projecting almost as far to the right as the width of the body. The C of CENTAVOS is very small. The first A of ARGENTINA is much more pointed than the A of REPUBLICA. 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. The pole does not touch the outline of the oval beneath it.

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 5 is small, with a very short head, which projects to the right only about half as far as the width of the body. The C is a good deal larger than in the first type, and matches the rest of the letters. The A of REPUBLICA and the first A of ARGENTINA are both cut off very broad and square at the top. 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, 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. The pole does not touch the outline of the oval beneath it. Stamps printed from the worn stone of this type show the spandrels almost white, as the radiating lines outside the circular part have almost disappeared.

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 5 and C are imitated from Type II. of the genuine. The A of REPUBLICA is wider than the first A of ARGENTINA, like Type I. The letters AR of ARGENTINA touch each other at the bottom in this forgery, but not in either type of the genuine. 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, not like either 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. The pole goes down to the bottom outline of the containing-oval.

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. The 5 is the small 5 of Type II. The tops of the A of REPUBLICA and the first A of ARGENTINA are about equally broad, both being cut off square. The A and R of this latter

word are joined at their bases. 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 of pole and arms are both visible where they cross.

Third Forgery.

Lithographed, on thin, greyish-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 in 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; also something like 13, but much larger, with CORDOBA FRANCA. 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, with 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; also 37, without numerals. 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. One has a very distinct white accent over the U of REPUBLICA; the other has no accent.

Genuine.

Printing and paper as in the genuine 5 c. There are 14 straight lines in the shield, the lowest but one being crooked and badly drawn. There are 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.

Genuine.—As in the 5 c.

Forged.—As in the forged 5 c.

Same Issue. 15 Centavos, blue.

There are two types of this stamp, as of the other values. I possess only 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 engraved in *taille-douce*, the impression, not only in the 5 c., but also in 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, and 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.

**Forged.**

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, etc., 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 1 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 1 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 Centavos.

There are two types of this stamp. Type I. has the head on a background of horizontal lines; Type II. has the horizontal lines crossed by oblique ones. In addition, the head is re-drawn in Type II., and shows the outline of the collar above the AR of ARGENTINA almost straight, whereas it is rounded in Type I.

Genuine.

Finely engraved in *taille-douce*, on rather thick, yellowish-white wove paper; perf. 12. If the stamp be held obliquely towards the light, it will be seen that the ink of the impression stands out decidedly from the surface of the paper. Each A in the inscriptions is pointed—not a very acute point, but still not at all square. There are two white dots before and after REPUBLICA, and two similar ones before and after ARGENTINA—eight in all. In each case, the one dot is large and oval, and the other small and round. Between the shield and the CINCO CENTAVOS label, at the bottom of the stamp, there are two branches; they appear to be olive-branches, with leaves and berries. The point of the shield is exactly above the centre of the E of CENTAVOS.



Forged.

Poorly lithographed, on stout, very white wove paper, showing a more regular grain than the genuine; perf. 12½. The forgers have imitated Type II., but the crossed lines of the background are very coarse. The ink does not stand out from the paper. In the words REPUBLICA ARGENTINA, each A has a wide, square top. The postmark, in my single specimen, covers the A of CENTAVOS, so I cannot say whether this is also square. The dots in the circular label are all round, except one of the two before REPUBLICA, which is merely a tiny white wedge. The branch above the VOS of CENTAVOS is a bunch of wheat-ears (or it *may* be a bunch of bulrushes); the one over the CIN of CINCO is some unknown plant with a knobby head. The point of the shield is above the beginning of the space between the EN of CENTAVOS. I do not think this counterfeit is likely to deceive. My young readers must not confound this forgery with the genuine lithographed 5 c. of 1888-90, which is of almost exactly the same design, but is lettered CORREOS ARGENTINOS, instead of REPUBLICA ARGENTINA, and has no white dots before or after the words.

Same Issue. 10 c., green.

Genuine.

This is only found with the background of crossed lines. It is engraved in *taille-douce*, like the 5 c., on stout, hard, white wove paper; perf. 12.



The face is shaded all over, except a small white patch above the right eyebrow (left side of stamp). There are four distinct, dotted horizontal lines of shading on the lower lip. There is a long lock of hair coming down to the centre of the forehead, below the first A of ARGENTINA, and a *much* shorter, rounder lock, coming down a little way, above the right eye, and below the A of REPÚBLICA. The small shields, right and left of the oval, show the arms perfectly distinctly, including cap of liberty, pole, clasped hands, etc. There is a white, clearly-cut oval each side of DIEZ CENTAVOS. In consequence of the shape of the letters of the upper and lower inscriptions, many of them touch each other, either at the top or the bottom. For instance, in REPÚBLICA ARGENTINA, the letters RE touch at the bottom; UB at the top; LI and CA at the bottom; TI at the top; IN at the bottom. In the lower inscription, the NT touch at the top, and TA at the bottom.

Forged.

Poorly lithographed, on soft, medium, very white wove paper; perf. 13. The groundwork is of horizontal lines, though about three oblique crossing-lines may be made out to left of the head, but they cross the wrong way—down from left to right—whereas, in the genuine, they cross down from right to left. (I ought to mention that these crossing-lines, in the genuine, hardly show at all on the right side of the stamp.) A large part of the face is entirely unshaded. There are no horizontal lines of shading on the lower lip, but only a blotch. The two curls on the forehead are very nearly the same size and shape—one is under the space between the two words of name, and the other is under the R of ARGENTINA. The arms in the two small shields are very indistinct. The lower half of the left shield is white, with dotted lines; but in the genuine it is shaded with perpendicular lines—the *gules* of the herald. The white oval before DIEZ is very shapeless; the one after CENTAVOS is better. The CE of CENTAVOS appear to touch each other at the top, but none of the other letters of either inscription touch.

Same Issue. 15 c., blue.

Genuine.

Engraved in *taille-douce*; paper and perforation as before. There are two types—one with horizontal lines only behind the head, and the other with crossed, horizontal and diagonal lines. The forgers have imitated the latter. The face bears a short moustache, clipped close at the corners of the mouth. The (very Gladstonian) collar shows on both sides of the face, and the vertical lines of shading on the collar are long and faint. The corner-numerals are on a ground of distinct, thick horizontal lines, partly crossed by perpendicular ones. The unshaded part of the nose is not very prominent. There are eight curiously-shaped leaves in the spandrels; and with regard to the four larger ones, if stems had to be added, they would run naturally to the nearest point of the circle containing the 15.



Forged.

Lithographed, on soft, medium, very white wove paper; perf. 12½, 13. The end of the moustache is long and drooping, and reaches nearly to the corner of the collar. The side of the lip looks as though a large slice had been taken out of it. The collar only shows on the left side of the face (right side of stamp). N.B.—Both genuine and forged show a dark end of necktie, sticking out on the left side, and this must not be mistaken for the collar. In the genuine the collar is white, and comes very near to the corner of the mouth, but this is absent in the forgery. The shading on the collar is composed of five very short, thick, dark perpendicular lines, and traces of two others. The numerals in the upper corners appear to be on a solid, or almost solid ground; in the lower corners the ground is of crossed lines. There is a very strong white patch running down the front of the nose, which is so prominent as to be almost the first thing to catch the eye. If stems were to be drawn to the three-pointed leaves near the numeral-circles, the stem of the one in the right lower corner would be drawn towards the O of CENTAVOS; the one in the right top corner towards the space between IN of ARGENTINA; the one in the left top corner towards the P of REPUBLIC; and the one in the left bottom corner towards the numeral-circle below it.

POSTMARKS.

Genuine.—1; also a large transverse rectangular frame, with name and date.

Forged.—62, 98 (5 lines).

Issue of 1877. Provisionals: "1" on 5 c.; "2" on 5 c.;
"8" on 10 c.

These provisionals exist both with upright and with inverted surcharge; I have no specimens of the latter, except as forgeries.

1 c. Genuine.

I cannot find any trace of indentation of the numeral into the paper, either in this or the other values, so I conclude that the surcharge is possibly lithographed. The 1 is 13½ mm. high in the centre, where the top is hollowed, and 14 mm. high, measured up the back. My specimen is 4½ mm. across the top, and 4½ mm. across the bottom, above the base-line. The base-line itself is 8 mm. wide, and projects 1½ mm. to left, and 1½ mm. to right. It is nearly ¼ mm. thick at the back. From the left top corner of the numeral to the outside point of the long serif there is a distance of 8½ mm., and the thinnest part of the serif, close to where it joins the numeral, is very nearly ½ mm. thick.


1 c. Forged.

Of this I have only a specimen with inverted surcharge. The figure shows no sign of being indented into the paper. It is 13½ mm. high, in the centre of the hollow, and 13½ mm. high up the back. It is 4½ mm. across, near the top, and 4½ mm. across near the bottom. The left end of the base-line, in my specimen, is cut off by the perforations, so I cannot say how long it is; but the right side projects about the same distance as the genuine, though the inner corner, where it joins the upright stroke, is rounded, whereas the corner of the genuine is quite square. The outside end of this base-line is hardly ½ mm. thick. From the left top

corner of the numeral to the outside point of the long serif there is a distance of very little over 8 mm., and the thinnest part of the serif is not more than $\frac{1}{4}$ mm. thick.

2

2 c. Genuine.

The base of the numeral measures $10\frac{3}{4}$ mm.; it comes to a *very* acute point in front, and is $5\frac{1}{2}$ mm. high at the back. There is no sign of the numeral being indented into the paper

2 c. Forged.

The base of the 2 is 11 mm. long; it has a blunt point in front, and is nearly 6 mm. high at the back. The front of the base of the 2 is strongly indented into the paper in one of my specimens; which, by the way, are all with inverted surcharge. The blunt point in front is the best test, as the genuine comes to a point as sharp as a needle.

8 c. Genuine.

This is printed on the 10 c., green.

8

8 c. Forged.

I have only a very absurd counterfeit, in which the surcharged "8" has been cut bodily out of a 10 c. stamp, and let into a 5 c., to produce the unknown variety of 8 c. on 5 c. By the aid of the microscope, the pattern of a part of the 10 can be seen in the cut-out black figure.

POSTMARKS.

Genuine.—As before.

Forged.—The forged provisionals, of course, bear genuine postmarks.

Issue of 1892. Columbiads.

2 Centavos, light blue; 5 c., dark blue.



I got these counterfeits in 1898, but fancy they had then been in existence some months at any rate.

Genuine.

Engraved in *taille-douce* on white wove paper, perf. $11\frac{1}{2}$, brownish gum, watermarked with an impressed rayed sun, the rays of various lengths, some of them nearly 8 mm. long. There is an accent over the U of REPUBLICA, and, in the word ARGENTINA, the letters AR and IN are joined together at their bases. The tail of the C of REPUBLICA curls slightly inwards, and the A *almost* touches the A of the following word. The 8 of 1892 is like an S, *i.e.*, the loops do not join the body of the figure; while the ball of the tail of the 9 is not joined to the figure, but is, as it were, broken off. In the central picture, the oblique patch of land on the horizon, to the left, plainly reaches as far as the side of the vessel in the foreground; and the surface of the sea, where it joins the sky-line, is bounded by two strong dark lines, right across the stamp. There are three dark windows in the stern of the vessel, above the rudder. The three masts are quite distinct; the flag on the fore-mast (the mast furthest off) bears a very distinct dark cross; the flag on the main-mast is divided into four compartments by *two thin* dark lines, crossing each other. The mizzen-mast shows a portion of a flag, the chief part of which is hidden by the sail; this portion has a

distinct outline. All three masts are perfectly distinct, and can be seen from the deck right up to their points. The long pennant which hangs down from the great curved yard of the mizzen-sail shows, in its upper portion, a white cross on a dark ground. There are four sea-birds in the white patch of sky to right of the large ship, and three more birds (two of them not so distinct) above the white patch. If the horizon-line were prolonged to the right, it would cut deeply into the foot of the 1 of 1892. Like all *taille-douce* engravings, the genuine stamps very often show the whole of the face of the paper slightly tinted with the colour of the impression. This is due to the imperfect wiping of the plate.

Forged.

Nicely lithographed, on white wove paper, perf. 11½, like the genuine, but backed with white gum. The "watermark" is more deeply impressed than the genuine, and the rays of the sun are decidedly shorter, the longest of them measuring very little more than 5 mm. There is no trace of any accent over the U of REPUBLICA. None of the letters of any of the inscriptions touch each other, except the RE of OCTUBRE on the left side of the stamp, the bases of these being joined, though they are not so in the genuine. The tail of the C of REPUBLICA points distinctly outwards. The 8 of 1892 is of normal shape, *i.e.*, both loops join the body of the figure; the 9 is also of normal shape, as the ball is joined to the tail of the figure. In the central picture the oblique patch of land slopes down into the sea before reaching the outline of the vessel; the boundary-line of the sea is no thicker than the rest of the lines representing the water; there are no windows visible in the stern of the big vessel, above the rudder; the fore- and main-masts are fairly distinct for their whole length, but the mizzen-mast appears to go *in front* of its sail, and yet *behind* the great curved yard (if it really did this there would, of course, have to be a hole in the sail for the mast to pass through it!). The dark mark in the centre of the white flag on the fore-mast cannot be called a "cross," as one of the arms is imperfect. The flag on the main-mast is divided into four compartments by two *thick* lines, crossing one another. The portion of flag on the mizzen-mast is not outlined, and the corner is not truly square, though it is square in the genuine. The long pennant has its upper portion shaped something like a Papal tiara, with no sign of a cross. The four sea-birds on the white patch of sky are fairly like the genuine; but in the darker portion, above the white patch, there is only one bird, instead of three. If the horizon-line were prolonged to the right, it would not even touch the foot of the 1 of 1892. To imitate the (usual) imperfect wiping of the plate, the forgers have covered the whole face of the counterfeits with a blue wash. This can be very easily seen in my counterfeit (which happens to have a portion of the edge of the sheet attached to it), as the wash extends 5 mm. beyond the impression.

POSTMARKS.

I have not a postmarked copy of either genuine or forged.

BOGUS STAMP.

Issue of 1889-90; ¼ c. surcharged "8," in black, just over the "¼." This surcharge, as I suppose I need hardly say, is altogether bogus.





ESSAY.

12 c., lithographed, ultramarine. A stamp something like the illustration, but with a border composed of curves and upright dashes (uuuuuu), and without any caps of liberty, is to be found in almost everybody's collection nowadays. I believe the stamp is an essay. It exists imperforate, perf. $12\frac{1}{2}$, and rouletted about 20.

OFFICIAL STAMPS.

Issue of 1884. Upright Surcharge.

Genuine.

I have two types before me, both said to be authentic. The letters are of the same height, but there is a difference in the spacing. **OFFICIAL**

In the following tables the distances are all between the nearest points, except in the F—L, where the measurement is from the left-hand edge of the F to the very end of the horizontal limb of the L. This particular measurement I have taken, as being more exact than any attempt to measure the whole surcharge could be. It will be understood that the upright surcharge, whether genuine or forged, is always in black.

Measurements.	Type 1. mm.	Type 2. mm.
Height of surcharge .	$3\frac{3}{4}$	$3\frac{1}{4}$
Distance from O to F .	1	$1\frac{1}{2}$
F—I .	1	$1\frac{1}{2}$
I—C .	$1\frac{1}{4}$	$1\frac{1}{2}$
C—I .	1	$1\frac{1}{2}$
I—A .	1	$1\frac{1}{4}$
A—L .	$\frac{3}{4}$	1
F—L .	15	$15\frac{1}{2}$

Forged.

Of these I have five, as tabulated below :—

Measurements.	1st. mm.	2nd. mm.	3rd. mm.	4th. mm.	5th. mm.
Height of surcharge .	$2\frac{1}{2}$	4	$3\frac{3}{4}$	$2\frac{1}{2}$	$4\frac{1}{4}$
O—F .	$\frac{1}{2}$	$1\frac{1}{4}$	$1\frac{1}{2}$	$\frac{1}{2}$	$1\frac{1}{2}$
F—I .	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{3}{4}$
I—C .	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	1
C—I .	$\frac{3}{4}$	$1\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{3}{4}$
I—A .	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{3}{4}$
A—L .	$\frac{1}{2}$	1	1	$\frac{1}{2}$	$\frac{3}{4}$
F—L .	11	$15\frac{1}{2}$	$15\frac{1}{2}$	10	15

In the first forgery the word is spelt OFFICJAL ; the second forgery has some parts of the letters thicker than others ; the third forgery looks very well, but the letters are too widely spaced ; the fourth forgery is far too small, and the fifth forgery too tall. This last is found inverted.

POSTMARKS.

Genuine.—1 ; also with part of what appears to be a large square or oblong, containing lettering.

Forged.—All my specimens are cancelled with 1 or the oblong. These are genuine cancellations, the forgers having taken *used* stamps, on which to print their counterfeit surcharges.

AUSTRIA.

Issue of 1850. 2 kr., black.

This is the only value of which I possess forgeries, though I have seen a coarse imitation of the 9 kr., of which I did not take any notes at the time.

Genuine.

Engraved in *épargne*, on hand-made, greyish-white wove paper, thin or thick. There is a hyphen after K K POST, and the word to the right of the crown is STEMPEL. The little cross on the top of the crown can be seen between the two outlines of the top of the stamp. The tail of the eagle ends in a very distinct black trefoil, which points down a little to the right of the centre of the first E of KREUZER. In each wing there are seven distinct black feathers, with a thin hair-line between every two feathers. The seventh feather on the left side of the stamp does not show beyond the sword. The dark vertical band in the centre of the small shield on the eagle's breast reaches quite down to the bottom of the shield. The 2 goes *very* close to the outline above it, but does not actually touch, except in very heavily-printed copies. The little point projecting down from the said outline is *before* the 2.



First Forgery.

Poorly lithographed, on thin card. There is no hyphen after POST, and the next word is TEMPEL. The absence of the S is, of course, a very easy test. The orb on the top of the crown can be made out, but not the cross above it. There is no black trefoil at the end of the eagle's tail, and the tail points almost to the centre of the U of KREUZER. The feathers in the wings are very indistinct, and cannot be counted with any certainty. The dark vertical band in the little shield does not reach either the top or bottom of the shield. The 2 is placed just under the projecting point in the outline of the label above it, and touches the said point.

Second Forgery.

Lithographed, on medium, white wove paper. My single specimen is printed in *apple-green*, but I have no doubt it also exists in the proper colour. The two wedge-shaped openings in the top of the crown are absent in this counterfeit, and the top of the crown seems to bear *two* orbs, instead of an orb and a cross. There are five broad feathers in the wing on the left side of the stamp, and six on the right side. The easiest test for this forgery is that the large shield is in plain white, whereas, in the genuine, and in the first forgery, it is covered all over with dots. The 2 is closely jammed against the outline above it.

* POSTMARKS.

Genuine.—1, 29; also one something like 81, and one composed of large letters and figures in two lines, without any outline.

First Forgery.—52, much smaller, with a single row of dots in the centre of the oblong.

Second Forgery.—29. The only part of the inscription that shows in my specimen is "Vienne, 13." I do not know whether this points to a French origin for this forgery. Of course, the Austrians spell the name "Wien."

JOURNAL STAMPS.

Issue of 1851-6. No value indicated.

Blue (1 kr.), yellow (10 kr.), rose (50 kr.), red (10 kr.).

I give the values on Mr. Westoby's authority, not knowing anything about the matter myself; but Mr. Bacon's book on Reprints gives them as—blue, 0.6 kr.; yellow, 6 kr.; rose, 30 kr.; red, 6 kr. The difference is chiefly a nominal one, as the blue stamp was issued at the nominal price of 1 kr. when the florin was worth 60 kr., but really sold at 100 to the florin. Thus it was actually worth 0.6 kr. until the florin was divided into 100 kr. There are three types of the blue stamps. Type I. has an ordinary, well-shaped s in the word STÄMPEL, and the G of ZEITUNGS is a G, *i.e.*, it has a cross-bar. In Type II., which also has a cross-bar to the G, the s has a long head, and the top of the letter looks like the head and neck of a swan. In Type III. the s has no terminating point and looks like a worm, while the G of ZEITUNGS is like a C, *i.e.*, it has no cross-bar.



Genuine.

Engraved in *épargne*, on greyish-white wove paper, thick to thin, and also on ribbed paper (1 kr.). 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. In Type I. these curly lines are strong and broad; in Type II. they are not quite so strong; and in Type III. they are mere hair-lines. There is a hyphen after ZEITUNGS, just about 1 mm. distant from the s, and level with the centres of the letters. The corner-ornaments are like heraldic roses, with four large petals, and four small ones peeping out from behind them, but this is not always very clear. 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. In Types I. and III. it is exactly above the centre of the A, but in Type II. it is *very* slightly too much to the left. The nose has a slightly Roman outline. From the brooch on the shoulder some oblique dark lines of shading radiate to right and left on the tunic. One line ends exactly above the S of STÄMPEL, another between TA, the third between AM, and the fourth above the beginning of the M. The front (white) outline of the tunic reaches the bottom some distance before the S. The horizontal limb of the L is of normal length. The first dark line, running from the brooch to the right, ends exactly above the L. The letters K. K. in the left-hand label are placed to read upwards; *i.e.*, with their feet towards the centre of the stamp. The lettering is all in Roman type.

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. There is no cross-bar to the G, but it has a little lump, which seems to distinguish it from a C. The flowers in the

four corners have four petals only, with a dark ring in the centre of each flower, and four dark lines projecting from the dark ring towards the corners of the little containing-square (x). In the genuine, these lines point vertically and horizontally (+) instead of obliquely. The lips are somewhat pressed together, the upper one not projecting, and the line of the mouth points very slightly upwards towards the ear, instead of being level. The line of shading at the corner of the nose does not touch the curl of the nostril. The diæresis over the A 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. The front outline of the tunic ends above the middle of the T of STÄMPEL; the first line ends between TA; the second line does not reach the boundary of the square at all, being much too short; the third line ends over the first stroke of the M; and the fourth line ends over the last stroke of the M. The horizontal limb of the L is, if anything, a shade too long.

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. This counterfeit has the G with cross-bar, as in Type I. of the genuine, but the tail to the P of POST is that of Type III., *i.e.*, very thin, and oblique, rather than bowed. The hyphen after ZEITUNGS is only about $\frac{3}{4}$ mm. from the S, which is a sans-serif letter. In this counterfeit there is a hyphen before the first K, and often (though not always) a long dash after the second K, and another hyphen *before* ZEITUNGS. The upper corner ornaments are fairly like the genuine, but the lower ones are more like the first forgery. The lips are very like the genuine. The line of shading at the corner of the nose is, in most copies, very short and weak. The front outline of the tunic ends between the ST of STÄMPEL, the first line ends above the middle of the T, the second line ends above TA, the third line ends between AM, and the fourth line, when visible, ends above the M. The horizontal limb of the L is curiously short, enough so to serve as an easy test for this forgery. The first dark line running to the right from the brooch ends above the end of the E. The diæresis is exactly above the centre of the A.

Third Forgery.

I think this is the least common of all the counterfeits. It is lithographed, on coarsely-wove, white paper. There is no curly line to the K or the P, and no hyphen after POST. The hyphen after ZEITUNGS is only just about $\frac{1}{2}$ mm. from the S, and slightly above the centres of the letters. The G has a very small cross-bar. The corner-ornaments show only four petals, but the shading in them is like the genuine. The curve of the mouth runs down into a very decided sneer. The line at the corner of the nose is thin, and rarely seems to touch the nose. One of the easiest tests for this forgery is the shading of the central square, which is composed of uniform parallel wavy lines, of equal depth (or rather faintness) of colour all over, except just in the right bottom corner, where it is very slightly darker. In the genuine, and all the other forgeries, these lines are not only wavy but curly. There is no diæresis over the A of STÄMPEL. The front outline of the tunic ends above the right-hand end of the S, the first line ends above the middle of the T, the second over the A, the third over AM, the fourth over the beginning of

the M, and a fifth over the end of the M. The letters K.K. are placed to read downwards, *i.e.*, their *heads* point towards the centre of the square. The lines which ought to run obliquely backward from the brooch are absent.

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. There is a curly line to the P of POST, but I have not been able to make out one to the K. The hyphen after ZEITUNGS is only $\frac{1}{4}$ mm. from the S, and a shade lower than the centres of the letters. The corner-ornaments are four-leaved, but otherwise like the genuine. The upper lip goes in a little, so that the lower one projects. The line of the mouth is horizontal. The shading at the corner of the nose is not so strong as in the genuine. The diæresis over the A, when visible, touches the white line above it. The front (dark) outline of the tunic ends before the S, the first line ends over the middle of the S, the second line over the end of the T, the third line over the A, as far as I can make out, and the fourth line over the beginning of the M. The G of ZEITUNGS has not only a large cross-stroke, but also a tail, like an ordinary Roman G.

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. I have specimens in sage-green, olive-yellow, and salmon. 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 flowers 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 STAMPEL. The nose is slightly hooked. The L of STAMPEL generally lacks the lower limb, and thus looks like an I. The front (white) outline of the tunic ends above the middle of the S, the first line ends above the end of the S, the third line over the end of the T, the fourth over the beginning of the M. The letters K.K. read upwards, as in the genuine.

Sixth Forgery.

An elaborate description of this is not necessary. Lithographed, on *very* thick, yellowish-white wove paper. The corner-flowers have only four petals; there is no hyphen after ZEITUNGS, and the G is an ordinary Roman G. There is no curly line to the K or the P, and the word at the bottom is STEMPEL, instead of STAMPEL; this, of course, being an easy instant test.

Seventh Forgery.

Lithographed, on stout wove paper, coloured yellow on the face, presumably to give "age." The lettering of ZEITUNGS is very thin, and the hyphen is only $\frac{1}{2}$ mm. from the S. The G is not like any of the genuine types, having an extremely short cross-stroke. The corner-flowers have four petals. The upper lip is nearly twice as long as the genuine; the outline of the nose is rather wavy; the outline of the forehead is almost perfectly vertical, though it is decidedly curved in the genuine and most of the other forgeries. There is no diæresis over the A of STAMPEL. The first dark line of shading on the tunic ends above the beginning of the S of STAMPEL, the second over the centre of the T, the third over the centre of the A, the fourth over the right side of the A. There

are *two* blotchy stops after the L in my specimen. Perhaps the easiest tests for this counterfeit are the nearness of the hyphen to the S of ZEITUNGS, and the absence of the diæresis over the A.

Eighth Forgery.

Lithographed, on thick, greyish-white wove paper. There is only a very tiny curly line to the K, almost invisible, and the line to the P seems to be bent and broken, but it is very faint. The G and S of ZEITUNGS are like Type III. of the genuine. The corner-flowers are more like the genuine than in most of the forgeries hitherto described. There is a dark line of shading in the side of the upper lip, that looks almost like a cut. The nose is too large, and somewhat Jewish in type. The shading of the central square is more a sort of mottling than actual curly lines. The diæresis to the A touches the outline above it, and the A itself, in my single specimen, has only very faint indications of a cross-bar. The front (white) outline of the tunic ends above the beginning of the S; the first dark line of shading ends above the middle of the S; the second line ends above the right side of the T, and the third line over AM. There is a blotch, intended for the fourth line, but it does not touch the outline of the square. The stop after STÄMPEL is a short hyphen, instead of a round dot.

Ninth Forgery.

Lithographed, on stout, yellowish-white wove paper. An easy test for this counterfeit is that the curly lines are *not attached* to the K or the P, but look like curly hyphens before those letters. The said lines are thicker than in any type of the genuine. The hyphen after ZEITUNGS is much nearer to the side of the frame than it is to the S, though it ought to be equidistant between the two. The corner-flowers are fairly imitated. The upper lip has a straight outline, and is long. The nose is long and sharp, and the outline is slightly hollow between the bridge and the point, giving it a very unclassical appearance. The lines of shading in the central square are all too straight, except just in the right top corner. The serifs of the letters of STÄMPEL are exaggerated; the feet of the TA and of the MP touch each other; and the stop after the word is a good deal too large. In the upper inscription the G is like Type I., with a big cross-bar, but the S has a large serif to its foot, which is not in the genuine. The diæresis to the A of STÄMPEL is placed rather obliquely. The front outline of the tunic is above the centre of the S of this word; the first dark line is above the centre of the left arm of the T; the second is above the very tip of the right arm of the T; the third is above the A; and the fourth above AM. Of the similar lines which run from the brooch to the back, the first is very short, not touching the bottom of the square, and ends above the beginning of the E, instead of above the L. The front outline of the neck is over the A, and almost vertical, while in the genuine it is over AM, and slants upwards to the left. I have this counterfeit in blue and in olive-yellow.

Tenth Forgery.

Typographed, on very thick, hard, yellowish-white wove paper, usually with deep yellow gum. The curly tails to the K and P are thin, as in the genuine Type III. The G of ZEITUNGS is a clumsy G, not like any type of the genuine; the S is rather squeezed together, and has a distinct serif at the bottom, as well as at the top. The hyphen is short, and rather nearer to the S than to the end of the label. The flowers are fairly imitated. The upper lip is exceedingly short, and the mouth curves strongly down, with a very disagreeable expression. The nose is straight, with a very thick outline. The front outline of the tunic is

above the beginning of the S of STÄMPEL; the four dark lines of shading are too regular, and too thick; the first is over the middle of the S; the second above the middle of the right arm of the T; the third above the right side of the Ä, and the fourth above the beginning of the M. The first line running to the right ends above the middle of the E. The line of shading at the corner of the nostril is *very* strong, and turns up at the end, in a thin, upward curl. The stops after the K.K. are too large. The shading on the brooch in the genuine is a sort of hook; but in this forgery it is almost a ball. Perhaps the best test for this counterfeit is in the four thick, regular lines of shading on the front of the tunic.

Eleventh Forgery.

I can only give a few meagre details of this, as my single specimen is much damaged. The U of ZEITUNGS is very much squeezed together, and both limbs are of equal thickness, though the right limb is much thinner than the left in the genuine. The G has a lump instead of a cross-bar, and there is a serif to the foot of the S. The hyphen is only about $\frac{1}{4}$ mm. from the S, and a long way from the end of the label. The nose is long, straight, and pointed, and there does not seem to be any line of shading at the corner of the nose. The front outline of the tunic is above the beginning of the S; the first dark line of shading gets broad at the bottom, and is above the middle of the S; the second is above the TÄ; the third is above the right side of the Ä, and the fourth is above the beginning of the M. There does not appear to be any stop after either K, but the postmark hides this part of the stamp, so that I cannot be certain.

Twelfth Forgery.

I first met with this in 1902, and my single specimen is in grey-lavender. Lithographed, on stout, rather soft, white wove paper. The curly lines to the K and P are like Type III. of the genuine. The upright stroke of the E of ZEITUNGS is *very* thick—much broader than any of the other letters of that word; the G is an ordinary G, and the S has a serif both top and bottom. The corner-ornaments are not alike, the one in the right top corner differing most from the genuine, while the one in the right bottom corner is most like the genuine. The outline of the forehead is very much curved, instead of being nearly straight; and whereas, in the genuine, if the said outline were produced upwards, it would point somewhere about the right bottom corner of the Z of ZEITUNGS; in this forgery it would point towards the E or I of that word. The front (white) outline of the tunic ends above the beginning of the S of STÄMPEL; the first dark line ends above the middle of the S; the second line ends over the right arm of the T; the third line over the right side of the Ä; and the fourth over the beginning of the M. The first dark line, running from the brooch to the right, ends above the E, instead of above the L. The chief test, however, for this particular forgery is in the cap, which differs from both genuine and all the rest of the counterfeits. In the genuine, the cap has no turned-up brim, but there is a thick crop of short curls, showing from the forehead to the ear, under the cap. In this forgery, the curls are hardly visible; so that the dark shadow, intended to represent them, looks like part of the cap, and the original white outline of the bottom rim of the cap appears to be the edge of a broad, turned-up brim.

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.

First Forgery.—37, 41, 42, all without numerals.

Second Forgery.—1; also some illegible letters; also pen-and-ink cancellation.

Third Forgery.—22, 29.

Fourth Forgery.—1.

Fifth Forgery.—1.

Sixth Forgery.—A large rectangle, much too large for the stamp. In the first line I can read, in script letters, "... e Gazzett ...," and in the second line, in large capitals, ... "ezia."

Seventh Forgery.—1, with WIEN, in large capitals; also 29.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—Uncancelled; also a pen-stroke.

Tenth Forgery.—Uncancelled; also 1, with "MILANO $\frac{1}{2}$ " in large capitals.

Eleventh Forgery.—1.

Twelfth Forgery.—Uncancelled.

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.



Issues of March and November, 1858.

1 kr., blue; 1 kr., black; 2 kr., brown; 2 kr., red;
4 kr., brown; 4 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 and similar stamps, which are simply fiscals, as the word STÄMPEL or STEMPEL denotes.

Genuine.

Typographed, on rather stout, white wove paper, unperforated. The frame of the stamp is composed of a double line, the outer one not much thicker than the inner one. There is an upright oblong stop after the words KAIS., KÖN., and STÄMPEL; a round stop after KREUZER, and a hyphen after ZEITUNGS, placed very close to the s. The ornaments in the corners are balls, with spear-heads pointing from them. Each ball is formed by two concentric circles, with a semicircular 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 points of the semicircles in the upper balls are turned downwards, while those of the semicircles in the lower balls are turned upwards. The spear-head, pointing down from the top corner of the left-hand ball, 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. The eye in the left head is distinct; it is a coloured dot in an outlined, oval white space, and the dot just touches the base of the crown. 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 sunk into the paper, so much so that, in an unused specimen, the frame-lines, stops, etc., 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. The K is exactly $1\frac{1}{2}$ mm. high, and the other letters are exactly 1 mm. high. The eagle's wing on the left side of the stamp contains five broad feathers, alternating with four very narrow ones, but the third broad feather is somewhat split up.

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 shapeless, blotched 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 at the point. 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 eye in the left head is a long hyphen, and it does not go near the crown on the top of the head. The eye in the right head is very similar to the other, but shorter. 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. The K is very nearly 2 mm. high, and the rest of the letters are $\frac{3}{4}$ mm. high. 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. 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 eye in the left head is oblong; it does not touch the crown above it, and there is no outlined oval round it. 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. The K of KREUZER is about the same height as the genuine, but the rest of the letters are slightly less than 1 mm. high. The eagle's wing on the left side has seven broad feathers in it, and only about three of the alternating thin feathers can be made out. This is not a bad-looking forgery; I have only the 1 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 stops after KAIS. and KÖN. are much too small, and oval instead of oblong. The corner-balls are fairly imitated, except that the crescents in the lower ones point rather to the left, instead of directly upwards. The spear-head in the right lower corner is simply a diamond. There is a coloured 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 nearly closed, and the right beak is open. There is no tongue to be seen in either beak. The eye in each head is in the centre of a very narrow, sharply-pointed oval. 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 K is rather more than 1½ mm. high, and the other letters are more than 1 mm. high. The wing on the left side of the stamp is so blotched that the feathers cannot be counted. I think the detached diamond, in place of a spear-head, in the right lower corner is the easiest test for this forgery, and I suppose I need hardly say that the genuine stamps are never found on laid paper.

Fourth Forgery.

Lithographed, on thick, white wove paper. The outer line of the frame is too thick, and is broken at the left top corner. The stops after

KAIS. and KÖN. are small and round, and there is no stop after STÄMPEL, and no hyphen after ZEITUNGS. The inner circles of the balls in the corners appear to be thick all the way round. The spear-heads are all blunt, like aces of diamonds. The one pointing to KÖN. does not go anywhere near the stop after that word, and, if prolonged, it would pass far to the left of the stop. Both eagles' beaks are open, with tongues sticking 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 K is only about $1\frac{1}{4}$ mm. high, and the other letters are decidedly more than 1 mm. high. Six large feathers can be made out, in the wing on the left side of the stamp, and there is no thin feather between the fifth and sixth. I think the absence of the hyphen after ZEITUNGS, and of the stop after STÄMPEL, are the easiest tests for this counterfeit.

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 (the one in the left lower corner is oval!), and the two concentric circles for the most part blotched into one; while the little semicircle in the centre of the left 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 looks rather weak and misty. The K of KREUZER is only about $1\frac{1}{4}$ mm. high, and the other letters are not equal in height, the Z being the tallest. The stop after KAIS. is somewhat diamond-shaped, and that after KÖN. is circular. In my solitary specimen (2 kreuzer, red) the U of ZEITUNGS is an N. The eye in each head is placed very far back, and the feathers in the wing on the left side are too much blotched to be counted.

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, and 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 stops after KAIS. and KÖN. are circular. The large feathers on the wing on the left side are difficult to distinguish from the alternate thin ones ; but there are ten feathers in all, thick and thin. 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, and 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. The eagles' eyes are set far back, the one on the right side being placed in the centre of a white triangle. The wing on the left side shows the points of about thirteen feathers, and the distinction between large and small feathers cannot be made out. The small letters of KREUZER are rather less than 1 mm. high. This forgery, though not particularly good, might deceive juvenile collectors.

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 further 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 A 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 electrotpe cliché. The oblique line of the K of KREUZER runs down too low into the vertical line, and it is barely $1\frac{1}{4}$ mm. high. The very faint stops after KAIS. and KÖN. appear to be circular, and much too small. 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, etc., 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 better than most of the forgeries hitherto described.

Ninth Forgery.

Typographed, on rough, white wove paper. The outer frame is a good deal thicker than the inner one, and they are much farther apart down the left side than down the right. There are faint circular stops after KAIS. and KÖN., and a circular stop, rather larger, after STÄMPEL. There is no hyphen after ZEITUNGS, but in my single specimen (4 kreuzer, red) there is an indentation in the paper, as though there were a circular stop which had failed to print. The little semicircle in the right top ball is blotched into the ring round it, and the one in the right bottom ball is simply a dot. There is a wide space between the two circles of this latter ball. The semicircle in the left upper ball looks like a hyphen, and the one in the left lower ball is a dot. The spear-head pointing to KÖN. is simply a v, and, if prolonged, it would pass far to the left of the stop after that word. The spear-head in the left lower corner is merely a diamond, which touches the ball below it; and the three on the right side are all of different shapes, the one after ZEITUNGS being a diamond, and the one after STÄMPEL looking like the flame of a candle. The diæresis over the ö of KÖN. is extremely faint, but as far as I can make out, it is centrally over the ö. Both beaks are open; the tongue on the left side being very short, while that on the right side is longer than the beak. There is a circular white space in the left head, but there is no dot to represent an eye in it. The ribbons both issue from the tops of the crowns. They are without fringes; the left one is cut off obliquely, and the right one comes to a blunt point. The K of KREUZER is barely $1\frac{1}{4}$ mm. high, and some of the other letters are only about $\frac{3}{4}$ mm. high. The wing on the left side shows five broad feathers, alternating with five narrow ones, and the third broad feather is not split. Being typographed, the impression is more or less sunk into the paper.

Tenth Forgery.

Lithographed, on stout, white wove paper. Of this forgery I have only the 4 kr., brown. The two lines forming the frame down the right side are very nearly the same thickness, and the outer line is a good deal thicker than the inner line round the three sides. There are faint circular stops after KAIS. and KÖN., and the stop after STÄMPEL looks like a tiny inverted v. The hyphen after ZEITUNGS is pointed on its left side, and the point very nearly touches the S. The letters UNG of this word all touch each other at the bottom, though they are quite separate in the genuine. The spear-heads are all joined to the balls. The inner circles of the balls are all incomplete; the semicircle in the left upper ball points obliquely towards the centre of the top of the stamp. The semicircle in the left lower ball points towards the right top corner of the stamp; the one in the right upper ball is like a short, slightly-curved vertical hyphen; the one in the right lower ball is a shapeless dot. All the spear-heads are firmly joined to the balls. The left head has an enormous, hooked upper mandible, the lower one being short and straight, and there is no tongue. The right head has a drooping beak, which touches the wing. This is the only forgery in which the beak touches the wing. The ribbons both issue from the tops of the little crowns; they have dark fringes. The diæresis over the Ä of STÄMPEL is above the centre of the letter. The K of KREUZER is $1\frac{3}{4}$ mm. high. The feathers of the wing on the left side are all blotched together, so that only the two top ones can be seen; the upper one comes to an acute point, though the tip is very broad and rounded in the genuine.

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.

Ninth Forgery.—Like the first genuine cancellation.

Tenth Forgery.—My specimen is uncanceled.

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 imitation. 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 *spargne*, 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 90 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 80 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.

AUSTRIAN ITALY.

Issue of 1850. 45 centesimi, blue.

Genuine.

The type is just the same as that of the corresponding issue for Austria, but with value in centesimi instead of kreuzer. Engraved in *épargne*, on hand-made, greyish-white wove paper. There is a hyphen after K.K.POST. The little cross on the top of the crown touches the outer line of the frame at the top. The tail of the eagle ends in a very distinct dark trefoil. In each wing there are seven broad feathers, with a thin hair-line between every two feathers. The seventh feather on the left side does not show beyond the sword. The leg holding the sword slants down a little to the left, at the same angle as the leg holding the orb slants down to the right. In the value-label there is a little re-entering angle of the inner frame, which is exactly above the centre of the 4, and the said 4 has an open top. There is a stop after CENTES., and the s just touches the re-entering angle of the frame above it.



Forged.

This is a miserable production, but would look better if printed in the proper colour. Typographed in black, on rather thin, very coarsely-wove white paper, which has been coloured on the face with a blue wash. There is no hyphen after K.K.POST. The cross on the top of the crown only reaches as far as the inner outline of the frame above it. The tail of the eagle is blotched and shapeless. In the wing on the right side there are only six broad feathers, and some of the hair-lines are absent. The other wing appears to have only five broad feathers, but the postmark covers this part in my single specimen, so I cannot be sure. The leg holding the sword slants slightly upwards, instead of downwards. The re-entering angle of the frame of the value-label is some distance to the left of the top of the 4, and the said 4 has a closed top. There is no stop after CENTES., and the s does not touch the outline of the frame above it. I do not think this forgery is likely to deceive, and it is the only counterfeit of this issue that has ever come under my notice.

POSTMARKS.

Genuine.—1, 81; also large lettering in a frame, something like 71; also a couple of straight lines of lettering and figures, in various types, without outline. I have them in script letters, in ordinary Roman capitals, 3 mm. high, and in *very* large Roman capitals, 8 mm. high. This latter cancellation is so large that five letters of the name would go right across the stamp.

Forged.—1.

"COMPLEMENTARY LABELS."

These are a great puzzle to some of our youthful friends, so I had better mention them here. Those of the first issue of Austria and Austrian Italy have a coloured St. Andrew's Cross in relief, on a white ground; and those of the second issue have a white St. Andrew's Cross, on a coloured ground. There is a set of each, with the colours corresponding with those of the stamps. The type-metal blocks for printing the regular stamps were clamped together in a printer's chase that would have held 64 of them, in eight rows

of eight; but as the sheet only contained 60 stamps, there were four blanks in the lower row, and these four blanks were filled up by four blocks, each with a St Andrew's Cross cut in it. Thus, in every sheet of every value of both issues, there were four of these complementary labels, of the same colour as the stamps.

Considering that, in the issues of which I have been speaking, the complementary labels comprised something like a sixteenth of the whole issue, it is rather surprising to find these labels so rarely; but I conclude that the public never got any of them, unless they purchased entire sheets; and, after all, they are only curiosities, with little more philatelic interest than the "Jubilee lines" round the panes of current English.

OFFICIAL STAMPS.

(BOGUS ESSAYS.)

3 Kreuzer, carmine.

I have a pair of these, apparently an adhesive and an envelope, but I know nothing about them. They are slightly embossed, the one with brownish gum, on yellowish-white wove paper, and the other without gum, on pale drab wove paper. The design shows the Austrian eagle in an oval, on a dotted ground, the spandrels filled with arabesque ornaments; F. M. C. W. in the four corners in white; COM. FREI- in the left-hand frame, MARKE in the top frame, D. ST. WIEN in the right-hand frame, and 3 KR. at the bottom. The inscription in full is probably "Communal-Freimarke der Stadt Wien," which would point to its intended use by the Burgomaster and officials of the capital.

REPRINTS.

The reprints of Austria and Austrian Italy are legion. I must refer my readers to Mr. Bacon's book.



AZORES.

The reader will understand that the forgeries now to be described are counterfeits of the Azores surcharges, on genuine Portuguese stamps.

Issue of 1868-70. Surcharge, Type 1; 14×3 mm. Imperf., or perf. 12½.

AÇORES The surcharge is in black, except the 5 reis of 1870, perf. 12½, which has it in carmine. Values up to 100 reis, imperf.; up to 240 reis, perf.

Surcharge, Type 2; 9½×2½ mm.

AÇORES This is only found on the 25 reis, rose; perf. 12½.



Surcharge, Type 3; 12×3 mm.**AÇORES**

This is another scarce one, catalogued only for the 5, 10, 25, and 80 reis.

Genuine.

TYPE 1.—This measures 14×3 mm. The C, O, and R are narrow, and the head and tail of the S are fairly close to the body of the letter. The white inside of the O measures only $\frac{3}{4}$ mm. across its widest part. The ends of the C are cut off quite square, and the cedilla under that letter is fat, and nearly touches the C. The top of the A is rounded, and both side-strokes are of equal thickness; the cross-stroke is nearly as wide as the side-strokes, thus leaving a very tiny, uncoloured triangle inside the top half of the letter. The bottom limb of the E is slightly longer than the other two limbs, which are of equal length.

TYPE 2.—This is a much smaller surcharge, measuring only $9\frac{1}{2} \times 2\frac{1}{2}$ mm. As mentioned above, there is but one stamp—the 25 reis, perf. $12\frac{1}{2}$ —on which it is found.

TYPE 3.—This measures 12×3 mm., and is only found on the 5, 10, 25, and 80 reis, perf. $12\frac{1}{2}$, as already stated.

The surcharge, in all cases, is indented into the paper.

First Forgery.

Surcharge 14×3 mm., as in Type 1 of the genuine. The top of the A is very broad, and cut off square. The C is narrow, as in the genuine, but the head is cut off obliquely, instead of being square, like the end of the tail. The cedilla is more clumsy than in the genuine, as its tail is too thick. The feet of the R seem to be on a slightly lower level than the rest of the letters. The E is taller than any of the other letters, and all three limbs are of equal length. The S looks much smaller than the E. The cross-bar to the A is thinner than the side-strokes, and the triangle in the upper part of it is too large.

Second Forgery.

Surcharge $14 \times$ *nearly* 3 mm. This is in very intense black; the ink looking dull and rough, as compared with the smoothness of the genuine. The top of the A is cut off square, and the cross-bar is considerably thinner than the side-strokes. The uncoloured triangle in the top half of this letter is a mere dot, as the top is blotched. The cedilla is of a fairly good shape, but it is firmly joined to the C. All three limbs of the E are of exactly equal width. The S is not at all squeezed together, and the line forming that letter is decidedly thinner than the rest of the surcharge.

Third Forgery.

Surcharge $14\frac{1}{2} \times$ a *little* more than 3 mm. The A has the large, uncoloured triangle in its top half, as in Type 4, hereafter described, but the surcharge is intended to imitate Type 1. The C looks slightly top-heavy, as the lower part is not so fully rounded as the top part, and the top end is cut off very slightly obliquely. The cedilla is a long way from the C; quite twice as far off as the genuine. The O is exceedingly narrow, the uncoloured centre is not more than about $\frac{1}{2}$ mm. across, in its widest part. The central tongue of the E is slightly shorter than the other two limbs. The S seems to lean a little to the right, and the slope of its centre is much more upright than in the genuine. The ink is patchy, and shows many white places. The surcharge is not at all indented into the paper.

Fourth Forgery.

This looks very thick and clumsy. Surcharge $14 \times \text{nearby } 3 \text{ mm.}$ The A is cut off square; the ends of the C are rounded; the cedilla is firmly joined to the C; the centre of the O is hardly $\frac{1}{2}$ mm. across, in its widest part. The centre limb of the E is shorter than the others. The impression is greasy.

Fifth Forgery.

Surcharge $14 \times 3\frac{1}{2} \text{ mm.}$ The A is quite square at the top. The cedilla to the C is a sort of oblique dash, equally thick all its length. The lower limb is a little larger than the upper one. All three limbs of the E are of equal length. The s is thick, and the top and bottom parts squeezed together, so as almost to touch the body of the letter. Half a millimetre too tall does not sound much, but it makes the surcharge look almost double the size of the genuine. It is not indented into the paper.

Sixth Forgery.

Surcharge $13\frac{3}{4} \times \text{nearby } 3 \text{ mm.}$ The A is rounded, like the genuine, but the central tongue is too thin, and the triangle in the top of the letter is too large. The top end of the C seems to be rounded, and the bottom end cut off square. The cedilla does not touch the C, but it is too thick at the bottom. The centre of the O measures nearly a millimetre across. All three limbs of the E are of equal length. The surcharge shows white patches, where the ink has not taken. I cannot give further details, as my specimen (50 reis, imperf.) is rather heavily postmarked; but it will be noted that the surcharge is too small each way, though not very much.

Seventh Forgery.

The surcharge is rather more than $14 \times \text{nearby } 3 \text{ mm.}$ The A is square at the top, and the uncoloured triangle in the top half is represented by an upright oval dot. The C is of a peculiar shape. If the blank space between the ends were filled up, it would form, not an O, as in the genuine, but a thing more like a D; *i.e.*, the ends point slightly outwards. The three limbs of the E are of equal length. The s is thicker than the other letters, and the bottom end is rounded, instead of being cut off square.

Eighth Forgery.

Surcharge 12×3 , *i.e.*, an imitation of Type 3 of the genuine. I have no genuine copy of this surcharge, which, it will be remembered, only exists on the 5, 10, 25, and 80 reis, perf. $12\frac{1}{2}$; so my notes will not be very reliable. My only specimen is on the 240 reis, *i.e.*, a bogus variety. The A is square at the top, and crossed very low down, so that the triangle is large. The top and bottom of the E are very wide apart, and the cedilla, which is joined to the C, is curved up, so as to be like a miniature j. The centre of the O measures $\frac{1}{2}$ mm. across. The lowest limb of the E is decidedly longer than the others.

Issues of 1871-80.

Surcharge, Type 1, as above described.

Surcharge, Type 4; $13\frac{1}{2} \times 2\frac{1}{2} \text{ mm.}$

AÇORES Type 1 was employed from 1871 to 1875; Type 4 from 1875 to 1880.

Genuine.

Type 1 has been already described; I need not, therefore, repeat the details. In Type 4, the surcharge measures $13\frac{1}{2} \times 2\frac{1}{2} \text{ mm.}$, as stated.



The lettering is very slightly, but perceptibly thinner than Type 1. The C, O, and R are wide and square-looking. The cross-bar to the A is thinner than in Type 1, and the uncoloured triangle is decidedly large. It is slightly rounded at the top, as before. The cedilla is further from the C, and points more vertically downwards than Type 1. The centre of the O measures nearly a millimetre across. The S is more open than in the first type. The bottom limb of the E is longer than the other two, which are of equal length. The wide, square O will enable the amateur to distinguish this type from Type 1 very readily. The surcharge is indented into the paper.

First Forgery.

The surcharge measures $13\frac{1}{2} \times 2\frac{1}{2}$ mm., as in Type 4 of the genuine, but some of the details are from Type 1. The cross-bar to the A is thin, but the triangle in the letter is small. The bottoms of the A and R are rounded, instead of being cut off square. The cedilla is *very* thin, and is joined to the C; it is longer than the genuine. The white centre of the O is very narrow, only about $\frac{1}{2}$ mm. across, in the widest part. The surcharge is not at all indented into the paper, and there are (as in almost all the forgeries) white parts, where the letters have failed to print completely.

Second Forgery.

The surcharge measures $13\frac{1}{2} \times 3$ mm. The white centre of the O is nearly 1 mm. across, in its broadest part. There are two easy tests for this forgery, that will render further description unnecessary; *i.e.*, the cedilla is shaped exactly like a tiny balloon, without a car. It is firmly joined to the C, and points straight downwards, instead of sloping to the left. The other test is the E, which has its top limb even longer than the bottom, and the central tongue is a short, round lump. In both types of the genuine, the top limb and the central tongue are both exactly the same length, while the lower limb is distinctly longer. The lettering is all thicker than either type of the genuine.

Third Forgery.

The surcharge measures $13\frac{3}{4} \times 2\frac{1}{2}$ mm. All the letters are wide, and *much* thinner than the genuine. The inside of the O measures fully 1 mm. across, in its widest part. The cedilla is wedge-shaped, and slants to the left. There is a large triangle in the top of the A. This forgery is evidently imitated from Type 2 of the genuine. The S is wide, as in Type 2. In some respects it looks better than the second forgery, but, of course, the shortness of the lettering condemns it instantly. It is not at all indented into the paper.

Fourth Forgery.

The surcharge is $14\frac{1}{2} \times 2\frac{1}{2}$ mm. The A is rather squeezed up, but all the other letters are wide, and the type is *very* thin. My specimen is heavily postmarked, but the cedilla seems to be a large, transverse oval ball. The C is much too wide open, the two ends being more than 1 mm. apart, though they are only about $\frac{1}{2}$ mm. apart in the genuine types. The inside of the O measures $1\frac{1}{2}$ mm. in its widest part. The

middle tongue of the E is much shorter than the top limb, and the s is not so tall as the E. The lettering, in this case, is indented into the paper.

Fifth Forgery.

The surcharge is 14×3 mm. This is an imitation of Type 1. All the letters are narrow. The cross-bar to the A is thicker than the left-hand stroke. The cedilla is an oblique stroke, the same thickness for its whole length, instead of being like a clumsy comma. The white inside of the O is very narrow, being barely $\frac{1}{2}$ mm. across in its widest part. All three limbs of the E are of equal length, and it looks taller than the S. The top limb of the S points vertically downwards, instead of to the right. The surcharge shows through very plainly at the back, in my specimen (oily ink?), but it is not indented into the paper.

Issue of 1880-82.

Genuine.

Surcharge, Type 4; $13\frac{1}{2} \times 2\frac{1}{2}$, as described above.

First Forgery.



Surcharge, $13\frac{1}{2} \times 2\frac{1}{2}$ mm. The A is square at the top, with a thin cross-bar, and a very large triangle in the top half. The feet of the letter are both rounded, instead of being cut square. Both ends of the C are rounded, and the cedilla is pear-shaped, and points directly downwards. The inside of the O is badly shaped,



being wider at the top than at the bottom, measuring $1\frac{1}{4}$ mm. across the widest part. All three limbs of the E are of different lengths, the top one being the longest, and the central one the shortest. The tail of the S curves inwards, towards the body of the letter, much more than the head does. The whole surcharge is very much thinner than either Type 1 or Type 4; the E, especially, being barely half the thickness of the E of Type 4. It is very slightly indented into the paper.

Second Forgery.

Surcharge $13\frac{1}{2} \times 3$ mm. The A is nearly square at the top, with both feet rounded. The triangle is large. The top of the C is rounded; there is a dent in the outline, at the top left corner, where it joins the vertical stroke. The cedilla is firmly joined to the C; it is pear-shaped, and points directly downwards. The centre of the O is badly shaped, as in the first forgery, and measures just 1 mm. across, in the widest part. The inside of the top of the R, which is like a rather square O in the genuine, is, in this forgery, a rather rounded triangle. The top and bottom of the E are of equal length, while the middle tongue is very much shorter. The S is of the same shape as the first forgery, both ends being rounded. The surcharge is not indented into the paper. One peculiarity of this forgery is, that, when looked at under the microscope, all the letters appear to have a thin black outline, all the way round, inside and outside, with the body of each letter filled up in lighter ink.

POSTMARKS.

Genuine.—1, but larger. Also a cancellation very like 55, except that the two short bars each side of the numerals are horizontal, instead of perpendicular. Also one like 48, but circular; and one with the bars very much thinner, more after the style of 69, but with numerals, and no central ring; also one of the same shape as 86, with date in centre.

Forged.—In all the forgeries described above, the counterfeiters have used genuine Portuguese stamps; so the used ones bear genuine Portuguese postmarks, such as 3, 8, 29, 42, 46, 55, 56, etc.



BADEN.

1 Kreuzer, black on buff, 1851; 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 thin, tapering, slightly curved outwards, 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.

In all the stamps of this design, the engraver has introduced a secret mark, in the shape of a little dot. The position is rather difficult to describe without a diagram. The inner border of the circle round the central numeral is a set of crescent-shaped lines, and, outside these crescents, there is a circle of black triangles, joined at their points, forming black scallops. The secret mark in this 1 kr. is a white dot in the inner edge of the black triangle which is opposite to the left lower corner, *i.e.*, the third from the bottom. Nobody would take this for anything but a flaw.

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. There is no secret mark.

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

Genuine.

(Type of the accompanying illustration.)

Engraved as before, on green (1851) or yellow wove paper (1853); moderately stout. The thin line of the 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 petals 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.

The secret mark, in this value, is a dot, the colour of the paper, in the edge of the black triangle opposite to the right lower corner, *i.e.*, the third from the bottom to the right.

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 petals of the roses. 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.

There is no secret mark. I have no forgeries of the 3 and 9 kr., but I might mention that the secret mark of the 3 kr. is a light dot in the edge of the top triangle, under the D of BADEN; and, in the 9 kr., it is the same as in the 6 kr.

Genuine.—5

POSTMARKS.

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.

First Forgery.

Rather well lithographed, on stout, white wove paper; perforated 13½, 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.

Second Forgery.

I have only the 1 kr., black on *yellow*. This is a hideous thing, and not at all likely to deceive. Coarsely lithographed in black, on yellow wove paper, unperforated. There are twenty scratchy, crooked, and imperfect vertical lines on the oblique band across the shield. The upper outline of this band is *very* much thicker than the lower one in parts, but is very irregular. The dots of black on the shield are placed fairly regularly, but some of them are much smaller than others. The crown is covered by the postmark, but, as far as I can discern, it is of a quite different design from that of the genuine. As far as I can make out, the central lobe of the leaf, below the shield, touches the outline of the bottom label, above the end of the **E** of **KREUZER**. The top and bottom limbs of the **E** of **BADEN** are of equal length.

Third Forgery.

This is, if possible, worse than the last. I have only the 1 kr., vermillion on *yellow*. Badly lithographed, on very rough, pale dull yellow wove paper, unperforated. There are only twelve vertical lines on the oblique

band across the shield. Both outlines of the band are of equal thickness. The black dots on the shield are irregular, and, in my specimen, many of those in the lower half of the shield are missing. The crown is covered by the postmark, so I am unable to describe it, but there seems to be a ball on the top of it, instead of a cross. The background at the top is composed of very wavy horizontal lines, and at the bottom it is formed by rows of long black diamonds. The centre-lobe of the leaf, below the shield, projects below the side-lobes, so as to very nearly touch the outline of the label below it. The bottom limb of the E of BADEN is too thin. The corner-ornaments in this counterfeit are exceedingly unlike the genuine; and the one in the left top corner is a mere caricature of the original design.

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. 3 kr. Perf. 13½. 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 3 kr., perforated 13½, is rare, as only 2,000 sheets were printed, before the gauge of the perforation was altered to 10.

Genuine.

Engraved in *épargne*, on white wove paper; perforated 13½ or 10, as above. The right-hand griffin, supporting the shield, has eleven feathers in its wings, but there are only ten feathers in the wings of the left-hand griffin. The crown has five arches, containing pearls; and, beginning from the left outer arch, the pearls are 7, 5, 3, 7, 8. They are tolerably easy to count. 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. 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.



First Forgery.

Of this I have the 3, 18, and 30 kr. Lithographed, on white wove paper; badly perforated 11½ or sometimes 12. There are twelve feathers in the wings of the right-hand griffin and ten in the wings 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.

Of this I have only the 3 kr. 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 numbers of the pearls, beginning with the left-hand arch of the crown, are 9, 7, 3, 5, and 7; and 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.

Third Forgery.

This is the worst of the lot, and hardly worthy of a place in this book. Typographed in black, on rough, rather thin grey paper, unperforated, and coloured on the face by hand. (My copy is coloured bright Prussian blue!) I have only the 18 kr. The wings of the right-hand griffin show only nine feathers and a stump, and I fancy there are only eight in the wings of the left-hand griffin, but the postmark covers this part, so I am not sure. The heads of these animals are not in the least like eagles' heads, and their crowns are exactly like the small crown watermark of the first English 1d. and 2d. stamps. The crown on the shield has six arches, formed of solid black lines without any pearls, and with blank spaces between. There are only eleven vertical lines in the oblique band across the shield, and nearly all the dots on the shield are absent. I do not think any further tests are needed; though I may add that the corner-ornaments are four-petalled flowers, containing a black upright cross, with a white dot in the centre of each cross.

Fourth Forgery. 18 Kreuzer.

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 *facsimile* 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.—1, 5.

Issue of 1862. "Land-post." 1, 3, 12 Kreuzer, black on yellow.

These were rural stamps, for a messenger service, to connect the rural villages that had no post office with the nearest State post office, something like the Russian locals. The Land-post also

conveyed letters and parcels between the villages, and was used to collect the delivery-charges on parcels, etc. The post was established in 1859, but stamps were first issued in 1862. The stamps were not sold to the public, but used only by the officials. When the Baden stamps were sold in 1872, Goldner, of Hamburg, bought nearly a million of these Land-post labels. I give these details from Mr. Westoby's book, as so many collectors have the very vaguest ideas as to the use and meaning of these stamps.

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 drawn 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 K 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 yellow wove 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 kern 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 the other tests are 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 1 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.

Genuine.—Postmarked stamps of this issue are decidedly rare, though they are common enough unused. The most usual cancellation is something like 14; there is also to be found an oval postmark, bearing the names of the local receiving-office and the State office with which it was connected.

Forged.—1, 5. Also one similar to 29.

BAHAMAS.

One Penny, red, carmine, etc.

The varieties of the 1d. are: 1859, no watermark, imperf., lake. 1861, no watermark, clean-cut perf. 14 to 16; also rough perf. 14 to 16, lake. Perf. 11½ to 12, no watermark, carmine-lake. Perf. 13, no watermark, brown-lake, carmine-lake. 1863-75, CC, perf. 12½, brown-lake, carmine-lake, rose-red, vermilion. CC, perf. 14, vermilion. 1882, CA, perf. 12, vermilion. CA, perf. 14, vermilion.

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 eyebrows; 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 values 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 are 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 the S and T of that word (especially in the Fourpence) 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 never saw this forgery before about 1890. 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. Watermark 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 stamps 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, unperforated, or pin-perforated 13, no watermark, ungummed. 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 under 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 1833. Watermark Crown and CC. Perforated 12½ and 14.

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

Genuine.

The lettering is in thick, rather clumsy and blotchy Roman capitals, 2½ mm. high. It is all in one word—FOURPENCE—and so wide that there is scarcely room for it 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 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 $16\frac{1}{2}$ 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 $3\frac{1}{2}$ mm. I think the above measurements will suffice for the detection of this forgery.

POSTMARKS.

Genuine.—1, 54; also the same, with a large B in the centre; also penstrokes; also the date written in pen-and-ink, like the cancellation on an English receipt stamp. (This last is probably a fiscal cancellation.)

Forged.—6 (no numerals), 22, 33, 54, 62. As to the surcharged Fourpence, this, of course, bears the genuine cancellations, but *under*, not over, the surcharge.



BANGKOK.

Issue of 1868-82, CC. Issue of 1883, CA.

These are the stamps of the Straits Settlements, surcharged with a large B. They ceased to be employed after Jan. 1st, 1886; and therefore, when possible, the date of the postmark should always be looked at; for the forgers are not particular, and stamps which happen to have a dated postmark may sometimes show a date years after the issue ceased!



Genuine.

The B, in all my specimens, is 6 mm. high, and the upright stroke from $\frac{3}{4}$ mm. to 1 mm. broad. The serifs are quite horizontal. The upper one projects $\frac{3}{4}$ mm. from the body of the letter, and the lower one 1 mm. (nearly).

First Forgery.

The B is $5\frac{3}{4}$ mm. high, and the upright stroke rather less than $\frac{3}{4}$ mm. broad. The serifs are not always horizontal; in some of my specimens the upper one is bent slightly upwards, and the lower one slightly downwards, so that they splay out, but this is not always the case. I have this forgery on the 2 c., brown, CC, the 2 c., rose, CA, the 4 c., rose, CA, and the 4 c., brown, CA.

Second Forgery.

The B is $5\frac{1}{2}$ mm. high, and the upright stroke barely $\frac{3}{4}$ mm. high. The serifs are very short, projecting hardly $\frac{1}{2}$ mm. I have this forgery only on the 32 c., CA, which value does not exist in the genuine, so that this stamp is bogus.

POSTMARKS.

Genuine.—1, 2, 29; also one something like 32, but octagonal, and with four concentric octagons.

Forged.—It will be understood that the forged surcharge is applied to genuine stamps, and therefore the forgeries bear genuine postmarks of the Straits Settlements. Some of my specimens are dated as late as 1891, five years after the Bangkok stamps ceased to be employed.

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 philatetical 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, etc., 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.

Issue of 1852. Value not indicated. Green, blue, red; on blued paper; unperforated.

Issue of 1856-57. Same type, on white paper; unperforated; green, blue.

Genuine.

Engraved in *taille-douce*, paper as above, no watermark, unperforated. Size of stamp, $21\frac{3}{4} \times 18\frac{1}{2}$ 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 being generally 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, 21×18 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 also has 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 on 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 counterfeit.

Third Forgery.

At a first glance this looks rather fine, but it will not bear a close inspection. Engraved in *taille-douce*, with the coloured lines standing in ridges above the surface, on pale blue wove paper, unperforated. The helmet is a sort of tall cap of Liberty, with no indication of the lion or stars. Size of stamp, $21\frac{3}{4} \times 18\frac{1}{2}$ mm., as in the genuine. An easy test is that there is a thin frame-line round the top and sides of the stamp, with a blank between this frame and the bordering of crescents. The said crescents, by the way, have their points outwards, instead of inwards, and there are ten and three-quarter crescents at the top, the three-quarter crescent being at the left-hand end, thirteen crescents and a very small portion of the fourteenth down the left side, and thirteen down the right side. The head of the spear was intended to be a large diamond, but some of the wavy lines of the background have been drawn over part of it, making it shapeless. The vertical lines of shading on the centre of the bosom of the dress are very thin and scratchy, and only one of them touches the shell-collar, though in the genuine there are four strong lines, that run quite up to the lion's-head brooch, or fastening of the collar. There is no pennant to the ship. There are only two fingers and the stump of a third on the left hand, and only four toes, instead of five, on the foot. There are only seven points to the star in the right bottom corner, instead of eight, and the lower right point is much too long. There is no indication of the Union Jack on the shield, though early specimens of the genuine show it distinctly. The background, behind the figure, is very different from the genuine, being composed of a coarse, uniform, vertical chain-work pattern, with thin, vertical lines, showing between the links. In the genuine stamps the background is all engine-turned, showing many hundreds of interlacing fine and coarse lines. In this forgery the sea on the right side runs into the crescents to right of it. Only the lower part of the sea (about to the level of the bottom of the shield) touches the crescents on the right; and above that, up to the ship, there is a distinct space between the sea and the crescents. Altogether, though a *taille-douce* engraving, this forgery is decidedly not a success. I first met with it in 1902, and there is a Mauritius forgery, to be hereinafter described, which is exceedingly like it, and evidently by the same engraver.

POSTMARKS.

Genuine.—1, 2, 7, 8, 54; also something similar to 55; also one like 65, with shorter and thicker bars, with and without central numeral.

First Forgery.—Uncancelled or penstroked; also 54, without central numerals.

Second Forgery.—Ditto.

Third Forgery.—Uncancelled, or more generally with a mark something like 54, but much larger, and with three curved lines each side, and a large numeral 1 in the centre.

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, white wove 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 wove 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.

Genuine.—As before.

Forged.—The forgeries are cancelled with 1 and 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.

BOGUS SURCHARGE.

I have lately seen (1902) the 1d., carmine, of the 1882 issue, surcharged obliquely with the word REVENUE, in script type. This surcharge, making a fiscal out of a postal, is, I am informed, entirely bogus. The stamp is postmarked with No. 78, the postmark being apparently forged.

**BATEKE.****BOGUS STAMP.**

Bateke is a district of the French Congo. I have not seen the "stamps," but the design is said to be the head of a negro chief, with a turbaned head. The labels are sold on entire envelopes, postmarked "Doka, 3 Juillet, 1896." I understand that they were made by Don José dos Anjos Tiumé, of Lisbon. The stamps are, of course, quite bogus.



BAVARIA.

Issue of 1849. 1 Kreuzer, black.

There are two plates of this stamp. In the first plate the blocks were made of type-metal, in ten rows of nine blocks (Nov., 1849), but this material wore away rapidly; so in September, 1850, a new plate was made, which was in two panes, of 45 brass blocks in each pane. Specimens from this latter plate may be distinguished from plate 1 by the greater sharpness of the impression and clearness of the design. Westoby says that only 2,000 sheets were printed from plate 2. In the catalogues this stamp used to be listed with and without a silk thread in the substance of the paper; but those with the thread are simply proofs, and were not issued to the public.

Genuine.

Engraved in *tpargne*, in greyish-black and black, on stout, yellowish-white wove paper. The stamp measures 20×20 mm. from outside to outside; and the central square $12\frac{1}{2} \times 12\frac{1}{2}$ mm., measuring from black label to black label. The word EIN is $4\frac{1}{2}$ mm. long, and the top and middle tongues of the E are of equal length, while the lowest limb is decidedly longer. The BAYERN label is 12 mm. wide, and the bottom limb of the E is *very* much longer than the others, the central tongue being the shortest. The word KREUZER is $11\frac{1}{2}$ mm. long, and the two E's are exactly alike. The word FRANCO is $10\frac{1}{2}$ mm. long, the tongue of the F is much shorter than the top limb, and the distance between the head and tail of the C is decidedly less than $\frac{1}{2}$ mm. The little numerals in the corner-squares are nicely done; the one in the right top corner has not the strong vertical line of shading at the back that the others have. These numerals are placed on a ground of alternate white and black lozenges, running obliquely down from the left top to the right bottom corner of the little containing-squares. This pattern is 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. There is no straight outline round any portion of the central square of maze-work, except just at the bottom of the left side. The large central numeral is equidistant between the BAYERN and FRANCO labels, and some of the maze-work can be seen both above and below the numeral. The numeral itself is filled, not with mazework like the background, but with a floriated pattern of conventional leafage, with two distinct, eight-petalled white flowers near the base, to right and left of the branch which bears them. This numeral is not at all prominent, showing more white than black. The white lines separating the various labels from each other are all of the same width.

First Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The stamp is too small; from outside to outside it measures $19\frac{1}{2} \times 19\frac{1}{2}$ mm., and the central square $12\frac{1}{2} \times 12\frac{1}{2}$ mm. The word EIN is *almost* 5 mm. long, the central tongue is shorter than the upper limb, and the said upper limb is decidedly thinner than the others. The BAYERN label is $11\frac{1}{2}$ mm. long, and the B is too thin, while the central tongue of the E is very nearly the same length as the top limb. The word KREUZER is $10\frac{1}{2}$ mm.

long, being a good deal too short. The word FRANCO is the same size as the genuine, but the tongue of the F is the same length as the top limb, instead of being much shorter; the head and tail of the C are more than $\frac{1}{2}$ mm. apart. The corner-numerals, in the genuine, are as wide as the width of the I of EIN; but in this forgery they are thinner, especially the one in the right top corner. The one in the left top corner is not in the centre of the square. A few of the lozenges in the squares are dark, but they are very badly done, and irregular, instead of being alternately black and white. There is a thin outline along the top and bottom of the maze-work square, and two outlines are visible down the right side of it. The central numeral is much nearer to BAYERN than to FRANCO. The numeral itself is very dark, much darker than either the genuine or any other forgery. There seems to be an attempt at a six-pointed flower, but it is extremely indistinct. The white lines separating the various labels, are very faulty. Those before and after KREUZER are most like the genuine; but those before and after BAYERN are far too thick; the one before EIN is slanting down to the left; the one before FRANCO is too wide; the one after FRANCO slants to the right, and is broader at the top than the bottom. The maze-work, in this forgery is very much too coarse. The dark, central figure is the easiest test for this counterfeit.

Second Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The stamp measures 20×20 mm., like the genuine, but the central square, between the EIN label and the KREUZER label, is only a shade over 12 mm. In the word EIN, the top and bottom tongues are equal, and the centre one shorter. The BAYERN label is only $11\frac{1}{2}$ mm. wide, and the top and bottom tongues are also equal. The word KREUZER is 11 mm. long; FRANCO is just a shade over 10 mm. long; the tongue of the F is very nearly as long as the top limb, and the two ends of the C are nearly 1 mm. apart. The small numerals in the corner-squares are better done than in the first forgery, but the one in the left top corner is not in the centre of the square, and the groundwork of the squares is of white lozenges, instead of alternately black and white ones. There is an irregular outline down the left side of the central square of maze-work, and it is also partly outlined along the bottom. The central numeral is nearer to the BAYERN label than to the FRANCO label; none of the maze-work shows above the numeral, and only a sort of double, wavy line below it. There are no flowers in the numeral, and it is a good deal blacker than the genuine, though not so much as the first forgery. The white line before EIN is much broader than any of the others.

Third Forgery.

Lithographed, on stout, yellowish-white wove paper. The stamp is distinctly smaller than the genuine, measuring $19\frac{3}{4} \times 19\frac{3}{4}$ and $12\frac{1}{2} \times 12\frac{1}{2}$ mm. The middle tongue of the E of EIN is much shorter than the top or bottom limb. The BAYERN label is a little over $11\frac{3}{4}$ mm. wide; the top and bottom limbs of the E of that word are equal, and the central tongue very short. The word KREUZER is $11\frac{1}{2}$ mm. long. The distance between the head and tail of the C is more than $\frac{1}{2}$ mm. The small numerals in the corner-squares, on the left side of the stamp, are not truly in the centres of the squares, being placed too much to the right. The background to each of the four squares is of white lozenges. The large central numeral is nearer to the BAYERN label than to FRANCO. The left-hand flower in the numeral may be partly made out, but not the other.

Fourth Forgery.

Lithographed, on fairly stout, yellowish-white wove paper. The word EIN is only about $4\frac{1}{2}$ mm. long. The E, in my single specimen, is heavily postmarked, so that I cannot say whether the top and central tongues are of equal length. The BAYERN label is $11\frac{3}{4}$ mm. wide. KREUZER is $11\frac{1}{4}$ mm. long. The distance between the head and tail of the C of FRANCO is rather more than $\frac{1}{2}$ mm. The numeral in the left top corner has its base and right side more heavily shaded even than the genuine; but the left side has hardly any outline. The numeral in the left bottom corner leans slightly over to the left, instead of being upright. The ground-work of these corner-squares shows *parts* of one or two of the diamonds dark. The two flowers in the large central numeral are fairly well done. I am sorry that the postmark prevents my giving a more accurate description of this forgery.

Fifth Forgery.

In some respects, this is decidedly the best of all the counterfeits. Lithographed, on medium, yellowish-white wove paper. My specimen has "COUNTERFEIT" stamped diagonally across the back, in tall, sans-serif, green letters. The stamp measures $19\frac{1}{2} \times 19\frac{1}{2}$ mm. The bottom limb of the E of EIN is hardly any longer than the top limb. The bottom half of the B of BAYERN is *very* little larger than the top half, though it is sensibly larger in the genuine. The shaft of the V has got a twist to the left at the bottom, instead of being perfectly straight. The word KREUZER is $11\frac{1}{4}$ mm. long, and the lower limb of the first E is longer than that of the second E. A good test for this forgery is the Z of KREUZER, the head of the letter being absurdly short. In the genuine, the top of the Z is very nearly $1\frac{1}{2}$ mm. wide; in this forgery it is about $1\frac{1}{4}$ mm. The groundwork of the corner-squares has the black parts exaggerated. In the genuine, the square in the right top corner shows parts of 13 white lozenges; and the square in the right bottom corner also shows parts of 13. In this forgery, the upper square shows parts of 9 white lozenges, and the lower square shows parts of 4 long lozenges. Thus the general appearance of the left lower square is that of white marks on a black ground, instead of alternately white and black. The large central numeral is about $1\frac{1}{4}$ mm. from the BAYERN label, and 1 mm. from the FRANCO label. The two flowers in the numeral are very well imitated.

Sixth Forgery.

Lithographed, on thick, yellowish-white wove paper. The stamp measures $20 \times 19\frac{3}{4}$ mm., and the central square $12\frac{1}{4} \times 12\frac{1}{4}$ mm. The word EIN is hardly $4\frac{1}{2}$ mm. long: the bottom limb of the E is the same length as the top limb; the central tongue is covered by the postmark, so that I cannot say anything about its length. The BAYERN label is nearly 12 mm. long, and the E of that word (an easy test) has all three limbs exactly the same length. KREUZER is $11\frac{1}{4}$ mm. long. The ends of the C of FRANCO are $\frac{3}{4}$ mm. apart. The small numeral in the left lower corner is set a little too low, and a little too far to the right. There are portions of 10 white lozenges, instead of 13, in the left top square; portions of 9 white lozenges, instead of 13, in the left lower square; and portions of 8, instead of about 12, in the right lower square. The flowers in the central numeral are well copied.

POSTMARKS.

Genuine.—14, 15, 29 (rare). I have also seen something like 1, but with very much larger letters.

First Forgery.—Uncancelled.

Second Forgery.—Apparently a portion of 54.

Third Forgery.—14. The numeral in the centre of my specimen is 317.

Fourth Forgery.—14, with numeral 295 in the centre.

Fifth Forgery.—Uncancelled; also 15 with B. P. in the centre.

Sixth Forgery.—14, with numeral 20 or 40 in the centre.

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. Also 29, with name spelt "Munich." The German name is, of course, "München."

UNPAID STAMP.

Issue of 1862. 3 Kreuzer, black.

Genuine.

I have only two specimens from which to make my description, but the reader will bear in mind that, as the stamps are type-set, there will doubtless be many small variations in the setting. They are typographed, in black, on medium, very rough, white, or more generally, yellowish-white wove paper, with a silk thread horizontally in the substance of the paper. The Y of BAYER. has a distinct tail, and there is a round stop after that word, and a similar one after POSTAXE. The G of EMPFÄNGER is the usual small (or "lower-case") German G. The L of ZAHLBAR is almost under the first stroke of the M of EMPFÄNGER (just a shade to the left), and the left top corner of the R is under the F. The middle tongue of the large central "3," sticks out level with the centres of the balls which form the head and tail of the numeral. The top horizontal line of the frame round the said "3," if prolonged to the left, would pass far above the R of the left-hand KREUZER; and if prolonged to the right, it would cut into the ball of the tail of the right-hand "3." The vertical, right outline of this frame, if prolonged upwards, would cut exactly centrally through the X of POSTAXE; and if prolonged downwards, it would cut centrally through the G of EMPFÄNGER. The vertical, left side of this 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. Each Z of the various inscriptions has a loop for its tail, which comes up and joins the centre of the body of the letter. At the outer corners of the stamp, outside everything, are four black diamonds, of equal size and shape.

First Forgery.

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 over 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 balls which form the head and tail. 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.

Second Forgery.

This is new to me (1902). Apparently typographed, on white wove paper; no silk thread. The L of ZAHLBAR is exactly under the middle stroke of the M of EMPFÄNGER, and the R is under the Ä. The top line of the central frame, if prolonged to the left, would pass very close to the R of KREUZER, and if prolonged to the right, it would pass clear above the right-hand "3." The right side of this inner frame, if prolonged upwards, would pass very nearly clear to the left of the X of POSTTAXE; and if prolonged downwards, it would just graze the left side of the G of EMPFÄNGER. The left side of the frame, if prolonged upwards, would cut almost centrally through the A of BAYER.; and if prolonged downwards, it would cut through the centre of the O of VOM. The Z of each KREUZER looks somewhat like an elongated "3," as there is no loop to the tail; while the Z of ZAHLBAR *has* a loop, which does not merely join the centre of the letter, but passes through it, and sticks out at the back. This is a very much better forgery than the first, and is likely to deceive; though, of course, the absence of the silk thread is an easy test.

Third Forgery.

This is the best counterfeit that I have seen of this particular stamp. Typographed, on rough, yellowish-white wove paper, rather hard; no silk thread. The stops after BAYER. and POSTTAXE are not round, but of a sort of diamond-shape. The G of EMPFÄNGER is not a German G, but is like a numeral "9." One L of ZAHLBAR is *exactly* under the first stroke of the M of EMPFÄNGER, and the F of this latter word, if prolonged downwards, would pass to the right of the centre of the R of ZAHLBAR. The bottom of the F is very blunt, though it is very sharply pointed in the genuine. The tongue of the large central "3" has a smoothly rounded point, while it is cut off nearly square in the genuine. The top line of the central frame, if prolonged to the left,

would just graze the R of the left-hand KREUZER; and if prolonged to the right, it would pass high above the right-hand "3." The right outline of the frame, if prolonged upwards, would just graze the left bottom corner of the X of POSTTAXE: and if prolonged downwards, it would graze the left side of the G of EMPFÄNGER. The left side of this inner 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 letters HLB of ZAHLBAR are all of the same height in the genuine, but, in this forgery, the H is the shortest, and the B is the longest. The central frame is in one piece; but in the genuine it is evidently broken at all the four corners. The four thin, inner outlines of the outer frame of the stamp touch the corner-ornaments, but none of them touch in the genuine.

Fourth Forgery.

Typographed, on yellowish-white wove paper, smoother than the genuine; no silk thread. The type of which the inscriptions are made is battered, and has evidently seen much service. The Y of BAYER. has a very long tail, which reaches to below the end of the A. In the genuine, the tail ends below the middle of the Y itself. The stop after the word is very shapeless. The accent on the Ä of EMPFÄNGER consists of two dots in the genuine; but in this forgery it is like two grave accents ("). The word ZAHLBAR is spelt ZÄHLBAR, and the first R is much shorter than the second. The R of this word is under the Ä. The frame round the central "3" is not square, as the top piece slopes down to the right. If prolonged to the left, this top piece would cut well into the tail of the R of the left-hand KREUZER; and if prolonged to the right, it would cut almost into the centre of the right-hand "3." The right side of this frame, if prolonged upwards, would just graze the left side of the X of POSTTAXE. The left side of the frame, if prolonged downwards, would pass between the letters OM of VOM. There is no loop to the tail of the Z in either KREUZER. The tail of the Z of ZAHLBAR curls up, but does not form a closed loop. There is a distinct hyphen, instead of a stop, after this word. The thin, inner outlines of the outer frame of the stamp all touch the inner corner-ornaments, except in the right top corner. The black diamond in the right top corner, outside the stamp, is not like the rest, as half of it has apparently been cut away.

POSTMARKS.

Genuine.—I have never seen this stamp cancelled.

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

Second Forgery.—14.

Third Forgery.—My specimen is uncanceled.

Fourth Forgery.—My specimen of this also is uncanceled.

NOTE.—I have seen no forgeries of the issue of 1870, perforated 11½, but my readers will please recollect that the genuine 1 kreuzer and 3 kreuzer of this issue are on paper watermarked with lozenges.

RETURNED LETTER LABELS.

I have met with some counterfeits of these; but, as the originals are not postage stamps in any sense of the word, they are not worth describing, although specimens, genuine or otherwise, from the various offices of Augsburg, Bamberg, München, Nürnberg,

Regensburg, Speyer, and Würzburg may be found in many collections. These "stamps" were simply used to seal up returned letters, after they had been opened to ascertain the name and address of the writer. I fancy the reason why these labels got into the old albums was from a mistaken idea that the legend on them, "Commission für Retourbriefe," signified a commission (or tax) on returned letters, whereas the "Commission" simply referred to the officials or department charged with the duty of opening and returning dead letters.

SPECIMEN STAMPS.

Of these I must say a few words, as the stamps are so very often found in albums, and various legends are related concerning them. They are the stamps of the numeral series, of the same design as the postals, but printed in black, on coloured paper. When the stamps were distributed to the post-offices, each packet of 50 sheets had a wrapper round it, and on the wrapper (which was coloured like the particular value on the sheets) was struck in black a copy of the stamp. There would therefore be no need for any official to open a packet, to see what was the value of the sheets, and doubtless the stamps saved a good deal of trouble. I fancy many collectors believe that these stamps were used in the same way as the "specimens," sent to post-offices in England by the authorities, whenever new types were issued; but, as will be seen from what I have said, this was not the case, although I have called them "specimen stamps" for convenience' sake.



BELGIUM.

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

Issue of 1861. Unperforated.

Issue of 1863. Perforated $12\frac{1}{2} \times 13\frac{1}{2}$, 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 of it. 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 dare say 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.

BOGUS STAMP.

The 10 c. of 1869 is occasionally to be met with in a *pale sky-blue*, a rather pretty shade. This is simply the ordinary green stamp, changed from green to blue by means of chemicals.

**BÉNIN.****Issue of 1892.**

These are the "Commerce" type of the French Colonies, perf. $14 \times 13\frac{1}{2}$, surcharged BÉNIN, in sans-serif capitals. The genuine stamps are scarce, and the forgeries are decidedly dangerous.

Genuine.

The surcharge is printed in shiny ink. My specimens, furnished by my publishers, have all been examined and passed by experts in Paris, so I conclude there is no doubt about them; but, singularly, the surcharges are not all alike, varying from 3 mm. to over $3\frac{1}{4}$ mm. in height, and from $14\frac{1}{2}$ mm. to 15 mm. in length. Usually, the letters are not broken anywhere, but I have one specimen with the left lower corner of the B broken, and another with a break in the centre of the bottom of the B. There is a space of exactly 1 mm. between the last two letters, IN. In several of my specimens, the right top corner of the last N is bent inwards very slightly, as though the type had had a knock. The lettering is so dark and prominent that it catches the eye at once.

Forged.

The surcharge appears to be lithographed, and the ink is very dull and spotty. It is exactly alike in all the numerous specimens in my possession, *i.e.*, fully $3\frac{1}{2}$ mm. high and 15 mm. long. There is always a very distinct break in the centre of the bottom of the B; another near the top of the first stroke of the first N; and another about three parts of the way up the I. The space between the letters IN measures nearly $1\frac{1}{2}$ mm. On many of the stamps, the surcharge is so faint that it would hardly be noticed under the postmark, unless specially looked for. All my specimens are postmarked. These forgeries were made by M. Battifort, of Marseilles.

POSTMARKS.

Genuine.—Like 29, but the hyphens composing the inner circle are shorter. The outer circle is fairly thick. I have "GRAND POPO BENIN," "PORTO NOVO BENIN," "CORRESPONDENCE" . . . (unreadable) "PORTO NOVO," "(BI)IDAH BENIN," and one specimen is marked "AG . . . BENIN." This latter postmark has a five-pointed star before (and after?) the name; but all the others have nothing whatever to separate the words.

Forged.—Similar to the genuine postmarks, but the outline is thinner. My specimens all bear either "✠ KOTONOU ✠ BENIN" (sometimes spelt "Cotonou"), or "✠ PORTO-NOVO ✠ BENIN" (with hyphen).

Issue of 1894. Provisionals.**Genuine.**

01 The same surcharge as for the issue just described, with the addition of 01 in red, on the 5 c.; 40 on the 15 c.; 75 on the 15 c.; and 75 in black, on the 15 c.

Forged.

I have only seen the 75 in red and in black, on the 15 c., but probably the other varieties exist. As the BENIN surcharge is just the same as in the first issue, I need not further describe them.

POSTMARKS.

Genuine.—Same as in the first issue.

Forged.—Same as in the forgeries of the first issue.

Issues of 1892 and 1894.**FORGED POSTMARKS.**

The genuine stamps have been offered in great abundance, with forged postmarks. The forged cancellations are the same as on the issues already described. Readers will please reject any with the Maltese cross before and after the name. For a fuller account of these forged postmarks see French Colonies.



BERGEDORF.

The matrices of all the five values were engraved on one stone, and were reproduced by lithography. In the 1 schilling, the numerals in the corners vary, as the lithographer obliterated them in his transfer, and put in smaller ones by hand. The matrix of the 1½ sch. had the value in the plural ("schillinge"). As strict grammarians objected to this, the lithographer altered it to "schilling" in his transfers. Hence the reprints, taken by transfer from the matrix, have "schillinge." Mr. Westoby's *Stamps of Europe*, to which I am indebted for all the above information, states that a few unused originals are known, made at Bergedorf, with "schillinge," and so, from this, it is evident that the lithographer did not make the alteration until after some impressions had been taken by way of trial. And indeed this might have been expected, for the stamps would evidently have to be made before they could be objected to. We may therefore consider the 1½ "schillinge" (original) to be simply a proof, or, as some people call it, an essay.

**Issue of November 1st, 1861. ½ 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 are said to have been suppressed on the 10th of the same month, making way for the ½ 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 often been passed off on the unsuspecting as real originals. However, collectors need not be taken in by 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.

**½ 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 55 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 two 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; though, in



lightly-printed copies, the ball near the E of HALBER does not touch the centre frame, and the one near the N of SCHILLING does not touch the linked rings. The horizontal black lines on the body of the castle (representing the courses of brickwork) divide it into ten coloured horizontal strips (I have counted the spaces, instead of the black lines, as there is less likelihood of making a mistake). The left-hand turret on the castle shows ten similar horizontal coloured spaces above the battlements, with parts of two others at the bottom; and the right-hand tower has nine spaces, with parts of two others at the bottom. 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 nearly 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; and the little 1 of the fraction in the right top corner is not set above the 2, but far too much to the right, and the whole fraction is somewhat to the right of the centre of the containing-square. 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, not counting the vertical outline of the castle. The eagle's beak is very strongly hooked. There is a curly line of the background, which joins the point of the beak, and curves inwards, towards the lower part of the neck; and, in the space thus enclosed, under the chin, there are two other curly or wavy lines—a long and a short one. The topmost ring, under the second E of BERGEDORF, has a small black dot in the centre. The ring of 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 right-hand one being the outline of the castle. The ball immediately to the left of the C of SCHILLING does not touch the rings. There are only seven coloured, horizontal bands across the body of the castle. The turrets both show seven similar, horizontal bands. 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 in the centre of the square, and the 1 is almost centrally over the 2, though not quite. 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 the wavy line of shading, proceeding from near the base of the neck, does not go near the point of the beak. There is no dot in the top 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.

POSTMARKS.

Genuine.—98. Occasionally it is struck twice, the second time at a different angle, making the whole into a zigzag. The distance between any two of the bars is $3\frac{1}{2}$ mm.

First Forgery.—98. Same distance apart as the genuine.

Second Forgery.—98. Lines very thin, and $3\frac{3}{4}$ mm. apart.

**Same Issue. 3 Schilling, black on claret-red.
Genuine.**

Lithographed, in greyish-black, on rose, or rather pale claret-red paper. There are, as usual, 55 linked rings, encircling the central design. There is a black dot in the ring on the right side, opposite the head of the second L of SCHILLING. The lower half of the B, in the word BERGEDORF, is a good deal larger than the upper one. This may be very easily seen by turning the stamp upside down. 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 of their respective containing-squares. The lower half of the shield contains four distinct, straight, vertical lines, not counting the vertical outline of the castle; and the other half shows the commencements of three thin, vertical lines.

**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 only 52 linked rings.

Fourth Forgery.

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

Fifth Forgery.

This is an extremely poor production. It is lithographed, in jet-black, on yellowish, or pale buff wove paper. My specimen has been painted Prussian blue, all over the face, by hand. There are only 42 linked rings.

POSTMARKS.

Genuine.—98.

First Forgery.—98. Space between bars $3\frac{3}{4}$ mm.

Second Forgery.—Ditto.

Third Forgery.—Ditto. Nearly 4 mm. space between bars.

Fourth Forgery.—Ditto. Thick bars; spaced $3\frac{1}{4}$ mm. apart.

Fifth Forgery.—Ditto, but there are only three bars, and they are 4 mm. apart.

Issue of November 10th, 1861. $\frac{1}{2}$ 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 $\frac{1}{2}$ 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; but they are uneven, some of the rings being larger than the rest. There is no dot in the top ring. 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 7 horizontal blue bars across the body of the castle, 8 across the left-hand turret, and 7 across the right-hand one. Each R of BERGEDORF has its tail widest at the end, and cut off almost square. The tail of the K of POSTMARKE joins the bottom of the oblique stroke, instead of its centre. The fractions are in the centres of the containing-squares, and the figures of the said fractions are too thin. 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 a clear line of shading, running between the beak and the nearest part of the wing, which is not in the genuine. There is no dot in the top ring. The post-horn has very little shading on it. The curly lines of the background, especially to the right of the castle, are far straighter than 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.

Third Forgery.

Lithographed, in jet black, on dark blue wove paper. There are only 45 rings, and they are very irregular.

Fourth Forgery.

Lithographed, on pale, greenish-blue wove paper. There are only 45 rings. The two rings over R of POSTMARKE are linked; the rest only touch each other, instead of being linked.

POSTMARKS.

Genuine.—98. As before.

First Forgery.—98. *Very* thick bars, 4 mm. apart. I have also seen *three* bars, in *red*, only $1\frac{1}{2}$ mm. apart.

Second Forgery.—I have never seen this cancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

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; and there is a black dot in the top ring, under the second E of BERGEDORF; another in the ring at the middle of the right side, opposite the head of the first L of SCHILLING, and a third on the left side, opposite the I of EIN. 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 eight white bars across the body of the castle, the first and last being very thin and ragged. The turrets each show eight white bars, from the battlements of the castle to the beginning of their roofs, but they are not very distinct. 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. The post-horn is the same as in the genuine $\frac{1}{2}$ schilling.



First Forgery.

Nicely lithographed, in jet black, on greyish-white wove paper. There are 55 linked rings, as in the genuine, but the three dots in the rings are absent. 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 white 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 points of the beak and the nearest part of the wing. 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.

Third Forgery.

Rather well lithographed, on grey wove paper. There are 55 linked rings, as in the genuine, but no dots in the rings. The tail of the eagle is shaded by thin, straight, vertical lines. The ball below ER of BERGEDORF does not touch the rings; the one opposite the N of SCHILLING does not touch either rings or frame; all the others touch both rings and frame. There are eight white lines across the body of the castle; the top one is very thin, but the others are rather better than the genuine. The postmark covers the upper part of the shield on the eagle's breast in my specimen, but there do not seem to be any lines on it. The lower half of the shield shows four thick, vertical lines, not counting the out-

line of the castle. The eagle's beak is like a parrot's, and wide open. The postmark covers the space between the beak and the wing; but I can see that there is no line running from the point of the beak to the base of the neck, and all the lines of the background are *very* faint. The T and M of POSTMARKE have their tops joined together, though they are a good distance apart in the genuine. This is not a bad-looking forgery.

Fourth Forgery.

Lithographed, in deep black, on stout, yellowish-white wove paper. There are only 47 linked rings, and they are irregular on the right side.

Fifth Forgery.

Lithographed, on greyish-white wove paper. There are only 50 rings, and the outlines of some of them are strangely thickened, near the HILL of SCHILLING, the RGE of BERGEDORF, and the EI of EIN.

Sixth Forgery.

Lithographed, in deep black, on yellowish-white wove paper, rather soft. There are only 49 rings; they are very irregular, and most of them only touch each other, instead of being linked. The lettering of BERGEDORF and POSTMARKE is absurdly thin.

POSTMARKS.

Genuine.—As before.

First Forgery.—Generally uncanceled, but also to be found with 98; the bars are thick, and $3\frac{1}{4}$ mm. apart.

Second Forgery.—Uncanceled.

Third Forgery.—98. There are five thick bars, only $1\frac{1}{2}$ mm. apart.

Fourth Forgery.—Uncanceled.

Fifth Forgery.—Uncanceled.

Sixth Forgery.—Uncanceled.

Same Issue. $1\frac{1}{2}$ Schilling, black on yellow.

Genuine.

Lithographed, on pale yellow wove paper. There are 55 linked rings, as before, with a black 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 right-hand turret has a very distinct ball on the top of it. The eagle's tail is the same as in the genuine $\frac{1}{2}$ schilling. The eye is large and round, and is placed most absurdly far down. All the balls touch both rings and frame. There are eight yellow horizontal bands across the body of the castle, between the base and the battlements, the top one being *very* thin. They are not so plain as in the genuine $\frac{1}{2}$ and 1 schilling, as there are several thin black lines between the regular courses of brickwork, thus confusing them. The left turret shows eight yellow bars, and the right turret nine. None of the figures of the fractions in the corners touch any part of their respective containing-squares; though the fraction-line of the $1\frac{1}{2}$ in the right top corner, and the similar line in the left bottom corner, both touch 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. The serif to the head



of the little 1 of the left bottom $\frac{1}{2}$ is double, *i.e.*, there are two projections to the left of the head of the figure, instead of one. The wide end of the post-horn does not touch the base of the castle above it. The ring of the post-horn is lightly shaded, with short lines, just crossing the tube; and, if they were prolonged, they would all meet in the centre of the ring of the horn.

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. There are no dots in the rings. The word SCHILLING is replaced by POSTMARKE, *i.e.*, there is POSTMARKE both at the left side, and at the bottom as well.

Second Forgery.

Lithographed, in deep black, on pale yellow wove paper. There are 55 rings, as in the genuine. The eagle's tail has two perfectly straight vertical lines in it, not counting the outline of the gate of the castle. 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 eight 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 $1\frac{1}{2}$ in the left top corner, all touch the outline of the containing-square; and the fraction-line of the $1\frac{1}{2}$ 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.

Third Forgery.

Lithographed, in jet-black, on dull yellow wove paper. There are only 43 rings, and some of them are twice the size of others.

Fourth Forgery.

Lithographed, in jet-black, on bright yellow wove paper. There are only 46 rings. They are fairly regular.

Fifth Forgery.

Lithographed, in jet-black, on stout, hard, bright orange-yellow wove paper. There are only 43 rings. They are fairly regular.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—98. The bars are thick, and $3\frac{1}{2}$ mm. apart.

Third Forgery.—Uncancelled, or a blotch of writing-ink.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

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

Genuine.

I have already spoken of the status of this stamp. It is lithographed, on the same paper as the 1½ schilling, and the design is exactly the same, except for the addition of the final E to SCHILLING.

First Forgery.

This is Fohl's production. Lithographed, in dull black, on orange-yellow wove paper. There are 55 rings, as in the genuine, but no dots in the rings. The eagle's tail is solid, or nearly so. The stamp is always heavily printed, so that most of the balls are solid, instead of showing shading-lines. The courses of brickwork across the castle cannot be made out with any certainty; and it is the same with the turrets; indeed, the left-hand turret is practically solid. The serif of the large l of the 1½ in the left top corner touches the outline to left of it, though it does not do so in the genuine. The fraction-line in the left lower corner does not touch the right outline of the square. The lower half of the shield is solid black. The serif to the head of the little l of the fraction in the left lower corner is single, instead of double. The wide end of the post-horn touches the base of the castle. The ring of the post-horn is shaded almost solid. There is a tiny black dot, *outside* the stamp, above the G of BERGEDORF. The lettering of all the inscriptions is very thin and ragged; and there is no cross-bar to the H or the A of HALBER, and only a mutilated one to the A of POSTMARKE.

Second Forgery.

Lithographed, in jet-black, on stout, bright orange-yellow wove paper. There are only 43 rings.

POSTMARKS.

Genuine.—Being only a trial stamp, or essay, genuinely used specimens are unknown.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

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 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.

Sixth Forgery.

Lithographed, in dull blue, on *very* pale rose wove paper. It has 50 rings, like the first forgery, but may be distinguished from it, by having the numerals very thin, and by the fact that the wide end of the post-horn touches the base of the castle. It is a poor-looking counterfeit.

Seventh Forgery.

Lithographed, in pale ultramarine, on pale rose wove paper. There are only 45 rings. The balls are very lightly shaded with vertical lines, and are hardly visible at a first glance.

POSTMARKS.

Genuine.—As before.

First Forgery.—98. The bars are $3\frac{1}{2}$ mm. apart.

Second Forgery.—Uncancelled.

Third Forgery.—98. I have this with thin bars, 9 mm. apart (!), and with thicker bars, $3\frac{1}{2}$ mm. apart.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—98. The bars are thin, and nearly $3\frac{1}{2}$ mm. apart.

Seventh Forgery.—Uncancelled.

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. There is a very tiny dot in the ring on the left side, near the bases of the IE of VIER. This dot is not in the centre of the ring, but close to the left-hand edge of it. In the ring on the right side of the stamp, between the tops of the LL of SCHILLING, there is another tiny dot, not in the centre of the ring, but at its extreme right-hand edge. These dots could certainly not be seen, unless specially looked for, with the microscope. The eagle's tail is the same as in the genuine $\frac{1}{2}$ schilling. All the balls touch both frame and rings. 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 beak is nearly closed, and has a sort of Roman-nosed outline. The eye is a small, distinct outlined circle, not shaded. The spiral part of the post-horn is shaded with vertical lines. Eleven feathers in the wing are



tolerably easy to see, and the tip of the wing touches the junction between two rings. The end 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. The middle v-part of the M of POSTMARKE is sharply pointed. The foot of the eagle shows two claws, pointing to the left side of the stamp, one directly downwards, and the fourth obliquely down towards the post-horn. The tail of each R of BERGEDORF is, as it were, pinched off to a point, which is directed obliquely downwards to the right.

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, but without the dots. They are fairly regular. The eagle's tail is a black mass of solid colour. 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 a rather blunt nose; and there is no eye to be seen. 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 end of the tail is very little lower than 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 the tails of the other three. The large end of the post-horn comes *very* close to the base of the castle. The middle v-part of the M of POSTMARKE is cut off square, instead of being pointed. Two of the claws of the eagle point to the left, as in the genuine; but *both* the others point downwards. The tail of the first R of BERGEDORF is like the genuine; while the tail of the second R is cut off square.

Third Forgery.

Lithographed, in jet-black, on pinkish-grey wove paper, which looks a sort of lilac at a distance. There are 55 rings, as in the genuine, but without the dots, and they are not very regular, some of them not overlapping so far as the others. The eagle's tail, in my specimen, is a solid mass of colour. The ball below the H in the right upper spandrel is at some distance from the rings; and the ball above the A, in the right lower spandrel, does not actually touch the rings, though it is very near. The upper half of the shield shows one *transverse* line, with (generally) a v-shaped mark standing on the transverse line; the lower half of the shield is nearly solid, but four thick vertical lines can usually be made out, by the aid of the microscope. The upper mandible of the beak is very little curved, and it is not like the beak of an eagle at all. The eye seems to have a crescent-shaped line of shading across it. The spiral part of the post-horn is shaded with irregular dots. There seem to be only six feathers in the wing, but my specimen is partly covered by the postmark just there, so there may be more than six, but certainly not

more than about eight. The foot of the eagle is very indistinct in my specimen; but, as far as I can make out, one claw points upwards, one obliquely down to the left, one to the right, and one directly downwards. The tip of the wing does not touch the rings.

Fourth Forgery.

This counterfeit is no longer in my possession, so I reproduce the description from the second 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 spandrel does not touch the rings, the ball above the A in the right-hand bottom spandrel does not touch the rings, and the ball above the L in the left-hand top spandrel 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.

Fifth Forgery.

Lithographed, in jet-black, on pale salmon-coloured wove paper. There are only 42 rings, irregularly linked, and without dots.

Sixth Forgery.

This is a frightful thing, and would hardly deceive the veriest tyro. Very coarsely lithographed, in dull black, on very thick, dull buff wove paper. The rings are represented by 42 white pearls, on a black, circular band. I have seldom seen a worse counterfeit of any stamp.

Seventh Forgery.

Rather nicely lithographed, in jet-black, on stout, dark *brown* wove paper, very nearly the colour of the old Brunswick $\frac{1}{2}$ sgr. There are only 39 rings.

In all these forgeries of the 4 schillinge, No. 2 is the only one in which the colour of the paper comes anything near that of the genuine stamps; and even this said No. 2 is far too red, being almost exactly the colour of the second reprint.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—98. The bars are rather more than $3\frac{1}{4}$ mm. apart.

Fourth Forgery.—98. Five thick bars, a little over 3 mm. apart.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—Uncancelled.



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, though the 1s. is also found perforated $14 \times 12\frac{1}{2}$. 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 nine thick lines of shading, below the lowest point of the front of the neck, with indications of a short, tenth line at the bottom. The white ring which surrounds the central medallion is exactly the same width all the way round. The hair completely hides the corner of the eyebrow; and it stops short under the front thistle, not coming up to the front of the forehead at all. There are six thick lines of shading, and one thinner and shorter one, from the top of the eyebrow to the upper eyelid. The front of the portrait, from the top of the forehead to the point of the neck, is not outlined, but simply formed by the stoppage of the horizontal lines of the background. The ornaments on the top of the diadem are: pearl, thistle, pearl, shamrock, 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 on the neck does not reach quite to the front, 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 line just down the front. There are 17 transverse lines of shading on the neck, counting down the front; and most copies show indications of an eighteenth line. The profile of the forehead curves backwards, so that if a perpendicular line were let fall from the place where the forehead goes into the coronet, it would cut almost centrally through the eyeball.

First Forgery.

Lithographed, on moderately stout, yellowish-white wove paper, no watermark, badly pin-perforated $12\frac{1}{2}$, in oval holes. The front pearl on the diadem touches the seventh line of shading from the top, as a rule, like the genuine, but there is often an eighth line visible. There are only eight lines of the background to be seen, below the lowest point of the front 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 from five to 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-lys*. 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 15 lines of shading on the neck, counting down the front. The lines of shading in the background are ragged, and somewhat blurred; very different from the firm and clear-cut lines of the genuine.

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 sometimes a shaded pearl 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. The profile of the forehead is quite vertical, and a perpendicular line, drawn down from the place where the forehead goes into the coronet, would pass clear to the left of the eyeball.

Third Forgery.

This is by far the poorest of the lot. Lithographed, on very thin, very white wove paper, no watermark, unperforated. The front pearl of the diadem appears to touch the sixth line of shading from the top, but the lines are coarse and smudged. There are ten lines of shading below the lowest point of the front of the neck, and the lowest two are blotched together. The white ring surrounding the central medallion is very narrow near the front of the coronet, and opposite the front point of the neck; indeed, in the latter place, some of the lines of shading actually cut across the white ring. It is broadest towards the top of the back of the head. 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 some 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 first met with this forgery in 1891, but I fancy it is considerably older than that.

POSTMARKS.

Genuine.—1, 29, 55 (with three lines, instead of four, at top and bottom).

First Forgery.—54, with blank centre.

Second Forgery.—A portion of a very large circle.

Third Forgery.—Uncancelled.

Issue of 1874. 3d. on 1d., red; 3d. on 1s., green.

Surcharge in fancy capitals, **THREE PENCE**.

These are the only two values to be found with this surcharge.

Genuine.

The surcharge is in the ornamental, shaded or outlined letters, shown in the illustration. From the left top corner of the T to the right top corner of the final E, the surcharge measures $23\frac{1}{2}$ mm. The letters are 2 mm. high, measured parallel with their slope. The P of PENCE has a top like an ordinary capital P, without any curly line at the back.

First Forgery.

I consider this a dangerous counterfeit. The length of the surcharge, measured as before, is 24 mm.; and the height is $1\frac{3}{4}$ mm. I have a 2d. with this surcharge, which is, of course, bogus.

Second Forgery.

This is easy to detect. The surcharge measures $23\frac{3}{4}$ by a little over $1\frac{3}{4}$ mm., but the test is the P, which has a curly head, like a script P.

POSTMARKS.

Genuine.—As before.

Forged.—The surcharge only being forged, the stamps bear genuine cancellations.

Same Issue. 3d. on 1s., green. Surcharge in Roman capitals.

Genuine.

From the left top corner of the T to the right top corner of the final E, the surcharge measures exactly 24 mm.; and, from the outside edge of the second E of THREE to the edge of the upright stroke of the P, there is a space of a shade over $1\frac{1}{2}$ mm. The serif to the right side of the head of the T hangs down level with the cross-bar to the H. The head and tail of each E come very close together. The space between them is not more than $\frac{1}{2}$ mm.

Forged.

Measured as before, the surcharge is $23\frac{1}{2}$ mm. long, and the space between the words a shade over 2 mm. The serif to the right side of the T does not come down so low as the cross-bar of the H. The head and tail of each E are about $\frac{1}{2}$ mm. apart. I have this surcharge on the 1d., which is bogus.

POSTMARKS.

Genuine.—As before.

Forged.—The postmarks are genuine.

Issue of 1875. 1d. on 2d., blue; 1d. on 3d., buff;
1d. on 1s., green.

Surcharge in ordinary capitals and lower-case.

Genuine.

The E of PENNY is exactly under the centre of the O of ONE. A line drawn down, along the first stroke of the N of ONE, would cut centrally through the first N of PENNY; and a line drawn upwards, along the last stroke of the last N, would cut centrally through the E of ONE. The distance between the two words is $2\frac{1}{2}$ mm. **One Penny.**

Forged.

The E of PENNY is plainly to the left of the centre of the O of ONE. A line drawn down, along the first stroke of the N of ONE, would pass along the second stroke of the first N of PENNY; and a line drawn upwards, along the last stroke of the last N, would cut through the E of ONE, decidedly to the left of its centre. The distance between the words is $2\frac{1}{2}$ mm.

!—It will be seen from the above that the genuine and forged surcharges are practically identical as to type, but, in the forgery, the ONE is not placed in exactly the same position above the PENNY as in the genuine.

POSTMARKS.

Genuine.—As before.

Forged.—The forgeries have genuine postmarks.

BOGUS STAMPS.

I have the 1d. and 2d. surcharged in two lines, THREE PENCE. These are altogether bogus.



BOLIVAR.

Issue of 1863. 10 Centavos, green.

This is a scarce stamp, worth some £12 or £13, 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 of 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, or sans-serif 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 *io* 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 foot-stroke of the *A* of *BIA*, in the right outer inscription, very nearly touches the stop after it. The head- and foot-strokes 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 20 pearls, and there are 18 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 slightly 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^s 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 foot-strokes 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 ro is centrally under the star above it; and in the C^s, 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^s is central, and so is the one under the s of U^s; 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^s, not touching it anywhere. The foot-stroke 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 foot-strokes. The left outer frame contains 21 pearls, the top frame 18, the right frame 22, and the bottom frame 18; 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 dates from about 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 cornucopia 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 shaped like 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 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.

There are many varieties of type in the stamps of 1866 and the first issue of 1867; and, as I have only very few specimens from which to describe, I fear my notes will not be very reliable.

Issue of 1866. 10 Centavos, brown.

I am sorry to say that I have no genuine specimen of this stamp. There is only one plate, which contains 78 varieties of type.

Genuine.

Engraved in *taille-douce*, like the other values hereafter described. If the stamp be held so that the light falls obliquely upon it, the ink will be seen to stand up from the paper in slight ridges. The upper numerals have their tops pointing towards the top corners of the stamp, while the lower numerals have their tops pointing towards the centre of the stamp.

First Forgery.

Lithographed, in red-brown or purple-brown, on white wove paper. The ink, of course, does not stand in ridges. Inside the outline of the globe there are six curved lines, parallel with the outline, and three or four vertical lines crossing them, above the AV of CENTAVOS, and two or three oblique lines above the OS. The crossed lines of shading in the spandrels, outside the inscribed oval, are very coarse and wide apart.

Second Forgery.

I have only seen this lately. Nicely lithographed in brown, on rather thin, hard, white wove paper. The numerals are short and wide, and placed transversely in the containing-ovals, so that the tops of the upper numerals point inwards, towards the top of the stamp, and the lower numerals point outwards, towards the sides of the stamp. The curved lines on the globe follow the outline, as in the first forgery, but are much finer, and there are nine of them, not including the outline of the globe. There are no lines of shading crossing these. The spandrels in the background, behind the eagle, are formed by rows of square dots, instead of lines.

Same Issue. 50 Centavos, orange-yellow.

There is one plate of this value, with 30 varieties of type on it.

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.

As in the case of the 50 c., there is only one plate of this value, with 30 varieties of type on it.

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, with their tops pointing towards the centre of the stamp, and this test will serve to detect the forgery very easily.

Forged.

Apparently engraved in *taille-douce*, like the forged 50 centavos, on stout, very white wove 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; the one at the right-hand top 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, with their tops pointing to the bottom corners of the stamp.

My readers will please note that I consider these two stamps decidedly dangerous forgeries, and they will do well to be very careful, especially with the 50 c.

POSTMARKS.

Genuine.—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.

Forged.—The forgeries are not cancelled.

First Issue of 1867. 5 Centavos, lilac.

This is from the last "state" of the plate of the original 5 c. of 1866, with the colour changed from green to lilac. I understand that the plate was re-touched or re-cut at least six times, and there are 72 types on the plate. The lilac 5 c. was printed, as I have said, from the last "state" of the plate, showing, upon the globe, only curved lines of shading, following the shape of the globe.



Genuine.

Coarsely engraved in *taille-douce*, on rather thin, white wove paper. I have only a single specimen to describe from, and thus cannot guarantee that all the 72 types are alike in the points now to be mentioned. The outer frame is $\frac{1}{2}$ mm. distant from the stamp. The E of CORREOS has its central tongue decidedly longer than either the top or bottom limb. There is no cross-bar to the A of BOLIVIA or the A of CENTAVOS. The letters of the inscription are small, as compared with the width of the oval containing them, so that there is at least $\frac{1}{2}$ mm. between the tops of the letters and the outer outline of the oval, and more between the bottoms of the letters and the inner outline. The top of the oval reaches within nearly $\frac{1}{2}$ mm. of the top of the stamp, not including the outer line; and the bottom of the oval the same. The two chief things to look at are the slight ridges of ink, standing up from the paper, and the curved horizontal lines on the globe.

Forged.

Lithographed, in purple-brown, or brownish-purple, on white wove paper. Being a lithograph, the ink does not stand out from the surface of the paper at all. Besides the curved horizontal lines, the globe shows seven or eight vertical lines of shading above the AV of CENTAVOS, and two oblique lines above the OS of that word. The outer line is not equally distant from the stamp all round; being $\frac{1}{2}$ mm. at the top, where it is narrowest, and more than $\frac{1}{2}$ mm. down the left side. The right side also is wider than the top. The E of CORREOS has its central tongue much shorter than either the top or bottom limb. Each A of the inscription has a cross-bar. The lettering is tall, and comes within $\frac{1}{2}$ mm. of the outer and inner edges of the oval. There is quite $\frac{1}{2}$ mm. between the top of the oval and the top of the stamp, and the same at the bottom.

POSTMARKS.

Genuine.—As before.

Forged.—98, bars much closer together.

Second Issue of 1867.

5, 10, 50, 100, 500 Centavos. Nine stars.

The forgeries now to be described are lithographic imitations of a most beautiful *taille-douce* design. The first forgery is to be found almost everywhere, and I can safely say that I find these wretched things in nine out of ten of the albums sent to me, week by week, for examination and opinion, and occasionally in the books 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, perf. 12. The tail of the llama curls upwards, like that of a rabbit. The butt-end of the flagstaff above the right-hand star is thickened, near the end, something like the butts of the old lances of the Middle Ages, and the butt-end of the staff above the left-hand star is also slightly thickened, but not so much as the other. These butts are *not* like arrow-heads. The background of the circle, containing the arms, flags, stars, etc., is composed of close, thick, horizontal lines of shading. The snow-cap on the highest peak is a triangular patch of white, running down on the left side to about the level of the place where the lowest flagstaff begins to appear from behind the oval shield. The sun is sometimes rather blurred, but there is no ring of stars round it. The eye of the condor is oblong, and the ring of white feathers is fairly low down on the neck.



The following are the special notes for each value :—

5 Centavos.—In the word CINCO the head and tail of the *i* are both exactly alike; the hanging arm of the *T* of CENTAVOS does not touch the *A*.

10 Centavos.—The *i* of the right-hand 10 does not slope very much to the right, not nearly so much as the first *i* of BOLIVIA below it. The *i* of the left-hand 10 does not slope very much to the left, not nearly so much as the first *R* of CORREOS below it. The *S* of CENTAVOS is on the same level as the rest of the word.

50 Centavos.—The value, which is in fat letters, is spelt CINCUENTA.

100 Centavos.—The *i* of each 100 has ornamental curls at the head and foot, and the slope of the numerals is less than that of the *R* of CORREOS or of the *i* of BOLIVIA.

500 Centavos.—The value is in fat letters, and is spelt QUINIENTOS.

First Forgery.

Lithographed, on stout, white and yellowish-white wove paper, pin-perf. 12½, and also 13½, rather better than usual. The tail of the llama sticks out obliquely to the left, without any curl. The butt-end of the flagstaff, above the left-hand star, is exactly like an arrow-head; and the corresponding butt, over the right-hand star, is very similar. The background of the circle, containing the flags and stars, is of solid colour, instead of lines. The snow-cap on the highest peak does not come down, on the left side, so low as in the genuine. The sun has a circle of small stars round it. The condor's eye is nearly round, and the ring of feathers encircling the neck is very close to the head.

5 Centavos.—The *i* of CINCO is like a numeral *i*.

10 Centavos.—The numerals slope absurdly, very much more than the lettering below them. The *S* of CENTAVOS, in some of my specimens, is lower than the level of the rest of the word.

50 Centavos.—The value is in very thin letters, and is spelt CINCOENTA.

100 Centavos.—The *i* of each 100 is a plain numeral, with hardly a sign of any foot-stroke, and without the ornamental curls of the genuine.

500 Centavos.—The value is in very thin letters, and is spelt QUINHENTOS.

Second Forgery.

Lithographed, on stout, yellowish-white wove paper, pin-perf. about 11½. The tail of the llama is as in the first forgery, but thicker and clumsier. The butts of the flags are more like the genuine, but too much like lance-heads (not arrow-heads). The background is of horizontal lines, like the genuine, but they are blotchy, and far too fine. The easiest test for this forgery is in the fact that there is only *one* mountain-peak; the second peak, which ought to show between the high peak in the background and the cottage (or church?), being absent. The snow-cap runs straight across the peak, instead of running down obliquely to the left. There is no trace of the sun in my specimen (5 c.). The condor's eye is a triangle; the ring of feathers is absent, and the head is that of a dove.

5 Centavos.—This is the only value that I possess. The right arm of the T of CENTAVOS hangs down so as to touch the A.

POSTMARKS.

Genuine.—1, 29. Also a large numeral.

First Forgery.—1, 5, 10, 100. No. 10 is the most usual.

Second Forgery.—10.

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 nine-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 do not 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 cannot 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.

BOGUS STAMPS.

Of the type of the first two issues there are the following bogus values, all lithographed: 2 centavos, pale yellow; 2 c., bright mauve; 20 c., brownish-carmine; "1 peso," blue.

The 2 c., yellow, is so faint that the design is hardly distinguishable. The 2 c., mauve, is rather nicely done. The "1 peso" resembles the 100 centavos, but of course the value will instantly condemn it.

The set of so-called "Interior Stamps," in black, with BOLIVIA at top, CORREOS at bottom, frame like that of the French or Greek stamps, but landscape in centre, with value, each side of the mountain—Porte $\frac{1}{2}$ (1, 2, 4) real—is believed to be altogether bogus.

There is a stamp of the same design as these black ones, but without indication of value, and printed in olive-yellow; this also is bogus.

A full set of bogus stamps was issued a few years ago, of a peculiar design, and I believe the dealers accepted them just at first without question. However, their true character soon became known, and I have not seen many of them lately. The stamps are rectangular, on coloured paper, but the design runs obliquely up, from left to right. At each corner is the value in figures, in an oval, then comes, under the value in the top left corner, CORREOS, under this DE BOLIVIA, under this a train running to right, under this IMPRESOS, and under this the value in words. The values and colours are: $\frac{1}{2}$ centavo, red on yellow; 1 c., rose on pale rose; 2 c., mauve on green; 5 c., blue on pale blue; 10 c., orange on pale orange; 20 c., bright green on green; 50 c., rose on pale rose; 1 boliviano, yellow on pale yellow; 2 bols., black on lilac; 5 bols., black on white; 10 bols., mauve on lilac. There are shades of most of the values. They are poorly lithographed, on fairly thick wove paper, white gum, perf. 11.



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 arriving 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 seven 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. There is a white ball in the outline, at the top of the stamp, and a similar one at the bottom of the stamp, each being fairly circular, and measuring about $1\frac{1}{4}$ mm. across. Each side of each ball there are bunches of white leaves, graduated in size, to fit the diminishing border, and arranged 3 : 3 : 3 : 1, in each case, with a pair of white dots, like a colon, separating each bunch from the following one. Immediately inside the border, there is a band of very light-coloured engine-turning (the lightest part of the whole background) showing two long dark dashes, somewhat diamond-shaped and close together, alternately with two long dashes, wide apart, with a black dot between them. This alternate pattern goes, of course, right round the stamp, as do all the interior patterns now to be described. Inside this light band is a broad dark pattern, composed of tiny, diamond-shaped black 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 9 and 12 dots, respectively. The division between this and the next section of the pattern is a band showing, alternately, five and four parallel dark dashes, but this band does not look at all like a chain. Inside this comes more of the pattern of diamonds of diamond-shaped dots; then another band of the five and four parallel dark dashes; then some more of the dotted pattern; then a very small oval, the outer outline of which is formed by small dashes and colons alternately, and the inner one an unbroken black line. In the centre of all, there is some more of the dotted pattern. It will be understood that only portions of all these various oval patterns can be seen; the rest being hidden by the numerals, except the light-coloured band immediately inside the ornamental frame. There is a very thin black outline following the curves of the thick black shading of the numerals, leaving a very narrow light space between shading and outline.

The special points of difference for the different values are the following:—

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 white part of the straight, pointed commencement of the 3. The little white ornamental ball at the top of the stamp is round, while the corresponding one at the bottom is generally an upright oval.

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 rather larger than those on the 30 reis.

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.

First Forgery.

Lithographed, on very thick, yellowish-white *laid* paper. Copies with a wide margin show two black lines round the stamps, 1 mm. apart. The two white balls are too small, being barely 1 mm. in diameter. The bunches of leaves are thin and "scraggy," as compared with the genuine. The part of the design immediately inside the border is very dark. It is composed of two long parallel dashes, and two dots alternately, all the way round. Next comes a pattern of dots (more or less round) arranged in diamonds, of nine dots each. The division between this and the next section of the pattern is a white chain, on a black ground. The chain is quite distinct and unmistakable. Inside this is a dotted pattern, but the dots are not arranged in groups. Inside this is another chain; then a dotted pattern, not in groups; then a third chain (this can only be seen clearly in the 90 reis); and then some more dots, very often blotched into one dark mass. There is a distinct, very prominent *white* outline round the shaded parts of the numerals.

The special points of difference in the three values are:—

30 Reis. Forged.

The right curl of the tail of the 3 is slightly but sensibly lower than the left one.

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.

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 very distinct links of the chain-pattern in the background, as seen through the head.

Second Forgery.

Lithographed, on rather soft, moderately stout, yellowish-white wove paper, and also on thick, hard, yellowish-white, transversely-laid paper. The white balls vary in size, from 1 to 1½ mm. in diameter. The pattern immediately inside the ornamental frame is composed of parallel pairs of long black dashes (the inner one of each pair generally shorter than the outer one) alternating with colons, but the colons are irregular, and cannot be traced all the way round the stamp. The dotted pattern inside this is not divided into diamonds, but rather into oblique strips, three dots broad. Inside this comes a narrow pattern which, in the 30 reis, is like a very badly-made chain-pattern above the numerals, but below them is composed of sets of four black dashes. In the 60 reis, this pattern shows the sets of four black dashes, both above and below the numerals. In the 90 reis, it is a very thin white chain, both above and below the numerals. Inside this is a dotted pattern, not divided

into groups in the 30 and 90 reis, but divided into squares of 16 dots in the 60 reis. Then comes a narrow band of sets of three black dashes, above and below the numerals in the 60 reis, sets of three above and two below, in the 30 reis, and a thin white chain in the 90 reis. Then there is another dotted pattern, not divided into groups; then an irregular chain; then some more of the dotted pattern; then a white line in the 30 reis and 90 reis, a little more of the chain-pattern, and a central white dot. Most of this last portion is hidden by the numerals in the 60 reis. The thin black line, outside the shaded portions of the numerals, is hardly to be noticed in this set of forgeries.

The special points of difference for the different values, besides those already mentioned, are the following:—

30 Reis. Forged.

The left curl of the tail of the 3 is much 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 head bends over so much, that the dark shading on it actually touches the shading of the body, though it does not do so in the genuine.

90 Reis. Forged.

The triple bunch of leaves, at the bottom, furthest to the left from the ball, is badly done, the upper leaf of the three being not much more than a white dot.

Third Forgery.

Lithographed, on medium, bluish-white wove paper. As all the white spaces between the dots are exaggerated, this gives the whole stamp a grey appearance. The white balls seem to vary in size from 1 to $1\frac{1}{2}$ mm. This forgery may be easily detected by the bunches of leaves in the lower border, as there is an extra single leaf on each side, making them 3:3:3:1:1 each side, instead of 3:3:3:1. The pattern immediately inside the border has diamonds of from 16 to 25 dots each, with very marked and wide spaces between the diamonds; immediately inside the ornamental border, there is a row of dashes; these vary considerably, some being single, some double, and some triple parallel dashes, the inside one of each double or triple dash being generally the shortest. Inside this, there is a pattern of diamonds of dots, each diamond containing from 16 to 25 dots, with very prominent white spaces between the diamonds. In many of the diamonds, some of the rows of dots are blotched into a single black line. As the extra single leaf at each end of the lower wreaths is such a very marked test, I think further description is not necessary. The special variations for the different values are:—

30 Reis. Forged.

The right curl of the tail of the 3 is slightly lower than the other, and the right curl of the 0 is decidedly smaller than the left curl, though they ought to be about equal in size.

60 Reis. Forged.

There is a zigzag, dotted line outside the outermost diamonds of dots at the top of the stamp, inside the border, extending over about ten of the diamonds.

90 Reis. Forged.

There are 19 dots, 4 oblique lines, and several blotches to be seen inside the head of the 9. In this set there are *two* rectangular frame-lines round the stamps, $1\frac{1}{2}$ mm. apart.

Fourth Forgery.

Lithographed, in very dark, greasy, black ink, on soft, yellowish-white wove paper, rather thin. Of this forgery I have only the 60 reis; and I have never met with more than the 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; at least, if there *is* a frame-line, it is so far from the design that it is cut off in my copy, which is not clipped very closely. At a short distance, the whole stamp, except the numerals, looks dark black. It can easily be detected by the bunches of leaves in the lower border, which are 4:3:3:1, each side of the white ball, instead of 3:3:3:1.

Fifth Forgery.

Lithographed, in dark black, on stout, white laid paper. There are two frame-lines round the stamp, $\frac{3}{4}$ mm. apart. The white balls are oval, instead of circular, about 1 mm. across the widest part. The pattern immediately inside the ornamental border is composed of pairs of parallel black dashes, alternating with colons (=:=:). Then comes a pattern of diamond-shaped black dots, quite uniform, and not grouped into diamonds. Then comes a thin white chain, on a deep black background; then some more of the uniform dotted pattern; then another white chain, like the first; then some more of the uniform dotted pattern; and the centre of the stamp is nearly all black, without any particular pattern on it. The ornamental border, which, in the genuine stamps, gradually diminishes in width towards the sides, so that it is merely a thin black line at each end of the oval, is, in this forgery, quite $\frac{1}{2}$ mm. broad at each end of the oval. There is an extra white dot, opposite to the point of the last leaf of each wreath, top and bottom, though, in the right-hand side of the bottom wreath, the dot is below the level of the last leaf. These extra dots are not to be seen in the genuine. The special differences are:—

30 Reis. Forged.

The arrangement of the wreath to the left of the bottom ball is, in my specimen, 3:3:2:1.; the head of the 3 is totally unlike the genuine, or any other forgery, having a small curl at the left end, instead of the long, downward-pointing peak; the tail, also, is a single, large white ball, instead of the two black-grouse curls.

60 Reis. Forged.

The right upper wreath, in my specimen, is 3:2:3:1.. The narrowest white part of the head of the 6 is not much more than $\frac{1}{4}$ mm. broad; but in the genuine, the narrowest white part is fully 1 mm. across.

90 Reis. Forged.

The right upper wreath, in my specimen, is very badly done, and seems to be 1:1:1:1., with only one white colon, and as before mentioned, a white dot after the outer leaf.

Sixth Forgery.

This is very poor, and I have only met with the 90 reis. Coarsely lithographed, on thick, very yellowish-white wove paper. The top wreaths are an easy test. To the right of the ball they are : 3:3:2:2:1; and, to the left of the ball, 3:3:3:3:1 (an extra bunch of leaves in each case). While the top ball measures $1\frac{1}{4}$ mm., the bottom one is less than 1 mm. The pattern immediately inside the ornamental border consists of pairs of dashes only. The general dotted pattern is not in groups. The separations between the different portions of the dotted pattern are thin white dashes, on a black ground. These tests will, I think, be found quite sufficient.

Seventh Forgery.

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 enough to describe the forgery, without entering into details which I do not now remember.

POSTMARKS.

Genuine.—29, very large; even larger than the stamp. Also a blotchy cancellation, which I have not been able to make out. Also a very large double oval.

First Forgery.—1, size of the illustration; also larger.

Second Forgery.—1, larger; also 29, large.

Third Forgery.—38, very large, without numerals; but very often uncanceled.

Fourth Forgery.—Uncanceled.

Fifth Forgery.—A rectangle, larger than 74, with unreadable lettering.

Sixth Forgery.—29, large.

Seventh Forgery.—I do not remember whether this was cancelled or not.

Issue of 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, or greyish-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 white 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. In the centre of each link of the chain there is a black, diamond-shaped dash, with a black dot each side of it. It must be remembered that, of this chain, only a few links (3 to 4) are visible in the corners of the stamp, the rest being supposed to be cut off by the boundary-lines of the frame. Then comes another chain-pattern, similar in all respects, but nearly complete, being only cut off just at the top and bottom. Then comes a lace-work pattern, and then a very white oval, of wavy outline, which is the whitest part of the design. Then there is some more lace-work; then a narrow black line; then a broad, greyish band, $1\frac{1}{2}$ mm. broad, ornamented with shadowy-looking crosses. Within this, there is a narrow band of lace-work, then a whitish zigzag pattern, then a black zigzag pattern, then the narrow central oval of engine-turning, and finally a straight black line in the centre of this. The whole pattern has the appearance of white lines, scratched out of a black background. The shaded parts of the numerals are *very* black, and the ink of the said shaded parts stands out in relief from the paper, so that the ridges can be actually felt with the finger.

First Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The whole stamp has a very grey look, like an exaggeration of the faintly-printed specimens of the genuine, and the whole of the design is evidently formed by black lines on a white ground, instead of looking like white lines, scratched out of a black ground. Immediately inside the frame is a pattern of white diamonds, on a dark ground. These diamonds only show at the corners of the stamp, the rest being supposed to be cut off by the frame. Then comes another similar pattern of white diamonds, but running all round the stamp, except at the top and bottom. Then comes a pattern of interlacing, outlined crescents, this pattern being rather more than 1 mm. wide. Then comes a dark band, nearly 1 mm. wide, composed of crossed lines, set so closely together that the band appears to be solid black at a distance. Then comes some more of the interlaced crescent pattern, with the crescents turned the opposite way to the others. Then comes a narrow white line, bounded by fine outlines; then a pattern of plain, crossed lines; then another narrow, white line; then some more of the plain, crossed lines; then another white line, not so distinct as the other two; then some more of the plain, crossed lines; and finally a straight, *white* line in the centre. The shading to the numerals is no darker than the rest of the stamp (though it is much the darkest portion in the genuine), and of course the ink does not stand up from the paper at all.

Second Forgery.

This may be only a variation of the one just described. It is lithographed, on thick, hard, very yellowish-white wove paper. The tests are as in the first forgery, except that the outermost portion of the pattern seems to show portions of three or four sets of white diamonds, instead of two, and the narrow white lines of the first forgery are *black* in this counterfeit.

Third Forgery.

Of this set I have only the 300 and 600 reis, and I have known them only for the last ten years. 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 or diamond-shaped 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 chains 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.

Fourth Forgery.

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. The mark in the centre of each link of the chains is, in many instances, composed of two, or even three, thin black dashes, blotched together.

Fifth Forgery.

This is new to me (1902) and the best of the lot. I have only the 300 and 600 reis. Engraved in *taille-douce*, on greyish-wove paper, about the same substance as the genuine. The chain-pattern is much too white and prominent, each link containing a dark black, diamond-shaped dash. The inner chain is more complete than in the genuine, being scarcely interfered with by the top and bottom outlines of the stamp. There are markings in the centre of the stamp, reaching nearly as high as the numerals, which look like a sort of skeleton Union Jack. The ink stands out from the paper even more than in the genuine stamps. If it were not for the too-prominent chain-pattern, this forgery would be decidedly good.

Sixth Forgery.

These stamps are not nearly so good as any of those already described, but they are very common, and seem to form part of the usual stock-in-trade of every swindler. All the values are found in this set. The characteristics of this counterfeit are, that almost the whole of the design, except the numerals, is formed by black dots, and the said design, including the numerals, looks as though the ink had run, giving it a woolly, misty appearance. Lithographed, on very thin, white wove paper. The outer chain-pattern (3 links in each corner of the stamp) is absolutely white, and each link has a straight dash in the centre of it. The inner chain-pattern is very similar, but most of the dashes in the links on the left side of the stamp have a dot each side of

the dash. Between the two chain-patterns there is a dotted groundwork, of no particular design. The white oval of wavy outline which comes next is simply formed by the absence of dots. After this is some more of the dotted groundwork, then a black line, then a broad band, nearly all white, but showing some traces of the shadowy crosses of the genuine. Then comes a black outline, then a few scattered dots, and a straight black line in the centre of all. The ink, of course, does not stand out from the paper. In this forgery, the left-hand outlines of the numerals are generally much too thick.

Seventh Forgery.

Lithographed, on medium, hard, very yellowish-white wove paper. This need not detain us long. The two rows of chain-work have the links diamond-shaped, instead of oval, and the diamonds have 1 dot, 2 dots, 2 dashes, or 3 dashes, as the case may be, in the centre of each. Next, after the chain-work, comes the background of a few dots and scratches, then comes an oval, looking something like a bird's-nest, outlined, inside and out, by dots. Then a few scattered dots, then another bird's-nest oval, with some dots in the centre. The outlines of the figures of value look ragged in parts.

Besides the above, there appear to be two other counterfeits, which are variants of the sixth forgery (probably later editions), but which are covered by the description of the sixth forgery. Some of them vary considerably in the numerals, but the groundwork is substantially the same.

POSTMARKS.

Genuine.—As before. Also a cancellation something like 42, but square, and without numerals.

First Forgery.—Part of a curved line, which is probably 1, very large.

Second Forgery.—The same as the first forgery. Also uncanceled.

Third Forgery.—A *very* small copy of 42, without numerals, and always struck in red.

Fourth Forgery.—A very small copy of 38, without central numerals, struck in red.

Fifth Forgery.—29, very large; also uncanceled.

Sixth Forgery.—1, very large; 38, without numerals; 41, 100.

Seventh Forgery.—Uncanceled.

BOGUS STAMP.

180 Reis, red-brown.

Of course I need not say that no stamps of this issue were ever printed in colours. The bogus stamp of 180 reis is the type of the seventh forgery of the 180 reis, black, but is printed in a sort of red-brown. I have only the one specimen (1902), and it is uncanceled.

Issue of 1850.

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



These stamps are found both on yellowish and also on greyish paper. There is a great variety of shade in the ink employed; some specimens are in very black ink, and others merely in grey, but I cannot say whether full sets of each can be made. All my specimens of the 20 reis are in dark black.

Genuine

Engraved in *taille-douce*, on yellowish or on greyish wove paper, as above, thin and soft, as a rule. The background is the same for all the values, and the design or pattern on this background seems to be of 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 line in the very centre of the stamp, and the plain outline of the oval immediately surrounding it; and these are hidden by the numerals in the higher values. The design is not sufficiently pronounced for me to describe it piece by piece; so the fact of there being no black lines in the stamps, except those just 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. The following are the special notes for each value:—

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 cut well into the projecting, shaded part of the centre of the figure, which sticks out like a sort of tongue. This shaded part is cut off obliquely, sloping down to the right. There are two fairly prominent black triangles between the two numerals, one near the top of them, and the other, inverted, near the bottom of them. The dots in the light part of the centre of the 0 are irregular, and not disposed in any pattern, not even in rows. Of the two outlines of the stamp, the inner one is only complete at the sides.

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 the 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 O 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 O is *almost* as near to the right side of the stamp as the 6 is to the left-hand side.

First Forgery.

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, but 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. First Forgery.

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 O is carried round at the top, so that the whole arch of the top is shaded as thickly as the left side.

20 Reis. First Forgery.

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 O is a good deal broader on the left side than on the right.

Second Forgery.

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 schoolboy friends.

10 Reis. Second Forgery.

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. Second Forgery.

I do not possess a 20 reis of this type.

30 Reis. Second Forgery.

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. Second Forgery.

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. Second Forgery.

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. Second Forgery.

This is the worst forgery of the set. The top of the 1 is a blunt, rounded point; the bottom of it 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. Second Forgery.

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. Second Forgery.

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 reis. The figures are too low down, and rather too far to the right.

Third Forgery.

This is 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.

Fourth Forgery.

Of this I have only the 30 reis, and have never seen any other value. It is by far the best of the forgeries of the adhesives. Apparently engraved in *taille-douce*, on rather thick, yellowish-white wove paper. A line drawn down through the centres of the two white balls of the 3 would hardly touch the black shading of the central tongue, and this shading is cut off almost perpendicular, with only a very small slope to the right. There are no black triangles between the numerals. The dots in the light part of the centre of the 0 are all rather lance-head-shaped dashes, except the top one, which looks like a circumflex accent, and they are in regular, slightly curved, horizontal rows. This is a good test. The two outlines of the stamp are both complete, all the way round. All the white lines are wider, and much more distinct than in the genuine, which makes the stamp much lighter in colour, and causes the numerals to stand out from the background, more distinctly than they do in the genuine.

POSTMARKS.

Genuine.—18, 19, 20, 42 (no numerals), 43, 88.

First Forgery.—Generally uncanceled.

Second Forgery.—37 (no numerals), 62, 76, 100.

Third Forgery.—I do not remember whether this was cancelled or not

Fourth Forgery.—Uncanceled.

Same Issue. 300, 600 Reis, faked.

Some ingenious swindlers cut off the right-hand edge of the common 30 and 60 reis, and join on a 0 from another stamp, making thus the much scarcer 300 and 600 reis. When carefully done, the fakes might easily deceive a novice; but of course the stamps are too long, and the 3 and 6 of the genuine 300 and 600 reis are much nearer the edge of the stamp than the corresponding numerals of the 30 and 60 reis.

Issue of 1854. 10 Reis, blue.

Genuine.



Engraved in *taille-douce*, exactly the same design as the black stamps just described, on greyish wove paper. The colour varies from a sort of sky-blue to deep Prussian-blue. The foot-stroke to the 1 is just the same as in the genuine 10 reis, black. The numerals are placed in the centre of the stamp.

First Forgery.

The design of this counterfeit seems to be the same as that of the first forgery of the black 10 reis. The groundwork shows hardly any signs of the ornamental, wavy, concentric ovals seen in the genuine. It is lithographed, on soft wove paper, about the same thickness as the genuine. The pattern 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 it does in the corresponding forgery of the 10 reis, black. The numerals are placed too low down on the stamp, so that there is much more space above than below them.

I have not seen the 10 reis, blue, of the types of the second, third, and fourth forgeries of the 10 reis, black; but of course it is possible that they may exist. In that case, the tests given for the black forgeries will be sufficient to detect the blue ones, if they should turn up.

Same Issue. 30 Reis, blue.

Genuine.

The tests for the genuine 30 reis, black, will suffice for this. It is engraved in *taille-douce*, on greyish wove paper, the colour being Prussian-blue, medium to deep, and ultramarine, ditto.

First Forgery.

This is the same as the first forgery of the black stamps, and so I should judge that there must certainly exist a black 30 reis of this type, though I have not seen it. It is lithographed, in dull ultramarine, on thin, hard, yellowish wove paper. The design consists of blue dots and scratches, on a white ground; the dots being of all sorts of shapes, and the scratches run into and through some of the dots. There is no shaded projection in front of the middle tongue of the 3, and a line drawn down through the two balls of the 3 (which, in this case, would have to slope very much to the left, on account of the lower limb projecting too much, would pass far to the left of the projecting tongue. The two large dark triangles between the numerals are absent. Both outlines of the stamp are perfect all round.

Second Forgery.

This is uniform with the second set of the black forgeries, and has the same blurred appearance. It is lithographed, on yellowish wove paper,

moderately soft, and a little thicker than the genuine. The tongue of the 3 projects a good deal further than in the genuine, so that a line drawn down through the balls would cut into the *white* part of the tongue. The dark shading of the top ball touches the tongue. The numerals are placed too much to the right, and rather too low down. Both outlines of the stamp are complete, all the way round.

Third Forgery.

Lithographed, in blue dots and scratches, on a white ground; design very similar to the second forgery; paper exactly the same. The tongue of the 3 is very short, compared with the second forgery, and it is blunt, and cut off square. A line drawn down through the balls would not go near the tongue. The numerals are very nearly in their proper position, but the bottom of the 3 comes down a good deal lower than the bottom of the o. Like the last, this forgery is in ultramarine.

Fourth Forgery.

I have only seen this lately (1902), but it is evidently a transfer from the design of the fourth forgery of the 30 reis, black, and the tests for that counterfeit will be abundantly sufficient. It is nicely lithographed, on thick, very hard, yellowish wove paper. The colour is a pale ultramarine.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled. Also 62.

Second Forgery.—Uncancelled. Also 32 (no numerals).

Third Forgery.—76. Some of these seem to have had this cancellation really stamped upon them, with green ink.

Fourth Forgery.—Uncancelled. Also penstroke.

Issue of 1854. 280 Reis, red.

Genuine.

Engraved in *taille-douce* on thin, greyish wove paper. The ink stands out well from the surface of the paper, especially in the thick shading of the numerals. 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 o. 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 8 and the o are very deeply shaded. Not counting the outline of the stamp, there are 15 horizontal lines in the left top corner, 16 in the right top corner, 15 in the left bottom corner, and 14 in the right bottom corner. Between the thick outline of the stamp and the stamp itself, an excessively thin line may be traced, all up the left side, and half-way up the right side. The colour is a deep red-vermilion, rather dull.



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, and 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 14 horizontal lines in the left top corner, 15 in the right top corner, 12 in the left bottom corner, and 13 in the right bottom corner, though one of these last is sometimes blotched and hidden.

Second Forgery.

I fancy this forgery is not often to be met with ; I have only seen two specimens, 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, or on medium, very yellowish 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, crossed, 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 26 horizontal lines in the left top corner, about 17 or 18 in the right top corner, 23 in the left bottom corner, and about 27 in the right bottom corner. One of my copies has a red blotch in the left top corner, but this is not visible in my other specimen. The colour of one copy is a dull, dirty orange-vermilion ; the other is more a sort of deep brownish-carmine.

POSTMARKS.

Genuine.—As before.

First Forgery.—5, 101.

Second Forgery.—51 ; also some blotches.

Same Issue. 430 Reis, yellow.

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 15 horizontal lines in the left top corner, 16 in the right top corner, 16 in the left bottom corner, and 16 in the right bottom corner. 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 about 14 horizontal lines in the left top corner (the two top ones being usually blotched together), 16 in the right top corner, 13 or 14 in the left bottom corner, and 9 or 10 in the right bottom corner. The colour is a dirty yellow-ochre, very pale and chalky, and quite different from the genuine.

POSTMARKS.

Genuine.—As before.

Forged.—4, 5, 54 (all without numerals), 101.

Issue of 1866. The Stamps of 1850-4. Perf. 13½.**Genuine Stamps, with Genuine Perforations.**

These are the stamps of the two issues just described, but perforated. The gauge is 13½, which must be borne in mind.

I have only a very few specimens of the genuine, so I cannot be sure that the size of the stamps, as cut out by the perforating-machine, is always the same; but my copies, from outside to outside of the whole stamp, measure about $23\frac{1}{2} \times 18\frac{1}{2}$ mm.

Genuine Stamps, with Forged Perforations.

The forgers have taken genuine stamps, both used and unused, and added perforations to make the specimens more valuable. I have the following gauges: 9, 10, 11, $11\frac{1}{4}$, $11\frac{1}{2}$, $11\frac{3}{4}$, 12, $12\frac{1}{2}$, 13, $13\frac{1}{2}$, 14, 16, 18, also some irregular ones, with all the sides varying. The stamps seem to be distinctly smaller than the genuine, as might be expected. The measurements, from outside to outside of the whole stamp, vary from 21×15 mm. to $22 \times 17\frac{1}{2}$ mm.

Forged Stamp, with Forged Perforations.

I have the first forgery of the 10 reis, black, perf. $12\frac{1}{2} \times 13$; the stamp measuring $21\frac{1}{2} \times 16\frac{1}{2}$ mm. This is the only perforated forgery that I have ever seen.

POSTMARKS.

Genuine.—As before.

Genuine Stamps, with Forged Perforations.—These, of course, bear genuine cancellations.

Forged Stamp.—This is uncanceled.

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 finer than 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 can never, or "hardly ever," 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—162 × 92 mm., 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 up-stroke or side-stroke, and a very distinct foot-stroke showing on each side of the figure.

200 Reis. Genuine.

If the rule be laid along the centre of the I in REIS, it will pass through the value-label on the left hand, and will just touch the top of the last o in 200; and if the rule be laid along the centre of the I 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.

First Forgery.

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. First Forgery.

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 1 has scarcely any side-stroke, and only a very small foot-stroke.

200 Reis. First Forgery.

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. First Forgery.

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.

Second Forgery.

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. Second Forgery.

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. Second Forgery.

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

300 Reis. Second Forgery.

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

POSTMARKS.

Genuine.—18, 19. Also 29, with name between the circles, and date in the centre, with (generally) a small star at the bottom.

Forged.—Uncancelled. I conclude that the manufacturers were so pleased with their handiwork, that they thought it a pity to spoil it with a postmark.

I would certainly recommend my readers to be careful about purchasing these envelopes in a cut state. When entire, the watermark can be seen on the genuine, and that will settle their authenticity at once, without laborious comparison.



BREMEN.

Some of the forgeries of the Bremen stamps are very common, and to be found in every juvenile collection. Used originals seem to be getting scarcer and dearer every year. Collectors in Germany are far more numerous than they were twenty years ago; and most of them seem to make a speciality of the issues of the various German States, Free Towns, etc., so I fancy these stamps are slowly but surely finding their way back to the Fatherland!

The small stamps, of which the lowest value, 1 grote, orange, is so often seen in collections, are merely fiscals, and have no business in a postage-stamp album.

In the following description, I take the values in their order (from the 2 grote to the 5 silbergroschen = 11 grote), instead of according to date of issue; as I think this will be found most convenient for reference.

2 Grote, orange.

Issue of April, 1863. *Perçé en scie.*

Issue of 1866. Perforated 13.

This stamp was used for letters between Bremen, Bremerhafen, and Vegesack, and was, in reality, the last value to be issued; though, for the reason stated above, I have placed it first.

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 24 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 the 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 48 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. The engraver's "secret marks" are coloured dots. There is one of these dots in the middle of the head of the P of POST; one in the top hollow of the S, and another in the bottom hollow of the S of that word; one in the centre of the bottom half of the A of AMT; two in the S of STADT, the same as in the S of POST, and one in the A of STADT, the same as in the A of AMT. The stop after AMT is very nearly square.



First Forgery.

Very coarsely lithographed, in dark, reddish-orange or orange-brown, 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 19 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. There is a dot in the lower half of the S of POST, but the other dots are absent. 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 *almost* touch the outline of the containing-oval. Only two out of the 24 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 rest are plain, and all of them are too broad. 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 49 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 all so 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 A of STADT has a blotch in its top half, and a small dash in the bottom half, and the head of the P of POST has some indications of a dot in it; the rest of the secret marks are absent. The stop after AMT is a hyphen, in an oblong frame.

Third Forgery.

Lithographed, on thin, rather soft, unsurfaced wove paper, perf. about $15\frac{1}{2}$ (my specimen is imperfect, and I cannot be sure of the gauge). The quatrefoil in the key is dark, like the genuine. The point of the key

plainly touches the oval outside of it. The bases of the sugar-loaf-shaped rays do not all touch each other; indeed, there is an absurdly large space between the one which points to the A of STADT and its neighbour, which points to the D of that word. This is an easy test. The scalloped outline of the oval, containing BREMEN ZWEI GROTE, does not touch the frame outside it anywhere. This scalloped outline, in the genuine, is formed by interlacing crescents; but, in this forgery, many of them appear to be merely white triangles. The lettering of the inscription STADT POST AMT is a good deal too small, the dark part of the letters (not including the lines round them) being only 1 mm. high, instead of about $1\frac{1}{4}$ mm. The left-hand knob of the handle of the key touches the tenth vertical line of shading in the central oval, counting from the left. There is a coloured dot in the head of the s of STADT, but I cannot make out any others. The stop after AMT is circular, and placed very much to one side of the centre of its (circular) frame.

Fourth Forgery.

This is much the best, and might easily deceive. Very nicely lithographed, on thin, white wove paper, perf. $15\frac{1}{2}$, or on somewhat thicker paper, perf. $12\frac{1}{2}$. The point of the key seems to *just* touch the dark outline of the oval round it. The top sugar-loaf is not cleft, and the one to the right of the bottom one has only very slight indications of being split. The scalloped oval only touches the frame on the left side, where two scallops touch it, under the A of STADT. The left-hand knob of the handle of the key touches the eleventh vertical line of shading in the central oval, counting from the left. There is a coloured dot in the lower half of the A of STADT, but the other secret marks are absent. There is a coloured mark, like a flaw, at the top of the tail of the s of POST, outside the outline.

POSTMARKS.

These are generally in black, but may occasionally be found in blue.

Genuine.—1, 29 (date in centre, VEGESACK at the bottom, between the circles, and a little key, between two parentheses, at the top, between the circles), 71. Also an oblong like 71, but with rounded corners.

Also BREMEN in a sort of ellipse. Also the word FRANKO, in very large capitals, without frame. Also 5, with numerals 303 in centre. Also TT and date in a circle. Also BREMEN TH. & TX. I have mentioned here all the postmarks that I have heard of; but of course not all of them are to be found on the 2 grote. I give them all together, to save repetition.

First Forgery.—71.

Second Forgery.—71. Also five parallel bars, thick, and close together.

Third Forgery.—71.

Fourth Forgery.—Uncancelled.

3 Grote, black on blue.

Issue of April, 1855. Unperforated.

Issue of May, 1863. *Perçé en scie*.

Issue of 1866-7. Perforated 13.

This stamp was employed to frank letters between Bremen, Bremerhafen, and Vegesack. There are three types, which may

be distinguished by the vertical lines in the oval ornament, below the first stroke of the M of BREMEN, as in the illustrations. Type I. has one vertical line in the oval, Type II. has two lines, and Type III. has three lines. The following is a fuller description of the differences between the three types.



I.



II.



III.

TYPE I.

There is a single vertical line in the oval, below the first stroke of the M of BREMEN, and the top of the oval is closed. There is a black dot above the crown, touching the very centre of the top of the central trefoil. The middle jewel in the base of the crown is a pearl, not a diamond. The top of the key does not touch the top outline of the shield. There are 18 vertical lines in the shield, counting the thin, left-hand outline of the shield, but not the thick, right-hand outline, and most of these lines have been drawn very slightly too long, so that the ends of them can *just* be seen above the top outline of the shield. The last line to the right goes *very* close to the thick outline of the shield. The shaded bottom point of the shield is exactly centrally above a little round ornament, which has a black dot in it. The shield does not touch the outline of the ornamental frame of the left-hand 3.

TYPE II.

There are two vertical lines in the oval, below the first stroke of the M of BREMEN, and the top of the oval is *almost* closed. The black dot, above the top of the central trefoil on the crown, is a little too much to the left. The middle jewel in the base of the crown is a pearl, but it is not quite so round as in Type I. The key *just* touches the centre of the top outline of the shield. There are the same number of vertical lines in the shield as in Type I., but the last line to the right is further off from the right-hand outline. The ends of some of the lines can be seen above the top outline of the shield, as in Type I. The shaded, bottom point of the shield points far to the right of the centre of the circular ornament below it. This ornament is considerably larger than in Type I., and has a small circle in its centre, with a vertical line in it. The left side of the shield touches the ornamental frame of the left-hand 3.

TYPE III.

There are three vertical lines in the oval below the first stroke of the M of BREMEN, and the top of the oval is widely open. The black dot, on the top of the central trefoil, is too much to the left.

The middle jewel on the base of the crown is an unmistakable diamond, and the one to left of it is a pearl, instead of a diamond. The one to right of it is also very nearly circular, instead of diamond-shaped. The top of the key, as in Type I., does not touch the top outline of the shield. There are 19 vertical lines in the shield, counting as before, and the nineteenth is exceedingly close to the thick, right-hand outline, so that, in heavily-printed copies, it will probably be invisible. None of these lines show above the top of the shield. The shaded, bottom point of the shield is exactly central above the circular ornament. The said ornament, by the way, in this third type, is more an upright oval than a true circle. It contains another oval, with a vertical line in its centre. The shield does not touch the outline of the ornamental frame of the left-hand 3.

Genuine.

Lithographed, on blue laid paper; the laid lines may be either horizontal or vertical, but I think the horizontal lines are much more usually to be met with than the vertical ones. The varieties of type and perforation are as already described. The tests now to be given are common to all three types, unless otherwise mentioned. The wards of the key are like two T's, placed back to back. The three lobes of each of the trefoils on the crown are all of about equal size. The top of the T of AMT does not touch the M. There is a tiny circle, or pearl, in the horizontally-shaded part of the upper, and also of the lower limb of each large 3, *i.e.*, two in each numeral. The left lower knob of the handle of the key touches the ninth vertical line of shading in the shield, counting the thin, left-hand outline.

First Forgery.

I think this is meant for Type II., but it is a poor imitation. Badly lithographed, on medium, hard, bluish-lavender or neutral-tinted wove paper, unperforated, or pin-perf. 13. The wards of the key are like two E's, placed back to back. The upper lobe of each trefoil is larger than the other two lobes. The top of the T of AMT is joined to the M. The two little circles, in the top and bottom of the body of each large 3, are absent. The left lower knob of the handle of the key comes between the tenth and eleventh of the vertical lines of shading in the shield, counting the thin, left-hand outline of the shield. The oval below the first stroke of the M of BREMEN appears to be widely open, and to contain two vertical lines, but I cannot be positive, as, in my only three specimens, the postmark happens to obscure this test in all. There is no black dot at the top of the central trefoil on the crown. The jewels on the base of the crown are all diamonds, and there seems to be a dot in the right-hand one. There are 21 vertical lines of shading in the shield, counting the left-hand outline, and the last line, each side, goes very close to the outline, thus differing from all three types of the genuine. The fourth line from the right has been drawn too long, and projects considerably above the top of the shield. The top of the key does not touch the centre of the top of the shield. Four vertical lines of the background can be seen through the quatrefoil in the handle of the key. The shaded, lower point of the shield, and the circular ornament below it, are as in the genuine Type II. The left side of the shield does not touch the ornamental oval, round the large left-hand 3.

Second Forgery.

This is an extremely nice-looking counterfeit, and I fancy it has had a large sale. It is probably quite modern, as I do not remember seeing it until after the second edition of this book was published (1892). Very well lithographed, on blue laid paper. All my specimens have the laid lines horizontal. It is copied from Type II. The stamps may be found imperforate, *perçé en scie*, or perf. 12½. The little oval, below the first stroke of the M of BREMEN, containing the two vertical lines, is *quite* closed. There is no black dot above the point of the central trefoil of the crown. The central jewel on the base of the crown is a perfectly circular pearl. The corner-point of the key touches the centre of the top outline of the shield, as in the genuine Type II.; but there are only seven of the vertical lines of the shield (counting the thin left-hand outline) to be seen to left of this point, reckoning along the top line of the shield. In the genuine Type II., eight lines can be seen. None of these lines project above the top of the shield. The shaded bottom point of the shield is only slightly to the right of the centre of the little circular ornament below it. The ring round the barrel of the key is decidedly wider than the corresponding rings round the projecting knobs of the handle; though they are all of equal width in the genuine stamps of all three types. There is one easy test in the little black outlines, below the letters of the word BREMEN. In the genuine Type II., there is one of these lines (like an **J**) under the right foot of the M, another similar but longer one under the whole of the E, another similar one under the left foot of the N, and one (shaped like a **J**) beginning under the right foot of the N. These are all quite separate from one another in the genuine. In this forgery all these lines run together into one unbroken piece.

Third Forgery.

According to the lines in the shield, this should be Type III., but according to the oval below the M, it is Type I. Fairly lithographed, on blue *wove* paper, rather thin, nicely perf. 12½. The single, vertical line in the oval has a curved line joined to its left side, making it look like a **Q**. There is no black dot above the crown. An easy test for this forgery is that *all* the jewels in the base of the crown are pearls. The top corner of the key, at the centre of the top of the shield, touches the tenth line from the left (counting the left-hand outline) instead of the ninth. There are 21 lines in the shield, instead of 18, counting as before. The third and tenth lines from the left show above the top outline of the shield. The last line to the left goes very close to the outline, as in Type III. of the genuine. The shield touches the ornamental oval, round the large, left-hand 3. The right upper knob of the handle of the key touches the thick black outline to right of it; this is not the case with any of the genuine types. There is a very fine hair-line, joining the tops of the letters T AMT, and a similar line, connecting the bottoms of AMT. They look like guides for drawing the letters.

Fourth Forgery.

This is an imitation of Type III. Nicely lithographed, on thick, hard, vertically-laid blue paper, *perçé en scie*. There is no black dot above the point of the central trefoil. There are only 18 vertical lines in the shield, instead of 19, counting the left-hand outline. The line which shows *very* close to the right-hand outline, in Type III. of the genuine, is absent in this forgery. The shield *just* touches the ornamental oval, round the

large, left-hand 3. I cannot see any other very salient points of difference between this forgery and the genuine Type III., but hope these tests will be sufficient.

Fifth Forgery.

This is not like any of the genuine types. Lithographed, on blue *wove* paper, unperforated. The two T's in the wards of the key are not alike; in the lower T, the hanging ends are split or double. There is no dot above the point of the central trefoil. The circles in the large numerals are absent. There are only 16 vertical lines in the shield, and the last two to the left are close together, as they are in Type III. The left lower knob of the key touches the eighth line from the left. The oval below the M of BREMEN contains *four* vertical lines. There is no black dot above the top of the central trefoil on the crown. The jewels on the base of the crown are like Type III. None of the lines of the shield show above the top outline. Four lines can be seen through the quatrefoil of the key, and three of them slant down from left to right, instead of being vertical. The shaded point, at the bottom of the shield, actually touches the circular ornament below it, and the said ornament contains three vertical lines. The left side of the shield is firmly joined to the ornamental frame of the large, left-hand 3. There are no circles in either 3.

Sixth Forgery.

This has the oval of Type I., but the shield is more like Type III. Lithographed, on blue *wove* paper, perf. 12½. The letters of STADT POST BREMEN are only 1 mm. high, instead of 1½ mm. The left outline of the shield is thicker than in any of the stamps yet described, all of which have the said line exactly the same thickness as the lines *in* the shield. Including this line, there are 21 in the shield, the last to the left being exceedingly close to the outline, closer than in Type III. of the genuine. The left lower knob of the key touches the eleventh line from the left. Three lines can be seen through the quatrefoil of the handle. The oval, below the first stroke of the M of BREMEN, is closed, as in Type I., but it seems to have two broken lines in it, with a dot below the space between them. There is no black dot above the central trefoil on the crown. The jewels on the base of the crown are altogether shapeless, except one to the left of the centre, which is more or less circular. The shaded corner of the key does not *quite* touch the centre of the top outline of the shield; it touches either the tenth or eleventh line in the shield, counting from the left. None of the lines project above the top outline of the shield. Two vertical lines, and a part of a third, can be seen through the quatrefoil, in the handle of the key. The shaded, lower point of the shield is the same as in Type I., but the little circular ornament below it contains a perfectly distinct, vertical line. The left side of the shield is firmly joined to the ornamental oval and the large, left-hand 3.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—Uncancelled, but more frequently with a horizontal blue pencil-line.

Third Forgery.—Uncancelled.

Fourth Forgery.—71.

Fifth Forgery.—71.

Sixth Forgery.—Uncancelled.

5 Grote, black on rose.

Issue of April, 1856. Unperforated.

Issue of November, 1862. *Perçé en scie.*

Issue of 1866-7. Perforated 13.

This stamp was issued for letters to Hamburg. There is a good deal of variety in the colour of the paper. I have seen it in pale rose, pale flesh-colour, and even in a sort of salmon-colour. The tint was, as Mr. Westoby says, very liable to fade; and I fancy the stamps, as issued, were generally of a far deeper colour than the tints which we now see; though, occasionally, unused specimens that have been kept from the light are of a fairly deep rose. There are two types, and they are not very hard to distinguish. Here are some of the salient points:—



TYPE I.

The right upright-stroke of the M of MARKE is very little higher than the left one. The point of the central trefoil on the crown does not go centrally into the wedge-shaped opening in the scroll above it, but is too much to the left, so as to graze the left side of the opening. In the central shield, the last vertical line to the left goes *very* close to the thick, left-hand outline of the shield. The lowest row of waves or semicircles, at the foot of the stamp, shows $11\frac{3}{4}$ complete semicircles, the three-quarter semicircle being at the left-hand end. The base of the crown touches one of the semicircles, in the row which runs between it and the top of the shield.

TYPE II.

The right upright-stroke of the M of MARKE is taller than the left stroke, to quite a ridiculous extent. The point of the central trefoil on the crown goes centrally into the wedge-shaped opening in the scroll above it, not touching either side. In the central shield, the last vertical line to the *right* is very close to the thin, right-hand inner outline of the shield. The lowest row of waves, at the bottom of the stamp, has eleven perfect semicircles, with a half-semicircle at each end. The base of the crown does not touch the row of semicircles resting on the top of the shield, and the semicircles in this row are much smaller than in Type I. The diamond, to right of the central one, on the base of the crown, contains a black dot. There are many other differences, but these will be sufficient to identify the two types.

Genuine.

Lithographed, in black, on rose wove paper, varieties and types as above. The details here given are common to both types of the genuine, unless specially mentioned. The quatrefoil, punched out of the handle of the key, does not show any little circle in its centre, and two of the vertical lines of shading of the shield can be clearly seen through

the aperture of the said quatrefoil. In Type I., there is a double knob at the end of each of the three projections of the handle of the key; in Type II., the projection to the right has only one knob, but the other two are double, that is to say, one behind the other. There are two rings on the barrel of the key, where it joins the ornamental part of the handle. There is one row of waves or semicircles to be seen, between the top of the shield and the base of the crown. The diamonds along the base of the crown have no shading in them, but, in Type II., the right-hand diamond has a black, elongated dot in its centre. The shading, like a fringe, at the back of the left-hand 5, does not touch the outline of the containing-oval anywhere. The same may be said of the right-hand 5 in Type I.; but in Type II., the fringe of lines *just* grazes the outline of the oval in two places, *i.e.*, at the right-hand of the top of the 5, and near the bend, at the bottom of the figure. The letters AN of FRANCO just touch, at the bottom of Type I., and are firmly joined together in Type II. FRANCO and MARKE are both at the same distance from the bottoms of their containing-labels. In the shaded ornament at the top of the stamp, above the centre of the FRANCO MARKE scroll, there are 30 vertical lines of shading of various lengths in Type I., and 28 similar lines in Type II. In Type I., there are 27 short lines of fringe round the right side of the left-hand 5, and 23 round the right side of the right-hand 5. In Type II., there are about 25 lines of fringe to the left-hand 5, and 26 to the right-hand 5.

First Forgery.

Lithographed, on pink, pinkish-buff, and also on a sort of drab wove paper, unperforated, or perf. 12 $\frac{1}{2}$. The shield is imitated from Type II., with one of the vertical lines very close to the thin, right-hand inner outline. There is only a single knob at the end of each of the three projections of the handle of the key, and only one ring round the barrel, where it joins the handle. The base of the crown comes very close to the top of the shield, and there is no row of waves or semicircles between the shield and the crown. The right-hand diamond on the base of the crown is shaded by vertical lines; the left-hand diamond is similarly shaded, and the central diamond contains a dot. The fringe of shading round each 5 is firmly joined to the outline of the containing-oval. This is an easy test. FRANCO is too near the bottom of its label, and MARKE is too high up. The M of this latter word has both its outer limbs of equal length, though, as I have before stated, Type II., which this forgery purports to imitate, has the right-hand part of the M *very* much too tall. The ornament at the centre of the top of the stamp contains 29 vertical lines of shading, of various lengths. The fringe to the left-hand 5 has only 17 lines, and that of the right-hand 5 has 19.

Second Forgery.

This is an imitation of Type II. Lithographed, on tolerably deep rose wove paper, badly pin-perf., the gauge not countable in my specimen. There is a little black circle in the centre of the quatrefoil in the handle of the key, and none of the vertical lines of shading show through the quatrefoil. There is a single round knob at the end of each of the side-projections of the handle of the key, and a sort of pointed knob at the end of the handle. The right-hand diamond in the base of the crown bears a dot, as in the genuine Type II. The fringe of the numeral does not touch the containing-oval anywhere, either in the right-hand or left-hand 5, though the fringe *does* touch slightly in the right-hand 5 of the genuine. The letters AN of FRANCO do not touch each other at the bottom. There are 33 vertical lines of shading in the curly ornament at

the very top of the stamp. The fringe to the left-hand 5 contains 22 lines, and the fringe to the right-hand 5 has about 21, but these latter are not very plain in my specimens.

Third Forgery.

This is also an imitation of Type II. Lithographed, on deep rose paper, nicely perf. 15 $\frac{3}{4}$. The right-hand projection of the handle of the key shows one knob; the other two projections have two knobs each. The bottoms of the letters AN of FRANCO just touch, but they are not so plainly joined together as in the genuine Type II. There are only 26 lines in the fringe to the left-hand 5, and about 26 to the right-hand 5; the latter being rather blotched in my single specimen. In the genuine stamp, the central diamond in the base of the crown is, as nearly as possible, centrally under the central trefoil, but in this forgery, the diamond is decidedly too much to the right. My specimen has a very evident flaw in the top outline of the stamp, above the A of FRANCO, but I am unable to say whether this is always the case or not. I hope, however, that the flaw may always exist, as this is a very dangerous forgery, being carefully copied from Type II., even to the four little black dots, outside the four corners of the stamp. If it were not for the perforation, it might deceive anybody.

Fourth Forgery.

This is an imitation of Type I. Lithographed, on deep rose wove paper, perf. 16. The two rings on the barrel of the key, next to the handle, are equal in size, but in the genuine Type I., the ring nearest the handle is larger than the other, as though the barrel were thicker there (I mean that the one ring is of greater circumference than the other.) In this forgery, both rings are practically of equal circumference. The base of the crown touches *two* (instead of one) of the waves or semicircles, between it and the top of the shield. An easy test for this forgery is, that the right-hand diamond on the circlet of the crown is not a diamond at all, but a perfectly circular pearl. The letters AN of FRANCO do not touch each other anywhere. There are 35 vertical lines of shading in the shaded ornament at the centre of the top of the stamp. The fringes to the two numerals seem to be the same as in the genuine Type I. There are no dots outside the corners of the stamp.

Fifth Forgery.

Lithographed, on very deep rose wove paper. It is not a pure rose, but has a trace of blue in it, like magenta has. I think this is intended for Type II., but the right-hand line in the shield is not so near the thin right-hand border-line as it is in the genuine, though the trefoil on the top of the crown goes centrally into the wedge-shaped opening above it, as in Type II. The upper point of the said trefoil, however, is not truly circular, but is slightly cut away on its right side. Of the two vertical lines of shading, seen through the quatrefoil of the handle of the key, the left-hand line is blotched against the side of the quatrefoil, so as to be practically invisible. (It can be easily seen in the genuine.) There is only one knob on the right-hand projection of the key-handle. The dot in the right-hand diamond on the crown is perfectly circular, instead of being like a short hyphen. Five or six lines of the fringe of the left-hand 5 touch the outline of the oval, and twelve of the lines of the fringe of the right-hand 5 are firmly joined to the outline of the oval. This is an easy test. The letters AN of FRANCO do not touch each other. MARKE is further from the outline below it than FRANCO is. There are

33 vertical lines of shading in the scroll-ornament, at the top of the stamp. There seem to be 28 lines of fringe round the left-hand 5, and 22 round the right-hand 5, but they are difficult to count, some of them being blotched. There are no dots outside the corners of the stamp.

Sixth Forgery.

Lithographed, on buff paper, very nicely perf. 12½. The perforation is the best thing about the stamp, which is a very poor imitation. It is intended to represent Type II. The projections of the handle of the key show single knobs, with a ring round, near the knob, as in the 3 grote, instead of double knobs. The letters AN of FRANCO are not joined together. There is no row of waves or semicircles, between the top of the shield and the base of the crown. The central diamond on the crown is almost oval in shape, and the right-hand diamond is very small, and has no dot in it. The fringe of shading of each 5 is firmly joined to the outline of its containing-oval. The letters AN of FRANCO do not touch each other. The shaded ornament in the centre of the top of the stamp does not touch the inner outline of the frame above it, though, in both types of the genuine, its central point touches the outline. This said ornament is shaded by 35 vertical lines, many of them being broken and imperfect. The M of MARKE is of normal shape, and not like the deformed letter of the genuine Type II. I have not been able to count the lines of fringe to the numerals, they are so blotchy.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—71.

Third Forgery.—71.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled. Also a line in blue pencil. This, by the way, is often found on various old German stamps of different States, but I never saw it on a Bremen stamp.

Sixth Forgery.—Uncancelled.

7 Grote, black on yellow.

Issue of July, 1860. Unperforated.

Issue of 1866-7. Perforated 13.

This stamp was issued for postage to Lübeck and Mecklenburg-Schwerin. There is only one type.

Genuine.

Lithographed, on yellow wove paper, varieties as above. There are 18 lines of shading on the shield, *not* counting the thin, inner boundary-line on the right-hand side; and the first and last of these lines are *very* close to their respective sides of the shield. Most of the lines have been drawn too high, and show above the thick, inner outline of the top of the shield. The top end of the key is cut off square, instead of being a circle. There are 27 vertical lines in the shaded ornament at the centre of the top of the stamp, and the central one of these lines is drawn up through the inner boundary-line at the top of the stamp, and joins the thick outline above it. This line is quite vertical. Outside the stamp, at each corner, there is a little three-lobed ornament, with a dot

outside it; the dot in the left top corner does not touch the ornament. The fringe of shading to each 7 only touches the outline of the containing-oval in one little spot, at the back of the shoulder of each numeral. There are 29 lines in the fringe of the left-hand 7, and about 28 in that of the right-hand 7. There is one clear line of shading on the shield to the left of the point of the key. The left-hand knob of the handle of the key touches the fifth line of shading on the key, from the left. The right-hand knob touches the inner outline of the shield. Four of the vertical lines of the shield can be seen in the quatrefoil, in the handle of the key, but they are sometimes rather blotched. There is a trefoil-ornament at each end of the FRANCO MARKE label; the top lobe of the left-hand trefoil just touches the inner outline of the stamp to left of it, and two lobes of the right-hand trefoil touch the right-hand, inner outline. There are two of the vertical lines of shading of the top central ornament, which cut through the left top corner of the M of MARKE. The five jewels of the crown are all fairly diamond-shaped, and each diamond has a black dot in it, except the one to the right of the central one, which has *two* dots. There is a tiny, thin, slanting line or dash, crossing the outline, below the I of SIEBEN, and another similar dash below the B of that word. These are really portions of the wavy lines of the background, which show through. All these wavy lines, by the way, are in tall, sharply-pointed waves. There are nine waves in the lowest line at the bottom of the stamp.

First Forgery.

This is extremely good, though the paper is too pale, being of a sulphur-yellow colour. Lithographed, on pale yellow wove paper, thinner, but harder than the genuine, unperforated, or perf. 13. There are only 17 lines of shading in the shield, not counting the thin, inner right-hand outline. The central vertical line of shading in the ornament at the top of the stamp is drawn up too high, as in the genuine, but it slants to the right, instead of going vertically across the border. The barrel of the key has no line joining the wards, though, in the genuine, the right-hand edge of the barrel is outlined. The dot outside the left top corner of the stamp plainly touches the little ornament. There are 29 lines in the fringe of the left-hand 7, and 28 in that of the right-hand 7. The upper lobe of the trefoil, at the left-hand end of the FRANCO label, does not touch the border-line to left of it. The two jewels to right of the centre one, on the base of the crown, are more like pearls than diamonds, and have no dot in them. The wavy lines do not trespass across the border, under SIEBEN. It will be understood that, in the other points not mentioned, this forgery agrees with the genuine.

Second Forgery.

Lithographed, on thin, yellow wove paper, rather darker than the first forgery, unperforated. There are 16 lines in the shield, not counting the right-hand boundary-line, and the right-hand line is exceedingly close to the said boundary-line, like the genuine, but is very crooked in its centre. The left-hand line is not close to the boundary-line. None of these lines show above the thick, top outline of the shield. There are 34 vertical lines of shading in the floral ornament, at the centre of the top of the stamp. The central one of these lines does not trespass across the border above it. The dot, outside the left top corner of the stamp, is too large, and it is triangular in shape, instead of nearly circular. It is a good deal farther from the ornament than even in the genuine. The fringe of lines to the left-hand 7 does not touch the

oval anywhere, and there are about 27 lines in the said fringe, but some of them are blotched in my specimen, so I cannot be quite sure of the number. The fringe of the right-hand 7 contains 25 lines. The corner of the barrel of the key just touches the first line of shading in the shield. The left-hand knob of the handle of the key comes between the third and fourth lines of the shield, counting from the left. This ought to be an easy test. The right-hand knob is some distance from the right-hand outline of the shield, so that two of the lines of the shield can be seen between it and the outline. Instead of the four lines of the background, shown in the genuine, there is a little circle in the centre of the quatrefoil, in the handle of the key. This is another easy test. The trefoils at the two ends of the FRANCO MARKE label do not touch the borders of the stamp. The top left corner of the M of MARKE is not cut through by any lines of shading. There is a dot in the central diamond on the base of the crown, and a very tiny one in the right-hand diamond, but none in the others. None of the wavy lines cut through the outline under SIEBEN. The lowest line of waves, at the bottom of the stamp, shows $9\frac{1}{2}$ waves, instead of 9.

Third Forgery.

Lithographed, on fairly stout, yellow wove paper, only a very little lighter than the genuine, unperforated. There are only 13 vertical lines in the shield, not counting the thin, right-hand outline, and the outer ones are not near the sides of the shield. None of them show above the top outline. The top of the key is not cut off square, but ends in a circle. There are either 27 or 28 vertical lines of shading in the floral ornament at the centre of the top of the stamp, and the central one of these lines does not trespass across the outline above it. The dot in the left top corner touches its ornament. In the genuine stamps, all four of the corner-ornaments, outside the frame, are shaded with vertical lines. In this forgery the two top ornaments are shaded with lines which point towards the centre of the stamp, the one in the left bottom corner has vertical shading, and the shading of the one in the right bottom corner slopes obliquely down to the left. The fringe of shading of each 7 touches the containing-oval, not only at the top right corner, but also round the bottom; there are only 19 lines in the fringe of the left-hand 7, and 18 in the other. The left-hand knob on the handle of the key comes between the second and third lines in the shield, and the right-hand knob is so far from the right-hand outline of the shield that there is one line of the shield to be seen between the knob and the outline. The trefoil-ornament at the left-hand end of the FRANCO MARKE label does not touch the frame anywhere, and the dark shading of the upper lobe of the right-hand trefoil just touches the right-hand border of the frame. There is no serif to the top left corner of the M of MARKE, and so, of course, there are no lines cutting through it. The three central jewels on the base of the crown are roughly-drawn ovals; the middle one and the one to the right of it have dots in them; the two outside ones are half-diamonds. The wavy lines of the background do not trespass across the border, below SIEBEN. There are $9\frac{1}{2}$ waves in the lowest line, at the bottom of the stamp.

Fourth Forgery.

Lithographed, on thickish, yellow wove paper, about the colour of the genuine, perf. 12 $\frac{1}{2}$. This is a very poor counterfeit, compared with some of the others. There are 19 lines in the shield, with the commencement of a twentieth in the left top corner. These, as before, do not include the

thin, right-hand outline. None of these lines show above the thick, top outline of the shield. There are only 26 vertical lines of shading in the ornament at the centre of the top of the stamp, and the central one of these lines does not trespass across the boundary-line above it; indeed, the central portion of this ornament, which, in the genuine, is the tallest part of the ornament, and touches the inner outline of the top of the frame, is, in this forgery, not so tall as the portions each side of it, and does not touch the outline above it. The fringe of shading at the back of the top of the left-hand 7 does *not* touch the outline of the containing-oval, but it almost touches at the bottom. The top line of the fringe of the right-hand 7 touches the outline. In the left-hand 7, there are about 22 lines of fringe; in the right-hand 7 there are about 23. There is no complete line on the shield, to the left of the point of the key; only the commencement of a line. The left-hand knob of the handle of the key comes between the fifth and sixth lines of shading of the shield. The postmark obscures the right-hand knob in my specimen, but I think there is a clear line of shading between it and the right-hand outline of the shield. The two upper lobes of the trefoil to the left of FRANCO touch the border, and the central lobe of the trefoil to the right of MARKE touches the border. There are no lines of shading cutting across the serif of the left top corner of the M of MARKE. There are no dots in the jewels on the crown, and the one to right of the centre is an almost perfectly circular pearl. Several of the wavy lines of the background trespass across the border, under the first half of SIEBEN, and some of the lines can even be traced right through the letters SI. All the lines of the background are low waves, not the tall, sharp peaks of the genuine. There seem to be $9\frac{3}{4}$ or 10 waves in the lowest line, at the bottom of the stamp.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—71.

Third Forgery.—71.

Fourth Forgery.—71.

10 Grote, black on white.

Issue of December, 1861. *Perçé en scie.*

Issue of 1866-7. Perforated 13.

This stamp was issued for postage to Holland. There is only one type.

Genuine.

Lithographed, on fairly stout, greyish-white wove paper, varieties as above. There are 27 lines in the oval shield. The left-hand knob of the handle of the key comes between the ninth and tenth of these lines from the left; the right-hand knob touches the fourth line from the right. A few of the lines have been drawn a little too high, and show above the top outline of the oval, especially the first and fourth on the right side. The eleventh line from the left can generally be seen through the upper wards of the key. Five vertical lines, and indications of a sixth, are visible in the quatrefoil, in the handle of the key. The bottom knob of the key does not touch the outline of the containing-oval below it, and the line of shading



under the centre of the bottom of the knob trespasses a little across the outline below it. The wards of the key do not touch the outline of the barrel to left of them. In the lace-work pattern round the outside of the shield, each rosette shows four rows of holes in it. The top and bottom rosettes are joined to their neighbours by two imperfect white links of chain; all the others are joined by three links. The lattice-work lines of the oval which contains BREMEN ZEHN GROTE have been drawn too high above the BR, and go right across both white outlines. One of them also cuts into the right top half of the B, and another into the right top half of the R, making a black dot in the head of each letter. Another of these lines cuts into the upper part of the left-hand end of the E of ZEHN, and two into the top of the G of GROTE. In the left upper 10, the 1 has a white projection in the centre of its left-hand edge, and the 0 is broken at the top. In the right upper 10, the 1 generally shows a tiny black dot near the top, and the 0 has a long curved line of shading inside its left half. In the left bottom 10, the serif at the head of the 1 is divided from the body of the numeral by a thin black line; that is to say, the left outline of the numeral is carried up unbroken to the top, across the serif. The trefoil-ornament, outside the left top corner of the stamp, contains seven radiating black lines, the third from the left being very long; the trefoil in the right top corner has five lines, two of them very short; the trefoil in the left bottom corner has six lines; and that in the right bottom corner also has six. There is a line all round the outside of the stamp, $\frac{3}{4}$ mm. from the nearest point.

First Forgery.

Very nicely lithographed, on fairly thick, extremely white wove paper, perf. $12\frac{1}{2}$, also pin-perf. about 17. The left-hand knob of the shield touches the tenth line from the left. None of the lines of the shield trespass across the outline, and none of them show through the upper wards of the key. The lattice-work lines show across the boundary, above the BR of BREMEN, but they are much fainter than in the genuine. There is no dot either in the B or in the R of this word, or in the E of ZEHN, and only one occasionally visible in the neck of the G of GROTE. There is no white projection in the centre of the left-hand outline of the 1 in the left top corner, and the 0 is not broken at the top. In the right-hand upper 10 there is no dot in the 1, and the 0 is either unshaded, or shows only a short vertical line in the left side, instead of a long line, following the curve of the numeral from top to bottom. The serif of the 1 in the left bottom corner is not cut off from the body of the numeral. The radiating lines in the trefoils, outside the corners of the stamp, are: Left upper trefoil, 6 (the third line from the left being no longer than the fourth or fifth); right upper trefoil, 4, besides a base-line; left lower trefoil, 5; right lower trefoil, 5, and a base-line. There is no line round the outside of the stamp.

Second Forgery.

Coarsely lithographed, on medium, yellowish-white wove paper, badly pin-perf. about 12, also badly pin-perf. to a much smaller, but uncountable gauge. The left-hand knob of the key touches the tenth vertical line in the shield. The line opposite the top point of the key generally trespasses across the boundary-line above it, under the centre of the top rosette. None of the lines show through the wards of the key. In the quatrefoil of the key, the fourth line from the right is very crooked, instead of vertical. The line of the shield, under the centre of the end knob of the key, does not trespass across the boundary-line below it. A

prolongation of the T-like, lower wards of the key touches the outline of the barrel to left of it, and, in some specimens, the same is the case with the upper wards. There are only three rows of holes in each rosette. The top rosette seems to be joined to each of its neighbours by a single white link, and the two above the Z of ZEHN are joined together by two links only. The lattice-work lines do not trespass across either of the white outlines, above the BR of BREMEN, and there is no dot in either the B or the R, or in any of the lower letters. The 1 of the 10 in the left top corner has no white projection, and the o is not broken at the top. In the right upper 10, the 1 has no dot, and there is no shading in the o. In the left lower 10, the serif of the 1 has no line, dividing it from the numeral. The radiating lines in the four corner-trefoils are: Left upper trefoil, 4; right upper one, 3 or 4 (they are blotched); left lower one, 3; right lower one, 5. The line round the stamp is a full millimetre from the nearest part of the stamp itself.

Third Forgery.

Lithographed, on thin, yellowish-white wove paper, pin-perf. 16. There are only 26 lines in the shield. The left-hand knob of the key touches the ninth line from the left, and the shading of the right-hand knob comes between the third and fourth lines from the right. Nearly all the lines show more or less above the outline of the top of the shield. Two or three of the lines can be seen through the wards of the key. The shadow of the bottom knob of the key touches the outline below it. One line of shading, just below this knob, can be seen, projecting slightly downwards, about as much as in the genuine. The top rosette is joined to its left-hand neighbour by one entire link, instead of two imperfect ones, and the lowest rosette is joined to its right-hand neighbour by one link. The lattice-work lines show faintly across the inner white line, above the BR of BREMEN, but they do not cross the outer one. There is no dot in any of the letters. In the left upper 10, there is no white projection from the centre of the left-hand outline, and the top of the o is not broken. In the right upper 10, there is no dot in the 1, and no line of shading in the o. In the left bottom 10, the serif is not cut off from the rest of the 1. The radiating lines in the four corner-trefoils are: Left upper trefoil, 6; right upper one, 2 and a dot; left lower one, 4; right lower one, 4. There is no line round the stamp.

Fourth Forgery.

Lithographed, on fairly stout, very yellowish-white wove paper, very nicely perf. 12½. There are only 24 lines in the shield. The left-hand knob of the handle of the key comes between the eighth and ninth lines from the left. None of the lines project beyond the upper outline, but in my single specimen, the fifteenth line from the left projects obliquely across the boundary-line of the bottom of the shield, slanting down from right to left. None of the lines show through the wards of the key. I can only make out three vertical lines in the quatrefoil of the handle of the key. The bottom knob touches the outline below it, and there is no line to be seen below the centre of this knob. A prolongation of each of the wards of the key touches the outline of the barrel, to left of them. The rosette to left of the topmost one only shows three rows of holes. The top rosette is joined to its right-hand neighbour without any link between them, so far as I can see; and the same is the case with the bottom one and its right-hand neighbour. The others have one, two, and parts of three links, respectively, but none of them have three perfect links. There are a few very faint indications of the lattice-work

lines across the white boundary-lines above the RE of BREMEN ; there is a very slight indentation of the top of the B ; the R does not seem to have any dot ; and the only mark that I can see in any of the lower letters is a small, oblique scratch, near the lower part of the left side of the E of ZEHN. The 1 of the left upper 10 shows no white projection, and the top of the o is not broken. In the right upper 10, there is no dot in the 1, and no shading in the o. The serif is not cut off in the left lower 1. The radiating lines in the four corner-trefoils are : Left upper trefoil, 4 ; right upper one, 5 ; left lower one, 5 ; right lower one, 3 and a dot. There is no line outside the stamp.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled, or a blue pencil-line.

Second Forgery.—71.

Third Forgery.—71.

Fourth Forgery.—71.

5 Silbergroschen, green on white.

Issue of December, 1861. Unperforated.

Issue of September, 1863. *Perçé en scie.*

Issue of 1866-7. Perforated 13.

This value was to frank postage to England. There is only one type.

Genuine.

Lithographed, in olive-green (1861), sea-green and yellow-green (1863), yellow-green, 1866-7 ; varieties as above. The paper is tolerably thick,



white, or yellowish-white wove, and usually with a shiny surface. The top end of the barrel of the key is a circle. The wards of the key are like two E's, with very long central tongues, placed back to back ; but there is only one of the forgeries which does not imitate this. The ornamental border or frame of the shield has many projections from it, and there is a coloured dot in the projection over the 5, and a similar dot in the projection over the R, of 5 SGR. The trefoil

at the top of the shield does not touch the outline above it, under the M of BREMEN. There are 59 vertical lines behind the shield, counting along the top. Most of these lines project above the boundary-line under BREMEN ; indeed, in good copies, one of them cuts into the bottom of the first E of that word. The top outline of the head of the 5 is only very slightly concave, and the end of the tail of this numeral is a large round ball. There is a line of shading down the centre of the right leg of the right-hand V. The sides of the frame, containing the hanging drapery and curly scrolls, are shaded with broad, horizontal green lines, and *not* solid. The stop after SGR is quite square. The ball in the right top corner of the stamp has a complete green ring in it. The trefoil-ornament at the top of the stamp is included within thirteen of the vertical lines of the background ; it touches the first of these, and the thirteenth, on the right, is outside the shadow on the right side, not touching it. The bottom of the G of SGR rests on the line below it. In the unperforated issue, there is a thin line round the stamp, about 1 mm. from the outline. The quatrefoil in the handle of the key is $1\frac{1}{2}$ mm. across in its widest part.

First Forgery.

Nicely lithographed, in olive-green, yellowish-green, green, or a green so very yellow as to be almost greenish-yellow, rather than yellow-green, on thin, white wove paper, unperforated, *perçé en scie*, or pin-perf. 12½. The paper is to be found both shiny and dull. The top end of the key is cut off square, or rather, slightly rounded. There are no dots in the projections of the frame of the shield, above the 5 and the R of 5 SGR. The lines of the background do not project above the outline under BREMEN. The top outline of the head of the 5 is extremely concave. There is no line of shading in the right leg of the right-hand V. The shading in the ball, at the right top corner of the stamp, is a green crescent, instead of a ring. In the unperforated stamp, there is no line round the outside of the frame. The ornamental frame of the shield only touches the outline on the right side, though, in the genuine, it touches on the left side as well. This is a capital forgery; the crescent in the ball in the right top corner is the easiest test.

Second Forgery.

Lithographed, in yellow-green, or bright green, on thick, non-surfaced white wove paper, unperforated. The two dots are absent in the two projections of the frame of the shield, above the 5 and the R of 5 SGR. The trefoil at the top of the shield touches the outline of the frame above it, under the first stroke of the M of BREMEN. The lines can, therefore, not be counted, but they do not trespass above the boundary-line, under BREMEN. There is no shading along the right limb of the right-hand V. The stop after SGR. is circular. The ball in the right top corner of the stamp contains a badly-formed crescent, instead of a circle. The lower end of the 5 is not a ball. My copies are rather closely cut, so I cannot say whether there is a line round the stamp or not. The quatrefoil in the handle of the key is too small, being only about 1½ mm. across its widest part. The top end of the key is cut off rounded, but shows no circle.

Third Forgery.

Lithographed, in rather dark yellow-green, on very thin, rather shiny, white wove paper, unperforated. The end of the barrel of the key is a circle in this forgery, like the genuine. The wards of the key are joined together by a line, along the barrel of the key. The projection of the frame of the shield, over the R of 5 SGR., has a dot in it, as in the genuine; and I *think* the one over the 5 also has a dot, but I am not sure, as my only two specimens have this particular spot hidden by the postmark. The top of the trefoil *very* nearly touches the top of the stamp; so nearly, that the lines cannot be counted above it. One or two of the lines project *very* slightly above the boundary-line, below BREMEN, but this is hardly noticeable. The top of the head of the 5 has a very jaunty, upward curve. There *is* a line along the right limb of the right-hand V, but it is near the inner edge, instead of along the centre. The horizontal green lines in the side-frames are, in some parts, so close together as to appear almost solid. The stop after SGR. is something between an oval and a transverse oblong. The ball in the right top corner of the stamp contains a crescent, instead of a circle. The lower end of the 5 is not a ball. The G of SGR. not only rests on the line beneath it, but goes slightly through the line. There is no line round the stamp. The quatrefoil in the handle of the key is too large, being 2 mm. across at the widest part.

Fourth Forgery.

Lithographed, in very yellow-green, on thick, rather hard, unsurfaced, yellowish-white wove paper, unperforated. The top of the barrel of

the key is cut off square. There are no dots in the projections of the frame of the shield, above the 5 and R of 5 SGR. There are about 62 vertical lines in the background, behind the shield. Some of them project slightly beyond the outline above them, under the name, but not nearly so much as in the genuine; nor does one of them touch the first E of BREMEN. The top of the 5 slopes slightly down to the right, instead of curving upwards to the right. There is no line of shading in the right-hand V. The upper part of the right-hand frame is quite solid, though the horizontal green lines can be seen lower down. The stop after the SGR. is an oval, which slopes up a little to the right. The ball in the right top corner of the stamp contains a crescent, instead of a circle. The trefoil-ornament at the top of the stamp is contained between eleven lines of the background, touching both. The lower end of the 5 is a ball, like the genuine, only it curls inwards, instead of pointing upwards. The quatrefoil in the handle of the key is too large, being very nearly 2 mm. across.

Fifth Forgery.

This is a mere caricature. It is very coarsely lithographed, in *black*, on thin, very yellowish-white wove paper, unperforated. A very few words will suffice to describe it, in case it should exist in the proper colour. The wards of the key are formed by four small black squares, placed a little distance apart, so as to make a white cross on a black ground. The trefoil-ornament touches the outline above it. The balls in the frames are of solid black.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—Uncancelled.

Third Forgery.—71. Also a long, broad, horizontal bar, with several short, broad, vertical bars each side of it.

Fourth Forgery.—71.

Fifth Forgery.—Uncancelled.

ENVELOPES.

Issue of 1857. (1 Grote), black on blue; black on white.

These envelopes are hand-stamped; and, like all hand-stamps, are hardly ever seen as absolutely 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 have had but one of the latter, and I got it, in 1869, from a Bremen friend, who was a collector. My only entire specimen, given me by a collector in Berlin, is 149×82 mm., with "long gum." It is struck in the left upper corner of the envelope, and has FRANCO printed in the left lower corner, in Roman capitals, 3½ mm. high. There is a large stop after BREMEN, almost level with the middle of the N, instead of level with its foot, and the edge of the stop is barely ¼ mm. from the side of the N. The shield measures 6 mm. from side to side, and very nearly 6 mm. vertically, from the top outline to the point at the



bottom. The letters TAD of STADT are all joined together at the bottom. The tail of the R of BREMEN curls up, considerably higher than the foot of the following E. STADT POST AMT is in letters $1\frac{1}{4}$ mm. high, and BREMEN is in letters $1\frac{1}{2}$ mm. high. The jewels on the base of the crown are small, circular black dots, to represent pearls. In all my specimens, these are smudged, so that I am not able to count them, but there are at least *nine* pearls, and possibly more. By reason of the smudging, I cannot give any details of the key in the shield. The top edge of each side-flap of the envelope is cut in a straight line, while the bottom edge of each of the said side-flaps is rounded. In my list of the various papers I have mentioned white laid, with a "2," as I am not sure that it exists. My present specimens are all on white wove. The bottom point of the shield is over the end of the E of BREMEN.

First Forgery.

This is struck in the right top corner of the envelope, and the word FRANCO is absent. I have two entire specimens; one is on thin, white laid paper, $151\frac{1}{2} \times 80\frac{1}{2}$ mm., and the other on stout, blue wove, $149\frac{1}{2} \times 81\frac{1}{2}$ mm. In each case, the top edge of each side-flap is rounded, like the bottom edge. Both my specimens have "long gum," like the genuine. The stop after BREMEN is small, and $\frac{3}{4}$ mm. distant from the N. It is quite circular, though the genuine stamps, in both my specimens, show the said stop quite oval, probably from the movement of the hand in stamping. In this forgery, the stop is only a shade above the level of the foot of the N. The shield is $5\frac{3}{4}$ mm. across, and slightly more than $5\frac{1}{2}$ mm. from the top outline to the bottom point. The A and D of STADT do not touch at the bottom. There are only five jewels on the base of the crown, three in the centre of the band, and one at each edge. A very easy test for this forgery is the position of the bottom point of the shield, which is just above the first vertical stroke of the M, instead of the end of the E of BREMEN. The ornaments on the top of the crown are apparently trefoils; in the genuine they are meant for strawberry-leaves. In anticipation of possible criticism, I may say here that, though for the convenience of non-heraldic readers, I have spoken, throughout my description of the Bremen stamps, of "crown" and "trefoils," it is really a ducal coronet, with the usual strawberry-leaves.

Second Forgery.

I have only cut specimens of this, so cannot say anything as to size of envelope, presence or absence of FRANCO, etc. This is not at all a bad imitation. It is on greyish-white wove paper. The edge of the stop is rather more than $\frac{1}{4}$ mm. from the N of BREMEN, and it is about the same height as in the genuine. The outline of the shield is very thin; it measures a shade under 6 mm. across, and $5\frac{3}{4}$ mm. from top to point. The point, by the way, hardly projects at all below the bottom outline, and it is a good deal to the left of the centre of the bottom of the shield, instead of being central. It comes over the end of the E of BREMEN, as in the genuine. The tail of the R of this word does not curl up at all. The base of the crown is blotched, but among the blotches can be seen three small dots, one at each end of the band, and one in the centre. The wards of the key show a white cross, which is not visible in the genuine. My specimen shows a long dash, joining the tops of the M and E of BREMEN.

Third Forgery.

I have only cut specimens of this. It is on blue wove, and also on thick, white wove paper, the latter of an exceedingly coarse graining.

There is a small round stop after BREMEN, $\frac{3}{4}$ mm. from the N. The shield is barely $5\frac{1}{2}$ mm. across, and 6 mm. from top outline to bottom point. The said point is above the end of the E, as in the genuine. None of the letters of the inscription touch each other anywhere, though the bottoms of the A and D of STADT are very close together. The tail of the R of BREMEN does not curl up at all. The letters of STADT POST AMT are decidedly too small, being only $1\frac{1}{4}$ mm. high, instead of $1\frac{3}{4}$ mm., and those of BREMEN are $1\frac{1}{2}$ mm. high, like the genuine. The band of the crown contains something which looks like $6\frac{1}{2}$ diamonds, joined together.

POSTMARKS.

Genuine.—As before. The only used specimen at present in my possession has ^{BREMEN}
5 * 8 in the frame.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—5, 98.

POST OFFICE SEAL.

A circular stamp, with scalloped edge, containing crowned arms in centre, and the legend STADT-POST-AMT BREMEN, is occasionally found in old collections. It is on greenish-blue wove paper, water-marked with wavy lines, and gummed. This is only a seal of the Bremen Post Office, for official correspondence, etc. Such things are very common in Germany, and are called "Oblaten" (wafers). They are used by firms, companies, official bodies, etc., instead of regular wax seals, and even those from post offices, like the one here described, are not stamps in any sense of the word, or even franks.



BRITISH BECHUANALAND.

Issue of 1886.

These are the Cape of Good Hope stamps, with surcharge in capitals and lower-case, reading horizontally. The stamps with this surcharge are: CC, 4d.; CA, $\frac{1}{2}$ d., 3d.; Anchor, $\frac{1}{2}$ d., 1d., 2d., 6d., 1s.

Genuine.



The letters of each line of the surcharge are perfectly level. BRITISH measures $7\frac{1}{2}$ mm. in length, from the left-hand edge of the vertical stroke of the B to the outside of the H. BECHUANALAND is $15\frac{1}{2}$ mm. in length, measured the same way. The space between the two words is 4 mm.

Forged.

¶ The letters are uneven. BRITISH is only 7 mm. long; BECHUANALAND is only 15 mm. long. The space between the two words is only 2 mm. Thus it will be seen that this is not a dangerous counterfeit. I have the 4d., CC, and the 2d., 6d., and 1s. with Anchor.

Issue of 1893-5.

These have a similar surcharge, but the letters are larger, and are printed vertically on the stamps, reading downwards, as in the illustration.

British
Bechuanaland.

Genuine.

BRITISH, measured as before, is exactly 9 mm. long; BECHUANALAND is $18\frac{3}{4}$ mm. long; the space between the ends is $5\frac{1}{4}$ mm. There is a stop after BECHUANALAND.

Forged.

BRITISH is $9\frac{1}{2}$ mm. long; BECHUANALAND, $19\frac{1}{2}$ mm. long; the space between the words is $5\frac{1}{2}$ mm. There is no stop after BECHUANALAND.

POSTMARKS.

Genuine—I have no cancelled copies.

Forged.—These bear genuine Cape of Good Hope postmarks, such as 1, 29, 67, and something like 59, with a square, instead of a diamond, in the centre, and a numeral, instead of a letter.

**BRITISH COLUMBIA.**

Issue of 1865. 3d., blue. CC. Perf. 14.

Genuine.

Very nicely engraved, in *thargne*, on surfaced, white wove paper, watermarked 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; *i.e.*, 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 feet of 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 circlet 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 ; but these two side-lobes 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, though the right-hand asterisk is very badly shaped. 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 circlet 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.

This may possibly be a badly-done reprint from the worn stone of the first forgery. I do not think it is likely to deceive ; it is generally in a whitish sky-blue, and has a washed-out appearance. It is lithographed, on rather hard, unsurfaced, white wove paper, no watermark, perf. 13 (the favourite gauge of the forgers). There are five large pearls in each side-arch of the crown, and three, very nearly as large, in the central arch. The top of the cross *pattée* is higher than the *fleurs-de-lys*, each side of it. The asterisks in the oval band have six points each ; those in the left-hand one 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 level with one another. There are seven diamond-shaped jewels at the base of the crown, joined together by a single line ; but the third jewel from the left has the line broken each side of it, so that it does not join the others. The portion of the shamrock-spray that comes above the right side of the large V is just like that of the first forgery. The thistle-leaf above the top of the left side of the V has four lobes, as in the first forgery ; two of them are level with the I of BRITISH, and the other two are level with the middle of the S. There is a coloured blotch or dot under the said S, which joins the base of it to the line below it ; and there is a coloured dot over the first limb of the U of COLUMBIA, in the white line above it. The shading of the petals of the rose consists of blotches, instead of lines.

Third Forgery.

This is a much later production than the other two, and is likely to be dangerous, as it is nicely got up. Carefully lithographed, on stout, yellowish-white wove paper, unsurfaced, no watermark, well perforated 13½. The asterisks are like the genuine, *i.e.*, with four long thick arms, alternating with four short thin ones; but the left-hand asterisk is not so well shaped as the other, having one of the large arms 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 with the points indistinct. The V-shaped middle of the M of COLUMBIA comes down exactly 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), with the top line broken in the middle, and each of the outlined 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.

POSTMARKS.

Genuine.—My cancelled copies bear a very blotchy postmark, something like a Canadian one, also 54 and 85.

First Forgery.—5, with blank centre; 10; 54, with blank centre.

Second Forgery.—1, also a shapeless blotch.

Third Forgery.—Uncancelled.

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 1867-69. 2, 5, 10, 25, 50 c., \$1.

There are two different perforations, 14 and 12½. It is said that the 10 c. and 1 dollar, perf. 14, were prepared, but never issued for use. A copy of the latter value, perf. 14, which I received from a friend living in the colony, passed into the possession of Mr. Philbrick. My friend got it at the post office, so I suppose they must have been obtainable. I have never seen a copy of the 2 c. perf. 12½, but all the others exist with this perforation.



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. The colours and surcharges are:— 2 c., brown and black; 5 c., red and black; 10 c., lake and blue; 25 c., yellow and violet; 50 c., violet and red; \$1, green and green. The surcharge on the 2 c. is TWO CENTS, the rest have CENTS, with a numeral and stop each side, as, for instance, 5. CENTS. 5.

First Forgery.

This is the first forgery of the 3d., but has the blot under the S of BRITISH, and the dot above the first limb of the U of COLUMBIA. I have the FIVE CENTS (*sic*), in orange and black; the TEN CENTS (*sic*), in vermilion and dark blue; the TWENTY-FIVE CENTS (*sic*), in sulphur yellow and black; and the ONE DOLLAR (*sic*), in green and black.

Second Forgery.

Like the second forgery of the 3d.; poorly lithographed; unperforated, or pin-perf. 13; no watermark. I have only the FIFTY CENTS (*sic*), in violet and vermilion.

Third Forgery.

The same as the third forgery of the 3d. I have only the 50. CENTS. 50, in violet and carmine, and the 1 DOLLAR 1, in green and *blue*. In the 50 c. the word FALSCH is printed at the top, in tiny block letters, the colour of the surcharge; and in the \$1, the word FALSCH! with a note of exclamation, is printed at the top in capitals, the colour of the surcharge. These two therefore are evidently German productions, but I do not know where they were made.

Fourth Forgery.

Of this I have the 10 CENTS (*sic*) in rose and black, and the 1 DOLLAR (*sic*) in dark yellow-green and *violet*. At a distance, these forgeries look very well, and the 10 c. is almost like a typograph. Lithographed, on somewhat surfaced, white wove paper, no watermark, perf. 14 (the 10 c.) and perf. 11 (the 1 dollar). Many of the tests described for the other forgeries are covered by the postmarks in my copies, but the following will be found amply sufficient. The cross-bar of the A of POSTAGE is an unconnected, circular dot, as is also the central tongue of the E of that word, and the G has a thick, square lump for a tail. The instant and easiest test is the shape of the asterisks each side of the value, in the oval label. Each of them is a St. Andrew's cross, with dots between the arms (·X·). The top of the T of THREE is not joined to the stem; and the cross-bar to the H of that word is an unconnected dot.

POSTMARKS.

Genuine.—As before.

First Forgery.—5, centre blank; 10, 54, centre blank.

Second Forgery.—1, also an oblong, with rounded ends, also 10.

Third Forgery.—Shapeless blotches, but generally uncanceled.

Fourth Forgery.—54, with blank centre; also 100.



BRITISH EAST AFRICA.

Issue of 1891. 1 Anna. Surcharged on 4 Annas, brown.

This was done at Mombasa, the surcharge being in manuscript, and initialled "A.B."

Mr. Wilson, of Birmingham, says that he has had several of these provisionals with authentic surcharge, the stamps, however, having been used fiscally, and the fiscal cancellation cleaned off, and neatly obliterated by the proper postmark, "Mombasa, 1891."

I have not seen this fake myself, but thought I ought to mention it.



BRITISH GUIANA.

Issue of 1850-1 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. 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 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 for about fourteen years. There are several types of each value, so my descriptions are necessarily imperfect, being taken from a single type of each value. The genuine stamps were all initialled by the postmaster or one of the clerks, before being issued.

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 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. The circle measures twenty-seven millimetres across at its very widest part, and twenty-five at its narrowest. The circular inscription, BRITISH GUIANA, is in ordinary Roman capital letters, just two millimetres high. 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 are 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 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 ^{NO} ^{OF} 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, ^{MR 11} 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 1852. 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 I 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 of 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 fore-mast 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 $\begin{matrix} A & 5 & O \\ 5 & S & P \\ 1856 \end{matrix}$ in four lines.

Forged.—My blue 4 c. is uncanceled; the crimson one has 1, 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; Rouletted 6.

These stamps are of local manufacture, type-set, with initials of the Acting Receiver-General of the Colony written in the centre, in red or black ink. Most of the specimens that I have handled were cut, but I believe they were all rouletted 6. There is not a full set of any one of the six types. The sheet contains four horizontal rows, of six stamps in a row, thus making twenty-four stamps on the sheet. They are disposed in the following manner, the numbers in the compartments being those of the six types:—

SHEET OF THE 1 CENT.

2	2	2	2	2	2
2	2	2	2	2	2
1	1	1	1	1	1
1	1	3	3	3	3

SHEET OF THE 2 CENTS.

2	2	2	2	2	2
2	2	2	2	2	2
1	1	1	1	1	1
1	1	3	3	3	3

SHEET OF THE 4 CENTS.

5	5	5	5	5	5
5	5	5	5	4	4
6	6	6	6	6	6
4	4	4	4	4	4

According to this, in the 1 and 2 cents., Type III. is the rarest, and Type II. the commonest; in the 4 cents., Type VI. the rarest, and Type V. the commonest. Here are the six types:—



TYPE I. (1 c., 2 c.).



TYPE II. (1 c., 2 c.).



TYPE III. (1 c., 2 c.).



TYPE IV. (4 c.).



TYPE V. (4 c.).



TYPE VI. (4 c.).

The values are:—

TYPE I.—With border of pearls: 1 c., 2 c.

TYPE II.—With border of pointed, oblique ovals, containing crosses: 1 c., 2 c.

TYPE III.—With border of little bunches of grapes: 1 c., 2 c.

TYPE IV.—With border of quatrefoils, containing crosses: 4 c. This type exists both with and without interior lines.

TYPE V.—With border something like the “eyes” of the dress-makers’ “hooks and eyes,” each “eye” having a little circle or ring in it: 4 c.

TYPE VI.—With border of trefoils: 4 c. There are no interior lines in this type.

From this description it will be understood that there are three types of the 1 c. and 2 c., and three of the 4 c.; but that none of the types of the 4 c. resemble either of the lower values.

1 Cent, black on rose. Genuine.

Type-set, on rather thick, rough, rose wove paper, 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, the dash being 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.

VARIETIES OF TYPE I.—The thirteenth stamp on the sheet (*i.e.*, the first of Type I.) has an upright dash near the left-hand end of the GUIANA label, and a shorter dash before the P of POSTAGE. The fourteenth stamp has an upright dash after the H of BRITISH. The fifteenth stamp has a curious scroll-ornament, instead of a pearl, over the first A of GUIANA, and the fourth pearl from the left, at the bottom of the stamp below the E of ONE, is turned on its side, so that the crescent points to the right, instead of downwards, and the short line which should be between the pearl and the E appears as an upright dash between this pearl and its left-hand neighbour. There is a sort of colon after BRITISH. The I of GUIANA is a l. The seventeenth stamp has a stop at the left-hand end of the GUIANA label. The nineteenth stamp has an upright dash at the left-hand end of the GUIANA label, and a colon of square stops before the P of POSTAGE. In the twentieth stamp the head of the T of BRITISH is faint, and the right-hand end of the line above ONE CENT is bent downwards a good deal.

TYPE II.—In all the twelve stamps of this type, the sharp ends of the ovals in the bottom corners point towards the centre of the stamp. The sharp ends of the ovals down the right side of the stamp point obliquely *upwards* to the left. (See varieties below, for a few exceptions.) The fifth oval down the right side is the same pattern as the rest.

VARIETIES OF TYPE II.—The first stamp on the sheet has a "hook-and-eye" ornament, instead of a crossed oval, to left of the TI of BRITISH. The second stamp has the top oval, and the bottom oval but one on the right-hand side, with their sharp ends pointing downwards, instead of upwards. The third and fourth stamps have the oval in the right top corner pointing downwards. The fifth stamp (like the second) has the top oval, and the bottom oval but one on the right side, pointing downwards. The sixth and seventh stamps have the oval in the right top corner pointing downwards. The eighth stamp has the same, and, in addition, the sixth oval from the top, on the right side, points downwards, and there is a colon before the P of POSTAGE. The ninth stamp has the oval in the right top corner pointing downwards. The eleventh stamp has the same, and, in addition, the fifth oval from the top down the right side has a large dot in it, and the seventh oval from the top, down the left side of the stamp, points upwards, and the top of the H of BRITISH is broken. In the twelfth stamp, the third oval down the right side is a curious pattern, quite different from the rest, and the seventh oval on the same side points upwards and *outwards*. The H of BRITISH is broken, and there is a large dash before the P of POSTAGE in this twelfth stamp.

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. The A and N of GUIANA do not touch each other.

VARIETIES OF TYPE III.—The twenty-second stamp on the sheet (first stamp of Type III.) has the bunch of grapes in the left lower corner pointing downwards to the left; *i.e.*, it belongs to the set down the left side. The twenty-third stamp has this same bunch of grapes pointing downwards to the right; *i.e.*, it belongs to the bottom row, and the second and fifth ornaments in this bottom row are quite different in pattern, both from the grapes and from each other. The top of the O of POSTAGE is broken, and there is a semicolon after GUIANA in my specimen, though I am not sure whether this is always visible. The twenty-fourth stamp bears the legend PCSTAGE. (It is not a broken O, but a properly-formed C.)

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. The letters IA of GUIANA touch each other, though they are separate in the genuine.

TYPE II. **First Forgery.**—Type-set; paper very like the genuine, but thinner. The oval in the left bottom corner points downwards to the right, instead of upwards towards the centre of the stamp, and all the ovals down the right side point *downwards* to the left. This is a very easy test.

TYPE II. **Second Forgery.**—Type-set, on rather thin, dull rose wove paper. The oval in the left bottom corner points upwards to the left, and 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 the magenta, *granité* wove paper before described. This is imitated from the seventh stamp on the sheet (first stamp in the second row) which has the second oval from the top, down the left side, pointing down to the left, instead of to the right. The upright lines to right of BRITISH and to left of POSTAGE are continuous, instead of broken; and the one to right of BRITISH, if prolonged downwards, would pass midway between the ON of ONE. instead of cutting deeply into the O, as it does in this particular type of the genuine. The O of POSTAGE is narrow and oval, instead of being wide and almost circular.

TYPE II. **Fourth Forgery.**—Typographed, on dull rose wove paper, rather thin, with coarse grain. The ovals at the top of the stamp are placed unevenly, and the two above the UIA of GUIANA are much closer together than those to the left of them. This forgery resembles the genuine, more than any of the others hitherto described.

TYPE III. **Forged.**—Lithographed, on the *granité*, magenta wove paper already mentioned. The lines to right of BRITISH and left of POSTAGE are continuous, instead of broken. The former, if prolonged downwards, would cut deeply into the O of ONE. The inner stalk of the bunch of grapes, at the top left corner of the stamp, is joined to the stalk of the bunch to right of it. The A and N of GUIANA are joined at the bottom. This forgery is imitated from the twenty-second stamp on the sheet, *i.e.*, the first stamp of Type III.

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.**POSTMARKS.****Genuine.**—54.TYPE I. **Forged.**—Uncancelled. Also 22.TYPE II. **First Forgery.**—Something like 30, with AO in the centre.**Second Forgery.**—Ditto.**Third Forgery.**—Uncancelled.**Fourth Forgery.**—Same as the first and second forgeries.TYPE III. **Forged.**—Uncancelled.

Besides these I have notes of various forged cancellations, but do not remember which particular counterfeits bore them. They include 22, 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 are initialled, as before stated. Almost all the forgeries have "nor bor" in two lines, written on them, but I have also seen "E. Lew," "B.M.," "C.H.," etc.

Same Issue. 2 Cents, black on yellow.

It will be noted in the sketches of the three entire sheets, that the types of the 2 c. are in the same order as in the 1 c. The fact is that the *sheet is the same*, only the value being altered. Thus all the peculiarities of the various stamps of 1 c. (except the value) will be found on the corresponding stamps of 2 c., as, for instance, the spelling POSTAGE of the last stamp on the sheet. Besides these, the 2 c. has its own special varieties: No. 13 has TWC; 16 has an italic T in CENTS; 18 has an italic T in TWO.

Genuine.

Type-set; stamps exactly the same as the genuine 1 cent, with value altered; paper, rouletting, etc., as before. I need not repeat the tests, as, except for the alterations in value, the tests given for the 1 cent will suffice.

2 Cents. Forged.

TYPE I.—Lithographed, on medium to thin, smooth, primrose-yellow wove paper, with a grain like that of our own old green $\frac{1}{4}$ d. newsbands of 1870. The design is exactly like that of the forgery of Type I. of the 1 cent, with value altered.

TYPE II. **First Forgery.**—Type-set, on rather rough, somewhat orange-yellow, medium wove paper. The oval in the left bottom corner is like the genuine. My specimen is not very distinct, but, as far as I can make out, the two ovals above 1A in GUIANA touch each other. All the ovals down the right side point downwards to the left, as in the first forgery of the 1 cent of this type.

TYPE II. Second Forgery.—Type-set, on fairly stout yellow wove paper. The oval in the left bottom corner points downwards to the right.

TYPE II. Third Forgery.—Type-set, paper rather harder than the last. This is almost exactly the same as the second forgery, but there is a stop after GUIANA.

TYPE II. Fourth Forgery.—Type-set, on yellow wove paper, with coarse graining. The oval in the left bottom corner points downwards to the right, and all the ovals down the right side point downwards to the left.

TYPE III. Forged.—Lithographed, on bright yellow wove paper. This is exactly the same as the forgery of Type III., of the 1 cent, with 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 Types.—(1) 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.

(2) Lithographed, on yellow wove paper, like that of the forgery of Type I. of the 2 c. The pattern of the frame is peculiar, consisting of interlacing semicircles, with little hearts and little balls, alternately. This is, of course, quite an imaginary type, intended for the "hook-and-eye" type of the 4 c.

POSTMARKS.

Genuine.—As in the 1 cent.

TYPE I. Forged.—Uncancelled. Also pen-marked. Also a very large 4, like a surcharge.

TYPE II. First Forgery.—Similar to 30, with AO in centre.

TYPE II. Second Forgery.—Ditto.

TYPE II. Third Forgery.—Ditto.

TYPE II. Fourth Forgery.—Ditto.

TYPE III. Forged.—Uncancelled.

Most of the forgeries have "nor
bor" written in the centre, in red pencil, or else some initials, generally unreadable.

Same Issue; 4 Cents, black on blue.

Genuine.

These are type-set, like the genuine 1 and 2 cents, on blue wove paper, rouletted.

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 of 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." No two of the ten stamps of this type are exactly alike as to the border, as the "hooks" have their heads upwards, downwards, to right and to left, in all sorts of combinations. Our illustration of this type, for instance, is copied from the fourth stamp in the top row. Perhaps I had better give the varieties. The following sketch is numbered, as a key to the 34 ornaments of the frame, to avoid unnecessary repetition.

1	34	33	32	31	30	29	28	27
2								26
3								25
4								24
5								23
6								22
7								21
8								20
9								19
10	11	12	13	14	15	16	17	18

First stamp.—Ornaments 1 to 8 face to right ; 9, to left ; 10, down ; 11, up ; 12 to 14, down ; 15, to left ; 16, up ; 17, right ; 18, down ; 19 to 27, to left ; 28 to 34, down.

Second stamp.—1, down ; 2 to 10, right ; 11 to 18, up ; 19 to 27, left ; 28 to 34, down.

Third stamp.—1 to 10 right ; 11 to 17, down ; 18 to 27, left ; 28 to 34, down.

Fourth stamp.—1 to 9, right ; 10, down ; 11, left ; 12 to 16, down ; 17, right ; 18 to 27, left ; 28 to 34, down.

Fifth stamp.—1 to 8, right ; 9, down ; 10 to 18, right ; 19 to 27, left ; 28 to 34, down.

Sixth stamp.—1 to 3, right ; 4, a different pattern ; 5 to 10, right ; 11 to 17, up ; 18 to 27, left ; 28 to 34, down.

Seventh stamp.—1 to 7, right ; 8, down ; 9, 10, right ; 11 to 18, up ; 19 to 27, left ; 28 to 34, down.

Eighth stamp.—1 to 9, right ; 10 to 18, up ; 19 to 27, left ; 28, different pattern ; 29 to 34, down.

Ninth stamp.—1 to 9, right ; 10 to 17, up ; 18 to 26, left ; 27 to 34, down.

Tenth stamp.—1, down ; 2 to 10, right ; 11 to 18, up ; 19 to 26, left ; 27 to 34, down.

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.

The illustration shows each of the ornaments composed of a triplet of balls, with a dot in two out of each triplet, and each triplet joined to the next by a semicircular line; but, as a matter of fact, each "trefoil" is really a ball, resting on two spiral curls, and they do not join each other. Taking the numbers as in the key-sketch above, they are:—

Thirteenth stamp.—1 to 10, left; 11 to 14, down; 15, this is a bunch of grapes, as in Type III. of the 1 c. and 2 c.; 16, 17, down; 18 to 27, right; 28 to 34, up.

Fourteenth stamp.—1 to 9, left; 10 to 16, down; 17, right; 18 to 27, right; 28 to 34, up.

Fifteenth stamp.—1 to 10, left; 11 to 17, down; 18 to 27, right; 28 to 34, up.

Sixteenth stamp.—Same as fifteenth.

Seventeenth stamp.—1 to 11, left; 12 to 17, down; 18 to 27, right; 28 to 34, up.

Eighteenth stamp.—1 to 10, left; 11 to 18, down; 19 to 27, right; 28 to 34, up.

Four Cents. Forged.

TYPE IV. Forged.—Lithographed, on thin, dull blue and greenish-blue wove paper, with a coarse and regular grain, like that of our old 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. Forged.—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. It is the pattern (already mentioned among the bogus 2 cents) of interlacing semicircles, with alternate balls and hearts.

TYPE VI. First Forgery.—Lithographed, on dull blue, also dull green wove paper, with graining as before. The ornaments are really trefoils, with two balls out of each triplet dotted, and the corner-ones (1, 10, 18, and 27) made into clumsy quatrefoils, just like the illustration of this type, which is incorrect. The trefoils are all joined together by the curved lines issuing from each. The tail of the R of FOUR goes to the right, in a straight line. The ornaments are: 1, quatrefoil; 2 to 9, left; 10, quatrefoil; 11 to 17, down; 18, quatrefoil; 19 to 26, right; 27, quatrefoil; 28 to 34, up.

TYPE VI. Second Forgery.—Lithographed, on dull, grey-blue wove paper, grained as before. The trefoils are the same shape as in the first forgery, but larger, and without dots in them. They are separate from each other in this counterfeit. An easy test is that the stamps have the

four interior lines, which are absent in this type of the genuine, and the corner-ornaments (1, 10, 18, and 27) resemble some of the old-fashioned circular brooches, which had a central circular stone, surrounded by eight smaller ones. The tail of the R of BRITISH does not curl up. The ornaments are: 1, brooch or rosette; 2 to 9, left; 10, brooch; 11 to 17, down; 18, brooch; 19 to 26, right; 27, brooch; 28 to 34, up. This description really covers two different forgeries, but will suffice to detect either of them.

TYPE VI. Third Forgery.—Typographed, on deep blue wove paper, grained as before. This also has the interior lines, which the genuine has not. The ornaments are separate, as in the genuine, but they are trefoils, as in the other forgeries, and have no dots. The corner-ornaments are brooches or rosettes, as in the second forgery, but not so large, and without the little rays or points which proceed from the brooch in that counterfeit. A further description is unnecessary. The plan of the ornaments is the same as in the second forgery.

4 Cents. Bogus.

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

TYPE I.—(1) Lithographed, on pale greyish-blue, also on greenish wove paper, grained as before. This is merely the first forgery of the 1 cent, with altered value, and on different paper.

TYPE II.—(1) Type-set, on deep blue wove paper, grained as before. This is the second forgery of Type II. of the 1 cent, with altered value.

TYPE II.—(2) Type-set, on deep blue wove paper, similar to last. This is like the second forgery of Type II. of the 2 cents, with the necessary alteration of value.

TYPE II.—(3) Lithographed, on pale grey-blue wove paper. This is the third forgery of Type II. of the 1 cent, with altered value.

TYPE III.—Lithographed, on pale grey-blue wove paper. This is the forgery of Type III. of the 1 cent, with value altered.

POSTMARKS.

Genuine.—As before.

TYPE IV. Forged.—Uncancelled. Also a pen-and-ink flourish.

TYPE V. Forged.—22. Also a large 4, like a surcharge.

TYPE VI. First Forgery.—Uncancelled. Also pen-stroke. Also 98.

TYPE VI. Second Forgery.—Uncancelled. Also 98.

TYPE VI. Third Forgery.—54.

The bogus stamps show any or all of the above cancellations. The countersign on the stamps is usually “^{nor} bor,” as before; it is either written in white ink, or in some ink that has discharged the colour of the paper. I do not think any of the 4 c. forgeries are likely to be at all dangerous, if the reader will bear 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, 4, 8, 12 c. Value close to CENTS; perf. 12, 12½, and 13.

1867. 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, 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 I 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-mast) 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 I 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-perf. 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 l 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 l. The l 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-perf. 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 l. 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 l, 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 a 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, compared with 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, or whether it is genuine or bogus.

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

1863. White wove paper, rather thin; perf. 12; 24 cents.

1863. Perf. 12½, 13; 6, 24, 48 cents.

1867. Same paper; perf. 10; 6, 24, 48 cents.

1875. Same paper; perf. 15; 6, 24 cents.

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, 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-perf. 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 chiefly 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. I have not been able to make out the inverted v above the 3 in the right lower corner; 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, one may commonly see such words as JSRAEL, DESTJLLATJON, etc.

Second Forgery.

Nicely lithographed, on medium, very white wove paper, fairly pin-perf. 13¾. 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 the stop 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 l 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, and the point of the sail curls 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 l 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.

Second Forgery.—1.

Third Forgery.—57.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—6 (without numerals).

OFFICIAL STAMPS.

These are the ordinary stamps of 1867 and of 1876, surcharged OFFICIAL. In the measurements given below, I have taken the distance between the left-hand edge of the first F of OFFICIAL, and the right-hand end of the projecting, horizontal limb of the L. In this way, the measures can be taken very exactly, which would not be the case if I had tried to measure from the outside of the O.

Issue of 1875; 2, 8, 12, 24 Cents.

These are the 1866–75 stamps, surcharged in black. There is a 1 cent, surcharged in a larger type in red, but I have seen no forgery of this.

Genuine.

I only have the 2 c. from which to describe, and my specimens are all perf. 10. There appear to be two types of surcharge; Type I measures *very nearly* 12 mm. from F to L, and the bottom of the L is $1\frac{1}{4}$ mm. long. In Type II, it is fully 12 mm. from F to L, and the bottom of the L is $1\frac{1}{2}$ mm. long. The O in Type II, is slightly sloping to the left. The

blank centre of the O is 1 mm. across, in its widest part. The C opens almost 1 mm. wide. From the top of the A to the bottom of its cross-bar is $1\frac{3}{4}$ mm. If the said cross-bar were prolonged to the left, the upper edge of it could go into the opening of the C. The height of the surcharge is $2\frac{1}{4}$ mm.

First Forgery.

Of this I have only the 4 cents, perf. 10. This, of course, is bogus, as there is no 4 c. official of this type; but I describe the surcharge, as it will probably be found on other values. It is nicely printed, and looks better than the genuine. The F—L measurement is the same as the first type of the genuine; *i.e.*, very nearly 12 mm., and the bottom of the L is $1\frac{1}{4}$ mm. long, also like Type I. Almost the only difference is that the height of the surcharge is fully $2\frac{1}{2}$ mm., instead of $2\frac{1}{4}$ mm.

Second Forgery.

Of this I have only the 12 cents, perf. 15. The distance F—L is 13 mm., and the bottom of the L is $1\frac{1}{2}$ mm. long. The blank centre of the O is less than 1 mm. across, in the widest part; the ends of the C are cut off horizontally, instead of obliquely, and the opening is hardly 1 mm. wide. The A is crossed far too low down, so that the distance from the top of the A to the bottom edge of the cross-bar is slightly more than 2 mm., instead of $1\frac{3}{4}$ mm. If the said cross-bar were prolonged to the left, no part of it would go into the opening of the C. The height of the surcharge is fully $2\frac{1}{2}$ mm.

Third Forgery.

Of this I have only the 8 cents, perf. 15. The distance F—L is nearly $13\frac{3}{4}$ mm., and the bottom of the L is $1\frac{3}{4}$ mm. long. The O is very narrow, compared with the genuine, and the width of the blank centre is about $\frac{3}{4}$ mm. only. The two ends of the C are very close together, being scarcely $\frac{1}{2}$ mm. apart; the top end is cut off obliquely, but the bottom end is cut off square. The distance from the top of the A to the bottom edge of its cross-bar is $2\frac{1}{4}$ mm., and the whole of the cross-bar, if prolonged to the left, would go below the opening in the C. The height of the surcharge is $2\frac{1}{4}$ mm.

Issue of 1877; 1, 2, 4, 6, 8 Cents.

These are the De la Rue stamps of 1876, wmk. CC; and any official stamps with CA watermark may be put aside as forged, without further examination.

Genuine.

The watermark, as I have already said, is CC. The surcharge is better done than in the issue just described; it is $2\frac{1}{2}$ mm. high, and the distance F—L is $13\frac{1}{4}$ mm. The centre of the O is nearly 1 mm. across. The ends of the C are cut off somewhat obliquely, and the opening between them is about $\frac{3}{4}$ mm. From the top of the A to the bottom of its cross-bar, the distance is 2 mm. If prolonged to the left, the whole width of the cross-bar would be below the opening of the C. The bottom of the L is $1\frac{1}{2}$ mm. long.

First Forgery.

Of this I have the 1 c. and 2 c., with CA watermark. The surcharge is not so clear as the genuine; it is $2\frac{1}{2}$ mm. high, like the genuine, but the distance F—L is only 12 mm., instead of $13\frac{1}{4}$. The top of the O is quite flat, as though a piece had been cut off it, and the blank centre is

slightly over 1 mm. across. From the top of the A to the bottom edge of its cross-bar, the distance is $2\frac{1}{4}$ mm. The bottom of the L is very little more than 1 mm. long.

Second Forgery.

Of this I have only the 2 cents, CA. The surcharge is very clearly printed; it is, however, only $2\frac{1}{4}$ mm. high, and the distance F—L is 13 mm. The O is too round, and it is much thinner at the top and bottom than at the sides, though the genuine is a block letter, equally thick all round. The ends of the C are cut off square, and are extremely close together, hardly $\frac{1}{2}$ mm. apart. It is hardly a block letter, as the back is thicker than the rest. From the top of the A to the bottom edge of its cross-bar the distance is only $1\frac{3}{4}$ mm. The bottom of the L is nearly $1\frac{3}{4}$ mm. long.

Third Forgery.

Of this I have only the 2 cents, CA. The surcharge is nicely printed; it is $2\frac{1}{2}$ mm. high, and the distance F—L is $13\frac{1}{4}$ mm., like the genuine. The O is thicker at the sides than at the top and bottom, and the blank centre is only $\frac{1}{2}$ mm. across. The ends of the C are cut off square, and they are less than $\frac{1}{2}$ mm. apart. From the top of the A to the bottom edge of its cross-bar, the distance is $1\frac{3}{4}$ mm. The bottom of the L is $1\frac{1}{2}$ mm. long, like the genuine. One peculiarity of this forgery is that the bottom ends of the FF are slightly splayed out.

Fourth Forgery.

Of this I have only the 4 cents, CA. The surcharge is badly done, the C being decidedly below the level of the other letters. It is $2\frac{1}{2}$ mm. high, and the distance F—L is $13\frac{1}{2}$ mm. The O is thin and narrow, and the blank centre is only $\frac{1}{2}$ mm. across. The bottom end of the C is cut off square, and the top end is slightly rounded; they are $\frac{1}{2}$ mm. apart. From the top of the A to the bottom of the cross-bar, the distance is only $1\frac{1}{2}$ mm. If prolonged to the left, the whole width of the cross-bar would go into the opening of the C. The bottom of the L is rather more than $1\frac{1}{2}$ mm. long. In this forgery, the central tongue of the second F is as long as the top limb of the letter, but the first F is like the genuine and the other forgeries. The first I is much thinner than the second.

Fifth Forgery.

This is bogus. I have only the 1 cent, CA. A few words concerning this will be sufficient. The surcharge is very irregular, and is struck obliquely, from the left bottom to the right top corner. It is 3 mm. high, and the distance F—L is $16\frac{1}{2}$ mm. The C is high above the level of the other letters.

BOGUS OFFICIAL.

I have the 24 cents, of the large, 1867 issue, perf. 10, with surcharge $2\frac{1}{2}$ mm. high, and distance F—L $11\frac{1}{2}$ mm. These large stamps were not employed as officials, so the surcharge is altogether bogus.

CHEMICAL CHANGELINGS.

Of the ordinary De la Rue issue of 1876, I have the 48 cents, changed from its normal red-brown to the exact drab shade of the 96 c. This will probably be offered as a genuine error. I have also the 2 cents, 1882, CA, changed to very nearly the drab of the 96 cents of 1876.



BRITISH HONDURAS.

Issue of 1866. 1d., 6d., 1s. No wmk. ; perf. 14.

Issue of 1872-79. 1d., 3d., 6d., 1s. Wmk. Crown and CO ; perf. 12½ and 14.

Issue of 1882. 1d., blue. Wmk. Crown and CA ; 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 arch of the crown, and also on the back arch, 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 it 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 One 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 One 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 outline 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 One 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 One 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 One 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 by 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 One 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 One Penny. The hole in this end of the garter has a white centre, and the shading and the leaf-ornament come close up 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 One Penny. There are three lines of shading on the forehead, above the eye-

brow, but those forming the eyebrows, 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 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.



BRITISH SOUTH AFRICA.

Bulawayo Provisionals. ½d., 1d., 2d., 3d., 4d., 6d., 1s.

These are the Cape of Good Hope stamps, surcharged "British South Africa Company." It will, of course, be understood that the stamps are genuine, the surcharge only being forged.

Genuine.

The first A of AFRICA and the A of COMPANY open out wide (*i.e.*, they do not look at all squeezed up). The head of the Y is widely open.

The B of BRITISH stands above the space between the OU of SOUTH. The first stroke of the H of BRITISH, the first stroke of the R of AFRICA, and the last stroke of the N of COMPANY, are very nearly in a line with each other. If a line were drawn down through the I of AFRICA, it would graze the right arm of the Y below it, and thus pass well to the left of the full stop. The surcharge is printed in a very "fat" ink, which shows with great distinctness when the stamp is held obliquely to the light. Viewed from the back, the ink penetrates very deeply into the paper. This does not refer to the mere indentation, caused by the pressure of the type, but to actual penetration of the ink into the substance of the paper.

First Forgery.

Each A of the surcharge has a squeezed-up look, being much less widely open than the genuine. The head of the V is also less widely open than the genuine. The whole surcharge is in slightly thinner type than that of the genuine stamps. The B of BRITISH is like the genuine in this counterfeit, but, if the first stroke of the H of that word were prolonged downwards, it would cut right through the centre of the R of AFRICA, and graze the left arm of the Y of COMPANY. If the I of AFRICA were prolonged downwards, it would *almost* touch the full stop. The said stop is much less prominent than in the genuine. The surcharge is printed in ink of ordinary quality, and is almost invisible, when looked at obliquely. The ink, also, does not penetrate at all deeply into the substance of the paper.

Second Forgery.

I have not seen this, but I am informed by Messrs. Whitfield King that the word BRITISH is printed too far to the right, so that the B is exactly above the T of SOUTH, instead of being above the space between the U and T, which will be an easy test for this forgery.

POSTMARKS.

Genuine.—Generally 1, very large, in violet, evidently by a rubber stamp.

Forged.—I have no cancelled copy.



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 stamps, 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 State 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 Silbergroschen, 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 ; or, reckoning 3 lines as hidden by the cross, there would be 37 in all. (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 seventh, eighth, and ninth of these, counting 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 sixth and seventh 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, 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 its cross-bar seems to form a part of the orb. The orb on which it rests

is circular, with a crescent-shaped line of shading in the centre of it. 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. There are 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 generally 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. The front outline of the neck looks rather ragged, and the line of shading, running up the neck, is very nearly parallel to the front outline of the neck. The tail of the R of GR. runs into the stop after it, though it does not do so in the genuine.

Second Forgery.

I cannot find in my forgery collection any specimen of this counterfeit, and must therefore give the description, as it appears in the second edition of this work.

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 ball, 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 sixth 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, in rose, and also in vermilion, 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. In the word BRAUNSCHWEIG, the letters RA are joined at the bottom, and HWE at the top. The orb on the crown has an oblong, white patch in its centre, and there is no cross on the top of the orb, but merely a very small, dark lump. In the centre of the crown there are two large, distinct white pearls, to represent the oval openings of the genuine. There are four small white pearls at the base of the crown. The crown itself does not touch the horse's mane. As the lump or blotch, intended for the cross, does not touch the outline of the oval

above it, the vertical lines of shading in the oval can be counted all the way round, and there are 42 of them. 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 bottom of the mane, where it lies on the back of the horse, is a blotchy lump of colour. The point of the nose touches the ninth line from the left. The front hoof touches the third vertical line, and is curved too much inwards. The end of the tail touches the fourth line from the right. It will be seen that this forgery is very different from the genuine.

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 16 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 touches 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 electrottype), 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 has failed. 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, gum, 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 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; or 43 in all, if we suppose that 3 lines are hidden by the cross. 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 usually 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. The G of BRAUNSCHWEIG, and the G of GR. are both exactly alike, and the tail of each points downwards, and not forwards.

First Forgery.

Lithographed, on thick, hard, very white wove paper; white gum. This is the same as the first forgery of the 1 sgr., and the tests for that counterfeit apply to this one. The tail of the G of BRAUNSCHWEIG curls forwards, and the tail of the G of GR. is bent forwards at a right angle, so as nearly to touch the R.

Second Forgery.

Poorly lithographed, on thick, hard, yellowish-white wove paper, white 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 BRAUN-SCHWEIG, 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.

Engraved in *épargne*, on very yellowish-white wove paper, thick and hard, with yellowish gum. The outer line of the frame is irregular in thickness, and, on the right side, there are portions of it that are as thin as the inner line. The inner line is broken at the left lower corner, *i.e.*, the left side and the bottom do not join. The R and A of BRAUNSCHWEIG appear to touch at the bottom. The lettering is all slightly sunk into the paper. The crown is not nearly so dark as in the genuine; it is too indistinct to show details, but the base is evidently a plain white band. It does not touch the mane of the horse. There are 18 vertical lines to the left of the cross, and 16 to right of it. The piece of ground on which the horse stands appears to touch the outline of the containing-oval at both ends, and the horse's left heel touches the outline of the oval, though it does not do so in the genuine. The central oval is one solid line all the way round. There are about 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) touches the third line from the left, and the tail ends at the third line from the right. There is one very easy test for this forgery. In the genuine, the "2" in each side-oval has a perfectly straight foot, with a little oblique line sticking up from the end of it. In this counterfeit, the foot of each "2" is curved, *i.e.*, it has a wave in it.

Fourth Forgery.

This stamp appears to be a lithographic transfer of the counterfeit just described. Lithographed, on thick, very hard wove paper. The gun is rose-tinted, and the tint has *very* slightly coloured the stamp all through, so that it is pinkish-white. The tests are the same as in the third forgery; and, in addition, the cross-bar to the A of BRAUNSCHWEIG is not horizontal, but slopes down *very* much to the left. The cross-bar to the tail of the G of this word is so long, that it touches the inside of the body of the letter.

Fifth 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 BRAUNSCHWEIG, 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. In some copies, the said base appears to show a blotch at each end, and two coloured dots in the centre, the rest being white. 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. This forgery, despite all the tests given, is fairly deceptive. The B of BRAUNSCHWEIG, which is a good deal too large in all the other counterfeits, is very like the genuine in this forgery. Perhaps the easiest test is the position of the cross on the crown. In the genuine, it is under the space between SC of BRAUNSCHWEIG, but in this forgery, it is under the beginning of the C.

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 a rather 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. There are five sloping lines of shading before the B, and two after the G, of BRAUNSCHWEIG, three long lines and a short one before the D of DREI, and one long one after GR. The stop after SILB. and the stop after GR. are both at the same distance from their respective words.

First Forgery.

Lithographed, in carmine, on medium, white wove paper, white gum. This is very like the first forgery of the 1 sgr., with altered value. The tail of the G of GR. is like the genuine in this forgery. There are two long lines and one short one after the G of BRAUNSCHWEIG, two long ones and a couple of dots like a colon, before the D of DREI, and two long ones and a broken one after GR.

Second Forgery.

This is much the same as the third forgery of the 1 silbergroschen. Lithographed, in pale rose, on thick, hard, yellowish-white wove paper, rose gum. The letters RA of BRAUNSCHWEIG are joined at the bottom, and HWE at the top. The two outlines of the central oval are separate

for most of the way round, as in the forgery named. The crown is also the same as in the said forgery. There are 43 vertical lines in the oval, and most of them have been drawn too long, so that they trespass, more or less, across the two outlines of the containing-oval, especially under the H and E of BRAUNSCHWEIG. The piece of ground on which the horse stands does not touch the oval either side. There are 21 short, vertical lines below the piece of ground. There is a slight indication of an eye, but the mouth and nose of the horse are not visible. There are three converging lines where the left front leg joins the body, and the line up the neck is very long and very thin. The point of the nose touches the ninth line from the left, the front hoof touches the third line from the left, and the tail ends at the third line from the right. By the way, I ought to mention that the last vertical line to the right is *almost* merged into the outline of the oval. There are four long, sloping lines, with another line crossing one of them obliquely, before the B of BRAUNSCHWEIG, and five short ones, of varying length, after the G. In all my specimens, the lines before the D of DREI are all blotched into a solid mass of colour; and there are two long lines, and two short ones, after GR. The stop after SILB. is much smaller than the one after GR., and the latter is farther away from its word than the former is. Each "3" is tall and narrow, unlike the sturdy numerals of the genuine.

Issue of 1853. Black impression, on coloured paper.

The stamps are the same as the first issue, except that they are printed in black, on unwatermarked, coloured paper, instead of in colour on white; thus the tests given for the first issue (save as regards the paper) will serve for these.

1 Silbergröschen; black on yellow or orange-yellow.

Issue of 1853; unperforated.

Issue of 1864; rouletted in line 12 to 12½. Also *perçé en arc* 16.

Genuine.

Engraved, as before, in *épargne*, on yellow or orange-yellow wove paper, watermarked with a framed post-horn. The watermark is an easy test for all the stamps of this issue, as it is always plainly visible, and the forgers have not yet imitated it.

First Forgery.

Nicely lithographed, in black, on yellow, orange, buff, or yellow-brown wove 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. I have a specimen in which the tail of the R of GR does *not* touch the stop after it. There are five lines, instead of six, before the B of BRAUNSCHWEIG; three, instead of four, after the G; and five, instead of four, before the E of EIN.

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 BRAUNSCHWEIG 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 are only three lines, instead of six, before the B of BRAUNSCHWEIG; two lines, instead of four, after the G; and no lines at all before EIN. The words EIN SILB. GR. are in very small letters, and nearer to the bottom than to the top outline of the containing-scroll.

Third Forgery.

Lithographed, in black, on rather thin, yellow wove paper; no watermark. This is very much the same as the third forgery of the 1 silber-groschen of the first issue, except, of course, as regards the coloured paper.

Same Issue. 2 Sgr., black on blue.

Genuine.

Engraved in *épargne*, usually rather heavily printed, in black, on thick, blue wove paper, watermarked with a posthorn. The design is the same as that of the 2 sgr. of the first issue.

Forged.

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 often forged as the others. It is nicely lithographed, in black, on blue paper, a little lighter in tint than that of the genuine; no watermark. The type is just the same as that of 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.

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; *i.e.*, pink with a shade of blue in it. There is no watermark. This is 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. It is the same type as the third forgery of the 1 sgr. of 1852.

Issue of 1856. Same design.

‡ Sgr., black on brown.

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 1 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; 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 1 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.

Same design. $\frac{1}{3}$ Sgr., black on white.

Issue of 1856. Unperforated.

Issue of 1864. *Perçé en arc.*

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, after 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.

First Forgery.

Lithographed, on medium, rather soft, very white wove paper, no water-mark. 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 almost 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 on 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 the 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.

Second Forgery.

Lithographed, on thick, very yellowish-white wove paper, no watermark. The first stroke of the R of BRAUNSCHWEIG is slightly crooked, and the left side of its foot-stroke does not go near the B; indeed, there is hardly any sign of a foot-stroke on that side. There are indications of four broken lines of shading after the G of BRAUNSCHWEIG, and five, instead of three, before the B. In the lower scroll, there are indications of three lines after the PF., they are hardly more than dots. The outline of the central oval is plainly double in the top half, almost from fraction to fraction. The crown is covered by the postmark in my single specimen, so that I can give no details. The vertical lines in the oval are very thin, faint and broken, but there seem to be 20 to left of the cross, and there are 17 to right of it. The piece of ground on which the horse stands is formed by two parallel, straight lines, stretching from one outline of the oval to the other, with three rocks piled on them. The short, vertical lines below the piece of ground are almost invisible; I can only trace portions of three lines. The head of the horse is rather like that of a greyhound with open mouth, and it seems to have a sort of ghastly grin. The upper jaw ends in a sharp point, without any nostril. The thin line up the neck reaches down to the left fore-leg. The point of the front hoof comes between the second and third lines from the left. The tip of the tail is outlined, and it touches the fourth line from the right. The cross on the top of the crown is very conspicuous in this forgery.

Third Forgery.

Lithographed, on rather thick, hard, very white wove paper with a regular grain, no watermark. The foot-stroke of the R of BRAUNSCHWEIG is short, and does not go near the B. The top of the G does not come forward enough, and the tail of that letter curls forwards, so as to touch the line of shading to right of it. In the lower scroll, there are no lines at all before VIER, and the stop after PF. is a long way from the first line of shading after it, instead of almost touching it. The outline of the central oval is quite solid all the way round. I can only see five pearls at the base of the crown, but there is a black blotch in my specimen, large enough to cover two more pearls. There are 20 strong lines in the oval, to left of the cross (which is only a black lump) and 17 to right of it. The head of the horse is a little like that of a sheep; the mouth is a

small, wedge-shaped gap, and there is a very prominent eyebrow. There are 19 short, vertical lines between the piece of ground and the bottom of the oval. The point of the front hoof touches the second line from the left. The tip of the tail is scarcely outlined, and it comes between the third and fourth lines from the right.

Fourth Forgery.

This is altogether bogus. It is nicely lithographed, in black, on *deep rose paper*, thick, soft, and without gum, no watermark. Of course, in this form, the coloured paper instantly condemns it; but, in case it has been, or should be, printed on white paper, I give the following tests of the design. The first two letters of the name are RH 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 before, 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 along the centre of the vertical stroke of the P of the left upper 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 PFENNIGE,



and 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 GUTE GR.; while the tail of the small G of the upper right hand GUTE GR. 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 the stop after the said POSTMARKE. The fraction-line of the lower right-hand $\frac{1}{4}$ 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 decidedly poor. It is 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 GUTE GR. has no stop after it, and there is no stop after the right bottom POSTMARKE. The small G of the right upper GUTE GR. 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.

3 Sgr., rose on white; watermark Post-horn.

Issue of 1862. Unperforated.

Issue of 1864. *Perçé en arc*, 16.

Genuine.

My young readers will please note that this stamp has the post-horn watermark, and therefore need never be confounded with the first issue. It is engraved in *épargne*, on medium, white wove paper. The tests for the genuine 3 sgr. of the first issue will serve for this.

Forged.

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

½ Sgr., black on green; watermark Post-horn.

Issue of 1863. Unperforated.

Issue of 1864. *Perçé en arc*, 16.

(Also found [1865?] perf. 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 other values, 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 anything like touch 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 hardly visible, as it is almost entirely hidden by the vertical lines of shading in the end of the scroll.



First Forgery.

Lithographed, on rather thick, coarse, green wove paper, no watermark. The inner line of the frame is so very thin that it is 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, almost equally thick 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 FÜNF 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 thing. 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 curved 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 FÜNF 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 FÜNF 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.

1 Sgr., yellow, orange-yellow, on white ;
watermark Post-horn.

Issue of July, 1864. Rouletted in line, 12, 12½.

Issue of 1864 (later). *Perçé en arc*, 16.

Genuine.

Engraved in *épargne*, in yellow or orange-yellow, on thick, white wove paper; watermark post-horn. The type is the same as that of the genuine 1 sgr. of 1852. The execution is always very faulty, being 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 that of 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, and 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 that of the third forgery of the 1 sgr. of 1852.

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.

Envelope; 1 Groschen, rose. Issue of 1865.

Genuine.

Engraved in *épargne*, and highly embossed. The chain-pattern, at the outside edge of the lace-work oval, has 23 links outside the letters of BRAUNSCHWEIG, from side-oval to side-oval, and the same number below the letters of that word. There are also 23 links in the lower half, above and below GROSCHEN. The arches of the crown are of solid, white embossing, and the cross on the top of it is hardly so wide as the orb. The horse's ears point forwards, and the mane consists of six very distinct and separate locks of hair, besides the embossed lock on the shoulder. The tail diminishes to a point at the tip. The front hoof points towards the beginning of the G of GROSCHEN. There is a row of



six rocks on the piece of ground on which the horse stands, besides some small ones in front. The ends of all the letters are cut off perfectly square. The numeral 1 each side is 2 mm. high.

Forged.

Lithographed, not embossed, on thick, yellowish-white wove paper, with regular graining. There are 30 links of chain-pattern outside the letters of BRAUNSCHWEIG, and 20 below them; 31 links below the letters of GROSCHEN, and 23 above GROSCHEN. The arches of the crown are formed by white dots, and the side-arms of the cross are decidedly wider than the orb. The horse's ears point upwards, and the mane is composed of thin, straggling, single hairs, with a white blotch near the top. There is no embossed lock of hair on the shoulder. The tail widens out to a fan-shape at the tip, and there are three white dots near the point of insertion—two above and one below—which do not exist in the genuine. The front hoof points towards the middle of the R of GROSCHEN. The rocks on which the horse stands are an irregular, uncountable jumble. The ends of many of the letters are more or less rounded. I do not think this counterfeit is very likely to deceive.

POSTMARKS.

Genuine.—As before.

Forged.—A set of six parallel bars, very much broken, so as to be chiefly dots. The whole postmark only measures $12 \times 5\frac{1}{4}$ mm.

FORGED PERFORATIONS.

Of these I have the $\frac{1}{2}$ gr., black on green, roughly pin-perf. 12, with the lines of perforation not parallel with each other—*i.e.*, not truly square—which means that the forgers have taken single stamps with good margins, and have perforated each side separately. I have also the same stamp, very nicely perf. $15\frac{1}{2}$; the same, rouletted in line, 12×14 ; and I have seen forgeries of the *perçage en arc*, but do not remember the gauge.



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, after which they were suppressed, and the CUATO

was printed in brown, instead of red; the CINCO, with the value partially erased, and printed in brown and in blue, passed for 1 peso; and 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 lower 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 P⁸).

Rather nicely lithographed, in very dark blue, on very hard, white wove paper. The value appears as IR P⁸; 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 P⁸ instead of IN P⁸. 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 P⁸).

This forgery is found in brown, light green, dark green, rose, yellow, and orange; but all the colours are labelled alike, IR P⁸, 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 P⁸).

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 P⁸, with no vestige of the C.

Fourth Forgery. (T. P⁸).

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. P⁸, with no vestige of the C.

Fifth Forgery. (IN P⁸).

Lithographed, in pale, dead blue, on very white wove paper, rather thin, smooth, and hard. The value is correctly written IN P⁸; 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, etc., is unbroken. The easiest test for this forgery 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 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 P^s).

Lithographed, in reddish-brown, on thin, rough, greyish-white wove paper. The value is written UN P^s, 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, so as to be 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 P^s is a fatal error, which will serve as an easy test. I have only seen this forgery lately (1892), but it looks old.

Seventh Forgery. (I P^s).

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 I P^s. The numeral will, of course, condemn it at once.

Eighth Forgery. (IN. P^s).

Lithographed, in pale vermillion, 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 between the words. 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 P^s 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 - Ps).

Lithographed, in pale sky-blue, on *very* thick, very hard, bluish-white wove paper. The stamp is labelled UN - Ps, 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 the mast and the 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.

POSTMARKS.

Genuine.—A diamond, of small, diamond-shaped, or round dots, with a curious fringe of lines, along each side of the diamond.

First Forgery.—A portion of 1, very large, also some unreadable letters.

Second Forgery.—A portion of an oval cancellation, something like 27, generally struck in blue. Also 76.

Third Forgery.—Same as last.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—An imitation of the fringed diamond of the genuine.

Seventh Forgery.—1. Also uncanceled.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—1.

Besides these, I have seen 6, without numerals; 29, 42, without numerals; one somewhat like 85; 100 and 101; but did not note the particular forgeries on which they were found.

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 Ps., 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 P^s, which will, of course, instantly condemn this forgery, without need of further description.

Second Forgery. (DOS P^s).

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 P^s., in large block letters, almost entirely filling up the height and width of the containing label.

Third Forgery. (DOS - P^s).

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-P^s., with a large hyphen between the words. There is no dot or hyphen between the words BUENOS AIRES, and the S of the latter word is not out of place.

POSTMARKS.

Genuine and Forged.—As before.

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 P^s.

First Forgery. (3 P^s).

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 P^s.

Second Forgery. (TRES P^s).

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 P^s., but the block letters are too thin. The paddle-wheel is obscured by the postmark, in my specimen, but I can see indications of some white, upper spokes. There seem to be six ropes, joining the bowsprit and the 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 appearance of the stamp, as a whole, is bad.

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 P^s.

First Forgery. (4 P^s).

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 P^s, with a stop under the little s.

Second Forgery. (CUATRO P^s).

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 P^s.

Third Forgery. (CUATR P^s).

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 P^s.

Fourth Forgery. (FOUR P^s)!

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, white upper 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 P^s.

Same Issue. 5 (CINCO) Pesos, orange.**Genuine.**

Lithographed; paper, etc., as in the genuine 1 peso, but labelled CINCO P^s.

First Forgery. (5 P^s).

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 P^s.

Second Forgery. (CINCO P^s).

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 P^s.

Third Forgery. (CINCO P^s).

Lithographed, in greenish-yellow, on rough, yellowish-white wove paper, *very* thick and hard. The lettering of CORREOS is hardly any 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 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 the bowsprit and the mast, and one of them only goes half-way across. The top of the mast is covered by the post-mark, 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 the bowsprit and the 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.

Concerning the genuine stamps, I may 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.

Of the altered stamps, however, there are 48 varieties to be found, in consequence of the careless way in which the alterations were made.

POSTMARKS.

Genuine and Forged.—As before.

Issue of 1860. Paris Print. 4 Reales, 1, 2 Pesos.

The first issue of the set with head of Liberty was printed in Paris. The stamps 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.

Clearly lithographed, on white 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. The necklace upon the neck shows 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 remainder 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 or ear-flap 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.

First Forgery.

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 or ear-flap 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.

Second Forgery.

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 resembles 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.

Third Forgery.

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 lady 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.

Fourth Forgery.

The stamps of this set are very bad. 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 dark line. Below this line is a second one, 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 of this issue, very much better than any of those described, and decidedly dangerous; but I have not been able to take notes of the differences.

POSTMARKS.

Genuine.—The usual cancellation 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 stamps by way of seal to their letters, so that they escaped the notice of the officials.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—29.

Fourth Forgery.—Something like 42, without numerals.

Issue of 1860. Local Print. 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.

Genuine.—An oval of diamond-shaped dots. Also 29.

Forged.—Uncancelled, or part of an oval, with very thick outline.

"Horseman" Essays. 1859.

4 Reales, yellow; 6 r., green; 8 r., violet; 10 r., lilac.

No youthful collection seems to be complete, without one or more forgeries of these essays, so I thought I might as well describe them.

Genuine.

Rather nicely lithographed, on hard, medium, white, or yellowish-white wove paper, with crinkly, yellow gum. The oblique lines, at the four corners of the stamp, which join the inner and outer frames together, go all the way across, from outer corner to inner corner. The little L, of RLS, is like a numeral 1. The A, of A^s, is exceedingly broad and square at the top. The right hind-hoof of the horse trespasses into the white, oval ring. The letters of CORREOS do not touch each other anywhere. The left-hand side of the oval shows the sun, about three-quarters above the horizon, with about seven white rays proceeding from it; but the whole of the seven are not always visible. There is plenty of space to draw a line between the oval and the frame, at the four nearest points, top, bottom, and sides.

**Forged.**

Lithographed, not so well as the genuine, on thick and very hard, white or yellowish-white wove paper, ungummed. The oblique line, in the left top corner of the stamp, does not go all the way across, from inner to outer frame, and the other three oblique lines do not meet the corners accurately. The little L, of RLS, is a block letter. The A, of A^s, is not abnormally broad at the top, which looks slightly rounded, instead of being cut off square. The right hind-hoof of the horse does not trespass at all into the white, oval ring. In the word CORREOS, the bases of the letters RRE are all joined together. The sun is not shown at all, its place being taken by a cloud. The oval goes so near to the frame, at the top, bottom, and sides, that there is no room to draw a line between them in

those places. The colours are the same as in the genuine, but they are *all* labelled "6 REs."; *i.e.*, only the 6 reales has been imitated, and made to do duty for the whole set, by printing it in the four different colours.

POSTMARKS.

Genuine.—Being only essays, the genuine stamps are, of course, uncanceled.

Forged.—Generally uncanceled, but occasionally to be found with a blotchy postmark, which I have been unable to make out.



BULGARIA.

PROVISIONAL STAMPS.

Issue of 1884-5.

3, surcharged, in black, on the 10 Stotinki, rose.

Genuine.

All the outlines of the 3, except where they are thickened, as shading, are extremely thin. In the hollow of the upper half there is a small projection,—a sort of upright oblong,—and this projection is only outlined; *i.e.*, not solid black. To the right of the shadow, inside the lower limb, there is also an outlined space. The thick, shaded part of the front of the upper limb does not touch the outline of the central projection. Where the shading from the back comes into this central projection or tongue, it does so almost horizontally, so that, if prolonged to the left, it would pass out, almost at the very centre of the tongue.

3

Forged.

It will be understood, of course, that, in the forgeries here described, the stamps are genuine, but the surcharges are counterfeited. All the outlines of the 3 are a good deal too thick; the very thinnest parts being quite $\frac{1}{4}$ mm. thick; while the genuine surcharge is very much thinner. The little projection inside the hollow of the top half of the numeral is solid black. The inside shading to the lower limb (which is, in the genuine, composed of two similar pieces, the left-hand one solid and the right-hand one outlined) is so coarsely done that it appears almost all solid. The thick, shaded part of the front of the upper limb touches the top, left corner of the central tongue. The shading from the back, where it comes into this central tongue, slopes down to the left; so that, if prolonged to the left, it would pass out, almost at the bottom corner of the tongue. The extra outline, to right of the lower limb, is blotched and ragged, just at the centre of the back of the said lower limb. This is not the case with the genuine.

Same Issue. 5, surcharged, in black or red, on the 30 Stot., blue and brown.

Genuine.

In the hollow inside of the body of the 5, the thickened part of the shading of the inside of the tail *just* touches the similar, thickened

5 shading of the bottom of the neck, so that the central oval is really closed, although the front part of the division between the neck and the tail is open. There is an outline (inside the oval) to the thickened part of the shading of the upper part of the oval. The width of the neck of the 5, measured inside the coloured lines, is $\frac{3}{4}$ mm. The tail of the 5 does not project to the left of the outline of the front of the neck: that is to say, the front outline of the neck, if prolonged downwards, would coincide with the outline of the tail.

First Forgery.

I have only seen this in black, but it may possibly exist in red also. No part of the tail of the numeral touches the shading below the neck, so that the oval inside the body is open. There is an outline, not filled up with colour, to the bottom of the tail, inside the oval. In the genuine, this outline is filled up with colour, and makes what I have called the "thickened shading" of the inside of the tail. If I have made myself understood, this should be an easy test. The width of the neck of the 5, measured inside the outlines, is $\frac{3}{4}$ mm., like the genuine. The tail of the 5 does not point directly upwards, but rather obliquely upwards, towards the left; thus a line drawn down along the front of the neck would cut deeply into the end of the tail. This is another easy test.

Second Forgery.

I have only seen this in black. In the genuine stamp, the thickened shading, inside the upper part of the oval, has an outline, following the curve of the shading, and about $\frac{1}{2}$ mm. distant from it. In this forgery, the space between the shading and this outline is filled up with solid colour, thus making that part of the shading twice as thick as it ought to be. My specimen is heavily postmarked, but as far as I can see, the oval is perfectly open, as no part of the tail touches the neck. The numeral is too narrow; the width across the neck, between the outlines, being less than $\frac{1}{2}$ mm., instead of $\frac{3}{4}$ mm. The curved head is also far too narrow; it measures about $\frac{1}{4}$ mm. across, between the outlines, instead of about $\frac{3}{4}$ mm.

POSTMARKS.

Genuine.—I have no postmarked specimens.

Forged.—All my forgeries are cancelled with part of a large circle, containing an outlined star.

Same Issue. 15, surcharged, in red, on the 25 Stot., — blue and pale blue.

Genuine.

The serif to the head of the 1 is the same width all the way, from where it leaves the body of the numeral to its end; *i.e.*, nearly $\frac{3}{4}$ mm. wide. The head of the 5 is slightly concave, but it slopes down decidedly to the right, so that the right-hand end is considerably lower than where it leaves the upright stroke. The vertical outline of the front of the neck, to the top of the numeral, measures 7 mm.

15

Forged.

The serif to the head of the 1 decreases gradually in thickness towards its point, so that, at the said point, it is almost a hair-line. The projecting head of the 5 is very concave, and it rises, instead of sloping downwards

to the right, so that the right-hand end is considerably higher, instead of lower, than where it leaves the upright part. This is a very easy test. The vertical outline of the front of the neck, to the top of the numeral, measures less than $6\frac{1}{2}$ mm. The oval body of the 5 is decidedly smaller than in the genuine, but I cannot give the measurements, on account of the difficulty of fixing the points from which to measure. However, I fancy the other tests will be found sufficient.

POSTMARKS.

Both genuine and forged bear the large circle, containing an outlined star.

BOGUS PROVISIONAL.

10, in blue, on 15 Stot., lilac-mauve.

There never was, of course, a genuine stamp like this. My specimen has the bogus surcharge printed in ordinary (*i.e.*, not fancy) numerals, $5\frac{1}{2}$ mm. high, in pale blue.

CABO DELGADO.

Some of my readers may have come across a set of stamps, of which the following is a description. There is a castle in the centre (very like the castle used in chess) in a white, pearled circle; CABO DELGADO, in two lines, at the top; PROVINCIA DE MOCAMBIQUE, in two lines, at the bottom; COMPANHIA to left of the castle; DO NYASSA, to right of it, and the value across the castle. They are lithographed, on rather transparent, white wove paper, white gum, unperforated, and perf. $14\frac{1}{4}$. The values are: 10 reis, pale red; 20 r., mauve; 50 r., yellow-green. Besides these, there are three "provisionals"; with PROVISORIO and value, in two lines, printed in black, across the value; 5 reis, on 10 r.; 75 r., on 20 r.; and 100 r., on 50 r. These labels were, I believe, simply a swindle, and have no philatelic value whatever. My specimens are all uncanceled.

CANADA.

Issue of 1857; 3d., rose, perf. 12.



I have seen no forgery of the stamp itself; but, as the perforated issue is worth 12s., while the unperforated only fetches 1s. 6d., the forgers have supplied the genuine with various gauges of perforations.

Genuine Perforation.

The perforation gauges 12, and is nicely done. From outside to outside of the perforations, the stamp measures $25 \times 20\frac{1}{2}$ mm.

Forged Perforations.

I have the stamps perf. 10, 12, 12½, and 13. From outside to outside of the perforations, the following are the measurements of the stamps in my possession :—

GAUGE OF PERFORATION.				SIZE OF STAMP.
Perf. 10	...	...	...	24 × 19½ mm.
Perf. 12	...	...	...	24 × 19½ mm.
Perf. 12 (another specimen)	...	...	...	24 × 19 mm.
Perf. 12½	...	...	...	24½ × 19½ mm.
Perf. 13	...	...	...	24 × 19½ mm.

As might be expected from these measurements, the perforations generally eat into the design, on one side, if not more. The stamps perf. 12 are, of course, dangerous.

My publishers' Catalogue states that this value is known perf. 14, and also *perçé en scie* 13, but that it is very doubtful whether these latter are genuine.

Same Issue. 6d., grey-lilac, purple-brown, perf. 12.



Genuine Perforation.

This is a clean-cut perf. 12, as before.

Forged Perforation.

My only specimen is perf. 12, like the genuine, but it has a very poor and ragged appearance, and is extremely close to the design on three sides.

POSTMARKS.

Genuine.—One of the most usual postmarks on the early Canadians is very like 68, but with the outside circle no thicker than the rest. I have also 6, with very large numerals in the centre. There are, however, many others.

Forged.—These, of course, have genuine cancellations.

BOGUS OFFICIAL.

I have lately (1902) come across the large ½ cent of 1868 with the word OFFICIAL (measuring 20 × 2½ mm., printed obliquely upwards, from left lower to right upper corner. No such stamp was ever issued.



ENVELOPES.

Issue of 1862. 5 Cents, vermillion.

Genuine.

Engraved in *épargne*, and embossed, on obliquely-laid, cream paper, watermarked CA. P.O.D., size 140 × 83 mm., with rounded flaps. Also on white laid paper, same watermark, flap less rounded, same size. The outer red line of the stamp is barely ½ mm. wide, and is uniform in width, all the way round. The white ring, outside the lettered oval, and the similar, white ring, inside it, are smooth, regular curves, and not ragged anywhere. The lettered oval itself is 2 mm. wide all round. The



letters AD of CANADA do not touch each other, and the two legs of the A of POSTAGE are not joined together at the bottom. The central oval, measured at the level of the Queen's mouth, is $12\frac{1}{2}$ mm. across. The nose is only slightly aquiline, and not very pointed. The chin is rounded. The little curl hanging from the chignon is of a corkscrew-shape, and there are two small, but distinct curls, low down on the back of the neck. The N and T of CENTS are joined at the top.

Forged.

Embossed, on orange wove paper, no watermark. I do not know whether the envelope exists entire; I have only a cut specimen. The outer red line of the stamp is, in some parts, fully 1 mm. broad, but it is not equally broad all round. The white ring, outside the lettered oval, is very badly done, being especially ragged and unsteady near the AN of CANADA. The inner ring is also bad, being wavy and crooked under TAGE of POSTAGE, and too wide between CANADA and FIVE. The lettered oval itself is, in some parts, quite $2\frac{1}{2}$ mm. wide. The bottoms of the letters AD of CANADA touch each other, and the two legs of the A of POSTAGE are joined together by the footstroke, which goes right across. The central oval, measured as before, is nearly 14 mm. wide. The nose is extremely aquiline, with a very sharp point; the chin is also sharply pointed. The little hanging curl diminishes to a point, without being a corkscrew; and the two small curls in the back of the neck show merely as a shapeless lump. The tops of the N and T of cents are not joined together.

POSTMARKS.

Genuine.—My only used specimen is cancelled with (an oblong of?) oblong dots.

Forged.—My specimen is uncanceled.

Same Issue. 10 Cents, dark chocolate.

I have, so far, seen no forgery of this stamp.

REPRINTS.

These are on white wove, white laid, or amber laid paper. In the white laid, the lines are oblique, as in the genuine; but, in the amber laid, the lines are vertical. My specimens are all cut, but the laid ones show part of a watermark. I have been told that the watermark is U. S. P. O., but should think that this is unlikely, and that it is probably the same as the genuine. The 5 c. is almost exactly the colour of the genuine, but the 10 c. varies. I have specimens in the chocolate, or black-brown, of the genuine, and others of a redder brown, some approaching to chestnut.

BILL-STAMP, WITH FORGED POSTMARK.

I have the one dollar "Bill-stamp," black and blue, cancelled with a very large copy of 54, with AII in the centre. Of course, this cancellation is bogus.



CAPE OF GOOD HOPE.

Issue of 1853. Blued paper. 1d., 4d.

Issues of 1855-58. White paper. Imperf. (also rouletted, unofficially). 1d., 4d., 6d., 1s.

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 always very easy to see. The stock, or cross-bar, of this anchor is 2 mm. wide, and 7½ mm. long. The ornament at the top of the stamp, above the head, is a sort of flower, of 8 petals—four large, pointed oval ones, with four small, pear-shaped ones between them. The centre of this

flower is a coloured dot, surrounded by a circular ring, but the whole is frequently blotched into one large dot. There are no coloured lines radiating from this central ring. The ornaments in the other two corners show a dot in the centre, surrounded by a somewhat oval ring, and from the ring proceed four coloured lines, one into each of the larger petals. In good specimens, these lines extend almost to the very tips of the two horizontal petals, though the vertical ones do not go to the tips of the upper and lower petals. The face has a fairly pleasing expression, but the chin is rather retreating. The profile shows an indentation, where the nose joins the forehead; *i.e.*, the nose is not in the same line with the forehead. There is no projecting tuft, where the hair begins, on the forehead. The chignon is decidedly small and unobtrusive; it is generally shaded nearly all over, and does not touch the scalloped outline, under the value. 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 left foot reaches to the centre of the vertical stroke of the P of CAPE; *i.e.*, if a line were drawn vertically upwards, through the centre of this stroke, it would just touch the tip of the great toe. 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 *slightly* 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 cut through the centre of the first O of GOOD. The point of the fluke of the lower arm of the anchor comes almost to the very edge of the rock on which it lies. 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, and there are no scratchy lines on the said background, between the value and the rock. The point of the great toe of the right foot is exactly above the centre of the E of CAPE, and the foot itself is nicely shaped—the profile of the toes being of normal thickness. There is no flaw in the upper part of the frame round the flower, in the left lower corner of the stamp. In the scalloped line along

the top of the name-label, one point of a scallop is above the centre of the C of CAPE, another above the right top corner of the A, and another above the right of the centre of the P of that word.

First Forgery.

I first saw this in 1891, and it was then the best counterfeit of this issue that had appeared up to that time. Very nicely engraved, in *taille-douce*, on very stout, rough, yellowish-white wove paper, brownish gum, no watermark. The only value which I possess is 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 ornament at the top of the stamp, above the head, has a very tiny ring, not quite in the centre, and round this is an *oval* ring, from which proceed four dark rays into the four large petals of the flower; these rays do not exist in the genuine. The ornaments in the lower corners of the stamp are fairly like the genuine; except that the dark rays are much too short, and do not extend to anywhere near the ends of the leaves. The rays in the left-hand ornament are not truly at right angles with each other. The face has a disagreeable expression, and the profile is almost a straight line from the top of the forehead to the tip of the nose, without any indentation. There is a ridiculous tuft or knob, in front of the forehead, just where the hair begins. This is an easy test. In the genuine, there is a tiny white spot in the engine-turning of the background, very near the forehead, and the forgers have mistaken this (very inconspicuous) dot for part of the hair. The chignon is too white, and too large, and consists of three large folds of hair; whereas, in the genuine, there seem to be only two folds, so far as I can make out. 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 tip of the left foot reaches about as far as the genuine, but the great toe is too big, and looks swollen. All five toes are quite distinct,—more so than in the genuine. The point of the toe of the right foot is thicker than the genuine, and has not the same slightly upward curve; it seems to lie very close to the little toe of the left foot, owing to the absence of the shading which separates them in the genuine. The hair and chignon stand out too prominently from the background. 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 point of the lower fluke does not reach the bottom outline of the rock. The engine-turned lines of the background are far too distinct and separate; they are wavy, horizontal lines, crossed by oblique ones, which run down from left to right. In the genuine, no particular pattern can be discerned. A point of the scalloped line, above the name, touches the *left* top corner of the A of CAPE, and another touches the exact centre of the P. All the lettering looks too large and prominent, being $1\frac{3}{4}$ mm. high, instead of $1\frac{1}{2}$ mm.

Second Forgery.

This is quite new to me (1902), and decidedly dangerous, though hardly so finely executed as the one just described. Nicely engraved, in

taille-douce, on thick, rather rough, very white wove paper, white gum, "watermarked" with an *impressed* anchor, the stock or cross-bar of which, when visible, is only about $\frac{3}{4}$ mm. wide, by about 5 mm. long. There is a full set; but the background is not exactly the same in all; the One Penny is in deep carmine, almost lake; the Fourpence is in sky-blue, and in deep blue, inclining to indigo; the Sixpence is a cold purple; the One Shilling is a very deep yellow-green, and also emerald-green. Of the four, the Fourpence is the poorest. The lowest petal of the ornament at the top of the stamp has a tiny piece out of the middle of its left side, like a little, coloured dot. The centre of this ornament, in the 1d., seems to have two little rings, side by side, inside the central ring; in the 4d., the ring has a dark dot, to left of the centre, inside the ring, and three dots *outside* the ring, at its upper part; in the 6d., it is an oval ring, inside a circular one; and, in the 1s., it is something like the 6d., except that the outside ring is broken at the left side. The radiating lines in the ornaments in the lower corners of the stamp are much too short; one of the said lines, in the left-hand corner, is crooked, or bent; and there is a dark flaw, across the top outline of the diamond-shaped frame, round the ornament in the left-hand corner, where the engraver's tool has slipped over the boundary. This flaw does not exist in the genuine, or in any of the other forgeries. The face is fairly agreeable, but the nose is somewhat too fat and rounded, while the chin comes well forward. The forehead and nose, like the genuine, are not in one straight line. The chignon is too large and conspicuous in the 4d., though not so much so in the other values. In the 4d., it not only touches the scalloped outline of the frame behind it, but one of the scallops actually cuts into it. In the other values, the chignon does not touch the frame. In all the values, it seems to be one fold, or mass of hair, tied round, close to the head, with another band of hair. A line drawn up through the centre of the vertical stroke of the P of CAPE would pass decidedly to the left of the point of the big toe of the left foot. The thumb and two fingers of the right hand are quite distinct; one of the fingers being shapeless and clumsy. There is a distinct point to the head of the anchor, and it is not in the very centre of the bow or arch, but too low. One great test for the Fourpence is the background. In front of the seated figure, it is fairly like the genuine, though the lines are too plain; but, at the back of the figure, the lines are extremely scratchy and irregular. The other values are not so scratchy at this place; the 1s. is the best in this respect. The thick part of the upper fluke or barb of the anchor is cut off obliquely, by a line that, if prolonged downwards, would pass a little to the right of the centre of the first O of GOOD. The right foot ends above the centre of the E of CAPE, as in the genuine; but it is badly shaped, with the instep very thick, and the toe runs out to a long, slender point, not coming near to the little toe of the left foot. In the scalloped line, along the top of the name-label, there is one point of a scallop over the end of the C of CAPE, none over the A, and one over the end of the P of that word. Notwithstanding all these differences, the general appearance of this forgery is so good, that I must warn my readers to be careful.

Third Forgery.

This is a very poor and coarse production, compared with the two just described. Coarsely lithographed, on thin, smooth, greenish, or very white wove paper, no watermark. The greenish paper is intended to represent the *bleuté* of the earliest Penny and Fourpence. The petals of the floral ornament at the top of the stamp are all very thin and "scraggy." The ornament in the left bottom corner shows a very oval

ring, round which is another, from which the four dark lines radiate; the one running upwards goes almost to the very top of the leaf; though this is usually the shortest of the four in the genuine. The face is not unlike the portraits of Mr. Balfour, and the shading on the cheek is exactly like a whisker. The chignon is very small and inconspicuous. The nose is too short, in proportion to the face; the chin comes forward, and is pointed. 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, as though the artist was not quite sure whether it was a little toe, or a heel. A line drawn upwards, through the centre of the vertical stroke of the P of CAPE, would just touch the point of the great toe, as in the genuine. 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, though the head is slightly more pointed. 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, presenting a more or less mottled appearance. This forgery is not dangerous.

Fourth Forgery.

Very coarsely lithographed, on rather thick, fairly smooth, white wove paper, no watermark, ungummed. I do not know how the sheets of the genuine were arranged, but I have sheets of all the values of this counterfeit, and they are in three rows, of five pairs of stamps in each row,—30 stamps in all. The floral ornament in the top corner is very poor, as the petals or lobes are hardly separated from each other. The radiating lines in the ornaments in the lower corners are short and very faint; the lowest one in the right-hand ornament, being like a slit in the leaf, and running to the left, instead of vertically downwards. The face is quite that of an imbecile, with a long upper lip, a more or less open mouth, and a very retreating chin. The profile is almost a straight line, from the top of the forehead to the tip of the nose. The chignon is practically invisible; it is merely a small, white dot. A line drawn centrally along the stem of the anchor would cut into the foot of the P of CAPE. The tip of the left foot extends very little further than the space between PE; the said foot is badly shaped, and there are no toes visible; in fact, the foot is in profile, like the other, instead of showing five toes. The heel of the left foot is like a boot-heel. The right hand shows a thumb, and one finger; the left hand shows three fingers. The anchor is thin, and poorly drawn, and the bottom fluke comes to the very edge of the rock. The background is exceedingly coarse, being composed of slightly wavy, crossed lines. The engine-turning, behind the lettering, is represented 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. and 4d., there is no separation between the words of value, and the O of FOUR is squeezed flat at the bottom. In the 6d., the words of value are smaller than the rest of the lettering; and, in the 1s., the letters of ONE are considerably larger than those of SHILLING, and the O very nearly touches the frame to left of it. The line along the top of the name-label is not scalloped,

but is formed of pairs of short lines (= = =). I do not think this forgery ought to deceive any but a tyro, yet I constantly get specimens from amateurs to know whether they are genuine or not.

POSTMARKS.

Genuine.—The most usual is something like 30 (only it is a triangle, instead of a diamond), with a blank centre, and with large outlined letters, C, G, H, near the corners of the triangle. I have also seen the name of a town, in block lettering, arranged in an oval form, without outline. Also name of a town, in a large, outlined oval.

First Forgery.—Uncancelled.

Second Forgery.—A diamond, like 30, but much elongated, with blank centre.

Third Forgery.—41, 62, 98.

Fourth Forgery.—98.

BOGUS STAMP.

One Penny, blue.

I have a specimen of the one penny of this issue which, at a distance, resembles the fourpence. Knowing that the issue next to be described contained a 1d., blue, the fakers have dyed the whole stamp, paper and all, to a blue, very like that of the 4d. of this issue. Such a stamp, of course, never existed.

NOTE.—After the interregnum, which was filled up by the “block-printed” provisionals of 1861, described below, the printing of the stamps, from Messrs. Perkins, Bacon, and Co.’s plates of the issue just dissected, was continued by Messrs. De la Rue and Co., in slightly different colours; but it will be understood that the tests which I have given are the same for the stamps of both printings. The 1d., with watermark of Crown and CC, often catalogued, is only a proof.

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 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, and a line drawn along the upper outline of the right knee would pass centrally through the S of POSTAGE. The tip of the left foot reaches just as far as the beginning of the P of CAPE. The right foot, which crosses over the left, 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. There are no white lines in any of the frames, and the white lines under POSTAGE and ONE PENNY, and above CAPE OF GOOD HOPE, are single, and straight. The figure of Hope is bald-headed, her eye is more or less round, and she is looking down, apparently contemplating her own right knee. The upper fluke of the anchor, if prolonged, would cut into her left arm, well below the elbow, but not near the hand. The lower fluke of the anchor is deeply buried in the ground, and quite invisible. It will be understood, of course, that the background of the stamp, both in the 1d. and the 4d., is solid, without any indication of engine-turned lines. The name and value-labels are also solid.

One Penny. First Forgery.

Lithographed, on very stout, yellowish-white wove paper. The ornament in the top corner of the stamp is a sort of asterisk, showing a very small, white dot in the centre, surrounded by eight small dots, more or less round, and all of about equal size. 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 left foot reaches to the middle of the P of CAPE, and the tip of the right 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, inside the red edge. 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. The figure of Hope has a very skeleton-looking head; her eye is roughly triangular, with the point downwards, and she appears to be looking slightly downwards, towards the T of POSTAGE. The upper fluke of the anchor is not visible in my specimen, but if it were, it would, if prolonged, almost cut into the elbow. The lower part of the head or bow of anchor is visible, but it has no proper fluke.

One Penny. 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 left 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 almost to look like one single word. The stamp is lithographed, on white wove paper.

One Penny. 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.

One Penny. Fourth Forgery.

Lithographed, in brick-red, ultramarine, and Prussian-blue, on stout, hard, very white wove paper. The star at the top of the stamp shows a small, white dot, surrounded by eight long, white dots, all about the same size; and the whole is much more distinct than in the genuine. The tip of the left foot hardly reaches to the middle of the P of CAPE. The other foot is not visible. By the way, in this forgery, the foot looks more as though it belonged to the right leg, which is crossed over the other. There is no chignon, but Hope wears a white wreath or tiara. All the lettering is very distinct, but it does not stand up from the paper. The C of CAPE is very badly shaped. None of the edges of the stamp are sunk into the paper. The O of ONE is even further from the end of the label than it is in the first forgery. The face of Hope is much better-looking than in the genuine, or any of the other counterfeits. There is dark hair under the wreath, and the eye is a transverse oblong, going nearly across the face. She holds her head straight up, and appears to be looking forwards at the G of POSTAGE. The upper fluke of the anchor, in this forgery, is an easy test, as it is an arrow-head, and points to the hand. The lower fluke is visible, and shows even slightly below the edge of the piece of ground.

One Penny. Fifth Forgery.

Lithographed, in a sort of rose-pink, on thick, yellowish-white wove paper. The ornament at the top of the stamp has a round, *dark* centre, and shows eight rays, joined together at their bases, so as to make a sort of wheel, without a tyre. A line drawn along the centre of the stem of the anchor would cut centrally through the O of OF. There seem to be only a few oblique lines of drapery, in place of the left foot, and the front of this drapery is just above the *end* of the P of CAPE. The right foot reaches nearly to the middle of the E of that word. The head is rather covered by the postmark, but it appears to be decidedly larger than the genuine, with hair and chignon heavily shaded. The face has a very sulky expression, and eye, nostril, and mouth are all visible. The ground, to right of the anchor, is shaded with horizontal, and, at the end, with vertical lines, though these are not shown in the genuine. The lettering does not stand up at all from the paper. The O of ONE is as far from the end of the label, as the E of that word is from the P of PENNY. There are horizontal white lines of shading at the ends of all three outer labels, before and after POSTAGE, ONE PENNY, and CAPE OF GOOD HOPE; and the inner lines of the frame, which form the central triangle, are double, and wavy, instead of single and straight. The head of the anchor shows a decided point, much more so than in the genuine, and the lower fluke is plainly visible. I do not think this forgery is very likely to deceive.

One Penny. Sixth Forgery.

Coarsely lithographed, on rather thin, yellowish-white wove paper. I only have this in pale blue (*soi-disant* error) but no doubt it also exists in red. The ornament in the top corner is a fairly large, round white

dot, with four similar dots round it, making a cross, and very faint indications of four thin, longish dots between the arms. A line drawn along the centre of the stem of the anchor would cut through the middle of the G of GOOD; and a line drawn along the outline of the knee would cut into the lower part of the S of POSTAGE. The tip of the left foot reaches to the centre of the P of CAPE, and the right foot, which crosses over, reaches to the centre of the E of that word. Hope seems to have a white cap, resting on dark hair; and the first stroke of the N of ONE, if prolonged downwards, would pass to the right of the cap. The projecting piece of ground, to the right of the anchor, ends in a sharp point. There is a white line round the outside edge of the stamp, and no edge is sunk into the paper. The lettering does not stand up. The O of ONE is a long way from the end of the label. Hope is very round-shouldered, her mouth is plainly visible, and she is looking straight forward, at the G of POSTAGE. The anchor has no flukes.

POSTMARKS.

Genuine.—As in the first issue.

First Forgery.—80, 101 (with an extra ring).

Second Forgery.—I do not remember the cancellations.

Third Forgery.—I do not remember the cancellations.

Fourth Forgery.—Uncancelled. Also an imitation of the triangle of parallel lines, with outline letters, C, G, H, in the angles, but the lines are too thin, and the cancellation is lithographed.

Fifth Forgery.—54, larger, with blank centre.

Sixth Forgery.—98, lines thicker and closer.

Same Issue. Fourpence, blue, red.

Genuine.

Engraving, paper, etc., as in the genuine one penny; ornament at the top of the stamp ditto. A line, drawn along the outline of the knee, would just graze the left lower corner of the S of POSTAGE. The tip of the left foot extends to the centre of the P of CAPE, and the tip of the right foot to rather further than the centre of the E of that word. The heel of the right foot is over the commencement of the O of OF. The chignon is decidedly larger than in the one 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 one penny in shape, but has more shading on it. The left-hand vertical edge of the F of FOUR is rather more than $\frac{1}{2}$ mm. from the end of the label. There is no white line round the outside of the stamp, and the slight embossing of the letters, and the one sunk edge of the stamp, are the same as in the one penny. The inscription, FOUR PENCE, is $19\frac{1}{2}$ mm. long, and the word POSTAGE is 19 mm. long, while the name is $29\frac{1}{2}$ mm. long. The dark mark, representing the eye, usually seems to run to the hair, and down to the nostril, thus forming two sides of a triangle. The head is bent down, as in the one penny. Both flukes of the anchor are visible, and the upper fluke, if prolonged, would cut into the arm, somewhat below the elbow, as in the one penny.

Fourpence. First Forgery.

This is very like the first forgery of the one penny. It is lithographed, in dull ultramarine, on stout, very yellowish-white wove paper. The

ornament at the top of the stamp is a very small white dot, surrounded by eight small dots, of about equal size. A line drawn along the outline of the knee would just graze the left side of the bottom of the O of POSTAGE. The tip of the left foot is above the centre of the P of CAPE; that is to say, a line drawn up, along the right-hand edge of the vertical stroke of the P, would just about touch the tip of the foot. The other foot does not seem to be defined, but my specimens have a postmark just there, so I am unable to speak positively. However, what is intended for the heel of the right foot is decidedly to the left of the O of OF. The chignon is a very small white knob, and it is under the beginning of the O of FOUR. The projecting piece of ground, to the right of the anchor, is shaped something like a heart, without any shading, except the coloured line that divides it from the anchor. The left-hand vertical edge of the F of FOUR is less than $\frac{1}{2}$ mm. from the end of the label. There is a white line round the stamp, and no edge is sunk into the paper, neither is there any embossing of the lettering. The inscription, FOUR PENCE, is 19 mm. long; POSTAGE is $17\frac{1}{2}$ mm. long, and the name is $28\frac{1}{4}$ mm. long. The head is quite bald, and the blotch, representing the eye, runs down, so as almost to obliterate the nose. The head is very nearly upright, and the face seems to be looking almost in the direction of the A of POSTAGE. The anchor has no flukes, and the upper part, if prolonged, would very nearly touch the elbow.

Fourpence. Second Forgery.

Lithographed, in deep blue, or in red, on stout, yellowish-white wove paper. The ornament in the top corner is rather like that in the first forgery of the one penny, but the central white dot is very large. A line drawn along the outline of the knee would pass just clear to the left of the S of POSTAGE. The tip of the left foot extends further than in the genuine, so that a line, drawn up through the centre of the vertical stroke of the P of CAPE, would actually cut into it. The tip of the left foot ends just above the left-hand edge of the E of that word. The heel of this foot is almost centrally above the space between the two words, CAPE OF. The chignon is a small spike, which, if prolonged, would pass along the outer edge of the O of FOUR. The projecting piece of ground, to the right of the anchor, is covered by the postmark in my specimen, but it seems to have far less shading upon it than the genuine. The F of FOUR is even closer to the end of the label than the genuine is. The lettering is not embossed, and there is no sunk edge to the stamp. The inscription, FOUR PENCE, is $18\frac{1}{2}$ mm. long, measuring from the upright edge of the F to the end of the E. POSTAGE, measured the same way, is only $17\frac{1}{2}$ mm. long, and the name is 28 mm. long. The dark mark, representing the eye, is similar to that of the first forgery of the one penny. The anchor is covered by the postmark, in my specimen, so I am not sure whether it has flukes or not. There is no white line round the stamp in this counterfeit. The lettering is decidedly better than in the first forgery, and the head is slightly bent down, as though looking towards the T of POSTAGE. At a first glance, the figure seems almost the same as in the first forgery; but, in this counterfeit, the dark line, coming down from the ear, joins the oblique line that runs across the breast, whereas they are quite separate in the first forgery.

Fourpence. Third Forgery.

This is new to me (1902), and is, in some respects, dangerous. Block-printed, in red (I have not got this in blue), on thick, hard, yellowish-

white *laid* paper. The ornament at the top of the stamp is very like the genuine. The outline of the knee is covered by the postmark, but I fancy it slopes much more than the genuine. The tip of the left foot extends to above the centre of the P of CAPE; the other foot is hidden by the postmark. The chignon and face are very like the genuine. The piece of ground, to the right of the anchor, appears to be in two steps at the end. The left-hand, vertical edge of the F of FOUR is less than $\frac{1}{2}$ mm. from the end of the label. In my specimen, the POSTAGE edge of the stamp is sunk into the paper, and all the lettering is slightly embossed. The inscription, FOUR PENCE, is 19 mm. long; POSTAGE is 18 $\frac{1}{2}$ mm. long, and the name is 29 $\frac{1}{2}$ mm. long, this last measurement being the same as the genuine. The upper fluke of the anchor is too large and clumsy, while the lower fluke, as far as I can make out, is buried in the ground. In this forgery, the right limb of the T of POSTAGE hangs down very much more than the left; and, if this is always the case, it will be an easy test; as, in the genuine, the left limb hangs down very slightly more than the right,—just the opposite of the forgery.

Fourpence. Fourth Forgery.

This is very much the same as the fourth forgery of the one penny, but is not nearly so nicely printed. It is lithographed, in rather deep blue, on yellowish-white wove paper. The ornament at the top of the stamp shows a *very* small, white dot, surrounded by eight longish, white dots, the alternate ones being small. The outline of the top of the knee is broken, so that the leg is entirely separate from the body, and the hand seems to be unsupported in the air, in the dark shading. The tip of the left foot does not nearly reach to the middle of the P of CAPE, and the other foot is absent. In this forgery, as in the fourth forgery of the one penny, the foot seems to belong to the *right* leg. There is no chignon, but Hope wears a white tiara or wreath. There is a large, triangular patch of shading in the piece of ground, to right of the anchor. An easy test is, that the flukes of the anchor are arrow-shaped. The left-hand, vertical edge of the F of FOUR is $\frac{3}{4}$ mm. from the end of the label. The lettering is not embossed, and none of the edges are sunk into the paper. FOUR PENCE is only 17 $\frac{1}{4}$ mm. long; POSTAGE is 16 mm. long, and the name is only 25 mm. long. The eye is long and horizontal, reaching to the front of the face. The head is held quite upright, looking towards the G of POSTAGE. The upper fluke of the anchor, if prolonged, would touch the hand. The C of CAPE is of the same shape as the malformed letter of the fourth forgery of the one penny.

POSTMARKS.

Genuine.—The same as the genuine one penny.

First Forgery.—40, 41, 98, 101 (larger, with four circles).

Second Forgery.—98. Also some red blotches! Also some large black letters.

Third Forgery.—Like 41, but the lines are arranged as a triangle, instead of a diamond.

Fourth Forgery.—The triangle of bars, with outlined letters, C, G, H, in the angles, but thinner than the genuine.

Issue of 1864-77. Narrow coloured line running all round the stamp; 1d., 4d., 6d., 1s. Watermark CC, perf. 14.

Issue of 1871-77. Coloured line removed.

Watermark CC, perf. 14. $\frac{1}{2}$ d., 1d., 4d., 5s.

Issue of 1882-83. Same as last, but watermark CA, perf. 14. $\frac{1}{2}$ d., 1d., 2d., 3d., 6d., 5s.

Issue of 1885-90. Same as last, but watermark Anchor, perf. 14. $\frac{1}{2}$ d., 1d., 2d., 4d., 6d., 1s., 5s.

The stamps with the outer line do not seem to have been imitated; at any rate, I have seen no forgeries of them. My younger readers will please remember that the stamps of 1864-77, marked in the catalogues as "with narrow outer frame," show a thin, coloured line, outside the top and bottom, while there are three coloured lines down the sides—a thick line between two thin ones. In the later issues, there is no line at the top or bottom, and only two lines down the sides. The forgeries now to be described are not at all dangerous.



Genuine.

Engraved, in *thargne*, on white wove paper, perf. 14, watermark varying, as above, according to the date of issue. A line drawn down through the centre of the G of GOOD, would cut into the hair of the figure of Hope, but would not touch the face; and a line drawn down, through the first O of the said word, would pass through the middle of the face. The eye, mouth, and horn of the ram are very plain and distinct. Hope wears a tiara. Her dress is fastened with a distinct brooch on each shoulder. The lower fluke of the anchor is diamond-shaped. The hand on the stock of the anchor shows four fingers and a thumb, the thumb being separate from the fingers. The stock of the anchor is bound round, in four places, by what seem to be three coils of rope, and the three coils are easy to see, in each case. The letters of the name are 1 mm. high. The C of CAPE is not at all like a G.

Forged.

There seems to be only one set, but the stamps are very common; and this is rather surprising, for the average collector ought to be able to detect them at a glance. Lithographed, on very white wove paper, no watermark, pin-perforated 13. All the stamps are of the 1871 type, *i.e.*, without the coloured, outer line. I have only seen the 1d., 4d., 6d., 1s., and 5s. A line drawn down, through the centre of the G of GOOD, would cut almost through the centre of the face; and a similar line, drawn down through the first O of this word, would cut into the hair on the left side of the face (right side of the stamp), and hardly touch the face itself. The mouth of the ram is not visible in the heavy shading, the eye is a large, dim blotch, and the horn is too white, and only curls down and up, with a slight turn to the right at the tip; whereas, in the genuine, it curls down, up, and down again, *i.e.*, the spiral has an extra turn. There does not seem to be any tiara on the head of Hope, and there are no brooches on her shoulders. The lower fluke of the anchor is shaped like an arrow-head. The hand on the stock of the anchor shows four fingers and no thumb. The said stock is bound round in

four places, as in the genuine, but some of the coils appear to be only double, instead of triple. The lettering of the value is really almost as tall as the genuine, but looks much smaller, in consequence of the label being more than 2 mm. broad, instead of about $1\frac{1}{2}$ mm. The C of CAPE is usually a distinct G.

POSTMARKS.

Genuine.—1, 55, 56, 59. Also one similar to 35.

Forged.—98.

Provisional Issue; 1868.

Fourpence, surcharged on 6d., lilac, CC.

In this stamp, the value is obliterated, by a broad bar of dull carmine, and the surcharge "Four Pence," is printed near the top of the stamp, in the same colour as the bar, with a stop after the words. The stamp is, of course, the 6d. of 1864-77, with CC watermark.

Four Pence.

Genuine.

The surcharge is printed on the stamp, and the letters are sunk into the paper, more or less. From the left-hand edge of the upright stroke of the F, to the right-hand edge of the upright stroke of the R, the distance is exactly 6 mm. From the left-hand edge of the upright stroke of the P, to the right-hand edge of the final E, the distance is 8 mm. The lettering of the lower label can be seen through the coloured bar.

Forged.

The *whole* stamp is forged, and not merely the surcharge, so this counterfeit is not at all dangerous. The forgers, not being able to imitate properly the cancelling of the old value, have taken the forged 6d., already described, and removed the bottom part of the design altogether. In the blank space so left, they have lithographed a broad band of vermilion, with the words POSTAGE SIX PENCE, in white letters, *on* the band, instead of being covered by it. The surcharged words, "Four Pence," are in the same vermilion hue, being, of course, lithographed at the same time; they are not at all sunk into the paper. The distances, measured as before, are: F—r, $6\frac{1}{2}$ mm., instead of 6 mm.; P—e, 8 mm., the same as the genuine; but there is no stop after the surcharge. For the rest of the design, the tests are the same as in the forgeries of the issue just described.

POSTMARKS.

Genuine.—As before.

Forged.—98.

Issue of 1880. Threepence, surcharged in black, on 4d., lilac-rose.

Genuine.

The stamp is the type of the 4d. of 1871 (no outer line), but is printed in lilac-rose, instead of blue, watermark CC. The letters of the surcharge are very nearly $2\frac{1}{2}$ mm. high. From the left-hand end of the top of the T, to the right-hand end of the top of the last E, the surcharge is $15\frac{1}{2}$ mm. long; and from the bottom of the T to the bottom of the last E, it is 15 mm. long.

THREEPENCE

Forged.

This is printed on the one penny, rose, of 1882, watermark CA, and is, therefore, bogus. The surcharge is about $2\frac{3}{4}$ mm. high, 17 mm. along the top, and about $16\frac{1}{2}$ mm. along the bottom, measured as before. It is in ragged, uneven letters, very badly printed. The CA watermark, and the original value of "one penny," instead of "four pence," are, of course, enough to condemn this stamp instantly.

Issue of 1879. Threepence, in red, on 4d., blue.

Genuine.

THREE PENCE The stamp is the blue 4d. of 1871, without outer line, watermark CC, and the surcharge is in *red*. The letters are nearly $1\frac{1}{2}$ mm. high; **THREE** is 7 mm. in length, measured along the top; **PENCE** is $6\frac{1}{2}$ mm. long, and the whole surcharge is nearly 15 mm. along the top. The red bar through the old value is $1\frac{1}{2}$ mm. broad.

Forged.

This is printed in black, on the one penny, rose, of 1882, watermark CA, and is, therefore, altogether bogus. The letters are a shade over $1\frac{1}{2}$ mm. high; **THREE** is nearly 10 mm. long, measured as before; **PENCE** is 7 mm. long, and the whole surcharge is 16 mm. along the top. The black bar through the old value is 2 mm. broad, with rather ragged edges.

Issue of 1888-9. Threepence, lilac-rose, surcharged "3," in black.

Genuine.

The balls to the ends of the 3 are of good size, the lower one measuring $1\frac{1}{4}$ mm. across, horizontally. The central tongue of the numeral is cut off square. The numeral is sometimes found inverted, and the value of the stamp is then 16s., instead of 1s.

3**Forged.**

This has the numeral inverted. I suppose the forgers did not trouble to print the common variety. The numeral is capitally done, and exceedingly like the genuine. It is rather too thin, both balls are too small, and the lower one is only about $\frac{3}{4}$ mm. across, while the central tongue is rather rounded, instead of being cut off square.

POSTMARKS.

The forged surcharges, being on genuine stamps of the 1882 issue, show the proper postmarks of that issue, most frequently 67, also 1.

Issue of 1882. One Half-penny, in black, surcharged on the 3d., claret, of 1881; watermark CC.

Issue of 1882-3. The same, but watermark CA.

One Half-penny. The CC is worth £3 10s., while the CA is worth 3s. 6d., so it will naturally be understood that the forgers have taken care to choose CC stamps, on which to print their false surcharge.

Genuine.

The O of ONE is very oval, and the outline is extremely thin at the top and bottom. A line drawn down along the left-hand edge of the N of this word would very nearly cut into the vertical stroke of the P below it, and a line drawn down along the right-hand edge of the right-hand limb of the said N would pass between the P and E below it, almost grazing the E. The bar at the bottom is very nearly 2 mm. wide.

Forged.

This is exceedingly good. It is, as I have said, printed on the 3d., C C, like the genuine. The inside of the O looks too round, and the top and bottom of the letter are somewhat thicker than the genuine. A line drawn down along the left-hand edge of the N would pass well to the right of the vertical stroke of the P below it; and a line drawn down along the right-hand edge of the N would decidedly cut into the E below it. The bar at the bottom of the stamp is $1\frac{1}{2}$ mm. wide.

POSTMARKS.

The stamps with forged surcharges bear genuine postmarks.

I think that, of all the Cape stamps, this last forgery is about the most deceptive.

**CEYLON.**

Issue of 1855-7.

Blued paper; imperf. 1d., blue; 6d., deep claret.

Issue of 1857-9.

White paper; imperf. 1d., blue; 2d., green; 5d., chestnut-brown; 6d., claret, brown; 10d., vermillion.

I have two sets of forgeries of these stamps; the one set very poor and blurred, and the other much better done, but evidently from the same stones which produced the blurred impressions. The following description will serve for both sets.

Genuine.

Engraved in *taille-douce*, varieties as above, water-marked with a star, which is usually very distinct. There is a square ornament in each corner of the stamp, and the lower corner of each of the upper ornaments touches the outline of the oval, opposite to the C and N of CEYLON, but neither of them encroaches across the outline. The coronet is composed of alternate crosses *patée* 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; the outer one comes down almost to the level of the heavy shading of the base 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. Inside each end of the POSTAGE label there is a small, eight-pointed star, and, from each corner of the label, two oblique lines run towards the star, so that each end of the said label looks like an incomplete miniature copy of the corner-ornaments of the old English black (and red) 1d. stamps.

Forged.

Lithographed, the 1d. on yellowish-white or on blue, the others on yellowish-white wove paper, no watermark. One of my specimens of the 1d. is very badly perf. 11½, to represent the 1861 issue. I have not seen the 6d. on blue paper. The square ornament in the left top corner of the stamp encroaches right across the outline of the oval, above the C of CEYLON, but the corner of the other ornament does not even touch the outline of the oval, above the N of that word. 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 only hangs down level with the chin, instead of nearly to the thick shading at the base 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 twelve jewels round the base of the coronet. There are small stars at the ends of the POSTAGE label, but eight points cannot be made out, and the oblique lines are absent. 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 and 101.

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 engine-turning 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.

Fourpence, rose.

Issue of 1857. Star watermark. Unperforated.

Issues of 1861. Star watermark. Clean-cut perf. 14 to 16½;
rough perf. 14 to 16½.

Issue of 1863. CC, perf. 12½.

The unperforated issue is a scarce stamp, now catalogued at £16, used.

Genuine.

Engraved in *taille-douce*, on stout, white wove paper, varieties as above. The Queen's head is on a ground of crossed, oblique lines, the said lines being *wavy*. The outline of this oval of crossed lines can be seen all the way round, even near the top of the chignon. The rest of this central compartment is filled in with fine, parallel, horizontal lines, all very regular; and nine of these lines can be counted above the top of the T of POSTAGE, including the top outline; and there are eight of these lines between the bottom of the oval and the bottom of the inner frame. The ornaments on the coronet are two crosses *pattée*, and two *fleurs-de-lys*, alternately one of each. The front cross *pattée* is in profile, and there is a coloured line drawn down it, close to the front edge. If prolonged downwards, this coloured line would cut the pearl below it almost exactly into two equal parts. There is a similar pearl below each of the other ornaments; they are slightly graduated in size, the front one being the largest, and the fourth and last one the smallest, being not much more than a half-pearl. The front pearl projects noticeably beyond the profile of the front cross *pattée*. There are 20 lines of shading down the back of the neck, and the whole of the rest of the face and neck is entirely covered with dots, except the lower lip. The face has a pleasing expression, the chin curves well forward, and there is a very distinct hollow between the chin and the lower lip. The white octagonal line, surrounding the central design, has all its angles and corners sharp, and not rounded at all.

Forged.

These are remarkably good, and very likely to deceive. Engraved in *taille-douce*, on yellowish-white wove paper, unperforated, or nicely perf. 12. It is singular that the forgers should have chosen an impossible gauge of perforation, after going to so much trouble in other respects. Both the perforated and unperforated stamps are "watermarked" with a star, which is, I understand, made by considerable pressure with an oiled die. The watermark is very plain, looking at the back of the stamp, but hardly visible when looked at *through* the stamp. I have specimens in slightly brownish-rose, and in rose-red, inclining to orange-red. The crossed, oblique lines of the oval ground, on which the Queen's head is placed, are straight, instead of wavy. The outline of this oval is not continuous, being broken for the upper part of the chignon, which projects beyond it. This is a noticeable test, but requires the microscope. The horizontal lines above and below this oval are not very well drawn; there are seven above the T of POSTAGE, and seven also below the bottom of the neck. There is no line down near the front of the front cross *pattée*, and the pearl below it does not project beyond the front of the coronet. The jewel under the first *fleur-de-lys* is badly shaped, and more like a diamond than a pearl. The last pearl to the right is as large as the others, and a complete round, instead of being a half-pearl. There are about 15 lines of shading down the back of the neck. The upper and lower lips, and part of the front of the neck, have no dots upon

them. The face has a rather sulky expression, the chin is very retreating, and there is no hollow between the chin and the lower lip. The white, octagonal line, surrounding the central design, has some of its re-entering angles rather blunt, especially the one over the O of POSTAGE.

POSTMARKS.

Genuine.—As before.

Forged.—Very like 76, but with the lines running the other way.

Nine Pence, lilac-brown, bistre-brown, deep brown.

Issue of 1857. Star watermark; unperforated.

Issues of 1861. Star watermark, clean-cut 14 to 16½;

Star watermark, rough perf. 14 to 16½.

Issue of 1863. CC; perf. 12½.



Genuine.

Engraved in *taille-douce*, like the 4d. just described, varieties as above. The details are the same as in the genuine 4d.

First Forgery.

This, like the forged 4d., is an excellent counterfeit. My specimens are all unperforated. Engraved in *taille-douce* on moderately stout, hard, white wove paper, watermarked with a crown as before.

The crossed, oblique lines, in the oval ground, behind the Queen's head, are straight, as in the forged 4d. The outline of this oval can be traced all the way round in this counterfeit. There are 8 horizontal lines above the T of POSTAGE, and 7 below the bottom of the oval. The left-hand cross *pattée* on the coronet has a line on it like the genuine, but the line slopes too much, and is drawn only along the top arm of the cross, instead of right down to the pearl. The pearl itself, in all my specimens, happens to be covered by the postmark, but, as far as I can make out, it does not project. The other pearls are only partly outlined, and thus run into the ornaments above them. There seem to be only 19 lines of shading down the back of the neck, and they are very scratchy and irregular, whereas, in the genuine, they are the exact continuations of the rows of dots across the neck. There does not seem to be any shading on either lip. The eye is looking rather downward, instead of straight forward. The mouth, chin, the expression of the face, etc., are all very like those of the forged 4d.; but there is a strong, dark outline to the front of the profile, from the forehead to the chin, which does not exist, either in the genuine or the forged 4d. In the genuine 9d., the curl at the back of the head curves slightly outwards, so as to point directly towards the top corner of the last E of PENCE; in this forgery, the curl hangs almost straight downwards, so as to point distinctly towards the C of PENCE. The Queen's chin is not quite so retreating as in the forged 4d., and there is some indication of a slight hollow between the lower lip and the chin.

Second Forgery.

Compared with the one just described, this is a mere caricature.

Poorly lithographed, in yellow-brown, on medium, very hard white wove paper, the face of which has been stained a brownish-yellow, to give age. It is roughly perf. 13, no watermark. The oval on which the Queen's head is placed is almost perfectly solid at the bottom, though the upper part shows indications of crossed oblique lines, which appear

to be straight instead of wavy. This oval is extremely dark, compared with the horizontal lines outside it, so that, when the stamp is held at arm's length, the complete oval is visible, whereas, in the genuine, and in the first forgery, at that distance, the oval cannot be distinguished from the horizontal lines. Of these horizontal lines, there are only 6 above the T of POSTAGE, not reckoning the line under YL of CEYLON, which is the same thickness as the rest in this forgery, but very much thicker in the genuine. There are only 5 horizontal lines above the bottom of the oval. The front cross *pattée* on the coronet is not quite in profile, but what a photographer would call "three-quarter face," showing part of a circle in the centre. There is no vertical line drawn down the front to the pearl. The pearls are all the same size, and the front one does not project beyond the coronet. The dots on the neck are continued, as dots, to the back of the neck, instead of merging into lines. There seem to be about 16 or 17 rows, but they are very faint and indistinct. The whole of the face, except the lower part of the cheek and chin, is free from dots. The face has a sad look; the profile of the nose begins as though it were going to be Wellingtonian, but from the middle to the point it is straight. The mouth is tightly shut, and the outline of the upper lip is quite vertical, instead of curving outwards. In the genuine, the hair runs up to the very front of the coronet. In this forgery, there are two small patches, above and below the corner of the eyebrow, and no indication of any other hair till just above the ear. The chin is very retreating. The white octagonal line, separating the central design from the lettered frame, and which is such a conspicuous feature of the stamp in the genuine and in the first forgery, is hardly noticeable in this counterfeit, and badly drawn. In the word CEYLON, the two ends of the C are tapered, instead of being as thick as the rest of the letter; the bottom leg of the E is no longer than the top one, and ends in a sort of ball; the O touches the angle of the frame below it; indeed the horizontal line of the frame has been drawn slightly into the body of the O. In the word NINE, the letters NIN are all perfectly parallel with each other in the genuine, but in this forgery the top of each N slopes towards the top of the I between them, and the lower limb of the E is decidedly longer than the upper limb, whereas in the genuine the upper limb is rather the longer of the two.

POSTMARKS.

Genuine.—As before.

First Forgery.—A mark something like 76, but with the lines running the other way; also pen-marked.

Second Forgery.—Some shapeless blotches.

I fancy I have seen an 8d., similar to the first forgery of the 9d., but I am not quite sure, as it was some years ago.

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 are wavy. 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.

Like the engraved 4d. and 9d., this is an excellent counterfeit, 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.

When it first came out there was no watermark, but I have lately had a specimen which bears a rather nice-looking watermark (as seen from the back). This has apparently been done by pressure with an oiled die. The outline of the watermark shows distinctly in pale yellow, on the back of the stamp, but is hardly visible when looked at *through* the stamp. 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.

I do not know anything of the history of this forgery, but the measurements just given would seem to point to a continental origin for them.

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.

Half Penny, lilac.

Issue of 1857.

Lilac on bluish; unperforated. No watermark.

Issue of 1858.

Lilac on white; unperforated. No watermark.

Issue of 1862. Perf. 12½. No watermark.

Issue of 1863-7. Perf. 12½. Watermark CC.

Genuine.

Engraved in *épargne*, on wove paper, varieties as above. The letters of CEYLON are a considerable distance apart ($\frac{3}{4}$ mm., or more), and the O of that word is circular, with a dark, circular centre. The E of ONE has its central tongue much shorter than the upper and lower limbs. The Y of PENNY has its arms widely spread open; and the whole inscription, ONE HALF PENNY, is in very clearly-cut block lettering. The dark base of the neck, where it is cut away, extends from back to front, but it is, of course, of varying width, and, in the widest part, six dark horizontal lines can be seen, counting both upper and lower outlines. The back outline of the neck, from the base to the hair, stands out prominently from the background. Of the horizontal lines in the background, seven may be counted, from the top of the central circle to the front point of the coronet. The easiest test is the curl of hair hanging from the chignon. This curl hangs down perfectly straight, so that, if it were lengthened, it would touch the right side of the G of POSTAGE. I am not able to give any further tests, as the only counterfeit that I possess is very faint, and partly covered by the postmark, so that very little of the design is clear.



Forged.

Poorly lithographed, in very pale grey-lilac, no watermark, perf. 11½. The letters of CEYLON are much closer together than in the genuine; the L and O almost touch, and the other letters are less than $\frac{1}{2}$ mm. apart; the O is a transverse oval, with a rather shapeless, dark oval blotch in the centre. The central tongue of the E of ONE is as long as the upper limb; the arms of the Y of PENNY are a good deal squeezed up, and the whole inscription, so far as I can make out, looks ragged. The dark base of the neck, where it is cut away, is of solid colour; no lines of shading are to be seen in it, and the front part of it decreases to a mere outline. The back outline of the neck does not stand out at all from the background. From the top of the central circle, to the front point of the

coronet, there seem to be only four horizontal lines of shading. The curl, at the back of the head, slopes to the right, instead of hanging straight down; and it points towards the end of the E of POSTAGE.

POSTMARKS.

Genuine.—As before.

Forged.—10.

Three Pence, rose.

Issue of 1867. CC; perf. 12½.

Issue of 1868. CC; perf. 14.

The forgery is poorly done, and not dangerous. I have not seen any counterfeit of the 1d. of 1868, but very possibly it may exist.

Genuine.



clean-cut letters. The colour of the stamp is a bright rose, or rose-pink.

Engraved in *épargne*, on rather stout, hard, and somewhat *glacé* wove paper; varieties as above. 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

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 pearl are left white. The C of CEYLON touches the bottom of the containing-label, and the V 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.

Issue of 1872. 48 Cents, carmine.

Genuine.

Engraved in *épargne*, on white wove paper, CC, perf. 13. This need not delay us very long, as the forgery is decidedly poor, compared with the very clear-cut original. The shading on the nose does not reach to the front edge, leaving a narrow line of white all down the profile of it. The lower lip is of normal shape. A considerable portion of the ear is plainly visible. The ornaments on the coronet are: pearl, thistle, pearl, shamrock, pearl, thistle, pearl. The three diamond-shaped jewels in the lower part of the coronet are distinct. The band of the coronet at the back of the head contains 5 lines running along it, including the two outlines. The horizontal lines of shading on which the head is placed, are beautifully drawn and quite clear; they do not



come to the edge of the containing-circle, but leave a ring of white between them and the circular outline, quite as broad as the next ring of white, which runs under CEYLON and above POSTAGE. There are 14 horizontal lines, from the top of the central circle to the top of the chignon, the uppermost curl of the chignon reaching to the top edge of the fifteenth line; and there are 43 similar lines from the bottom of the circle to the tip of the curl below the chignon, the curl touching the forty-fourth line. The front peak of the base of the neck comes to the very edge of the horizontal lines, and the lowest line of shading on the front of the neck, runs very nearly to the front of the peak. The letters of CEYLON are very clear, and so are those of POSTAGE. The F of FORTY is not much more than $\frac{1}{4}$ mm. from the end of the label.

Forged.

Poorly lithographed on fairly stout, white *laid* paper, no watermark, pin-perf. $11\frac{1}{2} \times 12$, irregularly, in oval holes. The paper, of course, is sufficient to condemn this production. The front of the nose is shaded by about 9 oblique lines, which seem to join the background. There is thus no line of white along the profile of the nose. The lower lip is twisted all out of shape, and has a most peculiar look. There is an indistinct blotch, to represent the ear. The ornaments on the coronet are very indistinct and blotchy; the one to the right looks like a cross *pattée*. The diamond-shaped jewels along the base of the coronet are also very indistinct. The band of the coronet at the back of the neck has only a single coloured line along its centre, beside the outlines. The horizontal lines of the central background are blotchy and broken, and they run together in several places. Part of the way, especially above the TAGE of POSTAGE, they are drawn right up to the coloured lines surrounding them; and, even where they do not actually touch the circle, there is only the very tinnest space of white between the ends of the lines and the outline of the circle. Thus, above POSTAGE, there is only one white line, instead of two of equal breadth. There seem to be about 12 horizontal lines from the top of this central circle to the top of the chignon, and 40 from the bottom of the circle to the tip of the lower curl of the chignon. The white peak of the front of the base of the neck does not come to the edge of the horizontal lines, and the shading lines on the neck do not run into the peak, but leave it as a white patch. The letters of CEYLON are very ragged and thin; those of POSTAGE are somewhat better. The F of FORTY is more than $\frac{1}{2}$ mm. from the end of the label.

POSTMARKS.

Genuine.—1, 49, rather smaller; 64 (I have this with A, B, and 42 respectively, in the centre).

Forged.—A portion of what appears to be 58. Also a small oval, about the size of 22, but with some unreadable letters in the centre, instead of bars.

Same Issue. 96 Cents, drab. CC; perf. 14.

I have only seen a couple of specimens of the counterfeit now to be described, and it is not particularly deceptive, but better than the 48 cents.

Genuine.

Engraved in *tpargne*, on fairly stout, hard, white wove paper, watermark CC, perf. 14, as above.



The diamond-shaped jewels, along the base of the coronet, stand out well from it, as in the 3d. of the last issue. The front pearl on the coronet points to the right side of the O of CEYLON. The horizontal lines of the background do not show through either the first or second pearl. After the first pearl there is a thistle, after the second pearl a shamrock, and after the third pearl another thistle. The band at the back of the coronet, which passes from the top of the ear to the back of the head, under the chignon, shows three clear dark lines along it, in addition to its two outlines. The top curl of the chignon is a sort of arch, with a good deal of white showing on the left side; the bottom curl hangs down very little lower than the level of the bottom of the band of the coronet behind the head; indeed, it only reaches down far enough to touch the second horizontal line of the background, below the bottom corner of the said band. The face and bust are shaded all over, except the front of the forehead; the eyebrow is formed by six strong, parallel curved lines. The horizontal lines of the central oval do not touch the dark line of the said oval anywhere, but stop short, leaving a narrow white space, of equal width all round. The bottom of the S of POSTAGE is no nearer to the outline below it than any of the other letters, and the vertical stroke of the T of that word is not carried beyond the cross-bar.

Forged.

Lithographed, on very stout, very hard, yellowish-white wove paper, rather nicely perf. 12, no watermark. The jewels along the base of the coronet look like dark, oval holes. The pearls do not seem to be solidly joined to their stalks, like the genuine ones are, but are more or less separate. The front pearl points to the middle of the N of CEYLON, and the horizontal lines of the background can be distinctly seen, drawn through the first two pearls. The ornament after the first pearl bears only a very faint resemblance to a thistle; the ornament after the second pearl looks rather like a small *pattée* on a stalk; the ornament after the third pearl is something like a thistle, but is much too tall, reaching fully as high as the fourth pearl, whereas the genuine only comes up about the centre of the said fourth pearl. The band of the coronet, at the back of the head, only shows two dark lines along it, besides the outlines, and these two lines are almost wedge-shaped. The top curl of the chignon is formed by three roughly-concentric circles, with a dot in the centre, and the horizontal lines of the background can be partly traced through it, though this is not the case in the genuine. The bottom curl is too long, hanging down level with the fifth horizontal line below the bottom corner of the band of the coronet. The nose is almost perfectly white, and there is also a patch of white at the front point of the neck above the Y of NINETY. The eyebrow is formed by one heavy dark line. The horizontal lines of the background touch the dark outline of the oval most of the way round. The bottom of the S of POSTAGE very nearly touches the outline below it, and the tail of that letter has a serif, though head and tail are both alike in the genuine. The vertical stroke of the T of this word is carried up above the cross-bar, and is joined to the upper outline of the oval. The colour of my single specimen is very much paler than the genuine, being pale grey, rather than greenish-drab.

POSTMARKS.

Genuine.—As before; also one rather like 58.

Forged.—54.

FORGED PERFORATIONS.

I have lately seen the 8 cents of this issue with forged compound perforation, $14 \times 12\frac{1}{2}$. The perforation at the top and bottom is, of course, genuine, but the side-perforations are forged. The fake is exceedingly well done, and the only test that I can give is that, in the genuine, a well-centred specimen shows a fair space of white on both sides, between the perforations and the side-outlines of the stamp, and, if the specimen is not well-centred, there will be a broad space of white between the perforations and the outline of the stamp, either on the right side or on the left. In this forgery there is no margin *either* side, but the perforations just touch the outline each side. Another peculiarity of my specimen of this fake is every alternate dent, down the left side, is cut in *very* slightly deeper than its neighbour, but of course I cannot say whether this is always the case.



SERVICE STAMPS.

Issues of 1863-8, surcharged **SERVICE** in black or red. These stamps were prepared for use, and sent out to the Colony, but were never employed. I mention them here, **SERVICE** because they are occasionally to be met with postmarked, and my readers will understand that the postmarks were either surreptitiously obtained, or are forgeries. I have a specimen of the 2s., CC, properly cancelled, and with the surcharge *forged* in red letters on the top of the postmark. As the genuine are only still-born stamps, it is not worth while to describe this forgery further.

ENVELOPE.

Issue of 1857. 2d., green.

The forgers do not often go in for imitating embossed envelopes, and most of their productions in this line are very faulty. The counterfeit now to be described is not likely to prove very dangerous.

Genuine.

Highly embossed, on stout, white laid paper, with the name of maker, DE LA RUE & CO. LONDON, embossed in white, under the flap. My specimen has short, yellow, dull-looking gum, and a seal containing concentric circles, a band of engine-turning, and a wreath of flowers like primroses. The parts of the design which are in relief are: the head, the inner and outer white outlines, the word CEYLON and the outline of its label, and (slightly) the band of engine-turning containing the words POSTAGE TWO PENCE. The sunk parts are: the background of the central medallion, POSTAGE TWO PENCE, the three coloured, inner and outer outlines, the background of the CEYLON label, and the dark places in the engine-turned band; in fact, the whole of the green part appears to be more or less sunk. In my specimen, the die-number, 1, is embossed on the base of the neck. The front of the coronet has a



small white pearl projecting from it very noticeably, pointing to the E of POSTAGE; the second pearl on the point of the coronet also projects slightly above the outline of the front of the head. Altogether there are six pearls embossed along the top edge of the coronet. Below the band on which these six pearls rest, there is a row of thirteen smaller pearls, the front one being very faint; and below this row of pearls, on the central band of the coronet, there are four large, six-pointed stars, the back one being half hidden by the hair. The back part of the coronet at the back of the head, under the chignon, can plainly be seen. The very tip of the curl, hanging down at the back of the neck, points obliquely out to the right. The portrait is the usual beautifully-executed medallion of Her Majesty, with a straight nose, a slightly outward-curling upper lip, a well-marked hollow between the chin and lower lip, and a pleasing expression. The front peak of the neck is moderately sharp. The engine-turning is plainly to be seen inside the O of POSTAGE, and the A is nicely shaped, and cut off square at the top, with both legs of equal length. There is no stop after this word. The head of the T of TWO is perfectly straight, and the foot is cut off square. The C of PENCE is nicely shaped. In the word CEYLON, all the letters are distinct, well-shaped, and highly embossed. None of the letters touch each other, and the top of the N does not touch the outside of the label. The inner and outer white lines of the oval are quite smooth and regular.

Forged.

Very slightly embossed, on stout, rather soft, white wove paper. My specimen is cut square, so I cannot say whether it is ever found as an entire envelope. The head, inner and outer white outlines, CEYLON, and the outline of its containing-label are the only parts which show any embossing. The rest of the stamp looks more like a poor lithograph than anything else. There is a slight mark at the base of the neck, which might do duty for an illegible die-number. There is no projecting pearl at the front part of the coronet; and, as far as I can make out, there are only four pearls along the top of it, and they are larger than in the genuine. None of the other details (large stars, row of small pearls, etc.) can be seen in this counterfeit, which simply shows the top and bottom outlines of the coronet, with some indistinct markings in between them. The back part of the coronet at the back of the head is almost invisible. The very tip of the curl, hanging down at the back of the neck, points inwards towards the neck. The portrait is atrocious. There is a Jewish "figure 6" nose, a grim, close-shut, determined mouth, which seems to be ornamented by a moustache, and hardly any trace of a hollow between the lower lip and the chin. The front point of the neck is very broad, instead of being pointed. There is no engine-turning inside the O of POSTAGE; the A has its right leg much shorter than the left, and the top is cut off obliquely, sloping down to the right. There is a large, distinct stop after this word. The top outline of the T of TWO is curved, to correspond with the curved outline above it, and the left lower corner of this letter is damaged. The C of PENCE is very badly and crookedly drawn. The top and bottom tongues of the E of CEYLON have run together, and the EYL are all joined together at the top, while the right top corner of the N just touches the outline of the label. The white outline of the inner oval is rather ragged here and there, especially just opposite the Queen's eye; and the white outer outline is very ragged most of the way round. I believe the green part of this stamp was lithographed, and then the embossing of the white part done afterwards. This I judge from the fact that the embossing does not quite "register" with the white spaces left for it.

POSTMARKS.

Genuine.—I have no postmarked specimen.

Forged.—A portion of 1, very large.

CHEMICAL CHANGELING.

2s., orange-brown.

I possess the 2s., CC, perf. $12\frac{1}{2}$, which has been changed by some chemical from blue to a bright orange-brown. I have never seen any but the one specimen, and do not suppose that there is much likelihood of copies being offered for sale, as hitherto unknown errors.

POST CARDS.

Of the surcharged post cards, I have several forgeries and bogus varieties, such as 8 CENTS and 10 CENTS, each in one line; EIGHT—8—CENTS and TWELVE—12—CENTS, in three lines, all on the 2 c., lilac, etc. I should have liked to give a description of these, but my publishers tell me that I must draw the line at post cards, lest this already rather unwieldy volume become bulky beyond reason.



CHILI.

Issues of 1854-67. 1, 5, 10, 20 Centavos.

The forgeries of this set have been in existence many years, and are extremely common; indeed, specimens will usually be found in every youthful album. Except for the groundwork of the central medallion, they are fairly deceptive.

Genuine.

Engraved, in *taille-douce*, on wove paper, generally rather rough; watermarked with the value in numerals. 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 looks 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, instead of two, 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 the corresponding line 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.—Most frequently shapeless blotches. Also 10, 75. An oval of straight lines, containing *CANCELLED* in large letters, is often to be met with. I conclude this was the postmark of the British Packet Agency.

Forged.—1, 10, 62. With regard to postmark No. 1, only a quarter of it is usually to be seen, so it was evidently printed at the intersection of four stamps on the sheet.

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 white wove paper, no watermark, perforated 12. 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. A line drawn along the profile of the bottom of the beard, from the point to where it joins the neck, would slope decidedly downwards to the left. The bottoms of the letters *ILE* of *CHILE* just touch each other.

Forged.

Very coarsely lithographed, on stout, white wove paper, no watermark, unperforated, or pin-pricked 13. The white lines of the imitation

engine-turning 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 whole portrait, especially marked in front of the face. A line drawn along the profile of the bottom of the beard, from the point to where it joins the neck, would slope decidedly *upwards* to the left. The bottoms of the letters HILE are all firmly joined together. 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 seem to be the most usual cancellations, but I have seen 18, 29 (larger), and one rather like 3, but with one line across the centre, instead of two. As to 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 handstamp, it would accurately represent this cancellation.

Forged.—1, 62, 76.

BOGUS BISECTED STAMP.

The 10 c. is not unfrequently found, cut diagonally in half, each half to serve as a 5 c. I have seen specimens where a genuine stamp has been fraudulently bisected, stuck on a piece of paper, and the whole postmarked with 10, very carefully, so that half shows on the paper, and half on the stamp. To those who collect bisected stamps, I would suggest that they only take them on the entire envelope, so as to avoid, as far as possible, becoming victims to the arts of the faker.

ENVELOPE.

5 c., mauve.

Issue of 1872. Blue laid, white laid, or buff wove paper.

Issue of 1875. White wove paper.

It is possible that the whole set of envelopes may have been forged, but at present I have only come across the 5 c., mauve, on yellow wove paper. 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, while the genuine is more of a violet tint, and the paper is yellowish-white, instead of a decided buff-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.



CHINESE LOCALS.

CHEFOO, CHINGKIANG, CHUNGKING,
HANKOW, ICHANG, KEWKIANG, TIENTSIN,
AND WUHU.

To warn collectors against rubbish, I have thought it advisable to mention the locals for the above-mentioned places; for though not forgeries, they are of no philatelic interest. My publishers' catalogue of locals gives a list of them, but with the significant remark, "Most, if not all, of these locals were not issued for genuine postal requirements, and we advise collectors to ignore them as much as possible."

These locals, together with those of Shanghai, were suppressed in October, 1897, when the Imperial Chinese Post was inaugurated.



COLOMBIA.

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."

Issue of 1859. 5, 10, 20 Centavos.

These are the stamps with a white diamond at the top of the stamp, and a four-pointed, white star before CONFED., and another after NACIONALES.

5 c. Genuine.

Lithographed, in rosy-lilac and in grey-lilac, on fairly stout, white wove paper. Also on laid paper. The white diamond at the top of the stamp, between GRANADINA and CORREOS, is exactly above the centre of the 5. There is a sort of four-pointed white star, with two rays much longer than the other two, before the C of CONFED.; and a similar one, but more like a star, after NACIONALES. In the word CONFED., the tail of the C is thin and pointed, and the O is round. The letters AD of GRANADINA are opposite the cut-off corner of the inner octagon; *i.e.*, the flat, white line of the corner is under both letters. The C of CORREOS is squeezed rather flat, vertically. The centre of the first R of this word is exactly above a corner of the inner frame; and the next R seems to follow on naturally, although the two letters are at different angles, to suit the corner. Each O of this word is of the same shape, *i.e.*, a compressed oval. There is a wide space of rather more than 1 mm. between the two words CORREOS and NACIONALES. The tail of the C of this latter word is thick, making it look very like a G. The space between 5 and CENTS, at the bottom, is about $\frac{1}{4}$ mm. The white line which goes round the stamp, inside the lettered band, is about the same width all round, except under the AD of GRANADINA, where it is decidedly broader. There are 46 white pearls in the central circle, and the said circle, in which the shield is placed, is of solid colour. The shield does not touch any of the pearls, and all its points are sharp. The top compartment of the shield contains what looks like a closed tulip, between two cornucopizæ. The central compartment is separated from the upper compartment by a white line, and from the lower compartment by a similar white line. This central compartment contains a cap of liberty, with one oblique line of shading on it. The cap is on a ground of horizontal lines. The tassel curls over and downwards, till it touches the bottom line of shading,—the same line on which the pole stands, that supports the cap. The lower compartment contains two semicircular, *shaded* seas, each containing a *very* indistinct, oblong object. The isthmus, separating the seas, has only a very little faint shading upon it. The 5 above the shield is of just the same shape as the 5 below the shield.



5 c. Forged.

Lithographed, in red-lilac, on thin, white wove paper. The white diamond at the top of the stamp is twice as large as the genuine, and it stands above the right-hand side of the 5, instead of above its centre. There is a similar, but longer, diamond before and after 5 CENT. 5. These diamonds are not in the least like four-pointed stars. In the word CONFED., the tail of the C is as fat as the head, and the O is oval, but cut rather square at the bottom. Only the letter A of GRANADINA is opposite the centre of the flat corner of the inner octagon, while the D is to the right of the flat place. The said D does not join naturally with the letters

INA, but is too far above them. The C of CORREOS is not squeezed up flat, and the tail is as thick as the head. The front edge of the first R of this word stands above the corner of the inner frame, and the tail of this R does not go near the foot of the second R, round the corner, but is much too high up. The first O of this word is oval, while the second O is square, and there is no extra space between the final S of the word and the N of NACIONALES. The tail of the C of NACIONALES is hardly like a G. The space between 5 and CENT, at the bottom of the stamp, is only about $\frac{1}{4}$ mm. The white line round the stamp, between the lettered band and the inside of the stamp, is widest down the left side, very narrow at the bottom, and extremely narrow at the left top corner, under the AD of GRANADINA, just where it is broadest in the genuine. There are 56 pearls round the shield, the bottom one being about the largest. The shield touches the pearled circle at three points. The ground on which the shield is placed is entirely white, instead of coloured. All four points of the shield are blunt. The thing in the top compartment of the shield rather resembles the head and shoulders of an Alley Sloper-like individual, languidly trying to put his arms through the sleeves of a limp shirt. There is a slight, dark outline dividing the top compartment from the central one; the said central compartment is white, instead of shaded; the pole on which the cap of liberty stands is hardly visible; the tassel only hangs down as far as the centre of the cap. The centre compartment is separated from the bottom one by a thin, dark line. This bottom compartment has its design reversed, *i.e.*, the seas are white, and the isthmus is darkly shaded, besides being broken in the centre. The lower sea bears a fairly distinct mark, like a ship; the upper sea is blank. The 5 above the shield touches the line above it. Its tail sticks forward, instead of curling in, almost to touch the head, and there is a small stop after it, which does not exist in the genuine. The lower 5 touches the line below it, though the genuine does not; and it is of a different shape from the upper one.

10 c. Genuine.

Lithographed, as before, on rather thin, white wove paper. The colour is a dull yellow. There is a white diamond at the top of the stamp, and a four-pointed white star each side of 10 CENT. 10. The C of CONFED. is like a G, and the stop after the word is large and prominent. The D of GRANADINA is just above one of the corners of the stamp. The C of CORREOS is squeezed rather flat, just as in the genuine 5 c. The C of NACIONALES is like a G, and the S and the white star after it are both opposite the flat, where the right bottom corner of the design is cut off. The value at the bottom is 10 CENT. 10, and this is a very easy test for the forgery which I am going to describe. There are 46 pearls round the shield; very few of them are round, and some are more like short dashes. The shield is on a ground of solid colour, as before; all the points of it are equally sharp, and none of them touch the pearls. The design in the shield is much the same as in the genuine 5 c.

10 c. First Forgery.

Lithographed, on rather stout, hard, white wove paper. My single specimen has portions of a couple of large, double-lined letters by way of watermark,—evidently the paper-maker's name. The colour is a golden yellow, approaching orange. At the top of the stamp there is a small white cross, and there is a similar, but larger cross, each side of the value at the bottom. The C of CONFED. is an ordinary C, and the stop after the word is so very tiny, as to be almost invisible. The D of

GRANADINA is exactly above the centre of the flat made by the cut-off left top corner of the stamp, instead of at the corner of the flat. The C of CORREOS is an ordinary C, and not squeezed flat. The C of NACIONALES is not like a G. The S of that word is on the same line as the E before it, instead of going round the corner, as the genuine does; and the cross (which should be a four-pointed star) is almost opposite the centre of the flat where the right bottom corner is cut off. The value at the bottom is 10 CENTS, instead of 10 CENT. 10, and this is an instant test for this counterfeit. There are only 43 pearls round the shield, and they are much rounder and more regular than the genuine. The shield is on a ground of solid colour, like the genuine; its right point is very blunt, and almost touches one of the pearls. The lowest point comes in between two pearls, instead of going near to one pearl. The three compartments of the shield are unshaded; the upper one contains what looks like the upper half of a young lady, with a high top-knot; and dressed in a loose garment, with her arms widely stretched out. The cap of liberty in the central compartment looks rather like a ham, and it is squeezed-in and crushed by the compartment-lines above and below it. In the lower compartment, the seas are white, instead of shaded, and the isthmus is shaded, instead of white. There is a small, almost invisible object in the lower sea.

10 c. Second Forgery.

I do not think an elaborate description of this is necessary, as it is evidently from the same matrix as the first forgery, but with the numerals above and below the shield much smaller; thus all the tests are the same, except as now noted. Lithographed, in *vermilion*, on medium, very rough, white wove paper. The stop after CONFED. is of good size and prominent. The top point of the shield is absurdly sharp. The impression is much clearer than that of the first forgery.

10 c. Third Forgery.

Badly lithographed, in scarlet-vermilion, on thin, white wove paper. This is exactly the same as the forgery of the 5 c., except in the points now to be noted, and therefore I need not repeat the part of the description common to both. The white diamond at the top of the stamp is not so very much larger than the genuine, but it stands over the beginning of the o of 10, instead of above the centre of the space between the two numerals. The 10 below the shield touches the outline below it, though the genuine does not do so. In this forgery, the lower inscription is correct, 10 CENT. 10. The shield is on a white ground, like the forged 5 c.

20 c. Genuine.

Lithographed, in dull, slate-blue, on rather thin, white wove paper. This is the same as the genuine 5 c., except that there are 51 pearls round the shield. The white diamond at the top of the stamp is above the centre of 20. The lower inscription is 20 CENT. 20.

20 c. Forged.

Lithographed, on rather hard, rough, white wove paper. The colour is a greenish-grey. This is exactly the same as the second forgery of the 10 c. The cross at the top of the stamp is not quite above the space between the figures 20, but nearer to the 2. The lower inscription is 20 CENTS.

BOGUS STAMPS.

2½ c., green; 1 Peso, rose.

These values do not exist in the first issue, but in that of 1860, to be hereafter described, which shows an eight-pointed white asterisk at the top of the stamp, and a similar one before the value, instead of the diamond and four-pointed star. The bogus stamps are just the same as the forged 5 c. already described, except for the change of value, and need not be further mentioned. Of course the easiest instant test of the 5 c. is the white ground on which the shield is placed, and these two bogus stamps show the same.

Issue of 1860.

2½, 5, 10, 20 c.; 1 Peso.



This can be easily distinguished from the very similar design of the issue just described, as the stamps bear, as already stated, an eight-pointed asterisk at the top, and another before the value (-|-), and, sometimes another after the value.

2½ c., green.

I do not know of any forgery of this. The only stamp resembling it is the bogus 2½ c., just described.

5 c., violet; 10 c., brown.

Of these, also, I have no forgeries.

20 c., blue. **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 object in the top compartment of the shield is shaded with irregular oblique lines. There are 44 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 40 wavy lines of shading in the background, above the shield, and 41 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.

20 c. **First Forgery.**

Lithographed, in more or less slaty-blue, and also in pale rose (bogus), 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 has 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 object in the top compartment is shaded with about 16 vertical lines. There are 45 pearls in the circle round the shield; 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 44 wavy lines of shading above the shield, and 38 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 in the genuine they are stumpy, 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.

20 c. Second Forgery.

Lithographed, in dull ultramarine, on thin, hard, white *laid* paper. The laid lines are vertical, and not very distinct. The lower sea, in the isthmus, has a sort of diamond-shaped object in it. The cornucopiæ in the upper compartment of the shield have blotchy shading. There are 61 very small pearls round the shield, of different shapes and sizes. The figures 20 at the top of the stamp are more squeezed together than those at the bottom, and there is a flaw from the tail of the upper 2, in my specimen, which crosses the white ring below it. There are about 35 *straight* vertical lines above the shield, and about 34 below it, but they are irregular, and difficult to count. The white ring, outside the pearls, breaks right through the frame both sides, by the ED of CONFED., and the CIO of NACIONALES, actually touching the foot of the I. The stop between CENT. 20 is nearer to the 2 than to the T. The I of GRANADINA, in my specimen, is not nearly so tall as the following N. The angle of the frame by the S of NALES is almost rounded, and the S is higher than the angle.

1 Peso, carmine, on white; rose, on bluish.

I have no forgery of this; its place being filled by the bogus 1 peso, already described.

POSTMARKS.

Genuine.—Frequently a word in pen-and-ink; but I have seen two rather large, concentric ovals, with an ornamental line in the centre, and name, in thick capitals, between the ovals.

Forged.—1, 29, 98. Also a written word.

Issue of 1861. 2½, 5, 10, 20 c., 1 Peso.

The stamps of this set have always been scarce, especially the 2½ centavos; but the forgeries are very plentiful, and I know of at least eight 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 cornucopias, 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 shows 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 farther 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 block 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 15 in the right-hand top corner, 16 in the left-hand top corner, 14 in the right-hand bottom corner, and 16 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 $\frac{1}{2}$ and 20 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 very short, so 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 block 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 lowest 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 seven 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 isthmus, into the top sea, to represent the upper ship. The lower sea is represented simply by a very distinct, 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 14 in the right-hand top corner, 16 in the left-hand top corner, 11 in the right-hand bottom corner, and 14 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 i 2 centavos, and the highest value is 1 PESO.

Fourth Forgery.

This appears to be the third forgery, with the lower part of the shield re-drawn. All the tests are exactly the same as for the third forgery, except that the lower sea is of good shape, instead of being a white comma, and there is an oblong mark in this bottom sea, to represent a ship. I have only the 20 c. of this counterfeit.

Fifth Forgery.

Lithographed, on thin, white wove paper. This is a poor affair, 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 third forgery, 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 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 12 lines of shading in the right-hand top corner, 17 in the left-hand top corner, 11 in the right-hand bottom corner, and 17 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 third forgery.

Sixth 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.

Seventh Forgery.

Of this forgery I cannot 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.

Eighth Forgery.

This looks very old, but I first saw it in 1902.

Lithographed, on fairly thick, rather hard, white wove paper, the face of which has been coloured with a pale brown (2½ c.) or a yellowish (10 c., 20 c.) wash, to give age. The lines in the upper part of the shield are very blotchy, and cannot be counted with any certainty; there seem to be eight on the left side, and seven on the right. Both of the top corners of the shield are of the same height, though the left corner is rather more pointed than the right. The sea above the isthmus extends equally towards both sides of the shield. There are nine asterisks at the bottom of the oval band, as in the genuine, but they are blotchy, and their points vary in number, from four to eight, instead of being all 8-pointed. The cross-stroke of the T of ESTADOS is too sloping, and is longer towards the A than towards the S. The lines in the shaded ground, outside the oval, are: right top corner, 13 and a blotch; left top corner, 14; right bottom corner, 15 and a blotch; left bottom corner, also 15 and a blotch. The second O of CORREOS is smaller than the other letters, and some distance from the corner of the inner frame. If the top and side-lines of the said inner frame were prolonged, they would both pass quite clear of the O. The lowest value is correctly labelled 2 i ½ centavos. I have not seen the un peso of this counterfeit.

POSTMARKS.

Genuine.—The genuine stamps usually have the name of a town, in medium-sized capitals.

First Forgery.—I do not know the cancellation.

Second Forgery.—Uncancelled.

Third Forgery.—A word, or words. I have seen STA. CA..., in very large Roman capitals; also ...OGAT..., in still larger, italic capitals (probably Bogotá, misspelt); also BOGOTA, in stumpy Roman capitals; also ANTIOQUIA, in thin Roman capitals; also a square of dots, after the style of 37, without numerals; also 1 (large); also 73.

Fourth Forgery.—St. Alarta, in ordinary capitals and lower-case.

Fifth Forgery.—1. Also what appears to be a portion of 100.

Sixth and Seventh Forgeries.—I have not got these now, and do not remember the cancellations.

Eighth Forgery.—A *very* large O, in red or in black.

Issue of 1863. White paper.

5 c., yellow, orange-buff; 10 c., blue; 20 c., red; 50 c., green.

Same Issue. Bluish paper.

10 c., blue; 50 c., green.

Error of colour.

50 c., red (in the sheet of the 20 c.).

Varieties, with portions of a Star before and after CENT.

White paper.

5 c., orange-buff; 10 c., blue; 20 c., red; 50 c., red (error).

Same on bluish paper.

10 c., blue; 50 c., green.

These are the stamps with branches on a white ground, as in the illustration. Another error of colour, 20 c., green, was formerly listed, but I never saw one, and it is no longer noted in any of the catalogues, so that I cannot say anything about it.

Genuine.

Lithographed, on thin, yellowish-white wove paper, rather hard, and usually with a very slight surface-tint, the colour of the stamp; also (10 c. and 50 c.) on bluish wove paper. The curled-over, outer ends of the cornucopiæ, in the top compartment of the shield are blunt and rounded, and very nearly touch the sides of the shield. Neither of them curls down more than the other. They are disgorging pieces of money, which are tolerably distinct. The flower, standing up between them, and separating them from each other, looks like 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 nearly 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. If prolonged downwards, it would pass almost centrally through the bottom point of the shield. 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; the left top corner being level with the middle of the first O of COLOMBIA, while the central peak is level with the beginning of the L of that word. The bottom point of the shield is level with the end of the L of NACIONALES. At the top of the stamp there is an eight-pointed asterisk, separating COLOMBIA and CORREOS; and below this 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 CI of NACIONALES. A horizontal line, drawn across the stamp, along the beginning (outer edge) of the E of E. U. DE, etc., would cut into the S of NACIONALES. The bottom ends of the branches point to the lowest two corners of the inner octagonal frame, and the bottom end of the right-hand branch passes very distinctly *over* the end of the left-hand branch, and is thinner than the said left-hand branch. As regards the lettering, the I of COLOMBIA, if prolonged downwards, would cut exactly into the left top corner of the inner octagonal frame, the first O of CORREOS is considerably taller than the C, and the first stroke of the first N of NACIONALES is level with the right top corner of the shield.

First Forgery.

Lithographed, on stout, white or greyish-white wove paper. Of this counterfeit I have only the 20 c., *soi-disant* error, in dull carmine, bright carmine, and a sort of lilac-rose. The cornucopiæ are very different from the genuine. They are apparently joined together, with no money coming out of them, and the two together might be likened to a fat-bellied snake, with a blunt tail, pointing down to the right bottom corner of the containing-compartment, and its head level with the centre of the left-hand outline of the compartment. It does not touch either side of the shield. The thing standing above the cornucopiæ is something like an ivy-leaf, but not in the least like a tulip, and it stands straight up, without any stem. The cap of Liberty in the central compartment is rather like a chemist's retort, and the tassel-end points obliquely to the left, almost towards the left bottom corner of the compartment. It is too white, not having so much shading on it as the genuine. The pole which supports it is the same thickness throughout, and the said pole, if prolonged downwards, would pass far to the right of the bottom point of the shield. This is an easy test. The bend of the cap does not touch the transverse lines above it, and these two parallel lines above the cap are much closer together than the similar pair below the cap. The left top corner of the shield is considerably higher than the right one, and is above the level of the first O of COLOMBIA. At the top of the stamp there is a nine-pointed asterisk, and the nine stars below it are five-pointed instead of having six points. The oak-leaves are very lightly and irregularly shaded, and none of them touch the frame. A horizontal line, drawn across the stamp, along the beginning of the E of E. U. DE, etc., would pass between the ES of NACIONALES. The lower ends of the branches are almost equal in thickness; the lower end of the right-hand branch points to the left bottom corner of the containing-octagon, but the end of the left-hand branch is of a different shape, and does not

point to the right-hand lower corner of the octagon. The first O of CORREOS is no taller than the C, and the first N of NACIONALES slopes, so that a straight-edge, laid along the beginning of it, would cut into the L of COLOMBIA, while, in the genuine, it would cut into the first O of that word. In the genuine stamps, there is a transverse oblong stroke in the sea above the isthmus, and a similar, but larger stroke in the sea below the isthmus, to represent ships. In this forgery, there is nothing in the upper sea, and the lower sea contains a regular ship, with a distinct mast. There is a large, seven-pointed star, with a white spot in the centre, before the E. of E. U. DE, etc.

Second Forgery.

This is not nearly so good as the first forgery. It is lithographed, on fairly thick, yellowish-white, and on thick, greyish-white wove paper. I have the 5 c., yellow; 10 c., blue; 50 c., green; and a bogus value, 1 peso, dull lilac-rose. The cornucopiæ in the top compartment of the shield are joined into one, and the outer ends are curled over, spirally, into two sharp points, the whole looking like a pair of ram's-horns. They do not go near the sides of the shield. There is, of course, no money to be seen. Above the centre of them is a perfectly round ball, shaded nearly all over, and standing on a short, thick support. This top compartment is separated from the middle one by one thin line, instead of two. The cap of Liberty in the middle compartment is very like the ball above the cornucopiæ, only it has 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 very short and thick, and is exactly above the bottom point of the shield. 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. The leaves in the two branches are of some unknown species of tree (possibly laurel); 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, as a rule, though the large leaf at the bottom, on the right-hand side, sometimes goes very near the frame, near the ES of NACIONALES. The bottom point of the shield is level with the beginning of the E of NACIONALES. The shield itself is quite a different shape from that of the genuine. The genuine measures 7 mm. across the top, and 9 mm. from the middle peak at the top to the bottom point; while in this forgery it measures nearly 8 mm. across, and 10 mm. from top to bottom. At the top of the stamp there is a ten-pointed asterisk, and below this there are nine eight-pointed, blotchy asterisks (instead of six-pointed stars), in two rows, both rows curving upwards in the centre. A horizontal line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would pass between the ES of NACIONALES. The bottom stems of the branches are not splayed widely out, as they are in the genuine, but point downwards, respectively towards the C, and the space between EN of CENT., and it is not possible to say which crosses over the other. They are both of equal thickness. The O of CORREOS is no taller than the C, and the first N of NACIONALES is far below the level of the right top corner of the shield. The sea above the isthmus is exceedingly small, with no ship in it. The isthmus itself is of solid colour, instead of being shaded with oblique lines, running down from right to left; and the ship in the lower sea is a shapeless dash, too small, and set too high up. There is a small, coloured dot before the numeral of value.

Third Forgery.

This is not bad-looking, as a whole, though the shield of arms is almost a caricature of the original. Clearly lithographed, on thin, grey-white wove paper. I have only the 10 c., and it is the only specimen that I have ever seen, so that this counterfeit cannot be at all common. The cornucopiæ are only separated from each other by a small blotch, and look like a pair of very blunt buffalo-horns. The outer ends do not curl down much, and the left one is rather near the side of the shield, while the right one is at some distance from the side. There is no money to be seen. Above the centre of the cornucopiæ is a thing something like a U, with an I in the centre of it, leaning a little to the right. Below the cornucopiæ are about five graduated, horizontal lines of shading, none of them extending to the sides of the shield. The lowest of these lines touches the cap of Liberty, which is, apparently, a leg of mutton, lying on a strongly-outlined white table, shaped like a T, with a very short stem. It will be understood that the pair of parallel, horizontal lines, which ought to separate the top compartment of the shield from the second compartment, are absent in this forgery. The stem or leg of the table, if prolonged downwards, would pass to the left of the bottom point of the shield. There are two parallel, horizontal lines, separating the central compartment from the bottom one, as in the genuine; but there is no upper sea, the isthmus extending uniformly across, under the two parallel lines. The left upper corner of the shield is level with the space between OL of COLOMBIA, the central peak is level with the middle of the L, and the right top corner is level with the space between the words CORREOS NACIONALES. In the genuine, the top peak of the shield points slightly to the right of the centre of the asterisk at the top of the stamp; in this forgery, the said peak points quite to the right-hand edge of the asterisk. The bottom point of the shield is level with the space between ES of NACIONALES. The asterisk at the top of the stamp has eight points, like the genuine, but they are more spread out, making it larger than it ought to be. As regards the ring of six-pointed stars, the five in the top line are in one straight line, instead of curving upwards in the centre; and the four in the lower line are *very* deeply curved downwards in the centre, so that the two inner ones almost touch the shield. The leaves on the right-hand branch are more like oak-leaves than those on the left-hand branch; they have very little shading on them; the point of the lowest leaf on the left side is very blunt, and it does not go anywhere near the frame. None of the leaves on the right side touch the frame to right of them. A horizontal line drawn across the stamp, along the outer edge of the E. of E. U. DE, etc., would pass clear below the S of NACIONALES. The bottom end of the right-hand branch is very sharp, and it points to the numerals of value, instead of to the left lowest corner of the octagonal frame; the bottom end of the left-hand branch is considerably blunter, and it points very nearly to the right lowest corner of the octagon. There is a wide separation between the OR of CORREOS, though they are fairly close together in the genuine, and the O is, if anything, shorter, instead of taller, than the C. A line drawn across the stamp, along the beginning of the first N of NACIONALES, would pass between OL of COLOMBIA. As there is no upper sea, there is, of course, no upper ship. The lower sea is very much too large, and the dash in it, to represent a ship, is too long, and too high up. The shield is 7 mm. wide, by 10 mm. high.

Fourth Forgery.

This is very like the third forgery in many details, but is clearer, and with the lines and lettering thinner. I have only the 10 c., blue, of this

counterfeit. It is nicely lithographed, in indigo-blue, on thick, greyish-white wove paper, brownish gum. The cornucopiæ are joined together, without showing any money, and they are something like a very blunt pair of buffalo-horns, though the ends curl down much more than in the third forgery. Neither horn touches the side of the shield. The thing above them is a crescent, with an I, or straight, vertical stroke, standing up in the middle of it. The cap of Liberty is like a chemist's retort, but with a flat bottom, resting on a T-shaped table, as in the third forgery, but, in this case, the tube of the retort (tassel of the cap) hangs down to the level of the bottom of the table, and the foot of the table is joined to the horizontal lines below it by a continuation of its left-hand outline; whereas, in the third forgery, both outlines of the foot or pedestal of the table run down to join the line below them. There are four graduated lines, separating the upper compartment of the shield from the central compartment, and the first of these lines goes right across the shield, from side to side. The bend at the top of the cap does not touch this uppermost line, but only reaches to about the third line. There are, as in the genuine, two horizontal lines, separating the middle compartment from the bottom one. The left top corner of the shield is level with the space between OL of COLOMBIA; the central peak is level with the space between LO of that word, and the right top corner is slightly higher than the level of the middle of the first N of NACIONALES. A horizontal line, drawn through the first stroke of this N, would pass along the stem of the L of COLOMBIA, though, in the genuine, it would cut through the first O of that word. The bottom point of the shield is level with the end of the E of NACIONALES. At the top of the stamp, there is an eight-pointed asterisk, but the points stand further apart from each other than in the genuine. The nine, six-pointed stars above the shield are better done than in the third forgery, though they are not placed exactly in the same position as in the genuine. Thus, in the genuine, if a line were drawn up, from the centre of the left-hand star of the bottom row, through the centre of the left-hand star of the top row, it would pass through the right lower corner of the B of COLOMBIA; whereas, in this forgery, a line so drawn would pass between the IA of that word. Most of the leaves on the branches are oak-leaves, but not one of them touches the frame anywhere. The bottom hook of the S of NACIONALES is larger, thinner, and more pointed than the top hook, but both are alike in the genuine. The stem of the right-hand branch points to the o of IO, and the stem of the left-hand branch points to the stop after CENT. Both stems are of about the same thickness. If the I of COLOMBIA were prolonged downwards, it would just miss the corner of the frame below it. The letters CO of CORREOS slant slightly to the left, instead of being upright, and the O is no taller than the C, though it is wider. There is a white patch at the top of the isthmus, that may be intended to represent the upper sea, but it is too much to the right, and has no ship in it. There is also another white patch, at the left side of the isthmus, which does not exist in the genuine. The lower sea, with its conspicuous dash, is exactly the same as in the third forgery.

Fifth Forgery.

I think this seems to be the most usual counterfeit of this issue, and it is more like the genuine than any of the others. I have the 20 c., red; 50 c., green; and the *soi-disant* error, 50 c., red, of this set. Lithographed, the impression being usually very slightly blurred, on hard, thinish, very white wove, and also on softer, yellowish-white wove, and on thin, hard, bluish-grey wove paper, the unused ones backed with very crinkly, yellowish-white gum. The cornucopiæ are fairly like the

genuine, but the right-hand end curls over lower than the left, and is firmly joined to the side of the shield, while the left-hand one touches the top outline of the shield, which is not the case with the genuine. The money cannot be seen. The flower is too pointed, and too upright. There is one thick, blotchy line separating the top compartment of the shield from the middle one, and one similar line separating the middle compartment from the bottom one. This ought to be an easy test. The cap of Liberty is fairly copied, but the shading is very blotchy. The pole widens out, as in the genuine. The left top corner of the shield is level with the top of the first O of COLOMBIA, and the right-hand corner is a little higher than the first N of NACIONALES, instead of being level with the edge of its first stroke. There is an eight-pointed asterisk at the top of the stamp, as in the genuine, but the points are all blotched together, except the two to the left of the top, which are separated from each other. The nine, six-pointed stars are like the genuine. The leaves are plainly oak-leaves, but they all touch the frame except one, and the shading is irregular. The stem of the right-hand branch is sharply pointed, as in the genuine, but it is of solid colour, and points to the O of the figures of value; the stem of the left-hand branch is split at the end. Both stems are of about equal thickness. The first O of CORREOS is no taller than the C. The isthmus is tolerably like the genuine in shape, but it is shaded with blotches, instead of the oblique lines. The dash to represent the ship in the lower sea is a little too short, and there is no dash in the upper sea, but there is a small projection into the upper sea, from the line below it, probably to do duty for the ship. This projection would hardly be noticed unless specially looked for.

Sixth Forgery.

Of this I have only the 10 c., dull ultramarine, and it is the only specimen that I have ever seen, so it cannot be very common. It may possibly be from a *cliché* used to illustrate some catalogue.

Typographed, (an electrotpe *cliché*?) in dull ultramarine, on thick, pale blue wove paper. Being a typograph, the outer frame is plainly sunk into the paper. The cornucopiæ are of solid colour, except a small white patch in the centre, the right-hand end does not touch the shield, and the left-hand end runs right into the outline of the shield. The object above them is very shapeless, and is a little like a very full-blown rose. The cap of Liberty is one solid, uniform mass of colour; the tassel is big and circular, and does not hang down to the level of the bottom of the cap. The pole is very short, and does not get suddenly wider at the top. There is one thick line, separating the top compartment from the middle, and one similar line, separating the middle compartment from the bottom one. The upper sea is quite as wide as the lower one, though not so deep; there is no ship in it, but there is one in the lower sea, like the genuine. The upper, left-hand corner of the shield is level with the space between OL of COLOMBIA; the central peak is level with the very tip of the tail of the L of that word, and the right-hand corner is level with the first stroke of the first N of NACIONALES. There is an eight-pointed asterisk at the top of the stamp, as in the genuine, but it is very much blotched. The nine, six-pointed stars are much more like asterisks than stars. The oak-leaves on the left side are one solid mass of colour, and all of them touch the frame, while all but one of the leaves on the right side also touch the frame. A horizontal line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would barely touch the S of NACIONALES. The bottom ends of the branches point, respectively, to the O of 10, and to the N of CENT; they are of solid colour, and it is impossible to say which of them crosses over the other.

Several of the letters touch each other; viz., IA of COLOMBIA, CO and OS of CORREOS, and LES of NACIONALES. The first O of CORREOS is no taller than the C, and it slopes more to the left than the C does.

Seventh Forgery.

As with the last, I have only one specimen, 10 c., pale ultramarine, and have never seen another copy. Both these counterfeits came to me in 1902. Typographed, (an electrotpe *cliché*?) in pale ultramarine, on stout, hard, pale blue wove paper. The impression is deeply sunk into the paper. It is, in many respects, very like the sixth forgery. The cornucopize touch the shield both sides; there are some marks to represent the money, and the flower is like a full-blown rose. There is a thick, deeply-sunk single line, separating the top compartment from the central one, and a similar, single line, separating the central compartment from the bottom one. The tassel of the cap of Liberty is a circular knob, and it does not hang down level with the bottom of the cap. The lower outline of the cap is not horizontal, but slopes down to the left, and the pole is so very short as to be practically invisible. The upper sea is as wide as the lower, though not so deep, and contains no ship, but there is a ship in the lower sea, as in the genuine. The upper left-hand corner of the shield is level with the end of the first O of COLOMBIA; the middle peak is level with the tip of the tail of the L of that word, and the right-hand corner is level with the first stroke of the first N of NACIONALES. The shield measures $7\frac{1}{2}$ mm. across, by $9\frac{1}{4}$ mm. from top to bottom. At the top of the stamp there is an eight-pointed asterisk, as in the genuine, but it is very coarse, with much too large a dot in the centre, and it is oval, instead of circular. The nine stars below this are six-pointed asterisks, much too large. The one at the right-hand end of the top row is a good deal lower than the one at the other end. The leaves are oak-leaves; none of them really touch the frame to the left, though the bottom one is very close to it. A horizontal line, drawn across the stamp, along the outer edge of the E. of E. U. DE, etc., would pass almost close between ES of NACIONALES. The ends of the branches, as in the last-described counterfeit, point, respectively, to the o of 10, and the N of CENT. There is a stop after the 10 in this forgery. The letters ES of NACIONALES are joined. The O of CORREOS is no taller than the C.

POSTMARKS.

Genuine.—Generally the name of the town, in large capitals, within an ornamental oval. Also a very large letter, generally an O, which may be part of a word. Also the name in pen-and-ink.

First Forgery.—1 (generally struck at the intersection of four stamps); also two concentric ovals, with lettering between and in the centre; also a rather small oval, formed by straight lines at the top and bottom, and curved lines at the sides.

Second Forgery.—Part of a large, thick oval; also part of a very thin oval; (I have not been able to make out any lettering on these); also 10, and one something like 54; also 100.

Third Forgery.—Uncancelled.

Fourth Forgery.—Two concentric ovals, with lettering.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—Pen-cancelled.

Issue of 1864. 5 c., orange, yellow; 10 c., blue; 20 c., red; 50 c., green; 1 peso, mauve.

These stamps are very similar to the set just described, except that the background to the shield and branches is of solid colour, instead of white, and floral ornaments have been added, outside each corner of the frame. There are two varieties of each value, but I trust the following description will enable my readers to detect any forgery.

Genuine.

Lithographed, on thin, white or yellowish-white wove paper. The shield, and the arms on it, are 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 from the middle one, and two similar lines, separating the middle compartment from the bottom one. The shield measures 7 × 9 mm.; its left top corner is level with the top of the first O of COLOMBIA; the middle peak is level with the first stroke of the L of that word; and the right top corner is level with the first stroke of the first N of NACIONALES. The bottom point of the shield is level with the end of the L of NACIONALES. The eight-pointed asterisk at the top of the stamp is usually clearer than in the last issue; and the nine, six-pointed stars are the same as before. The oak-leaves are all white, with no veining on them. The lettering is considerably thinner than in the last issue. A straight line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would cut through the middle of the S of NACIONALES. The bottom ends of the branches are the same as before, but white. There is a stop after CENT. The ornament outside each corner of the stamp is composed of five pieces, viz., a thing like a lance-head, with two comma-shaped strokes each side of it. In the left top corner, three (and sometimes four) of them are prolonged, to touch the frame below them; in the right top corner, three of them touch the frame; in the left bottom corner, none of them touch the frame; and, in the right bottom corner, two of them touch the frame. There is, as before, an oblong dash in each sea, to represent a ship, the one in the upper sea being fainter and smaller than the other.

First Forgery.

Lithographed, on thick, hard, white wove paper. This is really an 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 somewhat 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 lower one, there is, instead of the plain dash, a tiny, but distinct vessel, with mast, etc. The shield is 6½ mm. across, and 9 mm. high; its left top corner is level with the middle of the first O of CORREOS; the top peak is level with the beginning of the L of that word, as in the genuine, and the right top corner is not quite level with the N of NACIONALES. The bottom point is level with the end of the L of this word, like the genuine. A horizontal line, drawn

across the stamp, along the beginning of the E. of E. U. DE, etc., would only just graze the S of NACIONALES. Of the ornaments outside the corners of the stamp, none of the strokes of the one in the left top corner touch the frame; in the right top corner, only the central stroke touches the frame; in the left bottom corner, usually none touch the frame, though sometimes one does; in the right bottom corner, none of them touch the frame. There is no stop after CENT. I have the 20 c., bright vermilion; 50 c., green; and 1 peso, bright mauve, of this set.

Second Forgery.

This is not so good as the last, in some respects, though tolerably deceptive. I have only the 5 c., orange-yellow, and 10 c., blue. Lithographed, on medium to thickish, yellowish-white, and also 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 rather 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 almost 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, and does not get wider at the top. The sea above the isthmus is made *very* small, and has no mark on it to represent a ship. The shield measures $7\frac{1}{4} \times 9\frac{1}{4}$ mm., being thus slightly larger than the genuine, each way; its left top corner is almost level with the middle of the O of COLOMBIA; the middle peak is level with the beginning of the L of that word, and the right top corner is above the level of the first N of NACIONALES. The bottom point of the shield is level with the centre of the L of that word. The eight-pointed asterisk at the top of the stamp is a good test in this forgery, as the bottom ray runs up to join the central dot; though none of the rays touch the central dot in the genuine. The star under the first O of CORREOS is much lower down than the corresponding star at the other end of the line. The stem of the left-hand branch, which crosses to the right, under the stem of the right-hand branch, is bent up, in a slightly concave form, and points almost up to the S of NACIONALES. The stem of the right-hand branch points to the middle of the 5, in the lower value, and to the o of 10 in the other value. There is a stop after the numeral or numerals. The stop after the E. of E. U. DE, etc., is a dash in this counterfeit; and the letters ES of NACIONALES are much squeezed together, so that they touch both top and bottom. Four of the ornamental strokes in the left top corner touch the frame; four in the right top corner; three in the left bottom corner, and four in the right bottom corner. There is a bogus variety of this forgery, the 5 centavos, printed in *blue*.

Third Forgery.

This is a very poor attempt, and ought not to deceive anybody. The 20 c. is the only value that I possess, and it is very common. Lithographed, in scarlet-vermilion, on thick, hard, yellowish-white and greyish-white wove paper. 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 ball, on a stout pole, 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 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. The lowest leaf in each branch has a dark vein in its centre. The shield measures $7\frac{1}{2} \times 9$ mm.; its left top corner is level with the top of the first O of COLOMBIA; the central peak is level with the space between the OL of that word, and the right top corner is decidedly above the level of the first N of NACIONALES. The bottom point is level with the end of the E of NACIONALES. The lowest oak-leaf in each branch has a dark vein in the centre. The stems of the branches both point very much downwards, towards the figure or figures of value, and the N of CENT, respectively; they are thin, and it cannot be seen which of them crosses over the other. The asterisk at the top of the stamp has twelve rays, instead of eight; and some of the stars below have eight rays, and some seven, instead of six. The B of COLOMBIA is a reversed S (2). None of the ornamental strokes in the left top corner of the stamp touch the frame; one touches in the right top corner; and none touch in either of the bottom corners.

Fourth Forgery.

In the matter of accurate copying of the details of the design, this counterfeit is the best of the lot, yet the general appearance of it is not very good, as it has a slightly blotched or ragged appearance, as though the paper had been too wet. I have only the 20 c., carmine-vermilion. It is lithographed, on medium, white wove paper. The cap of Liberty is shaded with blotches of colour, instead of oblique lines. The horizontal lines, separating the shield into three parts, are double, as in the genuine, but somewhat blotched together in parts. The ship in the lower sea is also like the genuine, and there is a *very* faint ship in the upper sea. The shield measures $6\frac{1}{2} \times 8\frac{1}{2}$ mm. Its left top corner is level with the middle of the first O of COLOMBIA; the central peak is level with the middle of the space between the OL of that word; and the right top corner is level with the inner edge of the first stroke of the first N of NACIONALES, while the bottom point is level with the middle of the L of NACIONALES. In my specimen, the bottom ray of the asterisk at the top of the stamp is joined to the central dot, but I am not sure that this is always the case. A distinctive mark of this forgery is the oak-leaf, to the right of the E C of DE COLOMBIA, which is entirely separate from the branch. The stop after CENT touches the frame to the right of it, though it does not touch in the genuine. Of the ornament outside the left bottom corner of the stamp, three of the strokes touch the frame; the rest correspond with the genuine. In my specimen, the lowest, comma-shaped stroke of this ornament in the left bottom corner is joined to the frame for its whole length, so that is a mere, semicircular projection of solid colour from the outline of the frame; but of course I cannot say whether this is always the case.

Fifth Forgery.

This is very like the last. I have only the 50 c., green. It is lithographed, on thick, greyish-white wove paper. The divisions of the shield are formed by thick, single horizontal lines, instead of thin, double ones. The cap of Liberty is shaded with blotches of colour, in place of the oblique lines. The dash, representing a ship, in the lower sea is very slightly oblique, instead of horizontal, and the ship in the upper sea

is almost invisible. The shield measures $6\frac{1}{2} \times 8\frac{3}{4}$ mm., and is thus decidedly smaller than the genuine. Its left top corner is level with the middle of the first O of COLOMBIA; its central peak is slightly lower than the level of the L of that word; and its right top corner is slightly higher than the level of the first stroke of the first N of NACIONALES. The bottom point is level with the middle of the L of that word. The top ray of the asterisk at the top of the stamp just touches the frame above it, but the genuine does not touch. Like the forgery just described, this counterfeit shows the single, independent oak-leaf, opposite the E and C of DE COLOMBIA. The letters of CENT are not all of the same height; the C is the shortest, and the T the longest. A very good test for this counterfeit is the I of COLOMBIA. In the genuine, it is a plain, block letter; but, in this forgery, it has a short, horizontal serif, projecting from the left side of the top, making it look like an inverted 7, with a very short tail. Another good test is the E of NACIONALES, the central tongue being represented by a dot (E), which does not touch the letter. As to the corner-ornaments:—in the left top corner, two strokes touch the frame; in the right top corner, two also; in the left bottom corner, one; in the right bottom corner, two.

Sixth Forgery.

Of this I have only the bogus variety of 1 peso, lilac-rose, and it is so exceedingly blotchy and indistinct that I cannot give any very reliable details. It is poorly lithographed, in lilac-rose, on thick, yellowish-white wove paper. The divisions of the shield are thick, single lines, as in the last forgery. The flower above the cornucopiæ appears to be a partly-shaded ball, quite upright, and, as far as I can make out, the outer ends of *both* cornucopiæ touch the sides of the shield. The whole of the cap of Liberty is covered with blotched shading, except a portion of the tassel. The shield seems to measure about $7\frac{1}{2} \times 8\frac{1}{2}$ mm., but the upper corners are merged into the background. There is no ship in the upper sea; the lower ship is like the genuine. The top peak of the shield is level with the beginning of the L of COLOMBIA. The asterisk seems to have eight points, but they are all blotched together, and one or two of the stars below appear to have only five rays. The single, independent oak-leaf is the same as in the last two forgeries. The lettering is very uneven. The M of COLOMBIA is a shapeless blotch, the first R of CORREOS is a B, the last O is very shapeless and touches the S, and the upper tongue of the E of NACIONALES is splayed upwards, instead of being horizontal. The stop after PESO is shapeless, and touches the frame. With regard to the ornaments, outside the corners of the stamp:—none of those in the left top corner touch the frame; all of them are joined to the frame in the right top corner; none of them touch in the left bottom corner; and I think only one touches in the right bottom corner, but they are partly hidden by the postmark, so that I cannot be certain.

POSTMARKS.

Genuine.—As in the last issue.

First Forgery.—Part of a large, pointed, transverse oval, containing one line of large letters. Also uncanceled.

Second Forgery.—Uncanceled.

Third Forgery.—Uncanceled. Also part of 1, very large.

Fourth Forgery.—Uncanceled.

Fifth Forgery.—Uncanceled.

Sixth Forgery.—A number of small dots, not enclosed in a frame.

Issue of 1865. 2½ Centavos, triangular.

This stamp is said to have been used for unpaid letters, but I cannot say whether this was really the case. 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 cornucopiæ and flower in the top compartments, cap of Liberty in the centre compartments, and isthmus and ships in the lower compartments. The Y-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 ½ is a great deal shorter than the 2, even including the dot. The 1 of ½ has a very distinct, oblique side-stroke, and the fraction-line dividing the ½ is 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 like a D. The outline of the whole stamp is composed of spikes, teeth, 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.

First Forgery.

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, slightly before the N of NACIONALES, and after the E of CENTAVOS. There is a plain full-stop after both the E. and the U. of E. U. DE COLOMBIA. 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 ½ is level with the bottom of the preceding 2, and the dot of it is level with the top of the 2. The 1 of ½ 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.

Second Forgery.

This is a ridiculous thing, and hardly worth chronicling. It came to me first in 1902. Lithographed, in black, on dull red wove paper. The flowers in the joined top compartments of the three shields are like widely-open tulips, instead of closed ones; and each of the caps of Liberty looks very like a Noah's-ark tree. The ends of the Y-shaped line, dividing the three shields, point, respectively, to the centre of the first O of COLOMBIA, the centre of the N of NACIONALES, and the beginning of the E of CENTAVOS. There is a stop, instead of a dash, after the U of E. U. DE COLOMBIA. The "i" of $2\frac{1}{2}$ is a l, and it reaches lower than the 2; it has no dot. The C of CENTAVOS has a rounded top. The stamp has two thick outlines, and shows no trace of the spikes, or teeth. The first two letters of NACIONALES are joined together at the bottom, and the I is of normal height.

Third Forgery.

Lithographed, in black, on thick, grey-faced, white wove paper. The flower, between the two cornucopiæ, in the inverted, upper shield, is something like a rough *fleur-de-lys*; the corresponding flowers in the other shields are like tridents, with curly prongs. The caps of Liberty, in the central compartments of the three shields, are shaded by horizontal lines, instead of oblique ones. The lowest compartment of each shield contains some straggling marks, but it is not possible to say what they mean. The ends of the Y-shaped line, dividing the three shields, point, respectively, to the right-hand edge of the first O of COLOMBIA, between the first N and A of NACIONALES, and to the first stroke of the N of CENTAVOS. There is a large, diamond-shaped stop after the E, and a round stop after the U, of E. U. DE COLOMBIA. These words are in thick, block letters, very different from the thin lettering of the genuine. There is a very clumsy dot to the letter "i" of $2\frac{1}{2}$; and the little l of the fraction is very thick, and almost wedge-shaped; it has no serif. CENTAVOS is in thick, block capitals; the N is considerably taller than the C, and the V is far nearer to the A than to the O; the O itself is narrow and oval, and not like a D. The outline of the stamp is very thick, and looks like a *printed* representation of the perforation round a stamp. There are only seventy teeth round the whole label, including the corner-points. The inside of the first O of COLOMBIA is very small and oval; the inside of the second O is a mere dot, and this last letter is rather like a D. There is no space between the words CORREOSNACIONALES; the I and the O extend lower than the level of the C and N, each side of them.

POSTMARKS.

Genuine.—Usually uncanceled, but I have seen the large oval, already mentioned, with lettering in the centre.

First Forgery.—Uncanceled.

Second Forgery.—I (with thick outline, and smaller than the illustration).

Third Forgery.—38, without numerals.

Issue of 1865.

5 c., orange, brown; 10 c., violet, mauve, lilac; 20 c., blue;
50 c., green; 1 peso, rose, vermillion.

There are ten varieties each of the 5, 10, 20, and 50 c., and six varieties of the 1 peso. I have only a few specimens of the genuine, and must do the best I can with them.

Genuine.

Lithographed, on medium, white wove paper. The shield measures 4 mm. across, by $4\frac{1}{2}$ mm. from the top of the central peak to the bottom.



There are six horizontal lines in the top compartment of the shield, reckoning only those that go right across. The cap of Liberty, though small, is very distinct, and shaded with oblique lines, going from right to left. The ends of the cornucopiæ curl over, as in the former issues. The two seas in the bottom compartment are both larger than the isthmus which separates them. There is a dash in the upper sea, and a mark something like a ship with a thick, stumpy mast, in the lower 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. The condor holds an oval wreath in its beak. 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 soft, thin, and also on medium, white wove paper. The shield measures $4\frac{1}{2} \times 4\frac{1}{2}$ mm. There are about four lines of shading in the top compartment, going right across, 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. The upper sea is blank, and the lower sea shows a coarse, shapeless dash, instead of 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. The beak is very like that of a flamingo, and there is no wreath hanging from it. 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 the beginning of the O of that word; and the ninth under the beginning of the 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.

I do not possess this counterfeit now, and must therefore take the description of it from my second edition.

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 first 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 seen very few specimens, all of them being the 50 c., yellow-green. It is lithographed, on thick, hard, very yellowish-white, or even pale buff, wove paper. The shield measures $6 \times 4\frac{1}{2}$ mm. This shield forms a very easy test, as there are only five lines which run right across the top compartment, the lowest line being enormously thick. There is no trace of the cornucopiæ and flower in

this upper compartment. The next compartment is absolutely blank ; then comes a thin, horizontal line ; then another blank compartment ; then another thin, horizontal line ; and, below this, at the bottom of the shield, there are two lines, forming an inverted Δ . The bend in the centre of the ribbon does not coincide with the central peak of the shield, but is too much to the left, and the ends of the said ribbon are not forked. The head and neck of the condor are not in the least like the genuine—the head is rather like that of a dove, and the neck is about the same thickness as the width of the ribbon. There is no ring of feathers round the base of the neck, and there is no wreath hanging from the beak. There are about fifty-seven pearls round the central oval, and the stars are *among* the pearls, instead of being between the pearls and the lettering. The said stars are exceedingly small, hardly any larger than the pearls, and would not be noticed unless specially looked for. There is no stop anywhere, except after CENT. The two crossed branches below the shield are very large and prominent, almost touching the E and S, to left and right of them, respectively. The above tests will abundantly suffice for the detection of this forgery, which ought not to deceive anybody.

POSTMARKS.

Genuine.—The thick oval, with name, already described. Also a pen-stroke or a written word.

First Forgery.—10, 98. Also a plain, thin oval, containing the name, BOGOTA, in very thick and clumsy capitals.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled ; also 62, with or without numerals in the centre.

NOTE.—The genuine 50 c. 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. of the first and second forgery are copied from the one with large figures of value, but the third forgery is imitated from the small type.

Issue of 1867. 10 c., lilac.

Genuine.

Lithographed, in bluish and in reddish lilac, on stout, white wove paper. The outer end of the left-hand cornucopia does not touch the side of the shield, but the right-hand one does. The cap of Liberty is like a slightly conical, Turkish fez, with falling tassel, all shaded with vertical lines. The ship in the lower sea is nicely drawn, and fairly distinct. The isthmus is shaded with horizontal lines. The lowest point of the shield does not touch the outline of the containing-circle. There is a stop after COLOMBIA, and a small stop under the s of 10 Cs, but none after the c. Above the contracted word, NALES, from the last stroke of the N, to the end of the E, there is a horizontal stroke, formed by a thickening of the line of shading in that place. There are 84 coloured dots running round the stamp, from the left top corner to the right top corner of the 10 Cs label.



Forged.

I do not possess this, but it is sure to exist, as I have the (bogus) 20 c. and 50 c. of the same type, and I give the details of the design from them. Lithographed, on medium, hard, white wove paper. The left-hand cornucopia touches the shield, but the right-hand one does not; thus reversing the tests of the genuine. The cap of Liberty is very like a military pith helmet, with puggaree and chin-strap; it is shaded with blotches, instead of vertical lines. The ship in the lower sea is a shapeless blotch. The lower part of the isthmus shows some vertical lines of shading, crossing the horizontal ones. The lowest point of the shield touches the outline of the containing-circle, but the lowest horizontal line of shading in the circle has been drawn across the point, so that, unless closely examined, it does not seem to touch. There is no stop after COLOMBIA, a small stop after the C, and a rather large stop under the S of Cs. There is no thickened line above NALES. The coloured dots are far too numerous, as there are 98, instead of 84.

Same Issue. 20 c., blue; 50 c., green.

Genuine.

If my readers will kindly look at these two illustrations, this will save me a lengthy description. It will be seen that the two stamps differ, *in toto*, from each other, and from the 10 c. already described.

**Forged.** (BOGUS TYPES.)

There need be no mistake about these counterfeits, as they bear the design of the 10 c., the details being the same as those of the forged 10 c. already described. In my specimen of the 20 c., the o of 20 is broken, but I do not know whether this is always the case.

POSTMARKS.

Genuine.—As before.

Forged and Bogus.—Generally uncanceled; but I have seen an imitation of the oval, struck in blue, but with the letters too small.

Same Issue. 50 c., green.

Genuine.

Lithographed, in yellow-green, on fairly stout, white wove paper, white gum. The upper part of the shield contains the usual design of two cornucopias, with a flower between them. The outer ends of the central compartment are shaded with horizontal lines, 5 each side. The ship in the lower sea is fairly well drawn, and not like a triangle. The isthmus is shaded with oblique lines, running down from left to right. The bottom point of the shield shows distinctly below the outline of the flags. The beak of the condor is tightly closed upon the ribbon which he is holding, and his wings do not trespass beyond the heads of the spears, but are drawn just across them. The motto, LIBERTAD ORDEN in the scroll, is quite readable. The 9 asterisks above the condor have from 8 to 10 points each. There is a little, curly ornament in the inside edge of the body of the large 5, above the condor, which looks something



like part of a small comma, and it points up towards the S of the left-hand CENTS. The VO of CENTAVOS touch at the top, and the EN and the TA of that word touch at the bottom. The 5 of each 50, in the two side-frames, has a tail which projects very much too far to the left, making the figure look quite ridiculous. The O of NACIONALES, in the bottom frame, is exceedingly close to the N after it. The outer coloured line, surrounding the stamp, is fairly thick, and runs clear round, without being blotched into the inner line anywhere.

Forged.

Lithographed, in carmine-vermilion (making a bogus variety), on stout, white wove paper. The upper part of the shield is one uniform blotch of colour, so that it cannot be distinguished from the flags each side of it. There are no lines of shading in the central compartment. The ship in the lower sea is a solid, coloured triangle. The isthmus is shaded with blotches of colour. The bottom point of the shield does not project below the outline of the flags. The condor's beak is open, and the tips of both wings project considerably below the outlines of the spear-heads; indeed the tip of the left wing (right side of the stamp) runs into the stop after DE. By the way, in the genuine, there is no stop after DE, but the little tassel hanging from the head of the spear ends in a ball, which the forgers have taken for a stop, and the similar tassel to the head of the left-hand spear has been made by the forgers into a tip to the condor's right wing. The motto in the scroll is quite unreadable. There are 9 stars, instead of asterisks, above the condor, with from four to five rays each. The centre of the inside edge of the hollow of the large 5 of 50, above the condor, comes out into a triangular peak, instead of the curly ornament, and the peak is level with the centre of the space between TS of the left-hand CENTS. In the word CENTAVOS, the letters VO do not touch at the top, and the EN do not touch at the bottom; the TA touch, like the genuine. The tail of the 5 of the right-hand 50 projects a good deal, though not so much as in the genuine, but the tail of the 5 of the left-hand 50 hardly projects at all. The O of NACIONALES in the bottom frame does not go particularly near to the N after it. The outer, coloured line round the stamp is very thin; it is broken to the left of the NT of the left-hand CENTS, and is blotched into the frame in several places.

POSTMARKS.

Genuine.—As before.

Forged.—My specimen, which is the only one I have ever seen, bears part of three lines of lettering in violet,

... RD & CO.

LATE

.. ES, WHITE & CO.

Same Issue. 5 pesos, black on green.

The 5 and 10 pesos are said to have been used to frank packages of coin, but I am not certain whether this is correct or not. Both values are fairly scarce, but they seem cheaper than they used to be.

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 1868-70. 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.

Genuine.

Lithographed(?) in black, on soft, rather thin, white wove paper, coloured yellowish-green on the surface, and highly glazed. There are two types. In Type I., the ornament on the left



of the C of CINCO impinges on the C. In Type II., it only touches it. The principal test for the genuine is in the condor, which has a very short beak. The two 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 very much alike, and the upper one does not touch the cap of Liberty in the compartment above it, in Type I., though it appears to run into the pole, supporting the cap, in Type II. There are nine five-pointed stars above the condor, in Type I., but, in Type II., they are more like asterisks than stars, and the left-hand star almost touches the wing of the condor. In Type I., the shading on the flags is wholly composed of lines; in Type II., it shows some dots, as well as lines. The point of the lower spear on the right side does not touch the scroll-work to right of it. The letters EE., of the inscription, EE. UU., etc., are at some distance from the outline of the flags about them. 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 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. There are nine asterisks above the condor, as in Type II. of the genuine; they seem to have about eight points

each, but are rather blotchy, and the lowest one on the left side is at a considerable distance from the outline of the condor's wing. The flags are shaded with lines only, as in Type 1. of the genuine, and the ends of the central compartment show some lines of shading, as in Type 1. The point of the lower spear-head on the right-hand side touches the scroll-work to right of it. The letters EE. almost touch the outline of the flags. 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.

Same Issue.

10 Pesos, black on vermilion, black on magenta.

Genuine.

Lithographed(?) in black, on glazed white wove paper, coloured vermilion or magenta on the face. There are two types; Type 1 has the 9 stars above the condor shaped something like asterisks; the letters of CORREOS are all separate; the final S of PESOS does not touch any part of the outline of the label. In Type 2, the stars are neatly drawn, five-pointed stars, instead of asterisks; the CO and the EOS of CORREOS touch each other; the head of the last S of PESOS touches the containing-label. The condor has a longer beak in this type.



I take the differences between the genuine and the forged, which are common to both types of the genuine, unless otherwise stated. The words LIBERTAD, ORDEN, in the scrolls, are perfectly readable. There is a rope, with tassel, hanging down from the head of each of the lower spears. The tip of the condor's wing passes underneath the two spear-points on the left side, and touches the corner of the E of ESTADOS. The O of UNIDOS slants slightly over to the left (more so in Type 1 than in Type 2), so that a line drawn down through its centre would cut into the very centre of the O of 10, below it. The C of COLOMBIA is not very well shaped, being squeezed in, and the lower tip badly formed. The tail of the I, in the circle at the bottom of the stamp, trespasses across the outline of the O, and the circle itself contains 23 vertical lines of shading, counting below the numerals, in Type 1, and 25 in Type 2, though two of them are faulty in my specimen of Type 2, at the right-hand side. In the word NACIONALES, the bottom limb of the L is shaped just like the bottom limb of the E. There is a slanting X in the scroll, below NA of this word, and another in the similar scroll below ES. Each of these is plainly a letter X, with one wide limb, and one narrow limb, and cannot be mistaken for a cross. The curled-in end of the scroll, after PESOS, does not touch the top of the S of that word. In Type 1, there are dots all along the bottom edge of the NACIONALES label; in Type 2, they are short dashes, rather than dots.

Forged.

Lithographed, in dull black, on very thick, moderately shiny, vermilion-faced, white wove paper. It is imitated from Type 1, with asterisks; but the asterisks are mostly six-pointed; whereas the genuine Type 1 has them with seven and eight points, mostly eight. I have only one specimen, and the postmark completely covers the centre of it, so that I cannot say anything about the condor and shield. The left-hand end of the scroll above the shield, however, has escaped the postmark, and it bears some faint lettering, looking like CIDUA. There are no ropes hanging down from either of the spear-heads. The tip of the condor's wing does not touch the E of ESTADOS. The O of UNIDOS is upright, and a line drawn down its centre would cut into the left side, instead of the centre, of the O of 10, below it. The C of COLOMBIA is well shaped, and nicely rounded. The tail of the l, in the circle at the bottom of the stamp, does not trespass across the outline of the O beside it; and the circle is shaded with nineteen vertical lines, and one or two broken ones, counting as before. The bottom limb of the L of NACIONALES is not like the bottom limb of the E, as it lacks the large, triangular end. There is an upright cross, instead of a slanting X, in each of the scrolls, below NA and ES of NACIONALES, with limbs of equal width. The curled-in end of the scroll after PESOS just touches the front point of the head of the S of that word. There are hardly any dots to be seen along the bottom edge of the NACIONALES scroll, except just at the right-hand end.

POSTMARKS.

Genuine.—A written word. Also a large oval, with lettering in a straight line in the centre.

Forged.—A *very* large block-letter A. Except for a very slightly smudgy appearance (as though the stone had not been quite clean) this forgery looks fairly deceptive. I have only had it a few years.

Issue of 1869-70. 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 points by faint lines. One of these lines is under CO of CORREOS, another is under S 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 as before.

Forged.—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.

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 object in the centre of the top compartment of the shield looks like a pomegranate, and is nicely drawn. The cornucopiæ are quite distinct from the background. 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 light-house, 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. The S of NACIONALES is not joined to the frame by any white flaw.



Forged.

Very poorly lithographed, on similar paper to that of the genuine, apparently always in dull 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 object in the centre of the top compartment of the shield is very blotchy, though the genuine is not blotched at all, but only shows two clear, semicircular lines of shading in it. The cornucopiæ are so indistinct, that they have to be looked for. 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 seldom 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, in some copies. The S of NACIONALES is joined to the frame by a white flaw, like an accent.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—100, with thinner lines.

Same Issue. 2 c., brown.

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. The letters **MB** of **COLOMBIA** are only joined at the bottom, and the head-stroke of the **I** of that word is so very wide, that it might be mistaken for a **T**. The stop after **NACIONALES** is circular.

**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. The letters **MB** of **COLOMBIA** are joined both top and bottom, and the head-stroke of the **I** is not at all abnormally wide, so that it could not possibly be mistaken for a **T**. The stop after **NACIONALES** is oval and misshapen.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—The forgeries bear 10; also a rectangle of rough blotches, which, if more distinct, would probably resolve themselves into larger, diamond-shaped dots.

Same Issue. 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 said **S** is rather over the back of the condor's head, and slopes over decidedly to the left. Neither of the cornucopiæ touches the side of the shield. The cap of Liberty is tall, and reaches quite to the top of the central compartment. The right-hand end of this central compartment shows four thin, horizontal lines of shading. The left-hand end shows five similar lines. 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. The middle of the right-hand flag has not much shading upon it. The motto **LIBERTAD, ORDEN**, on the scroll below the condor, is easily decipherable. There are nine asterisks below the shield, etc.; they are mostly six-pointed, and are set far apart. 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. A cord with tassel hangs down from each spear-head. There is a fringe of forty-eight wavy lines, hanging down from below the **CORREOS NALES** label, and a similar fringe of forty-five lines, standing up from the 25 **CENTAVOS** label.

First Forgery.

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, but my notes do not say how many. 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.

Second Forgery.

This is very good. It is nicely lithographed, in dark black, on wove paper, softer than that of the genuine, and rather a darker blue. The condor's head is fairly like the genuine, but too upright. The S of **UNIDOS** is above the centre of it, and perfectly upright, instead of sloping to the left. The cornucopiæ both touch the sides of the shield. The tassel of the cap of Liberty hangs over to the left, instead of to the right. This ought to be a very easy test. In the right-hand end of the central compartment there are seven horizontal lines of shading; and, in the left-hand end, there are also seven lines. The vessel in the lower sea touches the left side of the isthmus with its bowsprit, but the cancellation hides most of the ship, so that I cannot see whether it runs up to the cap of Liberty or not. In the motto, **ORDEN** is very plain, and **LIBERTAD** fairly so. The asterisks are better done than in the genuine; they are eight-pointed. The stop after **CORREOS NALES** is a good deal too small. There is no stop after **COLOMBIA**. The letters of **CENTAVOS** are plainly

thinner than in the genuine. The cords and tassels that ought to hang from the spear-heads are absent. There are fifty-one wavy lines in the fringe hanging down from the CORREOS NALES label, and fifty-three or fifty-four standing up from the 25 CENTAVOS label.

POSTMARKS.

Genuine.—Usually part of a written word; but I have seen a thick oval, with lettering in a curve inside it.

First Forgery.—All the specimens I have seen were cancelled with a shapeless blotch.

Second Forgery.—My single specimen bears a pen-and-ink cross

BOGUS PROVISIONALS.

Issues of 1876 and 1881, with various surcharges.



FIG. 1.



FIG. 2.



FIG. 3.

Of these I have the 10 c., brown, Fig. 1, with the lower value barred out, and 15 CENTS— printed across the centre in thick, black lower-case type. Of Fig. 2, I have the 5 c., blue, surcharged in

black, in three lines, with ⁴—CUARTO— Also the same with red ⁴—CENTAVOS

surcharge of CUATRO The 10 c., Fig. 3, lilac, mauve, has a Centavos

DOS black surcharge of Y MEDIO, and also a red surcharge of Y MEDIO *centavos.* DOS *centavos*

All these are entirely bogus, and may be relegated to the forgery-album without further examination.

Issue of 1865. Unpaid. 25 c., black on blue.

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.

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.

Same Issue. 50 c., black on yellow.

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 (BOGUS).

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.



Same Issue. 1 Peso, black on rose.

This is of the design here annexed. I have never seen a forgery of it.

POSTMARKS.

Genuine.—I have no postmarked specimens.

Forged.—98, with the lines closer together.

Bogus Unpaid. 25 c., ultramarine, black, on buff;
50 c., black on green; 1 Peso, black on blue.



These stamps look very nice, and I generally find one or more of them in the collections sent for examination. I have had the

illustrations made, so that my readers may recognise (and avoid) them. They are typographed; the 25 c. in ultramarine, and in black, on rather thick, buff wove paper; the 50 c., in black, on blue-green, and on yellow-green wove paper; and the \$1, in black, on pale, dead-blue wove paper. They are altogether bogus. I have never seen any of them cancelled.

REGISTRATION STAMPS.

Issue of 1865. "Anotacion": 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 CENTS 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 fringing-lines 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.

First Forgery.

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.

Second Forgery.

Lithographed, in greasy-looking, grey-black ink, on medium, yellowish-white wove paper. The wreath is extremely dark and heavy, as compared with the genuine, and the first forgery. The stop after the E. touches the wreath. The point of one of the leaves not only touches the C of CORREOS, but seems actually to go through, into the hollow of the letter. Another leaf is firmly joined to the first R of that word. There seem to be eight oblique lines of shading in the triangular centre of the large A, but all the fringing-lines are blended into solid masses of

shading, so that there is no possibility of counting them. This is the easiest test ; for this counterfeit corresponds to the genuine in most of the other tests. In this second forgery, two leaves of the oak-wreath, on the right side of the stamp, touch the I and the second N, respectively, of NACIONALES. If it had not been so very heavily printed, this forgery would be dangerous. As it is, its blurred, dark look condemns it instantly.

POSTMARKS.

Genuine.—My cancelled specimens all bear a written word, or part of a word.

First Forgery.—Uncancelled ; also 62 ; also four concentric circles, thick and large.

Second Forgery.—Uncancelled.

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, about as long as the central tongue of that letter, 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 cuts into the bottom of the 5 in the right-hand lower corner, and thus destroys the shape of that letter. 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 R. This said line makes a square bend, where it runs round, inside the left top corner of the R, to correspond with the square shape of the serif at that place. All the letters of the inscription are thin, and none of them are blotched. There is a white numeral “5” in each ray of the star, and each 5 is fat, white, and distinct. The black line, forming the outline of the whole stamp, is exceedingly thin.



First Forgery.

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 more or less triangular-shaped full-stop after the U ; the C of COLOMBIA is a G, and 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 this forgery. 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, though it follows the square outline of the serif to the left top corner of the R, as in the genuine. All the letters of the inscription are thick and clumsy, and many of them are blotched.

Second Forgery.

Lithographed, on medium, greyish-white wove paper. There is a dash after the E, longer than the central tongue, but not so long as the lower limb of that letter, and a somewhat longer dash after the U. The C of COLOMBIA is firmly joined to the outline of the star; the B is too large, and the I is too short; the foot of the first N of NACIONALES cuts into the outline of the star, the C of that word is a G, the L is taller than the other letters, and the E seems to have fallen below its proper level. There are only twenty-three courses of brickwork behind the central R. The small bulge in the brickwork does not come near the foot of the 5, in the right lower ray of the star. The thin line, inside the R, is somewhat broken and ragged; it comes to an acute point inside the serif, at the left top corner of the letter.

Third Forgery.

Nicely lithographed, on very thin, greyish-white wove paper. There is a thin dash after the E, nearly as long as the lower limb of that letter, and a more or less wedge-shaped stop after the U. The word NACIONALES appears to be in three syllables, NA CIO NALES, as the divisions between the letters are wider at the places indicated. The S of that word touches the outline of the star. There are thirty-three courses of brickwork behind the R; the tail of the R does not go into the bulge in the brickwork, and the bulge does not touch the bottom of the 5, in the right lower corner. The thin line, inside the outline of the R, is very like the genuine. The lettering is nicely done, but the V of CENTAVOS is barred, making it an inverted v.

Fourth Forgery.

Lithographed, in very dark black, on thick, yellowish-white wove paper. There is a long, slightly curved dash after the E, quite as long as the lower limb of that letter, and a small, nearly round stop, after the U. There are twenty-nine courses of brickwork behind the R, and the tail of the R does not go into the bulge in the brickwork, while the bulge just grazes the bottom of the 5. The line running round, inside the outline of the R, is too thick; it comes to a blunt point inside the serif, at the top of the R. The lettering is nicely done, but the letters MB of COLOMBIA look slightly larger than the rest.

Fifth Forgery.

Coarsely lithographed, in greasy black ink, on fairly thick, very yellowish-white wove paper. There is a rather large, round stop after the E, and a similar one after the U. The C of COLOMBIA very nearly touches the outline of the star, and the S of NACIONALES does touch. There seem to be about thirty-two courses of brickwork behind the R, as in the genuine, but they are indistinct, and extremely difficult to make out. There is no particular bulge in the brickwork, and the tail of the R, which is most acutely pointed, is directed towards the 5 to right of it, instead of being blunt, and pointing towards the 5, in the right upper ray. This ought to be an easy test. The line running round the inside of the R can hardly be distinguished from the outline of the letter. The lettering is thick and coarse, and the letters LE of NACIONALES are joined together. The numerals in the rays of the star are almost invisible, and very thin, though they are very prominent in the genuine and in all the other forgeries.

POSTMARKS.

Genuine.—I have never seen anything but a written word.

First Forgery.—Uncancelled ; also 62.

Second Forgery.—29, thick and large.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled ; also 62.

Fifth Forgery.—Uncancelled ; also a number of large, round dots.

Issue of 1870. "Anotacion," 5 c., black.

This stamp, with the corresponding "Rejistro," is in two types, (1) with vertical lines in the centre (1870), and (2) with horizontal lines in the centre (1877). The latter is on white and on bluish. I have not met with any forgery with horizontal lines ; though I have one "Anotacion" with crossed lines, and one "Rejistro" without any lines at all.

Genuine.

Printed in black, on medium, greyish-white wove paper, rather soft. The little, outward-pointing teeth of the frame of the stamp are sharp, triangular, and tolerably regular and uniform. The tail of the C of CORREOS curls up, so as to be level with the very highest part of the first O of ANOTACION ; the letters RE of CORREOS touch each other at the bottom ; the letters AL of NALES also touch at the bottom, and there is no black dot inside the lower hook of the S of this latter word. In the inscription at the bottom of the stamp, the left upper corner of the first E just touches the frame to left of it ; the stops after EE. and UU. do not touch the letters on either side of them, except in very heavily-printed specimens ; and, in the word COLOMBIA, the MB and the IA touch each other at the bottom, but none of the other letters touch. In the word ANOTACION, the C is not very like a G. The right-hand end of the top-stroke of the S of 5 CENTAVOS is a sharp point, and the tail of the said S, although rounded, finishes off with a sharp, inward hook. The two little balls or knobs, projecting from the label containing the black 5, under the large A, stick out horizontally, one to the left, and one to the right, and are level with each other. The top star, above the said A, does not itself touch the outline of the circular frame, but the black shadow of the star touches it. There are twenty-eight vertical lines in the background, counting from the left side of the central circle to where the shadow of the top star touches the outline ; but, in heavily-printed copies, the short, left-hand line is joined to the outline of the circle, making twenty-seven, instead of twenty-eight. Portions of the three broken lines of the background can be seen in the upper hollow of the A ; the left foot of the A touches the ninth vertical line from the left in normal specimens, and the eighth, in heavily-printed ones ; while the right foot of that letter comes between the fifth and sixth lines from the right. The shaded part of the right foot of the A just touches the boundary-line, above the space between OS of CENTAVOS.



First Forgery.

Lithographed, on very thick, hard, very yellowish-white wove paper. The little, outward-pointing teeth of the frame are irregular, and mostly blunt and rounded. The tail of the C of CORREOS is too short, and only comes up to a little above the level of the middle of the first O of ANOTACION ; and there is a small black dot inside the lower hook of the S of

NALES, near the end of the tail of the letter. The top of the first E of EE., at the bottom of the stamp, does not touch the frame to left of it; the stop after UU. touches the U, and the LOMB of COLOMBIA are all joined together at the bottom, while the A touches the right side of the frame, which it does not do in the genuine. The C of ANOTACION is an evident G. The right-hand end of the top-stroke of the white 5 of 5 CENTAVOS is blunt, and the tail of this 5 is a ball. The two small projections from the frame of the black 5, under the central A, point slightly upwards, instead of being horizontal. The shading of the top star, above this central A, does not touch the boundary-line above it, though the central line (not thickened) of the background joins the star to the boundary. There are only twenty-four vertical lines in the background, from the left-hand edge of the central circle, up to, but not including, the line which joins the point of the top star to the boundary above it. Only two vertical lines can be seen through the top hollow of the A; the left foot of this letter touches the seventh vertical line from the left, and the right foot touches the sixth line from the right. The shaded part of the right foot of the A does not go near the boundary-line.

Second Forgery.

Lithographed, on rather thin, hard, very bluish-grey wove paper. The little teeth of the frame are better done than in the first forgery, though still too blunt. The tail of the C of CORREOS is much too short, and hardly comes up to the level of the middle of the first O of ANOTACION. None of the letters of CORREOS NALES touch each other anywhere. In the bottom inscription, the stop after EE is like a comma, and touches the E. The E of CENTAVOS is a very decided G. The top star, above the central A, does not go near the outline of the frame above it. The background is the great test for this forgery. Instead of being made of vertical lines, it appears to consist of *crossed*, white lines, scratched out of a black ground, leaving a field of tiny, square dots, as in the background of the old Parma stamps. The upper hollow of the central A is solid black, and the right foot of this letter touches the outline more distinctly than the genuine does. If it were not for the background, this would be a much better forgery than the first; but the background, and the bluish-grey paper condemn it at once. I first saw it in 1902.

POSTMARKS.

Genuine.—The oval already described.

First Forgery.—A small, thick oval, with lettering; also 1, very thick and large.

Second Forgery.—A large oval, very like the genuine.

Same Issue. "Rejistro," 5 c., black.

Like the "Anotacion," the 1870 issue is on a ground of vertical lines, on white paper, and the 1877 issue with horizontal lines, on white, and on bluish. I have not seen any forgery of the 1877 type.



Genuine.

Printed in black, on greyish-white or white wove paper, fairly thick, but somewhat soft. The toothed frame is like that of the genuine "Anotacion." The tail of the C of CORREOS is long— $2\frac{1}{2}$ mm. high,

measuring vertically from the bottom of the letter; the top of the first O of that word is level with the top of the first R; the RE touch at the foot, and the second O is level with the E and S, each side of it. The NA of NALES touch, and I should imagine that the AL would also touch, in heavily-printed specimens. In the lower inscription, the left top and bottom corners of the first E *almost* touch the frame; the stops after RE. and UU. touch the letters each side of them. The MB of COLOMBIA touch at the bottom, but not at the top, and the serif at the top of the I, though sloping, extends to right, as well as to left, so that it is not like a 1. The O of REGISTRO is nicely shaped, and not flat at the top. The white 5 of 5 CENTAVOS is exactly like that of the genuine "Anotacion," just described. The shading of the top star, above the R, touches the frame above it, as before. There are twenty-eight vertical lines in the background, from the left-hand side, up to the place where the shading of the top star touches the boundary above it. There are four nice, straight vertical lines to be seen in the top hollow of the R, and four similar ones in the lower hollow of that letter. The left foot of the R comes between the ninth and tenth vertical lines, counting from the left; and the right foot touches the seventh line from the right. The curl at the left top corner of the R just touches the tenth line from the left, and the black shading at the right side of the head of that letter touches the thirteenth line from the right. The second O of COLOMBIA comes down a good deal below the level of the L and M, each side of it.

First Forgery.

Lithographed, in deep black, on thick, hard, white wove paper. The toothed frame is somewhat irregular, and the teeth are mostly blunt and rounded. There are only forty-six downward-pointing teeth along the bottom frame, instead of forty-seven. The tail of the C of CORREOS is only 2 mm. high; the first O of that word is distinctly taller than the following R; there is a blotch, joining the RE, but it does not look like the tail of the R, and the second O is very slightly taller than the E before it. The NAL of NALES are all joined together at the feet. In the lower inscription, the stops are very large, and firmly join together the EU, and the UD, respectively. In the word COLOMBIA, the CO touch at the foot, and the MB at the top, but not at the foot. The serif at the top of the I extends only to the left, so that it looks like a 1. The O of REGISTRO is cut off quite flat at the top. The tail of the white 5 of 5 CENTAVOS ends in a round ball. There are twenty-three vertical lines, from the left side, to where the shadow of the top star joins the outline above it. The top hollow of the R shows four vertical lines in it, like the genuine; but the bottom hollow has only three lines. The left foot of the R touches the eighth line from the left; the shadow of the right foot touches the seventh line from the right, as in the genuine. The curl at the left top corner of the R comes between the eighth and ninth lines from the left; and the black shading at the right side of the head of the letter comes between the thirteenth and fourteenth lines from the right. All these lines are very thin and broken, and difficult to count. The O of COLOMBIA is level with the letters each side of it.

Second Forgery.

Lithographed, on fairly thick, hard, greyish-white wove paper. The teeth in the frame are too small, and too blunt, and there are only forty-five in the bottom frame, instead of forty-seven. The tail of the C of CORREOS is only 1½ mm. high. The top of the first O is like the genuine,

also the joining of the RE; the E and the O touch the outline below them. The AL of NALES touch, while the NA do not touch. The first E of the lower inscription does not touch the frame; the stop after EE only touches the following U, and the stop after UU only touches the following D. The MB of COLOMBIA are joined both top and bottom. The O of REGISTRO is flat at the top, but not so flat as in the first forgery. The top star, above the R, does not touch the outline above it. There are only sixteen lines from the left side of the central circle to the top point of the top star. Three vertical lines can be seen, in the top hollow of the R, and three in the lower hollow. The left foot of that letter touches the seventh vertical line from the left; the right foot touches the fourth line from the right; while the left top curl of it touches the seventh line from the left, and the black shading to the head of it touches the eighth line from the right. From all these measurements, it will be gathered that the vertical lines of shading are much fewer, and farther apart, than the genuine. As a matter of fact, there are about fifty-six lines in the genuine, while this forgery has only thirty-six. The second O of COLOMBIA is level with the bottoms of the adjacent letters.

Third Forgery.

Lithographed, on medium, very yellowish-white wove paper. The toothed frame is fairly like the genuine. The tail of the C of CORREOS is as tall as in the genuine. My single specimen is torn in the left top corner, so that I am unable to say whether the top of the first O is level with the top of the first R. The RRE are all joined at the foot, and the NA of NALES are similarly joined. In the lower inscription, the EE are joined at top and bottom. There are fifty-seven vertical lines in the background, instead of fifty-six, and all the other tests are the same as in the genuine, so that it is rather a dangerous forgery.

Fourth Forgery.

Very nicely lithographed, on thin, hard, white wove paper. The toothed frame is fairly good, but there are only forty-six teeth at the bottom, instead of forty-seven. The tail of the E of CORREOS is only 2 mm. high, and curls inwards, instead of almost straight upwards; and the R and E do not touch at the foot. The LE of NALES seem to touch at the foot, but none of the other letters of that word touch each other. In the lower inscription, the first E does not touch the side frame with either top or bottom; the stops do not touch the letters each side of them, though the first stop is very close to the E before it; and none of the letters of COLOMBIA touch each other anywhere. The right-hand end of the top stroke of the white 5 of 5 CENTAVOS is very blunt, instead of pointed. The easiest test for this forgery is, that the central circle is *white*, instead of filled in with lines. From a close inspection, it would seem that there had, originally, been a background of fine, horizontal lines (issue of 1877), but I put it here, to save unnecessary descriptions.

POSTMARKS.

Genuine.—The oval, before described.

First Forgery.—Uncancelled; also part of a very large oval, with lettering.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

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 the 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.....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 flagstaff 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 1 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.



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 others 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 preference is for postmarked 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 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 forgeries do not seem to be very common. I have only seen two copies; but they were very clean and new in appearance.

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*, and in French grey, as well as in blue and green. I suppose I need hardly say that the red and the grey are altogether bogus colours, and may be at once set aside as false, without further 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 (left side of the stamp). 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 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.

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 c 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.

Issue of 1862-3. 5 Cents, blue.

London print, thin glazed paper. Local print, thick, unglazed paper.

This is the small stamp, with head of Davis to right. 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 in *épargne*; varieties of paper as above. 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 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 dark ; but the hair, on the left side of the stamp, especially in the London print, is plainly distinguishable from the background. The white centres of the four stars in the inner corners are all of the same size and shape. The c of CONFEDERATE, and the last s of STATES are both at the same distance from their respective ends of the containing-label. The first t of STATES is slightly taller than the other. The s of CENTS is quite upright. The line running round the stamp is dark, and well-defined.

First Forgery.

Lithographed, in pale, greenish-blue, on thin wove paper, smooth, but not glazed. The nose is very decidedly Jewish in shape, which is a good test for this counterfeit. The upper lip appears to have been crushed in, so as to give the President a sort of hare-lip. The eyes appear to look almost at 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 first T of STATES is no taller than the second T. 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.

Second Forgery.

This is a marvellous production, and I took it to be a reprint when I first saw it. Lately (1903) I have met with it in large quantities, in sheets of 100, 10×10. Except for the colour, it might deceive almost anybody.

Engraved in *épargne*, in pale, very greenish-blue, on thin, white wove paper, ungummed. The paper is as thin as the stamps of the London print, and the whole appearance is that of the London print, except that the paper is not glazed. The design is copied, line for line, with great accuracy, the chief test being the F of FIVE. In the genuine, the central tongue of this letter projects fully $\frac{1}{2}$ mm. from the upright stroke, being about half the length of the top stroke, and very nearly the length of the central tongue of the E of CENTS. In this forgery, the central tongue of the said F is *very* short,—hardly a quarter of the length of the top stroke, and decidedly shorter than the central tongue of the E of CENTS. The outer, coloured line down the right side of the stamp is distinctly thicker than the white line immediately to left of it; whereas, in the genuine, the white line is decidedly thicker than the outer, blue one. The sloping line, above the corner of the mouth, stops short, in the genuine, before reaching the curl of the nostril; but, in this counterfeit, the said line is carried up to join the nostril. The hair on the right side is very little, if at all, darker than the lined background, so that the one can hardly be distinguished from the other; but in the genuine, especially the London print, which this forgery imitates, the hair is quite distinct from the background. Some of the specimens on the sheet show a distinct serif to the head of the C of CONFEDERATE, others have a block-letter C, with head and tail alike. I trust the short-tongued F of FIVE will be enough to betray this dangerous counterfeit.

POSTMARKS.

Genuine.—I, very large, with name, and date of month, but, usually, not the date of year. Also a word or words in writing.

First Forgery.—My specimen is not cancelled.

Second Forgery.—I have seen no postmarked copies.

10 Cents, blue, 1863.

(a) Clear impressions, Richmond print.

(b) Rougher impressions, Colombia print.

(c) Frame retouched, corner-ornaments more shaded
(clear and rough impressions).

(d) On ribbed paper.

(e) Wove paper, perf. 12½.

This is the stamp here illustrated, with profile portrait of Davis, to right.

Genuine.

Engraved in *taille-douce*, on rather thin wove paper, varieties as above. 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, and the beard itself runs a little up the side of the face. The strong line which outlines the cheek-bone has a second, lighter line, parallel with it, and both lines slope away from the corner of the mouth, and point towards the middle of the base of the neck. 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. In varieties (a) and (b), the ornament to the left of the 10 contains four very heavy bars of shading; and the similar ornament, to the right of the S of CENTS, has also four bars in it. In the retouched varieties, there is some extra shading outside the four bars, in each case. The outlines of the various ovals in the design are drawn perfectly true, without any wavering or unsteadiness. The outline of the label containing CONFEDERATE STATES forms the outline of the stamp on the left side, as far as the words extend; and the outline of the label containing STATES OF AMERICA, similarly, forms the outline of the stamp on the right side, as far as the words extend.



First Forgery.

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.

Second Forgery.

This is an atrocious caricature, and not likely to deceive any but the merest tyro. Typographed, in dull ultramarine, on very thick, white wove paper, ungummed. The groundwork behind the head is of vertical lines only, which is an easy test. The beard is a semicircular tuft, just beneath the chin, and there is no hair at all on the front of the chin or the side of the cheek. There is one strong line running down from below the eye to the corner of the mouth. The front of the base of the neck does not reach the boundary of the central oval. The central dark part of the O of POSTAGE is not a nice oval, like the genuine, but slopes to the left at the bottom, and the top and bottom of the letter are much thicker than in the genuine. The little OF after STATES is too large, and the F is a good deal larger than the O. The O of CONFEDERATE is a plain letter, instead of a Gothic one. The outside of the stamp has only a very faint resemblance to the genuine, as the corner scroll-work is *inside* the outline of the stamp, instead of outside it, and there is an extra white outline outside the two side-labels. I think the above details will be abundantly sufficient for the detection of this counterfeit, which looks very new.

POSTMARKS.

Genuine.—As before; the day of the month being sometimes *written* in. Also 29. Also a mark like 96, but larger.

First Forgery.—Mostly uncanceled, but this counterfeit may be met with, bearing the words P.D., in thick, largish capitals.

Second Forgery.—My specimen is uncanceled.

20 Cents, green, 1863.

(a) Thick paper. (b) Thin paper.



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*, varieties as above. I notice that both varieties are the same price in my publishers' catalogue, but I should have thought, judging from my own small experience, that the thick paper stamp must be very much scarcer than the other. The nose of Washington is well formed, and straight, and his 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 numerals 20, at the top of the stamp, are 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 distinct. The Gothic inscription, 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, white wove 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 V.

POSTMARKS.

Genuine.—The originals, when postmarked, bear the name in large circle, described above.

Forged.—The forgeries are not obliterated.

Still-born stamp. 1 Cent, orange.

This is not a forgery, as some collectors seem to fancy, but simply a stamp that was prepared for use and never issued. Of course, I need not say that any postmarked specimen bears, of necessity, a forged cancellation.

Genuine.

Engraved in *épargne* (?), on thin, highly-glazed, yellowish-white wove paper, brownish gum. The colour is a brownish-orange. The background of the central circle is very dark, and looks solid, though it is composed of horizontal lines of shading, set very close together. The portrait reminds one of the pictures of Beethoven, the hair on the right side of the face (left side of the stamp) is so very wavy as to be almost curly, and it hangs down level, each side of the face. The mouth is well-shaped, closely shut, and rather stern-looking. The two corners of the white collar are very Gladstonian, and project forwards. The letters of CONFEDERATE STATES are all of equal size, and the C of CONFEDERATE and the last S of STATES are nearly equidistant from their respective ends of the top label, the S being a little further from the end than the C is. The top limb of the E of ONE is shorter than the bottom limb. The coloured line down the right side of the stamp is *very* thin,—far thinner than the white line to left of it; and the same is the case with the coloured line down the left side of the stamp, and the white line to right of it.

**Forged.**

Typographed, on very thick, white wove paper, white gum. The colour is a lemon-yellow. The background of the central circle is very light, and the horizontal lines of which it is composed are very easy to see, and too far apart. The portrait is very Jewish, and the eyes seem to be set too close together. The hair on the left side of the stamp hangs down very low, so as almost to touch the shoulder; it is only very slightly wavy, and reminds one of the hair in the pictures of Liszt. On

the right side of the stamp the hair is much too short, as it does not hang down much below the level of the middle of the nose. The right side of the top of the head (left side of stamp) is one large patch of white. The mouth is a curious shape; it appears to be open, showing a very white row of upper teeth. The corners of the collar appear to turn down, but this may be an optical delusion. The C and O of CONFEDERATE are decidedly smaller than the rest of the letters, and the E is much closer to the left-hand end of the label, than the S of STATES is to the right-hand end. The top and bottom limbs of the E of ONE are of equal length. The coloured line, down the right-hand edge of the stamp, is very nearly as thick as the white line next to it.

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 some years ago, from a dealer in the Northern States, who was, 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 recognise a few, which I used to know long before even 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. (Bogus.)

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. (Bogus?)

Confederate States; flag; 10 c., green, blue, black. (Bogus?)

Confed. Blockade Postage; 25 c., brown; 50 c., green, black on red; 1 dollar, blue, green, brown, red, mauve. (Bogus?)

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, scarlet.

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. (Bogus?)

Richmond ; flag ; 5 c., red, green. (Bogus?)

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 were then 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 thirty 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 be offered specimens of the rarest of them ; 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., green.

These are the rectangular stamps, with figure of value in the centre, under the word PAID, surrounded by eleven stars. They are tolerably rare ; used copies of the 5 c. being worth about £4. 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.

* This stamp has been reprinted, in chocolate, on bluish wove paper, also in red-brown, on white wove, and in scarlet, on white laid paper.

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, green. 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 5 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.

Envelope. 5 Cents, circular, green.

This is the round stamp, with eagle in centre. I have had specimens in black, cut square, gummed and ungummed, and imagine that they may have been fancy reprints, but it is a good many years ago, and I do not know what became of them. Scott prices this envelope at £20, used.

Genuine.

Engraved in *épargne*, on blue, buff, or white *quadrillé* paper. I do not know the size of the entire envelope. The words KNOXVILLE, TENNESSEE are in very ornamental letters, much like those of the word TWENTY in the green 20 c., Government issue. 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. 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, 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.

I have seen no cancelled specimen of either genuine or forged.

MEMPHIS, TENN.

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, as in the illustration here given.

Genuine.

Lithographed, in pale greenish-blue, on thin, white wove 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, white wove 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.

* This has been reprinted, in pale red, on very white, ordinary wove paper.

Genuine.

Lithographed, in a sort of carmine-vermilion, or in red, on stout, and on thin, 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. A portion of the red part of the groundwork generally touches the top of the P of PAID, making it look as though the up-stroke had been carried too high, so as to show above the level of the rounded part. 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.

Third Forgery.

Poorly lithographed, in scarlet, on stout, hard, white wove paper, un-gummed. There are ten sets of lines running from the left-hand top to the right-hand bottom, with, apparently, only one line at each end; and ten sets running from the right-hand top to the left-hand bottom, with no

line at the top, and only one at the bottom. The head of the P of PAID runs into an oblique patch of the red of the groundwork, so that it looks as if the up-stroke had been made very much too high, and had then been bent over to the right. A large blotch of red partly fills up the hollow in the body of the 5, but this blotch is absent in the genuine. The right foot of the A of PAID is enlarged by a blotch of colour, and there is a similar but smaller blotch, which projects from the right top corner of the I. The head of the P of MEMPHIS is solid in my specimen, but it may be only heavily printed. It has a round white dot in it, in the genuine. The scallops round the outside of the stamp are so very badly done and so blotchy, that they cannot be counted.

POSTMARKS.

Genuine.—I, very large, containing name in large, wide capitals, and date.

Forged.—All my forgeries are uncanceled.

MOBILE.

Issue of 1861. 5 Cents, blue on white.

There is a 2 cents, black, of this type, of which I have a forgery, but I have not been able to obtain a genuine specimen, with which to compare it. This 2 cents is decidedly scarce; Scott prices it at 50 dollars.

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 lines of background to be seen, as the lettering only reaches to the third line. There is one clear line of the background visible, 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 is not 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



* I have a specimen, lightly printed, in which the left side-point does *not* touch the outline to left of it.

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. She is standing behind the head of a large anchor, on which her hands seem to be placed. 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.

First Forgery.

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 very little 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. It is thick throughout, and has no ball. 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.

Second Forgery.

This is much more deceptive than the other. Lithographed, on very thick, hard, very white wove paper, ungummed. The flowers in the corners are like the genuine, except that they are somewhat thinner. The name is in thin letters, rather less than 2 mm. high ; the width of the M is the same as in the first forgery. There is only one line between the tops of the letters of MOBILE and the outline above them, and the outline is very little thicker than the other lines, as in the first forgery. There are two horizontal lines below the name, in addition to the thick lower outline. These two lines can be seen all the way across ; but in the first forgery, there is one line clear all the way, and part of another under MOB, as before stated. POST OFFICE (two words) is in thin, but tolerably regular letters. Below the bottom outline of the stamp, all my specimens of this second counterfeit show a thick blotch, extending from under the T of POST to the beginning of the 1 of OFFICE, with an extra thickening of the blotch under the OF. This does not exist either in the genuine, or in the first forgery. The P and E of POST OFFICE are as far from the ends of the containing-label as in the first forgery, but the P is upright. The A of PAID, in the genuine, is splayed out, so that there is a distance of fully $2\frac{1}{2}$ mm. between the outside corners of the feet of it ; in this forgery the A is squeezed in, and only measures $1\frac{1}{2}$ mm. across the bottom. The 1 comes down very decidedly lower than the D, instead of being quite level with it. In the word CENTS, the letters are of the same width throughout, but in the genuine, the back of the C, the vertical stroke of the E, the oblique stroke of the N, the vertical stroke of the T, and the oblique part of the S are all thickened ; and, moreover, the C of the genuine is an ugly letter, but it is part of a nice, regular oval, in this forgery. The 5, in size and position, is very like the genuine ; but the tail ends in a real ball, instead of a sort of reversed comma. The figure in the left lower corner is a man, in a long, flowing robe or cloak, and a white shirt-front ; he has three dots for features. As in the first forgery, he has a shield at his feet, with a cross on it. There is no anchor to be seen. The figure in the right lower corner is a lady ; she has her right arm apparently behind her, and her left arm is hanging down. There is no sickle in her hand, and no plough below the bottom of the central star.

POSTMARKS.

Genuine.—29, the outer circle 25 mm. across, the inner one 14, with MOBILE, ALA., in large, thin, block letters, between the circles, and date in the centre.

First Forgery.—Uncancelled.

Second Forgery.—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 *tpargne*, on bluish-grey 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 M^c 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 M^c 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 I of 10 is taller than the O, 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 have always thought that the unused specimens commonly to be found, which look so worn, and yet are evidently from the genuine stones, must be reprints, but I do not know that this is really the case.

2 Cents, blue, red.

Genuine.

Lithographed, on thin, white 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.

Same Issue. 5 Cents, brown.

(a) Thin white wove paper.

(b) Thick, yellowish-white wove.

(c) Bluish wove.

There are forty stamps on the sheet. The little numeral "8," inside the hollow of the central 5, varies in each of the forty stamps.

Genuine.

Lithographed, varieties as above. I have only a few specimens, so cannot give particulars as to the different types. The tail of the 5 ends in a large white ball, as



thick across as the broadest part of the numeral. Inside the hollow of the 5, there is, as mentioned above, a very distinct, small white 8. 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, more or less like the one in the right lower corner, but the shape of these leaves seems to be different in the different types. In any case, the part of the left-hand leaf which runs up towards the P of POST is not in the least like a four-pronged fork, or an arm and hand with four fingers. There are nine little dots above the upper J. L. RIDDELL label, and eight very much larger dots below the lower J. L. RIDDELL label. The upper dots are often blotched, but the lower ones show the white centres very plainly. One of my specimens, on white wove, has the whole of the lower label blotched into one solid mass of colour, so that name and dots are alike hidden. Whether this is a reprint, or only a hastily-printed original, I cannot say. The tops of the letters ID in the lower RIDDELL are not joined together. Except in very blotchy specimens, the whole shape of the cotton-pods, each side of PAID, can be distinguished. The S of ORLEANS is at some distance from the end of the containing-label.

First Forgery.

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. 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, or like a hand and arm, with four fingers. 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.

Second Forgery.

This is the same as the first forgery, except in the details now to be given. Lithographed, in brown, on thinnish, white wove paper. It is a redder brown than that of any of my genuine specimens. There is, as in the genuine, a small, distinct, white 8, inside the centre of the 5. The O of ORLEANS is fairly circular, but bulges out towards the bottom of the I of the upper RIDDELL. The central point of the leaf-ornament in the left top corner reaches a little further than below the stop after the upper J. The S of ORLEANS has a broad, coloured background, and this background goes *very* close to the end of the containing-label.

POSTMARKS.

Genuine.—A pen-marked cross is the only obliteration that I have seen.

Forged.—Uncancelled.

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, fourteen 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 fourteen millimetres, and to the stop, fifteen 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 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 *Philatetical Journal* for April, 1872, pp. 57, *et seq.*, 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 very nearly touches the chain-pattern in lightly-printed copies, and in heavily-printed ones it actually touches 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.

Same Issue. 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; for, 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 (3 c.). Black on yellow-green, and blue-green.

Issue of 1867 (3 c.). Black on ochre-yellow.

Issue of 1874 (3 c.). Black on lilac-rose.

Issue of 1875 (3 c.). 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 roughly 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 an imitation 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.*, it is 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 as those given for the said second forgery. There is no patch of black in the lower frame.

Fourth Forgery.

This counterfeits 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 pretends 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 uncanceled. 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.

REPRINTS.

Among the reprints which have been issued since 1883, when the plates were sold to a private speculator, I must mention that of the first issue; for the inscription, UN REAL, M. C., is forged, being of a different type from the lettering of the original. I have not seen this reprint, but it is spoken of in Mr. Bacon's book.

COSTA RICA.

Issue of 1863. $\frac{1}{2}$, 2, 4 Reales, 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 thirty-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. The $\frac{1}{2}$ real and 2 reales are chronicled as existing unperforated. I have never seen the 2 reales, and cannot remember whether the $\frac{1}{2}$ real had passed the post. I mention this because Moens used to offer 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, yellowish-white wove paper, 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-perf. 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 $\frac{1}{2}$ real and 2 reales. Rather well lithographed, on thin, hard, white wove 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 it does 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 OFFICIAL STAMPS.

The surcharge, OFICIAL, found on some of the genuine stamps, is bogus.

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-lys* 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, as in the annexed illustration, in the same colour, 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 postmarked copies of either the genuine or forged.

CUBA.

Most of the various issues of this country have been forged, and several of them are rather well done; especially the issues for 1867 and 1873. The watermarks on the first two issues were more than the counterfeiters could manage; but 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.

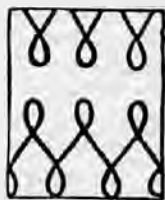
Issue of 1855. 2 Reales, crimson.

Genuine.

Engraved in *épargne*, on greenish-blue wove paper; watermarked very distinctly with loops at the top and bottom. 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 pearls are all the same size, and the same distance apart. 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 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 does not anything like touch it. The little S of R^s is perfectly upright. The stop after the F is on the same level with the stop under the S of R^s; 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 network and the circle, 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^s 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^s. 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.

Genuine.—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.

Forged.—The forgeries bear 98, also 5, without numerals.

INTERIOR STAMPS.

The 2 reales, 1855, watermark of loops, above described, the 2 reales, 1856, watermark of lattice-work, as here illustrated, and the 2 reales, 1857, no watermark, are all found with a black surcharge of $Y\frac{1}{4}$ (Ynterior, un cuartillo) for use in the interior. Gibbons chronicles four varieties of surcharge, as here shown, but I have only been able to procure Types 1, 3, and 4. The following table gives the measurements of the three types in my possession.



Genuine.

Measurements of the Y:—

	Type 1. mm.	Type 3. mm.	Type 4. mm.
Width of cross-bar of left arm . . .	2	1½	1½
Width of cross-bar of right arm . . .	1	1	1
Width of left arm . . .	1	¾	¾
Width near base of letter . . .	1½	¾	¾
Width of cross-bar at base of letter . . .	2	1½	1½
Width of top of letter . . .	3½	3	3
Height of letter . . .	5	4½	5½

The measurements of the fraction are :—

	Type 1. mm.	Type 3. mm.	Type 4. mm.
Total height	5½	6½	7
Height of 1	2	2	2½
Length of fraction-line	2	3½	3½
Height of 4	1½	2	2
Cross-bar of 4	1½	1½	1½

In Type 1, the fraction-line is a small "1," laid on its side. I have a block of four, and three of them have a 1 for a fraction-line, while the fourth has the serifs almost entirely removed. In the other types, the fraction-line is evidently a piece of lead rule.

FORGED SURCHARGES, ON GENUINE STAMPS.

Measurements of the Y :—

	1st Forgery. mm.	2nd Forgery. mm.	3rd Forgery. mm.
Width of cross-bar of left arm	2	2½	2½
Width of cross-bar of right arm	1½	1½	1½
Width of left arm	1	1	1 (nearly)
Width near base of letter	1	1	1 (full)
Width of cross-bar at foot of letter	2½	2	2 "
Width of top of letter	4½	4	4½ "
Height of letter	5½	5½	5½

The measurements of the fraction are :—

	1st Forgery. mm.	2nd Forgery. mm.	3rd Forgery. mm.
Total height	5½	5½	5½
Height of 1	2	2	2 (nearly)
Length of fraction-line	2½	2½	2
Height of 4	2½	2½	2
Cross-bar of 4	1½	1½	1½

In the first forgery, the Y is upright, and the fraction-line is more or less like a Roman I, lying horizontally. In the second forgery, the same, though there is a variety with thinner fraction-line. In the third forgery, the Y is an italic or sloping letter, and the fraction-line is quite different, being a thin "bracket," face downwards (⌋).

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled, or pen-marked.

Second Forgery.—Ditto.

Third Forgery.—Uncancelled, or with what appears to be a small portion of 62.

Issue of 1857. ½, 1, 2 Reales.

The forgeries of this set are particularly good, and very likely to deceive, especially as the genuine 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.

Printed, 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 printed in 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.

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. $\frac{1}{2}$ 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 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.

**Genuine.**

Engraved in *Espagne*, in black, on thinnish, tinted wove paper; no watermark. There are forty-three small, regular pearls down the right-

* The Philatelic Society's Catalogue states that this stamp is the type of the 1864 issue of Spain. This is, of course, a mistake.

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, or winged rod, 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 curved. 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 the 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.

Genuine.—I have never seen a cancelled specimen.

Forged.—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.)

$\frac{1}{2}$ 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. $\frac{1}{2}$, 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 lines, 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 do not remember seeing it before 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. Surcharged "66."

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. 66

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 was made somewhere about 1885.

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, and is thus not so likely to deceive. However, a carefully-printed copy would have a very good appearance; but the stamps 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.

First Forgery.—62.

Second Forgery.—This 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.

Genuine.

Engraved in *épargne*, 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 does 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, only a few years old.

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; 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 o 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-perf. 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, Emilio Julia) 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 o 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 is a pretty close approximation to the coinage of France, Belgium, Italy, and Switzerland.

**Genuine.**

Engraved in *épargne*, on thick, white wove paper; perforated 14. The rampant lion on the shield has four legs, and his tongue is not visible. The hair of the lady, 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 in the 1 peseta, there is no stop at all, except after the figure 1.

Forged.

Lithographed, on thin, poor paper; pin-perf. 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 lady, 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.



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 stronger than tea!

Genuine.

Engraved in *épargne*, on very thin, white wove paper; 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 seem 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 *x* 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 by one single vertical line, but by a number of very fine, parallel, and slightly oblique lines. This requires a close inspection.

Forged.

Lithographed, on thinnish, white wove paper; unperforated, or pin-perf. 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, 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. This 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 electrotpe *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 was 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.

"HABILITADOS."

The stamps of the 1868 and 1869 issues may be found with the surcharge here given. I should like to describe them, but do not possess any sufficiently well-authenticated specimens. There is, however, one forgery that can be easily detected. The second line of the inscription reads PO LA, instead of POR LA, and the letters of NACION are thin, and very widely spaced.

Another counterfeit has HABILITADO in thin, sans-serif letters, instead of the fat Roman letters of the genuine. In all cases, the forged surcharge is placed on genuine stamps.

**HABILITADO
POR LA
NACION.**



CUBA (CONTINUED).

Issue of 1898. 6 Centavos, blue.

I have quite lately (1905) come across a forgery of this stamp, but, unfortunately, it is so heavily postmarked, that I can only give a few tests.

Genuine.

Engraved in *épargne*, in a rich ultramarine, on thick, very white wove paper, perf. 14. There is a well-defined, hooked curl on the front of the King's forehead, the sharp end of it pointing towards the ear. The neck is shaded all over, except a tiny strip of white just on the front of the throat, where the "Adam's apple" is supposed to be. The *Y*, in 1898 *Y* 99, is tall enough to reach up above the centre of the 8. The leaf, below the *B* of CUBA, is dark. There is a little gap cut in the upper edge of the bottom label, just above the hyphen between 6 and CENTAVOS, to allow the point of a leaf to come down; and there is a shallower gap above the *C* of that word, but the other leaf does not really go into this gap. There is a sort of white comma under the *E*, the head of it is nicely rounded, and not at all flattened.

**Forged.**

Lithographed, in pale, very milky blue, on medium, rather spongy, yellowish-white wove paper, of a very fibrous nature, badly and irregularly perforated, about 11. The curl on the front of the forehead is a white patch, of no particular shape, and it lacks the sharp, oblique hook of the genuine. The neck is only partly shaded, all the front being white. The *Y* in 1898 *Y* 99 is very short, and does not reach up to the height of the middle of the 8. The leaf below the *B* of CUBA is white, just like the one below the *A*. There are no gaps in the top outline of the bottom label, and the leaves above the hyphen and the *C* of CENTAVOS do not touch the outline. The white comma under the *E* of CENTAVOS is badly shaped, with its head crushed down, or flattened. I can give no more tests, owing to the heavy cancellation of my solitary counterfeit.

POSTMARKS.

Genuine.—Usually 1, large; but I have also seen an oblong cancellation, like 71.

Forged.—1.



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*," plates 12, 15, 19.

1d., red, letters in all corners, Crown watermark, plates 174, 181, 184, 193, 196, 201, 205, 208, 215, 216, 217, 218, 220.

2½d., pink, Orb watermark, plates 14, 15.

4d., pale green, Garter watermark, plate 16.

6d., grey, Rose-spray watermark, plate 16.

1s., green, Rose-spray watermark, plate 13.

1d., brown, newsband.

30 paras, surcharged on the 1d., red, plates 201, 216, 217, 220.

½d., provisional, surcharged in three widths of type, on the 1d., red. Surcharges 16 to 16½ mm., plates 201, 216, 218. Surcharges 18 mm., plates 174, 181, 201, 205, 208, 215, 216, 217, 218, 220. Surcharges 13 mm., plates 201, 205, 215, 217, 218.



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 *burelé*, 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 ground-work, 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 *bureld*. 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 *bureld*. 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 13¹/₂, 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; pin-perf. 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 vermillion.



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 stop 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 cut off 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-perf. 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. In the upper inscription, all the taller letters 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 1, 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-SCHIFFFAHRT 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-perf. 13. This is exactly the same as the second forgery of the 17 soldi, with the value altered.

Issue of 1868. 10 Soldi, green.

Genuine.

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.

These date from 1877. The paper is thicker, the colours are brighter, and they are perf. 10, instead of 9½, but are also found unperforated.

DECCAN.**Issue of 1869. 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; perforated 11½. 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 rather 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 those 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 13 $\frac{1}{2}$, 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 Jan., 1871. $\frac{1}{2}$, 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 1871-1900. 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; perforated $12\frac{1}{2}$. 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 blotted 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-perf. 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.

REPRINTS.

Some of these may now be found in almost every album; they have evidently been largely patronised by some of the less scrupulous dealers.

Reprints of the Issue of 1869.

These are perforated $12\frac{1}{2}$, instead of $11\frac{1}{2}$, so this test will be quite enough for them. They were made about 1880, and are found in various fancy colours, such as violet-blue, bright green, red, etc., as well as in olive-green. The pale olive-green one may also be found unperforated.

Reprints of the Issue of Jan., 1871.

The skeletons were also reprinted in 1880, on white wove paper, and are perforated $12\frac{1}{2}$, instead of $11\frac{1}{2}$. The $\frac{1}{2}$ anna reprint is a very pale reddish brown, instead of brown; and the 2 a. is a bright green or blue-green, instead of pale yellow-green. The $\frac{1}{2}$ anna reprint is also found unperforated.

Reprints of the Issue of 1871-1900.

Of these I have lately (1902) seen some fancy stamps— $\frac{1}{2}$ anna, orange-brown; 1 a., black-brown, on thick, *blue laid* paper, nicely perforated $12\frac{1}{2}$. The paper is a strong blue, and the laid lines very conspicuous.

FORGED OFFICIAL SURCHARGES.

Some of the reprints mentioned above may be found with a forgery of the *Sirkari* (official) surcharge on them, in red or in black. One of my specimens of the reprint of the first issue, in pale olive-green, is ornamented with *two* surcharges—a black one over a red one! The surcharge is not at all badly done, but the second R of Sirkari (second character from the left) follows too closely the curve of the body of the final I (last character on the left), whereas it is somewhat straighter in the genuine.

The reprints of the second issue may also be found with red and with black surcharge.

Besides these, I have also sundry stamps of the last issue, with this surcharge: deep carmine, on $\frac{1}{2}$ anna, red-brown; black, on 1 a., brown; carmine, on 2 a., green. These forgeries are all on genuine stamps.

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 net-work 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 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 than the upright-stroke. 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 it is 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 twenty-five 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 net-work 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 in the genuine, which are perfectly round. There is a very small, white spot after KGI, 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 a dangerous forgery; in fact, I was taken in by it myself a few years ago. Lithographed, on wove paper, rather thinner than the genuine; watermarked 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 (by means of an oiled die?) 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 also 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 net-work 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 most of them are on white paper. The front of the tail of the 2 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 after RIGSBANK touches the outline of the circle, but it does not touch in the genuine stamps. 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 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 on 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, and an almost invisible stop a long way after the M, while 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 1858, 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 16 skilling 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.

1d., 6d., 1s.

Issue of 1874. CC, perf. 12½.

Issue of 1877. CC, perf. 14.

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; perforated 12½ or 14, as above; 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, or pin-perf. 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.

I fear my remarks on this issue will not prove of very much service, as my efforts to obtain specimens of the genuine have resulted in a single copy of the *1 real*, and there are twelve varieties of type of each value. I fancy, however, that the shield and arms are much the same in all, and that it is the setting of the outer part that varies.

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 shield, would cut centrally through the C of *CORREOS*. There are nineteen horizontal lines in the left top compartment of the shield; eighteen vertical lines in the right top compartment; about seventeen vertical lines in the left bottom compartment; and eighteen 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 visible 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.

Medio Real, Un Real. 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, seventeen horizontal lines; right top compartment, twelve vertical lines; left bottom compartment, thirteen vertical lines; right bottom compartment, thirteen 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 the top, such as it 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 semi-circular 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, but there are twelve types of this, and, it is said, ten types of the UN 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 eleven 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. Medio Real.

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 ten 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 is only a dot. The lines in the shield are as follows: Left top compartment, sixteen horizontal lines; right top compartment, thirteen vertical lines; left bottom compartment, twelve vertical lines; right bottom compartment, fourteen 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, semicircular 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. Un Real.

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, fifteen horizontal lines; right top compartment, thirteen vertical lines; left bottom compartment, fifteen vertical lines; right bottom compartment, fourteen 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 small 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.

Issues of 1866 to 1874. Medio, Un Real.

1866. Medium laid paper.

Medio real, straw. Un, UN real, pale green.

Medium wove paper.

Medio, rose. Un, pale green, deep blue, pale blue.

The same, but with diamond-pattern watermark.

Un real, green.

1867-9. 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 S of DIOS is larger than the upper half. 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 Latin words is a good distance from the side of the frame. The left upper compartment of the shield contains seventeen horizontal lines; the right upper compartment contains fifteen vertical lines; the left lower compartment contains thirteen vertical lines; and the right lower compartment contains fifteen 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.



Forged.

Of the first forgery, now to be described, I have a sheet, containing, on the left side, one pane of twenty-five stamps (5 × 5) of the UN real, and, on the right side, a pane of the same number of the Medio real. They are not quite alike, so I describe them separately.

First Forgery. Medio Real.

Lithographed, on thin (but not *pelure*) pale green 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 ten vertical lines; and the right lower corner contains 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 are 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.

First Forgery. UN Real.

Lithographed, on the same paper as the Medio real, just described. The design is the same as in the Medio real, except in the following points: Correos and UN real are placed centrally in their respective labels. The S of DIOS leans over to the *left*. In the word PATRIA, the R is distinctly taller than the letters each side of it, and the head looks bigger than the tail. The T of this word is quite vertical, and the top of the last A is pointed. The lines in the shield are: Left upper compartment, fourteen horizontal lines; right upper compartment, ten vertical lines; left lower compartment, ten vertical lines (like the Medio real); right lower compartment, twelve horizontal lines. The cross is much better drawn than that of the Medio real, but the end of the left arm is often broken, though not always. There is a black ball, in the centre of the semicircular line, just above the top of the cross. The cap of Liberty, in both of the above counterfeits, has a large, prominent hook.

Second Forgery. UN Real.

Of this I have only the UN real. Lithographed (including CORREOS and the value), on thin, (but not *pelure*), very hard, very pale rose, and also on softer, yellow 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-hand 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. Medio Real.

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 it on white, bluish green, Prussian blue, greyish-olive, ochre-yellow, 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. 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 A of LIBERTAD is generally very curiously blotched, or malformed, as though a V had first been drawn, and then corrected. There are *two* vertical lines, instead of one, separating the cross from the left upper compartment of the shield, and one of these two lines is crooked, and touches the left arm of the cross. The left-hand end of the scroll *almost* touches the side of the frame. The lines in the shield are as follows : Left upper compartment, seventeen 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 in the same straight line 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. 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.

Third Forgery. UN Real.

Lithographed, on white, Prussian blue, pale magenta, and greyish-olive wove paper, the same substance as in the Medio real, just described. The design is the same as the third forgery of the Medio real, where not otherwise stated. The words UN REAL are placed slightly too much to the left. The S of DIOS does not slope nearly so much to the right as it does in the Medio real. The A of LIBERTAD generally, but not always, shows a blotch. There is only one vertical line, separating the cross from the left upper compartment of the shield, and it does not touch the cross. The lines on the shield are : Left upper compartment, fourteen horizontal lines (the bottom line is very thick, and is really double) ; right upper compartment, fourteen vertical lines ; left lower compartment, twelve vertical lines ; right lower compartment, about

fourteen horizontal lines. The sixth horizontal line in the left, upper compartment has been drawn much too far, and projects from the side of the shield. There is a black ball just above the cross in the semi-circular line. The inner line of the frame, above CORREOS, is not drawn too long in this forgery. There is a line drawn partly or entirely along the tops of the letters of REAL, joining them together. Some specimens show this line extending from the N of UN, through, and even beyond, the L of REAL, but it does not extend so far in all my copies. The rest of the tests are the same as for the third forgery of the Medio real.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—A set of diamond-shaped dots; the whole postmark being much larger than the stamp. Also a mutilated portion of 41; also 42, without numerals; both of these are lithographed at the same time as 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 vermillion, 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 rather 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 1865 it was machine-perforated $12\frac{1}{2} \times 12$. 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 stamps 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 $12\frac{1}{2} \times 12$, 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 St. 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  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 normal tint of our own obsolete red 1d., 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.

Issues of 1874-82. 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 came to me in 1890. It is not nearly so deceptive as the first set.

Genuine.

Engraved in *épargne*, on thickish, white wove paper; no watermark; perforated 14, 13×14 , $13\frac{1}{2} \times 12\frac{1}{2}$, $12\frac{1}{2} \times 12$, $11\frac{1}{2} \times 12$, etc. There are eighty-seven 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-perf. 13. There are only eighty-six 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 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 sixty-seven 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. There is a dot, or, sometimes, an oblique line of shading, on the lower eyelid, below the front of the pupil. I do not think this counterfeit likely to be at all dangerous.

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 ($\frac{1}{2}$) REAL and UN (1) REAL 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 1865-72. 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, projecting from the left-hand end of the *fusces*, 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 do not touch 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. Those 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 *fascies* would hardly be recognised, 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 wove paper, also on *quadrillé* paper, *i.e.*, having laid lines, forming squares or oblongs. 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, 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 counterfeit, 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 UN REAL 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 1872.

1 Real, orange-yellow, and orange-vermilion.

Genuine.

This stamp is an evident copy of the first 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. 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 lictor's *fascies*, 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; pin-perf. 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 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.

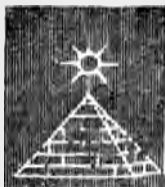
Forged.—The forgeries are cancelled with a rectangle, or a diamond, of square dots.

UNOFFICIAL PERFORATIONS.

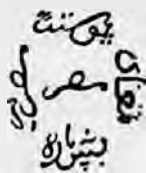
The 1 real and the 1 peso above described are to be found with a large, irregular perforation, gauging from 6 to 11. I have had specimens perforated 8 and perforated 11, but have not seen those perforated 6. These are all false and unofficial perforations.

REPRINTS.

The issues of 1865 and 1866, and the circular surcharge of 1897 here shown have all been reprinted. Full particulars will be found in Mr. Bacon's *Reprints*. With regard to the 1865 issue, however, the MEDIO REAL and the UN REAL, in both colours, come within the scope of my book, as they differ in size from the genuine, and must therefore have been redrawn, which makes them forgeries, and not ordinary reprints. The genuine MEDIO REAL measures 19×22 mm., and the genuine UN REAL measures 18½ to 19×23 to 23½ mm. In these *soi-disant* "reprints," the MEDIO REAL measures 19½×23½ mm., and the UN REAL 20 to 20½×24½ mm. I have not seen these stamps myself, but have transcribed this information from Mr. Bacon's book.

**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, 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. (The 1 piastre, however, does not bear the watermark.) As regards the surcharges, the central one 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 are ever ready to turn an honest penny (or a dishonest one either, as some of my friends used to say, who were Egyptian bondholders in the bad, old days), 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; watermarked (all but the 1 piastre) with a ten-rayed star, or flower, whichever it may be, over a pyramid; perforated $12\frac{1}{2}$ all round, or sometimes perforated $12\frac{1}{2}$ 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 the 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 the 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 two and a half entire, small diamonds, on each side of the point of the large diamond. In the bottom border, there are three to the left, and two and a half 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 thinness.



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 a 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 o, 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, etc., the same as in the genuine 5 paras. This value, as I said before, is not watermarked. 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 on 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 the 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 those 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 in the 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 in the 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 at 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.

There are four types of each value in this issue, distinguished by the position of the pyramid in the central oval, and by the shape of the Arabic letters, 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, as here shown; perforated $15 \times 12\frac{1}{2}$. I have called the design on the back a "watermark"; but the fact is that this design is impressed *after* the paper is made, something after the manner of the oval design on the backs of the Swiss stamps of 1862-82; 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 on 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, 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 $12\frac{1}{2}$. 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 on 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 on the left-hand side, and nineteen on 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 label 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 the 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 topmost 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 0 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., 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 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 0 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 on the left-hand side of the central oval, and nineteen on 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., 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 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., 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 nineteen horizontal lines of shading on the left-hand side of the central oval, and the same number on 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., the 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 12½, 13½, and compound. 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 through the middle row of stamps 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 Y 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 downwards in the centre. 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 sunk into the paper.



Threepence. Genuine.

Paper, watermark, perforation, etc., the same as in the genuine one penny. The design of this stamp is different from that of the penny, the circle having sixty-nine dark dice, alternating with sixty-nine 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, watermark, perforation, etc., the 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 dice, or rectangles, as in the threepence; but of a pattern of thirty-nine dark 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, containing 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 never saw this forgery until 1891.

Issue of 1872. Same stamps surcharged 2, 6, 12 Cents.

Two

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.

Can

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

V.R.

V.R.

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 a great deal 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 *épargne*, on medium, white wove paper, perf. 10. There are eleven distinct pearls outside the curved white line above FIJI ; the one to the extreme left touches the frame around 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, ungummed. 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 eleven 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, and 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."

There are, I believe, six varieties of type of each value of the stamps on *quadrillé* paper, and six varieties on the laid, *bâtonné* paper, except the 6d., and 9d., of which there are only three varieties. I fear that my remarks will not be of very much value, as I have only single specimens of the genuine, from which to describe.

Issue of 1870. 1d., black on rose.

Genuine.



Type-set; printed in black, on rose-coloured, *quadrillé* paper, or on laid *bâtonné*, rouletted 20, on dotted lines. The numeral 1 is just 4 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, and also on very pale, rose laid paper rouletted 20, on dotted lines, or pin-perf. about 12. The 1 is 5½ 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., the 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 do not possess. 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.

My specimen, on wove paper, has the top line unbroken. The bottom line is extremely thin, but it appears to be unbroken. The left-hand line is broken, opposite the first I of FIJI, and the right-hand line is broken, opposite the P of EXPRESS. In one specimen, on laid paper, the top line is unbroken, the bottom line is also unbroken, the left-hand line is broken, opposite to the first I of FIJI, and the right-hand line has a wide gap, opposite to the space between the R and second E of EXPRESS. In another specimen on the laid paper, the top line is broken, above the E of TIMES, the bottom line is broken, below the second L of SHILLING, the left-hand line is broken by the J of FIJI, and the right-hand line is broken, opposite to the R of EXPRESS.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—All my counterfeits are uncanceled.

SOI-DISANT "REPRINTS" OF THE TIMES EXPRESS STAMPS.

Bacon's *Reprints* says that so-called "reprints" of all five values were made in 1876, on laid, *bâtonné* rose paper. The stamps are shorter (16 mm., instead of 18½ mm.), and differ in type; and the 6d. has a small numeral of value, instead of a large one. They are unperforated, also pin-perf.

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 till 1856 that adhesives came into use. The earliest envelopes used to be rather puzzling to collectors, not only because of their rarity, but also because it was believed that there were *two* issues of 1845, the second issue being in reversed colours (*i.e.*, 10 kop., red, instead of black ; and 20 kop., black, instead of red). The original stamps of this *soi-disant* second issue, in the reversed colours, are forgeries. Mr. Breitfuss, who has kindly given me many details, tells me that they were made by a Herr Elb, in Dresden, who sold them as entire envelopes, also cut square ; and that he got £50 and more, for each stamp !

The apparently genuine stamps in the reversed colours are fancy reprints. In 1850-60 the belief was almost universal that the so-called "second issue of 1845" existed ; and, accordingly, in 1862, Moens ordered the following reprints, on strips of paper, also as *tête-bêche* varieties : 10 kop., black ; 10 kop., carmine ; 20 kop., carmine ; 20 kop., black. Even the Helsingfors postmaster, Herr Griffenberg, of whom M. Moens ordered the supply of reprints, was of the opinion that the reversed colours existed. In 1872, Moens again ordered a supply of reprints (of 1845 and 1850), and, in these second reprints, those of the 1845 set exist only in the proper colours, 10 kop., black, and 20 kop., carmine ; in strips, also *tête-bêche*.

Issue of 1845. Envelopes ; 10 k., black ; 20 k., red.

Genuine.

Engraved in colour, on rough laid paper, stamped in the 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 circlet 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 circlet 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 STEMPER 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.

BOGUS ENVELOPES.

10 k., rose, vermilion; 20 k., black, greenish-black.

These, I conclude, are the productions of Elb, of Dresden, of which I have already spoken. They are 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 10 k., 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.

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.

Mr. Breitfuss says, in one of his letters to me: "All cut specimens of the 1850 issue, 5 kop., blue, and 10 kop., carmine, without pearls in the post-horns, must be considered *cut envelopes*, even if used as adhesives; and *not* as a special issue of adhesives without pearls."

It will be seen that Mr. Breitfuss does not agree with "L. Hanciau," in the *Monthly Journal* for November 30th, 1903, who makes out that the cut specimens of the pearlless envelopes of 1850 are really a first issue (March, 1856) of adhesives, and that the real adhesive issue with pearls (April, 1856) is a *second* issue of adhesives.

Genuine.

Engraved, in a transverse oval, instead of the upright oval of the issue of 1845 ; stamped on the flap of the envelope, in the following varieties :

5 k., blue, 10 k., rose ; both on thin, blue wove paper. 5 k., blue, 10 k., rose, 20 k., black, and greenish-black, all on thick, yellowish-white wove paper.



20 k., black, and greenish-black, on white laid paper. This latter 20 k. 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 projection 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 canvas 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 projection 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, and the 20 kopeks. They are 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 St. 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 (ordered by Moens in 1872) 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.

Engraving, paper, etc., as before. The lion's paw holding the sword is only partly shaded, and the point of the upper tail *almost* touches

Genuine.

Engraved, in a transverse oval, instead of the upright oval of the issue of 1845; stamped on the flap of the envelope, in the following varieties:

5 k., blue, 10 k., rose; both on thin, blue wove paper. 5 k., blue, 10 k., rose, 20 k., black, and greenish-black, all on thick, yellowish-white wove paper.



20 k., black, and greenish-black, on white laid paper. This latter 20 k. 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 projection 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 canvas 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 projection 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, and the 20 kopeks. They are 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 St. 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 (ordered by Moens in 1872) 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.

Engraving, paper, etc., as before. 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.

Engraving, paper, etc., as before. 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 the 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 together on a stamp. 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, show a marked deterioration of the dies, and are 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 with 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 in the present instance; 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 circlet 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 the 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 circlet 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 serpent*." 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-perf. 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 small, 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 upper 10 almost touches 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 circlet 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 circlet 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.

BOGUS PERFORATION.

Issue of 1877, etc. 1 mark, lilac.

This stamp is found perf. 11, or $12\frac{1}{2}$, or $11 \times 12\frac{1}{2}$, according to date. The *Timbre-Poste*, in 1896, described a bogus stamp, manufactured out of an imperforate proof or essay, having *serpentine perfs.* I have not seen this fraud, but understand that the serpentine perf. on three sides does not agree with the gauge of the old serpentine perf. of Finland, and that the cancellation is of some unknown type.

My readers will therefore understand that any 1 mark, lilac, with serpentine perfs., that may be offered to them, is bogus.



FRANCE.

Issue of 1849-50. 10, 15, 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 shading under the eye and on the neck consists of well-defined, parallel lines of dots.



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 an indent of colour in the middle line of the upper lip, which almost amounts to a defect in the drawing. The lower lip has a distinct line of shading on it, to mark the form of the red part of it. There are three lines of shading above the eyelid, and beneath the eyebrow. Round the portrait there are ninety-

seven pearls, 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. This whole key-pattern may be likened to a bent ribbon, with both edges of it clearly shown in perspective. 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 . REPUB. 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 REPUB., 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 REPUB. 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 REPUB. 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 came across two or three other values, 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 I, 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.

Forged. Fourth Set.

This I have not seen. So far as I know, there is only the one stamp, the rare 1 franc, orange, and it is said to be a very dangerous forgery. I copy the description from the *Monthly Journal*. I think it was made in 1898.

"The colour is very successfully imitated, but the paper is thicker and coarser than that of the genuine, and more grey in some. The shading under the eye cannot be resolved into parallel lines, but is much less pronounced than the genuine. The key-pattern at the left side consists of a single bent line, with mere traces of a second line. On the right side, the second line is more noticeable; but it is far from being as clear as in the originals. The indent in the middle of the line of the upper lip is entirely absorbed into the curved line of colour of the upper lip. The three lines of shading, above the eyelid and beneath the eyebrow, are absent in this counterfeit."

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.

seven pearls, 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. This whole key-pattern may be likened to a bent ribbon, with both edges of it clearly shown in perspective. 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 . REPUB. 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 REPUB., 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 . REPUB. 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 REPUB. 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 came across two or three other values, 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 I, 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.

Forged. Fourth Set.

This I have not seen. So far as I know, there is only the one stamp, the rare 1 franc, orange, and it is said to be a very dangerous forgery. I copy the description from the *Monthly Journal*. I think it was made in 1898.

"The colour is very successfully imitated, but the paper is thicker and coarser than that of the genuine, and more grey in some. The shading under the eye cannot be resolved into parallel lines, but is much less pronounced than the genuine. The key-pattern at the left side consists of a single bent line, with mere traces of a second line. On the right side, the second line is more noticeable; but it is far from being as clear as in the originals. The indent in the middle of the line of the upper lip is entirely absorbed into the curved line of colour of the upper lip. The three lines of shading, above the eyelid and beneath the eyebrow, are absent in this counterfeit."

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, or 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 there is no engraver's initial at the base of the neck. The number of pearls in the circle, and the 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 counterfeit, 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 FRANCAIS. 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.

15 Centimes, blue.

Issue of 1877, wove paper.

Issue of 1892, *quadrillé* paper.

I have only lately (1903) come across a counterfeit of this stamp, and rather wonder that the forgers should have found it worth their while to imitate such an extremely common variety, which is, of course, to be found in every album.

Genuine.

Engraved in *épargne*, on wove or *quadrillé* paper as above, perf. $14 \times 13\frac{1}{2}$. The imprint in the left lower corner is J A SAGE INV; that in the right lower corner is E MOUCHON D & I. These are in microscopic, but legible letters. The top leaf of the olive-branch in the right hand of the female figure, touches the fourth dark, horizontal line from the top of the stamp, counting the two lines of the frame, and the lowest berry on the branch lies exactly in the centre of her right breast, and is very prominent. She appears to have flowers in her hair, and has a fairly contented expression of countenance. Her left great toe is abnormally long and pointed; it has no nail, and is directed towards the left top corner of the R of REPUBLIQUE, below it. Her left forefinger, resting on the globe, is curved inwards, so as to point to the right top corner of the 1 of the figure 15 below it. The figure of Mercury shows curls on his forehead, below the front of his cap. The tip of the right wing of the cap reaches to the centre of the sixth horizontal line from the top, including the two frame-lines, the tip of the left wing reaches to the top of the seventh horizontal line. He has a somewhat drooping nose, and the left corner of the mouth turns very slightly upwards. The top of the serpent-twined rod in his left hand ends in a round ball; the serpents have no eyes. The left leg is shaded so very darkly, that it hardly stands out at all, from the background. At the top of the globe, in the small portion visible, just above the clasped hands, there is a curved line of four short dashes, following the contour of the globe. These are quite distinct. The two round dots at the two ends of the name-label are large, quite twice as wide as the width of any of the lines forming the letters of the name.

Forged.

Lithographed, on white wove paper, perf. $13\frac{1}{2}$ all round. The names of the artist and engraver, in the lower corners, are absolutely illegible. The top leaf of the olive-branch touches the sixth dark, horizontal line from the top, and there is no berry on the right breast. The lady wears what appears to be a laurel-wreath, and the head is more like that of a Roman Emperor, than of a woman, and has a pained expression of countenance. The great toe is not visible. The fore-finger of the hand on the globe points to the 5 below it. The head of Mercury shows a sort of chaplet, instead of curls, in front of his cap; the tip of the right wing reaches to the top of the fifth dark horizontal line, from the top, and the tip of the left wing touches the sixth line. His nose is simply two sides of a triangle, and the left corner of the mouth droops very slightly downwards. His rod has a top like a candle-flame on the top of a small ball, and each serpent has a dot for an eye. The left leg is nearly as prominent as the right, being more lightly shaded than the genuine, and with a darker outline. The line of dashes at the top of the globe is absent. The two round dots, one at each end of the name-label, are very small, being exactly the width of the 1 of FRANÇAISE.

Genuine.—29.

POSTMARKS.

Forged.—29. This is, apparently, a genuine Paris postmark: in that case it must have passed the post. It would thus appear that this counterfeit was probably made to defraud the Government, and not us long-suffering philatelists.



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 1860-5. 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 groundwork, 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.



* This was the Austrian expedition of the s.s. *Teskehoff*, under Payer and Weyprecht, of 1871-4. The letters W and B probably commemorate Lieutenants Weyprecht and Brosch.

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 is 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.

Issues of 1892, etc. 1 c., black on azure.

There are, of course, stamps of this type for each separate colony, and I have to warn my readers, not against forgeries of the stamps themselves, but against forgeries of the postmarks. These will, no doubt, be applied to other values besides the 1 c., but, at present, I have only seen this value cancelled. Messrs. Alfred Smith kindly sent me specimens early in 1898, together with the history of them, which I here produce. Unfortunately, I have not



been able to get hold of all the genuine postmarks, but must content myself with giving a catalogue and description of the forged ones.

Messrs. Alfred Smith and Son say: "In March, 1897, we purchased from a Parisian dealer a lot of obliterated stamps of 1 centime, of various French colonies, current type. We did not offer any of them for sale, but placed them in a reserve stock. Lately, hearing that these stamps had been put in the market with forged postmarks, we submitted samples for examination by the well-known firm of F. A. Hoffmann, who pronounced them to be all falsely obliterated. In every case, the obliteration is much too clearly impressed, in deep black ink, of a perfectly uniform shade, and Mr. Hoffmann points out that there are many differences, e.g., in Soudan-Français, the hyphen is omitted. Not only this, but he informs us that genuinely-used copies of Anjouan and Ste. Marie de Madagascar are unattainable in wholesale quantities. For the present, we refrain from publishing the name of the person from whom we bought these stamps, as he is a dealer of some standing, and we have no reason to suspect his good faith."

The stamps are all ungummed, and the postmark is usually struck at the junction of each block of four.

Here is a list of the postmarks. The date is in the centre; and, unless otherwise described, the inner circle surrounding the date is composed of hyphens, and the outer circle plain, something like our No. 29, except that the hyphens are shorter.

FORGED POSTMARKS.

ANJOUAN.—ANJOUAN, COL. FRANÇ, 25 MAI, '94. (In octagon.)

BÉNIN.—COTONOU, BENIN, 7 JUIL., '94. (Maltese cross each side of name.)

DIEGO-SUAREZ.—+ DIEGO-SUAREZ + MADAGASCAR, 15 FEVR., '96.

DJIBOUTI.—+ DJIBOUTI + POSTES 8 MARS, '95. (Outer frame, a wavy heptagon; inner frame, long hyphens.)

FRENCH CONGO.—:: BRAZZAVILLE :: CONGO-FRANÇAIS, 18 MAI, '94.

FRENCH GUIANA.—CAYENNE, GUYANE, 7 MAI, '96. (Five-pointed star each side of name.)

FRENCH GUINEA.—CONAKRY, GUINEE FRANÇAISE, 2 MAI, '96. (Four V's, forming an outlined cross, each side of name.)

FRENCH SOUDAN.—KAYES, SOUDAN FRANÇAIS, 2 DEC., '94. (No cedilla under the c of FRANÇAIS, and hyphen omitted.)

GUADELOUPE.—POINTE A PITRE, GUADELOUPE, 1^E/21 AOUT, '95.

INDIAN ESTABLISHMENTS.—INDE, PONDICHERY, 8 FEVR. '96. (Maltese cross each side of name.)

INDO-CHINA.—MON-CAY, TONKIN, 7 JUIL., '96. (Hyphens of inner circle longer.)

IVORY COAST.—JAQUEVILLE, COTE-D'IVOIRE, 4 Dec., '95. (Inner circle plain, like the outer one.)

MADAGASCAR.—None included.

MARTINIQUE.—FORT DE FRANCE, MARTINIQUE, 2 MAI, '96. (Inner circle plain.)

MAYOTTE.—D'ZAUDZI, MAYOTTE, 31 JANV., '95. (Five-pointed star each side of name.)

NEW CALEDONIA.—NOUVELLE CALEDONIE, NOUMEA, 2 E/17 AVRIL, '96.

NOSSI-BÉ.—HELVILLE, NOSSI-BE, 4 MAI, '96.

OBOCK.—OBOCK, COLONIE-FRANCSE, 29 Juin, '94. (No cedilla.)

OCEANIA.—None ordered; those we already had in stock were genuine.

RÉUNION.—RÉUNION, ST. DENIS, 20 JUIL., '95. (Inner circle dotted, Maltese cross each side of name.)

STE. MARIE DE MADAGASCAR.—STE. MARIE, MADAGASCAR, 7 MAI, '96.

ST. PIERRE ET MIQUELON.—ST. PIERRE-MIQUELON, 13 MAI, '93. (Inner circle dotted, five-pointed star after name.)

SENEGAL.—DAKAR, SENEGAL, 2 JANV., '96. (Five-pointed star each side of name.)



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 June, 1880. Same as 1874, but perforated 14; ½d., 1d., 2d., 3d., 4d., 6d., 1s.

Issue of 1886-7. Same as 1874, but watermarked with Crown and CA; perf. 14; ½d., 1d., 2d., 2½d., 3d., 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 (they are six-pointed stars), beneath a band of fourteen pearls. Near the top of the chignon, close to where it joins the head, there is, usually, 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 1 of GAMBIA. The white floral scrolls in the spandrels are composed of white lines, which are much *narrower* than the width of the 1 of GAMBIA. The white ring round the central medallion is quite twice as wide as the width of the said 1. There is a white projection, probably a pearl, sticking out from the front top corner of the coronet, pointing towards the first A of GAMBIA. The expression of the face is very pleasing, the eye is fairly distinct, and the lower half of the ear is plainly visible. The back of the chignon and the pendent curl are very good tests, but the differences cannot be described in words, so I must refer the reader to the



FIG. 1.
Genuine.

enlarged representations of that portion of the stamp. It will be seen from the cut, Fig. 1, that the curl is decidedly "corkscrew," and there is a little white patch or mark, close to the left side of the final bend, which is not, however, shown in the cut.

First Forgery.

This is the counterfeit described in the first and second editions of my book. It is supposed to imitate the issue of 1869, being embossed, on medium, white wove paper, no watermark, unperforated. The coronet is not the least like the genuine, being composed of two parallel bands of embossing, connected together, by transverse pieces, at intervals, and with some ornaments (which I cannot make out) along the top. The projecting pearl has been imitated in this forgery. There is no coloured dot on the chignon. The outline of the nose is somewhat hooked. The words GAMBIA and FOUR (SIX) PENCE are slightly embossed. The dark lines, above and below GAMBIA, FOUR (SIX) PENCE, etc., are *far* narrower than the width of the 1 of GAMBIA. The white floral scrolls in the spandrels are composed of lines *very* nearly the same width as the 1 of GAMBIA. The white ring round the medallion is decidedly narrower than the width of the said 1. The mouth is rather more open than in the genuine, the eye is hardly visible in my specimens, and I cannot see any portion of the ear. The outline of the chignon and the pendent curl are as in Fig. 2. It will be seen that the curl is split, forming two simple hooks, side by side, and not in the least resembling the genuine.



FIG. 2.
First Forgery.

Second Forgery.

Of this I have only the 6d., and I do not fancy it is so common as the forgery just described. Embossed, on medium, white wove paper, unperforated. My specimen has a couple of watermarked lines, horizontally across the stamp, probably part of the papermaker's trade-watermark. The coronet is a good deal more like the genuine than that of the first forgery, but it is not sufficiently distinct to describe. An easy test is, that there are *two* circular pearls, quite distinct, above the top of the coronet. The one at the front corner appears to be attached to the corner of the coronet below it by a thin white stalk, but the other pearl,



FIG. 3.
Second Forgery.

to right of it, is quite unattached, and, as it were, hanging in the air, above the coronet. The nose is decidedly hooked. There is no coloured dot on the chignon. The dark lines, above and below GAMBIA, etc., are thin, like those of the first forgery. The lettering is rather ragged, and there is a white dot, which joins the bottom of the G to the white line below it. The white ring round the medallion is a shade broader than in the first forgery, but still too narrow. The mouth is shut, the eye hardly visible, and there is scarcely any trace of an ear. The outline of the back of the chignon and the pendent curl are as in Fig. 3. The centre of the chignon projects a good deal too much; the curl is a fair imitation of the genuine, but the little white patch is absent.

Third Forgery.

Embossed, on yellowish-white wove paper, unperforated, no watermark. The embossing is a good deal sharper than in either of the forgeries

already described. The pearls in the band of the coronet are not visible, but, along the top edge of it, there are five large pearls. There is no dot on the chignon, which is even more highly and sharply embossed than the genuine. The dark lines, above and below the frames, are decidedly narrower than the width of the 1 of GAMBIA. The white ring, round the medallion, is a little broader even than the genuine, and it encroaches slightly on the foot of the M. The pearl on the front corner of the coronet projects, as in the genuine, but it is a good deal thicker, and more clumsy. The nose is absolutely straight, the mouth fairly like the genuine, but the eye is placed too far back from the edge of the profile. A portion of the ear is visible. The chignon and pendant curl



FIG. 4.
Third Forgery.

are as in Fig. 4. The curl is very like the genuine, but the accompanying white line or patch is absent.

Fourth Forgery.

Embossed, on white wove paper, with impressed watermark of crown and CC, which often shows right through the face of the stamp. The crown in the said watermark reminds one very much of an enlarged representation of the small crown of our first English 1d. stamps, illustrated on page 400. These forgeries are found unperforated (4d. and 6d.), and variously perforated 10, 10½, 11, 11½, etc. (½d., 1d., 2d., 3d., 4d., 6d., 1s.). The embossed coronet bears four five-pointed stars, by way of jewels, beneath a band of closely-set little pearls, but I can only count about ten of the pearls. There is a deeply-sunk hole in the chignon, where the coloured dot of the genuine is. The nose is hooked. The lettering has been well copied, and is nice and clear. The coloured outline of the stamp, all round, is very much too broad. In the genuine, this outline, or border, is the width of the 1 of GAMBIA, but, in this forgery, it is quite three times the width of the 1. The white ring, round the central medallion, is slightly wider than the genuine. The projecting pearl, at the top corner of the coronet, is far too large. The face has a disagreeable expression, the mouth is wide open, with the upper lip projecting forwards instead of slightly inwards; the lower lip hangs down; the ear is not visible. The chignon and curl are as in Fig. 5; the curl is much too broad, and the accompanying white line is absent.



FIG. 5.
Fourth Forgery.

POSTMARKS.

Genuine.—1, 2, 100 (this latter has seven bars).

First Forgery.—Something like 42 without central numerals.

Second Forgery.—Similar to 37 without central numerals.

Third Forgery.—Part of a large circle. Also uncanceled.

Fourth Forgery.—Uncanceled; also an enlarged copy of 54, but with three curved lines, instead of two, at the sides, and a large 1 in the centre. The cancelled copies are generally on pieces of paper, to add to their attractiveness.



GERMAN CHINA.

Provisional issue of June 7, 1900. 5 pf., surcharged on 10 pf., carmine.

This is a rare provisional, and was issued at Foochow. The surcharge is like the illustration here given.

Genuine.

The word CHINA is 18 mm. long, and 4 mm. high.

Forged.

This was noted in the *Deutsche Briefmarken-Zeitung*; I have not seen it. The surcharge is said to be much smaller, and is only 15 mm. long and 3 mm. high. No doubt there are other tests, but probably the above will suffice.

POSTMARKS.

I do not know the postmarks of either genuine or forged.

China
5 pf

GERMAN EMPIRE.

Issue of 1889. 10 Pfennig, rose.

I heard of the forgery now to be described some time ago, and vainly tried to obtain specimens for description. I have lately (1904) come across one, and now proceed to dissect it. Westoby says: "From the commencement of the series down to 1892, horizontal bars were printed on the *back*, with phenolphthalein, which were quite invisible, until acted upon by certain chemicals. Since 1892, the sheets have been printed on the *face*, with a design, repeated as often as is requisite, consisting of a crown in the upper left-hand corner, and a post-horn in the lower right-hand corner, while the arms are in the other corners. This also is printed with phenolphthalein, which, from its name, we conclude to be a compound of phenol and a hydrocarbon."



Genuine.

Engraved in *ipargne*, on white wove paper, perf. $13\frac{1}{2} \times 14\frac{1}{2}$; white "crinkly" gum. The lettering, the border-line and the coloured ring round the eagle, are decidedly sunk into the paper. Some of the feathers, on the right side of the stamp, come very close to the said coloured ring, but no part of the eagle really touches the ring, except the bottom point of the (exceedingly ornamental) tail. In the bunch of seven olive-leaves, in the left top corner of the stamp, only one leaf (the lowest but one) touches the outer line of the stamp; but, in the similar bunch, in the right top corner, two of the leaves touch the outer line of the stamp. Two of the leaves in the right bottom corner also touch the outer line. One leaf in the left bottom corner trespasses slightly across the inner line, but does not touch the outer line of the border.

The upper curl of the PF. scroll, in this same left bottom corner, also trespasses slightly across the inner line. The two nicks in the upper edge of this left-hand, PF. scroll are very conspicuous, and there are two similar, but more slanting nicks in the lower edge of the scroll, under the PF. None of the lines in the fringe of shading to left of the 1 of 10 touch the 1 anywhere. In the word REICHSPOST, there is a serif to the head of the first S, the same as in the second S. The top edge of the scroll, containing this word, shows two nicks over the R, a shaded wedge over the O, and an almost rectangular nick or gap after the T. There are also two shaded gaps in the lower edge of the scroll, under the R. The said R has its tail strongly joined to the foot of the E.

Forged.

Lithographed, on white wove paper, smooth white gum, not at all crinkly; perf. 14½ all round. I cannot say whether the stamp has the phenolphthalein design, as I do not know what chemical will make it visible. No part of the stamp is sunk into the paper. The third and fourth large feathers of the eagle's wing, on the right side of the stamp, just touch the coloured ring, surrounding the arms; and one of the small feathers of the other wing also touches the ring. The four top feathers (two large and two small) on this left side are cut off at the tips. The tail touches the line below it in three points, instead of one. In the left top spandrel, two leaves reach to the outer line of the stamp; in the right upper spandrel, only one leaf trespasses across, to touch the outer border; thus just reversing the state of things of the genuine. In the right bottom spandrel, two leaves reach across the inner line of the border, but do not touch the outer line; and, in the left lower spandrel, two leaves touch the border. The upper curl of the PF. scroll, in the left lower corner, does not show beyond the inner line of the border. The two nicks are visible in the upper edge of this left lower scroll, but they are not conspicuous, and the two nicks in the lower edge of the scroll are absent. There is a curved line in the fringe of shading, to left of the 1 of 10, which touches the foot of the 10. The head of the first S of REICHSPOST has no serif, so that it is like the head of a block-letter S. There are no nicks in the top edge of the scroll, above the R; neither is there any shaded wedge over the O, and there is only a slight indication of the gap over the T. There are no gaps under the R, and the tail of this letter is only very lightly joined to the foot of the E.

This forgery would be passed by almost anyone, as a slightly faded specimen of the earlier issue of the genuine. Collectors will have noticed that the earliest of the genuine stamps were in quite a pale rose, while the latest are a rather brilliant carmine. As this stamp has always been very common, I conclude that the forgery was intended to defraud the Government, and not us poor philatelists!

POSTMARKS.

Genuine.—1.

Forged.—My specimen is uncanceled, but I have no doubt that many copies have passed the post, and been duly stamped by the officials with the genuine postmark.



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 1865. Black on white; rouletted 16.

Issue of 1867. Black on white; rouletted 16, on coloured lines.

I have remarked that some of the catalogues ignore the issue of 1865, rouletted; but, as a matter of fact, the stamps of this issue are decidedly 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 "perforative 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, 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 1 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 mouth-piece 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 is very similar to that of the genuine, but perhaps somewhat redder. The 1 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 1 touches the left upper corner of the containing-label. The little 4 is not nearly so tall as the 1 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 4 of the large, central fraction 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, cold, 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-hand outline of the containing-label. The four post-horns are properly placed in this counterfeit. I think the above tests will be sufficient, but there are many other differences.

Fourth Forgery.

This is what would be called a "fake." It is the 1864 issue, black on white, unperforated, soaked in dye of the proper colour, to transform it into the red-brown stamp of 1854. As the latter stamp, unused, is worth something like 25s., and that of 1864 only 1s. 6d., this fake is a cheap way of earning money, provided enough unsophisticated buyers can be found! I have not seen one of these fakes, but Mr. Westoby warns collectors against them, in his *Adhesive Postage Stamps of Europe*, saying that "many of these would deceive the most wary."

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 1, 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 01. 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; 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 given to me, during my residence 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.

Genuine.—5, 6.

POSTMARKS.

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 12½ 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 just reaches 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 of 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 the 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.

**GREAT BARRIER ISLAND.**

In October, 1900, I received from Messrs. Whitfield King, for description, a forgery of the first issue of these locals, which I now dissect, for the benefit of those who may be interested.

Genuine.

Typographed, in a sort of dull indigo-blue, on dead-white wove paper, reminding one of the enamelled paper used for some of the Portuguese stamps, backed with decidedly yellowish gum, roughly perf. 12½. The sheet contains eighteen stamps, in six horizontal rows of three. They are all more or less out of line on the sheet, so that the margins are very irregular. The frame of each stamp is composed of pieces of "printer's rule," the ends being single pieces, while the top is in three separate pieces, and the bottom in three, four, or five (they vary). The left side of the frame is carried slightly too high, and the top line projects a good deal too much to the right, beyond the right upright line. The right side of the stamp is quite ½ mm. taller than the left. The cross-bar of the H of each SHILLING is quite straight, and is in the centre of the letter, and the letters of ONE SHILLING, down the right side of the stamp, are all truly in line. In the central design, the name is in letters barely 1 mm. high. There is a little sloping line just before the G of GREAT, and a horizontal line (a broken part of the inner line of the scroll) just under the ND of ISLAND. The ends of the scroll, before and after the name, have blotchy shading in them, but it cannot be resolved into distinct lines. The left wing of the pigeon (which, by the way, is evidently a swallow, and not a pigeon) quite blocks up the base of the A of BARRIER. The words SPECIAL POST are placed far too low in the label, being quite 1 mm. below the inner outline of it, and they slope considerably down to the right. There is a small full-stop after POST.

The shading on the ends of the trefoil-ornaments, at each end of the SPECIAL POST label, is composed of blotches. The inner outline of the said label, under SPECIAL POST, reaches quite $\frac{1}{2}$ mm. to the left of the S, and nearly to the stop after the T. There is a dot in the line under the A of SPECIAL, which is visible in every stamp on the sheet; and, in most of them, it is large enough to join together the two outlines below the word.

Forged.

Typographed, in a pale, dull blue, more like ultramarine than indigo, on thin, transparent-looking, white wove paper, of a rather rough surface, very different from that of the genuine. Though postmarked, my specimen has never been gummed. It is perf. 12 $\frac{1}{2}$, like the genuine, but the holes are very much larger, quite twice as large as those of the genuine, and better done. As I have only the one copy, I cannot say how many stamps there are on the sheet, or whether they are all in line. My copy is well centred. The top line of the frame appears to be in two pieces, and the bottom in three, so far as I can make out. The top line is carried *very* slightly too far to the right, but the other corners are all squared and joined, though, in the genuine, the only one that is really joined is the right bottom corner. The right side of the stamp is no taller than the left. The cross-bar to the H of each SHILLING is too high up, and oblique instead of straight. The letters of SHILLING, down the right side, are considerably out of line, the ING, especially, being too high. The letters of GREAT BARRIER ISLAND are a little more than 1 mm. high. There is no oblique line before the C, and no little line under the ND of ISLAND. In the end of the scroll, before the G, there are seven very distinct lines of shading, and the same number at the other end of the scroll, after the D. The left wing of the pigeon just touches the bottom of the left-hand leg of the A of BARRIER, but does not hide any portion of that letter. The words SPECIAL POST are barely 1 mm. below the inner outline of the top of the containing-label, and the slope to the right is very slight. I ought to state that, in both genuine and forged, the words SPECIAL POST are, in reality, almost exactly parallel with the outline of the bottom of the stamp, but the central design itself leans down to the left, making the words appear to slope down to the right. There is no stop after POST. The shading of the ends of the trefoil-ornaments, at each end of the SPECIAL POST label, is composed of lines—horizontal ones in the left-hand label, and oblique ones in the right-hand label. The inner outline, under the words SPECIAL POST, is too short, and only reaches from the middle of the S of SPECIAL to the middle of the S of POST. There is no trace of any dot in the outline below the A.

POSTMARKS.

Genuine.—A large circle, about 1 $\frac{1}{2}$ in. across, containing, in five lines, "Great Barrier—the—Novr. 14. 1899—Original—Pigeongram Service," in violet.

Forged.—My specimen only shows half of a circle, containing "reat Barrier Is," and a small ornament "—o—" struck in violet.



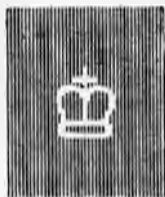
GREAT BRITAIN.

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 few that I have seen are here dissected.

Issue of 1840. One Penny, black.

Genuine.

Engraved in *taille-douce*, on thick, yellowish-white wove paper, water-marked with a small crown, as here illustrated. 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 circlet, 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 V. 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 watermark. The Queen's nose is very decidedly aquiline. The ornaments on the top of the coronet consist of crosses *pattée*, and of plain knobs on stems, alternately. There is a row of thirteen round pearls along the bottom of the circlet, 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."

In confirmation of the above remarks, I may state here that, some little time ago, I had two of these stamps, on the original covers, which had been sent through the post to a lady, in 1840. I was not able to find out how the writer had obtained them. They were both from the same person, and sent from the same office, so I came to the conclusion, that they could hardly be Post Office specimen copies, sold by mistake, (which, I fancy, was usually the case with used copies,) as I believe only one specimen was sent to each office.

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 with the crosses *pattée* in the upper corners erased, and the letters V.R. inserted in their place. The remains of the crosses 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.—The two copies spoken of above were cancelled with 31 in black. Specimens may often be met with, bearing various postmarks done by the P.O. authorities, in 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.

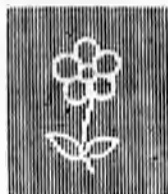
This is the stamp with white octagon round the portrait, and white letters in the corners, with the plate-number in a circle, just above the bottom corners.

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 white flower with five petals. 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 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 no lines 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.

Genuine.—1, etc.

POSTMARKS.

Forged.—Uncancelled.

Issue of March 21, 1882. Five Pounds, orange-vermilion.

Genuine.

Engraved in *épargne*, on medium, *bleuté* or 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, there 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 is 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 centre 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 I.

Forged.—Uncancelled.

Issue of 1871. 1s., green. Plate V.

The forgery now to be described caused considerable stir in the philatelic world when it was discovered, and the credit of the discovery belongs to Mr. C. Nissen. It seems strange that, though the forgery was used, at any rate, as early as 23rd July, 1872, it lay hidden till the middle of 1898—fully twenty-six years. But it appears that the greater part of the forgeries were employed on telegraph-forms (all those we have seen bore the Stock Exchange postmark) and such telegraph forms very seldom come into the market, being filed for a certain number of years, and then ordered to be destroyed. Sometimes, however, it happens that, by connivance, they are *not* destroyed, but come into the market; as was the case with these counterfeits. As to how many were used and destroyed in the ordinary course of things, it is impossible to say; but there must have been swindling on a large scale, considering that a parcel bought by my publishers contained a hundred, *used in a single day*. It is suggested that the fraud on the revenue must have been perpetrated in one or other of two ways: (1) by the connivance of a telegraphic official at the Stock Exchange, or (2) by a stockbroker's clerk using the forgeries instead of the genuine. The swindle must have run through the life of plate 5, and possibly longer; so the revenue must have suffered very considerable loss. Of course, ordinary forgeries are made for the benefit (?) of philatelists; but this was a direct attack upon the P.O.



Genuine.

Engraved in *épargne*, on very white wove paper, perf. 14, watermark, spray of rose. The coloured squares in the four corners are not at all sunk into the paper, and the corners of the said coloured squares are very clear, and not in the least ragged. The horizontal, green lines of shading in the central oval are not very regular; some of them, especially above the head, and below the base of the neck, appearing to be alternately too close together, and too far apart. The white line along the front of the nose does not extend down to the lips, as there are three of the shading-lines of the face which extend from the middle of the ear, right across the cheek, and across the white line of the nose also. The dark shading to the base of the neck seems to be quite solid. The little line of shading in the oval, at the very point of the base of the neck at the back, is high above the level of the G of SHILLING. The white outlines of the plate-number squares are plainly wider than the white lines enclosing the twisted ornaments; so that the

said white lines do not correspond with the sides of the squares. In the rounded, upper end of the lattice-work ornament, just after the E of POSTAGE, there is a small, dark diamond, smaller than the one below it.

Forged.

Engraved in *épargne* (probably an electrotpe *cliché*) on decidedly yellowish-white wove paper, very nicely perf. 14; no watermark. The coloured squares in the corners are deeply sunk into the paper, with most of the corners rounded and irregular, and the white letters in them (KE in one, and KS in the other, of the two specimens before me) are very thin and jagged. In the KE specimen, the E in the upper corner has long top and bottom limbs, while the E in the bottom corner has very short limbs. The sunk corners seem to show that the corner-letters are movable, so that other letters may be inserted. Messrs. Stanley Gibbons inform me that the stamps were not copied in complete panes, as only certain vertical rows of letters are found; but, if my idea of movable corner-letters be correct, then probably all or most of the plate-letters may hereafter be found. The horizontal green lines of shading in the central oval are more regularly done than in the genuine, all being equidistant. The white line along the front of the nose comes down to the tip, being only crossed by two short lines from the curl of the nostril, and none of the lines from the cheek trespass across the white line. The dark shading to the base of the neck is not solid, but composed of thick lines. The little line of shading, at the very point of the back of the base of the neck, if prolonged to the right, would cut into the top of the G of SHILLING, instead of passing above it. The white outlines of the plate-number squares are very thin, being no thicker than the lines above and below them, and correspond in thickness and direction with the said lines. In the rounded, upper end of the lattice-work ornament, just after the E of POSTAGE, there is a *large*, four-sided space (not a diamond), larger than any below it.

POSTMARKS.

It will be understood that the cancellations are genuine. My specimens are postmarked with the Stock Exchange obliteration of 23rd July, 1872; but of course other cancellations may exist.

2½d., lilac-rose, plate 17. Issue of 1879.

After plate 1, this is decidedly the scarcest of the plates, and the forgers or fakers have thought it worth their while to turn their attention to it. They have taken the *genuine* plate 7 (value 1d., used) and added a "1" to the plate-numeral each side, thus turning it into plate 17, value 4s., used. It is an ingenious fake, and some specimens are very well done. The added numeral is done by hand, so that the result is not always uniform.

Genuine.

The 1 is the same height as the 7, in both cases. The left-hand 1, if prolonged downwards, would cut into the central tongue of the final E of TWOPENCE, and a line drawn upwards, across the base of the word HALFPENNY, would pass decidedly to the left of the right-hand 1. Each 1 is, of course, *exactly* the colour of the rest of the stamp.



Forged.

This is, as I have already remarked, the genuine plate 7, with a "1" added each side, by hand, to change it into the scarce plate 17. The left-hand 1, if prolonged downwards, in all my specimens, would pass far to the left of the central tongue of the final E of TWOPENCE; and a line drawn upwards, along the base of the word HALFPENNY, would, in most cases, graze, or even cut into, the right-hand 1. Being drawn by hand, the forged numerals are not always exactly in the same place. To the eye, the colour matches that of the rest of the stamp almost exactly, though I have seen one copy in which it was too red; but, when photographed, the inserted numerals come out in a different shade from the rest of the stamp, showing that the colour must be different chemically, however correct it looks to the eye. To those who do not possess the lilac-rose, plate 17, I would suggest that the blue plate 17 may be used for comparison, as it is the same in everything but colour.

POSTMARKS.

Genuine.—The usual cancellations of 1877.

Forgery.—I have not seen any unused fakes; all the specimens sent me by Mr. Nissen, the discoverer of these, are simply the ordinary cancelled stamps. There is no date-stamp on any of my specimens, and no doubt this is intentional. If stamps with a dated cancellation, like 1, were chosen, this might give a test for their detection, because plate 7, from which the forgery is made, was issued in 1887, and plate 17 not till two years later.

INLAND REVENUE OFFICIALS.

I.R. OFFICIAL, surcharged on the Victorian issues of 1882–1902; $\frac{1}{2}$ d., 1d., $2\frac{1}{2}$ d., 6d., 1s.

This is the small overprint, illustrated below.

Genuine.

The surcharge is in upright block letters. The upper inscription measures exactly 5 mm. from the left-hand edge of the 1 to the right-hand edge of the stop after the R. The two inscriptions are $7\frac{1}{2}$ mm. apart. The lower inscription measures $11\frac{1}{2}$ mm. from the left-hand edge of the first F to the end of the L. The head of each F is quite $1\frac{1}{4}$ mm. wide; and the base of the L is also $1\frac{1}{2}$ mm. wide; while the opening in the C is just 1 mm. wide. The stops are upright oblongs, about $\frac{3}{4}$ mm. high. The postmark, of course, is struck on the top of the surcharge, and not the surcharge on the postmark; but this test is not always available.

First Forgery.

Of this I only possess the $2\frac{1}{2}$ d., lilac on white, of 1885, but I believe the surcharge is found on various other values. It looks very well, but, while the upper inscription is quite upright, the lower one leans very slightly to the left, so that, if a card be laid along the outer edge of the upper 1, it will be seen that the F below it is not parallel with it. The upper inscription, from the left-hand edge of the 1, to the right-hand edge of the stop after the R, is only about $4\frac{1}{2}$ mm. The lower inscription only measures 11 mm. from the left-hand edge of the first F, to the end of the L. The head of the first F is a shade over 1 mm. wide, and the head of

the other F is about $1\frac{1}{2}$ mm. wide. The base of the L is slightly under $1\frac{1}{2}$ mm. wide; the opening in the C is nearly $1\frac{1}{2}$ mm. wide. The postmark, in my specimen, shows underneath the surcharge.

Second Forgery.

This is not nearly so good. I have only the rd., lilac, in this counterfeit. The letters are only 3 mm. high, instead of very nearly $3\frac{1}{2}$ mm., and they have a decided backward slope. The type is nearly double as thick as that used for the genuine. The upper inscription, measured as before, is only $4\frac{1}{2}$ mm., and the stops are square, instead of upright oblongs, and only about $\frac{1}{2}$ mm. high. The two inscriptions are only $5\frac{1}{2}$ mm. apart. The lower inscription measures $10\frac{3}{4}$ mm. from the left-hand edge of the first F to the end of the L, and the head of each F and the base of the L are all under $1\frac{1}{2}$ mm. wide. The opening in the C is only about $\frac{1}{2}$ mm. wide. The surcharge shows distinctly on the top of the postmark in my specimen. I do not think this counterfeit at all dangerous, but the first forgery is decidedly deceptive.

POSTMARKS.

Genuine and forged both bear genuine cancellations.

Same Issues; higher values.

The 5s., 10s., and £1 of the above issues bear the larger surcharge, here shown. The only forgery which I have seen is on the 5s., rose on white, of 1883-4, anchor watermark; but there is a bogus 2s. 6d. value, hereafter described.

I. R.

OFFICIAL

Genuine.

The surcharge is in dark black ink, rather shiny. All the lettering is exactly the same height (4 mm.). The hollow centre of the O is hardly $\frac{3}{4}$ mm. wide; and the opening in the C, between the head and the tail, is also hardly $\frac{3}{4}$ mm. wide. The distance between the left-hand edge of the first F and the end of the bottom of the L is barely $15\frac{1}{2}$ mm. The head of each F and the foot of the L are all 2 mm. wide, and the square top of the A is more than $\frac{3}{4}$ mm. wide. The tongue of each F projects quite $\frac{3}{4}$ mm. from the upright stroke.

Forged.

The hollow centre of the O is a full millimetre wide, and the opening or gap in the C is also one millimetre wide. From the left-hand edge of the first F, to the end of the foot of the L, the distance is slightly more than $15\frac{1}{2}$ mm. The head of each F is only $1\frac{1}{2}$ mm. wide, but the foot of the L is the same as the genuine. The square top of the A is only about $\frac{1}{2}$ mm. wide, and the tongue of each F projects barely $\frac{3}{4}$ mm. The letters I. R. are only $3\frac{1}{2}$ mm. high, and the letters of OFFICIAL are only $3\frac{3}{4}$ mm. high. I think these measurements will suffice for the detection of this forgery. The surcharge is in dull, greyish-black ink.

POSTMARKS.

Genuine and forged, of course, bear genuine postmarks of the period, but it can sometimes be seen, in the forgeries, that the postmark was struck before the surcharge.

BOGUS I.R. OFFICIALS.

Inland Revenue, 2½d., blue, plate 22.

I have seen the 2½d., blue, as above, surcharged I.R. OFFICIAL. The measurements of the surcharge are almost exactly the same as in the genuine stamps of other values, but, of course, this particular value is bogus.

Inland Revenue, 2/6, lilac.

This value is, of course, also bogus, so I need not dissect it; but the surcharge is poorly done, in too thick letters, only about 3½ mm. high, with the FF sloping over to the right.

OFFICE OF WORKS OFFICIALS.

Issues of 1896-1902. Head of Queen. ½d., 1d., 5d., 10d.

The two higher values are decidedly scarce. I fancy I have seen

G. W.

an auction note of £10 being given for the pair; so they were evidently worth the consideration of the forger.

OFFICIAL

For a sight of the counterfeits of them here described, I have to thank Messrs. Alfred Smith and Son, who inform me that they were received from M. Paul Motelay, 8, Cours de Gourgue, Bordeaux, who says "they are absolutely genuine."

Genuine Surcharge.

The hollow centre of each O measures 1 mm. across. From the centre of the stop after the O, to the centre of the stop after the W, the distance is 4 mm. The gap in the C is quite ¾ mm. wide. From the bottom of the said O, to the top of the F below it, there is a distance of only 7½ mm. The two letters OF are ½ mm. apart, at their nearest points. The distance between the left-hand edge of the first F, to the right-hand end of the leg of the L, is 12 mm. There is very little indentation of the surcharge on the back of the stamp, and of course no indentation shows on the paper backing, when the latter has not been removed from a used specimen.

Forged Surcharge.

The hollow centre of each O is not more than ½ mm. across. From the centre of the stop after the O, to the centre of the stop after the W, the distance is only 3½ mm. From the bottom of the said O, to the top of the F below it, the distance is 8½ mm. This is an easy test. The gap in the C is less than ½ mm. wide. The two letters OF are only ¼ mm. apart at the nearest points. The distance between the left-hand edge of the first F to the end of the leg of the L, is only 11½ mm. The impression is rather deeply sunk into the paper; indeed, my specimen of the 10d., which is on a fairly thick piece of paper, shows the impression of the whole surcharge clearly embossed in the back, right through the paper backing. Thus the forgers, in taking used genuine stamps, on which to print the false surcharge, have, in this instance at any rate, not even troubled to remove the backing, before setting to work. Two general points of difference will be noted from the above description; *i.e.*, that the two lines of surcharge are too far apart, and that the lower line is somewhat squeezed up.

POSTMARKS.

Both genuine and forged bear the genuine cancellations of that date.

ROYAL HOUSEHOLD OFFICIALS.

Issue of 1902. $\frac{1}{2}$ d. green; 1d. red.**Genuine.**

The letters of the surcharge are 3 mm. high. From the left-hand edge of the R, to the right-hand edge of the H, the distance is 5 mm.; and from the left-hand edge of the stop after the R, to the right-hand edge of the stop after the H, the distance is 4 mm. The H is nearly 2 mm. wide. The upper surcharge is $9\frac{1}{2}$ mm. from the lower one. From the left-hand edge of the first F, to the end of the L, the distance is $12\frac{1}{2}$ mm. These tests will be found amply sufficient for this particular set of forgeries, and I know of no others at present.

R.H.**OFFICIAL****Forged.**

The surcharge is in narrow, squeezed-up looking letters, only $2\frac{7}{8}$ mm. high. From the left-hand edge of the R, to the right-hand edge of the H, the distance is 6 mm.; the letters being set much wider apart than in the genuine; and from the left-hand edge of the stop after the R, to the right-hand edge of the stop after the H, the distance is $4\frac{1}{2}$ mm. The H is barely $1\frac{1}{2}$ mm. wide. The upper surcharge is only $8\frac{1}{2}$ mm. above the lower one. From the left-hand edge of the first F, to the end of the L, the distance is a shade over 11 mm.

POSTMARKS.

Genuine and forged alike have genuine postmarks.

GOVERNMENT PARCELS.

BOGUS VALUES.

Of these I have, from Mr. Morley and Messrs. Nissen, the following varieties, which do not exist as genuine stamps: Issue of 1883, 3d., lilac, 1s., green, in octagon; and issue of 1887, 3d., brown on yellow. The overprint is so well done, that I can give no details for the detection; so that, if the said overprint has also been struck on the normal values, they will probably be passed as genuine by anybody; though, of course, the bogus values above-mentioned will not deceive. I am told by Messrs. Nissen, on most reliable information obtained from the forgers themselves, who have already suffered the penalty of their misdeeds, that they managed to secure, from the Government printers, impressions from the original dies, and blocks were made from these. Also that, in every case (I hope this may be true), the overprint was impressed on values that did not exist as Government Parcels stamps.

**GOVT
PARCELS****BRITISH LEVANT.****BOGUS STAMPS.**Issue of 1870. $\frac{1}{2}$ d., rose; plate 13.

Recently a correspondent sent me the above stamp, overprinted 10 PARAS, in small, wide block letters. It is hardly worth mentioning here, as, of course, no such stamp or value ever existed! It bears the cancellation of OXFORD, JU. 1. 78, and thus antedates the first Levant issue by seven years.

Issue of 1893; Provisional. 40 Paras, on $\frac{1}{2}$ d., vermillion.

I must warn my readers against forgeries of this provisional; but it is impossible to give any tests, as the counterfeits were made by the genuine hand-stamp. The genuine surcharge was only in use for three days.

THE MULREADY ENVELOPES.

Issue of May 6, 1840. One Penny, black; Twopence, blue; half-sheet, or cover.

Same issue. Same values; envelope.

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 as 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, a few years ago, was 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 a

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 a 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 PEN C E. 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. Enlargements of the two prints are here given. The former have no numeral at the back, except the 10 lepta, which has a very large 10



Paris print.



Athens print.

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.

In 1891, the 1, 2, 5, 10, 20, and 40 l. without figures at the back, were issued perf. 11½. These are all rather scarce.

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 against 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. I have a specimen of the 40 l. of this forgery, which appears to be rouletted, and two others which are perf. 12.

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 ground-work 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 1861. Thick paper, no watermark, roughly perforated 14 to 16.

Issues of 1863-71. Rather thinner paper, watermark a small star, roughly perforated 14 to 16. Also with large star, same perforations.

Issues of 1873-79. Same paper, small star, clean-cut perf. about 15. Also with large star, same perf.

Genuine.

Engraved in *taille-douce*, on wove paper, varying as above ; perforated 14 to 16, 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 twenty-seven 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



Small star.



Large star.

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 eighteen or nineteen 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, unperforated, perforated 12½, 13, or badly pin-perf. 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 sixteen 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.—1; also the same, with name across the circle, instead of round it; also the same, with large letter in the centre; 29, with large letter in the centre.

Forged.—Uncancelled. Also 1, 54 (with blank centre); and one something like 76.

As I said before, 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 words in thin lettering, very uneven. The two forgeries are, of course, identical in the tests which I have given. I may remind my readers that the orange stamps, with value in green, are fiscals.

POSTAL-FISCAL.

4d., surcharged in black, on the 2s., fiscal, orange and green.

There are two different surcharges, one with italic "d," and one with upright "d"; and of the latter there are two varieties, one with a space of 4 mm., and the other of 5 mm. between 4D. and POSTAGE. The stamp imitated is the one with italic "d," which has a space of 4 mm. between the two lines.

Genuine.

The stamp itself is engraved in *taille-douce*, on white wove paper, watermarked with small star, perf. 14½ in small holes; but the forgers have taken genuine copies, on which to place the surcharge, so I need only confine myself to the surcharge itself. The 4 and the "d" and the large stop are not truly in line, so that if a straight card be laid along the bottom edge of the foot-stroke of the 4, it will pass clear below the bottom of the D, and considerably below the bottom of the stop. The upright shaft of the P of POSTAGE is distinctly thicker than the shaft of the T, and it has a very wide foot-stroke, measuring quite 1½ mm., while the head-stroke projects ½ mm. to the left of the head. The foot-stroke to the T extends equally far to right and left. There is no stop after POSTAGE.

4d.

POSTAGE

Forged.

A card, laid along the bottom edge of the foot-stroke of the 4, touches the bottom of the "d" and the bottom of the stop. The upright shaft of the P of POSTAGE is, if anything, thinner than the shaft of the T, and the foot-stroke to the said P is short, measuring barely 1 mm.; there is no sign of any head-stroke projecting to the left. The shaft of the T is not set in the centre of its foot-stroke, but too much to the left, so that the right side of the foot-stroke is considerably longer than the left. There is a distinct stop after POSTAGE.

POSTMARKS.

Genuine.—My only specimen bears 1, with a large letter in the centre.

Forged.—The same as the genuine. Very likely it is a genuinely used fiscal stamp.

Besides the above, I possess the 1d. fiscal, with POSTAGE in thick type, reading upwards, intended to imitate the surcharge, type 9 in Gibbons' 1905 Catalogue, here illustrated; but the forged surcharge has no stop, and the letters are only 2½ mm. high, while the genuine surcharge is in tall Roman type, 4 mm. high, with a stop; so this counterfeit is not dangerous.

POSTAGE.

I have also seen a more deceptive forgery, with two oblique surcharges of POSTAGE (one inverted) on the 1d. fiscal. This stamp was intended to be divided diagonally, each half to serve as a ½d. label. Unfortunately, I have not a specimen, and so cannot give tests.



GUADALAJARA.

Provisional stamps. $\frac{1}{2}$, 1, 2, 4 Reales; 1 Peso.

For convenience of reference, I put the stamps here, instead of under Mexico. They were issued in the troublous times of 1867-8, and were simply made from the ordinary Guadalajara cancelling-stamp, with the date removed, and the value inserted in place of it. They are all struck in black, on many varieties and colours of paper. None of them are common, and some are decidedly rare, the prices ranging from 5s. to £15. The following is the list of varieties, in as short a form as I can manage. Those marked * are perf. and imperf.; the others are only imperf.



1867.

WOVE PAPER.

$\frac{1}{2}$ real,* un real,* 2 rs., 4 rs., white. Un r.,* azuze. Un r.,* un r.,* 2 rs., 4 rs., blue. 2 rs.,* green. Un peso,* un p.,* lilac.

QUADRILLÉ PAPER.

Un real, blue.* 2 rs., green,* rose.* 4 rs., white, azure, blue.*
Un peso, lilac,* rose, blue, claret.

OBLONG QUADRILLÉ.

Un real, white, blue.* 4 rs., blue.

LAID BÂTONNÉ PAPER.

Un real, blue,* green.* 2 rs., green,* rose.* 4 rs., white, blue.*
Un peso, lilac,* rose.

LAID PAPER.

2 rs., green,* rose.* 4 rs., rose, lilac.

1868.

WOVE PAPER.

2 rs., rose,* lilac.*

QUADRILLÉ PAPER.

2 rs., lilac.*

LAID BÂTONNÉ PAPER.

un real, green.* 2 rs., lilac.

LAID PAPER.

un real, green.* 2 rs., rose,* lilac.

Issue of 1867.

Genuine.

Stamped in black, on the various papers mentioned above. The circle is 22 mm. in diameter. (The easiest way to measure it is with a pair of compasses.) The outline of the circle varies from $\frac{1}{2}$ to 1 mm. thick,

according to the amount of pressure used in the printing. In the word FRANCO, the F is an E, with a small portion of the lower limb removed. The upper limb of the said F measures $1\frac{1}{2}$ mm., and the lower limb 1 mm. The top of the A is very broad, measuring fully $1\frac{1}{4}$ mm. The N is a broad letter, 2 mm. wide. The head and tail of the C are exactly alike, but it is not *very* like a G. The O is square at the bottom. In the word EN, the middle tongue of the E is not *quite* central, so that the space between it and the lower limb is very slightly wider than the corresponding space between it and the upper limb. The N of this word is 2 mm. wide. In the word GUADALAJARA, the tail of the J is decidedly pointed, and comes up to the level of the centre of the cross-bar of the preceding A. The last A has its top cut off perfectly square, and the said top is fully 1 mm. wide. I do not possess copies of the $\frac{1}{2}$ real and 1 peso; but all my specimens of the other values, except one, have a stop after REAL or REALES.

First Forgery.

Lithographed, the same size as the genuine, on thin, white wove paper (1 real), yellow-green and lilac-green wove (1, 2 rs.), pale rose wove (2 rs.), azure wove (1 rl.). The outline of the circle is barely $\frac{1}{2}$ mm. thick. In the word FRANCO, the F is really an F, instead of a badly-formed E; so this is a very easy test. The top of the A of this word is hardly $\frac{1}{2}$ mm. broad. The N is a little more than $1\frac{1}{2}$ mm. wide. In the word EN, the N is $1\frac{3}{4}$ mm. wide. In the word GUADALAJARA, the tail of the J is not pointed, but cut off rather obliquely. I have a large number of specimens before me, but none of them have any stop after REAL or REALES.

Second Forgery.

Hand-stamped, or typographed, on medium, lilac, yellow, or blue-green wove paper. I have only the 2 reales value. The circle is only $20\frac{1}{2}$ mm. in diameter. The outline is evidently composed of a piece of printer's "lead," bent round, to form a circle. The join is near the left foot of the first A of GUADALAJARA, and the outline is rather irregular there. In the word FRANCO, the F is a real F, and not a mutilated E, so this is an easy test. The top of the A of this word is barely 1 mm. broad; the N is only a shade over $1\frac{1}{2}$ mm. broad, and the O is round at the bottom. In the word EN, the middle tongue of the E is central, and the N is only $1\frac{1}{2}$ mm. wide. In the word GUADALAJARA, the re-entering part of the tail of the G touches the inside of the back of the letter, though it does not touch in the genuine. The tip of the tail of the J is cut straight off, instead of being pointed. The top of the last A is only $\frac{3}{4}$ mm. wide. Not only the letters mentioned, but *all* those of the circular inscriptions are narrow— $1\frac{1}{2}$ mm. wide instead of 2 mm. The central inscription is another easy test; the figures 1867 are much too large, being nearly 3 mm. high, instead of 2 mm. In the genuine, the letters of REALES (except the L) are about $1\frac{1}{4}$ mm. high, but they are 2 mm. high, in this forgery. There is a square stop after REALES, and the numeral 2 is squeezed up in an absurd manner, "2reales." above the line, and almost touching the R. I consider this about the worst of the forgeries.

Third Forgery.

Of this also I have only the 2 reales. It is apparently lithographed, on pale lilac, blue, and pale pink, wove paper. The circle is thick and uniform, $\frac{3}{4}$ mm. thick all round; its diameter is only $21\frac{1}{2}$ mm. In the word FRANCO, the F is a real F; the top of the A is narrow, not more than $\frac{3}{4}$ mm. in width; the N is a shade under 2 mm. wide; the C is decidedly a G; the bottom of the O has three facets like the bottom of a

hexagon. In the word EN, the tongue of the E is slightly below the centre, instead of above it, so that the upper space is wider than the lower one. In the genuine, exactly the opposite is the case. The N of this word is rather less than 2 mm. wide. In the word GUADALAJARA, the tail of the J is cut off rather obliquely, and the bottom of the letter is cut off square, instead of being rounded. The tip of the tail comes up considerably above the level of the cross-bar of the preceding A. The top of the last A is only $\frac{1}{2}$ mm. wide. There is no stop after REALES, and the top of the S is decidedly larger than the bottom, as the letter is really upside down. In all my specimens, the top of the 8 of 1867, is broken.

In these three forgeries, I have given as many tests as possible, although, of course, the F, instead of a broken E, is a very easy instant test; but forgers have an agreeable way of letting postmarks fall accidentally (?) on instant tests, which thus become unrecognisable.

Fourth Forgery.

Hand-stamped, extremely blotchily, on thick wove paper, either pale buff, pale green, pink, or grey. I have the 1, 2, and 4 reales. In the word FRANCO, the F is a broken E, as in the genuine, but the central tongue does not project quite so far as the top limb, and the two are usually blotched together into more or less of a solid mass. The top of the A is only 1 mm. broad. The C is a fairly easy test for this forgery; it is far narrower than the rest of the letters of the word (less than $1\frac{1}{2}$ mm. wide), looks much too small, and is plainly a G, and not a C. The O is round at the bottom, instead of square. In the word EN, the top and middle tongues are often blotched into one solid mass, but this is not always the case. In the word GUADALAJARA, there is no inward bend of the tail, though, in the genuine, the upper end of the lower limb has a sort of serif on it, pointing towards the inside of the back of the letter. The top of the last A is cut off slantingly, and is a little over 1 mm. wide. In all my specimens, there is a thickening of the outer circle, between the F of FRANCO and the G of GUADALAJARA. This forgery is too roughly printed to be very deceptive. In the 4 REALES, the S touches the N of FRANCO.

Fifth Forgery.

Typographed (?) on stout blue wove (1 real) and on softer, pink and pale lilac wove paper (2 reales). The outer circle is *very* thin in this counterfeit, and there is a small break in it, between the letters AL of GUADALAJARA. In the word FRANCO, the F is a broken E, like the genuine, but the top limb measures $1\frac{3}{4}$ mm., instead of $1\frac{1}{2}$ mm. The top of the A is only 1 mm. wide, and the N is only $1\frac{1}{4}$ mm. wide. In the word EN, the middle tongue of the E is central, and the N is only $1\frac{3}{4}$ mm. wide. In the word GUADALAJARA, the tail of the J is cut off square, and the top of the last A is only about $\frac{3}{4}$ mm. wide. The D of this word is a good test. In the genuine, it is a wide letter, 2 mm. wide, with a broad base. In this counterfeit, the D is only $1\frac{3}{4}$ mm. wide, and the base is very sloping. There is a stop after REAL, or REALES, in all my specimens.

Sixth Forgery.

This is very like the counterfeit just described. It is typographed, on thick, hard, grey wove paper. The circle is rather thicker than in the fifth forgery, and it has a small break in it, above the last stroke of the N of FRANCO, and another between the letters AR of GUADALAJARA. The F of FRANCO is a mutilated E, as in the genuine. The top of the A is barely 1 mm. broad, and the N is about $1\frac{1}{4}$ mm. wide at the top, and

only $1\frac{1}{2}$ mm. wide at the bottom, instead of 2 mm. wide throughout. This wedge-shaped letter is a fair test, but it has to be measured, as it does not *look* wedge-shaped. In the word EN, the middle tongue of the E is not central, but set rather too low, so that the space between it and the upper limb is wider than the space between it and the lower limb. (It is just the opposite in the genuine.) The N is 2 mm. wide at the top, but only about $1\frac{3}{4}$ mm. wide at the bottom. In the word GUADALAJARA, the tail of the J is cut off rather slopingly, and the top of the A before it is also rather sloping. The top of the last A is a little over $\frac{3}{4}$ mm. wide. I have only the 2 REALES of this counterfeit; the top of the S of REALES leans rather forward, and there is a stop after the word.

POSTMARKS.

Genuine.—The only postmarks that I have seen are: a lettered oval, something like 26, but without the central oval; also a circular wreath of leaves.

First Forgery.—An oblong, something like 72, containing unreadable letters. Also a similar oblong, but with rounded corners, and containing TALPA, in large capitals. Also a thick, rough circle, without any lettering. Also a flourish, like three 8's interlaced.

Second Forgery.—Uncancelled.

Third Forgery.—An oblong of triangular dots.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled. Also a lettered oval, like the genuine, containing CORREOS—GUADALAJARA. ABRIL 24, 1867.

Sixth Forgery.—Uncancelled.

Issue of 1868.

The following are the varieties:—those marked * are perf. and imperf.; the others are only imperf.

WOVE PAPER.

2 reales, rose, * lilac.*

QUADRILLÉ PAPER.

2 reales, lilac.*

LAID BÂTONNÉ PAPER.

1 real, green; * 2 rs., lilac.

LAID PAPER.

1 real, green; * 2 rs., rose; * 2 rs., lilac.

Genuine.

The same as the 1867 issue, but with the date altered. All my specimens have a stop after the date, and another after REAL, or REALES.

First Forgery.

This is the same as the first forgery of the 1867, with altered date. There is no stop after REALES, or after the date. I have only the 2 reales, on lilac wove paper.

Second Forgery.

This is the same as the third forgery of the 1867 issue, with altered date. There is no stop after 1868, or REAL. I have only the 1 real, on thick, green wove paper. This, as will be seen from the list of general varieties, given above, is bogus.

Third Forgery.

Lithographed. The F of FRANCO is a mutilated E, like the genuine, but the bottom limb is not quite 1 mm. long. The top of the A is just 1 mm. wide. The N is 2 mm. wide at the top, but only $1\frac{1}{2}$ mm. at the bottom. The C is rather more rounded at the bottom than at the top. In the word EN, the N is 2 mm. wide at the top, but only $1\frac{3}{4}$ mm. at the bottom. The top of the last A of GUADALAJARA is only 1 mm. wide. I have only the 1 real, on green wove paper, which is therefore bogus. There is a stop after REAL, and another after the date, which, in my specimen, reads "1863." I do not think the 3 is a broken 8.

Fourth Forgery.

Lithographed. I have only the 2 reales, on lilac wove paper. The circle is about $21\frac{1}{2}$ mm. in diameter, and less than $\frac{1}{2}$ mm. thick. The F of FRANCO is a mutilated E, like the genuine; but the bottom limb is rather less than 1 mm. long. The top of the A is a shade over 1 mm. wide. The top of the N is 2 mm. wide, and the bottom $1\frac{3}{4}$ mm. The C is very like a G. In the word EN, the N is 2 mm. wide at the top, and $1\frac{3}{4}$ mm. at the bottom. The top of the last A of GUADALAJARA is 1 mm. wide. There is a stop after REALES, and another after the date.

Fifth Forgery.

This is a very poor thing. I have only the 2 reales; it is hand-stamped, on reddish-buff, wove paper. The F of FRANCO is a mutilated E. The R and A are firmly joined together at the bottom. The N is $2\frac{1}{4}$ mm. wide at the top, and $1\frac{3}{4}$ at the bottom. The O is rounded at the bottom. In the word EN, the N is nearly $2\frac{1}{4}$ mm. wide at the top, and 2 mm. at the bottom. In the word GUADALAJARA, the J is square at the bottom, and the tail is cut off very obliquely. There is a stop after the 2 only. The S of REALES has dropped far below the level of the other letters. The whole impression is very blotchy.

Sixth Forgery.

Typographed, on thin wove paper. I have only the 2 reales, on pale lilac. The outline of the circle is irregular, near the G of GUADALAJARA. In the word FRANCO, the F is a mutilated E, the upper limb is only $1\frac{1}{2}$ mm. long, and the lowest limb only $\frac{3}{4}$ mm. The top of the A is just 1 mm. broad. The N is 2 mm. wide at the top, but a little less at the bottom. The C is very like a G, and the O is round at the bottom. In the word EN, the E is 2 mm. wide at the top, and $1\frac{3}{4}$ mm. at the bottom. The N is also only $1\frac{3}{4}$ mm. wide at the bottom. In the word GUADALAJARA, the G is rather squeezed-up in appearance, and is $1\frac{1}{2}$ mm. wide, instead of $1\frac{3}{4}$ mm. The bottom of this letter is rounded, instead of being perfectly square.

POSTMARKS.

Genuine.—As before.

First Forgery.—A flourish, like three 8's interlaced.

Second Forgery.—The same as the first forgery.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

NOTE.—There are several other counterfeits in my possession, but it is very difficult to decide whether the minute differences are really differences in the design, or merely accidental faults in the printing. I hope, however, that the description of the genuine will suffice to detect any of the counterfeits.



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 $14 \times 13\frac{1}{2}$. 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 sometimes 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; $\frac{1}{2}$, 1, 2 Reales.

There is a set of four values of this issue; the design differs considerably in all. All four are occasionally found unperforated.

$\frac{1}{2}$ Real, black.

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 the numeral 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 $\frac{1}{2}$, $\frac{1}{4}$, 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 *bleuté*, 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 $\frac{1}{4}$ 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 1877-8. $\frac{1}{4}$, 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 $\frac{1}{2}$, 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 fourteen 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 five bars 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-perf. 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.—1, 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. There is also a 5 c. on the $\frac{1}{2}$ real, green, 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, and is therefore bogus. 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 the 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-perf. 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.



GWALIOR.

I have lately (1903) come across a few forgeries of the Gwalior surcharges, all of the 1885-99 issues. I do not know where they were made ; but, as the Hindi inscription is better done than the English, they may possibly be Indian productions.

Issue of 1885-99.

$\frac{1}{2}$ Anna, green ; 1 a., brown-purple ; $1\frac{1}{2}$ a., sepia ; 2 a., blue ; 3 a., orange ; 4 a., olive-green ; 6 a., brown.

There are, of course, higher values, but these are all that I have seen forged.

Genuine.

In the English surcharge, the head and the tail of the G very nearly touch each other ; the three strokes across the top of the W are generally run together into a single cross-bar, though they sometimes show a *very* slight division ; the A is quite upright, with the left side nearly as thick as the right ; the cross-bar is horizontal, and the feet very nearly touch each other. The turned-up foot of the L is perfectly square, and it does not reach up so high as the level of the cross-bar of the A. The projecting head- and foot-strokes of the I are exactly alike. The Hindi surcharge reads **GWALIOR** ग्वालियर. In the first letter (the one to the left), the cross-bar at the top extends to the left only very slightly beyond the black ball at the bottom of the letter. In the second letter, the top cross-bar reaches to the left quite as far as the loop below it does. The third letter is a very short-headed I, with its tail cut off obliquely. The hook at the top of the fourth letter reaches exactly 1 mm. to the right, measured from the right-hand edge of the upright shaft of the letter. The cross-bar at the top of the fifth letter projects to the left slightly beyond the lower portion of the character.

The inside portion of this letter is like a ∞ , lying on its face, and what would be the tongue of the 3 is a fat, rounded knob. The vertical stroke of the sixth letter projects decidedly below the place where the rounded line joins it. The cross-bar to the last letter projects to the left, a good deal beyond the lower portion. The length of the inscription varies from 13 mm. to $15\frac{1}{2}$ mm., and certain values are found with it printed in red ; but all my forgeries are in black, like the second set of the genuine.

First Forgery.

In the English surcharge, the head and the tail of the G are wide apart ($\frac{1}{2}$ mm.) The three strokes across the top of the w are all distinct. The A slants over slightly to the left, and the cross-bar in it slopes *very* much down to the left, while the left side of the letter is a hair-stroke, and the right side a very thick one ; the feet are far apart. The turned-up foot of the L is higher than the cross-bar of the A. The left foot-stroke of the I is shorter than the others. In the Hindi surcharge, the cross-bar of the first letter to the left extends to the left, a good deal farther than the black ball at the bottom of the letter. In the second letter, the top cross-bar is much too short, and the loop below reaches far to the left of it. The bottom of the third letter is cut off straight, instead of obliquely. The hook at the top of the fourth letter is too long, forming almost a semicircle, and projects $1\frac{1}{2}$ mm. to the right, measuring from the right-hand edge of the upright shaft of the letter. The cross-bar at the top of the fifth letter projects to the left barely as far as the lower portion, and the tongue of the ∞ in this letter is a sharp, oblique point. In the sixth letter, the vertical stroke, at the right-hand side, does not project below the place where the rounded line joins it. The cross-bar to the last letter projects far too far to the right, and not nearly enough to the left, *i.e.*, the lower portion of the letter joins the cross-stroke, not in its very centre, like the genuine, but much too far to the left.

Second Forgery.

The surcharges are coarsely printed, and the letters are wider, and set closer together than in the genuine or the first forgery. In the English surcharge, the head and tail of the G are nearly as wide apart as in the first forgery. The three strokes across the top of the w are separate, and the left stroke nearly touches the G, though it does not go near it in the genuine. The left side of the A is a good deal thinner than the right, which is very fat and clumsy, and the feet are far apart. The turned-up foot of the L is rather rounded at the tip, and it is slightly higher than the level of the cross-bar in the A. The I has heavy head-strokes, but hardly any sign of foot-strokes. In the Hindi surcharge, the first letter to the left has its cross-bar extending a little too far to the left. In the second letter, the cross-bar is as short as in the first forgery. The third letter is not cut off obliquely at the bottom, and it does not reach lower than the second letter, though it is somewhat lower in the genuine. The cross-bar is so very short, that it looks more like an I with no foot-stroke, than a short-headed T. The fourth letter is the same as in the first forgery. The cross-bar at the top of the fifth letter barely reaches so far as the left side of the lower portion, and the tongue of the ∞ in it is like the first forgery, only straight, instead of oblique. The vertical stroke of the sixth letter gets wider as it goes down, and does not project below the part where the rounded line joins it. The last letter is very thick and clumsy, and its cross-bar is the same as in the first forgery. One of my specimens of this forgery has the G slightly below the level of the rest of the letters.

POSTMARKS.

Genuine.—1, 3, and one something after the style of 56, but much smaller.

First Forgery.—1, 67, etc.

Second Forgery.—1.

It will be understood that these are genuine Indian postmarks, and I notice that, when the postmark is *dated*, the forgers have been careful to select stamps with proper dates. In the cases where postmark and surcharge are on the same portion of the stamp, it is pretty easy to see that the surcharge has come on the top of the postmark, and not the postmark on the top of the surcharge. A few of my specimens show the forged surcharge slightly crooked, and others have it too high up on the stamp.



HAMBURG.

Most of the forgeries of this country are fairly 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, which I here illustrate, is formed by a sort of very enlarged 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 values 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.



On January 1st, 1868, these stamps were superseded by those of the North German Confederation, and the whole of the stock in hand was afterwards sold to a dealer. These remainders may be seen in almost every album, either unused and ungummed, or ornamented with a forged postmark, like No. 1, *but with an asterisk before and after the name*. The stamps, as issued to the public, had *brown* gum.

PERFORATION.

Most of the stamps are found both unperforated, and perforated 13½, according to the date of issue.

ENGRAVING.

All the stamps, unless otherwise specified, are engraved in *épargne*; 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 Hamburg forgeries 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.

PAPER.

The paper of the first issue is fairly thick, hand-made, and white; but the brown gum often gives it a yellowish appearance. The perforated stamps seem to be on a rather thinner paper.

½ Schilling, black.

Genuine.

Engraved in *épargne*, unperforated, and perforated 13½, 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 the 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 13½. There are two long lines of shading and one short line, 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. (This is a good test.) 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 the same as in the forged $\frac{1}{2}$ schilling; nicely perforated 13 $\frac{1}{2}$. 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* thin and fine; 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, and part of a seventh. 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 $\frac{1}{2}$. 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.

I put this here, for the sake of uniformity ; but it will be remembered that the 2½ sch. with straight top label (see p. 448) was issued first. The 2½ sch. of the same type as the other values already described, with curved top label, was issued in June, 1867. Mr. Westoby says : " Tradition says that the stock of lithographed stamps of 2½ sch. required replenishing ; and, as a new provision could not satisfactorily be made from the existing lithographic stones, it was resolved to recur to the old type of 1859, and print by typography. The execution was very poor, and seems to bear on its face either hurry or cheapness."

Genuine.

Engraved in *épargne*, either on thin, watermarked, wove paper, or on thick, unwatermarked, wove paper, perf. 13½. 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 nearly 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 $\frac{1}{2}$ schilling ; no watermark ; nicely perforated 13 $\frac{1}{2}$. 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 13½. 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. It is lithographed, on thin, very white wove paper, nicely perforated 13½. 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 the 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 equidistant between the G and the scroll above it.

First Forgery.

Lithographed, in very yellowish-orange, on stout wove paper; no watermark, nicely perforated 13½. 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 4d. 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 12½. 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 13½ ; 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, making a very distinct, triangular white place 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.

Issue of March 1st, 1864; 1½ Schilling, lilac.

This stamp was lithographed, as was also the 2½ schilling, similar type, hereafter described. Westoby says that the probable reason for resorting to lithography was because the stamps were wanted immediately. The values were required, owing to an alteration in the postal rates to Schleswig-Holstein.

Genuine.

Lithographed, in various shades of lilac, grey-lilac, greenish-grey, yellowish-grey, dull blue, violet, and red-lilac, on white wove paper, watermarked as before, unperforated, and perforated 13½. As the stamps are only lithographs, they are, of course, very inferior to the engraved ones; but some of the earlier specimens 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 13 $\frac{1}{2}$. 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 left-hand tower, eight at the top of the central tower, and seven at the top of the right-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 $\frac{1}{4}$, 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.

Issue of April 1st, 1864. 2½ Schilling, green.

Genuine.

Lithographed, on white wove, watermarked paper, unperforated, or perforated 13½. 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 1¼ 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 1836. 1½ Schilling, embossed, lilac, rose.

Genuine.

Engraved in *épargne*, on thin, unwatermarked wove paper, rouletted 10. 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 in 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, which shows a white dot in the middle of it. 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. There is a thin, perpendicular line drawn down, through the centre of the head of the G of SCHILLING.



First Forgery.

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, as 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.

Second Forgery.

This is a retouched reprint, so I prefer to reckon it with the forgeries. Embossed, as before, rouletted 10, also 8½. There is no line through the head of the G of SCHILLING; and the centre of each star is of solid colour, instead of showing a white dot. There are other differences, but these will be sufficient for the detection of this touched-up reprint.

Same Issue. 1½ Schilling, bright rose.

Genuine.

Nicely engraved in *épargne*, on thinnish, white wove paper, unwatermarked, rouletted 10. 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. The tail of the G of SCHILLING hardly touches the inner frame-line; and there is a very short line in the head of the said G.

First Forgery.

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.

Second Forgery.

This is another touched-up reprint. Embossed, like the genuine, rouletted 10, also 8½. The tail of the G of SCHILLING plainly touches the inner frame-line, and the line through the head of the said G is a good

deal longer than in the original. The paper of this touched-up reprint is thicker than the genuine, so that the colour of the impression does not show through, though it does show through very distinctly in the genuine.

POSTMARKS.

Genuine.—1, 80 (with the bars about 5 mm. apart); also 98, with four bars; also the same, but with the bars *wavy*. This last is only seen on the early issues. Also 29, in blue or black.

Forged.—98, with four bars; also 1, but with an asterisk each side of the name. (This cancellation is commonly to be met with on the remainders, as it was supposed to enhance their value!) I have seen it dated 6/1/66; 3/9/67; 15/8/67; 27/8/67, etc.

ENVELOPE.

Issues of 1866-7. 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.

REPRINTS.

I think I ought to say a few words about these. So far as I know, the stamps of the 1859 type have *not* been reprinted ; the unused ones so common being, as I said, remainders, sold to a dealer when the Hamburg stamps became obsolete. The 1½ and 2½ sch. of 1864 were reprinted in 1872, and later, on stout, white, wove paper, no watermark, unperforated, roughly perforated 13½, and clean-cut 11½, with white or yellowish-white gum. Of the embossed stamps of 1866, the earliest reprints date from 1872, but these (which were retouched) I have already described as forgeries.



HANOVER.

The forgers have tried their hands on most of the issues for this country, and with pretty fair success ; the ½ 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., ½, 1½, 1 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. There is a little dot to represent the nostril, and 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 the 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 $\frac{3}{16}$ 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, for 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.

REPRINT.

The 1 ggr. on blue paper was reprinted in 1864. It may be easily detected, as it has no watermark, and the paper is grey, rather than blue. This reprint was issued ungummed.

Issue of 1856. 1 Ggr., $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$ 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 1853-64. 3 Pfennige, rose, green.

These stamps are rather confusing to the amateur, so I had better give the different varieties here.

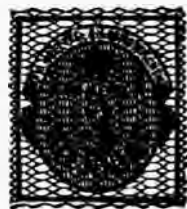


1853. Upper inscription EIN DRITTEL SILBER-GROSCHEN; no network over the face of the stamp; watermarked with the crossed branches, as before; rose-coloured gum; 3 pfennige, rose.

1856. Same inscription, same watermark, same gum, but with black, grey, 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 ZEHNTTEL SILBER-GROSCHEN; 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; *perçé en arc*, gauging 16; 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 ZEHNTL 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 ZEHNTL 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.

Genuine.—As before.

POSTMARKS.

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—"29."

RETOUCHED REPRINT.

In the genuine stamps, the two pointed ends of the name-scroll (to the left of the P and to the right of the E of PFENNIGE) curl somewhat outwards. In this retouched reprint, the ends of the scroll point straight downwards. This affair was made in 1869, on yellowish, white wove paper, no watermark, and with brownish gum, in stripes.

Issue of 1859-63. Unperforated, rose gum.

1, 2, 3, 10 Groschen.

Issue of 1864. Same type; *Perçé en arc*, 16, rose gum.

1, 3 Groschen.

Same type, yellow or white gum, *Perçé en arc*, 16.

1, 2, 3 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 the 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 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.

POSTMARKS.

Genuine.—As before.

First Forgery.—29, 71.

Second Forgery.—1.

REPRINTS.

The 3 gr., yellow, and 3 gr., brown, were reprinted in 1891, with white gum, unperforated; and the 3 gr., brown, was reprinted in the same year, with white gum, and *perçé en arc*, but with a gauge of $13\frac{1}{2}$, instead of 16.

I have also in my forgery-book some reprints of the 1859 set, on very stout, white wove paper, white gum, *perforated* $13\frac{1}{2} \times 14\frac{1}{2}$, 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.

$\frac{1}{2}$ Groschen, black on white.

Issue of 1860 (?). Rose gum, unperforated.

Issue of 1863. White gum, unperforated.

Issue of 1864. Rose, yellow or white gum, *perçé en arc*, 16.

As far as I know, the above are all the varieties of this value. The first forgery is 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 *pallée*, 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 somewhat 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 *bright 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 are not visible, in the only copy of this stamp which I have seen. The ornament supporting the central arch is something between a cross *patée* 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.—As before.

First Forgery.—29.

Second Forgery.—1.

REPRINT.

The $\frac{1}{2}$ groschen was reprinted in 1883, on yellowish-white wove paper, with yellowish gum, and exists *tête-bêche*.

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.



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 stand 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 electrotypes *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 wedged-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 BESTELLGELD; 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.



HAWAII.

The stamps of the first issue of Hawaii are great rarities, and it is unlikely that my readers will come across any of them; but, as I have several forgeries, I do not like to leave them out altogether.

Issue of 1851. 2 Cents, blue.

Genuine.

Typographed, on thin, white wove paper, almost *pelure*. The foot of the 2 is very thick, measuring nearly $2\frac{1}{2}$ mm. The back of the head is also very thick, measuring about $2\frac{1}{2}$ mm. across in its widest part. There are two types of setting of this stamp, but I seem to have only one. The corner-ornaments are something like those in the annexed illustration, but the arched, semicircular line at each corner is continuous, and from the centre of this arch there hangs down a flower or leaf of three petals, inside the arch. There is nothing else inside the arch besides this three-leaved floret, and



the spread of the outer leaves, from tip to tip, is about $3\frac{1}{2}$ mm. If the head and tail of the C of CENTS were to be joined, the letter would be a circle. There is no stop after CENTS.

First Forgery.

Typographed, in very dark black-blue, on medium, soft, very yellowish-white wove paper; also lithographed, in pale sky-blue, on thin, white wove paper. The central numeral is a very easy test, as the foot is only $\frac{3}{4}$ mm. thick, and the back of the head is only 1 mm. thick, at its widest part. The corner-ornaments are exactly the same as in the illustration; the arched line is not continuous, but curls round, each side of the centre, each end forming a spiral. Below this, there is a *very* small trefoil, with a sort of bud coming out of its centre. The spread of the two outer leaves of this trefoil, from tip to tip, is only $1\frac{1}{2}$ mm. Each side of this, within the semicircular arch, there are two little floral crosses, partly filling up the rest of the arch. If the head and tail of the C of CENTS were to be joined, the letter would form an upright oval. There is a large stop after CENTS.

Second Forgery.

Lithographed, in a sort of sky-blue, on fairly stout, very yellowish-white wove paper. The central numeral is even smaller and thinner than in the first forgery; the foot is not much more than $\frac{1}{2}$ mm. thick, and the back of the head barely 1 mm. across, in its widest part. There is no semicircular arch at the corners of the stamp, the said corners being like those of the first illustration of the 13 cents on the next page; that is to say, the three-leaved floret has a little ball by way of a stem, and stands alone, entirely unconnected with the stamp. If the head and tail of the C of CENTS were to be joined, the letter would form a tall, upright oval.

Same Issue. 5 Cents, blue.

Genuine.

Typographed, paper the same as in the genuine 2 cents. The back of the 5 is very thick, measuring $2\frac{1}{2}$ mm. across its widest part; the top of the head is also thick, being 2 mm. high at the front edge. The line which joins the head to the body, if prolonged downwards, would cut almost exactly through the centre of the tail, which is a ball, measuring 2 mm. across. The corner-ornaments are the same as in the genuine 2 CENTS. The F of FIVE has its vertical stroke 1 mm. thick, and the widest part of the C of CENTS is also 1 mm. thick.

Forged.

Lithographed, on *very* yellowish-white wove paper, fairly stout, and rather hard. The colour is a sort of sky-blue. I fancy the stamps on this very yellowish paper must have been steeped in some concoction, probably in order to give them an appearance of age. The back of the 5 is less than 2 mm. across its widest part, and the thickest part of the head is only $1\frac{1}{2}$ mm. high. The end of the tail is not a circular ball, but gradually diminishes to a neck, like a reversed comma, the thickest part of it being less than $1\frac{1}{2}$ mm. high. If the line joining the head and the body were to be prolonged downwards, it would pass far to the left of the centre of the ball. The corner-ornaments have the unattached florets, the same as in the first illustration of the 13 CENTS on the next page. The vertical stroke of the F of FIVE is barely $\frac{1}{2}$ mm. thick, and the widest part of the C of CENTS is less than $\frac{3}{4}$ mm. across. The two dots over the

II of HAWAIIAN, both in this forgery and in the second forgery of the 2 cents, are joined to the outline of the frame above them. In the genuine 2 and 5 cents, the two dots are quite clear of the outline. I may add that, both in this forgery, and in the forgery of the 2 cents, the arches, forming the outline of the central square, are sharply pointed. In the genuine, these arches are all rounded. An archæologist would describe the genuine as Norman arches, and the forged as Early English.

Same Issue. 13 Cents, blue.

Genuine.

Typographed, paper as in the genuine 2 cents. It will be noticed that Type 1 is lettered HAWAIIAN POSTAGE at the top, and there is an ornament with two curls, between 13 and cents. Type 2 is lettered H. I. & U. S. POSTAGE at the top, and between 13 and CENTS there is a square object, like the face of a die, with three spots in it. In both types, the corner-ornaments are the same as in the genuine 2 cents. The front point of the central tongue of the large 3 is blunt.

Forgery of 13 Cents. TYPE 1.

Typographed, in pale, dull blue, on thin, white wove paper; also lithographed, in greenish-blue, on *very* yellowish wove paper, somewhat thicker



TYPE 1.

and harder. The corner-florets are unattached, as in the second forgery of the 2 cents. The two dots over the II of HAWAIIAN touch the outline above them, instead of being a long way from it. The front point of the centre of the large 3 is *very* sharp.

Forgery of 13 Cents. TYPE 2.

Typographed, in dark ultramarine, on thick, very white wove paper; also on very thick, very yellowish wove paper. The corner-ornaments are exactly the same as in the illustration of Type 2. The square ornament, between 13 and CENTS, contains four spots instead of three. I think the above points will abundantly suffice for the detection of all these forgeries.



TYPE 2.

Issue of 1853. 5 Cents, blue.

Genuine.

Engraved in *taille-douce*, on thick white wove, thin white wove, or thin blue wove paper. The face of the stamp seems to be invariably slightly tinted with the colour of the impression, from imperfect wiping of the plate.* The side-outlines of the central picture are clean and straight. 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. Counting down the left side, there are thirty-seven of the horizontal lines, from the short top one which touches the curved outline under STA of POSTAGE, down to the one which touches the top of the epaulette. The highest point of the king's hair *almost* touches the eighth horizontal line from the top; and

* The tests given in the paragraph between the two asterisks hold good for the 13 c. as well as for the 5 c., the central picture being the same in both.

the lowest part of the hair, just where it begins over the ear, on the left side of the stamp, is level with the twenty-second horizontal line from the top. There is a white spot in the centre of each eye. The whole face is shaded all over with curved lines of dots, except the right side of the ridge of the nose (left side of the stamp), which is unshaded; and on the other side of the face, most of the dots have run into unbroken lines. The oval, white top of the epaulette on the left side of the stamp is shaded by two hyphens, or thick, short dashes, placed horizontally, end to end, but not touching each other. The five thick cords of fringe to this epaulette are separated by vertical lines. There is only a single line between the outermost cord and its neighbour, but the lines separating the other cords are all double. The top of the epaulette on the other shoulder (right side of the stamp) is badly drawn. It is a sort of oblong, instead of an oval, and is shaded by three almost vertical lines, the outermost being single, but both the others double. The fringe of this epaulette on the right side of the stamp shows only four cords, separated from each other by double lines. Each side of the collar of the coat is shaded by five thick, coloured lines; this includes both the top line, next to the white upper outline, and the thick double lines, where the collar is supposed to be sewn on the coat. The white V, where the collar is open, under the chin, does not join at the bottom point. The seam down the centre of the coat is distinctly double, for its whole length. The branch on the right breast of the coat (left side of the stamp) shows twelve distinct, white leaves; and, outside this branch, there are six white buttons, distinct from the background, but only partly outlined. The branch on the left breast (right side of the stamp) has only ten pairs of white leaves, and the six buttons this side are similar in size and shape to those on the other breast. There are eighteen horizontal lines of shading across the breast, from the one which touches the point of the V of the collar, down to the bottom of the bust. These are easily counted. The outline of the arm, on the left side of the stamp, touches the thick outline of the frame; the other arm is at some little distance from the right-hand frame, so that a small portion of the background can be seen, between the arm and the frame. Both arms are cut off obliquely; the bottom outline of the one on the left side of the stamp being straight, the other somewhat concave. The line which divides the arm from the chest, on the left side of the stamp, does not reach quite to the bottom outline of the bust; but the line separating the other arm from the chest, goes right down to the very bottom of the bust. The moustache is dark, and easily seen, and there are two very tiny, vertical lines down the centre of the upper lip, but they do not quite cross the lip. Both nostrils are of equal size and shape. The T of POSTAGE leans over a good deal to the right. Above the P and the E are triangular spaces, each containing a little semicircle, like part of a sun, with four rays and part of a fifth issuing from it. The outline of the left-hand semicircle joins the top frame, but not the side-frame; and the right-hand semicircle joins the side-frame, but not the top frame. Each semicircle contains another semicircle, by way of shading.* In the value-square, in the right top corner, there is a small blue dot, close to the left vertical outline of the square, 1 mm. from the top. There are also two blue dots, sticking out from the bottom edge of the central picture, above the end of the F of FIVE, and above the space between TS. of CTS. In the 13 c., the bottom label is divided into three portions, by two vertical lines, and, in the 5 c., which was made from the 13 c., the two vertical lines were removed, to make room for the altered inscription. They were, however, not entirely

* From here the tests refer to the 5 c. only.

removed, and these little blue projections are the remains of them. I do not possess the "Government forgery," but *none* of the others here described show these two dots or projections. The centres of the two dots under the TS. of CT^s are very nearly $1\frac{1}{2}$ mm. apart, and the distance from the left-hand edge of the vertical stroke of the F of FIVE to the end of the S of CT^s is very nearly 13 mm. The ink of the impression stands out well from the paper.

First Forgery.

Lithographed, on very thin, pale blue wove paper. There are no dots in the outline, above FIVE CT^s. The right-hand edge of the central picture is not outlined, below the end of the POSTAGE label. The white dots in the background of the central picture, formed by the intersection of the crossed lines, cannot be traced as vertical rows. In the genuine, the white dots can be easily seen to form almost vertical rows. The highest point of the king's hair touches the seventh horizontal line from the top, counting the outline as one. The left eye (right side of the stamp) seems to be squinting inwards, and is usually solid, without any white pupil. The whole nose, from between the eyebrows, is quite white, and the dotted shading on the face is coarse and irregular. The oval white top of the epaulette, on the left side of the stamp, is shaded by one long line, thickened in the middle. In the fringe to this epaulette, the second cord from the outside is very thin, and the fourth is crooked. The division-lines between the cords are single, and thin, between the three outer cords, while the other two division-lines are thick, and may possibly be double. The top of the epaulette on the left shoulder (right side of the stamp) is shaped rather like a bun, and shows no shading at all, except two specks. The fringe of this epaulette has the four cords separated by single lines; the three inner cords are *very* broad, the outside cord *very* narrow. The right side of the collar (left side of the stamp) only shows three lines of shading, the middle one being a continuation of the seam down the front of the coat; the shading on the other side of the collar is one dark blotch. The white V, of the opening of the collar, under the chin, is joined, at the point of the V. The seam down the centre of the coat is a single line. There are only five buttons down the right breast (left side of the stamp), and they are outlined all round; there are six buttons the other side, also outlined. Across the front of the chest, there are $16\frac{1}{2}$ horizontal lines, from the front of the V of the collar, down to the bottom. The bottom of the arm, on the right side of the stamp, *very* nearly touches the edge of the background, just after the 1 of 1^s. Both arms are cut off by a concave line; the stump above TS of CT^s shows part of the inside of the stump, instead of just a profile. The line which divides the left arm from the chest, is only partly visible. The moustache is not at all prominent, and the lines down the centre of the lip are absent. The nostril on the left side of the stamp is very much larger than the other. The T of POSTAGE is perfectly upright, and there is a little white flaw at the bottom of the hollow, inside the G. The outer and inner semicircles of the ornament above the P both touch the frame with both ends, and the radiating lines, with the exception of the short one over the O, all touch the thin outline over the P, though none of them touch in the genuine. In the ornament above the F of POSTAGE, the outer semicircle touches the frame with both ends. There is no dot in the value-square in the right top corner of the stamp. The centres of the two dots under the TS of CT^s are fully $1\frac{1}{2}$ mm. apart, and the distance from the left-hand edge of the F of FIVE to the right-hand edge of CT^s is fully 13 mm. The ink of the impression does not stand out at all from the surface of the paper.

Second Forgery.

Lithographed, on thin, pale blue wove paper. There are no dots projecting from the outline above FIVE CT^S. The side outline down the right edge of the central picture is very ragged and broken, and part of the shading of the background trespasses beyond this outline. The opposite outline shows some blue scratches, between it and the letters LULU of HONOLULU, and the bottom end of this same outline is broken, and bends to the left, instead of joining the bottom frame. The highest point of the king's hair touches the seventh horizontal line from the top; and the lowest part of the hair, on the left side of the stamp, just above where the ear ought to be (it is absent in this forgery), begins at the twentieth horizontal line from the top. The nose is altogether unshaded from below the eyebrows; there is a circular white patch on the chin, with a very distinct, dark dot in the centre of the white patch. Many of the dots, on both sides of the face, have run into unbroken lines. The oval, white top of the epaulette, on the left side of the stamp, is shaded by one long line, thickened in the middle, like the first forgery. The fourth cord of the fringe of this epaulette gets broad towards the bottom, like a clergyman's stole, instead of being rather pointed, like the genuine. The top of the left epaulette (right side of the stamp), shows six very short lines of shading, in three pairs. The collar, on the left side of the stamp, shows four lines of shading; the second from the top is a continuation of the central seam of the coat; the other side of the collar seems to show three lines, but they are very much blotched together. The white V of the collar is joined at the point. The seam down the middle of the coat is one thick line. There are five outlined buttons on the left side of the stamp, the top one being double occasionally, and six on the right side of the stamp. There are 16½ horizontal lines across the chest. There is a white space between the bottom of the bust and the outline above FIVE CT^S. This is filled in with the crossed lines of the background in the genuine. The stump of the arm, on the right side of the stamp, is extremely concave, and the background, between this arm and the edge of the picture near the N of HAWAIIAN, is very white and defective. There is no dividing-line between this arm and the chest. The end of the epaulette, near the N of HONOLULU, touches the frame; it does not do so in the genuine. The moustache is not at all prominent, and there are no vertical lines down the centre of the lip. The front of the nose is all white, below the eyebrows. The T of POSTAGE is upright, and the left cross-bar is longer than the other. The two semicircles of the ornament, above the P, both join the frame at both ends, and the radiating lines are joined to the thin outline above PO. The outer semicircle, above the E, joins the frame with both ends. There is a blue dot between two of the radiating lines, above the G, which is not found in the genuine. There is no dot in the value-square in the right top corner. The centres of the two dots under the TS of CT^S are fully 1½ mm. apart, and the bottom inscription measures over 13 mm. The ink of the impression does not stand out from the surface of the paper.

Third Forgery.

Lithographed, on rather thin, hard, pale blue wove paper. The right-hand edge of the central background does not quite come up to the vertical outline, so that there is a white line between background and outline, near AIHAN IS. The outline on the left side of the stamp shows a blotch in the background, near the N of HONOLULU, and the bottom end of this vertical outline is broken, and turned to the left, above the F of FIVE, just as in the second forgery, which this counterfeit greatly resembles

in many points. The background shows oblique rows of white dots, instead of vertical ones. There are only thirty-six horizontal lines, including the top outline, from under STA of POSTAGE to the top of the epaulette, down the left side of the stamp. The king's hair touches the sixth line from the top, and the bottom of it begins at the twentieth line from the top. The iris of the left eye is cut off square in the inner corner, and the other end of it is a pointed oval. It is perfectly circular in the genuine. The front of the nose is all white from between the eyebrows. The lines on the face, and the white patch on the chin, with a dot in the centre of it, are the same as in the second forgery. All the rest of the tests are exactly the same as in the second forgery, except that the outer outline is broken, just at the top of the H of HAWAIIAN, and there is a blue dot near the end of the foot of the first A of this word, and another blue dot at the base of the second A of this word. I fancy this must be a second printing from the stone of the second forgery. The ink does not stand out from the paper.

Fourth Forgery.

Lithographed, on thin blue, medium white, or rather thick, yellowish-white wove paper. There are no dots in the outline, above FIVE CTS, and the said outline does not quite join the side-frame, to left of the F. The white specks in the background are mostly tiny hyphens, rather than oblique diamonds. Usually, there is no sign of any white spot in the pupil of either eye. The ridge of the nose shows four horizontal lines of shading. (The genuine has only some fine dots, and no lines.) The top of the epaulette, on the left side of the stamp, bears a large mass of shading, which is rather crescent-shaped. The outermost cord of the fringe to this epaulette is about as wide as any of the others, though, in the genuine, it is the narrowest of all. The two divisions between the three outer cords appear to be of double lines, the other divisions are single lines. The third cord from the outside gets broader at the bottom, like a stole. The top of the left epaulette, on the right side of the stamp, shows parts of four short, single, vertical lines of shading. The fringe of this epaulette shows four cords, but the third from the outside looks more like a division than a cord. If considered as a division, then there are three broad cords, the inner division being a double line, and the outer one a broad single, or closely-set double line, not quite reaching to the bottom of the fringe. The collar, on the left side of the stamp, shows five dark lines, the lowest, which joins the collar to the coat, is *very* thick, and is a continuation of the thick, ragged, single-lined seam down the breast of the coat. The other side of the collar seems to have three dark lines on it, but they are generally blotched together. The white V in the front of the collar, under the chin, is joined at the point. In the branch on the right breast (left side of the stamp) the second leaf from the bottom, in the outer row, has a forked point. There are seven buttons on this side of the coat, but there are sundry other white markings on the chest, which might be mistaken for a further supply of buttons. There seem to be six buttons on the other side, but they are most difficult to count, though, in the genuine, there is no possibility of mistaking them. There are about twenty-four horizontal lines of shading on the chest, and these are mostly alternate,—a thick line, and then a thin, dotted one. In the genuine, they are all of one thickness. Both arms are at a fair distance from the side-frames; the line cutting off the right arm is slightly concave, while the line cutting off the left arm (right side of the stamp) is a perfectly straight, oblique line. This is just the opposite of the genuine. The dividing-line between the left arm and the chest cannot be clearly made out. There does not seem to be any moustache;

the nostrils are squeezed up, and there are no lines down the upper lip. The T of POSTAGE is upright. The value-square in the right top corner does not show any dot, and the upper outline of the square is thickened, above the front of the head of the 5. The centres of the two dots under the TS of CT⁵ are only $1\frac{1}{4}$ mm. apart, and the inscription is only $12\frac{1}{2}$ mm. long, from the outer vertical edge of the F to the outside of the S of CT⁵. The ink does not stand out from the surface of the paper.

Fifth Forgery.

Lithographed, in dull ultramarine, on thickish, white wove paper. There are no dots in the outline above FIVE CT⁵, and the said outline does not join the left-hand frame. The background is much more regular than in the last forgery. There are only thirty-five horizontal lines down the left side, counting from the outline under STA to the top of the epaulette. The top of the hair touches the seventh line from the top, and the lowest part of the hair on this side, just above the ear, is level with the twenty-first line from the top. The front of the nose is white, from the level of the eyes. The dotted shading on the face is fairly well done, but the dots do not run into solid lines on the left side of the face. The shading on the top of the right epaulette (left side of the stamp) is in one long, unbroken line. The fringes of both epaulettes are very different from the genuine, in consequence of the way in which the vertical dividing-lines between the cords are drawn. In the genuine, the epaulette on the left side of the stamp has a single line nearest the outside, and then three pairs of lines; while the other epaulette has three pairs of lines only. In this forgery, the epaulette on the left side of the stamp has a single line nearest the outside, then three pairs of lines, and then an extra, single line, near the breast. The other epaulette shows two very short, thick lines of shading, on the top of the shoulder, and the fringe shows five vertical lines of shading—a triplet, and a pair. The collar on the left side of the stamp shows four coloured lines, including the line where it is sewn to the coat, and this lowest line is a continuation of the seam down the front of the breast, which is double in this forgery, like the genuine. The other side of the collar has five lines, including its seam. The white V is joined at the bottom. The inner, top leaf of the branch, on the left side of the stamp, is only a stump, and there are twelve leaves, instead of ten, on the other branch. The six buttons on the left side of the stamp are outlined, and the buttons on the other side are very indistinct; there seem to be only five of them. There are only seventeen horizontal lines across the chest, including the indistinct one, which touches the point of the white V. The outline of the bottom of the arm, on the left side of the stamp, is decidedly convex, instead of nearly straight. There are no vertical lines down the centre of the lip. The T of POSTAGE slants over to the left, instead of to the right. The outer semicircle, above the P, touches the side-frame and not the top frame (just the opposite of the genuine), and the semicircle above the E touches the top frame and not the side-frame (also just the opposite of the genuine). There is no dot in the value-square in the right top corner. The centres of the two dots in the bottom label are only $1\frac{1}{4}$ mm. apart, and the value measures $12\frac{1}{2}$ mm. The ink does not stand out from the surface of the paper. In spite of all these differences, this forgery, except for the pale blue colour, is not at all bad, and is the best of the lot, so far.

Sixth Forgery.

Lithographed, on thin, blue wove paper. There are no dots in the line above FIVE CT⁵, and the line is slightly bowed downwards, above CT⁵.

The white dots in the background cannot be distinguished in vertical rows. There are forty horizontal lines of shading in the background, down to the top of the epaulette, on the left side of the stamp. The top of the hair touches the seventh line from the top, and the lowest part of the hair on this side is level with the twenty-third line from the top. The eyes do not show white spots. The front of the nose is white, from between the eyes, and the cheek on the right side of the stamp is absurdly swollen, on a level with the lower part of the nose. The epaulettes are a fair imitation of the genuine. The collar, on the left side of the stamp, shows six lines, including the lower seam, and the other side has five lines, including the seam. The bottom of the white V under the chin is divided, like the genuine. The seam down the breast is double, the two lines being so far apart, as to show a very plain, white line between them. In the genuine, they are so close together, that the white line between them can only be seen by aid of the microscope. There are only eleven distinct leaves in the branch, on the left side of the stamp, and there seem to be about nine buttons outside it. On the right side of the stamp, the buttons appear to be normal. Across the chest, there are twenty-two lines. Both arms are well away from the sides of the stamp. The right-hand end of the moustache (left side of the stamp) points obliquely downwards, in a perfectly straight line, instead of curling upwards. There are no vertical lines across the upper lip. The T of POSTAGE is upright, and the left cross-bar is a shade longer than the other. In the corner-ornament, above the P, both inner and outer semicircles join both the top and side-frames, and three of the rays join the outline over the P. In the ornament above the E, the inner semicircle has been drawn as a complete ring; this is easily seen. There is no dot in the value-square, in the right top corner. The inscription FIVE CTs is $12\frac{1}{2}$ mm. long, and the centres of the two dots are $1\frac{1}{4}$ mm. apart. The ink of the inscription does not stand out at all from the paper.

Seventh Forgery.

Lithographed, on thick, very pale blue wove, and on thick, white, and yellowish-white laid paper. There are no dots on the line above FIVE CTs, which line, by the way, is slightly ragged. The easiest test for this forgery is, that there are two parallel, horizontal lines drawn across the frame, from side to side, through the beginning and middle of the N of HONOLULU. The white spots in the background do not show as vertical rows. There are forty horizontal lines, counting from the top, to the epaulette, on the left side of the stamp, and the king's hair touches the seventh of these lines; while the place where the hair begins, over the ear, is level with the twenty-third line from the top. The eyes show no white spots. The epaulettes are very fair imitations of the genuine. The collar, on the left side of the stamp, shows six dark lines, including the seam, and the other side of the collar shows five. The white V is divided at the point, like the genuine, and the seam down the coat is double, but the lines are a good deal too far apart. There are only nine distinct white leaves in the branch, on the left side of the stamp, the three top ones being almost invisible. There seem to be eight buttons on this same side, and the second one from the bottom is double. On the right side of the stamp, there are seven buttons. The chest shows twenty horizontal lines across it. Both arms are at a good distance from the sides of the stamp. The moustache is thick at the ends, and points downwards, instead of upwards. There is an oblique line across the upper lip. The T of POSTAGE is upright. In the ornament above the P, both ends of both semicircles touch the frames, and three of the radiating lines touch the outline over the P. In

the ornament above the E, the inner semicircle has been drawn as a complete circle, the same as in the sixth forgery, and the outer semicircle joins both frames. There is no dot in the left side of the value-label in the right top corner, but many specimens show an extremely tiny dot, near the left-hand edge of the head of the 5. The bottom inscription, measured as before, is less than 12½ mm. The ink of the impression does not stand out from the paper.

Eighth (Government) Forgery.

I have not seen this, but gather my information from Bacon's *Reprints*. It was made in New York, in 1889, for the Hawaiian post office, and was at first sold without any surcharge, but since 1892, has been surcharged REPRINT, in black. The stamp, I conclude, is of course engraved in *taille-douce*, and the only details given are, that there is no blue dot in the value-square in the right upper corner, that the two dots of CTS are larger, and the hair, etc., entirely different from the original.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—10; 98; also blotches.

Second Forgery.—62; 101.

Third Forgery.—Uncancelled.

Fourth Forgery.—101; also uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—A pen-stroke, also some large black blotches.

Eighth Forgery.—Uncancelled, or with the word REPRINT, surcharged in black.

Same Issue. 13 Cents, red.

Genuine.

Engraved in *taille-douce*, on very thick, yellowish-white wove paper, brownish gum. The tests are exactly the same as in the genuine 5 cents., except those here given. There is a double line down the right-hand side of the frame, and a double line, closer together, below the 13, in each of the upper corners. The 3 of 13, in the left lower corner, has a curious crooked line, sticking out at the back of its neck. The T of CTS., in the right lower corner, is not much more than half the height of the C, and there is a microscopic stop after the S, touching the border-line. The hyphen after HAWAIIAN, in the label down the left side, is more than ¾ mm. long, and there is a distinct stop after the S of CTS. in this label, which touches the outline under the 13, in the left top corner. The cross-stroke to the T of CTS. is distinct, and goes right through the letter. The lower half of the 8, in the right-hand label, is very little larger than the upper half, and this numeral is just a shade higher than the final S of STATES. There is no stop after the CTS, in this label, and the stop after STATES is a transverse oblong, like a tiny hyphen.

First Forgery.

Lithographed, on medium, yellowish-white wove paper. The outline down the right side of the central picture is a little ragged. The white spots of the background do not form vertical rows, and the coloured, diagonal lines are drawn down from left to right, as well as from right to left. The

highest point of the hair touches the seventh horizontal line from the top, and the hair, just where it begins over the ear, seems to be level with the twentieth line from the top. The left eye has a pupil only a little larger than the genuine; but the pupil of the right eye is *very* large, the iris being merely a coloured ring. The shading on the face is very badly done, especially on the left side of it, and most of the dots have run into continuous lines. The top of the epaulette, on the left side of the stamp, contains one long, unbroken line of shading, thickened in the centre. The line separating the outermost cord of the fringe of this epaulette from its neighbour is double, instead of single. There are four coloured lines on the right side of the collar (left side of the stamp), including the seam; and the second from the top is a continuation of the line down the centre of the breast, which is single, instead of double. There seem to be three lines of shading on the other side of the collar, but they are blotched. The white V of the front of the collar is joined at the point. There are only five buttons on the right breast (left side of the stamp), and each of them is outlined all round. There are only sixteen horizontal lines across the chest. The stump of the left arm is badly drawn, and all muddled up; looking as though it had been amputated with a garden-rake, or some similar implement. The moustache is hardly noticeable, and there are no lines across the upper lip. The right nostril is more developed than the other, and the front of the nose is too white. The T of POSTAGE is upright. Both semicircles of the ornaments over the P touch both top and side-frame; there are only four lines, instead of five, radiating from them; and all four lines are firmly joined to the line above the P. The outer semicircle, in the ornament above the E, is joined to both top and side-frame, and all the radiating lines are joined to this semicircle, though they do not touch it in the genuine. There is only a single, thin line down the right side of the frame of the stamp, and the line below the 13, in each of the upper corners, is also single. There is no line sticking out from the 3, in the left lower corner. The T of CTS, in the right lower corner, is quite as tall as the C, and there is no stop after this word. The hyphen after HAWAIIAN, in the left side-label, is barely $\frac{1}{2}$ mm. long; there is no stop after CTS, in this label, and the cross-stroke to the T of this word does not go across the letter. In the right side-label, the lower half of the 8 is absurdly larger than the upper half, and it is decidedly taller than the S of STATES. The stop after STATES is square, and there is no stop after CTS.

Second Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The colour has more carmine in it than the genuine, and an elaborate description of the central picture is not necessary in this counterfeit, as there are quite enough tests in the frames. In the left-hand frame, the name is spelt HAWAIIAN, there is no hyphen after the word, and there is a distinct colon (:), instead of a full-stop, after CTS. In the right-hand frame, there is no stop after STATES, the 8 is decidedly taller than the preceding S, and there is a stop after CTS. The outline of this right-hand frame is single. There is no line projecting from the back of the 3 of 13, in the left lower corner.

Third Forgery.

Lithographed, on thick, rather hard, very yellowish-white wove paper. The white spots of the background cannot be resolved into vertical rows. There are forty-one horizontal lines, from the top of the said background, under STA of POSTAGE, to the top of the epaulette, down the left side of the stamp. The pupil of the left eye shows a white spot, but the other eye is solid. The shading on the face is very light, there being hardly any on the

right cheek, which is covered with dotted lines in the genuine. The front of the nose is entirely unshaded, from between the eyebrows. In some specimens, the shading on the oval top of the epaulette, on the left side of the stamp, is a long, irregular line; but others show the line broken in two. The top of the other epaulette looks like a white bun, and has only one indistinct, short line of shading. The fringe of this epaulette is very indistinct, so that the separate cords are hardly discernible. The edge of the collar on the left side of the stamp is a thick, *dark* line, instead of a white one, and, below this, there are four other dark lines, besides the seam. The V of the front of the collar is open, and the line down the centre of the coat is double, as in the genuine. There are indications of a thirteenth leaf at the top of the branch, on the left side of the stamp, and the other branch has twelve leaves, instead of ten, and they are very indistinct. The buttons are outlined. There are twenty-three horizontal lines across the chest. The moustache is abnormally short, and there are no lines across the lip. The inner semicircle, in the ornament above the P, is made into a complete ring, and the outer semicircle joins the top frame, but not the side-frame. Four of the radiating lines join the outline, above the P. In the ornament above the E, the inner semicircle joins the side-frame, but not the top frame, the outer semicircle also joins the side-frame, but not the top frame, and the radiating lines join the outer semicircle. The line down the right side of the frame is single, and the lines under the figures 13, in the top corners of the stamp, are single, in each case. There is no line projecting from the back of the 3, in the left lower corner. The hyphen after HAWAIIAN, in the left-hand label, is a shade over 1 mm. in length. In the right-hand label, there is no stop after STATES; the 8 is a good deal taller than the S, and there is no cross-bar to the T of CTS, and no stop after this word.

Fourth Forgery.

Lithographed, on thinnish, rather soft, yellowish-white wove paper. The white spots of the background cannot be resolved into vertical lines. There are thirty-eight dark, horizontal lines of shading, from the curved outline under the T of POSTAGE, to the top of the right epaulette, on the left side of the stamp; the top of the king's hair comes between the seventh and eighth lines, and there are twenty-one lines from the top to where his hair begins, over the ear, which is very indistinct in this forgery. There is no white pupil in either eye. The dotted lines of shading on the forehead are very nearly straight, instead of being strongly curved, and the dots are very faint round the nose and mouth. The shading on the oval top of the right epaulette (left side of the stamp) looks like a long, dark oval, with a white centre; the lines dividing the cords of the fringe to this epaulette are all single, but thick and very ragged. The bun-shaped top of the left epaulette shows a short, almost horizontal line near its upper edge, and a long, curved line near its front edge, with three dots on it. The division-lines of the fringe to this epaulette are broken and blotchy, so that it is difficult to see how many cords there are in it. The right side of the collar (left side of the stamp) shows five lines of shading, including the seam, and the other side of the collar has six lines. The line down the front of the coat is double, as in the genuine, but the two lines are much too far apart. The branch on the right breast has twelve leaves, as in the genuine, but the other branch has eleven, instead of ten. There are seven buttons each side—all outlined, and small. The breast shows twenty-four horizontal lines, some of the upper ones being not quite parallel with the rest. The moustache has a very fierce upward curl on the right side of the face, but the other tip is only very slightly

curved. There are no lines across the lip. The front of the nose is quite white, from between the eyebrows. The T of POSTAGE is upright. In the ornament above the P, both semicircles usually touch both top and side-frames; there are only four rays, and they all touch both the outer semicircle, and the line above PO. In the ornament above the E, both semicircles also touch both top and side-frames, and four out of the five rays touch the outer semicircle. The outline down the right side of the stamp is single, and the lines under 13, in the two upper corners, are also single. There is no line projecting from the 3, in the left lower corner. The T of CTS., in the right lower corner, is *very* nearly as tall as the C; it has no cross-bar, and the stop after the word is too prominent, and barely touches the outer frame. In the left-hand frame, the hyphen after HAWAIIAN is almost exactly 1 mm. long, and the stop after the CTS. is not near the line under the 13, in the left top corner. In the right-hand label, the top of the T of UNITED is firmly joined to the following E; there is no stop after STATES, the 8 is higher than the preceding S, and there is a distinct stop after CTS.

NOTE.—All the forgeries hitherto described have been *lithographs*, which fact alone would cause their instant rejection by those who make a study of the various modes of printing. The rest of the counterfeits belong to a different class, and are well engraved in *taille-douce*, so that a more careful examination will be found necessary.

Fifth Forgery.

Nicely engraved, in *taille-douce*, on thick, hard, yellowish-white wove paper, white or yellowish gum. The colour is a deep, brilliant vermilion, or sometimes a sort of brown-red. The background of the central picture is very like the genuine. The oval, white top of the right epaulette (left side of the stamp), is shaded by a long, dark oval, with a thin, white centre. The pair of lines, separating the innermost cord of the fringe of this epaulette from its neighbour, are very slightly curved to the left in the genuine, but in this forgery, the curve towards the bottom is very noticeable. The left side of the collar (right side of the stamp) shows six lines of shading, instead of five, including the seam. The white V of the front of the collar is joined at the bottom. Of the six buttons on the right breast, the lower four are outlined, and the top one is very indistinct. The buttons on the other side, so far as they can be seen, are round, and mostly outlined, instead of shapeless. The end of the moustache, on the right side of the face, does not curl up, but appears to be an exact continuation of one of the dotted lines on the cheek. There are some dots on the upper lip, in place of the two little lines. The nostrils are not so well defined as in the genuine. The T of POSTAGE leans only very slightly over to the right. In the ornament above the P of POSTAGE, the inner semicircle very nearly joins both top and side-frames, and only one of the radiating lines touches the semicircle, though, in the genuine, three of the radiating lines touch the semicircle. In the ornament above the E, the outer semicircle touches the side-frame, and two of the rays are joined to it, though none of the rays touch the semicircle in the genuine. The outer line, down the right side of the stamp, is single, instead of double, and it requires a fairly strong microscope to see that the lines under the figures 13, in the top corners of the stamp, are also double, for they are closer together than the genuine. There is no line projecting from the back of the 3, in the left lower corner. There is no stop after CTS, in the right lower corner. The stop after CTS. in the left side-label, does not anything like touch the double line under the

13, and it is placed very slightly lower than the level of the bottom of the S, instead of slightly above that level.

From the above description, it will be seen that the chief test for this excellent forgery is the single line down the right side of the stamp. For some reason or other, the solid background of the POSTAGE label is, in most of my specimens, decidedly lighter in colour than the lined background of the central picture. The ink stands well out from the surface of the paper, as in the genuine.

Sixth (Government) Forgery.

This, like the Government forgery of the 5 cents, already described, was made in New York, for the Hawaiian post office, in 1889. It was at first sold without surcharge (my specimens have no surcharge), but, since August, 1892, it has been surcharged REPRINT, in black. The outline down the right-hand edge of the central picture is double, from about the U of UNITED to the first S of STATES, and lower down, also, parts of it show double. The white spot in the pupil of the left eye is an oblique oval, instead of being circular. Instead of the two little vertical lines down the lip, there is a mark like an inverted V, with the legs widely separated. The line down the right-hand side of the stamp is double, like the genuine, and the lines under the 13, in the two top corners, are also double. Fortunately for amateurs, there is no line projecting from the back of the 3, in the left lower corner. The hyphen after HAWAIIAN, in the left-hand label, is fully 1 mm. long, and the stop after the S of CTS., in this label, does not touch the double line near it, and is very slightly lower, instead of higher, than the level of the bottom of the S. The colour of the stamp is rather a pale vermilion, a washed-out tint, with no trace of carmine in it.

This is a very dangerous forgery, and, as will be seen, except for its colour, is almost a facsimile of the genuine.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—10.

Second Forgery.—Uncancelled.

Third Forgery.—Part of a *very* large oval, like 86, struck in blue. My specimens only show parts of the word HAWAIIAN, and I do not know what the whole inscription is.

Fourth Forgery.—Uncancelled. Also 98.

Fifth Forgery.—Uncancelled.

Sixth (Government) Forgery.—Uncancelled, or with the surcharge, REPRINT.

BOGUS STAMPS.

5 c., red; 13 c., blue.

Lithographed, on thick, pale blue wove paper. This red 5 c., appears to be the same as the sixth forgery of the 5 c., already described. The 13 c. is apparently the same as the third forgery of that value. Bearing in mind that the colours are bogus, I think I need say no more concerning them. The bogus 5 c., was fully described as the fourth forgery of my second edition. Both these bogus stamps are uncanceled.

Issue of 1862. 2 Cents, red.

Genuine.

Lithographed, on rather thin, bluish-white or white, horizontally-laid, or on thicker white, vertically-laid paper. The 2 in the right top corner is in the centre of its containing-square, and the 2 in the left upper corner is *very* nearly centrally placed. The diamond-shaped leaves in the triangular spaces, above UKU and LETA, have very lightly-shaded backgrounds, so that, in many specimens, the fine, horizontal lines of these backgrounds have almost disappeared. The serif to the head of the K of UKU is not abnormally long, and does not touch the first U. The bottom inscription is 16 mm. long, from the beginning of the E of ELUA, to the end of the right foot of the A of KENETA; KENETA is $8\frac{1}{2}$ mm. long, and there is a distinct stop after the latter word, which is $\frac{3}{4}$ mm. distant from the foot of the A, and 1 mm. from the outline of the frame. The tip of the large, pointed leaf about the centre of the branch, in the left-hand frame, level with the forehead, *very* nearly touches the left outline of the frame. The larger leaf, lower down in this frame, level with the king's mouth, does not touch the right outline of the frame. The little top leaf of the branch, in the right-hand frame, does not touch the line below the 2 in the right top corner. The white space down the right side of the stamp, between the central picture and the side-frame, is a good deal wider than the corresponding white space down the left side of the stamp. The left shoulder trespasses across this space, and obliterates it, above the space between the letters TA of KENETA; but, on the left side of the stamp, the shoulder does not trespass across the white line, except a mere dot, over the L of ELUA. The right shoulder, above ELUA, shows an epaulette, of five scales. Each of the lowest four scales shows a blotch of shading in its centre, but the top scale, the one nearest the beard, has a semicircular line in it, with a white centre, instead of a solid blotch. The face is shaded all over, the dotted lines of shading on the forehead going across, from one side to the other. This is for normal specimens, as I have some copies, in which the shading on part of the forehead is very light indeed. The dotted lines from the cheeks are continued right across the nose, which does not show any unshaded places. The point of the beard is very difficult to see, but it appears to end 1 mm. from the bottom outline of the central picture. Each of the two white leaves in the upper row, on the left side of the collar, above the N of KENETA, appears to be set round with a row of white pearls, like an old-fashioned brooch.



First Forgery.

Lithographed, in bright, carmine-vermilion, instead of a sort of salmon-red, on thick, hard, very white wove paper, ungummed. The 2 in the right top corner is set too low, and far too much to the right; the 2 in the left top corner is even worse, for its tail actually touches the right-hand outline of the containing-square. There are strong, horizontal lines of shading, behind the white leaves, in the triangles above UKU and LETA, and the little white leaves themselves are pointed ovals, instead of diamonds. The serif at the top of the K of UKU is quite twice as long as the one at the foot of the K, and it touches the shadow of the head of the U. The word KENETA is 9 mm. long, and there is no stop after it. The tip of the large leaf, level with the forehead, in the left-hand branch, does not go anywhere near the outside edge of the frame, but the large leaf lower down, level with the mouth, is firmly joined to

the inner edge of the frame. The little top leaf of the branch, in the right-hand frame, touches the line under the 2 in the right top corner. The white spaces, down the sides of the stamp, between the central picture and the side-frames, are both of equal width. The place where the right shoulder trespasses across this white space, above the L of ELUA, is too large, being $\frac{1}{2}$ mm. high, instead of a mere dot. The uppermost scale of the epaulette, above the A of ELUA, has a solid blotch in its centre like the others. The left side of the forehead is quite devoid of shading, and the whole of the nose is perfectly white, with the exception of about eight little dots on the nostril. The beard is much more distinct than the genuine, so that the whole of it is plainly visible, and the point comes down to within $\frac{1}{2}$ mm. of the bottom of the central picture. There is very little sign of any pearls, surrounding the upper leaves in the collar. The stop after LETA is almost as near to the side of the frame, as it is to the A; in the genuine it is very much nearer to the A than to the frame.

Second Forgery.

Lithographed, on yellowish-white wove paper, about the same substance as the genuine, and exactly the same colour as the paler specimens of the genuine. This is a very much better counterfeit than the first forgery, and is decidedly dangerous, except for the wove paper. The head of the 2, in the right top corner, curls down so much, that the little shading-line round it, touches the body of the numeral, instead of being far away from it; the same is the case with the 2 in the left top corner, and this latter numeral is set so much to the right, that the shading-line round its tail, touches the right-hand outline of its containing-square. The two triangular spaces, above UKU and LETA, are darkly shaded with horizontal lines. The bottom inscription is a little over 16 mm. long, and there is no stop after the final A. The large leaf, in the left-hand branch, level with the forehead, does not go near the outside frame. The white spaces down the sides of the stamp, between the central picture and the frame, are of equal width, and more than $\frac{1}{2}$ mm. broad. In the genuine, the space down the right side is about $\frac{1}{2}$ mm. broad, and the space down the left side, in its narrowest part, is barely $\frac{1}{2}$ mm. broad. The right shoulder does not trespass across this space at all, above the L of ELUA. The uppermost scale of the epaulette on this shoulder has a dark, oval blotch in its centre, instead of a white semicircle. The beard is too light and prominent, the point is rather square, showing a horizontal row of three light dots; it ends about $\frac{3}{4}$ mm. above the bottom outline of the picture. I cannot make out any pearls round the two upper leaves in the collar. The centre of the stop after LETA is a shade over $\frac{1}{2}$ mm. from the vertical line at the end of the label; in the genuine, the centre of this stop is almost exactly 1 mm. from the said line.

Third Forgery.

I think this is decidedly the best of the three. Lithographed, in a tint very slightly browner than dark specimens of the genuine, on hard, yellowish-white, horizontally-laid paper. A careless collector would probably pass this as genuine, without a second thought. The white leaves in the triangle above UKU are nearly oval, instead of diamond-shaped, and the little upright one, on the left side of the triangle, looks like a split bud, instead of a diamond, and is at a fair distance from the top outline. In the genuine, the diamond very nearly touches the top outline, and has no stem to it. The serif to the head of the K of UKU is a downward hook, and that at the foot of the K is an upward hook;

they are both straight in the genuine. The bottom inscription is 16½ mm. long, KENETA is 9 mm. long, and there is no stop after this word. The large leaf on the left-hand branch, level with the forehead, does not touch the outer frame. The white spaces, down the edges of the picture, are both of equal breadth, and much narrower than in the second forgery. A good test for this counterfeit is that the left shoulder does not trespass into this white space, above the TA of KENETA, but stops short with the edge of the dark background. The right shoulder, also, does not trespass across the left-hand space, above the L of ELUA. The right epaulette is unfortunately hidden by the postmark in my specimen, so that I cannot give any test for it. The two upper white leaves on the collar are not set round with pearls. The centre of the stop after LETA is only ¾ mm. from the vertical line to the right of it.

POSTMARKS.

Genuine.—34, in black or red, but smaller. Also the same, with thicker lines, wider apart, struck in blue; also a pen-stroke. I have an envelope, postmarked with 34 in red, and the envelope also bears two date-stamps like 1, but very much larger, measuring 36 mm. across, one in blue and the other in red, and I fancy I remember having seen specimens obliterated with this date-stamp.

First Forgery.—10, also 101, with four circles.

Second Forgery.—What appears to be part of a very large, single-lined oval, with part of the word HONOLULU.

Third Forgery.—A cancellation that I have never seen before. It is like 77, that is to say, an oval containing a lattice-work of lines, but without the stars at the intersections of the lines. It is struck in blue.

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, up to the one which touches the leaf, each line being double; and the similar ornament in the middle of the frame, on the right side of the stamp, bears twenty-five of these pairs of lines, up to the leaf. 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, as far as the leaf; most of them showing very plainly that they are double, but some of the top ones are blotched together. There are sixteen 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.—Something like 101, but a good deal larger, the circles of thicker lines, and wider apart, and a dot in the centre. Also one that looks something like 66, but without the central circle and letter, also 34.

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, *very* nearly 1 mm. in diameter, which well-nigh fills up the inside hollow of the numeral. The vertical white neck of each 5, if prolonged downwards, would not cut through the centre of the ball of the tail, but would pass decidedly to the left of the centre. In the word HAWAII, the vertical strokes of the H touch each other, both at the top and at the bottom; and at the right-hand edge of the A, and also of the W, there will be seen an extra, coloured line, to the right of the dark shading of the side of the letter. The vertical lines of shading in the



HAWAII label are very fine; there are twenty of them, from the first long one, at the right-hand end of the label, to the one which touches the right top corner of the last I. In the lower inscription, the letters MA of ELIMA touch at the bottom, and the letters KE and TA of KENETA also touch at the bottom, while the letters NE touch at the top. The vertical lines on which the ELIMA KENETA label is placed are not single, but, with a strong microscope, it can be seen that each dark vertical line is composed of four very fine lines, set extremely close together. There are seventy-nine of these sets of vertical lines, including the short one at each end of the label; and the ELIMA KENETA label touches the fourth set from the right-hand end, and goes across the fourth

from the left-hand end. The bottom of the white stop after KENETA is almost level with the bottom of the A. In the central oval, the king's hair touches the ninth horizontal line of the background, not counting the curved line on the top of the oval. The central parting of the hair, from front to back, is crossed by short, horizontal lines. The curl of hair on the forehead, above the right eye, turns back into the rest of the hair. The button on the breast of the coat is not conspicuous, and it is shaded by four oblique lines, the lowest but one being three times as thick as the rest.

Forged.

Poorly lithographed, in a blue much more like the ultramarine of the 1883-5 reissue of this stamp, than the original dark, Prussian blue. The paper is a stout, yellowish-white or greenish wove; perforated $12\frac{1}{2}$. The numerals are both on a solid background. The ball of each 5 is of a moderate size, about $\frac{3}{4}$ mm. across, and does not anything like fill up the hollow of the numeral. If the vertical, white neck of each numeral were prolonged downwards, it would pass almost through the centre of the ball. The tops of the vertical strokes of the H of HAWAII do not touch each other. There is no extra line to the right of the shading, on the right sides of the A and W of this word. The vertical lines of shading in this upper label are poorly done, and not all of the same thickness; there are only twelve of them from the first long one, clear of the right-hand outline of the label, to the one touching the top corner of the last 1. In the lower inscription, the letters IM of ELIMA and the letters TA of KENETA touch at the bottom; none of the others touch anywhere. The vertical lines of shading on which this bottom label is placed are thick, single lines, instead of sets of four thin ones. There are about seventy-three of them, instead of seventy-nine, but all my specimens are post-marked in this part, so I am not quite sure of the exact number. The ELIMA KENETA label touches the fourth line from the right, as in the genuine, and the second from the left. The bottom of the white stop after KENETA is decidedly higher than the level of the bottom of the A. The king's hair touches the seventh horizontal line from the top of the oval. The central parting of the hair does not show any regular set of horizontal lines across it. The curl of hair on the forehead, above the right eye, curls forward, towards the centre of the forehead. The button on the breast of the coat is too white and prominent, and it is shaded with three oblique lines.

POSTMARKS.

Genuine.—48. Also a large, thick-lined copy of 101, with a dot in the centre. Also pen-stroked.

Forged.—10, 54.

Issue of 1869. 2 Cents, red, engraved.

This is a reissue of the 1862 type, but engraved instead of lithographed. I do not know the reason for the reversion to the old type, but it seems to have been, practically, a still-born issue. My publishers' Catalogue remarks that the status of this stamp is doubtful, and that some good authorities consider it a reprint. I must say, I fail to see how a *taille-douce* engraving can possibly be a "reprint" of a lithograph.

Genuine.

Engraved in *taille-douce*, on rather thin, very yellowish-white wove paper, yellow gum. The tests for the lithographed issue will serve for these stamps, except that part of the front of the nose can be seen to be

unshaded. On the left side of the stamp, one line of the shading of the right shoulder trespasses across the white line, down the left-hand edge of the picture, in the bottom corner, above the L of ELUA; and the thin, coloured line, outside this white line, does not touch the horizontal line above the L. The top of the king's hair is level with the fourteenth horizontal line from the top of the background, not counting the top outline. The centre of the cross-bar of the A of ELUA is exactly 1 mm. from the top of the letter, and the lower oblique stroke of the K of KENETA is also 1 mm. long, to where it joins the upper oblique stroke. The white upper edge of the collar, on the right side of the stamp, shows about six short dashes along it.

Government Forgery.

In 1885, the Hawaiian Government caused facsimiles to be made in New York. The plate contained fifty stamps, in five rows of ten. Some of them are surcharged with SPECIMEN, in black or blue. Engraved in *taille-douce*, on stout, very yellowish wove paper, yellow-brown gum. The colour is a sort of carmine-vermilion, instead of carmine. The bottom inscription is nearly $16\frac{1}{2}$ mm. long; KENETA is 9 mm. long, and the stop is equidistant from the foot of the A and the outline of the stamp, being $\frac{1}{2}$ mm. from each. The top of the large leaf in the left-hand frame, level with the forehead, does not go near the outer line of the stamp. The little top leaf of the branch in the right-hand frame just touches the horizontal line under the 2, in the right top corner. Two lines of the shading of the right shoulder trespass across the vertical white line that runs down the left side of the picture, and the coloured vertical line, outside this white line, joins the horizontal line above the L of ELUA. In the epaulette on the right shoulder, the shading on the uppermost scale is open, like the genuine, except that it forms almost a complete ring, instead of a semicircle; but the lowest of the five scales is shaded by an oval ring, with a white centre, instead of a dark blotch. The lower half of the outer white leaf, in the upper part of the collar, is not nearly so well defined as in the genuine. The top of the king's hair comes between the twelfth and thirteenth horizontal lines of the background. The centre of the cross-bar to the A of ELUA is $1\frac{1}{2}$ mm. from the top of the letter, and is thus set much too low. The lower, oblique stroke of the K of KENETA is $1\frac{1}{2}$ mm. long, to where it joins the upper oblique line. The white top edge of the collar has only three short dashes along it.

POSTMARKS.

Genuine.—I have no postmarked specimens, and Bacon says in his *Reprints* that no satisfactory postmarked specimen is known. A surcharge of CANCELLED, in black, is often found.

Forged.—Uncancelled, or with the word SPECIMEN in blue or black.

REPRINT.

According to Bacon's *Reprints*, the original die was found in the Honolulu Post Office, in 1887, and sent to New York, with an order for a further supply of stamps. The condition of the die was too bad to permit of its use, so it was retouched, and a plate of fifteen stamps made from it. The stamps were in carmine, on thick, yellowish wove paper; the first supply arriving in September, 1889, and a second in September, 1890. Some of the 1890 ones were surcharged SPECIMEN; and those not so surcharged, still on hand in August, 1892, were surcharged REPRINT. The leaf-ornaments in the side-labels, and above UKU LETA, are evidently much retouched.

Issue of 1871. 1 Cent, mauve, violet.

Genuine.

Engraved in *taille-doucc*, on creamy-white wove paper; perforated 12. The stamp is backed with brown gum. The white line, round the central oval, is complete, and closed. The numerals in the four corners are on solid backgrounds. The compartment containing the left bottom 1 is of a circular shape, just like that in the right bottom corner. The white base of each of these lower numerals comes within $\frac{1}{2}$ mm. of the bottom of the shading on which it stands. In the word HAWAII, the upright strokes of the H touch each other; the HA and the AI touch at the bottom. In the lower label, the letters AKA of AKAHI touch at the bottom, and the KE and TA of KENETA also touch at the bottom. There is a light in the pupil of each eye. The darkest part of the mouth is $2\frac{1}{2}$ mm. wide. The front opening of the parting of the hair is not abnormally wide, and does not suggest baldness.



Forged.

Coarsely lithographed, on very white, and also on very yellowish-white wove paper, ungummed, perforated 13. The white line round the central oval is not closed, but the ends overlap under HAWAII, the left-hand end going to the right, and forming the bottom of the HAWAII label; the other end goes under this to the left, and finishes below the H. The background to each of the four corner-numerals is not solid, but formed by horizontal lines, and the compartment containing the 1 in the left bottom corner is an upright oval, instead of circular. The white base of each of these lower numerals is fully $\frac{3}{4}$ mm. from the bottom of the shading on which it stands, as these numerals are set too high up. None of the white parts of any of the letters really touch each other, in either of the labels. There is no white light in either eye. The darkest part of the mouth is $3\frac{1}{2}$ mm. wide. The front opening of the parting of the hair looks as if the Princess would soon be bald.

POSTMARKS.

Genuine.—101, much larger, with three dots in the centre. Also 101, just like the illustration. Also one something like 34, but with thicker lines. Also 50.

Forged.—10. Also 6, without numerals.

Same Issue. 6 Cents, green.

Genuine.

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12; brownish gum. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true, and the head of each 6 is a large round ball, fully 1 mm. across. In the upper label, the two halves of the H of HAWAII touch each other at the top and bottom, and the sides of each of these halves are extremely concave. The H and A, and usually the second A and the I, touch at the bottom. In the lower label, the K and E and the T and A of KENETA touch at the bottom. The left eye is very nearly shut, and seems to be squinting rather inwards. The bottom outline of the hair, this same side, comes



unshaded. On the left side of the stamp, one line of the shading of the right shoulder trespasses across the white line, down the left-hand edge of the picture, in the bottom corner, above the L of ELUA; and the thin, coloured line, outside this white line, does not touch the horizontal line above the L. The top of the king's hair is level with the fourteenth horizontal line from the top of the background, not counting the top outline. The centre of the cross-bar of the A of ELUA is exactly 1 mm. from the top of the letter, and the lower oblique stroke of the K of KENETA is also 1 mm. long, to where it joins the upper oblique stroke. The white upper edge of the collar, on the right side of the stamp, shows about six short dashes along it.

Government Forgery.

In 1885, the Hawaiian Government caused facsimiles to be made in New York. The plate contained fifty stamps, in five rows of ten. Some of them are surcharged with SPECIMEN, in black or blue. Engraved in *taille-douce*, on stout, very yellowish wove paper, yellow-brown gum. The colour is a sort of carmine-vermilion, instead of carmine. The bottom inscription is nearly $16\frac{1}{2}$ mm. long; KENETA is 9 mm. long, and the stop is equidistant from the foot of the A and the outline of the stamp, being $\frac{1}{2}$ mm. from each. The top of the large leaf in the left-hand frame, level with the forehead, does not go near the outer line of the stamp. The little top leaf of the branch in the right-hand frame just touches the horizontal line under the 2, in the right top corner. Two lines of the shading of the right shoulder trespass across the vertical white line that runs down the left side of the picture, and the coloured vertical line, outside this white line, joins the horizontal line above the L of ELUA. In the epaulette on the right shoulder, the shading on the uppermost scale is open, like the genuine, except that it forms almost a complete ring, instead of a semicircle; but the lowest of the five scales is shaded by an oval ring, with a white centre, instead of a dark blotch. The lower half of the outer white leaf, in the upper part of the collar, is not nearly so well defined as in the genuine. The top of the king's hair comes between the twelfth and thirteenth horizontal lines of the background. The centre of the cross-bar to the A of ELUA is $1\frac{1}{2}$ mm. from the top of the letter, and is thus set much too low. The lower, oblique stroke of the K of KENETA is $1\frac{1}{2}$ mm. long, to where it joins the upper oblique line. The white top edge of the collar has only three short dashes along it.

POSTMARKS.

Genuine.—I have no postmarked specimens, and Bacon says in his *Reprints* that no satisfactory postmarked specimen is known. A surcharge of CANCELLED, in black, is often found.

Forged.—Uncancelled, or with the word SPECIMEN in blue or black.

REPRINT.

According to Bacon's *Reprints*, the original die was found in the Honolulu Post Office, in 1887, and sent to New York, with an order for a further supply of stamps. The condition of the die was too bad to permit of its use, so it was retouched, and a plate of fifteen stamps made from it. The stamps were in carmine, on thick, yellowish wove paper; the first supply arriving in September, 1889, and a second in September, 1890. Some of the 1890 ones were surcharged SPECIMEN; and those not so surcharged, still on hand in August, 1892, were surcharged REPRINT. The leaf-ornaments in the side-labels, and above UKU LETA, are evidently much retouched.

Issue of 1871. 1 Cent, mauve, violet.**Genuine.**

Engraved in *taille-douce*, on creamy-white wove paper; perforated 12. The stamp is backed with brown gum. The white line, round the central oval, is complete, and closed. The numerals in the four corners are on solid backgrounds. The compartment containing the left bottom 1 is of a circular shape, just like that in the right bottom corner. The white base of each of these lower numerals comes within $\frac{1}{2}$ mm. of the bottom of the shading on which it stands. In the word HAWAII, the upright strokes of the H touch each other; the HA and the AI touch at the bottom. In the lower label, the letters AKA of AKAHI touch at the bottom, and the KE and TA of KENETA also touch at the bottom. There is a light in the pupil of each eye. The darkest part of the mouth is $2\frac{1}{2}$ mm. wide. The front opening of the parting of the hair is not abnormally wide, and does not suggest baldness.

**Forged.**

Coarsely lithographed, on very white, and also on very yellowish-white wove paper, ungummed, perforated 13. The white line round the central oval is not closed, but the ends overlap under HAWAII, the left-hand end going to the right, and forming the bottom of the HAWAII label; the other end goes under this to the left, and finishes below the H. The background to each of the four corner-numerals is not solid, but formed by horizontal lines, and the compartment containing the 1 in the left bottom corner is an upright oval, instead of circular. The white base of each of these lower numerals is fully $\frac{3}{4}$ mm. from the bottom of the shading on which it stands, as these numerals are set too high up. None of the white parts of any of the letters really touch each other, in either of the labels. There is no white light in either eye. The darkest part of the mouth is $3\frac{1}{2}$ mm. wide. The front opening of the parting of the hair looks as if the Princess would soon be bald.

POSTMARKS.

Genuine.—101, much larger, with three dots in the centre. Also 101, just like the illustration. Also one something like 34, but with thicker lines. Also 50.

Forged.—10. Also 6, without numerals.

Same Issue. 6 Cents, green.**Genuine.**

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12; brownish gum. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true, and the head of each 6 is a large round ball, fully 1 mm. across. In the upper label, the two halves of the H of HAWAII touch each other at the top and bottom, and the sides of each of these halves are extremely concave. The H and A, and usually the second A and the I, touch at the bottom. In the lower label, the K and E and the T and A of KENETA touch at the bottom. The left eye is very nearly shut, and seems to be squinting rather inwards. The bottom outline of the hair, this same side, comes



down far below the level of the eye, to about the level of the centre of the length of the nose. The top button on the coat is shaded by four straight, oblique lines, and a blotch; the second button by two curved lines and two short straight ones; and the bottom button by four lines, of graduated lengths. The direction of all these lines is obliquely downwards, from right to left.

Forged.

Coarsely lithographed, on stout, spongy-looking, very yellowish-white wove paper, no gum; badly perforated 13. The lettering is very ragged. The two value-circles in the upper corners are badly drawn, and look oval rather than circular; the thin, dark outline of the left-hand circle is broken and overlapping, near the first stroke of H of HAWAII. The head of each 6 can hardly be called a ball, and each head is only about $\frac{3}{4}$ mm. across. The K and E of KENETA, in the lower label, touch at the bottom; but, with this exception, none of the white parts of the letter touch each other. The outside edges of the H of HAWAII are almost straight, instead of deeply concave, or hollowed. Both eyes are equally open, and the left eye is not squinting at all. The hair on the left side of the face (right side of the stamp) only reaches down as far as exactly level with the centre of the left eye. The top button of the coat is shaded by a crescent, with a dot inside; the middle button also shows a crescent, with a dot higher up; the lowest button seems to bear an indistinct blotch, but all my specimens are postmarked just there. The moustache pretty well hides both corners of the mouth in the genuine, but in this forgery, the left corner can be seen, and the right corner is altogether uncovered. In the genuine, the ear is shaded by eight oblique lines, and shows no patch of white. In the forgery, there seem to be only four lines, and the bottom of the ear is unshaded. The green colour of the genuine is very like that of the United States 3 c., of 1870. This forgery is printed in an ugly yellow-green.

POSTMARKS.

Genuine.—1; 29, larger, in violet; also one something like 33; also 101, larger and thicker; also 101 with three dots in the centre.

Forged.—62; 98, 101 (larger).

Same Issue. 18 Cents, red.

Genuine.

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. brownish gum. 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 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. The K of KENETA, in the lower label, is nicely shaped, and its tail touches the bottom of the E. The letters TA, in this label, do not touch each other.

Forged.

Lithographed, on very yellowish paper ; perforated 13 ; no gum. 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. The tail of the K of KENETA is drawn ridiculously long, but it does not touch the bottom of the E. There is a projection from the foot of the A of this word, which touches the foot of the T.

POSTMARKS.

Genuine.—6, without numeral ; 101, with three large dots in the centre ; 50, 58, with circle in the centre.

Forged.—62 ; 101 (larger).

INTERINSULAR POSTAGE.

The following are the varieties, tabulated in order of impression, paper, and value.

BLACK IMPRESSION.

I. Thin, bluish-grey wove paper	. . .	2 cents, 1859.
II. Pale greyish-green wove	. . .	2 cents, 1860.
III. Medium, bluish-grey wove	. . .	1 cent, 1863.
IV. Very thin, white wove	. . .	2 cents, 1863.
V. Pale azure wove	. . .	1 cent, April, 1864.
Va. Ditto	. . .	2 cents, April, 1864.
VI. White wove	. . .	1 cent, July, 1864.
VIa. Ditto	. . .	2 cents, July, 1864.
VII. White laid	. . .	1 cent, 1865.
VIIa. Ditto	. . .	2 cents, 1865.

BLUE IMPRESSION.

VIII. Thin, bluish-grey wove paper	. . .	1 cent, 1859.
IX. Medium, bluish-grey wove	. . .	2 cents, 1863.
X. Azure wove, HAWAIIAN POSTAGE to left	. . .	5 cents, 1865.
Xa. Azure wove, INTERISLAND to left	. . .	5 cents, 1865.
XI. White wove	. . .	1 cent, 1865.
XIa. Ditto	. . .	2 cents, 1865.

These Roman numerals will be used hereafter to denote the above varieties.

I. 1859. 2 Cents, thin, bluish-grey wove.

I have no forgery of this.

II. 1860. 2 Cents, pale greyish-green wove.

I have no forgery of this.

Issue of 1863. 1 Cent, Var. III.**Genuine.**

Type-set, ten types on the sheet, on medium, bluish-grey wove paper. In Types 3 and 7, the outer frames are apparently joined, in the left bottom corner; but, with these two exceptions, none of the lines, either of the inner or outer frames, in any of the ten types, touch each other 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 10, where it is faint, but visible. The width of the large central numeral is 2 mm.

First Forgery of 1 Cent, Var. III.

Typographed; paper the same as the genuine. There is a very small gap in each of the upper corners, and a thin, white line, denoting a gap, in the left lower corner. The right bottom corner is joined, as the right-hand vertical lead is too long. All the thin, inner lines touch at both their ends, except the top end of the vertical line, to the right of the HAWAIIAN POSTAGE label, which does not join the thin, inner top line of the frame. The stop after CENT is small. The easiest test for this forgery is the name in the left-hand label, which is written HAWAHAN, the forgers having evidently taken the H for an H. The central numeral is barely $1\frac{1}{2}$ mm. wide.

Second Forgery of 1 Cent, Var. III.

Typographed; paper the same as the genuine. My specimen has brownish-yellow gum. The right top corner is closed; all the others show a gap. The thin, inner top and side-lines join in the left top corner, the rest of the lines do not join anywhere. The stop after POSTAGE is *very* small and faint, and $\frac{3}{4}$ mm. from the E. The stop after CENT is too small. The central numeral is $1\frac{3}{4}$ mm. wide, and the flat piece at the top of it is not cut off square, like the genuine, but slopes down obliquely to the right.

Third Forgery of 1 Cent, Var. III.

Typographed; paper like the genuine. There is a gap at each corner of the stamp, the one at the right top corner being very wide. The top end of the outside vertical line of the frame is rounded, and the bottom end of it is bevelled. None of the thin, inner lines touch each other. The thin, vertical line, to right of UKU LETA, is much thinner than the rest of the thin lines. The central numeral is only $1\frac{1}{2}$ mm. wide. In my specimen, the bottom of the I of INTER is broken off. This is not at all a bad-looking forgery.

Fourth Forgery of 1 Cent, Var. III.

Typographed; paper like the genuine, but rather rougher on the surface. There is a gap at each corner, but the one in the right lower corner is *almost* closed, and the gap in the left lower corner is partly

filled up by a large, square black dot. The thin lines are not joined anywhere. The stop after CENT is as large as the genuine in this forgery. The central numeral is only $1\frac{1}{2}$ mm. wide, and the flat piece on the top of it is slightly rounded, instead of being cut off square.

IV. 1863. 2 Cents, very thin, white wove paper.

I have no forgery of this.

Issue of April, 1864. 1 Cent, Var. V.

Genuine.

Typographed, on pale azure wove paper. I have no specimen on this paper; but if, as I conclude, it was simply the original sheet of ten types, printed on a different paper, the tests given for the 1 cent of 1863 will suffice for this issue also.

First Forgery of 1 Cent, Var. V.

Coarsely typographed, on very soft, azure wove, and also on soft, azure *laid* paper (the latter paper is bogus, so that it affords an instant test for the stamps found on this paper). The outer corners are all closed, and all the inner lines are joined everywhere. There is no stop after POSTAGE and none after LETA, and the stop after CENT is not circular, but more like an upright oval. The name is spelt HAWAHAN, like the first forgery of variety III., but it is quite a different counterfeit. The central numeral is barely $1\frac{1}{2}$ mm. high. This forgery is not likely to deceive.

Second Forgery of 1 Cent, Var. V.

Coarsely lithographed (?) on hard, thick, azure wove paper. There is a gap in each corner, and none of the thin lines touch each other, but they are thicker and coarser than the genuine. There is a large blotch, instead of a stop, after POSTAGE; the stop after LETA touches the A, and the stop after CENT is not much bigger than that after LETA. The second A of HAWAIIAN is not so tall as the letters each side of it, and there is a curved blotch, between this A and the W before it; the first I has no foot, and the second I has a long foot, which is joined to the A before it. The central numeral is a shade over 2 mm. wide.

Third Forgery of 1 Cent, Var. V.

Typographed, on azure wove paper, rather thick and hard. All the corners of the frame are joined. The thin, inner lines are not joined anywhere, but the one under 1 CENT is broken into many pieces. There is no stop after POSTAGE, and no stop after CENT, the latter, of course, being an easy test. The H of HAWAIIAN has no cross-bar, and the A of ISLAND invariably has its rounded part entirely or partially missing. There is usually a break in the thin line, exactly under the N of this latter word. The central numeral is a shade over 2 mm. in width.

Same Issue, 1864. 2 Cents, Var. Va.

Genuine.

Typographed, on azure wove paper. I have, unfortunately, no specimens of the genuine, but I conclude that there are probably ten types, as in the 1 cent.

First Forgery of 2 Cents, Var. Va.

Coarsely lithographed, on *very* hard, thick, azure wove paper. This may be dismissed in very few words, as it is exactly the same as the second forgery of the 1 cent, variety V., with the numerals altered; and all the tests are just the same as for that counterfeit.

Second Forgery of 2 Cents, Var. Va.

Nicely typographed, on medium, azure wove paper. There is a gap in each corner, but a small round dot will be seen in the middle of the gap in the left bottom corner. The two inner lines very nearly join, in the left bottom corner, but none of the other inner lines touch anywhere. There is a stop after CENTS. The I of INTER stands distinctly higher than the following N. Not having any of the genuine, I am unable to give further tests.

Third Forgery of 2 Cents, Var. Va.

Typographed, on very hard, azure wove paper. All the corners of the thick frame are joined, though there are signs of a break in the left top corner; the thin, inner lines are joined in the right top corner. The thin vertical line to the right of HAWAIIAN POSTAGE is decidedly thicker than the vertical line to the left of those two words. The D of ISLAND often lacks its curved stroke, and the thin line under this word, has a downward curve in it, just under the A. The cross-bar to the H of HAWAIIAN is often invisible, and the curved part of the P of POSTAGE is broken, where it ought to join the top of the head. There is no stop either after POSTAGE, or LETA, or CENTS.

Issue of 1864. 1 Cent, Var. VI.

Genuine.

Typographed, on white wove paper. The ten types were, I believe, reset, and I have not been able to procure a sheet. However, I do not think the forgeries are particularly dangerous.

First Forgery of 1 Cent, Var. VI.

Lithographed (?) in black, on very rough, yellowish-white wove paper, rather thick. This is exactly the same as the first forgery of variety V. of the 1 cent, and the tests, including the easy one of HAWAHAN, are exactly the same as for that counterfeit.

Second Forgery of 1 Cent, Var. VI.

Engraved in *taille-douce*, on thin, very yellowish-white wove paper. All the corners are joined, and most of the thin lines join each other. The stop after CENT, is no larger than the stop after POSTAGE. The W of HAWAIIAN is taller than the A before it, and the O of POSTAGE is set a good deal above the level of the P and S. The I of INTER is lower than the N. The whole of the top of the central numeral slopes down to the left. Viewed obliquely, the ink of the lettering can be seen to stand out from the paper. It is curious that the forgers should have gone to the expense of a *taille-douce* engraving, to imitate a type-set stamp. There is a 2 cents engraved in the same manner (evidently a fellow to this), to be described below.

Third Forgery of 1 Cent, Var. VI.

Typographed, on thick, hard, white wove paper. This is exactly the same as the third forgery of the 1 cent, variety V., except that, in my specimens, there is no curve in the line under the N of ISLAND.

Issue of July, 1864. 2 Cents, Var. VIa.**Genuine.**

Typographed, ten types, reset, on white wove paper. In Types 1 and 8, the outer line of the frame appears to be joined in the left top corner; and in Types 2 and 4, they seem to be joined in the right top corner, but with these exceptions, none of the twelve lines touch each other anywhere. The stamps vary somewhat in size, according to the type, but the largest of them (Type 2) is not more than $25\frac{1}{2}$ 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 10, the central 2 is broken where the vertical and horizontal parts ought to join; but the numeral is perfect in all the other types. Type 10 has the I of INTER exactly level with the T, while the N is higher. The stops are the same as in the original setting.

First Forgery of 2 Cents, black, Var. VIa.

I no longer possess this counterfeit, so must transcribe the tests from the second edition of this work. Typographed, on 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 6.) 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 10. of the genuine; but the position of the I and N of INTER will prevent its being confounded with the said Type 10. The stops are the same as in the genuine. It will be seen that this is a fairly deceptive forgery.

Second Forgery of 2 Cents, black, Var. VIa.

This is evidently by the same hand as the second forgery of the 1 cent, variety VI., but, of course, separately drawn. Engraved in *taille-douce*, on thin, yellowish-white wove paper. All the corners are joined, and all the thin lines join everywhere, except the bottom of the vertical line to the right of the H, which does not touch the bottom outline, and the two horizontal lines above and below the central numeral, which do not *quite* touch the vertical line to the right of HAWAIIAN POSTAGE. The stamp is $20\frac{1}{2}$ mm. wide. The stop after CENTS has a little flaw in it, which makes it look rather like a comma; and it is not very much larger than the stop after LETA. The second A of HAWAIIAN is too far from the W, and too near the I. The T of POSTAGE is decidedly taller than the S, and the E has a scratch in it. There is one instant test for this stamp, which renders a long description unnecessary, *i.e.*, the large central 2 has a straight foot, instead of a curly one. The ink stands out from the surface of the paper.

Third Forgery of 2 Cents, black, Var. VIa.

Typographed, on thick white, and greyish-white wove paper, white gum. This is exceedingly like the third forgery of the 1 cent, variety V. All the corners of the frame are joined. The thin, inner lines are not joined anywhere, but the one under 2 CENTS is so badly broken, that hardly any of it shows, except the two ends. There is no stop after POSTAGE, LETA, or CENTS. The D of ISLAND is more or less imperfect. The stamp is too tall and too narrow, measuring $26\frac{1}{2} \times 19\frac{1}{2}$ mm. The H of HAWAIIAN shows a cross-bar in my specimens.

Fourth Forgery of 2 Cents, black, Var. VIa.

This is almost exactly like the last, except for a few very slight differences. Typographed, on yellowish-white wove paper, a little softer and thinner than the last forgery. Beside the joins of the last forgery, this counterfeit has the two thin, inner lines joined, in the left lower corner. The thin line below 2 CENTS is perfect in this forgery, except for a tiny break under the little 2, and the break at the right bottom corner. The thin line under INTER ISLAND is broken under the R. The D is perfect in this counterfeit, but it leans over a good deal to the left. The stamp measures, like the last forgery, $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

VII. 1865. 1 Cent, white laid paper.

Genuine.

The stamps of this issue, I believe, are the same setting as variety VI. I have no forgeries of them.

VIIa. 1865. 2 Cents, on white laid paper.

Genuine.

These are the same setting as variety VIa. I have no forgeries of them.

We now come to the stamps printed in blue.

VIII. 1859. 1 Cent, blue, on thin, bluish-grey wove paper.

Genuine.

If these are, as I believe, the same setting as the 1 cent, of 1863, variety III., the test for that issue will serve to detect any forgeries that may now or hereafter exist, but I do not possess any counterfeits of this variety.

IX. 1863. 2 Cents, blue, on medium, bluish-grey wove paper.

I have no forgeries on this paper.

Issue of 1865. 5 Cents, blue, on azure wove paper. Var. X.

This is the type with HAWAIIAN POSTAGE in both the side-labels.

Genuine.

I have only one specimen, and do not know whether there were ten types of this, as of the other values. My copy has gaps at the two top, and right bottom corners, while in the left bottom corner, though the two leads touch, they do not join, as the corners of a frame would, the oblique end of the bottom line projecting beyond the outline of the side-line. None of the thin lines join anywhere, and the one below 5 CENTS is badly broken. In my specimen, the postmark falls on the space after the S of CENTS, so that I cannot say whether there is a stop after this word. There is no stop anywhere else. The first U of UKU is not any lower than the K. The head of the C of CENTS is a little ball, *not* the same shape as the head of the E which follows, and this ball, in my specimen, is not joined to the body of the letter, though, of course, it may be joined in other types, for anything that I know.

First Forgery of 5 Cents, Var. X.

Typographed, in blue, on *very* thick, very hard, azure wove paper. There is a very tiny gap, in the right bottom corner, where the vertical lead is not bevelled. All the other corners are joined. The thin, inner lines of the frame are joined in the right top corner, and left bottom corner, but nowhere else. The line below 5 CENTS, is rather broken in one of my many specimens, but in all the others it is perfect. This particular specimen also shows a little gap in the left bottom corner of the thin, inner lines, so it is evidently too lightly printed. There is no stop after any of the words. The first U of UKU, goes much below the level of the bottom of the K. The head of the C of CENTS is just the same shape as the head of the following E, except for the little line across, so that, if the line were scratched out of the E, it would make a C exceedingly like the other. The head of the said C is firmly joined to the body of the letter.

Second Forgery of 5 Cents, Var. X.

Typographed, on thick, hard, vertically-laid azure paper. It will be understood that this laid paper is bogus. All the corners of the frame are joined, though there are indications of a gap in the left top corner. The thin, inner lines of the frame are joined in the right top corner, and *very* nearly in the left top corner, but not elsewhere. The line below 5 CENTS, though faint, appears to be perfect in my specimen. There is a stop after each of the four inscriptions, the one after the 5 CENTS being very large and prominent. The first U of UKU is lower than the K, and slightly twisted over to the left. The head of the C of CENTS is the same shape as in the first forgery, and is also joined to the body of the letter. In both these forgeries, the 5 of 5 CENTS has a curious, hump-shouldered appearance, though in my genuine specimen, the 5 is very nicely shaped.

Xa. 1865. 5 Cents, azure wove paper.**Genuine.**

This is the type with INTERISLAND, instead of HAWAIIAN POSTAGE, in the left-hand label. It is typographed, on rather thick, hard, azure wove paper. I conclude that there are ten types, but I have only a dozen single specimens, and no complete sheet. One specimen has a join in the left top corner, another has a very slight gap in the left bottom corner; all the rest have gaps in all four corners. None of the thin, inner lines touch each other anywhere. There is no stop after any of the words. The thin line under 5 CENTS is unbroken in all my specimens. The little 5 of 5 CENTS has the hump-shouldered shape of the two forgeries described above.

I have no forgeries of this type.

XI. Issue of 1865. 1 Cent, blue, Var. XI.**Genuine.**

Typographed, on white wove paper. I conclude that these are the reset types, and I have not been able to procure a sheet, or indeed, any specimens at all.

First Forgery of 1 Cent, blue, Var. XI.

This is the same counterfeit as the second forgery of variety V. Coarsely lithographed, in bright greenish-blue, on very thick, hard, white wove paper. The tests for this forgery are the same as for the said counterfeit.

Fourth Forgery of 2 Cents, black, Var. VIa.

This is almost exactly like the last, except for a few very slight differences. Typographed, on yellowish-white wove paper, a little softer and thinner than the last forgery. Beside the joins of the last forgery, this counterfeit has the two thin, inner lines joined, in the left lower corner. The thin line below 2 CENTS is perfect in this forgery, except for a tiny break under the little 2, and the break at the right bottom corner. The thin line under INTER ISLAND is broken under the R. The D is perfect in this counterfeit, but it leans over a good deal to the left. The stamp measures, like the last forgery, $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

VII. 1865. 1 Cent, white laid paper.**Genuine.**

The stamps of this issue, I believe, are the same setting as variety VI. I have no forgeries of them.

VIIa. 1865. 2 Cents, on white laid paper.**Genuine.**

These are the same setting as variety VIa. I have no forgeries of them.

We now come to the stamps printed in blue.

VIII. 1859. 1 Cent, blue, on thin, bluish-grey wove paper.**Genuine.**

If these are, as I believe, the same setting as the 1 cent, of 1863, variety III., the test for that issue will serve to detect any forgeries that may now or hereafter exist, but I do not possess any counterfeits of this variety.

IX. 1863. 2 Cents, blue, on medium, bluish-grey wove paper.

I have no forgeries on this paper.

Issue of 1865. 5 Cents, blue, on azure wove paper. Var. X.

This is the type with HAWAIIAN POSTAGE in both the side-labels.

Genuine.

I have only one specimen, and do not know whether there were ten types of this, as of the other values. My copy has gaps at the two top, and right bottom corners, while in the left bottom corner, though the two leads touch, they do not join, as the corners of a frame would, the oblique end of the bottom line projecting beyond the outline of the side-line. None of the thin lines join anywhere, and the one below 5 CENTS is badly broken. In my specimen, the postmark falls on the space after the S of CENTS, so that I cannot say whether there is a stop after this word. There is no stop anywhere else. The first U of UKU is not any lower than the K. The head of the C of CENTS is a little ball, *not* the same shape as the head of the E which follows, and this ball, in my specimen, is not joined to the body of the letter, though, of course, it may be joined in other types, for anything that I know.

First Forgery of 5 Cents, Var. X.

Typographed, in blue, on *very* thick, very hard, azure wove paper. There is a very tiny gap, in the right bottom corner, where the vertical lead is not bevelled. All the other corners are joined. The thin, inner lines of the frame are joined in the right top corner, and left bottom corner, but nowhere else. The line below 5 CENTS, is rather broken in one of my many specimens, but in all the others it is perfect. This particular specimen also shows a little gap in the left bottom corner of the thin, inner lines, so it is evidently too lightly printed. There is no stop after any of the words. The first U of UKU, goes much below the level of the bottom of the K. The head of the C of CENTS is just the same shape as the head of the following E, except for the little line across, so that, if the line were scratched out of the E, it would make a C exceedingly like the other. The head of the said C is firmly joined to the body of the letter.

Second Forgery of 5 Cents, Var. X.

Typographed, on thick, hard, vertically-laid azure paper. It will be understood that this laid paper is bogus. All the corners of the frame are joined, though there are indications of a gap in the left top corner. The thin, inner lines of the frame are joined in the right top corner, and *very* nearly in the left top corner, but not elsewhere. The line below 5 CENTS, though faint, appears to be perfect in my specimen. There is a stop after each of the four inscriptions, the one after the 5 CENTS being very large and prominent. The first U of UKU is lower than the K, and slightly twisted over to the left. The head of the C of CENTS is the same shape as in the first forgery, and is also joined to the body of the letter. In both these forgeries, the 5 of 5 CENTS has a curious, hump-shouldered appearance, though in my genuine specimen, the 5 is very nicely shaped.

Xa. 1865. 5 Cents, azure wove paper.**Genuine.**

This is the type with INTERISLAND, instead of HAWAIIAN POSTAGE, in the left-hand label. It is typographed, on rather thick, hard, azure wove paper. I conclude that there are ten types, but I have only a dozen single specimens, and no complete sheet. One specimen has a join in the left top corner, another has a very slight gap in the left bottom corner; all the rest have gaps in all four corners. None of the thin, inner lines touch each other anywhere. There is no stop after any of the words. The thin line under 5 CENTS is unbroken in all my specimens. The little 5 of 5 CENTS has the hump-shouldered shape of the two forgeries described above.

I have no forgeries of this type.

XI. Issue of 1865. 1 Cent, blue, Var. XI.**Genuine.**

Typographed, on white wove paper. I conclude that these are the reset types, and I have not been able to procure a sheet, or indeed, any specimens at all.

First Forgery of 1 Cent, blue, Var. XI.

This is the same counterfeit as the second forgery of variety V. Coarsely lithographed, in bright greenish-blue, on very thick, hard, white wove paper. The tests for this forgery are the same as for the said counterfeit.

Second Forgery of 1 Cent, blue, Var. XI.

Typographed, on thick, hard, yellowish-white wove paper. The right top corner and left bottom corner are firmly joined; the other corners show signs of a break. The thin, inner lines are also joined in the right top, and left bottom corners; none of the other thin lines are joined. There are stops after POSTAGE, LETA, and CENTS. The central numeral is a shade over 2 mm. in width. The stamp measures $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

Third Forgery of 1 Cent, blue, Var. XI.

Typographed, in blue, on medium, rather hard, white wove paper. All the outer corners of the frame are joined, though there are signs of a gap in the left top corner. The thin, inner lines of the frame are joined in the right top and left bottom corners, but none of the other thin lines touch each other. There are no stops anywhere, except after LETA. The stamp measures $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

Fourth Forgery of 1 Cent, blue, Var. XI.

This is almost exactly like the last. Typographed, in fairly light blue, on thick, very hard, white wove paper. The corners of the outer frame are all joined, but the join in the right bottom corner is rather a clumsy one. The thin, inner lines of the frame join in the right top and left bottom corner, but nowhere else, and there is rather a large break in these thin lines, in the left top corner. The line below 1 CENT is rather broken. The D of ISLAND is broken at the top. There are no stops anywhere, except after LETA. The stamps measure $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

Issue of 1865. 2 Cents, blue, on white wove, Var. XIa.

Genuine.

Typographed, in blue, on white wove paper. There are ten types, as before. In Types 1 and 8, the outer line of the frame appears to be joined in the left top corner; and, in Types 2 and 4, they seem to be joined in the right top corner. With these exceptions, none of the twelve lines join anywhere. The stamps vary in size, but the largest of them (Type 2) does not measure more than $25\frac{1}{2} \times 20\frac{1}{2}$ mm. In Type 10, the central 2 is broken where the vertical and horizontal parts ought to join, but the numeral is perfect in all the other types. Type 10 has the I of INTER exactly level with the T, while the N is higher. The stops are the same as in the original setting.

First Forgery of 2 Cents, blue, Var. XIa.

Lithographed, in bright, greenish-blue, on thick, hard, white wove paper. This is exactly the same design as the first forgery of variety Va, and is the fellow to the first forgery of the 1 cent, variety XI.

Second Forgery of 2 Cents, blue, Var. XIa.

Typographed, on medium, yellowish-white wove paper. This appears to be a companion to the second forgery of the 1 cent, variety XI. The left top corner of the frame shows signs of a gap, but all the other corners are joined. The thin, inner lines of the frame are joined in the right top and left bottom corners; the others are not joined, and none of the other thin lines touch each other. There is a stop after POSTAGE, an almost invisible one after LETA, and a large one after CENTS. The D of ISLAND is slightly broken at the top. The stamp measures $26\frac{1}{2} \times 19\frac{1}{2}$ mm.

Third Forgery of 2 Cents, blue, Var. XIa.

Typographed, in medium blue, on thick, hard, white wove paper. The design is exactly the same as the third forgery of variety VIa.

Fourth Forgery of 2 Cents, blue, Var. XIa.

Typographed, in pale and in medium blue, on thick, hard, white wove paper. The design is exactly the same as that of the fourth forgery of variety VIa. There is a dot near the right-hand end of the TWO CENTS label.

BOGUS STAMPS.

I have the following, which do not exist as genuine stamps.

1. 1 Cent, blue, on azure wove paper.

This is the same as the third forgery of variety XI., but on wrong paper.

2. 1 Cent, blue, on azure wove paper.

This is the same as the fourth forgery of variety XI., but on wrong paper.

3. 1 Cent, blue, on azure laid paper.

This is the same as the third forgery of variety XI., but on wrong paper.

4. 2 Cents, blue, on azure wove paper.

This is the same as the fourth forgery of variety XIa, but on wrong paper.

5. 2 Cents, blue, on azure laid paper.

This is the same as the third forgery of variety XIa, but on wrong paper.

6. 5 Cents, blue, on yellowish-white wove paper.

This is the same as the first forgery of the 1 cent, blue, variety VI. The 5 cents does not exist on white paper.

7. 5 Cents, blue, on azure laid paper.

This has already been described, as the second forgery of the 5 cents, variety X., but I thought it better to mention it again here.

8. 13 Cents, blue, on azure wove paper.**9. 13 Cents, blue, on azure laid paper.**

These two are altogether bogus, as there never was a 13 cents, large numeral, except those of the very rare, first issue, already described. The stamps have UKU LETA at the top, instead of INTER ISLAND, and HAWAIIAN POSTAGE down the right side, instead of UKU LETA.

POSTMARKS.

Genuine.—The genuine stamps are rarely found cancelled. The only one I have is the 5 cents, variety X. It bears 101, larger, and also one that looks something like 30, without the central square and numeral.

Forged.—My forgeries are all uncanceled, except the first forgery of variety VI., which has 24, without the numerals.

HAYTI.

20 Centimes, red-brown.

Issue of 1881; unperforated.

Issue of 1882; perforated 13½.

An excellent counterfeit of the above value has come to my notice quite recently (1905). I do not know whether any other values of the set have been imitated.

Genuine.

Engraved in *épargne*, on strongly-toned wove paper, white gum, varieties as above. Parts of the front of the face merge into the background,



so that the outline of the profile cannot be traced there: for instance, the edge of the front lock of hair (this is imitated in the forgery); the front of the eye, from the forehead to the top of the nose; and from below the nose to the bottom of the chin. There are five strong, horizontal lines on the forehead, with indications of a sixth at the top, among the heavy shading. Of the lines of shading across the neck, the seventh from the bottom is the first that runs right across, from front to

back, to touch the hanging drapery of the head-dress. The front bottom point of the neck distinctly touches the outline of the shield, above the top of the 2, and there is a strong white line in the centre of the dark part of the neck, where it is cut off. The eye is one mass of dark shading, so that no details can be seen. There are two heaps of six cannon-balls; one heap above each word CENT. In the right-hand heap, the top ball contains a short hyphen; each of the two balls in the middle row contains a distinct crescent; two of the balls in the bottom row have complete crescents, but the third (the left one of the three), has the crescent only three-parts framed. In the left-hand heap, the top ball shows a crescent; the crescents in the two balls of the second row are not quite perfect; two balls in the third row have crescents, but the right-hand one of the three has a distinct hyphen, instead of a crescent. The numerals in the shield are a shade over 4½ mm. high. The top hook of the 2 is cut off horizontally, and the front point of the foot of that numeral (*i.e.*, the left bottom corner) is slightly rounded. The 0 is tall and narrow, the widest part of the outside being about 1¼ mm. broad, and the widest part of the white centre being slightly less than 1 mm. broad.

Forged.

My publishers used to chronicle the following sets: "1886, white paper, perforated 15½; ditto, perforated 14." They now, for some years, have said: "The two sets formerly chronicled, perforated 15½ and 14, respectively, are now believed by the best authorities to be forgeries, made to defraud the post office." I conclude that the stamp now to be described belongs to the first of these sets, and that therefore the other values, 1, 2, 3, 5, 7 centimes, must also exist in this type of counterfeit, though I have not seen them. As to the stamps perforated 14, as I have never come across any of them, I am unable to say whether they are of the same type as the one now being described.

Lithographed, very nicely, on perfectly white wove paper, about the same substance as the genuine, but showing a more distinct grain, perforated 15½. The whole front edge of the face can be distinctly seen,

including the front of the chin, which is quite invisible in the genuine. The eye and the pupil are visible, and the top of the nose, where it joins the forehead, is quite distinct. There are seven horizontal lines on the forehead. Of the lines of shading across the neck, the ninth from the bottom is the first that runs right across, from front to back, to touch the hanging drapery of the head-dress. The front bottom point of the neck does not touch the top of the value-shield, and the place where the neck is cut off is all dark, without the strong white line of the genuine. In the right-hand heap of cannon-balls, the mark in the top ball is fairly crescent-shaped; the two balls in the second row have clumsy hyphens; and, in the bottom row, the two to the right have hyphens, while the third has a badly-formed crescent. In the left-hand heap, the top ball has a blotch; the two in the middle row have, respectively, a short hyphen and a dot, and the bottom row shows a hyphen in each of the two left-hand balls, and a crescent in the right-hand ball (just the opposite of the genuine). The numerals in the shield are barely $4\frac{1}{2}$ mm. high. The top hook of the 2 is cut off slantingly, from left to right, and the left bottom corner of the horizontal foot is also cut off slantingly, from left to right. This slanting front to the bottom of the 2 is, I think, the easiest instant test for this forgery. The 0 is not such a narrow numeral as it is in the genuine. The widest part of the outside is quite 2 mm. across, and the widest part of the white centre is fully 1 mm. broad.

Genuine.—29.

POSTMARKS.

Forged.—All my specimens are uncanceled.



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; perforated 14.

$\frac{1}{2}$ Schilling. **Genuine.**

There are two types of the $\frac{1}{2}$ schilling. In Type 1, the lettering is thin and narrow, particularly the S and G of SCHILLING. In Type 2, the letters are not so narrow; this being very noticeable in the S and G, and the tails of the numerals "2" in the fraction are differently shaped from those of Type 1.

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 top left 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.

½ Schilling. Forged.

Lithographed, with partly embossed head, on very white wove paper, thinner and harder than the genuine; badly perforated 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 ½ 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 ½ 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 ½ 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 ½ 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 decidedly too thick.

6 Schilling. Genuine.

Paper, etc., as before. All four corner-numerals are of 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 perforated 13 as before, and also very nicely perforated 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.

REPRINTS.

These are in very great abundance, and there are very few youthful collections which do not show a set. Being carefully done, most of them require an expert for their detection. There are two, however, which need present no difficulty, even to the most inexperienced amateur, and they are the 2 sch. and 6 sch., *perforated* $13\frac{1}{2} \times 14\frac{1}{2}$. The original 2 and 6 sch. are only found *rouletted*; but the reprinters probably thought it was a pity not to complete the 1875 issue, so that the stamps were issued by them both rouletted and perforated. The following stamps, I believe, have *not* been reprinted: $\frac{1}{2}$ sch., type 1.; 1 sch., type 1.; 10, 20, 25, 50 pfennige, and 5 marks. For the full account, description, and history of the reprints, I must refer the reader to Mr. Bacon's book.

HOLLAND.

I conclude that, as the stamps of this country are all pretty common, the forgers have not troubled it much; at all events, I only know of two unpaids, an envelope, and a card, which have been counterfeited.

UNPAID LETTER STAMPS.

Issues of 1881-87. Four types.

- 1, 1½, 2½, 5, 10, 12½, 15, 20, 25 Cents, blue and black;
1 Gulden, blue and carmine.

The following are the characteristics of the four types:—

TYPE I. There are thirty-four loops or links in the chain-pattern, round the central circle. The T of BETALEN is over the centre of a loop. The top branch of the E of TE is shorter than the lower branch.

TYPE II. There are thirty-three loops in the chain-pattern. The T of BETALEN comes over the join of two loops. All the horizontal strokes of the E of TE are of equal length.

TYPE III. There are thirty-two loops in the chain-pattern. The T of BETALEN is a little to the left of the centre of a loop. The top branch of the first E of BETALEN is shorter than the lower one.

TYPE IV. There are thirty-seven loops in the chain-pattern. The letters of PORT are larger than in the other three types.

NOTE.—Some of the values enumerated above are not found in all the four types.

Genuine.

Engraved in *épargne*, on white wove paper, perf. $13\frac{1}{2}$, $12\frac{1}{2} \times 12$, $11\frac{1}{4} \times 12$, $12\frac{1}{2}$, according to date of issue, except the 1 gulden, which, I believe, is not found with the $13\frac{1}{2}$ perforation. The chain-



pattern, and the white circular line or ring, immediately inside it, are thin; while all the other white lines of the design are *very* much thicker. The middle tongue of the E of TE is much shorter than either of the other horizontal strokes. The bottom stroke of the first E of BETALEN is longer than the other two. The arms of the T of PORT are of equal size and shape, and the top of the P is closed, in the usual manner. In the 1 gulden, there is a

distinct, inward slope of the hanging-down part of the top limb of each E of EEN; indeed, the top limb of each is the same as the bottom limb, except that it does not reach quite so near to the level of the centre of the letter. The word GULDEN is in *very* thin, clean-cut letters. The colour of these stamps is a sort of more or less pale sky-blue, while the issue of 1894 had the tint changed to a brilliant, deep ultramarine.

First Forgery.

This is a fake, and I have only seen the $2\frac{1}{2}$ cent. It is made by taking a common stamp of Type I. (mine is a 20 c.), and cutting out the centre of a $2\frac{1}{2}$ c. of some other type, and gumming it into the centre of the stamp of Type I., thus enhancing the price by fifty per cent. I rather wonder that the fakers did not take the $12\frac{1}{2}$ c., which is worth 5s. in

Type I., or the 25 c., which is worth 2s. 6d., rather than the 2½ c., but perhaps they have done so, only I have not met with them. This fake is not of much importance, and can be easily detected; as, on holding it up to the light, the original numerals can be read distinctly.

Second Forgery.

Lithographed, in decidedly greenish-blue, on white wove paper, perforated 11, all round. I have only the 1 gulden. The perforation alone is enough for the detection of this forgery. The white lines of the design are *all* very thin, though the lines forming the triangular ornaments in the inner corners are slightly broader than the rest. This is really an easy test; for while, in the genuine, the outside, white line of the frame, for instance, is quite twice as broad as the white lines forming the chain-pattern,—in this forgery both are equally thin. The middle tongue of the E of TE is as long as the bottom limb. The top limb of the first E of BETALEN is as long as the bottom one. The right arm of the T of POST reaches out wider than the left arm, and is not quite the same shape. There is a break in the top of the P of this word. In the word EEN, the top of each E hangs down almost straight, with hardly any inward slope. The letters of GULDEN are ragged, and twice as thick as the genuine.

Genuine.—1, 29.

POSTMARKS.

First Forgery.—This bears a genuine postmark.

Second Forgery.—1 and 29 on the same stamp. The portion of 29 visible on my specimen bears the date "3 (or 6?) Jan. 88. 8N."

ENVELOPE STAMP.

5 Cent, blue.

(Type of the accompanying illustration.)

Issue of 1876. White wove paper.

Issue of 1884. White laid paper.

Issue of 1896. White wove paper, blue inside.

Engraved in *épargne*, paper as above. There are 103 white pearls round the central medallion. The shading of the flat part of the lower scroll, immediately before the 5, and after the T of CENT, is composed of vertical lines. There is no outline to the king's profile, and the lines of shading on the forehead, though they touch the hair on the temples, are not carried down to become part of the hair. The pointed scrolls hanging down from the little corner-shields touch both the inner outline of the frame of the stamp, and the outer outline of the central medallion. The top leaf of the left-hand wreath also touches both frame and medallion. There are numerous other differences between the genuine and forged; those given, however, will be amply sufficient.



Forged.

This purports to be the issue of 1884, on bluish-white laid paper. I think it was intended as an advertisement, rather than to deceive collectors. The envelope has the heading of G. P. Moeys, Apotheker, Nijmegen, and announcements of some of his wares, all in the colour of the stamp, and it is addressed (lithographed in black):

Avis Salulaire aux
Messieurs et Mesdames,
sur
L'Hygiène des dents.

The stamp is lithographed in blue, with a lithographed imitation of perforations round it. There are only seventy white pearls round the central medallion. The shading before the 5, and after the T of CENT, is composed of horizontal lines. There is a distinct outline all round the profile, and the lines of shading on the forehead are continued round in one sweep, to form the chief part of the hair. The pointed ends of the upper scrolls are too small, so that they hang down almost centrally, between the border and the medallion. The top leaf of the left-hand wreath also goes centrally between border and medallion, instead of touching both. The size of the envelope is 144 × 109 mm. My single genuine specimen measures 149 × 81 mm., but there are other sizes. This forgery is not likely to deceive.

Genuine.—29, 38.

POSTMARKS.

Forged.—29 and 38, both on the same envelope.

POST CARD.

Issue of 1873. 5 Cent, blue on buff, with frame in bistre.
(*Head like that on the envelope.*)

This card is one of the few rarities that Holland possesses.

Genuine.

Engraved in *épargne*, on buff card. There are one hundred and three white pearls round the central medallion. The point of the scroll hanging down from the left-hand shield touches the outline of the medallion. The left-hand branch or wreath shows five olive-berries, and the right-hand branch has four. The king's nose is not outlined, and there is no dark line from the nostril to the corner of the mouth. The shading on the cheek is even; so that the cheek-bone is not high. The beard is rather pointed, and projects forwards. The white cross on the top of each of the little crowns in the upper corners, projects into the dark outline above it, so that it shows out against the dark outline. The NEDERLAND scroll has one thin line of shading before the N, and one thin and one thick line after the final D. The horizontal lines of shading in the central medallion are regular, but not very fine. They are drawn thicker in front of the face than they are behind the head, so that the face-side of the circle is darker than the other, but not absurdly so. The front point of the neck rests upon the seventh line from the bottom.

Forged.

Like the envelope just described, this was probably intended as an advertisement. It is addressed (lithographed in black) to

Den Heer
M. Schaap
Postzegelhandel Heiligenweg 3
Amsterdam.

and the back has the notice "Stamps for collections," in Dutch, French, German, and English. The word FACSIMILE is printed above the top of the stamp. The impressed stamp is lithographed, in greenish-blue. There are about one hundred and eleven pearls round the central medallion (I am not sure of the exact number, as some of them are hidden by the postmark in my specimen). They are very small, and irregular; some being more like dashes than pearls. The hanging point of the left-hand upper scroll does not touch the outline of the medallion. There are no

olive-berries on either of the branches. The king's nose is outlined by a thick, wedge-shaped patch of colour, and there is a curved, dark line from the corner of the mouth to the curl of the nostril. A dark patch of shading on the cheek brings out the cheek-bone in high relief. The beard, so far as I can see under the postmark in my specimen, is rounded, and points downwards, instead of forwards. The crosses on the little crowns are barely visible, and only touch the dark outline above them, instead of being drawn on the said outline. There is no shading before and after *NEDERLAND*, on the upper scroll. The horizontal lines in the central medallion are *very* thin on the right side, which is, consequently, very much lighter than the left side. The front point of the neck rests on the eighth line from the bottom.

Genuine.—29.

POSTMARKS.

Forged.—(All on the one card) 1 (Amsterdam, 12 Aug.); 1 (Gand, 3 Aout, 1876); 29 (Holland, Nord, 13 Aout, 76).



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 is 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. There are no branches above DOS REALES, and the stamp has a distinct outline all round it. This is the forgery which I mentioned as being very bad; the colour and the absence of the two stars will instantly condemn it.

Fourth Forgery.

This counterfeit came into my possession soon after 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

of the frame, and a very long way from the bottom of it. 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 V. 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 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 V 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.

Sixth Forgery.

Lithographed, in rose-red, on fairly stout, hard, white wove paper. The outline of the oval touches the bottom outline of the frame, but not the top. The white part of the tail of each 2 does not turn up at all, but the horizontal line of the 2 in the left top corner slants decidedly up to the right. The apex of the large pyramid points slightly to the left of the centre of the E of DE, and is much nearer to the V than to the N of the inner inscription. The left side of the arch is rather nearer to the left outline of the pyramid, than the right is. The cap of Liberty is shaped like a wedge, pointing obliquely down to the D of DOS. The mountain-peak touches the right tower, but not the left one; the shading is all on the right-hand side. It has a thick, regular outline down its right side, and an irregular, double-lined outline down the left side. The left tower has neither windows nor door, and the door in the right-hand tower is a transverse oblong, instead of an upright one. There is a long dash, or hyphen, after REALES. The left star is badly shaped. There is an apostrophe between the letters RA of HONDURAS. The horizontal lines of shading on the large pyramid are very coarse and irregular.

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.

Sixth 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 CC; perforated 14; 2, 4, 6, 8, 12, 18, 24, 30, 48, 96 Cents.

Same Issue (?). 4 c.; perforated 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 as above; 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-llys* 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. (In the genuine, the 4 c. exists, as a rarity, perf. 12½, but no other value.) 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 *patée*, 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 the 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 *patée*, 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.

Issue of 1871; Lithographed. 2, 3, 5, 10, 15, 25 Kreuzer.

Genuine.

Lithographed, on white wove paper, perf. $9\frac{1}{2}$; also to be found imperf. There are thirteen leaves in the laurel-wreath round the head. The inner, coloured line, round the central medallion, is very thin on the right side, and very thick on the left. In the pearly circle, outside this line, each pearl contains a small, dark crescent, by way of shading, and the hollow side of each crescent is turned towards the centre of the stamp. The base of the crown contains nine jewels, all more or less oblong in shape. Standing upon this base are nine upright ornaments—a broad and a narrow one alternately. The broad ones are rounded at the



top, each of the three central broad ones having a round ball or pearl at the top of it; so that the three look rather like three human figures in flowing garments. The five narrow ornaments, alternating with the five broad ones, are of an entirely different shape, being sharply-pointed cones, or extinguishers. The little "kern," or cross-bar, at the top of the K of KR., does not touch the outside edge of the lined background on which it stands. The thick, dark ring, round the numeral in the left bottom corner, is tolerably regular, and the same thickness all the way round. The paper is not particularly shiny. These are really the chief tests; for, although there are other minute differences between the genuine and the forged, besides the ones here described, they do not lend themselves to verbal description.

Forged.

Lithographed, perf. $11\frac{1}{2}$. There are only twelve leaves to be counted in the laurel-wreath. The inner, coloured line, round the central medallion, is equally thin, all the way round. The dark marks in the pearls are not all of them crescent-shaped, and the hollow sides of some of the crescents (notably in the seven pearls below the chin) are not always turned towards the centre of the stamp. The base of the crown bears what looks like an irregular, wavy line of white clouds, instead of the nine oblong jewels. The nine upright ornaments above the base of the crown are all very nearly the same size and shape, except that the central one is wider than the rest. They are all more or less rounded at the top, and only two of them (instead of three) show the ball at the top. Both top and bottom cross-bars of the K of KR., in the right lower corner, touch the outside edge of the lined background on which it stands. The dark ring round the lined background to the numeral in the left lower corner is extremely irregular, being much thicker in some parts than in others. The paper is very shiny. It will be seen from the above that an easy instant test is the perforation. I have only the 5 kreuzer, but very probably the whole set exists.

POSTMARKS.

Genuine.—1, with name in large capitals, inside the circle, and date-figures in the centre.

Forged.—Two concentric circles, with date (63 or 83?) in the centre, and a C below it, in the outer circle.

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.

Typographed (?)* 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 later stamps, 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 set. When the said forgeries *do* appear, I think the general tests given below will suffice for their detection.



* I noted these stamps as *lithographs* in the first two editions of this work, but Westoby says: The better opinion seems to be that they were surface-printed; the defects probably arose from careless printing, and gave colour to the supposition that they were lithographed."

Genuine.

Engraved in *épargne*, on thin, yellowish-white wove paper; watermarked with a crown; backed with gum of a very brownish-yellow; perforated variously, $12\frac{1}{2}$ and $14 \times 13\frac{1}{2}$. 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 ÞJÓN., 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 twenty-four lines, of varying lengths; that in the right-hand upper corner has twenty-six; that in the left-hand lower corner has twenty-eight; and that in the right-hand lower corner has twenty-four. 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 $12\frac{1}{2}$. 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 ÞJON.) 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 twenty-six lines; that in the right-hand upper corner has twenty-eight; that in the left-hand lower corner has twenty-seven; and that in the right-hand lower corner has twenty-six. 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 I, 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.

Issue of 1898. 3 Aur on 5 Aur, green; four varieties.

I do not know what is the real status of these stamps, but *Der Philatelist* says that the surcharges were made by a Danish post office clerk, stationed in Iceland, who had the surcharges printed without the sanction of the authorities, at a time when there was a good stock of the 3 aur value on hand. He bought up the entire issue that he had manufactured, and (vainly) tried to sell the stamps for high prices to dealers in Copenhagen.



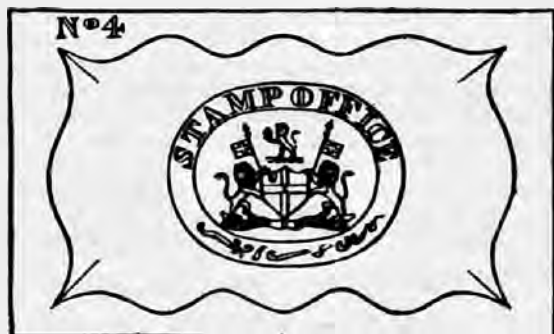
INDIA.

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 £10 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, here illustrated, 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. My publisher's Catalogue says that proofs exist, on the watermarked paper, with eight arches.

First Forgery.

Lithographed, on *very* thin, greyish-white wove paper; no watermark. The ornaments in the top corners are crosses *pattée*, as in 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 $8\frac{1}{2}$ 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; I first saw it in 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 7½ down the left side, the imperfect one being at the bottom.

POSTMARKS.

Genuine.—Uncancelled.

Forged.—32, with $\frac{3}{4}$ in the centre; 42, without numerals; 101.

Issue of 1854. ½ Anna, blue.**Genuine.**

Lithographed (?), 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 ½ anna, red, but not identical. The ornaments in the top corners are the four-petalled flowers, the same as in the ½ 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 of 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. The paper is almost *pelure*. This is a good-looking forgery, and would deceive very many, if printed on thick paper.

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.

Lithographed (?), 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, perforated 14. The lettering is all square-ended, neat, and regular. There are seventy-three 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 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 sixty-six horizontal lines in the central octagon, counting down the left side as before; and the thirteenth 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 sixth line from the top; and the lowest part of the neck touches the second 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 from which to describe; 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!

Genuine.—1, 32.

POSTMARKS.

Forged.—This forgery has passed the post, and bears one of the usual Indian cancellations. It came to me on an exchange-sheet.

**Issue of 1874. Surcharged with large *Service*, and
Bengal Secretariat in addition;**

$\frac{1}{2}$, 1, 2, 4, 8 Annas.

Genuine.

The S of SERVICE is 4 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 fairly stout, rough, white wove paper. The yellow stamp has no watermark, but the blue one is watermarked with a double-lined “2,” and the red stamp with a double-lined “1.” I have always thought that the red stamp must have been intended for a 1d. value, and the blue for a 2d.; but all the catalogues agree in reversing this order. The stamps measure $19 \times 21\frac{1}{2}$ mm. 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, and 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; and the said shading is composed of rows of dots, regularly disposed, none of these dots merging into lines, except two or three dots at the end of each row, just at the back of the neck. The whole design is very finely executed, in a manner altogether beyond the power of a lithograph to imitate. There is no outline anywhere, round the Queen's head; but, *per contra*, there is a strong line to the base of the crown, right across the head. The nose is straight, the mouth open, and the chin is not at all retreating. The corners of the stamp, between the name-oval and the frame, are filled in with white, engine-turned tracery, on a coloured ground. The name-oval, or garter, in the parts not occupied by the lettering, is shaded by eight fine lines on the left, and nine on the right, following the curve of the oval; and the two upper holes in it, on the right side, are nearly large enough to fill up the width of three lines of shading. The general appearance of the portrait reminds one very strongly of that on the old, large, square New South Wales stamps.

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 stamp, 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!), 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.

Fourth Forgery.

This is decidedly the best, and it is far beyond the old counterfeits, which have done duty for so many years. I first saw it in 1897. Engraved in *taille-douce*, on smooth, white wove paper, no watermark, white gum. I have only the orange, so the absence of watermark is no test. The stamp is somewhat larger than the genuine, measuring $19\frac{1}{2} \times 22$ mm. There is a strong, dark outline, all round the portrait, this being especially noticeable in the front of the neck. The outline of the base of the crown is not prominent, being far lighter than the outline of the face, etc. The nose is very decidedly arched in the middle, the mouth is closely shut, and the chin is very weak and retreating. The face is covered with a sort of cloudy stippling, light and irregular, the back of the neck is shaded with strong, oblique lines. The background, behind the head, which is much the darkest part of the whole stamp in the genuine, is lighter than the frame in this counterfeit, the lines being thin, scratchy, and wide apart. The corners of the stamp, between the oval and the frame, are filled with thick, scratchy, dark lines on a light background, and do not form any particular pattern. There are only eight lines of shading on the right side of the garter, below ΚΡΑΤΟΣ, and the upper hole in the garter does not anything like fill up the width of three lines; while the two lower holes on the same side exactly fill up the width of *two* lines of shading. The general appearance of the portrait reminds one of that on the old St. Lucia stamps.

POSTMARKS.

Genuine.—96, 97 (both rare!). Also pen-stroked.

First Forgery.—1, 10. Also 37 and 42, both without numerals.

Second Forgery.—5, without numerals; 10.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

I conclude that most of my readers are aware that the genuine stamps are very rarely found (genuinely) cancelled, and a specimen that has really done postal duty is worth as many pounds as the unused ones are worth shillings. My publisher's catalogue says: "Collectors are warned to exercise special care in purchasing used specimens on original covers, as dangerous forgeries have been made with genuine stamps, purporting to have been used."



ITALY.

The early issues of these stamps were, of course, intended for the Kingdom of Sardinia, but I place them all here, for convenience of reference.

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 just like an E without the central tongue. The O of FRANCO is very square;

while the final O of BOLLO is oval. 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 small and indistinct. The beard points very much forward, towards the right bottom corner of the spandrel below it, and it hangs down level with the top of the final O of BOLLO. There is a small, round stop after the upper C., a distinct hyphen after POSTE, and a round stop after the lower C. The o of o5 is no larger than the 5. All round the outside of the stamp, there is a border of pearls; thirty-two along the top, thirty-six down the left side, thirty-six down the right side, and thirty-two along the bottom; reckoning the corner-pearls as belonging to both horizontal and vertical rows. The bottom pearls of the right and left sides do *not* form the first and last pearls of the bottom row; but the pearls in the top corners serve for both top and sides. The line of shading along the bottom of the neck, which marks the spring of the shoulder, scarcely curves up at all, and follows almost exactly the outline of the base of the neck. In many specimens, the said line is so very faint as to be practically invisible.



six down the left side, thirty-six down the right side, and thirty-two along the bottom; reckoning the corner-pearls as belonging to both horizontal and vertical rows. The bottom pearls of the right and left sides do *not* form the first and last pearls of the bottom row; but the pearls in the top corners serve for both top and sides. The line of shading along the bottom of the neck, which marks the spring of the shoulder, scarcely curves up at all, and follows almost exactly the outline of the base of the neck. In many specimens, the said line is so very faint as to be practically invisible.

First Forgery.

This is new to me (1904). Lithographed, on medium, white wove paper. The upper C has fairly square shoulders, but its upper limb, which ought to be rather shorter than the lower one, is, if anything, rather longer. The lower C is rather more rounded than the genuine, and its upper limb is also much longer than the upper limb of the genuine, which is abnormally short. The C of CINQUE is fairly well imitated. The hair is well-defined, moderately long, and wavy. The eye is large and very dark, and there is a strong, black line coming down from it, almost joining the curl of the nostril, which is also very prominent, though quite invisible in my genuine specimen. The beard is very much too dark, and hangs down level with the middle of the last O of BOLLO. There is a hyphen after the upper C, a much larger hyphen after POSTE, and a fairly round, large stop after o5. There is a very distinct hyphen, instead of a round stop, after the lower C. The little tongue of the Q, which, in the genuine, is exactly above the middle of a pearl, is above the space between two pearls in this forgery, and points straight downwards, instead of slightly towards the right. The o of o5 is wider than the 5. There are thirty-one pearls along the top of the stamp, thirty-four down the left side, thirty-seven down the right side, and thirty-two along the bottom. The pearls in the bottom corners are in a line with both bottom and side-rows. The moustache is very black and heavy, and there is some strong shading of dotted lines up the back of the neck, up the centre of the neck, and obliquely in front, near the bottom, besides the shading from the ear to the Adam's apple. None of this shading, except that from the ear to the Adam's apple, can be seen in my genuine specimen. The portrait, in this forgery, is much more like the king than the genuine is.

Second Forgery.

This also is new to me since the last edition of my work. It is lithographed, on medium, hard, very yellowish wove paper. All the C's are much more rounded than in the genuine, or in the first forgery. The O of FRANCO is the same shape as the final O of BOLLO. The hair is fairly like the genuine; the eye and eyebrow are very marked. The stop after the upper C is too large, while that after the lower C is too small. The pearls seem to be the best test for this forgery; there are twenty-

nine along the top, thirty-one down the left side, thirty-one down the right side, and twenty-eight along the bottom. There is no pearl in the left top corner. The neck is rather heavily postmarked in my specimen, but, as far as I can see, there is no shading on it. The tail of the Q of CINQUE is above the beginning of a pearl. This is not at all a bad counterfeit.

Third Forgery.

Lithographed, in intense black, on very white wove paper. All the c's of the inscriptions are different; but they are all more or less rounded, instead of square. 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 o5, 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 the genuine 5 c. This counterfeit is very poor, and not likely to deceive.

Same Issue. 20 Centesimi.

I had no forgery of this value, when the last edition of my book was published.

Genuine.

Lithographed, in fairly bright blue, on thick, white wove paper. The O of FRANCO is very square. The hair is the same as in the genuine 5 c., the eye ditto. The beard is also the same. There is a small hyphen after the top C, a larger hyphen after POSTE, and a large, round stop after 20. There is a large, round stop after the lower C. There are thirty-one pearls along the top, thirty-eight down the left side, thirty-five down the right side, and thirty-one along the bottom, counting, as before, the corner-pearls in each case. The pearl in the left top corner is set too low, and is rather smaller and darker than the one to the right of it. The line of shading along the base of the neck is the same as in the 5 c. There is not much trace of any shading along the back of the neck, but there is a little above the centre of the base of the neck, and some more near the base of the front of the neck. There is the merest trace of an eyebrow, and the curl of the nostril is almost invisible in most specimens.

First Forgery.

This is very like the first forgery of the 5 c. It is lithographed, in almost indigo-blue, on thick, very hard, yellowish-white wove paper. The O of FRANCO is quite oval. The hair is long and wavy, as in the first forgery of the 5 c.; the beard and moustache are much too dark. There is a round stop after the upper C, a thin hyphen after POSTE, and the figures 20 are very thin, and without a stop after them. The stop after the lower C is too small, level with the bottom of the C, and equidistant between the C and the V. In the genuine, the stop is considerably above the level of the bottom of the C, and much nearer to the C than to the V. There are about thirty-one pearls along the top, thirty-four down the left side, thirty-seven down the right side, and thirty-one along the bottom; the pearl in the left top corner is about the largest of the lot, and it is level with the top row. The shading on the neck is the

same as in the first forgery of the 5 c. The eyebrow is very strongly marked, and the eye is large and blotchy. The curl of the nostril is strongly defined, and there is an almost perpendicular line from the curl, pointing down towards the moustache. There are two large spots on the cheek: one near the hair, in front of the ear, and the other above the middle of the moustache.

Second Forgery.

This is very similar to the third forgery of the 5 c. Lithographed, in paler blue than the first forgery, on medium, white wove paper. An easy test for this counterfeit is, that there is a flaw in the head of the P of POSTE, making the word read FOSTE, and the S is shaped like an ordinary S, whereas the genuine, and the forgeries hitherto described, have the S of this word shaped like a reversed Z. The O of FRANCO is fairly oval. The hair is very long. The eye is larger and more distinct than in the genuine, and the eyebrow is very long. The beard affords an easy test; it points straight downwards, towards the space between the letters NT of VENTI. There is an almost circular stop after the upper E, a circular stop after POSTE, and a tiny little white dot, touching the base of the O of 20. These latter numerals are close together, though they are far apart in the genuine. The stop after the lower C is level with the bottom of the C, instead of being raised. There are thirty-five pearls along the top, forty-two down the left side, forty down the right side, and about thirty-five along the bottom. The pearl in the left top corner is level with the top row, and the one in the right top corner is fairly large and round, though the genuine is almost an upright oblong. The line of shading along the base of the neck does not follow the outline, but runs up much too high at the back. There is some strong, horizontal shading at the back of the neck, but none anywhere else. The moustache is not nearly bushy enough, and tapers to a long, wavy point. In all my specimens, there is a white line above the outline of the nose, as though the artist had intended to make a classical proboscis, instead of a snub. This counterfeit is not at all likely to deceive.

Same Issue. 40 Centesimi.

Lithographed, in rose-red, on yellowish-white wove paper. The c's are square-shouldered, as in the 5 c.; the O of FRANCO is square. The hair is not so mangy as in the 5 c., but I cannot say whether this is always the case or not. My specimen shows the eye, eyebrow, and curl of the nostril distinctly. The beard is the same as in the 5 c. In my specimen, there is a hyphen under the upper C, another hyphen after POSTE, and a very distinct, circular stop after 40. The 4 has an open top. The lower Ç is very close to the ornament in the left lower corner, and the stop after the C is level with the middle of the letter. There are thirty pearls along the top of the stamp, thirty-seven down the left side, thirty-six down the right side, and thirty-one along the bottom. There is no pearl exactly in the right top corner, and the one in the right bottom corner is set too far to the left. There is a row of pearls mixed up among the feet of the letters C. QUARANTA. These pearls can be sometimes made out in the other values, but not nearly so distinctly as in my specimen of the 40 c. They are no improvement to the design. The tail of the Q is a straight down-stroke. It is slightly to the right of the centre of the bottom of the letter, and points downwards, rather to the right of the centre of the pearl beneath it. The line along the base of the neck is the same as in the 5 c. The numerals are about as far apart as the TE of POSTE.

First Forgery.

This is like the first forgery of the 5 c. It is nicely lithographed, in a rather chalky rose-red, on thick, hard, yellowish-white wove paper. The O of FRANCO is oval. The hair is the same as in the first forgery of the 5 c. The eye, the line coming down from it, and the curl of the nostril are also the same as in the said forgery. The moustache is too large and too prominent, and the beard is too dark and hangs down to the level of the middle of the final O of BOLLO. Thus it appears to be the same as the first forgery of the 5 c., with value altered. There is a round stop, instead of a hyphen, after the upper C, a hyphen after POSTE, and no stop after the 40. The 4 is an open figure, as in the genuine, but the cross-bar is plain, instead of having a serif at the right-hand end. There are thirty-one pearls along the top of the stamp, thirty-four down the left side, thirty-seven down the right side, and thirty-one along the bottom; they are much more prominent than in the genuine, and the one in the left bottom corner is larger than any of the others. All four corner-pearls are set exactly at the corners. There is no sign of any pearls among the feet of the letters C. QUARANTA. The tail of the Q is exactly in the centre of the bottom of the letter, and it points to the left-hand edge of the pearls below it.

Second Forgery.

Rather well lithographed, in a sort of dull lilac-rose, on thin, white wove paper. The C's are fairly square-shouldered; the O of FRANCO is too oval. The hair on the top of the head is too long. The curl of the nostril is invisible. The beard hangs too straight down; it points at the T of QUARANTA, instead of at the final A. The C in the lower label is not too near the ornament in the left corner. There are twenty-eight pearls along the top of the stamp, thirty down the left side, thirty-two down the right side, and twenty-nine along the bottom. The pearl in the left top corner is set just a shade lower than the level of the pearls in the top row; in the genuine it is set so low as to leave a blank in the said top corner. There is no sign of any pearls among the feet of the letters C. QUARANTA. The tail of the Q is set exactly in the centre of the bottom of the letter, and it points downwards, towards the centre of the space between two pearls. This is not a bad-looking forgery.

Third Forgery.

This is, apparently, the same as the third forgery of the 5 c. It is badly lithographed, in rose-red, on rather thick, yellowish-white wove paper. The C of FRANCO is almost as square as the genuine, but the other C's are perfectly rounded. The O of FRANCO is oval, and looks very much squeezed up. The hair shows great white blotches all over it, but it appears to be long and wavy, instead of being cropped *à la militaire*. The eye is a very large, dark blotch, and the eyebrow is long; the curl of the nostril is not visible. The beard is quite white, and points straight down to the N of QUARANTA. There is a round stop after the upper C, nothing after POSTE, and nothing after 40. The two numerals are very close together. The lower C is a long way from the ornament in the left bottom corner, so that there would be nearly enough room to insert another letter between them; the stop after the C is level with the base of the letter. The pearls are so blotched that I have not been able to count those down the left side and along the bottom; but, as far as I can make out, there are thirty-four along the top, and thirty-nine down the right side. There is no sign of any pearls among the feet of the

letters C. QUARANTA. The tail of the Q projects from what would be the right lower corner of the Q, supposing the letter were a square ; and it points obliquely down to the right. The line along the base of the neck comes up too high at the back, the same as in the second forgery of the 20 c. The triangular spandrel above the lower C contains an ornament quite different from the other three ; it appears to be filled with four large, dark balls.

Fourth Forgery.

This is exceedingly like the one just described, except that the hair is not so blotchy. It is lithographed, in a sort of dull pink, on hard, yellowish-white wove paper. I need only give one test, which will be quite sufficient for its detection, and that is, that the lower label only bears the word QUARANTA, the C being omitted.

POSTMARKS.

Genuine.—42, without central numerals ; also occasionally a hand-stamped flourish, something like a doubly-interlaced 8.

First Forgery.—Uncancelled, also 42, without numerals.

Second Forgery.—Uncancelled.

Third Forgery.—10, 23.

Fourth Forgery.—Something like 38, without central numerals, but the figure appears to be a circle, instead of a diamond, and the dots are almost diamond-shaped.

BOGUS 5 CENTESIMI.

Lithographed, in olive-green, on medium, hard, white wove paper. This appears to be an early impression from the stone of the third forgery of the 5 c. ; and, as it is printed in a fancy colour, I need say no more about it.

It is postmarked with round dots, like those of 38, but I do not know the shape of the entire postmark.

Issue of 1853. 5, 20, 40 Centesimi.

I have no forgeries of this issue, but any amount of reprints, both uncanceled and postmarked. The genuine stamps are embossed, without colour, on coloured wove paper, rather thin and coarse-grained. The colours are : 5 c., blue-green ; 20 c., pale blue ; 40 c., pale rose ; the shades being pretty constant. The reprints are generally in darker colours—5 c., yellow-green ; 20 c., dark blue ; 40 c., a sort of lilac-rose ;—but there are also fancy colours. I have a 20 c., for instance, on yellow-green *card*. They are often got up very well, with nice-looking postmark, on old letters (of the proper date), pieces of old paper, etc.

POSTMARKS.

Genuine.—1. Also 29, with a six-pointed asterisk at the bottom, where the T of MONTAIGNE is in our illustration of 29.

Reprints.—1. Also 42, without numerals. No. 1 may be found, bearing the names of Biella, Genova, Torino, Vercelli, etc., the last being the commonest.

Issue of 1854. 5, 20, 40 Centesimi.**Genuine.**

Embossed with white oval, the rest in colour, on moderately stout, white wove paper.

I have no forgeries of this set; but, as in the case of the 1853 issue, there are all sorts of reprints, in various colours, and on various papers, many of them being got up nicely, on old pieces of paper, with good-looking postmarks. Also, for the benefit of the seeker after errors, the reprinters have provided a sufficiency of inverted heads. I find in my book a 40 c. on lilac-rose card, and another 40 c., in *green*, on pale green paper, etc.

**POSTMARKS.**

Genuine.—As in the 1853 issue.

Reprints.—1 and 42, as in the reprints of the 1853 stamps.

Issue of Jan., 1856. 5, 10, 15, 20, 40, 80 c., 3 lire;
unperforated (for Sardinia).

Issue of March, 1862. 10, 20, 40, 80 c.; perforated 12
and 11½ (for Italy).

Genuine.

Head only embossed, the lettering, etc., being now in white, on coloured background; white wove paper, unperforated, or perf. 11½, 12. These stamps, *unperforated*, were for Sardinia, like the issues of 1851, 1852, and 1853, and date from 1856. The unperforated set includes the 5 and 15 c. and 3 lire, which were never issued perforated.

**Forged Perforations.**

The stamps themselves have not been forged, so far as I know, but both the genuine remainders of the unperforated set, and the reprints, may be found with forged perforations. Gibbons notes the following varieties of forged perforations: 7, 9½, 10, 11, 12½, 13, 13½, 14. Perforated specimens of the 5 and 15 c. and 3 lire, of whatever gauge, are fraudulent. Bacon's *Reprints* says: "The 5, 20, and 40 c. were reprinted by a Berlin dealer in 1889 and 1890, on white wove paper, and with white gum. The impression is not so clear as that of the originals, the ornaments in the spandrels being very thick and smudgy. The reprints are found imperforate, *also perf. 11½*." It would thus appear that *some* of the reprints have the same gauge of perforation as the genuine. I have, in my book, the 5 c. and 80 c., perf. 12; the 5 c., perf. 11½; and two stamps with mixed perforations: one is the 5 c., perf. left, 12; top, 11½; right, 12½, and bottom 11. The other is a 3 lire remainder, perf. exactly the same. The 15 c. of this type may also be found with some of the above perforations. They are all fraudulent, as it was never issued in a perforated state. I have one (duly postmarked!) on an old letter from Bologna, with date and postmark of "27 Gen. 63."

POSTMARKS.

Genuine and forged as before.

Issue of 1877. 20 c., orange.**Genuine.**

Engraved in *épargne*, on white wove paper, crown watermark, perf. 14. All the lettering is particularly clear, and sharply-cut. There are ninety



horizontal lines in the central rectangle, and these lines do not touch the double-lined frame of the **FCO BOLLO** label to left of them. The whole of the face is shaded with wavy, horizontal lines, except an extremely narrow space in the front of the forehead, where the lines do not quite come to the outline. The **P** of **POSTALE** is $\frac{3}{4}$ mm. from the left-hand end of the containing-label. The **o** of **20** does not touch the frame below it, and the stop after **CENT.** is equidistant between the **T** and the end of the frame.

**Forged.**

This is not very likely to deceive anyone but a tyro; but, as I have received two or three specimens, at different times, I thought I might as well describe it.

Coarsely lithographed, in carmine-vermilion, on white wove, and also on white laid paper, no watermark, unperforated. The laid paper copy has the lines running obliquely, like an envelope, and has a wide margin. The lettering is rather blotchy; the **O** of **ITALIANO** being very badly drawn. There are only fifty-one horizontal lines in the central rectangle, counting down the left side; and they join the outer of the two perpendicular lines, under the letters **FCO BOLLO**. The ends of these horizontal lines are also joined by an outline down the right side. The shading on the face is extremely coarse, and almost straight, instead of wavy; and there is a great patch of white on the forehead, and a white space at the bottom of the neck. The **P** of **POSTALE** is only about $\frac{1}{4}$ mm. from the end of the frame. The **o** of **20** touches the frame-line below it, and the stop after **CENT.** *almost* touches the outline of the frame to right of it.

POSTMARKS.

Genuine.—1, 76. Also one rather like 46, with lettering in the centre.

Forged.—1, 29.

Surcharged Issue of 1890-1.**Genuine Surcharge.**

At this date, the 5 c., green, of the 1879 issue, was surcharged **C^m 2** (two types of numeral), and the 30 c., brown, and 50 c., purple, were both issued with the surcharge **C^m 20**, as illustrated here. These were the only values of the postals which were surcharged.

C^m 20

Bogus Surcharge.

I have, in my book, the 20 c., orange, of 1879, with the added (and useless) surcharge **C^m 20**. This is, of course, bogus.

UNPAID STAMPS.

Issue of 1863; 10 c., yellow, orange.

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.



First Forgery.

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 forty-nine 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.

Second Forgery.

Engraved in *épargne*, in blue, on thick, hard, white wove paper. Except for the colour, it is a better-looking counterfeit than the one just described. There are only forty-seven V-shaped ornaments round the outer oval, and this is an easy test, which will be found amply sufficient.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—1. Also an oval of eight parallel bars, something like 76, but much smaller.

Second Forgery.—A small imitation of 34, done in pen-and-ink.

Issue of 1870-4. 1, 2, 5, 10, 30, 40, 50 c.

The forgeries of these stamps are not particularly good; nevertheless, they are very common, and seem to be generally accepted by young collectors as authentic.

Genuine.

Nicely engraved in *épargne*, on stout, white wove paper, perforated 14, watermarked with a crown, lying on its side, the numeral printed in crimson, the rest of the stamp in buff. In each corner of the stamp, before and after the words SEGNATASSE and CENTESIMI, there is a little flower or star, formed by six coloured dots, surrounding a coloured ring with a white centre. These four flowers or stars are very distinct, and nicely engraved. In the corners of the inner frame, under the first and last letters of SEGNATASSE, and above the



c and i of CENTESIMI, there are four flowers, something like dog-roses, but with six petals; these are very nicely drawn, and perfectly distinct. The ornaments down the side-frames of the stamp are rather peculiar: they consist of five horse-shoes, round end uppermost, with a white ball in the centre of each horse-shoe; then a white ring, with a white ball in the centre of it; then five similar horse-shoes, but with the round ends

downwards ; also with a white ball in the centre of each. I have called these ornaments "horse-shoes" for convenience of description, but, in reality, they are evidently meant to represent white rings, with white balls in the centre, like the middle ornament, but overlapping each other, like the slates of an house, so that part of each is hidden by its neighbour. The outline of the central oval is formed by a thin, coloured line, then a thin, white line, then a broad, coloured line, then another white line ; so that the broad, coloured line does not touch the frame anywhere. The whole of the stamp is surrounded by a thick, coloured line, but the top, bottom, and side-frames, inside this coloured line, are *not* joined together, but are in four separate pieces.

Forged.

Indistinctly lithographed, on moderately stout, white wove paper, no watermark, perforated 13, the usual forgers' gauge. The colour of the stamp has been fairly imitated, but the central numeral is too much of a magenta, *i.e.*, there is a slight blue tint in the red. There is, of course, no watermark. The four little stars or flowers, before and after the words SEG NATASSE and CENTESIMI respectively, are very poorly done ; they are all different, and the dots are irregularly placed, some of them blotched together, the central portion of each being a plain, coloured dot, instead of a coloured ring with a white centre. The four flowers in the corners of the inner frame are extremely indistinct, so that it is impossible to make out the six petals. The ornaments down the right-hand side-frame are disposed in the same manner as in the genuine, except that there are only four horse-shoes, round end upwards, and four also, round end downwards. They are very coarsely done, the central balls looking like irregular white dots, rather than balls. In the left-hand side-frame the ornaments are ten horse-shoes, round end uppermost, the central one being like all the rest. The outline of the central oval is formed by a thin, coloured line, rather ragged, then a very ragged and irregular white line, then a broad, coloured line, which touches the outline of the left-hand side-frame. The whole of the the stamp is surrounded by a thick, coloured line, as in the genuine ; but the top, bottom, and side-frames are all joined together, by their thin outlines being carried, almost unbroken, right round the stamp. I should not consider the above counterfeits at all dangerous, but, as I have before remarked, they are very common, and seem to take in our more youthful amateurs very readily.

Same Issue. 1, 2, 5, 10 Lire, blue and brown.

These are of a somewhat different design, and must therefore be described separately. I have not met with the counterfeits very frequently. The genuine stamps were originally issued in pale blue with reddish-brown numeral ; but, in 1892 the 1 lira, and in 1895 the 10 lire, came out in brighter, darker blue, with the numeral in almost a carmine shade.

Genuine.

Engraved in *épargne*, bicoloured impression, on white wove paper, crown watermark, perforated 14. The little six-pointed stars in the top corners are very regularly drawn, and both are exactly alike, with the uppermost ray pointing to the top of the stamp. Above SEG NATASSE, there are three horizontal lines, an outer, thick line, and two thin, inner ones ; and the middle line of the three is exactly central between the other two. The G of SEG NATASSE is part of a perfectly circular O, with a small piece cut out of the right side, and a re-entering tongue ; the T is

equidistant between the two A's, and none of the letters touch the outline below them. In the lower frame, the I of LIRE is as far from the L as from the R, and the L is 1 mm. from the nearest projecting point of the scroll-work to left of it. The side-frames contain spiral ornaments, something like figures-of-8, placed one above another, with a circular, blue dot in the top and bottom of each 8. There are nine of these dots each side of the stamp, and the 8's are all of equal size. There is a short fringe of twelve fine, perpendicular lines, showing above the top 8, and a similar fringe of twelve lines, below the bottom 8. The spandrels, outside the corners of the central oval, are of *white* scroll-work, on a solid blue ground; this white scroll-work does not come to the edge of the solid ground anywhere. Every part of the stamp is beautifully clear and distinct..

First Forgery.

Lithographed, on thick, soft, yellowish-white wove paper, no watermark; very raggedly perforated 11. The stars in the top corners are not alike; the top ray of the left-hand star points too much to the left, and its two left-hand rays are too low down, while the top ray of the right-hand star points far too much to the right. Of the three horizontal lines above SEGNATASSE, the middle line is too close to the lower line, instead of running centrally between the two. The G of this word is not a portion of a true circle, as the part joining the tongue is flattened; indeed, the letter looks rather like a badly-formed 6. The T is placed too near to the A after it, and the right leg of the said A touches the outline below it. The first S is placed too high. In the lower frame, the I of LIRE is much nearer to the L than to the R, and the L is less than $\frac{1}{2}$ mm. from the nearest projecting point of the scroll-work to left of it. The figure-of-8 ornaments in the side-frames are badly drawn; the dots in them are far too large, and very blotchy; and the top 8 each side begins on the right, whereas, in the genuine, each begins on the left. There are traces of seven or eight lines of fringe above and below the top and bottom 8 of the left-hand ornament. In the right-hand ornament, they are all blotched below the bottom 8, and there are none at all above the top 8. The spandrels are formed of coloured lines on a white ground, *i.e.*, there is more white than colour. The whole stamp is indistinct, as though the colour had "run" slightly. In the 1 lira, the numeral is taller than in the genuine, being $8\frac{1}{2}$ mm. high, instead of $7\frac{1}{2}$ mm.

Second Forgery.

Lithographed, on hard, stout, very yellowish-white wove paper, no watermark, very nicely perforated 12 $\frac{1}{2}$. The stars in the top corners are too tall, as the top and bottom rays project considerably further than the side-rays. Of the three horizontal lines above SEGNATASSE, the middle line is too near to the lowest one, instead of being central. The T of SEGNATASSE is too near to the A before it, and the first S after it is placed rather too high. In the lower frame, the L of LIRE is only $\frac{1}{2}$ mm. from the nearest projecting point of the scroll to left of it. The ornaments in the side-frames are white spirals, on a dark ground, very badly done, not in the least like the genuine, and the dots (ten, instead of nine) are oval blotches. The lowest 8 on the right side has a blank oval, without a dot. There is no trace of the fringe of short lines, except at the top of the left-hand 8, and these are blotched. The spandrels, in this forgery, are of white scroll-work on a solid ground, as in the genuine; but it is very ragged, and the scroll-work comes to the edge of the solid ground in several places. This forgery is a little more distinct than the other. I have only the 1 lira of the first forgery, and the 5 lire of the

second. In both cases, the early colour of the numeral is fairly imitated, and I conclude that the counterfeits date from before the time when the colour was changed.

POSTMARKS.

Genuine.—1, very large, with (generally) a star at the bottom of the circle; also 29; also an oblong frame, almost square, with date in the centre, and name, etc., in two vertical lines, on the right and left sides of the frame.

First Forgery.—1, 10, 33.

Second Forgery.—38, without numerals.

STAMPS SURCHARGED FOR FOREIGN OFFICES.



Issue of Jan. 1, 1874. 1, 2, 5, 10, 20, 30, 40, 60 c., 2 l.

These are the Italian issue of 1863, as here illustrated, but with a portion of the original design removed in each case, and the word **ESTERO** printed on the stamp, in a curve.

Genuine.

It will be seen at a glance that, in each value, some portion of the corners of the design is left white, the portion, of course, varying with each value. The 2 lire is the least altered of the set, merely having the corner-flowers left white, instead of being shaded. The surcharge is in very clear, deep black letters. The tail of the R is abnormally long, pointing to the foot of the O, and the base of the R extends fully $2\frac{1}{2}$ mm., measuring from the left-side end of the serif on the foot, to the tip of the tail. It will be understood that, in used copies, the cancellation is on the top of the surcharge; but I never lay much stress on this test with any stamp, because it is at all times extremely difficult, with any surcharged stamp, to detect whether the surcharge or the cancellation has been struck first.

Forged.

Of these I have only the 10, 40, 60 c., and the 2 lire, but very possibly the whole set may exist. The forgers have taken the ordinary, genuine, *unaltered* Italian stamps of the 1863 issue, and printed the surcharge upon this. This, of itself, is, naturally, a very easy test; as, if the collector is in doubt concerning the genuineness of any specimen in his possession, he has only to put it side by side with the corresponding stamp of the 1863 issue, and then, if the corners of both stamps are alike, his **ESTERO** is a forgery. The surcharge, in all my counterfeits, is in letters which, excepting the R, very closely resemble those of the genuine surcharge; but it is generally printed too faintly, so as to look grey-black instead of deep black, and sometimes the ink has evidently been too greasy. The R is the only letter that really differs from the genuine surcharge; the tail is quite short, so that it would have to extend $1\frac{1}{2}$ mm.

further to reach the bottom part of the O, whereas in the genuine, if the tail of the R were lengthened merely $\frac{3}{4}$ mm., it would touch the centre of the bottom of the O. The whole base of the R, in all my specimens, does not extend more than 2 mm., measuring as before, from the beginning of the serif to the point of the tail. The surcharge is, of course, struck on the top of the cancellation.

POSTMARKS.

Genuine.—Unfortunately, I have no used copies of the genuine, and do not know what cancellations are employed.

Forged.—The ordinary, genuine Italian cancellations, already described.



JAMAICA.

Issue of 1860-3. 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with a pine-apple.

Issue of 1871-5. $\frac{1}{2}$, 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with crown and CC.

Issue of 1883-5. $\frac{1}{2}$, 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-perf. 12 $\frac{1}{2}$ 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.

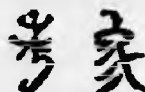
Genuine.—1, 54, 67. The postmark 54 contains A01, A39, A71, A75, A76, A86, etc., according to the number of the office.

Forged.—1, 54, with A01, or with numerals only, without the letter.



JAPAN.

Since the second edition of this work appeared, large numbers of excellent, engraved forgeries have been put on the market. Some, though not all, of these forgeries bear upon them, in various parts of the design, two microscopic characters, signifying *facsimile*, of which we give here a greatly enlarged illustration.



Swindlers, selling these stamps as genuine, almost invariably manage to cover the tell-tale characters with a postmark, or else scratch them out altogether, though, in this latter case, the marks left by the penknife can generally be detected by careful examination. Others of these new forgeries are not furnished with the *facsimile* characters, and are very dangerous. I have some specimens of both kinds in my possession, but as, up to 1876, there are forty types on each plate of each value of the genuine, all separately engraved, it is quite impossible for me to try to describe these new forgeries. I am, therefore, compelled to simply give the descriptions of the older forgeries *verbatim* from the second edition, as deduced from a study of single specimens of the genuine. I am afraid this is not very satisfactory, but it is the best that I can do.

Issue of 1871. 48 (Mons), brown.

Genuine.

Engraved in *taille-douce*, on very soft, yellowish-grey, vertically-laid or wove, *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-ornaments 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-ornaments, 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-ornaments 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 are *very* small, but the bottom ones are 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-ornaments. 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-ornaments. 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-ornaments. 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 the circle, 1, with name of town in English; or else a square of square dots.

Issue of 1872. ½ 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, which is like an E, with the central tongue joined to the base of the letter by a vertical stroke. 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-ornaments, and thirteen half-lozenges down each side.

Forged.

Lithographed, in pale brown and in grey, on very white, wove *pelure* paper; very badly pin-perf. 12½ 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 have 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 ½ 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-ornaments. 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 ½ 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 ½ sen. There are ten "keys" round each of the four sides of the stamp, not counting the corner ornaments. 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-perf. 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 the 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, or conventional chrysanthemum, 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-perforated, 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-perf., 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-vines.



Forged.

Lithographed, on common, yellowish-white wove paper; badly pin-perf. 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.

イ	ロ	ハ	ニ	ホ	These stamps can be distinguished,
1	2	3	4	5	from the earlier, similar ones by the
ヘ	ト	チ	リ	ヌ	"syllabic characters" upon them. These
6	7	8	9	10	are, I believe, the characters, or "radicals,"
ル	ヲ	ワ	カ	コ	of the Japanese language in their simplest
11	12	13	14	15	form, answering in some degree to what
ク	レ	ソ	シ	子	we should call an alphabet. There are
16	17	18	19	20	forty-seven of them; and the first twenty-
	ナ	ラ	ム		three, here illustrated, are employed as
	21	22	23		the plate-numbers on various values.
					All these stamps appear to be upon
					moderately stout, rather soft, yellowish-
					white wove paper; machine perforated
					11, 12½, etc.; also apparently pin-per-
					forated 12½.

½ Sen, red-bistre.

(Plates 1, 2.)

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. 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.

(Plate 2.)

Poorly lithographed, on very yellowish-white wove paper, rather thin and hard; pin-perf. 14. This forgery can easily be detected, as it has 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.
(Plates 1 to 12.)

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 plate-letter. 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.
(Plates 1 to 23.)

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" (plate 15), 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" (plate 17), which is very like a capital V, with one side—the right side—rather splayed out.

First Forgery.

(Plate 15.)

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.

(Plate 17.)

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 cannot be deciphered; 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.

(Plates 1 to 3.)

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 "I," 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 plate-letter. 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.

(Plate 1.)

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 plate-letter 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 in 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.

(Plate 1.)

I believe there is only 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 left-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.

(Plate 1.)

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 the New South Wales cancellation, 62. 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.

(Plates 1 to 3.)

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 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.**

(Plate 1.)

Lithographed, in rose-red, instead of pink, on very yellowish-white wove paper, ungummed, thin and soft; pin-perf. 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.

(Plates 1 to 3.)

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. In Plate 1, the head-stroke is not joined to the vertical stroke, but is fairly close to it. 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.**

(Plate 1.)

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.

(Plates 1 to 3.)

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. In Plate 1, 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.

(Plate 1.)

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, like 54, 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.

(Plates 4, 5.)

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.
(Plate 4.)

Lithographed, on yellowish-white wove paper; very badly pin-perforated so that I have not been able to count the perforations. The lower stroke of the plate-letter 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.
(Plate 8.)

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 eighth radical, 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.
(Plate 8.)

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.

(Plates 2, 3, 4.)

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.

(Plate 2.)

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-perf. about 11; white gum. There is no plate-letter, so far as I know. 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.**

(Plate 17.)

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, purple-brown.

Genuine.

(Plates 10, 11, and 13 to 18.)

Engraved in *taille-douce*, on thick, yellowish-white wove paper; brown gum; machine-perforated 11, 11½, 12½, or badly and irregularly pin-perforated. 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.

(Plate 17?)

Poorly lithographed, on thin, common, yellowish-white wove paper; ungummed; badly pin-pricked 13. The plate-letter is hardly decipherable, but I *think* it is "RE," Plate 17. 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.**

(Plates 10, 11, and 13 to 22.)



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, purple-brown, just described.

Forged.

(Plate 11.)

Lithographed, on yellowish-white wove paper, thin and common; no gum; very badly pin-perforated. 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.

Concerning plate-letters, Gibbons gives the $\frac{1}{2}$ sen, brown, with syllabic characters, 1 and 2; 1 sen, blue, 1 to 12; 2 sen, yellow, 1 to 23; 4 sen, rose, 1; 6 sen, purple-brown, 10, 11, and 13 to 18; 10 sen, green, 1 to 3; 20 sen, purple, 4, 5; 30 sen, grey, 1; 12 sen, rose, 1 to 3; 15 sen, lilac, 1 to 3; 45 sen, carmine, 1 to 3. Of the next issue: $\frac{1}{2}$ sen, grey, 2 to 4; 1 sen, brown, 5, 7, 8, and 12 to 17; 4 sen, green, 1 to 3; 6 sen, orange, 10, 11, 13 to 22; 10 sen, blue, 4 and 5; 20 sen, carmine, 8; 30 sen, violet, 2 to 4. It is, of course, understood that, on any one sheet, all the stamps bear the same plate-letter.



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 a 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.—Almost invariably uncanceled, but I think I have seen 29.

First Forgery.—1, 87, 100.

Second Forgery.—99.

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-perforated 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 *épargne*, on several varieties of paper; machine-perforated 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 GUAIRA 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-perf. 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 GUAIRA 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, something like 38.

Forged.—The forgeries bear either a very large capital O, like 87, or 54, without central figures or numerals; also 62.

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 *épargne*, on thin, yellowish-white wove paper; perforated 10 or 12 $\frac{1}{2}$. 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-perf. 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, like 29, 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 *Philatelic Journal*, and a reprint of it in the *Stamp Collector's Magazine*, vol xi. pp. 70-4.

**LIBERIA.****Issue of 1867. 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. The earlier issues, 1860-64, did not have this outer line.

Genuine.

Engraved in *épargne*, on rather thin, and on medium wove paper, unperforated, and perforated 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 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 twenty-one vertical lines, and indications of two others. There is a distance of 1 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 crack is triangular in shape. If the A of LIBERIA were moved to the right, keeping it 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 mizen-boom touches the outline of the circle. The sea has 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 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 further 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. Of 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 sixteen to eighteen 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 that it does not 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 twenty-one, 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 mizen-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 post-mark 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; only three vertical lines of shading are visible, 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-perforated 12. The head of the spear is 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 this ribbon 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 mizen-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 mizen-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, or spandrels, 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 does not touch either 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 irregularly-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 foot does not appear to be in profile; and the right has three toes. There seem to be about twenty 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 mizen-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-perforated 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 sixteen 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; perforated 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 the sixth forgery; perforated 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 in 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 mizen-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.

Eighth Forgery.

This is quite new to me (1905). Nicely engraved, in *taille-douce*, on fairly stout, white wove paper, without the regular graining of the genuine, usually ungummed, perforated $12\frac{1}{2}$ and $12\frac{1}{2} \times 13$. The head of the spear does not touch the outline of the circle, and is only shaded by two lines down its centre; while, in the genuine, one half of the spear-head is darkly shaded, and the other half left white. The two streamers on the shaft of the spear hang level, and the left one is decidedly broader than the other, instead of narrower. The whole shaft is, as nearly as possible, in one straight line. The shading on the lower half of the arm is too fine to be decipherable. Neither of the ribbons touches the spear, and the shorter one hangs very nearly straight, instead of being somewhat wavy. The left foot shows no particular instep, and it bears three very faint, oblique lines of shading, running down from left to right. The right foot is also almost in profile, and shows three graduated toes. Only about nineteen vertical lines can be made out, above LIBERIA, and the longest of these lines come above the beginning of the E, instead of above the middle of the B. If the A were moved to the right, on the same level, it would pass considerably under the upper crack in the stone, and its foot would go right into the centre of the lower crack. There is a large, faint flag sticking out from the mizen-topsail. There are two tiers of square port-holes. The boom does not go near the outline of the circle. The waves are much lighter than in the genuine; indeed, the whole stamp is lighter, and more skeleton-looking. The easiest test for this forgery is in the fact that the corner-spandrels are filled in with oblique lines, pointing to the centre of the stamp, instead of with vertical, wavy lines. The top right-hand point of the upper scroll very nearly touches the outline to right of it, though there is a distance of $\frac{1}{2}$ mm., in the genuine. The top left-hand point of the upper scroll is barely $\frac{1}{2}$ mm. from outline to left of it, though the genuine is about $\frac{3}{4}$ mm. The bottom right-hand point of the lower scroll is also very close to the outline to right of it, while the distance in the genuine is fully $\frac{3}{4}$ mm. The rock against the outline of the circle, behind the figure, is far too low, and does not reach higher than the middle of the breast of the figure. In the genuine, there is a line of shading touching the back of the C of CENTS, and a fainter line passing down almost centrally through the C. These are not shown in this counterfeit. The genuine has also a line passing nearly through the centre of the S, and another down the right-hand side of the S; these are not given in the forgery. The two lines forming the outline of the central circle are about $\frac{1}{2}$ mm. apart, instead of about $\frac{1}{4}$ mm. As the stamp is engraved in *taille-douce*, the ink stands out very distinctly from the surface of the paper, when held obliquely to the light. This, of course, is not the case with the genuine.

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, coming from the cap, hang almost level. 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 mizen-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 clouded, 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 124. 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 into 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 fourteen or fifteen vertical lines, crossed by about four 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 twenty 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 are not at all wavy. There are twelve white port-holes to be seen along 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 the whole 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 twenty-two 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 all 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.

Sixth Forgery.

This belongs to the same set as the eighth forgery of the 6 cents. Engraved in *taille-douce*, on moderately stout, white wove paper, perforated $13 \times 12\frac{1}{2}$, thin, white gum. The right-hand streamer hangs down decidedly lower than the left-hand one. The shaft of the spear is unshaded for its whole length, but, in the genuine, the two outlines are blotched into one solid stroke, where it crosses the breast of the figure. The lower arm, from the elbow to the wrist, is shaded with about fifteen oblique lines, not dotted. The two plaits of hair hanging from the cap are much too dark, being absolutely solid, and forming much the darkest portion of the whole design; the outer one is far longer than the other. The foot nearest to LIBERIA is not in the least like the genuine, for the forgers have apparently mistaken it for part of the skirt of the dress, so that only the big toe is visible. The L of LIBERIA *almost* touches the outline of the circle, though there is a distance of nearly $\frac{1}{2}$ mm. between them in the genuine. The lower crack in the edge of the stone is decidedly above the level of the bottom of the A. Some of the short, horizontal lines of shading in the C are far too thick; they are all equally thin in the genuine. There are nine vertical lines of shading in the shield; and they are more distinct than in the genuine. The left lower point of the bottom scroll does not quite touch the frame. My single specimen has a flaw just there, as the outline of the frame is broken; but I cannot say if this is always the case. There is no line through the centre of the C of CENTS, and there is a short line, touching the right bottom corner of the S, which does not appear in the genuine. The short, dark line, which ought to touch the right top corner of the last E of TWELVE, is some little distance to the right of the E. The letters CENT are set rather too low in the label, but the final S is properly placed. The outline of the side of the nose is exceedingly faint. The right eye (left side of the stamp) appears to be shut, while the other eye is a glaring, dark dot. The sky is much more darkly shaded than the genuine, which

is white, almost all over, like the eighth forgery of the 6 cents. This counterfeit shows the ink standing strongly out from the surface of the paper.

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 of 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 mizen-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, 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 than the other, and somewhat thinner. 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.

Fourth Forgery.

This is uniform with the eighth forgery of the 6 cents, and the sixth of the 12 cents. It is engraved in *taille-douce*, on hard, white wove paper. My only specimen is unperforated. There are two instant tests for this forgery, which I might as well mention first of all. The one is that the R of LIBERIA is reversed, *i.e.*, written backwards. The other is that the expression of the face betokens surprised interrogation. The head of the spear is abnormally short and stumpy, and it is at some distance from the outline of the circle. There are two small lines of shading in the said head, but the genuine, like the genuine 6 and 12 cents, has one half of the head entirely shaded, and the other half white. Instead of two streamers, there is only one, with a fork in it. The whole length of the spear-shaft is entirely unshaded. There is no shading on the upper arm, and the lower half of the arm bears only one or two lines, parallel with the outline. There is very little trace of shading under the chin, the hair is in one wide mane, instead of two dark plaits, and there are only a few lines of shading on it. Only one foot is visible, the one nearest to LIBERIA; it shows five distinct toes, and is unshaded; it is further from the outline than the butt-end of the spear is. The shading on the stone, above LIBERIA, is more than 1 mm. from the E, which is the nearest letter. If the A were moved to the right, on the same level, its foot would just touch the inner corner of the lower crack, whereas, in the genuine, the cross-bar of the letter would touch the crack. In this forgery, both cracks are open, V-shaped gaps; in the genuine they are merely dark, horizontal lines. The letters of LIBERIA, which ought to be fully $\frac{7}{8}$ mm. in height, are here not more than $\frac{1}{2}$ mm. in height, and they are ragged and irregular. There is no sign of a flag on the right side of the vessel, and there is no defined hull,—only a few darker lines in the

sea. There are eleven vertical lines, at the top of the shield, and the two patches of oblique shading are scarcely visible. The corner-spandrels form an easy test, as the lines are all straight, and drawn obliquely, towards the centre of the stamp, instead of being wavy and vertical. The right top fork of the upper scroll touches the frame. The lower outline of the top scroll is broken in the middle, to allow space for the figures, 24. This line is continuous in the genuine, passing below the 24. The rock, at the left side of the stamp, is fully as high as the arm-pit; it is cut into three steps, like the 12 c., and is shaded chiefly with horizontal lines. In the genuine, this rock slopes obliquely, without any steps, and is shaded with oblique lines, running down from right to left. The inner outline of the arm comes up higher than the outer one, just the reverse of the genuine. There is no line through the C of CENTS, and this word is set much too low in the label. The two outlines of the central circle are quite $\frac{1}{2}$ mm. apart, instead of less than $\frac{1}{4}$ mm. This counterfeit is not nearly so good as the *taille-douce* forgeries of the 6 and 12 c.

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*.



BOGUS SURCHARGE.

I have lately come across the 1 cent, pink, of 1886, here illustrated, surcharged obliquely OFFICIAL, in block letters, $4\frac{1}{2}$ mm. high, and the whole surcharge 18 mm. in length. I suppose I need hardly say that this surcharge is entirely bogus.



LIVONIA.

Issues of 1862-63. (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 £4 to £5 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 uncanceled.

Issue of 1864. (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 centres of the bases 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 the letters touch each other. The lower inscription is wrongly spelt; 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.**

Before I begin to describe the stamps in detail, I would call attention to the "secret marks" of the genuine, which will be found an assistance in detecting the forgeries. The central point of the ornamental scroll, below the POSTMARKE label, is a hyphen; and one or more tiny dots will be found, above or below this hyphen, or both, according to the value of the stamp. Any dot above the hyphen represents $\frac{1}{2}$ schilling, while a dot below represents 1 schilling. Thus, in the $\frac{1}{2}$ schilling value, there is a tiny dot above the middle of the hyphen; in the 1 schilling, there is a dot below the middle of the hyphen; in the 2 schilling, there are two dots below, one of them at each end of the hyphen; in the $2\frac{1}{2}$ schilling, there are two below, and one above, with sometimes an extra one below, between the other two, and at a lower level; in the 4 schilling, there is a row of four dots below the hyphen. Here they are:

$\frac{1}{2}$ schilling, +

1 schilling, -

2 schilling, ..

$2\frac{1}{2}$ schilling, ---, or ÷

4 schilling,

Issue of 1859-62. ½ 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 ungummed. 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. The secret mark is a single dot above the hyphen (·).

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 LÜBECK 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. Most of 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. The secret mark is represented by three dots, below the hyphen (· · ·).

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. The hyphen, in this forgery, bears no secret marks.

Third Forgery.

This is merely a variant of the first forgery, with much longer fraction-lines, larger numerals (the 2 in each corner having a turned-up tail, 2, instead of 2), and the secret mark showing not only the three dots below the hyphen, as in the first forgery, but also a dot between two short, vertical-lines above the hyphen and touching it. The other tests are the same as in the first forgery.

Fourth Forgery.

Lithographed, on paper smoother than the genuine; no watermark. Like the genuine, there is no stop after SCHILLING. The ornamental stroke, under LÜBECK, extends from the beginning of the Ü, to the middle of the K. There are only seven dots in the top row of the dotted ground, and there is no dot in the fork of the left-hand scroll. The vertical line, below the BE of LÜBECK, does not touch a dot. There are eight vertical lines, in the lower half of the shield, on the eagle's breast. The end of the tail of the eagle is blunt, and it points to the centre of the M of POSTMARKE. The bottom limb of the E of LÜBECK is very much longer than the top limb, though, in the genuine, the bottom limb is rather the shorter of the two. Neither of the beaks shows a tongue. There are three dots, in the space between the wing and the neck, on the left side of the stamp, and three also in the similar space, between the wing and the neck, on the right side. In the genuine, there are five dots in the left-hand space, and four in the right-hand one. The shading does not touch the stop after POSTMARKE, and only one line of shading touches the P of that word. In the genuine, two lines touch the stop, and four lines touch the P.

Fifth Forgery.

The set to which this counterfeit belongs appeared just in time to be included in the second edition of this work. At a first glance, the stamps have a much better appearance than the genuine, though, in reality, the details are very different. Lithographed, on smooth, fairly thick, white wove paper, no watermark, smooth, white gum. The ornamental stroke, under LÜBECK, extends from the very beginning of the L, to the middle of the C; then there is a break in the line, after which a fine continuation of the line extends from under the end of the C, to the middle of the K. There seem to be ten large feathers, in the wing, on the right side of the stamp, and the ninth and tenth touch the leg. There are ten large

feathers, instead of eight, in the wing on the left side, and the ninth touches the leg. The very top row of the dotted ground only contains four dots, below the ÜBE of LÜBECK, and the first complete row contains ten dots. There is no dot in the right fork of the left-hand end of the scroll. The little vertical line, in the centre of the ornament below LÜBECK, does not touch a dot, and it is not exactly upright, but slopes down slightly, from left to right. There are six vertical lines, and parts of a seventh, in the lower half of the shield. The end of the tail of the eagle points almost exactly to the centre of the M of POSTMARKE. There are nine dots, in the space between wing and neck, on the left side of the stamp, and nine or ten, in the similar space, on the right side. The beaks are short, and very wide open; the upper mandible of the left beak is as short as the lower one, whereas, in the genuine, the upper mandible of this beak is absurdly long. The head and tail of the C of LÜBECK very nearly touch, instead of being widely separated. There is no secret dot to the hyphen, at the bottom of the stamp, in this forgery.

Same Issue. 1 Schilling, orange-yellow.

This only exists on the unwatermarked paper.

Genuine.

Lithographed, as before. 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 LUBECK is not central, but comes 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 generally touches a dot, and has a sort of flourish in consequence. There is a large, distinct stop after SCHILLING, and another after POSTMARKE. The secret mark, in this value, is a single dot, below the centre of the hyphen, at the bottom of the stamp (—).

First Forgery.

Lithographed, on paper decidedly thicker than the genuine. 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 orange-yellow of the genuine. The secret mark consists of three dots in a line, below the hyphen (—).

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 POSTMARKE. 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 nearly to the *first* stroke of the M of POSTMARKE. The eagle's beaks are destitute of tongues, and strongly curved downwards. There is no secret mark to the hyphen in this forgery.

Third 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 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 1 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.

Fourth Forgery.

This is the "Third Forgery" of my first edition, from which the following is reproduced; as I do not possess the stamp now. It was at that time the best of the forgeries. Lithographed, on paper as thin as that of the watermarked, genuine stamp. 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.

Fifth Forgery.

This is of the same set as the fourth forgery of the $\frac{1}{2}$ schilling. 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 in the genuine. 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. There is no secret mark to the hyphen below the M in this forgery.

Sixth Forgery.

Nicely lithographed, in yellow (not orange-yellow), on thick, hard, white wove paper, no watermark, yellowish gum. The ornamental stroke under LÜBECK extends from the beginning of the Ü, to the end of the C. There seem to be only seven dots in the top row. The forks of the scrolls do not go near the outline, and the fork of the SCHILLING-scroll is smaller and less deeply forked than that of the EIN-scroll; exactly the opposite of the genuine. There is hardly a trace of shading in the EIN-scroll. There is no dot between the necks of the eagle, and no vertical line in the ornament under LÜBECK. The lower half of the shield contains parts of four vertical lines, and the outline along the top of these lines is deeply curved in the middle, instead of being horizontal. The five lobes or feathers of the eagle's tail cannot be made out; it points straight down to the last stroke of the M beneath it. The shading of the letters of LÜBECK is blotchy, instead of being composed of oblique lines. The beak on the right side curves down, and is tongueless; the other beak seems to point upwards, so that the tongue almost touches the tip of the first feather of the wing. The stop after POSTMARKE is a good deal smaller and fainter than the stop after SCHILLING. The forgers, in this case, have imitated the genuine secret mark of one dot below the hyphen, under the M, but it is *very* faint ($\dot{-}$). This counterfeit is new to me (1905).

Same Issue. 2 Schilling, brown.

This is only found on the watermarked paper.

Genuine.

Lithographed ; paper as in the genuine, watermarked $\frac{1}{2}$ sch. ; 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, six 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. It is very blunt, and points towards the last stroke of the M. 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. One of the dots of the groundwork is placed exactly in the outline of the forked end of the SCHILLING-scroll, near the point of the second large wing-feather. The secret mark in this value consists of two dots, one below each end of the hyphen (—).

First Forgery.

Lithographed, on rather stout, white to yellowish-white wove paper ; no watermark. 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 nearly 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. Of the two dots over this letter, the right-hand dot is too much to the left, instead of being exactly over the right-hand limb of the Ü.

The eagle's heads are rounded at the top. This is not at all a bad-looking forgery, when nicely printed. There is no dot in the outline of the forked end of the SCHILLING-scroll. The secret mark in this forgery consists of three dots, in a horizontal line, below the hyphen (—).

Second Forgery.

Lithographed ; paper unwatermarked, of the same thickness as that of the genuine. 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 a long way from 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. There is no secret mark in this forgery.

Third Forgery.

This is a miserable production. It is badly 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 first saw in 1891, although it looks like a very old forgery.

Fourth Forgery.

This belongs to the same set as the fifth forgery of the $\frac{1}{2}$ schilling. Lithographed, on smooth, thickish, much-gummed, white wove paper, no watermark. The ornamental line under LÜBECK extends from the very beginning of the L to the centre of the K. There are nine dots in the top row of the groundwork, the ninth being exactly at the inner point of the fork of the SCHILLING-scroll ; the second from the left is not double ; there is a dot in the space between the eagle's heads, lower than the level of the eyes ; this dot is not found in the genuine. There are ten large wing-feathers to the right, the ninth and tenth touching the leg, and nine large wing-feathers in the left wing, the ninth touching the leg. The second and third large feathers on the left touch the outline of the scroll, and the fourth feather very nearly does. There are five large, distinct dots between the wing and the neck, on the right side of the stamp, following the curve of the neck ; in the similar space, between the

wing and the neck, on the left side, there are ten dots, placed irregularly. The little vertical line under LÜBECK is almost central, between the B and the E, but nearer to the B; it very nearly touches a dot below it, which does not exist in the genuine. Six lines, with the lower commencement of a seventh, can be clearly seen in the shield. The five lobes of the tail are quite distinct; the tip is very sharp, and points to the exact centre of the M below it. There is no dot in the inner outline of the forked end of the SCHILLING-scroll. The hyphen is too long, measuring nearly $1\frac{1}{4}$ mm., instead of $\frac{3}{4}$ mm., and it shows no secret dots.

Same Issue. 2½ Schilling, brown, error.

I have seen no forgery of this stamp.

Same Issue. 2½ Schilling, pink, rose.

Genuine.

Lithographed; only found on the watermarked paper. There is no stop after any of the words. The eagle's beaks do not touch the wings. The eighth large feather on the right side is rather near the knee; and, in heavily-printed copies, the seventh and eighth large feathers on the left side seem *just* to touch the knee. The tail of the little 2 of $2\frac{1}{2}$, 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. The outer toe of the eagle on the right side touches the outline of the scroll below it. The secret marks in this value consist of three dots in a curve below the hyphen, and one above it in the centre ($\overline{\cdot\cdot\cdot}$).

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 other side plainly touches the knee, and the corresponding feather on the same 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. 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. The secret mark in this forgery consists of three dots in a straight line below the hyphen (---).

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 upper 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 is very short, 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. There is no secret mark in this counterfeit, and the hyphen is too short, measuring not much more than $\frac{1}{4}$ mm., instead of $\frac{3}{4}$ mm.

Third Forgery.

Lithographed, on thick, unwatermarked, much-gummed, white wove paper. This is new to me (1905), and is decidedly poor. One easy test for this forgery is the word POSTMARKE, of which the letters POS are considerably smaller than the rest of the word. There is a distinct stop after POSTMARKE, and another after SCHILLING. In the former word, the MA and the RKE are all joined at the bottom ; and in the latter word, the letters ILLIN are also all joined together at the bottom. In the genuine, none of the letters of either word touch each other. The eighth large feather in the wing on the right side is quite clear of the knee ; there seem to be only six large feathers in the wing on the left side, none of them touching either scroll or knee. Several of these feathers on the left side end in funny knobs. The lobes of the eagle's tail cannot be distinctly made out, and there is a dot below it, in the outline, exactly above the centre of the M. In the genuine, this dot is above the last stroke of the M, and it barely touches the outline. There are only six dots in the top line of the background, and there are no dots in the space between the heads, though there is one above the level of the heads. There are only three dots between the wing and the neck on the left side of the stamp. The vertical line under LÜBECK is extremely short, and there is no dot near it. There seem to be portions of only four vertical lines in the shield. The shading in the letters of LÜBECK seems to be blotches, instead of lines. The tongue of the eagle's right head appears to be quite straight, and there is a hollow in the outline of the top of this head, just where the brain ought to be. There are no secret marks in this forgery.

Fourth Forgery.

This belongs to the same set as the fifth forgery of the $\frac{1}{2}$ schilling. Nicely lithographed, in *very* pale pink, on rather thick, hard, very shiny, white wove paper. There is an indistinct stop in the shading after POSTMARKE. 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 each side.) 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; about eight dots in the space between wing and neck on the right side of the stamp, and about ten in the space between wing and neck on the left side. The vertical line under LÜBECK is short, and is much nearer to the E than to the B. The lower half of the shield contains five distinct, vertical lines. The letters of LÜBECK are *very* lightly shaded. The eagle's head on the right side of the stamp is flatter than the other. The outer toe of the foot on the right side is a very long way from the outline of the label below it. In the POSTMARKE-scroll, some of the shading partly covers the P, and there is some vertical shading under the KE; none of this is shown in the genuine. The letters of this word are considerably further apart than in the genuine. The hyphen below the M is fully 1 mm. long, instead of $\frac{3}{4}$ mm., and it shows no secret marks.

Same Issue. 4 Schilling, green.

Only found on the watermarked paper.

Genuine.

Lithographed, as before. There is a stop after POSTMARKE, and another after SCHILLING. There is also a very distinct stop a little before the L of LÜBECK, and level with the bottom of that letter. 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 beginning of the K. The eagle's tail points to the middle of the M of POSTMARKE. 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 very nearly 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 tongues 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 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. The letters ER of VIER *almost* touch each other at the bottom, and the letters LL of SCHILLING do touch at the bottom. The lines of shading before VIER are horizontal, and the dotted lines of shading after that word are vertical. (In this, of course, I speak of the direction of the lines of shading as seen when the stamp is held sideways, with the VIER upright.) The outer toe of the foot on the right side of the stamp *almost* touches the outline of the scroll, above the E of POSTMARKE. The ornament just above the ÜBE of LÜBECK consists of a sort of crescent, with a round dot in the centre of it, and a hyphen each side of it, not touching the crescent in either case. The secret marks in the value consist of four dots in a straight line, below the hyphen, under the M, and the hyphen is almost exactly 1 mm. long (—).

First Forgery.

Lithographed; paper thick and hard; no watermark. 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. The letters ER of VIER do not touch at the bottom, neither do the letters of SCHILLING. The ornament above ÜBE has a crescent like the genuine, but it has two dots, rather blotched together, in its centre, and the hyphens each side of the crescent are represented by two curved lines, touching the crescent. The secret marks in this forgery are three dots in a straight line below the hyphen (---), and the hyphen is only $\frac{1}{2}$ mm. long.

Second Forgery.

Lithographed, on thin, soft, yellowish-white wove paper, no watermark. 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. The ER of VIER and the LL of SCHILLING do not touch at the bottom; but, *per contra*, the serif at the foot of the I of

SCHILLING is so long that it touches the H and the L. The two outer toes of the foot on the left side *almost* touch the outline of the scroll below them. In the genuine, the second of these toes is a mere stump. The crescent above the B has an oblong dot in its centre, like a very short hyphen, and the hyphen to right of the crescent, which is almost horizontal in the genuine, slopes considerably down to the right. The secret mark in this forgery consists of one dot below the end of the hyphen (—); the hyphen itself is only $\frac{3}{4}$ mm. long.

Third Forgery.

Lithographed, on thick, very hard, greyish-white wove paper, no watermark. 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 on 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 four 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. The letters IE of VIER touch at the bottom, and the letters HIL of SCHILLING touch at the top. There is no dot in the crescent, above the B. The little vertical line under BE is not truly vertical, but slopes down from right to left. There is no secret mark below the hyphen, which is $\frac{3}{4}$ mm. long.

Fourth Forgery.

This is new to me (1905), and is very unlike the genuine, although the forgers have gone to the trouble of engraving it. Engraved in *taille-douce*, on thick, hard, yellowish-white wove paper, no watermark, ungummed. There is no stop after POSTMARKE, and the stop after the G almost touches the end of the scroll, instead of being very close to the G. There is no stop before the L of LÜBECK. None of the large wing-feathers touch the thighs, and only the third large feather on the left side goes rather close to the scroll to the left of it. The stroke under LÜBECK extends from the end of the L to the beginning of the K. There are no horizontal lines of shading before the P of POSTMARKE, and the top of the P is a good distance from the fold of the scroll to left of it. The outer forked end of the SCHILLING scroll touches the dark outline above it. The beaks are short and strongly curved, rather like the beak of a parrot; both are open, and there are no tongues. There are two dots, placed slantingly, instead of vertically, between the necks, and the necks themselves are very unlike the genuine, having the throat-side of each quite white and unshaded. They are also much too thin; for, while, in the genuine, the very narrowest part of each neck, close to the head, is very nearly 1 mm. broad, the necks in this forgery are, at their thinnest part, barely $\frac{1}{2}$ mm. broad. The vertical line under BE is much nearer to the E than the B. The lower half of the shield contains six vertical lines, the one to the right being much thinner than the rest. The letters of LÜBECK are perfectly solid, and they, like all the other dark parts of the design, stand out from the paper, in the usual manner of *taille-douce* engravings. The letters IE of VIER touch both top and bottom, and the letters HILLIN of SCHILLING are all joined at the bottom, and some of them at the top.

The lines of shading before and after VIER are all vertical, none of those after the word being dotted. The feet of the eagle are both a very long way from the outline of the scroll below them. The dot in the crescent above the B is oblong, and the curly hyphens each side of it are both joined to the crescent. There are no secret marks in this forgery. I do not think this forgery is likely to deceive; it has a very skeleton-like appearance.

Fifth Forgery.

This belongs to the same set as the fifth forgery of the $\frac{1}{2}$ schilling. Nicely lithographed, on thick, hard, shiny, unwatermarked, white wove paper, thickly gummed. There is no stop before the L of LÜBECK. There seem to be ten large feathers in each wing; 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 K. 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. The shading is horizontal at *both* ends of the VIER-scroll, and the letters VI touch each other at the top. The letters of SCHILLING do not touch each other anywhere. Neither foot touches the scroll. The crescent above the B contains a curved hyphen, instead of a dot; the right-hand hyphen touches the crescent, and the left-hand hyphen *almost* touches it. There is no secret mark in this forgery, and the hyphen below the M is nearly $1\frac{1}{4}$ mm. long.

Sixth Forgery.

Rather coarsely lithographed, on thick yellowish-white wove paper, no watermark, usually ungummed. I do not think this forgery is very common. There is a good-sized stop after POSTMARKE, and a similar one after SCHILLING. There is no stop before the L of LÜBECK. The wing on the right side shows eight large feathers, and the other wing six; none of them touch either scroll or thighs. The stroke under LÜBECK extends from the end of the L to the end of the C. The eagle's tail points to the last stroke of the M below it, and the five lobes, shown clearly in the genuine, cannot be made out. The P is so far from the end of the scroll, that there is almost room for another letter there. The forked ends of the scroll, both sides, are at some distance from the nearest outlines. The beaks are both closed and tongueless. There are six dots in the top row, and there is no dot between the necks. In the space between the neck and wing on the right, there are four dots, and three between the other neck and wing. The vertical line under LÜBECK is *very* short, and it does not touch a dot. There are parts of five broken, vertical lines in the lower half of the shield. The shading of LÜBECK is blotchy and nearly solid; I cannot make out any lines in the letters. The head on the right side shows a hollow in the outline, where the brain would be. In the word SCHILLING, the letters CH touch at the top, and the ILL at the bottom. At the beginning of the VIER-scroll, there are only a few dots, by way of shading. Neither foot touches the scroll. The crescent-ornament is fairly like the genuine, but the dot

is too large, and the hyphen to left of the crescent is perfectly horizontal, instead of being arched. There is no secret mark in this forgery, and the hyphen under the M is very short—only about $\frac{1}{4}$ mm. wide.

POSTMARKS.

Genuine.—The stamps of this issue are very rarely found postmarked. I have seen 1 and 80, but most of the used ones are merely cancelled with the blue pencil, so much used by German officials.

Forged.—Except the set like the fifth forgery of the $\frac{1}{4}$ sch., and the *taille-douce* forgery of the 4 sch., the counterfeits are almost always cancelled. They bear either 1 (rarely), 80, or 98, with thinner lines.

Issue of 1863. 1 Schilling, orange-vermilion.

I have lately (1905) come across a counterfeit of this stamp, sufficiently good to merit description.

Genuine.

Engraved in *épargne*, and embossed, on medium, rather soft, white wove paper, rouletted 11 $\frac{1}{2}$. The heads of the eagle are nicely shaped; the beaks are open almost down to the throats, both tongues can be seen, and the lower mandibles are very nearly as long as the upper ones. As in the first issue, the wings show, distinctly, a short, very thin feather, between each two of the longer and larger feathers. The leg, on the right side, points straight at the G of SCHILLING; and, if a straight-edge be laid along the centre of the leg, it will be found to pass centrally through the G. There are four toes on each foot. The engine-turned band containing the lettering has a fringe of white loops round its outside and inside edges, interrupted, of course, by the value-ovals at the sides. Round the top half of the stamp, there are thirty-two complete loops on the outside edge, and thirty-one on the inside edge. Round the bottom half of the stamp, there are also thirty-two complete loops on the outside edge, and thirty-one on the inside edge. These loops are easy to count, though they become smaller where the lettering is. The left-hand value-oval is no further away from the outer outline of the stamp than the right-hand oval is. The outer edge of the coloured outline of the stamp is quite smooth, and equally wide all round.



Forged.

Lithographed, with embossed eagle, on thick, hard, white wove paper, rouletted about 11. The rouletting is irregular, and reminds one of the peculiar, square rouletting of the early Danish stamps. The heads of the eagle are badly shaped, each rather resembling a closed fist, with the first finger pointing; and they are not exactly alike. There are no tongues, and the beaks appear to be shut, with the lower mandibles *very* much shorter than the upper ones. Three of the short, thin wing-feathers can be seen on the left side, and one on the right side. The leg on the right side points too high, so that a straight-edge, laid along its centre, would pass almost entirely clear of the G of SCHILLING. The foot on the right side shows three distinct toes, but there is a white dot joined to the centre of the outer toe, and another dot (not joined) at the centre of the middle toe, so that, at a first glance, there almost seem to be five toes. The fringes of white loops, round the inner and outer edges of the lettered oval, are irregular, and very difficult to count, as some of the

loops have no dark centres. As far as I can make out, there are, round the top half of the stamp, thirty-three loops on the outside edge, and twenty-seven on the inside edge. Round the bottom half of the stamp, there are thirty-one loops on the outside edge, and twenty-four on the inside edge. They are of all sorts of shapes and sizes. The left-hand value-oval is distinctly further away from the outer outline of the stamp than the other oval is. The coloured outline of the whole stamp is ragged, and wider in some places than in others.

POSTMARKS.

Genuine.—I have no cancelled specimens.

Forged.—My copy is pen-marked.

NOTE.—Of the early Lübecks, the first two forgeries are excessively common, and specimens of one or the other or both are absolutely certain to be found in all youthful collections. I hope, however, that the many extra tests for the genuine, given in this third edition, will render the counterfeits less plentiful!

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 drawn through both of them would very nearly pass along the horizontal line in the centre of the little shield, which divides it into dark and light portions. The point of the eagle's tail almost touches the point 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. There is a dot placed *very* low down, in the space between the necks; and another to the right of it, but high up, exactly level with the eyes. There are five dots in the space between the wing and the neck, on the right side, and seven in the corresponding space between the wing and the neck, on the left side; one of these is double, and the tongue touches another. There are six vertical lines in the lower half of the shield; two of these lines, in consequence of the shape of the shield, being very much longer than the rest. There are twenty-four complete outward waves of the white wavy line above LUEBECK, from value-oval to value-oval; and twenty-four also in the continuation of this line below SCHILLING, from value-oval to value-oval. The inner wavy line, just outside the central oval, has twenty-three outward-pointing waves, between the two value ovals, under LUEBECK, and twenty-one outward-pointing waves, from oval to oval, above SCHILLING.



First Forgery.

Lithographed, on thin, white wove paper, and also on stout, bluish-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 straight-edge, laid 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 $1\frac{3}{4}$ mm. from the outline of the oval beneath it, instead of nearly touch-

ing it. The tongue of the beak on the right side of the stamp 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. There is only one dot between the necks, or rather heads, and it 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. There are twenty-two outward-pointing waves of the wavy white line, above LUEBECK, from one value-oval to the other; twenty-one similar ones below SCHILLING, from oval to oval; seventeen below LUEBECK, and seventeen above SCHILLING. In all these, I have counted only complete waves, and only those pointing outwards, towards the outside of the stamp. The stamp is found in the usual sepia-brown, and also in chestnut.

Second Forgery.

Lithographed, in *carmine-vermilion*, on very thick, hard, very yellowish-white wove paper. The left fraction-line is the same length as the genuine ($1\frac{1}{2}$ mm.), but the right one is very much too short ($\frac{3}{4}$ mm.). The right one is a little higher than the left; and, if a straight-edge be laid along the two fraction-lines, the central, horizontal line of the shield will be seen high above it, instead of on the same level. The eagle on the right side of the stamp has no tongue, and this head is quite a different shape from the other. The middle claw of the foot on the right side touches the outline of the inner oval, which is not the case with the genuine and the first forgery. One of the five dots in the space between wing and neck on the right side touches the throat. Only five of the dots between the other wing and neck can be distinctly made out. The head touches another dot, and there is no tongue. The lower half of the shield contains what looks like the outline of a pillar, and the pillar stands on, and partly in, a ground of solid colour. There are twenty complete outward-pointing waves below LUEBECK and twenty-one above SCHILLING.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—The brown stamps seem to be always cancelled with 98, and the chestnut ones with 4, so I suppose they are different editions.

Second Forgery.—Uncancelled.

BOGUS PERFORATION.

I have a specimen on thick, white wove paper, bright chestnut colour (reprint?), perforated 18!



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; water-marked 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 longer than that of the left-hand 10. 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 many copies, the two lines run together for part of the way round, according to the depth of printing. The whole impression is very fine.

**First Forgery.**

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.

Second Forgery.

Coarsely lithographed, on fairly stout, very yellowish-white wove paper, no watermark. The O of POSTES appears to be the same height as the letters each side of it, so far as I can make out; but my single specimen is rather heavily postmarked. There is no stop whatever after CENTIMES. The serif, or side-stroke, to the I of the left-hand 10 has a black line through it, cutting it off from the rest of the numeral. The ground of the central oval is absolutely solid black, without any crossed lines in it. The upper outline of the moustache is a strong, thick black line, though it is only a hair-stroke in the genuine. The point of the chin is clean-shaven, though there is a full beard in the genuine. The outer frame of the stamp is a single line, which, by the way, is broken near the right top corner, and at the left side, opposite to the mouth. This forgery is even worse than the one just described.

POSTMARKS.

Genuine.—29, 98, and 101, with something unreadable in the centre.

First Forgery.—98.

Second Forgery.—10.

Same Issue. 1 Silber Groschen, 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.

First Forgery.

Lithographed, in a sort of red-vermilion, on much thinner, yellowish-white wove paper, 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 I. 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. The front point of the bottom of the neck is blunt and rounded, instead of sharp, and there is a distinct space between the letters ER of SILBERGROS, which is not the case with the genuine.

Second Forgery.

Lithographed, in rose-red, and brown-red, and also in red-vermilion, on thinner, harder, very yellowish-white, and also on tinted paper, the yellow tone, no doubt, being intended to give the appearance of age. The O of POSTES is no taller than the other letters, and the top of the head of the S of this word is not near the down-curling scroll above it, although the said scroll almost touches the head of the S in the genuine. The numerals are very poorly done; in the right-hand 1, the serif is only about half the length of the genuine, and the large, square foot of this right-hand 1 is, in this forgery, represented by a ragged line. There is a curl after SILBERGROS, but it is not near the S, and the end of it is not a white ball. The U of UN is a very badly-shaped O, which is an easy test for this forgery, and another easy test is a large, dark dot on the cheek, near the corner of the mouth, which is not found either in the genuine, or in the first forgery. The background, behind the portrait, is solid, instead of being formed by crossed lines.

POSTMARKS.

Genuine.—As before.

First Forgery.—1, 22.

Second Forgery.—10.

Issue of 1863. 1 Centime, buff.**Genuine.**

Very nicely engraved in *épargne*, on rather thick, hard, white wove paper; unperforated. 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, "barruly 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. 2 Centimes, black.**Genuine.**

Nicely engraved in *épargne*; paper as in the 1 c. In the word LUXEMBOURG, the head-stroke of the B is not absurdly long; and the tail of the G does not touch the outline below it. The numerals in the side-circles are exactly alike. Each of the dark bands on the shield is composed of four horizontal lines (the fourth line in the bottom band only goes across the point of the shield). The five arches of the crown rest upon five strawberry-leaves, with a pearl between every two leaves. They are quite distinct. The cross on the top of the crown is very plain. The background of crossed lines, behind the shield, is drawn very regularly. There is no stop after the little black 2 in the bottom label, and there is no outline round either side of the stamp. The tip of the lion's tongue touches the third line from the top, in the first dark band on the shield, and the front corner of his crown touches the top of the shield.

First Forgery.

Lithographed, on medium, hard, yellowish-white wove paper. The B of LUXEMBOURG has an absurdly long top-stroke, stretching nearly half-way over the M, and the first U has a similarly long top-stroke, which touches the L. The tail of the G rests on the line below it. The numerals in the side-circles are not alike. The fourth dark band in the shield con-

tains five lines instead of four. Where the row of alternate strawberry-leaves and pearls should be, there is merely one level row of nine pearls. The cross on the top of the crown is an indistinct blotch. There is a stop after the 2 in the lower label. The front corner of the lion's crown does not touch the top of the shield.

Second Forgery.

Lithographed, on thin, soft, yellowish-white wove paper. The U and X of LUXEMBOURG do not touch at the top, though they do in the genuine, and the tail of the G rests on the line below it. The tail of the right-hand 2 is rather broader and more sloping than the other. The two top dark bands in the shield are joined together, behind the lion's head, so that there are, just there, eleven horizontal lines, instead of two bands of four lines with a white space between the two bands. The bottom dark band on the shield has six lines in it, instead of four. I cannot give any details of the crown above the shield, as the postmark covers that part in my single specimen. The crossed lines of the background are irregularly drawn on the right side, especially at the top. There is a distinct outline down the sides of the stamp. The tip of the lion's tongue seems to touch the second line from the top.

Third Forgery.

Lithographed, on thin, rather hard, greyish-white wove paper. The name is spelt LUXOMBOURG, which is an easy test. It is not a defective E, but a distinct O. The tail of the G rests on the line beneath it. The numerals in the side-circles are not at all alike. The fourth dark band on the shield consists of five lines, instead of four; and I think there are five lines also in the bottom band, but my specimen is heavily postmarked just there. There are nine pearls on the crown, in place of the alternate strawberry-leaves and pearls, and the cross is an indistinct blotch. The horizontal lines, in the background, are not so distinct as the vertical lines, and not so regular. The tip of the lion's tongue touches the second line in the top dark band, instead of the third, and the front corner of his crown does not quite touch the top of the shield.

POSTMARKS.

Genuine.—As in the 1c.

First Forgery.—29.

Second Forgery.—A short bar, and some blotches.

Third Forgery.—29.

Issue of 1859-60. 10 Centimes, blue.

Genuine.

Engraved in *épargne*, on white and yellowish-white wove paper, rather thick and hard; unperforated; no watermark. The two letters MB of LUXEMBOURG almost touch each other at the bottom, but all the other letters are well apart, and do not touch each other either at the top or the bottom. There is a very distinct round stop after each of the letters G. D., and the said G is just like the G of LUXEMBOURG, neither of them showing any trace of a forward-pointing hook to the tail of the letter. The white bands on the shield are *very* little narrower than the dark ones. The crown sits closely on the lion's head, and it does not project at all into the top white band of the shield. The crossed lines of the background can be seen through all four circles of the crown, and all the details of the crown are very fairly distinct. The lowest band of the crown contains



(counting from the left) a large, oblong jewel, then a rather shapeless pearl, then another oblong, then a rough pearl, then another oblong, and three indistinct white marks. Each of the five arches rests on a strawberry-leaf, and the pearls on the arches are (counting from the left), 7, 6, 4, 6, 7. The outside of the stamp has a number of ornamental points on it, 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.

First Forgery.

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, the M and B also touch at the bottom, and the U and R touch at the top. The stops after the G.D. are not round, the one after the G. being quite square, and the tail of the G. *very* nearly touches the stop, though it is not near it in the genuine. The tail of the G of LUXEMBOURG curls forward in a very distinct hook. The white bands on the shield are only about half the breadth of the dark ones. The crown projects right across the top white band, and even touches the top outline of the shield. This is an easy test. The crossed lines of the background cannot be seen through the outer arches of the crown, and all the details of the crown are very indistinct. The lowest band contains (counting from the left) about eight oblong jewels, more or less of one shape. The strawberry-leaves cannot be distinguished, nor the pearls counted. 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. Some copies are fairly like the genuine in colour; others are more of an ultramarine tint.

Second Forgery.

This is new to me (1905), and it is a great improvement on the first forgery. Nicely lithographed, on thin, yellowish-white wove paper. The letters XE seem to just touch at the bottom, but none of the others touch anywhere. The tail of the first G. is not exactly like that of the G of LUXEMBOURG. The lion's crown does not touch his head at all, and is not shaped like a crown at all. The pearls on the arches of the large crown cannot be counted. The lowest band of it contains seven oblong jewels, all nearly the same shape, and much more regular than in the first forgery. There are seven strawberry-leaves below the arches, instead of five. The point in the edge of the frame, over the X of LUXEMBOURG, is double, like all the rest, but the others seem like the genuine, though I am not sure of this, as part of the edge of my single specimen is cut away. The lion has only one tail, but it has two in the genuine. The colour of my copy is decidedly ultramarine, of a shade that I have never seen in the genuine.

POSTMARKS.

Genuine.—29. Also 98, with eight long bars.

First Forgery.—Eight short, thin bars, very close together. Also 10, without the central bars. Also 29, and the framed P.D. of the forged 1 c. already described.

Second Forgery.—Lettering in a straight line, with some unreadable figures below. My specimen has RCH,—the end of some word.

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.

First Forgery.

This is the same as the first forgery of the 10 c., except that the numerals are changed.

Second Forgery.

This is new to me (1905). In some respects, it is better than the first forgery. Lithographed, on rather hard, thin, yellowish-white wove paper. The first G. has its tail a little more curved than the G of LUXEMBOURG. The top white band in the shield is a good deal narrower than the rest. The lion's crown does not really touch his head, but this is not easily seen against the background of the dark band on which it is drawn; and, as in the second forgery of the 10 c., it does not project into the white band. The crossed lines of the background are blotched together into a solid mass of colour in some specimens, and they are not visible through the arches of the crown. The pearls on the arches of the said crown cannot be counted with any certainty. The lowest band of the crown contains seven oblong jewels, six of them being about equal in size. There seem to be about nine very indistinct strawberry-leaves, but they might represent almost anything, being blurred and confused. There is no single point in the outer edge of the top frame, though there is one in the centre of the bottom frame. There are nine pairs of points in the top frame, and the lower frame is like the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—The framed P. D., already described.

Second Forgery.—The framed P. D., also 10, without the central bars.

Same Issue. 25 c., brown.**Genuine.**

This is the same as the genuine 10 c., with altered numerals. The said numerals do not touch the containing-circles anywhere.

First Forgery.

This is like the first forgery of the 10 c., with altered numerals. The front bottom corner of each 2 touches the outline of the containing-circle.

Second Forgery.

Nicely lithographed, on thin, hard, white wove paper. None of the letters of LUXEMBOURG touch each other anywhere. The head of the first G does not come forward sufficiently, while the head of the G of LUXEMBOURG comes forward too far, and the bottom of the tail of this latter G is curled more than the tail of the other. The little crown does not touch the lion's head. The crossed lines of the background can be fairly well seen through three arches of the large crown, but not at all

through the right-hand arch. The band at the bottom of the crown contains seven oblong jewels, all of much the same size and shape. The strawberry-leaves are all jumbled up, so that they cannot be distinguished, nor can the pearls be counted with any certainty. There are two points, instead of one, in the outside edge of the stamp, above XE, but at the bottom there is one point in the centre, same as in the genuine. The lion has only one tail, but there is something that is intended for part of a second. The yellow-brown colour of the genuine has been very well imitated.

POSTMARKS.

Genuine.—As before.

First Forgery.—29, 98.

Second Forgery.—I have only one specimen of this, and it has a blue pencil-stroke across it.

Same Issue. 30 c., red-lilac.

Genuine.

This is the same as the genuine 10 c., with altered numerals.

First Forgery.

Lithographed, on fairly-thick, yellowish-white wove paper. This is the same as the first forgery of the 10 c., with value altered.

Second Forgery.

This is the same as the second forgery of the 10 c., etc., with value altered.

POSTMARKS.

Genuine.—As before.

First Forgery.—29.

Second Forgery.—29. Also BADEN, in medium-sized capitals, with 9. 63 below it. Also FRANCO in larger capitals. Also part of a word KIRCH, in block capitals, with 3. 63 below it.

Same Issue. 37½ c., green.

This is the same as the genuine 10 c., with altered numerals. The head of the right-hand 7 does not touch the 3 before it. This value is usually printed very nicely.

First Forgery.

This is the same as the first forgery of the 10 c., with altered numerals.

Second Forgery.

This is the same as the second forgery of the 10 c., with altered numerals. The head of the 7 just touches the back of the head of the 3 before it.

POSTMARKS.

Genuine.—As before.

First Forgery.—10, without the bars in the centre. Also 29.

Second Forgery.—A word, or part of a word, in capitals, with date below.

Same Issue. 40 c., orange-vermilion.**Genuine.**

This is the same as the genuine 10 c., with altered numerals.

If the vertical stroke of the 4 of each 40 were prolonged upwards, its front edge would cut very nearly through the middle of the oblique stroke.

First Forgery.

This is the same as the first forgery of the 10 c., with altered numerals. If the vertical stroke of each 4 were prolonged upwards, it would not cut through the front edge of the oblique stroke at all.

Second Forgery.

This is the same as the second forgery of the 10 c., with altered numerals. If the vertical stroke of the left-hand 4 were prolonged upwards, it would pass clear to the right of the oblique stroke altogether.

POSTMARKS.

Genuine.—As before.

First Forgery.—29, 79, with the letters in the centre ; 100.

Second Forgery.—29.

OFFICIAL STAMPS.

Issue of 1875-7. Surcharge as here illustrated, on the stamps rouletted on coloured lines, and also on the perforated stamps.

**Genuine.**

The word OFFICIEL measures from 25 to 25½ mm. The letters are 2 mm. high, and the tongue of each F does not join the exact centre of the vertical stroke, but is too high, being decidedly less than 1 mm. from the top.

Forged.

The word OFFICIEL measures from 24½ to 25 mm. In one set of forgeries, the tongue of each F is exactly central, being 1 mm. from the top. In another set, the tongue of each F is distinctly lower than the centre, being at least 1¼ mm. from the top. Beyond the above differences, the counterfeits seem to be very well done, and likely to deceive.

POSTMARKS.

Genuine.—1, 29.

Forged.—In used specimens, the postmarks are genuine.

**Issue of 1878. Shorter surcharge.**

I have not seen any forgeries purporting to be this issue. The surcharge is very nearly the same height as before, but it only measures 24 mm. in length.

Issue of 1881. Tall S. P. surcharge.

I have seen no forgeries of this type of surcharge. It is in block letters, 3 mm. apart, with a stop after each.

Issue of 1882. Short S. P. surcharge.

It will be remembered that this surcharge is not found on any of the stamps of the arms issues, so that any of them bearing it are bogus.

**Genuine.**

The surcharge is in fat Roman capitals, 2 mm. high. The vertical stroke of the P is $\frac{3}{4}$ mm. wide. From the rounded back of the S, to the rounded front of the P, the distance is $7\frac{1}{2}$ mm., and the stops are exactly 6 mm. from centre to centre. The oblique part of the S is not absurdly thick; it measures not more than $\frac{1}{2}$ mm.

First Forgery.

The letters are only $1\frac{1}{2}$ mm. high. From the rounded back of the S, to the rounded front of the P, the distance is $7\frac{3}{4}$ mm. The distance between the stops is the same as in the genuine. The oblique part of the S looks absurdly fat for such a short letter; it is nearly 1 mm. in thickness. For anyone who will take the trouble to verify the measurements, this set of counterfeits will not prove dangerous. Besides being found on the issue of 1882 (both normally and inverted), this surcharge has also been struck on some of the arms stamps, which never bore it. Of these bogus officials I have the 5 c., yellow, and the 10 c., grey-lilac, of 1874; and very probably there may be others which I have not seen.

Second Forgery.

This I have only on the 10 c., carmine, of 1882. The letters are just a shade over 2 mm. high, and the vertical stroke of the P is decidedly over 1 mm. wide. (The width of this letter is an easy test.) From the rounded back of the S, to the rounded front of the P, the distance is $8\frac{1}{2}$ mm. The stops are nearly 1 mm. wide, instead of less than $\frac{1}{2}$ mm., and they are $6\frac{1}{2}$ mm. apart from centre to centre. The S is partly covered by the postmark in my single specimen, so I can give no measurements, but, as far as I can make out, it is much thicker than the genuine. This is not a very deceptive counterfeit.

POSTMARKS.

Genuine.—As before; also 1.

Forged.—Both forgeries bear genuine postmarks.

PLYMOUTH
W. BRENDON AND SON, LIMITED
PRINTERS



Gibbons Stamp Weekly

Edited by Mr. E. J. NANKIVELL.

Prepaid subscriptions must commence with the current number, and can be for 3, 6, or 12 months, but for not less than 3 months, at the following rates, post-free:—

	GT. BRITAIN AND COLONIES.	U.S.A. AND CANADA.	FRANCE, ITALY, OR SPAIN.	GERMANY.
3 months	1s. 8d.	40 c.	fr 2.00	m. 1.70
6 " "	3s. 3d.	80 c.	fr 4.00	m. 3.25
12 " "	6s. 6d.	\$1.60	fr 8.00	m. 6.50

Remittances should be made by Cheque or Money Orders payable in London and to the order of Stanley Gibbons, Ltd.

Specimen Copy post-free on application.

In Great Britain it will be cheaper for our readers to order *Gibbons Stamp Weekly* from their nearest Newsagent or Stationer, or from the Railway Bookstall. This will save postage, and the paper will be delivered flat, instead of folded as it would be if posted.

Gibbons Stamp Weekly is produced in order to help and encourage those who are either now forming a collection or are about to start the most fascinating and fashionable hobby of Stamp Collecting.

The aim of *Gibbons Stamp Weekly* will be to help young collectors by publishing series of articles on all matters that may be of use to them.

We shall shortly commence to publish a series of Articles by MR. CHARLES J. PHILLIPS, entitled

FIFTY YEARS OF PHILATELY; OR, The Jubilee of Stanley Gibbons, Ltd.,

which will be celebrated in 1906.

Articles will in due course appear on such subjects as:—

How to choose a Stamp Album, with descriptions of the leading kinds.

On buying Packets and Sets.

On Exchange Clubs: how to Start and how to Conduct them, with a Model Set of Rules.

How to Mount Stamps.

On Measuring Perforations, and how to detect Watermarks.

On what to avoid in Stamps.

Advice as to what Stamps to purchase, so as to have a good, sound investment.

On Historical Facts of the past Sixty-five Years that may be learnt from our Stamps.

On the Geographical Interest of Stamp Collecting.

Humorous Incidents connected with Stamps.

Stamps as Works of Art.

How to Collect and what to Collect.

Etc. etc. etc.

A correspondence column will be opened, and we shall endeavour to reply fully to all questions sent to us.

Twice a month we propose to give away to every subscriber to *Gibbons Stamp Weekly* a genuine postage Stamp.

Another feature that we intend to take up is a series of Stamp Competitions—about one a month.

A very valuable lot of large packets and sets of stamps, albums, etc., will be given as prizes in these competitions.

At least once a month we offer a real SPECIAL BARGAIN to readers of "Gibbons Stamp Weekly."

STANLEY GIBBONS, Ltd., 391, STRAND, LONDON, W.C.

New Stamp Catalogue

POCKET SIZE, in Two Volumes. NEW EDITION.

VOL. I. contains all

**Postage Stamps of Great Britain and the
British Colonies.** Price 2/6; post-free, 2/9.

VOL. II. contains the

Postage Stamps of the Rest of the World.
Price 2/6; post-free, 2/9.

NOTE.—The collector will find in this Catalogue a mass of useful information given by no other Catalogue known to us. We divide and price separately all minor varieties of perforation, watermark, and type, and thus enable the collector to discover the value of rare varieties he may possess, and which are not given in any other catalogue.

STAMP AUCTION DEPARTMENT.

Our AUCTION DEPARTMENT is conducted under the Name of

GLENDINING & CO., LTD.,
7, Argyll Street, Regent Street, LONDON, W.
(Adjoining Oxford Circus Railway Station.)

POSTAGE STAMP AUCTION CATALOGUES may be had on application.

STAMP SALES every alternate THURSDAY and FRIDAY.

SMALL OR LARGE COLLECTIONS promptly Catalogued and arranged for Sale. Value advanced pending realization if desired. All Accounts settled within ten days of Sale.

STANLEY GIBBONS, LTD.

HEAD OFFICE and Address for all Correspondence :

391, STRAND (Opposite HOTEL CECIL), LONDON, W.C.

CITY BRANCH : 97, Gracechurch Street, London, W.C.

STANDARD ALBUMS

For Stamp Collectors.

IMPROVED STAMP ALBUMS.

No.			post-free	s.	d.
No. 0	.	.	post-free	1	3
„ 2	.	.	„	3	11
„ 3	.	.	„	5	6
„ 4	.	.	„	8	0

STRAND STAMP ALBUMS.

No. 14	.	.	post-free	2	11
„ 15	.	.	„	5	5
„ 16	.	.	„	9	0

CENTURY ALBUM.

No. 21	.	.	post-free	13	4
„ 22	.	.	„	26	0

BRITISH AFRICA.

No. 25	.	.	post-free	10	7
„ 26	.	.	„	21	8

THE IMPERIAL ALBUMS.

Great Britain and Colonies.

No. 5	.	.	post-free	10	9
„ 7	.	.	„	15	9
„ 8	.	.	„	26	0
„ 9	.	.	„	51	0

Europe and her Colonies.

No. 65	.	.	post-free	12	9
„ 67	.	.	„	18	3
„ 68	.	.	„	28	6
„ 69	.	.	„	51	0

Foreign Countries.

No. 95	.	.	post-free	10	9
„ 97	.	.	„	15	9
„ 98	.	.	„	23	3
„ 99	.	.	„	45	9

“LOCAL”

POSTAGE STAMP ALBUM.

No.			post-free	s.	d.
No. 75	.	.	post-free	11	1
„ 78	.	.	„	23	2

ENVELOPES, &c., ALBUM.

No. 85	.	.	post-free	11	1
„ 88	.	.	„	23	3

BLANK ALBUM.

No. 31	.	.	post-free	8	0
„ 32	.	.	„	11	3

THE KING'S OWN.

K. O. 1	.	.	post-free	8	0
K. O. 2	.	.	„	21	8

BLANK ALBUMS,

With Movable Leaves, for Advanced Collectors.

ORIEL ALBUM.

Post-free	.	.	.	30	7
-----------	---	---	---	----	---

PHILATELIC.

A	.	.	.	post-free	31	0
B	.	.	.	„	51	0
C	.	.	.	„	101	0
D	.	.	.	„	51	0
E	.	.	.	„	25	9

The “G. H.-S.”

Post-free	.	.	.	41	0
-----------	---	---	---	----	---

Full details and illustrations of the above Albums will be found in our new 60-page Prospectus of Publications, which will be sent post-free on demand to any address.

STANLEY GIBBONS, Ltd., 391, STRAND, LONDON, W.C.

STANDARD GUIDES FOR STAMP COLLECTORS.

STANLEY GIBBONS
Priced Catalogue of the
Postage Stamps of the World.

Vol. I. Great Britain & Colonies.

Price post-free 2/9.

Vol. II. The Rest of the World.

Price post-free 2/9.

STAMPS AND STAMP COLLECTING.

By Major E. B. EVANS.

The Young Collector is frequently perplexed by the meaning of the various terms used in stamp collecting, and the fullest explanations of these will be found in this book.

Price 2/9 in Paper Cover, or 4/3 strongly bound in Cloth.

A COLOUR DICTIONARY.

By B. W. WARHURST.

Specially prepared for stamp collectors, and illustrated in fifty-eight colours.

Price 2/8 in Paper Cover, or 4/8 bound in Cloth.

THE STAMP COLLECTOR.

By BACON and HARDY.

All about Collecting—its Origin and Development, History in Stamps, the Stamp Market, Famous Collections, List of Philatelic Societies, etc. etc. etc.

247 Illustrations. 294 pages.

Price 4/10 post-free.

REPRINTS. By E. D. Bacon.

Will be found of the greatest use to collectors, and explains how to detect reprints and official imitations from genuine stamps.

Price 4/3 in Paper Cover, or 5/9 bound in Cloth.

THE "IDEAL" PERFORATION GAUGE.

Can be carried in the pocket, and stamps measured without removing them from the album.

Price 7d. post-free.

GUMMED STAMP MOUNTS.

The "S.G." Stamp Mounts, in tin boxes, per 1000,

7d. post-free.

Better quality, in three sizes, per 1000,

1/- post-free.

TWEEZERS

For Handling & Sorting Stamps.

No. 1. Blunt ends, post-free, 2/7.

No. 2. Round ends, post-free, 2/1.

No. 3. Pointed ends (in use in our offices, and highly recommended), post-free, 2/1.

STANLEY GIBBONS HANDBOOKS. Paper Bound Cover. in Cloth.

	s.	d.	s.	d.
PORTUGUESE INDIA	4	9	6	3
SOUTH AUSTRALIA	7	9	9	9
SHANGHAI	5	3	7	9
SAINT VINCENT	5	3	7	9
BARBADOS	7	9	10	9
REPRINTS	4	3	5	9
GRENADE	7	9	9	9
SICILY	21	5	30	5

"MY DUPLICATES."

A small but handy pocket-book, with slips to contain duplicates or new purchases. Very useful.

Post-free, 1/1.

A larger Pocket Collecting-Book,

with large pocket at back and patent fastening on flap.

Post-free, 2/7.

STANLEY GIBBONS, Ltd., 391, STRAND, LONDON, W.C.

GRAND Collection Packets

NEW AND GREATLY REDUCED PRICES FOR 1905.

No. 64 contains 100 varieties,

Including used and unused. Price 6d. ; post-free, 7d.

No. 65 contains 250 different varieties,

Both used and unused Stamps, Envelopes ☐ and Post Cards ☐ and is well recommended as a capital start for a collector. Price 2/- ; post-free, 2/1.

No 66, 500 varieties,

Is strongly recommended as the cheapest collection of 500 different Stamps ever offered—the Stamps could not be bought separately for three times the marvellously low price at which it is now offered. The Stamps, etc., are clean, picked specimens, fit for any collection. The best 500 varieties in the trade. Price 4/- ; post-free, 4/1.

No. 67, 1000 varieties.

This packet contains 1000 different Stamps (and no Envelopes, Bands, and Cards), and is the **cheapest** packet ever offered by S. G., Ltd., satisfaction being absolutely guaranteed. The price it is offered at is the lowest ever quoted for such a collection, embracing as it does scores of scarce varieties, provisionals, new issues, and many very fine and obsolete varieties. Price 15/-, post-free and registered.

No. 68, 1500 varieties.

Each specimen is in perfect condition, and the 1500 different Stamps form a noble start for any one. A large number of really rare and valuable Stamps are contained in this collection ; but it is impossible to enumerate them, as we are constantly adding New Issues and older Stamps when we purchase such. Satisfaction is guaranteed. Price £1 15s., post-free and registered.

No. 69, 2000 varieties.

A grand packet for a dealer or collector, every Stamp being different and genuine, and thus forming a choice collection in itself or a stock to make up sheets or for exchange purposes. Price £3, post-free and registered.

No. 69a, 3000 varieties.

A very fine packet, containing many rare Stamps, all arranged in order, and mounted ready to price or remove to a collection. Price £8 10s., post-free and registered.

No. 69b, 4000 varieties.

A valuable collection, all mounted on sheets in order. Really good value ; being sold by us to collectors at less than the price usually charged in the trade.

Price £14, post-free and registered.

STANLEY GIBBONS, Ltd., 391, STRAND, LONDON, W.C.

100 POSTAGE STAMPS, all genuine and different, and of a catalogue value of over 8/-, are presented with each *Strand Album.*

THE STRAND

POSTAGE STAMP

ALBUM



The book, which is printed on an unusually good quality paper, is bound in a new and specially designed cover. The shape is as illustrated, and the size a new and convenient one, viz. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Sufficient guards have been inserted so that when the Album is full the covers shall be level with each other, and not bulged, as is often the case in imperfectly constructed books.

Concise Geographical and other particulars, with Illustrations, are given at the head of each country, the pages being divided into rectangles, as is usual, with this most important innovation, that they vary in size so as to conveniently accommodate the Stamps desired to be placed in position.

No. 14. 320 pages. Spaces for 8,000 Stamps.
Nos. 15 and 16. 400 pages. Spaces for 11,000 Stamps.

Nos. 15 and 16 include a series of Six Maps, specially engraved for this Publication, and beautifully printed in Colours.

A new and very important departure has been made in Nos. 15 and 16, in including for the first time in any Philatelic Album a series of Six specially drawn Maps, printed in colours, and giving the names of all Stamp-issuing Countries. They are of course fully brought up to date, and are not needlessly encumbered with unnecessary names, so as to increase their usefulness for easy and instant reference.

Each Album now has four full-page Illustrations of the Watermarks found on all Stamps.

PRICES.

- No. 14.**—Strongly and neatly bound in plain cloth, gilt lettered, 320 pages, 2/6; post-free, 2/11; abroad, 3/4.
- No. 15.**—Strongly and handsomely bound in plain cloth, with gilt edges and lettering, and 6 Maps, and 80 extra leaves, 5/-; post-free, 5/6; abroad, 6/-.
- No. 16.**—Handsomely bound in half morocco, lettered on back, plain cloth sides, with 6 Maps, gilt edges, 400 pages, 8/6; post-free, 9/-; abroad, 9/6.

BLANK LEAVES. { For No. 14.—2d. per dozen; 5/- per 100, post-free.
 { For No. 15 or 16, gilt edges.—1/3 per dozen; 9/- per 100, post-free.

STANLEY GIBBONS, LTD., 391, STRAND, LONDON, W.C.

CONCERNING PRICES.

FEW Collectors understand the method by which we arrive at the prices quoted in Parts I and II of our Catalogue, and we shall therefore proceed to explain the method we follow.

When a new Catalogue is being prepared we go through each of our two hundred Stock Books and see exactly what varieties are on hand, what we have been able to purchase during the year at a substantial decrease in price from former wholesale quotations, and what replacements have cost us more than formerly. We then adjust our prices to the Market.

Not a single price is quoted on any stamp of which we have less than three copies in stock at the time we go to press. This means we price only such stamps as we may have **FOR SALE**, and consequently have justly earned the reputation of being

THE PEOPLE WITH THE GOODS.

It is quite useless to try to fool the Collector with estimated, averaged, or copied prices. He has had the "out of stock" racket worked upon him until it will work no more. Time, temper, and trouble can be saved by writing to

THE PEOPLE WITH THE GOODS,

OTHERWISE

STANLEY GIBBONS, Limited,
391, STRAND, LONDON.

Glendining & Co., Ltd.,

7, ARGYLL STREET, REGENT STREET,
LONDON, W.

(Adjoining Oxford Circus Railway Station.)



Auctioneers

OF

PHILATELIC,
NUMISMATIC

AND

Fine Art Property.



CATALOGUES MAY BE HAD ON
APPLICATION.

SALES *every alternate Thursday
and Friday.*

SMALL OR LARGE COLLECTIONS

Promptly Catalogued and arranged for Sale. Value advanced pending realization if desired. All accounts settled within ten days of Sale.

WEEKLY SALES of

Coins, Medals, Antique China, English and Oriental Works of Art, Jewellery, Silver Plate, Engravings, Coloured Prints, Ivories, Bronzes, Antiquities, Etc. Etc.

Valuations for Probate. Experienced Valuers sent to all parts of the Country.

GLENDINING & CO., Auctioneers, 7, Argyll St., Regent St.,
LONDON, W.



ALBUM WEEDS
OR
HOW TO DETECT FORGED STAMPS



Bibliotheca Lindesiana.

PHILATELIC SECTION.



Crawford 1104

ALBUM WEEDS;
OR,
HOW TO DETECT FORGED STAMPS



DECEASED
BY JAMES
EARL OF CRANTON
K. T.
1913.

ALBUM WEEDS;

OR,

HOW TO DETECT FORGED STAMPS.

DEDICATED, BY PERMISSION,

TO

His Royal Highness the Prince of Wales, K.G.

BY THE

REV. R. B. EARÉE,

RECTOR OF MISERDEN, CIRENCESTER.

THIRD EDITION, REVISED AND ENLARGED.

VOL. II.

COUNTRIES FROM M TO Z.

STANLEY GIBBONS, LIMITED,

391, STRAND, LONDON, W.C. (OPPOSITE HOTEL CECIL).

AND 198, BROADWAY, NEW YORK, U.S.A.

[1907.]



INDEX.

	VOL.	PAGE		VOL.	PAGE
Afghanistan . . .	I. . .	1	Cabo Delgado . . .	I. . .	203
Alava (see Spain) . . .	II. . .	419	Cabul (see Afghanistan) . . .	„ . .	1
Alsace . . .	I. . .	11	Canada . . .	„ . .	203
Amoy . . .	„ . .	13	Cape of Good Hope . . .	„ . .	206
Angola . . .	„ . .	13	Carlist Stamps (see Spain) . . .	II. . .	419
Anjouan . . .	„ . .	15	Catalonia (see Spain) . . .	„ . .	421
Antigua . . .	„ . .	15	Ceylon . . .	I. . .	219
Antioquia . . .	„ . .	16	Charleston (see United States) . . .	II. . .	609
Argentina . . .	„ . .	20	Chili . . .	I. . .	231
Austria . . .	„ . .	37	Chinese Locals . . .	„ . .	234
Austrian Italy . . .	„ . .	50	Colombia . . .	„ . .	234
Azores . . .	„ . .	51	Confederate States . . .	„ . .	279
Baden . . .	I. . .	56	Cordoba . . .	„ . .	301
Bahamas . . .	„ . .	63	Corrientes . . .	„ . .	302
Baltimore (see United States) . . .	II. . .	606	Costa Rica . . .	„ . .	304
Bangkok . . .	I. . .	67	Cuba . . .	„ . .	308
Barbados . . .	„ . .	68	Cyprus . . .	„ . .	321
Basle (see Switzerland) . . .	II. . .	436	Danish West Indies . . .	I. . .	323
Bateke . . .	I. . .	71	Danube Steam Navigation Co. . . .	„ . .	325
Bavaria . . .	„ . .	72	Deccan . . .	„ . .	328
Belgium . . .	„ . .	78	Denmark . . .	„ . .	332
Bénin . . .	„ . .	79	Dominica . . .	„ . .	337
Bergedorf . . .	„ . .	81	Dominican Republic . . .	„ . .	338
Bermuda . . .	„ . .	92	Dutch Indies . . .	„ . .	344
Biscay (see Spain) . . .	II. . .	419	Ecuador . . .	I. . .	347
Bolivar . . .	I. . .	96	Egypt . . .	„ . .	351
Bolivia . . .	„ . .	99	Fiji Islands . . .	I. . .	363
Brazil . . .	„ . .	104	Finland . . .	„ . .	370
Bremen . . .	„ . .	122	France . . .	„ . .	379
British Bechuanaland . . .	„ . .	142	Franz-Joseph-Land . . .	„ . .	385
British Columbia . . .	„ . .	143	French Colonies . . .	„ . .	385
British East Africa . . .	„ . .	147	Gambia . . .	I. . .	388
British Guiana . . .	„ . .	147	Geneva (see Switzerland) . . .	II. . .	444
British Honduras . . .	„ . .	168			
British South Africa . . .	„ . .	172			
Brunswick . . .	„ . .	173			
Buenos Ayres . . .	„ . .	190			
Bulgaria . . .	„ . .	201			

	VOL.	PAGE		VOL.	PAGE
German China . . .	I.	391	Luzon (see Philippine Islands) . . .	II.	206
German Empire . . .	"	391	Lydenburg (see Transvaal) . . .	"	536
Germany (Thurn and Taxis) . . .	"	393	Madeira . . .	II.	1
Gold Coast . . .	"	397	Madrid (see Spain) . . .	"	396
Granada Confederation (see Colombia) . . .	"	234	Mafeking . . .	"	3
Great Barrier Island . . .	"	398	Mauritius . . .	"	4
Great Britain . . .	"	400	Mecklenburg-Schwerin . . .	"	19
Greece . . .	"	414	Mecklenburg-Strelitz . . .	"	24
Grenada . . .	"	416	Memphis (see Confederate States) . . .	I.	291
Guadalajara . . .	"	419	Mexico . . .	II.	26
Guatemala . . .	"	424	Mobile (see Confederate States) . . .	I.	292
Guipuzcoa (see Spain) . . .	II.	419	Modena . . .	II.	45
Gwalior . . .	I.	429	Moldavia (see Roumania) . . .	"	246
Hamburg . . .	I.	431	Moldo-Wallachia (see Roumania) . . .	"	246
Hanover . . .	"	452	Monaco . . .	"	53
Hawaii . . .	"	461	Montenegro . . .	"	54
Hayti . . .	"	492	Montevideo (see Uruguay) . . .	"	614
Heligoland . . .	"	493	Montserrat . . .	"	55
Holland . . .	"	496	Mount Athos (see Turkey) . . .	"	550
Holstein (see Schleswig-Holstein) . . .	II.	335	Naples . . .	II.	55
Honduras . . .	I.	499	Nashville (see Confederate States) . . .	I.	296
Hong Kong . . .	"	502	Natal . . .	II.	73
Hungary . . .	"	504	Navarre (see Spain) . . .	"	419
Hyderabad (see Deccan) . . .	"	328	Neapolitan Provinces (see Naples) . . .	"	72
Iceland . . .	I.	505	Netherlands (see Holland) . . .	I.	496
India . . .	"	507	Neufchâtel (see Switzerland) . . .	II.	479
Ionian Isles . . .	"	511	Nevis . . .	"	79
Italy . . .	"	513	New Brunswick . . .	"	86
Jamaica . . .	I.	525	New Caledonia . . .	"	93
Japan . . .	"	526	Newfoundland . . .	"	94
Java (see Dutch Indies) . . .	"	344	New Granada (see Colombia) . . .	I.	234
Knoxville (see Confederate States) . . .	I.	289	New Orleans (see Confederate States) . . .	"	297
La Guaira . . .	I.	543	New South Wales . . .	II.	110
Liberia . . .	"	545	New York (see United States) . . .	"	612
Livonia . . .	"	560	New Zealand . . .	"	129
Louisville (see United States) . . .	II.	611	Nicaragua . . .	"	134
Lübeck . . .	I.	562	North Borneo . . .	"	142
Luxemburg . . .	"	579	Norway . . .	"	145
			Nova Scotia . . .	"	146

	VOL.	PAGE		VOL.	PAGE
Oldenburg	II.	153	St. Vincent	II.	313
Orange Free State	"	176	Salvador	"	316
Pacific Steam Navigation Co.	II.	178	Samoa	"	316
Papal States (see Roman States)	"	232	Samos	"	320
Paraguay	"	184	San Domingo (see Domini- can Republic)	I.	338
Parma	"	188	Sandwich Islands (see Hawaii)	"	461
Perak	"	194	Sarawak	II.	321
Persia	"	195	Sardinia (see Italy)	I.	513
Peru	"	200	Saxony	II.	321
Petersburg, Va. (see Con- federate States)	I.	299	Schleswig-Holstein	"	335
Philadelphia (see United States)	II.	613	Selangor	"	341
Philippine Islands	"	206	Servia	"	341
Porte de Mar Stamps (see Mexico)	"	42	Shanghai	"	345
Porto Rico	"	216	Sicily	"	359
Portugal	"	216	Sierra Leone	"	363
Portuguese India	"	218	Slavonia	"	365
Potchefstroom (see Trans- vaal)	"	537	South African Republic (see Transvaal)	"	525
Prince Edward Island	"	221	South Australia	"	366
Providence, Rhode Island (see United States)	"	573	South Bulgaria	"	370
Prussia	"	223	Spain	"	372
Puerto Rico (see Porto Rico)	"	216	Spanish Africa	"	423
Queensland	II.	226	Spitzbergen	"	423
Réunion	II.	228	States of the Church (see Roman States)	"	232
Rio de Oro (see Spanish Africa)	"	423	Stellaland	"	424
Romagna	"	296	Straits Settlements	"	425
Roman States	"	232	Sudan	"	429
Roumania	"	246	Suez Canal	"	430
Russia	"	299	Sungei Ujong	"	431
Rustenbergl (see Transvaal)	"	536	Surinam	"	433
St. Christopher	II.	299	Swazieland	"	434
St. Helena	"	301	Sweden	"	434
St. Lucia	"	306	Switzerland	"	436
St. Pierre and Miquelon	"	311	Tasmania	II.	515
St. Thomas (see Danish West Indies)	I.	323	Tessino (see Switzerland)	"	484
St. Thomas and Prince	II.	311	Thessaly	"	521
			Thurn and Taxis (see Germany)	I.	393
			Tobago	II.	522
			Tolima	"	523
			Transvaal	"	525
			Trinidad	"	538
			Turkey	"	541
			Turks Islands	"	554

	VOL.	PAGE		VOL.	PAGE
Tuscany	II.	... 559	Virgin Islands	II.	... 688
Two Sicilies (see Naples)	,,	... 55	Viscaya (see Spain)	,,	... 419
United States of America	II.	... 570	Wenden (see Livonia)	I.	... 560
United States of Colombia			Western Australia	II.	... 694
(see Colombia)	I.	... 234	Winterthur (see Switzer-		
Uruguay	II.	... 614	land)	,,	... 494
Valencia (see Spain).	II.	... 422	Wolmaranstad (see Trans-		
Van Diemen's Land (see			vaal)	,,	... 536
Tasmania)	,,	... 515	Wurtemberg.	,,	... 703
Vaud (see Switzerland)	,,	... 484			
Venezuela	,,	... 650	Zululand	II.	... 709
Victoria	,,	... 675	Zürich (see Switzerland)	,,	... 499



ALBUM WEEDS.

MADEIRA.

THE genuine stamps of Portugal to which forged Madeira surcharges have been applied, so far as my knowledge of them extends, are the following :—



The unperforated issue of 1866; the similar, perforated stamps of 1867-70; the issue of 1870-80, perforated $12\frac{1}{2}$, with a very few of those perforated $13\frac{1}{2}$, and the olive-green newspaper stamp of 1876, perforated $12\frac{1}{2}$. This last generally has the surcharge inverted in the forgeries.

Genuine.

First, or Large Surcharge.

MADEIRA

This measures $3 \times 14\frac{3}{4}$ mm. The open centre of the D only measures $\frac{1}{2}$ mm. across, at its widest part, and the final A is $2\frac{1}{4}$ mm. across, at the foot. The top limb of the E is slightly shorter than the bottom limb.

Second, or Small Surcharge.

MADEIRA

This measures $2\frac{3}{4} \times 14\frac{1}{2}$ mm. The open centre of the D is $\frac{3}{4}$ mm. across, at its widest part, the top limb of the E is as long as the bottom one, and the splay of the feet of the final A is only 2 mm.

Forgeries of the Large Surcharge.

First Forgery. 3×14 . Opening of D, $\frac{1}{2}$ mm., like the genuine. Both limbs of E are of equal length. Final A *very* much squeezed in; the splay of the feet is only $1\frac{1}{2}$ mm.

Second Forgery. $3 \times 14\frac{1}{2}$. This is the same measurement as the genuine, and is therefore dangerous. Opening of D, same as genuine, but both limbs of the E are of equal length, and the splay of the feet of the final A is only $1\frac{3}{4}$ mm.

Third Forgery. 3×15 . I have more specimens of this than of any other surcharge. The D is the same as in the genuine; E ditto; A ditto. As there is really no practical difference between this and the genuine, except that it is $\frac{1}{2}$ mm. too long, this surcharge is decidedly dangerous.

Fourth Forgery. $3\frac{1}{4} \times 14\frac{1}{2}$. The open centre of the D is $\frac{3}{4}$ mm. wide. The top and bottom limbs of the E are of equal length. The final A is much squeezed in; the splay of the feet is very little more than $1\frac{1}{2}$ mm.

Fifth Forgery. $3\frac{1}{4} \times 14\frac{1}{2}$. The open centre of the D is decidedly less than $\frac{1}{2}$ mm. across at the widest part. The final A is very squeezed in, and the splay of the feet is only $1\frac{3}{4}$ mm. The top of this final A is very broad, measuring nearly 1 mm., instead of $\frac{1}{2}$ mm., across. I have only one specimen of this particular forgery, and it is on the unperforated 10 reis, yellow, of 1866, a value which does not exist with the MADEIRA surcharge.

Sixth Forgery. $3\frac{1}{4} \times 14\frac{3}{4}$. The D is like the genuine, but the top and bottom limbs of the E are of equal size, and the splay of the feet of the A is only 2 mm.

Seventh Forgery. $3\frac{1}{4} \times 15$. The open centre of the D is nearly $\frac{3}{4}$ mm. across; the open space in the head of the R is very much too large, being nearly $\frac{3}{4}$ mm. wide, instead of a mere dot; the splay of the feet of the final A is 2 mm.

Eighth Forgery. $3\frac{1}{2} \times 14\frac{1}{4}$. This is easily disposed of, as each A is much squeezed in, the splay of the feet being only $1\frac{1}{2}$ mm. The white centre of the D is fully $\frac{3}{4}$ mm. across, the bottom limb of the E is a shade shorter than the top limb, and the white centre of the head of the R is more than $\frac{1}{2}$ mm. wide.

Ninth Forgery. $3\frac{1}{2} \times 14\frac{1}{2}$. The centre of the D is $\frac{3}{4}$ mm. wide, and the splay of the feet of the final A is 2 mm.

Tenth Forgery. $3\frac{3}{4} \times 14\frac{1}{2}$. This is poor and smudgy. All the letters are rather squeezed up, especially the final A, the splay of whose feet measures 2 mm. This letter is considerably shorter than the R before it.

Forgeries of the Small Surcharge.

First Forgery. $2\frac{1}{2} \times 14\frac{1}{2}$. The letters are all very wide. The open centre of the D is very nearly 1 mm. across. The bottom limb of the E is slightly longer than the top limb, and the splay of the feet of the final A is only about $1\frac{3}{4}$ mm.

Second Forgery. $2\frac{1}{2} \times 15$. The open centre of the D is fully 1 mm. across, the lower limb of the E is slightly longer than the top one, and the M is fully $2\frac{1}{2}$ mm. wide, instead of 2 mm.

Third Forgery. $2\frac{3}{4} \times 14\frac{1}{2}$. I have a good many of these. The genuine surcharge of $2\frac{3}{4} \times 14\frac{1}{2}$ is, of course, not found before 1876, but the forgers have made many bogus varieties, by impressing this surcharge on several issues of Portugal, from the unperforated stamps of 1866 downwards. The bottom limb of the E is very slightly longer than the top one. The opening in the head of the R is an upright oval, instead of being shaped like a D. Beyond this, there is very little difference between the forged surcharge and the genuine, so that this forgery is decidedly dangerous, when applied to stamps of the proper dates.

Fourth Forgery. $2\frac{3}{4} \times 15$. The M is rather over $2\frac{1}{2}$ mm. wide, instead of $2\frac{1}{4}$. The opening of the D is not quite $\frac{3}{4}$ mm. across. The lower limb of the E is $1\frac{1}{4}$ mm. long, instead of barely $1\frac{1}{2}$ mm.

MAFEKING.

I have sundry forgeries of these stamps, and do not like altogether to omit them; but, as some of the settings of the genuine were in horizontal rows of six, and each of the six slightly differing, I could not give a detailed account of all the varieties, without careful examination of them all. Needless to say, I have not been able to procure the necessary specimens. Omitting a few inverted and double surcharges, the following are the genuine varieties issued, according to the list furnished by Major-General Baden-Powell's staff postmaster.

Large Serif Surcharge.

1. On Cape stamps, with seated Hope.

MAFEKING

3d.

BESIEGED.

1d., on $\frac{1}{2}$ d., green.

6d., on 3d., claret (anchor watermark).

1s., on 4d., pale green.

2. On Cape stamps, with standing Hope.

1d., on $\frac{1}{2}$ d., green.

3d., on 1d., red.

3. On British Bechuanaland, fiscal type.

6d., on 3d., lilac.

4. On English stamps already surcharged BECHUANALAND PROTECTORATE.

BECHUANALAND
PROTECTORATE
MAFEKING.

1d.

BESIEGED

1d., on $\frac{1}{2}$ d., vermilion.

3d., on 1d., lilac.

6d., on 2d., red and green.

6d., on 3d., brown on yellow.

1s., on 4d., brown and green.

MAFEKING.

3d.

BECHUANALAND
PROTECTORATE
BESIEGED

MAFEKING.

6d.

BECHUANALAND
PROTECTORATE
BESIEGED

Small Surcharge, in plain block letters.

1. On English stamps, surcharged BRITISH BECHUANALAND.

1s., on 6d., red.

2s., on 1s., green.

2. On English stamps, surcharged BECHUANALAND PROTECTORATE.

3d., on 1d., lilac.

MAFEKING
BECHUANALAND
PROTECTORATE
6d.

BESIEGED.

6d. (6d. below), on 2d., red and green.

1s., on 6d., red.

3. Locals.



1d., blue, bicycle.

2d., Baden-Powell, large head, blue.

3d., Baden-Powell, small head, blue.

Any other stamps or other surcharges than the above are bogus. I have not seen, so far, any forgeries of the small, block-letter surcharges. My own counterfeits are the following:—

Cape, seated Hope, 1d., on $\frac{1}{2}$ d., green; 1s., on 4d., pale green; 6d., on 3d., claret. This last value has the CA watermark, instead of anchor.

On English, surcharged BRITISH BECHUANALAND: 1s., on 6d., red; 2s., on 1s., green.

On English, surcharged BECHUANALAND PROTECTORATE: 1s., on 6d., red. They are all on pieces of envelope, postmarked Mafeking C.G.H., with dates in 1899 and 1900. As the earliest stamp was issued on the 23rd of March, 1900, all stamps dated earlier than this are necessarily forged.

Photographs of the complete set of the genuine are given in the *Stamp Collector*, No. 49, for January, 1901. I am indebted to that journal for the list of the genuine, though I have tabulated them according to the stamps on which the surcharge was placed, instead of according to the dates of issue. The last stamp was issued on the 3rd of May, 1900. I should strongly recommend amateurs not to buy any of these stamps, except from reliable firms. I believe the forgeries hail from Cape Town and Kimberley.



MAURITIUS.

Issue of 1847. 1d., orange-red.

Philatelists do not need reminding that this stamp, and the 2d., its fellow, are two of the most valuable bits of paper in the whole world. It has been stated that they were printed from single dies, one for each value, and that only one small supply was ever struck off. I have read somewhere that no more than nineteen of these labels are known to exist at present.

Genuine.

Engraved in *taille-douce*. The groundwork behind the head is composed of crossed, vertical and oblique lines. The coronet bears four ornaments—a cross *pattée* in front, then a *fleur-de-lys*, then another cross, then another *fleur-de-lys*. The face and neck are shaded nearly all over with dots, except part of the cheek, and the back of the neck, which bear some horizontal lines, and even between these the dots can be seen. The chignon is composed of three large puffs, with a curl hanging down behind; the lower half of the ear is distinctly visible. The outline of the chin does not project further than the lower lip does. The corner of



the mouth turns slightly upwards. In the left-hand inscription, the O of POST is oval, and very thin at the top and bottom; the head and tail of the S are extremely thin, compared with the width of the rest of the letters; the cross-bar of the T is extremely thin. The O of OFFICE is the same shape as the O of POST. The central tongue of the first F is very slightly higher than that of the second F, and the top bar of each of these letters is thin, like the cross-bar of the T of POST. The C is evidently a C, and not in the least like a G. The final E is a long way from the end of the label, even further than the width of the space between the two words. In the top inscription, the letters are tall; the shank of the P, below the head, is decidedly longer than the portion occupied by the head; the O is oval, and thin at the top and bottom; the S is not squeezed together, and leans slightly backwards, the head and tail being very thin. The cross-stroke of the T is far too thin; the left-hand limb of the A is very much thinner than the right-hand limb; the G is of a very ugly shape, having a large white lump for a tail, which projects straight out towards the E. The top and bottom limbs of the E are extremely thin. In the right-hand inscription, the V-shaped part of the M comes down level with the bottom of the letter; the left-hand limb of the A is much thinner than the right-hand limb, while the right-hand limb of the U is thinner than the left-hand limb. The tail of the R is cut square, and does not point towards the I; the top of the T is far too thin; the second U is just like the first U; the final S leans very much backwards, and the head and tail of it are very thin. The left top corner contains a sort of roughly-drawn star, of many points, with a large white centre, containing a coloured dot. The right bottom corner has a similar star, but almost square in shape. The right top corner has a badly-made cross *pattée*, while the left bottom corner has a better-shaped cross *pattée*, quite different from the other, with a large dark dot in the centre.

First Forgery.

Lithographed, on thick, hard, almost buff-coloured wove paper. The coronet has no ornaments along it, being only a plain fillet, though there is a white projection in the very front, which may be intended for the commencement of the first cross *pattée*. This plain fillet is a very easy test. The face and neck are quite unshaded, with the exception of one dot under the chin. The chignon is a simple oval ball, shaded with concentric ovals, and there is no curl hanging from it. The place where the ear ought to be is hidden by the postmark in my specimen, but the ear, so far as I can make out, is probably entirely hidden by the hair. The outline of the chin projects forward very much further than the lower lip does, and the corner of the mouth turns very decidedly downwards. In the left-hand inscription, the O of POST is circular, and equally thick all round; the head and tail of the S are nearly as thick as the rest of the letter; the cross-bar of the T is as thick as the upright part is; the O of OFFICE is nearly circular, and equally thick all round. The central tongue of the first F is much lower than that of the second F, and the top bar of each of these letters is nearly as thick as the vertical stroke; the C is much more like a G than the G of POSTAGE is; the E is quite close to the end of the label. In the top inscription, the letters are stumpy; the shank of the P, below the head, is decidedly shorter than the portion occupied by the head; the O is circular, and the same thickness all the way round; the S is squeezed together, and upright; the cross-stroke of the T is as thick as the upright portion; the left-hand limb of the A is thicker than the right-hand limb; the G might easily be taken for a C, the white lump of the genuine being absent; the top and bottom limbs of the E are nearly as thick as the upright part. In the right-hand in-

scription, the v-shaped centre of the M does not come down so low as the left-hand limb, which, by the way, is lower than the right-hand limb; the left-hand limb of the A is only slightly thinner than the right-hand limb; both limbs of the U are of equal thickness; the tail of the R is drawn out into an oblique point, towards the foot of the I; the cross-bar of the T is as thick as the upright stroke; the second U, like the first, has both limbs of equal thickness; the S is upright, and badly shaped in the centre part, which is thinner than the head and tail. The star in the left top corner has a tiny white dot in the centre, instead of a large white space with a dark dot in it. The star in the right bottom corner has also only a small white dot in the centre. The other corners contain each a sort of X, with a white dot in the centre, something like the ornament in the right top corner of the genuine.

Second Forgery.

This is the first forgery described in my second edition. As I no longer possess it, I transcribe the details from the second edition. Apparently an electrotpe *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. The dark parts of the stamp are slightly *sunk into* the paper.

Same Issue. 2d., blue.

Genuine.

Engraved in *taille-douce*. The tests are the same as for the 1d., except that the ear is larger, and the bottom inscription is TWO PENCE, in letters similar to those of the other value.

First Forgery.

I transcribe the following description from my second edition, as I no longer possess this counterfeit. Lithographed, on thick, very hard, 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, in place of a coronet, is an easy test.

Second Forgery.

Typographed, on thick, very hard, yellowish-white wove paper. The groundwork, behind the head, is of solid colour. The back *fleur-de-lys* on the coronet is not at all like the front one. The whole of the face is quite unshaded, and the back part of the neck is of solid colour. The chignon somewhat resembles the genuine. The corner of the mouth turns downwards. The little white stroke, just before the P of POST OFFICE, is absent. In the genuine, this stroke is only found in the 2d. The lettering of the inscriptions is fairly like the genuine, but too tall. In my specimen, half the vertical stroke of the T of TWO is absent, but this may be only a fault in the printing of this particular copy. The colour-ornaments are fairly like the genuine, but the stars are too heavily

printed, and both crosses *pattée* are broken in my specimen. I believe this is a print, in colour, from an electro belonging to a catalogue; indeed, it is very strikingly like the illustration of this stamp in my second edition.

POSTMARKS.

Genuine.—The only postmark that I have seen is an oblong frame, containing one line of lettering and numerals.

Forged.—The first forgery of the 1d. is cancelled with a circle, containing PAID, in block capitals, 5 mm. high. I have no notes of the postmarks on the other forgeries.

Issue of 1848. One Penny, red; Two Pence, 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

pallée, 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.

POSTMARKS.

Genuine.—54, with blank centre.

First Forgery.—I have only seen an oval blotch.

Second Forgery.—This photograph is from a specimen cancelled PAID in a circle, as before described.

Third Forgery.—I have not seen a postmark added to any of these autotypes.

Issue of March, 1859. Two Pence, 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 showed INLAND.

Forged.—54, without numerals; also the circle with PAID; also a red pencil-mark.

Issue of October, 1859. Two Pence, blue. (Fillet.)*(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 groundwork 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.

This autotype forgery was made in 1877, from a sheet reprinted in black from the original plate.

Issue of 1859. 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 equidistant 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 *pattée* between two *fleurs-de-lys*. The space between the eyebrow and the upper eyelid is filled up with shading. There is no stop after PENNY. The colour of the stamp is usually termed "scarlet"; but it varies from vermillion to a sort of scarlet-lake.



First Forgery.

Lithographed, in vermillion, on hard, smooth, thick, white wove paper. In some respects, this is the best of the counterfeits of this issue. The S of MAURITIUS is a reversed Z, like the genuine, but the serifs are more prominent. The easiest test for this counterfeit is the ornament in the right top corner, which is quite different from the other three. Part of it is a good-sized coloured ball on a white ground, and I cannot make out what the rest of it is intended to represent. The shading which marks the curve of the jaw hardly extends on to the cheek, and is not particularly like whiskers. The back of the neck, also, is much more lightly shaded than the genuine. The third ornament on the coronet is a distinct trefoil. There is a badly-shaped serif to the right side of the foot of the Y of PENNY, which looks rather like a stop after the word.

Second Forgery.

Lithographed, in scarlet-vermilion, and also in carmine-vermilion, on thick, hard 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. These are, of course, very much too large. 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.

In this forgery, the M of MAURITIUS is always badly shaped; *i.e.*, the point of the V-shaped centre seems to be joined to the left foot of the letter.

Same Issue. Two Pence, 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 is in the ONE PENNY. The letters of TWO PENCE are a *little* smaller than those of MAURITIUS. Both strips of key-pattern end at the bottom with a downward-pointing white line. There is no stop after MAURITIUS in this value. There is a circular white dot in the centre of each of the four corner flowers. In the flower in the left top corner, the two upper dots are not on the same level, the outer one being distinctly lower than the inner one. In this value there are only five outward-pointing keys, with a portion of a sixth, down each side. The eye is like that of the one penny. The short lines of shading on the side of the nose are sometimes invisible in this value. The heavy shading, like whiskers, on the cheek, and that down the back of the neck, are the same as in the one penny. The outline of the back of the neck is also quite distinct. The distance from the point of the chin to the "Adam's apple" seems to be rather longer than in the one penny, but I am not quite sure of this, because my genuine specimens happen to be postmarked just there. The coronet has a fourth ornament on it—an extra cross *pattée* at the right-hand end—which does not exist in the one penny value. The middle, white part of the band of the coronet is twice as wide as in the one penny. In the top inscription, the first stroke of the M spreads slightly outwards at the bottom. There is no serif at the top of this stroke, and only a little white lump, instead of a serif, at the bottom of it. The left side of the head of the T of this word hangs down quite twice as far as the right-hand end. In the bottom inscription, the same thing is noticeable in the T of TWO. The top end of the dark stroke inside the O is rounded. In the first E of PENCE, the bottom limb is faulty, as the right-hand end does not turn up; thus it looks like an F, with a long foot-stroke.



First Forgery.

Lithographed, in a sort of dull sky-blue, on thick, white laid paper, with the laid lines running vertically. This is an extremely dangerous

counterfeit, and I have only seen it lately (1905). It closely resembles the genuine in all points, except the few now to be given. The lettering and key-pattern are rather too firm and distinct. Three lines of shading are visible on the side of the nose. The shading on the cheek is not blotched anywhere, though there are always some blotches in the genuine. In the band of the coronet, its top and bottom edges, which are solid coloured lines for more than half their length in the genuine, are, in this forgery, only solid for a small portion of their right-hand ends. The first vertical stroke of the M of MAURITIUS is perfectly upright, with a long serif at the top, pointing to the left, and a wide foot which very nearly touches the point of the central, v-shaped portion. The left side of the head of the T of this word hangs down only very slightly lower than the right-hand end. In the bottom inscription, both sides of the head of the T hang down level. The top end of the dark stroke inside the O of TWO is cut off square. The first E of PENCE is perfect, like the second E. The white line down the right-hand edge of the stamp is distinct and unbroken. In the genuine, it is very often as fine as a hair, and broken in several places.

Second Forgery.

Lithographed, in sky-blue, Prussian blue, and a sort of milky-blue, on white and yellowish-white wove paper. In the top inscription, the first stroke of the M is more or less joined to the v-shaped centre, so that they touch at the bottom in early specimens of this forgery, while, in later ones, the M becomes simply a reversed N; *i.e.*, with the oblique stroke running down from right to left, instead of from left to right. The head of the T of this word hangs down about level both sides. The S is normally shaped, and not like a reversed Z. In the bottom inscription, the left-hand end of the T of TWO does not hang down so low as the right-hand end,—just the opposite of the genuine. The ends of the dark stroke inside the O are nicely rounded, top and bottom. The letters of TWO PENCE are very nearly the same size as those of MAURITIUS. Both strips of the key-pattern end at the bottom with an outward-pointing white line. This is an easy test. The flower in the left top corner does not always show a white dot in the centre. The two upper dots of this flower are level. The eye is the same as in the second forgery of the one penny value. There is no shading on the side of the nose, and the whisker-like shading on the cheek is absent. The shading at the back of the neck is closer together than in the genuine, so that there are about seventeen lines, instead of about fourteen. In most copies, this shading causes the back of the neck to melt into the background, so that the outline of it is almost or quite invisible. The coronet is the same as in the second forgery of the one penny, having a saw-edged band, without any ornaments.

POSTMARKS.

Genuine.—54, without numerals in the centre. Also the circle with PAID, already described.

First Forgery.—My specimens of both values only bear a cross in pencil, probably put there by somebody to mark them as counterfeits.

Second Forgery.—1, 40, 51, 54, without numerals, 98. I ought to mention that, both in the genuine and in the forged, the postmark, 54, when without numerals, has four lines top and bottom, instead of the three of the illustration.

**Issue of 1858-9. Green, vermilion, magenta,
red-brown, blue.**

The green stamp was used as a 4d., the vermilion as a 6d., the magenta as a 9d. The red-brown and the blue were still-born stamps, prepared for use, but never put into circulation. The magenta stamp was reissued in November, 1862, to serve as a 1d. Specimens cancelled with postmark 54, with B 62 in the centre, were so used.

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 a rather 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 ground-work is a coarse, blotchy network. I do not think the forgeries of this set at all likely to deceive.

Third Forgery.

This is new, since my second edition. Very nicely engraved, in *taille-douce*. I have the stamps in very light yellow-green, a sort of carmine-vermilion, pale Prussian-blue, and red-brown. The red-brown are on bright *blue* paper, the others are on white. The paper is wove and stout. All my specimens are on pieces of envelope, and most of them postmarked. The knob at the top of the helmet is hardly distinguishable from the background, and is not at all like the head of an animal. There is no star on the helmet. The doubled-up fingers of the spear-hand are badly drawn, and too short; the outer ends of the knuckles ought to be in one vertical line, but no two are of the same length in this forgery. The head of the spear does not show up much from the background; it is not shaded at all, but two or three of the lines of the background cut into it. There is no sign of the Union Jack on the shield. The star in the right bottom corner is not nicely shaped; the ray which points horizontally to the left being considerably above the centre of the star. But the background is the easiest test for these forgeries. At the top and sides there is a thin, coloured outline, then a considerable white space, then a pair of parallel, scalloped coloured lines, with the points of the scallops outwards. Inside all this is the general background, consisting of a coarse network, with each mesh of the network containing either two or three vertical, coloured lines. There is no similarity at all between this and the wonderfully fine, engine-turned pattern of the genuine, in which the main part of the background is almost solid. If it were not for this background, the forgeries would be very deceptive.

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, and also B 62, as noted above. Of course the still-born stamps are not postmarked.

First Forgery.—62, 101 (with four circles).

Second Forgery.—101 (with four circles).

Third Forgery.—54, much larger, with three lines at the sides, and a large 1 in the centre.

Within the last few years, I have seen a good many *soi-disant* magenta stamps, which appear to be the still-born red-brown stamps dyed. They are not particularly difficult to detect, as the whole substance of the paper is more or less dyed, as well as the impression. I have a specimen before me at this moment, which has the forged postmark, 54, with blank centre. Forged postmarks on the unaltered red-brown and blue stamps are also frequently to be met with, such as the circle with PAID, 54 with B 63, etc. I have also the red-brown on a piece of old letter, the letter having a very old, genuine circular TOO-LATE postmark, the stamp placed beside this, and cancelled with a postmark the size of 101, but with five circles instead of three.

Issues of 1859-62. 6d., blue, slate, slate-purple;
1s., vermilion, yellow-green, dark green.

The following are the varieties :—

Unperforated stamps: 6d., blue; 1s., vermilion; 6d., slate, purple; 1s., yellow-green, 1859-61.

Rough perforations, 14 to 16: 6d., slate; 1s., dark green, 1862.

Genuine.

Engraved in *taille-douce*, on moderately-stout, hard, yellowish-white wove paper. 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 or ONE SHILLING below.



Forged.

As yet, I have not seen any forgeries of the 1s. stamps. The 6d. stamps are poorly lithographed, in a sort of purple-brown, and also in greenish-slate, on rather thin, hard, coarsely-wove white paper, either unperforated, or pin-perforated 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 are pointing, as before, upwards to 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 of 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.

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 ground-work is a coarse, blotchy network. I do not think the forgeries of this set at all likely to deceive.

Third Forgery.

This is new, since my second edition. Very nicely engraved, in *taille-douce*. I have the stamps in very light yellow-green, a sort of carmine-vermilion, pale Prussian-blue, and red-brown. The red-brown are on bright *blue* paper, the others are on white. The paper is wove and stout. All my specimens are on pieces of envelope, and most of them post-marked. The knob at the top of the helmet is hardly distinguishable from the background, and is not at all like the head of an animal. There is no star on the helmet. The doubled-up fingers of the spear-hand are badly drawn, and too short; the outer ends of the knuckles ought to be in one vertical line, but no two are of the same length in this forgery. The head of the spear does not show up much from the background; it is not shaded at all, but two or three of the lines of the background cut into it. There is no sign of the Union Jack on the shield. The star in the right bottom corner is not nicely shaped; the ray which points horizontally to the left being considerably above the centre of the star. But the background is the easiest test for these forgeries. At the top and sides there is a thin, coloured outline, then a considerable white space, then a pair of parallel, scalloped coloured lines, with the points of the scallops outwards. Inside all this is the general background, consisting of a coarse network, with each mesh of the network containing either two or three vertical, coloured lines. There is no similarity at all between this and the wonderfully fine, engine-turned pattern of the genuine, in which the main part of the background is almost solid. If it were not for this background, the forgeries would be very deceptive.

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, and also B 62, as noted above. Of course the still-born stamps are not postmarked.

First Forgery.—62, 101 (with four circles).

Second Forgery.—101 (with four circles).

Third Forgery.—54, much larger, with three lines at the sides, and a large 1 in the centre.

Within the last few years, I have seen a good many *soi-disant* magenta stamps, which appear to be the still-born red-brown stamps dyed. They are not particularly difficult to detect, as the whole substance of the paper is more or less dyed, as well as the impression. I have a specimen before me at this moment, which has the forged postmark, 54, with blank centre. Forged postmarks on the unaltered red-brown and blue stamps are also frequently to be met with, such as the circle with PAID, 54 with B 63, etc. I have also the red-brown on a piece of old letter, the letter having a very old, genuine circular TOO-LATE postmark, the stamp placed beside this, and cancelled with a postmark the size of 101, but with five circles instead of three.

**Issues of 1859-62. 6d., blue, slate, slate-purple;
1s., vermilion, yellow-green, dark green.**

The following are the varieties:—

Unperforated stamps: 6d., blue; 1s., vermilion; 6d., slate, purple; 1s., yellow-green, 1859-61.

Rough perforations, 14 to 16: 6d., slate; 1s., dark green, 1862.

Genuine.

Engraved in *taille-douce*, on moderately-stout, hard, yellowish-white wove paper. 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 or ONE SHILLING below.



Forged.

As yet, I have not seen any forgeries of the 1s. stamps. The 6d. stamps are poorly lithographed, in a sort of purple-brown, and also in greenish-slate, on rather thin, hard, coarsely-wove white paper, either unperforated, or pin-perforated 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 are pointing, as before, upwards to 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 of 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.

Issues of 1860-72.

The following are the varieties :—

No watermark, perforated 14: 1d., 2d., 4d., 6d., green (1862), slate (1863), 9d., 1s., buff (1862), green (1863).

Watermark crown and CC, perforated 14: 1d., 2d., 3d., 4d., 6d., lilac, green, 9d., green, 10d. (different type), 1s., orange, blue, 5s.

Genuine.

The following description does not include the 10d., of which I have seen no counterfeits. Engraved in *épargne*, on moderately-stout, *glacé* white wove paper, varieties as above. 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 *patée*, a badly-shaped *fleur-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 *patée* 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.

Of this type I have only the 9d., printed in mauve. Poorly lithographed, on medium, very white wove paper, pin-perforated 11, in oval holes. The paper is not *glacé*. There is a strong, dark outline to the profile. The coronet shows a cross *patée*, 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 *patée* *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; consisting 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.

Second Forgery.

Of this I have only the 6d., printed in a sort of French-grey, and also in bright green. Badly lithographed, on stout, yellowish-white wove paper, pin-perforated 13, in irregularly-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 counterfeit likely to deceive.

Third Forgery.

Of this I have the 3d., vermilion. Fairly well lithographed, in a very *red* vermilion, on medium, very white wove paper, not *glacé*; pin-perforated 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 counterfeits above-described.

POSTMARKS.

Genuine.—54, lettered B 53; the same, with numerals only (district offices); the same, with two lines or 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.

Third Forgery.—6.

Issue of 1862. Envelope, Nine Pence, 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 embossed 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.

BOGUS SURCHARGE.

I have the 1d., purple-brown, of the 1863-72 issue, C C, perforated 14, surcharged 2 CENTS in ordinary, Roman capitals, $2\frac{1}{2}$ mm. high. This is, of course, altogether bogus, as the 2 CENTS surcharge was only printed on the stamps of the 10d. type, with the original value removed. My specimen is postmarked with 101, but with four circles, instead of three.

BOGUS PERFORATIONS.

The still-born red-brown and blue stamps may be met with, perforated $11\frac{1}{2}$, and with a red surcharge of L. P. E., in block capitals. These were done at the London Philatelic Exhibition, some years ago, to show the working of the perforating-machine, and as a souvenir of the exhibition. They are, of course, only curiosities, not intended to defraud.



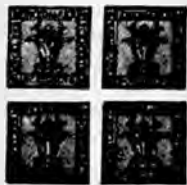
MECKLENBURG-SCHWERIN.

Issue of July, 1856. ‡ Schilling, unperforated.

Issue of 1864. ‡ Schilling, rouletted.

Genuine.

Very nicely engraved in *épargne*, 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 2 mm. 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. The lowest left-hand point of the leaf-ornament, below the bull's mouth, is above the very end of the C of SCHILLING.



First Forgery.

Poorly lithographed, in scarlet, on medium, greyish-white or yellowish-white wove paper. The stamps are not set at regular distances apart in the forme, the spaces between them varying from 1 to $1\frac{1}{4}$ mm. The oblique rows of dots in the central square are placed fairly regularly, but they look blotchy, as some of the dots are light, and others heavy. The side-lobes of the trefoil in the centre of the coronet are rounded, instead of pointed, and all three lobes are too widely separated, so as to look more like a cross than a trefoil. The points of the horns do not reach up to the level of the very top row of dots, as the genuine do, but only to the second row. In some specimens, the top of the right horn is open, and points to the first E of FREIMARKE, but this is not always the case. The left horn seems to point between the A and the R of FREIMARKE. The ring in the nose of the bull rests upon the outline, above SCHILLING. The stop after MECKLENB. is too near to the end of the label. The tip of the bull's right ear points to the second E of MECKLENB., and it almost touches the border, though it is $\frac{1}{2}$ mm. from the border in the genuine. The serif to the head of the F of FREIMARKE is so long that it touches the left-hand end of the containing-label, though it is not near it in the genuine. The lettering is very blotchy, but not quite so bad as in the forgery now to be described.

Second Forgery.

Horribly lithographed, on medium, very white, transversely-laid paper, unperforated. The stamps are set very badly in the forme, at varying distances apart, and several of them decidedly crooked. Some are 1 mm. apart, and others $1\frac{1}{2}$ mm. 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 E, and the second R 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 generally 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. 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.

POSTMARKS.

Genuine.—I have no cancelled specimen, but I fancy I have seen 29, very large.

First Forgery.—My specimen bears 1, very large, so far as I can make out.

Second Forgery.—This appears to be 29, large and very blotchy.

FORGED ROULETTE.

The stamp, as above stated, was issued rouletted in 1864. The rouletted stamp is decidedly scarce. I remember the German dealers used to ask £5 for it, eighteen or twenty years ago. The genuine roulette gauges $11\frac{1}{2}$. The forgers have sought to remedy the scarceness, by taking the genuine, unperforated stamps, and adding a roulette. The forged roulette gauges 13.

Issue of October, 1864. $\frac{1}{4}$ 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 second forgery of the 1856 issue, 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, as in the annexed illustration. 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 forgery already mentioned.



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 $11\frac{1}{2}$.

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. Both the ears are 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 about 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 of 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 of the coronet, 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. I have one specimen of the 3 sch., roughly rouletted to some quite uncountable gauge.

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 (?), 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 touches 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,

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 about 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 of the coronet, 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. I have one specimen of the 3 sch., roughly rouletted to some quite uncountable gauge.

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 (?), 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 touches 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, 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 colour, on white, would still be the worst of the lot.

POSTMARKS.

Genuine.—29, large. 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, large, 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 11½. The two side-arms of the cross on the top of the embossed crown are of equal length, and the two 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 back of the base of the crown. The two sides of the top of the shield curl outwards, 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 twenty-two oval dots above the letters of MECKLENB. STRELITZ; another row of twenty-two similar dots under that word; another of twenty-two dots above the letters of EIN (ZWEI) SILB. GR.; and another of twenty-two 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 outwards, 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 crescent-shaped. As far as I can see, counting all the little scallops which ought to contain dots (some of them are "blind"), there are twenty-five above and twenty-two below MECKLENB. STRELITZ, and twenty above and twenty-five 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 twenty-six oval or crescent-shaped

dots above the name, and about twenty below it ; about nineteen above the words of value, and about twenty-six 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.—I have no cancelled specimen.

Forged.—1, 10, 29, 101.

I take it for granted that there is a 3 sgr. to complete the forged set, but I have not seen it.

MEXICO.

Issue of 1858. Coloured impression, on white paper.

$\frac{1}{2}$ Real, 1, 2, 4, 8 Reales. (With or without surcharge.) *

All the Mexican stamps, up to the issue of 1882-3, *ought* to bear a surcharge. Those without surcharge were never authorised, and are incomplete, though many varieties may be found used in their unsurcharged state, so the absence of a surcharge does not necessarily imply that a stamp is forged.

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 the shirt-front. These studs are placed in a vertical fold or pleat ; and there are two other, similar pleats, 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 more or less 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 ; the points of the right-hand fork are 2 mm. apart, and those of the left-hand fork $1\frac{1}{2}$ mm. apart. The background of this upper label is formed by horizontal lines, which, by the way, in this first issue, are frequently blotched together, so as to appear practically solid. In any case, they are difficult to count. Reckoning them in the little space between the two words, there are eleven, not counting the top and bottom outlines of the scroll. The lowest of these eleven lines runs right along, the whole way, below the bottoms of the letters, so that the letters stand upon this line, which thus closes the ends of the feet of the RR of CORREOS, the M of MEJICO, etc. This last test must be particularly noticed, on account of a dangerous forgery, hereafter described, which fails in this point. The



* None of the forgeries hereafter described have any surcharge, unless specially mentioned.

background in the bottom label is filled with crossed, oblique lines, running down from right to left, and from left to right, respectively. These, also, are often blotched, but they can generally be distinguished in the space between the words of value, if nowhere else. In good specimens, the face is shaded all over, except a portion of the chin, and the outlines of the lower eyelids are not too thick. The dark, clerical stock, under the chin, is formed by six horizontal lines, including the outline of the chin. The bottom of the shirt-front, where it comes down in a peak, to touch the oval frame, is not outlined; and, just there, there is a little ornamental curl of the frame, which projects slightly upwards, against the bottom point of the shirt-front. This ornament is similar to those to right and left of the face, and under the S of CORREOS, respectively.

First Forgery.

Of this I have only the DOS REALES. The design is extremely poor. It is 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 pleat 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. REALES, 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 and no pleats in the shirt-front. 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. The mouth wears a most fatuous grin, very unlike the sad and slightly sneering expression of the genuine.

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, not including the outer 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 MEJICO 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 the C and O of MEJICO. 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 background of the upper label is formed by nine distinct, horizontal lines, not counting the outer outlines of the label. The lowest of these nine lines does not run

across, below the bottoms of the letters, so that the feet of the RR of CORREOS, and of the M of MEJICO are open. The front of the nose is unshaded for its whole length, and the outlines of the lower eyelids are too strongly shaded, making them look thick and Chinese-like. The horizontal lines forming the black stock, under the chin, are rather too dark and thick. Besides the ridge of the nose, there is another unshaded place, under the left eye (right side of the stamp). The general appearance of the design is rather faint, as though from a somewhat worn plate, but the central oval is unduly dark and prominent. I call this a decidedly dangerous forgery.

POSTMARKS.

Genuine.—1; also one somewhat like 29, but larger, with name and FRANCO between the circles; also one 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 post-marked, 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 production to spoil it with a cancellation.

Issue of 1861.

½ 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.

Third Forgery.

Finely engraved in *taille-douce*, on thin, and also on thick, coloured wove paper. The tests are the same as in the seventh forgery of the first issue.

POSTMARKS.

Genuine.—As before.

First Forgery.—A pen-stroke; a red pencil-mark; a black blotch; also uncancelled.

Second Forgery.—98, 100.

Third Forgery.—Uncancelled.

Same Issue. 4 Reales, red on yellow; 8 Reales, green on brown.

Genuine.

The tests are the same as before, but the stamps are printed in coloured ink on coloured paper, 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.

I have only the 8 reales. It is finely engraved in *taille-douce*, on thinnish, soft, coloured wove paper. The tests are the same as for the (dangerous) seventh forgery of the first issue.

POSTMARKS.

Genuine.—As before.

First Forgery.—A blotch; also 76.

Second Forgery.—Uncancelled.

Issue of 1864. 1, 2, 4 Reales; 1 Peso.

These stamps are very rare *used*. I only remember having one specimen, which was given to me by a friend in Monterey, and bore the surcharge MONTERREY. I believe they are also known with the surcharge of PASO DEL NORTE. The ordinary, unsurcharged, unused specimens, now so common, are remainders. The issue was, practically, a still-born one.

Issue of 1863. 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 nearly touches the O. The value-label at the bottom of the stamp is solid. The central medallion has a ground of horizontal lines, easy to be seen, and these lines are rather thicker near the Padre's right shoulder (left side of the stamp), making a shadow there. There are nine of these horizontal lines above the top of the head, the ninth touching the head. The dark ribbon or stock, under the chin, is formed by five lines, the first four very thick, and the lowest one somewhat thinner. The shirt-front is very like that of the first issue, except that only four of the five divisions can be made out, and the lines are very faint. Some of the diagonal shading touches the bottom stud, but does not hide it in the least. The ear is shaded with dots. The left eyebrow (right side of the stamp) is rather short, and does not extend to the outer corner of the eye. Each of the upper eyelids is shaded by a curved row of dots, just above its dark, upper outline. There is a thin, almost vertical line, running down the front of the upper lip. The ink stands out boldly from the surface of the paper.



First Forgery.

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. 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 a little shading. The lower stud is a good deal hidden by the 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. The ink does not stand out at all from the surface of the paper.

Second Forgery.

I think this must be a lithographic transfer from the last. Lithographed, on rather stout, white wove paper, nicely perforated 11. The sheets of this forgery are in four panes, of twenty-five stamps in each pane, one pair of panes being *tête-bêche* to the other pair. The line in the C of CORREOS has almost disappeared. The value-label at the bottom of the stamp is solid in most specimens. There are a few dots along the upper eyelids, but they are almost invisible. The rest of the tests are the same as in the first forgery.

Third Forgery.

This is either a second and worse transfer, from the first forgery, or, more probably, a later printing from the stone of the second forgery, after it got more or less used up. The design is very blotchy. Badly lithographed, on thick, yellowish-white wove paper, perforated 11. There is not the slightest trace of any lines through any of the letters. The value-label is quite solid. There are ten horizontal lines, as in the first forgery, above the Padre's head, but they are much blotched. There is a slight trace of shadow in the lines near his right shoulder. One pleat, to the left of the upper stud (right side of the stamp), is visible part of the way. The rest of the tests are as in the first forgery.

Fourth Forgery.

This is new to me (1905), and is evidently of German origin. It bears the word FALSCH, in small, black, sans-serif letters, across the upper label, but even without this, it is not very likely to deceive. I have only the 4 reales. Fairly well lithographed, in dull yellow-brown, instead of sepia-brown, on thick, hard, very white wove paper, ungummed, unperforated. There are traces of one line in the C of CORREOS, and of two lines in the M of MEXICO. I do not think there is any line in the first R, but the word FALSCH hides this letter in my specimen. The central medallion is of solid colour, instead of lines, and this is an easy test. It is uniform all over, and the outline of the right side of the face (left side of the stamp) merges into this solid background, instead of being sharply defined. The dark ribbon or stock, under the chin, is solid. There is no sign of any pleats in the shirt-front. There is a large

patch of white on the ear. The left eyebrow (right side of the stamp) is much too long, and extends beyond the outer corner of the eye. The upper eyelids are almost hidden by heavy shading, so that the curved line of dots along the rim of each cannot be made out. From the corner of the nose to the corner of the mouth there is a strong, dark line of shading, which does not show in the genuine, the latter having only dots. The ink does not stand out from the paper.

POSTMARKS.

Genuine.—The only used specimen that I ever had was postmarked (and surcharged) MONTERREY. Evans says that they may be found with forged cancellations, but I have not seen any.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—Overprinted FALSCH.

NOTE.—I have one of the genuine remainders, with a forged surcharge of MONTERREY.

Issue of 1864. 3 Centavos; $\frac{1}{2}$, 1, 2, 4, 8 Reales.

As specimens of *taille-douce* engraving, these stamps certainly do not shine; for though the engraving may be all right, the printing is usually very bad, so that a really clear and distinct set of all the values is hard to find. There are two distinct surcharges: the earlier one has the district name only, or with consignment-number and date in large figures; the later surcharge has the consignment-number and date in smaller figures, with or without name.



Genuine.

Engraved in *taille-douce*, on white wove paper, which seems to vary a good deal in thickness; impression generally more or less smeared, as above-mentioned. 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. In the X of MEXICO, the limb which points downwards, towards the bottom of the stamp, is five or six times broader than the other limb. The circlet at the bottom of the crown bears three jewels. The serpent has a distinct head, and an eye; the head points to the E of MEXICO. The outer frame of the stamps shows zigzag white lines, on a coloured background, but the white lines are not at all conspicuous. The eagle's neck is only outlined one side (left side of the stamp), the other side is bounded by the ends of the horizontal lines which form the background of the central oval; and no feathers show down this unoutlined half of the neck; while the other half, on the left side of the stamp, is feathered, from the head downwards. The left wing (right side of the stamp) does not touch the outline of the oval near to it.

First Forgery.

Coarsely lithographed, on stout, white wove paper. The impression is not smeared. The C of MEXICO is an ordinary C, but is rather top-heavy, the C of CORREOS is also an ordinary C. Both limbs of the X are of equal thickness; this is an easy test. There are no jewels in the circlet

at the base of the crown. The serpent has not the faintest vestige of a head, and the stump, where the head ought to be, points straight upwards, towards the centre of the M. The zigzag white lines round the frame of the stamp are very much too prominent. The eagle's neck is outlined down both sides; and the white patch, down the front of the throat, is much too conspicuous. There is a dark spot on the side of that toe which points towards the right bottom corner of the stamp; this spot is not visible in the genuine.

Second Forgery.

Lithographed, on stout, hard, white wove paper, ungummed, impression not smeared. The C of CORREOS is an ordinary capital C, as is also the C of MEXICO. The downward-pointing limb of the X is broader than the other limb, but nothing like so broad as in the genuine. There are two very tiny dots near the front of the circlet, at the bottom of the crown, but they are not large enough for jewels. The serpent has an eye, but it is circular, while that in the genuine is oblong; and the head simply tapers to a point, instead of enlarging and then tapering. The flowers in the four corners of the stamp are quite different from those of the genuine, and of all the other counterfeits. In the genuine, the two vertical petals, which point, respectively, towards the top and bottom of the containing-squares, are, practically, as large as the petals which point towards the corners. In this forgery, while the petals which point towards the corners are of equal size, with those of the genuine, the top and bottom petals are merely small white dots. Thus each ornament looks like a floral St. Andrew's cross, with four white dots in the angles. The eagle's neck is outlined both sides, and, from what I can see under the postmark of my solitary specimen, the feathers cover more than half the width of the neck. The lower portion of the wing, on the right side of the stamp, comes so close to the boundary of the oval that none of the horizontal lines of the background can be seen, between the outline of the oval and the lowest part of the wing. In the genuine, these lines can be seen the whole way down. In this forgery the eagle's left foot (right side of the stamp) looks like a sort of badly-made trefoil, standing on nothing; while, in the genuine, the foot is properly shaped, and is grasping a branch of the cactus.

Third Forgery.

This is a German production, and has *FALSCH* printed in black *sans-serif* letters near the top. Fairly well lithographed, on thick, hard, very white wove paper, ungummed, and not smeared. The back of the circlet, at the base of the crown, is shaded, and there are two very small dots, by way of jewels. There is a small white blotch in front of the serpent's mouth, so that at first sight the reptile might be taken for a cobra, with the blotch as its head, and the real head of the serpent standing for the expanded hood of the cobra. This blotch, however, is an accidental blemish in the background. The real head shows a long faint line, by way of eye. The tail very nearly touches the outline of the oval, though, as far as I can make out, the end of the tail does not go near the outline of the oval in the genuine. The bottom frame contains numerous white scratches and blotches, without any particular zigzag pattern. The eagle's neck is feathered all over, not showing any white patch down the front of the throat; this is an easy test. The white edge of the left wing (right side of the stamp) is very broad and clumsy; it touches the dark outline of the oval for some distance. The foot on which the eagle is standing is very clumsily drawn, no separate toes being visible.

Fourth Forgery.

Poorly lithographed, on thinnish, very yellowish-white wove paper, not smeared, ungummed. The C of MEXICO is an ordinary capital, that of CORREOS ditto. There is a white stop after MEXICO, which does not exist in the genuine, or in any of the other forgeries. The downward-pointing limb of the X is only about twice as broad as the other limb. The circlet at the base of the crown is darkly shaded all over. The serpent has a most peculiarly-shaped head. The mouth is open, the upper jaw a mere stump, pointing towards the right foot of the M, and the lower jaw very long, and pointing towards the foot of the E. There is no eye. The eagle's neck is strongly outlined down both sides; it is perfectly white, except a narrow band of shading or feathers down the back of the neck. The wing on the right side of the stamp is a long way from the outline of the oval. In the genuine, the tip is about $\frac{1}{3}$ mm. from the outline; in this forgery, it is $\frac{3}{4}$ mm. from it. The corner-ornaments are more like eight-pointed stars than florets; as the two horizontal petals are drawn to the edges of the square; whereas, in the genuine, these two petals are shorter than the other six, and do not touch the edges of the square. The lettered oval is perfectly solid. In the genuine, it is filled with lines of shading, following the curve of the oval.

Fifth Forgery.

I got this, I think, very soon after the publication of my second edition. I have only the 4 reales, which is printed in bright ultramarine (bogus colour). Clearly lithographed, on stout, very white wove paper, ungummed, not smeared. The C of CORREOS and the C of MEXICO are both ordinary capital letters. There are two dots for jewels on the base of the crown. The serpent has a head, but the *top* of the head, instead of the side, appears to face the spectator, and there are two short streaks or lines of shading on it. It points towards the left bottom corner of the X of MEXICO. The tail is very short, and does not reach so far to the left as the top of the eagle's wing, though the genuine goes under and beyond the tip of the wing. The feathers on the eagle's neck make a triangular patch, having the face and front of the throat white, nearly down to where the serpent crosses the throat. Thus there is more shading than in the genuine, for, in the genuine, there is no shading at the lower part of the front of the throat. The large feathers in the wings are perfectly distinct, and can be counted easily. In the genuine, they are mostly masses of dark shadows. The horizontal lines of shading in the central oval are too far apart. In the genuine, the seventh line from the top touches the cross or knob, at the top of the crown, and the eighth line from the top touches the serpent's head. In this forgery, the fifth line from the top touches the knob of the crown, and the sixth line touches the serpent's head. There are only two claws, instead of three, on the foot which grasps the branch of cactus. The corner-ornaments are eight-pointed stars, rather than florets.

POSTMARKS.

Genuine.—1, 27, 29; also an oblong, like 72, but with the outline much thicker; also a pen-stroke.

First Forgery.—10, 29, 42 (without numerals), 100, 101.

Second Forgery.—29.

Third Forgery.—Uncancelled, except with FALSCH.

Fourth Forgery.—79 (without numerals) and the dots *very* small.

Fifth Forgery.—Uncancelled.

Issue of 1866-7. Lithographed. 7, 13, 25, 50 c.

These stamps were surcharged with name only, or with number and date only, or with both combined. The unsurcharged, unused specimens frequently met with are remainders.

Genuine.

Lithographed, on stout, yellowish-white wove paper. The frame of the stamp is formed by a series of little dark oblongs, each in its own little frame. The oblongs are upright at the top and bottom of the stamp, and horizontal down the sides. The outline of the lettered oval touches some of these oblongs, and cuts into others, as hereafter described; and the reader must understand that, when I speak of the outline touching or cutting an oblong, I mean the oblong itself, and not its little frame. At the top of the stamp, the outline cuts into the fifth oblong from the left, and the fifth oblong from the right. At the bottom of the stamp, the outline of the oval touches the corner of the fifth oblong from the left, and the fifth oblong from the right. Down the left side of the stamp, the outline of the oval touches the corner of the sixth oblong from the top, and cuts into the sixth oblong from the bottom. Down the right side of the stamp, the outline of the oval cuts into the sixth oblong from the top, and also cuts into the sixth oblong from the bottom. The Emperor's hair commences 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 front and the upward curl of the nostril. The profile of the moustache projects well beyond the profile of the beard, and the end of it stands out plainly from the surface of the beard. A line drawn down the front of the beard would pass very close to the C of CORREOS; and the beard itself ends in two points or forks. Between the point of the beard and the neck, the space is 1 mm wide. The shading at the cut-off base of the neck tapers to nothing on the left side, so that the front of the neck ends in a sharp point. The letters of the inscription are well done for a lithograph, with square-cut ends. The stops are rectangular. The C of MEXICANO is a distinct C. The face is pleasing, and reminds one very much of the portrait of the King of the Belgians. Many of the stamps are very poorly printed, and I do not suppose that the whole of the tests here given will be visible on any one particular specimen.

**First Forgery.**

Lithographed, on rather thin, white wove paper. At the top of the stamp, the outer outline of the lettered oval touches the third oblong from the left, and the fourth (very nearly) from the right. At the bottom of the stamp, the outline cuts into the fourth oblong from the left, and nearly touches the fourth from the right. Down the left side of the stamp, the outline of the oval cuts into the fifth oblong from the top, and touches the fifth from the bottom. Down the right side of the stamp the outline of the oval cuts into the fourth oblong from the top, and the fifth from the bottom. In this forgery, there is a vertical white bar at the left-hand end of the bottom frame, and a dark bar at the right-hand end; these do not exist in the genuine. The Emperor is very bald, the hair only commencing 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 distance between the point of the nose

and the upward curl of the nostril is far too great,—2 mm., instead of $1\frac{1}{2}$ mm. The moustache does not droop enough. In the genuine, a line drawn through the centre of the length of the moustache would pass along the right-hand v-stroke of the M of IMPERIO, while, in this forgery, a line drawn along the centre of its length would pass almost clear to the left of the M. A line drawn down the front of the beard would cut almost centrally through the first O of CORREOS, and the fork of the beard is hardly noticeable. Between the neck and the nearest part of the point of the beard, the distance is only $\frac{1}{2}$ mm. The lettering is rather ragged, and some of the ends of the letters are rounded. The stops are circular. In the 7 c., the 7 on the right-hand side has its head turned the wrong way; and the C of the right-hand value is a distinct G, in all the stamps of the set. The Emperor's expression is idiotic, and he is not in the least like the King of the Belgians.

Second Forgery.

Very poorly lithographed, on thin, soft, or fairly stout, hard, very yellowish wove paper. At the top of the stamp, the outline of the lettered oval cuts into the sixth oblong from the left, and touches the fifth from the right. At the bottom of the stamp, the outline touches the fifth oblong from the left, and, as far as I can make out, the fourth from the right, though this latter is partly hidden by the postmark in my solitary specimen. Down the left side of the stamp, the outline of the oval cuts into the seventh oblong from the top, and touches the sixth from the bottom. Down the right side of the stamp, the outline of the oval cuts into the sixth from the top, and, I think, touches the fifth from the bottom, though this last is hidden by the postmark in my specimen. The hair is formed by short scratches; it is brushed back like a German's, without any curl behind the ear. The nose is strongly hooked, instead of being straight. The under lip is visible in this forgery, though it cannot be seen in the genuine. The end of the moustache is short and stumpy, and it turns up slightly, instead of drooping. The beard ends in a point, instead of a fork, and a line drawn down the front of it would pass through the centre of the first O of CORREOS. This O, by the way, is broken, so that it looks like a C. The distance between the point of the beard and the neck is about $\frac{3}{4}$ mm. The letters of the inscription are thin, scratchy, and almost unreadable, and several of the stops are missing. The face, in this forgery, is very like that of our own King.

Third Forgery.

This is dangerous. Very nicely lithographed, on medium, hard, white wove paper. The places where the outline of the lettered oval cuts the little oblongs are all like the genuine, except down the right side, where the outline of the oval cuts into the seventh oblong from the bottom, instead of the sixth. The profile of the nose has a marked bridge to it, instead of being straight. A line drawn down the front of the beard would touch the left side of the first O of CORREOS, and the front fork of the beard is about $\frac{1}{2}$ mm. from the edge of the oval, instead of *almost* touching it. The O of MEXICANO is very square, instead of being oval. The stops are round. A peculiarity of this forgery is the entire absence of the under lip. There is really no under lip in the genuine, but we are left to infer that it is hidden under the moustache. In this forgery, the moustache is drawn in such a way that the lip would show if there were one. There are about fourteen curved, horizontal, dotted lines of shading at the back of the neck, counting from the bottom of the ear to where the neck is cut off at the back. In the genuine, there are twenty of these dotted lines.

POSTMARKS.

Genuine.—29.

First Forgery.—42, 54, both without numerals; 62, 76; also an oval of thick, dotted lines.

Second Forgery.—Something like 33.

Third Forgery.—Uncancelled.

Same issue. Engraved. 7, 13, 25, 50 c.

These are the same type as the stamps just described, but are, of course, very much clearer. The forgeries are lithographed, but I describe them here because they are evidently imitated from the engraved set, and not from the lithographed ones.

Genuine.

Finely engraved, in *taille-douce*, on stout, white wove paper, the front of which is almost invariably tinted the same colour as the stamp, in consequence of imperfect wiping of the plate. At the top of the stamp, the coloured outline of the lettered oval cuts into the fifth oblong from the left, and nearly touches the fifth oblong from the right. At the bottom of the stamp, the outline of the oval cuts deeply into the sixth oblong from the left, and nearly touches the fifth from the right. Down the left side of the stamp, the outline of the oval touches the sixth from the top, and nearly touches the sixth from the bottom. Down the right side of the stamp, the outline of the oval cuts into the sixth from the top, and nearly touches the sixth from the bottom. The lettered oval itself is shaded by dark lines, following the curve of the oval. The background to the portrait is composed of fine, crossed, horizontal and vertical lines. The little oblongs, with the aid of a strong microscope, can be seen to be also composed of crossed lines. (In the lithographed set, the oblongs, lettered oval, and central medallion are all solid.) The beginning of the hair can generally be traced to below the middle of the space between the O and the M; its arrangement is the same as in the lithographed set. The nose is also the same. The profile of the moustache projects well beyond the profile of the beard, and the end of it stands out plainly from the surface of the beard. There is no white curl from the corner of the eye to the ear. The beard is forked, as before, and the space between the point and the neck is 1 mm. wide. The shading at the cut-off base of the neck tapers to nothing on the left side, so that the front of the neck ends in a sharp point, the same as in the lithographed set. This cut-off part of the neck is shaded by four curved, horizontal lines, crossed by a number of oblique lines. The shading on the back of the neck, from the bottom of the ear down to the back tip of the neck, is composed of twenty-two rows of dotted lines. The letters are very clearly cut, with square ends. The stops are large and rectangular: they are just $\frac{1}{2}$ mm. high, and nearly $\frac{1}{2}$ mm. wide. The C of MEXICANO is a distinct C.

First Forgery.

I have noted this as a very excellent counterfeit, but I do not possess it now, so must transcribe the description from my second edition. I only had the 50 c. It is 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.

Second Forgery.

For a lithograph, this is very good and deceptive. Very well lithographed, on stout, white wove paper, the front tinted the colour of the impression. I have only the 13 c. At the top of the stamp, the coloured outline of the lettered oval nearly touches the fourth oblong from the left, and cuts into the fifth oblong from the right. At the bottom of the stamp, it nearly touches the fourth from the left, and cuts deeply into the fifth from the right. Down the left side of the stamp, the outline of the oval *very* nearly touches the fifth oblong from the top, and cuts into the fifth from the bottom. Down the right side of the stamp, the outline cuts into the sixth oblong from the top, like the genuine, and touches the fifth oblong from the bottom. The hair apparently begins under the E of MEXICANO; on the temple, the front of it is partly composed of dotted lines. In the genuine, there is only one dotted line on the temple, all the others being complete. The profile of the nose points more downward than the genuine. If a line were drawn down the front outline of the nose, it would only touch the right-hand side of the 3 of 13; in the genuine a similar line would touch the top of the 1. The point of the moustache is rather lost in the beard. The background of the central medallion is solid, as is also that of the lettered oval; and the little oblongs are also solid. The cut-off part of the neck seems to show only two curved, horizontal lines, crossing the oblique ones. The shading on the back of the neck shows only about ten rows of dotted lines, from the back point to the bottom of the ear. The lettering is nicely done, but some of the stops are square and others oblong.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Provisional Issues of 1867, for the City of Mexico.

Surcharged "Mexico" in Gothic type.

These are the same type as the first issue, and were used when the Republicans got possession of the capital. The following are the varieties:—

$\frac{1}{2}$ rl., blue on white; 4 rs., red on white; $\frac{1}{2}$ rl., black on brown; 1 rl., black on green; 2 rs., black on rose; 4 rs., black on yellow; 4 rs., red on yellow; 8 rs., black on brown; 8 rs., black on green. Also on thin, blue-grey, wove paper: $\frac{1}{2}$ rl., grey-green; 1 rl., blue; 2 rs., blue-green; 4 rs., rose.

Genuine.

The tests for the stamps themselves are, of course, the same as in the first issue; it is only the Gothic surcharge which has been forged. The Gothic M is composed of three thick, vertical lines, and between the second and the third there is another thin, vertical line.

Forged.

In the M, the thin, vertical line, between the two right-hand, thick ones, is absent.

POSTMARKS.

Genuine.—29.

Forged.—Uncancelled ; also one like 27.

NOTE.—The reprints of these stamps are to be found surcharged by the original, genuine Gothic hand-stamp, and also with forged surcharge. I have not seen these latter reprints, therefore cannot say whether the forged surcharge on them has the faulty M, described above.

Issue of 1868. 6, 12, 25, 50, 100 Centavos.

The following are the varieties of these stamps :—

Thin figures of value, unperforated. Thin figures of value, perforated. Thick figures of value, unperforated. Thick figures of value, perforated. According to Evans, the stamps with MEXICO surcharge, both in this and in the next issue, are always perforated in some manner, while the unperforated ones always bear the name of some other province. The surcharge includes name, number, and date.

Genuine.

Engraved in *épargne*, in black (except the 25 c., which is in blue), on medium to thick, coloured wove paper, *perçé en arc*, 19 ; or pin-perforated 12½ (to 16 ?) ; or unperforated ; varieties as above. The stamps with thick numerals have a stop ; those with thin numerals have no stop after the figures. 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 horizontal 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. The left half of the nose (right side of the stamp), from the eyebrow down to the point, is darkly shaded, with no white line down the shading. The background of the central circle contains forty-one horizontal lines, counting from above the head to where the shoulder ends, on the right side of the stamp.

**Forged.**

Lithographed, in black (except the 25 c.), on *very* thin, coloured wove paper ; unperforated. The 6 c. and the 100 c. have no stop after the numeral ; the 12, 25, and 50 c. all have a stop after the numerals. The upper half of the X of MEXICO is exactly the same size as the lower half ; the I and the O are no thicker than the other letters ; 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. The left side of the nose (right side of the stamp) shows a distinct white line, running down the middle of the shaded part. The background of the central circle, counting as before, shows only thirty-nine horizontal lines of shading.

POSTMARKS.

Genuine.—1, 26, 29, 74.

Forged.—Uncancelled ; also 29 ; 37, 42, both without numerals ; also an oval like 27, but smaller, and much more pointed.

Issues of 1872-4. 6, 12, 25, 50, 100 Centavos.

(*With or without black surcharge. The latter is not common, except as a reprint.*)

The following are the varieties :—

Unperforated, beginning of 1872.

Perçé en pointes, April, 1872.

Perçé en arc, 1874.

Pin-perforated 13, 1874.

Genuine.

Poorly lithographed (?), on medium, white wove paper, ornamented at the back with a blue, *moiré* pattern. 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. The top of the left-hand value-label is decidedly rounded. Above this label there are $3\frac{1}{2}$ large curls in the 6 (SEIS) centavos, $3\frac{1}{4}$ in the 12 (DOCE) centavos, $3\frac{1}{2}$ in the 25 (VIENTICINCO) centavos, $3\frac{1}{4}$ in the 50 (CINCUENTA) centavos, and 3 in the 100 (CIEN) centavos. The beaded oval, round the portrait, is formed by 130 square dots, alternately white and coloured. 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 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. 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.

POSTMARKS.

Genuine.—1, 29 ; also one something like 27, only smaller.

Forged.—29 (not common), 37 (without numerals), 41, 62.

Issue of 1874-83. 4, 5, 10, 20, 25, 50, 100 Centavos.

The stamps of this issue are all of different designs. I have only one very poor forgery of the 100 c., and have not seen counterfeits of any of the other values. All the above were used for inland postage only. They are surcharged with name, and with consignment-number, and abbreviated date.

100 Centavos. Genuine.

Engraved in *taille-douce*, on thick, hard, laid and wove, and on very thin, wove paper, perforated 12. The face and head are shaded all over, except a small patch, above the ear. The outlines of the chest, shoulder, and hair hanging down to the shoulder, are perfectly distinct from the background; the background itself is formed by very fine, crossed, vertical and horizontal lines. The white stock or collar is only about $\frac{1}{2}$ mm. high. All the thick, wavy, dark lines of shading of the coat, waistcoat, and cravat are quite distinct, and can be counted. There are thirty-one little vertical lines, of varying lengths, below the CORREOS label. The letters RRE are all joined at the bottom. The four oblique labels, containing the figures 100, are shaded with straight lines. Down each side of the stamp, between the corner value-labels, there is a curved piece of beautiful engine-turning, and outside the edge of this is a solid, curved strip, the outside edge of which is wavy. The left-hand strip shows 11 $\frac{1}{2}$ outward-pointing dark waves, the half-wave at the bottom. The similar right-hand strip shows 11 complete outward-pointing dark waves, with a small portion of an extra wave at the top end, and a similar portion at the bottom. In the bottom label, the IE of CIEN and the TA of CENTAVOS are joined at the bottom; the CE of CIEN and the TA of CENTAVOS are also joined at the top. The colour is a brownish-crimson.



Forged.

Very badly lithographed, on thick, yellowish-white wove paper, unperforated. There are a few indistinct dots, high up on the forehead; except for this, the front of the face, forehead, and head are perfectly white. The background is of solid colour, and the outlines of the chest, shoulder, and hair hanging down to the shoulder, are entirely invisible. The white stock or collar is 1 mm. high. The coat and waistcoat are, practically, one solid blotch. There are thirty-two vertical lines of shading below the CORREOS label. None of the letters of any of the inscriptions touch each other; the labels containing the numerals are all solid. The engine-turning down the sides is very badly done; the solid wavy strip down the left side shows nine outward-pointing waves, and the similar strip down the right side shows eight. The colour is bright aniline-rose.

POSTMARKS.

Genuine.—29; also a large blotchy oval; also a printed bar; also a pen-and-ink cross. These last two may be cancellations on remainders.

Forged.—42, without numerals; but the dots are triangular instead of diamond-shaped.

PORTE DE MAR STAMPS.

Issue of 1875. 2, 10, 12, 20, 25, 35, 50, 60, 75, 85,
100 Centavos, black on white.

Genuine.

Typographed (?), in black, on white or yellowish-white wove paper. Most of the numerals are evidently on movable plugs, as a rectangular piece, enclosing the numeral, can generally be plainly seen; because its own horizontal lines, and those of the rest of the background, do not join accurately. Taking the values in order, my specimens show movable plugs where I have put the brackets: [2], 10, 1[2], [2]0, [25], [35], [50], [60], [85], [100]. Thus it would appear that the 10 c. alone is normal, that the 12 and 20 c. are made from the 10 c., and that all the rest are movable. The central oval is filled with fine, horizontal lines, a hundred and one in number, the top one being no thicker than the rest, and the bottom one running clear below the lowest letters (NTAV) of CENTAVOS. In the 2 c., the numeral is enclosed within thirty-five of these horizontal lines; the 0 of the 10 c. within thirty-five; the 1 of the 12 c. within thirty-four; the 0 of the 20 c. within thirty-four; the 2 of the 25 c. within thirty-five; the 3 of the 35 c. within thirty-four; the 0 of the 50 c. within thirty-five; the 0 of the 60 c. within thirty-six; the 8 of the 85 c. within thirty-six; and the last 0 of the 100 c. within thirty-five lines. In the word CORREOS, the middle tongue of the E is quite central, and the second O is as square as the first. None of the letters of CENTAVOS touch each other, and the horizontal lines of the background are as regular behind this word as elsewhere, while the highest point of the S touches the thirteenth line from the bottom. The middle tongue of the E of PORTE is a little above the centre; that of the E of DE is a little below the centre; and the top of the A of MAR is cut off square. The dot in the left top corner of the stamp is enclosed between the second and third horizontal lines from the top; the dot in the right top corner is also between the second and third lines, though it trespasses slightly above the second line; the dot in the left bottom corner has the second line from the bottom running centrally through it; and the dot in the right bottom corner is enclosed between the second and third lines from the bottom. There are seventy-three horizontal lines outside the oval, counting down the left side of the stamp, the lowest line being *very* close to the bottom frame. The floral ornaments in the corners would be good tests, but I cannot describe them without diagrams.



First Forgery.

Nicely lithographed, on white wove paper, yellowish gum. There is no mark of any movable plugs for the numerals. There are a hundred and eight horizontal lines in the central oval, and the A of CENTAVOS stands on the bottom line, being placed one line lower than the T and the V. In the 2 c., the numeral is enclosed between thirty-eight of these lines; in the 10 c., the 0 is enclosed between thirty-seven; in the 12 c., the 1 is enclosed between thirty-seven; in the 20 c., the 0 is enclosed between thirty-eight; in the 25 c., the 2 is enclosed between thirty-eight; in the 35 c., the 3 is enclosed between thirty-eight; in the 50 c., the 0 is enclosed between thirty-eight; in the 60 c., the 0 is enclosed between

thirty-eight; in the 75 c., the 5 is enclosed between forty-one; in the 85 c., the 8 is enclosed between thirty-eight; in the 100 c., the last o is enclosed between forty-three. In the word CORREOS, the middle tongue of the E is rather above the centre, and the bottom of the second O is much rounder than the first. The letters NT of CENTAVOS are joined together at the top, and the highest point of the S touches the fourteenth line from the bottom. The middle tongue of the E of PORTE is central, while that of the E of DE is slightly above the centre, and the top of the A of MAR is widened out into a sort of semicircle. The dot in the left top corner of the stamp is cut through, centrally, by the second horizontal line from the top; the dot in the right-hand top corner lies partly between the first and second horizontal lines, but trespasses below the second line; the dot in the left bottom corner is enclosed between the first and second lines from the bottom; the dot in the right bottom corner is double, part of it lying between the second and third lines from the bottom, and the extra portion exactly on the third line. There are seventy-eight horizontal lines outside the oval, counting down the left side.

Second Forgery.

Lithographed, very much darker than the genuine or the first forgery, on thick, hard, yellowish-white wove paper. There are no marks of movable plugs. The central background contains a hundred and three horizontal lines, and the top line is decidedly thicker than the rest, while there are two lines below the A of CENTAVOS (this is the lowest of the letters). In the 2 c., the numeral is enclosed between thirty-four of these lines; the o of the 10 c. between thirty-five; the 1 of the 12 c. between thirty-seven; the o of the 20 c. between thirty-three; the 3 of the 35 c. between thirty-four; the o of the 50 c. between thirty-four; the o of the 60 c. between thirty-four; the 8 of the 85 c. between thirty-seven; and the last o of the 100 c. between thirty-four. This set contains two bogus values—the 30 c. and the 70 c. In the word CORREOS, the middle tongue of the E is decidedly below the centre. Some of the letters of CENTAVOS touch each other, in most of the values. In my 2 c., the C and E are joined at the top, and the letters AVOS are all joined together at the top. In the 10 c., the tops of the v and O touch; in the 12 c., the bottoms of the E and N touch, and the O is a U; in the 20 c., the tops of the v and O seem to touch; in the 35 c., the letters are better done, and do not touch; in the 50 c., the tops of the O and v very nearly touch; in the 60 c., the value in my specimen is damaged, so that I cannot see whether any of the letters touch; in the 85 c., the letters do not touch; and in the 100 c., the top of the C touches the E. In all the values, the horizontal lines of the background are more or less broken behind CENTAVOS, to admit the letters; whereas, in the genuine, the whole background has been engraved first, and then the word CENTAVOS placed on the top of the said lines, so that they are as regular behind that word as anywhere else. The dot in the left top corner is cut through, centrally, by the third line from the top; the dot in the right top corner is cut through, centrally, by the second line from the top; the dot in the left bottom corner is cut through, centrally, by the second line from the bottom; and the dot in the right bottom corner is the same as the genuine. There are seventy-six horizontal lines outside the oval, counting down the left side of the stamp; the lowest line, as before, being very close to the bottom frame. I have a 5 c. of this set, which is bogus.

POSTMARKS.

Genuine.—I have no cancelled copies, but I fancy I have seen 1, in red, and a large double oval, also in red, or in black. I have one with the small, PULA surcharge.

First Forgery.—Uncancelled.

Second Forgery.—Pencil-lines, in red or blue; also a large double oval in red or blue.

Same Issue. Larger numerals. 5, 25, 30, 50, 60, 100 c.

Genuine.

I have only the 5, 25, 50, and 100 c., so cannot give any detailed description of the 35 and 60 c. Lithographed(?), on moderately thick, white wove paper, like the small-figure issue. There are, of course, no marks of movable numerals. The central oval contains a hundred and one horizontal lines as before, the top one being no thicker than the rest, the NTA of CENTAVOS resting on the fourth line from the bottom. In the 5 c., the numeral is enclosed between forty of these lines; in the 25 c., the 2 is also between forty lines; in the 50 c., the 0 is between forty; and in the 100 c., the last 0 is between forty lines. It will thus be seen that the numerals are decidedly taller than in the first set. The letters of CENTAVOS are farther apart than before; the C is rounder, and the top of the S touches the nineteenth line from the bottom. The rest of the tests are the same as in the first issue.

Forged.

Of the large-numeral set, I have only the 5 and 100 c. They are very similar to the first forgery of the small-numeral set. Nicely lithographed, on yellowish-white wove paper, rather softer than the genuine; yellowish gum. There are, of course, no signs of any plugs. The horizontal lines in the central oval are a hundred and eight in number, the same as in the first forgery of the small-numeral set. The T and A of CENTAVOS stand on the bottom line. In the 5 c., the numeral is enclosed between forty-five of these lines; and in the 100 c., the last 0 is enclosed between forty-four lines. In the word CORREOS, the middle tongue of the E is above the centre. The letters of CENTAVOS are much too close together, and the N and T *almost* touch at the top, while the highest part of the S touches the fourteenth line from the bottom. The whole word is in ordinary capitals, but the genuine, large-numeral set have it in block letters. The middle tongue of the E of DE is a little above the centre. The top of the A of MAR is hollowed out into a sort of semicircle. The dot in the left top corner is in the space between the second and third lines from the top, as in the genuine; but it is a good deal too large, so that it extends slightly above and below the enclosing lines. The dot in the right top corner is in the same position as the genuine, but is also too large, so that part of it stands considerably above the second line from the top. The dot in the left bottom corner is enclosed between the first and second lines from the bottom. The dot in the right bottom corner is double, both being enclosed between the second and third lines from the bottom. There are seventy-seven horizontal lines outside the oval, counting down the left side of the stamp, the lowest not being at all close to the bottom of the frame.

POSTMARKS.

Genuine.—As before.

Forged.—Uncancelled.

MODENA.

Issue of 1852. 5, 9, 10, 15, 25, 40 c.; 1 Lira.

Genuine.

Engraved in *épargne*, on rough, unsurfaced, 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. In the centre of each of the side-frames, there is a dark ball, surrounded by a ring. Each ball shows a clear spot in the centre, and each ring touches the scroll-work both above and below it. The feathers on the eagle's breast are only indicated by short lines; there are no outlined feathers there.

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. The ball in each of the side-frames is solid, and the left-hand ball *barely* touches the scroll below it.

Second Forgery.

Lithographed, on thin, coloured wove paper. 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 four or five. 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. The balls in the side-frames are much thinner than in the genuine, being reduced to rather thin rings, and the outer rings do not touch any of the scrolls. Many of the feathers on the eagle's breast are represented by parallel pairs of short lines; (they are mostly v-shaped in the genuine).

Third Forgery.

Lithographed, on stout, coloured wove paper, far too smooth. The impression is always very dark and heavy in this forgery, but it looks fairly good. 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, $\frac{3}{4}$ mm. 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. The ring round the ball in the right-hand frame touches the scroll above it, and the ring round the ball in the left-hand frame just touches both scrolls. The eagle's breast shows eight outlined feathers, in three rows, arranged, two, three, and three. These are very prominent, and are an easy test. The long feathers of the left wing (right side of the stamp) are much blotched together, and cannot be counted.

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, and 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. I do not possess this forgery now, and cannot give any further details.

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. This stamp also is no longer in my possession.

Sixth Forgery.

Lithographed, on *very* thick, smooth wove paper, almost as thick as thin card. Both the bottom line and the line under POSTE ESTENSI run right across, unbroken. The crown is fairly well done, but the orb and cross are set too much to the left, instead of being exactly above the centre of the middle arch. The base of the crown, in the genuine, shows four oblong jewels ; but in this forgery, there are four distinct, circular black dots. There seem to be six long feathers in the eagle's right wing (left side of the stamp). The ball in the centre of the right-hand frame is an upright oval, the ring round it is also oval, and is firmly joined to the scroll-work above and below it, instead of just touching it. The eagle has no crest, the beak is only slightly hooked, and the expression is very tame and sheepish, instead of fierce and haughty.

Seventh Forgery.

Typographed (?), on thinnish wove paper, not quite so rough as the genuine. The line under POSTE ESTENSI touches the frame both sides, but the line at the bottom of the stamp, in this counterfeit, is like the genuine, and does not touch either side. The crown shows too many pearls ; there seem to be four on each of the side-arches, and hardly any of them are round. The centre arch shows not only the three pearls in a straight line, which the genuine has, but also an extra pearl to the left of the central one. Between the arches, there are four tall, dark spikes; reaching nearly half-way up, in the spaces between the arches. In the genuine, these are *very* short and stumpy. I have a specimen of the 25 c. with a broad margin on three sides, but there is no sign of any division-line between the stamp and its neighbours. The side-arms of the cross on the crown are much longer than the top arm in this forgery, and the top arm points to the very centre of the first E of ESTENSI. The balls in the side-frames are fairly like the genuine, but the rings surrounding the balls are a long way from the ends of the scrolls above and below them, and the left-hand ring has part of a second ring inside it, round the left side of the ball. This is an easy test. *All* the lines on the eagle's breast are vertical, and straight ; but some of them are wavy and crooked in the genuine. The eagle's eye is much too small, being merely a tiny dot.

Eighth Forgery.

Of this I have only the 1 lira. It is typographed (?), on thinnish, white wove paper, smoother than the genuine, no watermark. The stop after the 1 is only about $\frac{1}{2}$ mm. from the right-hand edge of the 1. The line at the bottom of the stamp and the line under POSTE ESTENSI both join the side-frames, and there is an extra line all round the stamp, as in the third forgery. The spikes sticking up inside the two inner arches of the crown are far too long and prominent. The cross on the top of the crown is too large, being quite $\frac{3}{4}$ mm. wide, instead of less than $\frac{1}{2}$ mm. The orb on which the cross rests is far larger than the genuine, and shows an oblique black line across its centre. In the genuine, the orb is only a black, solid dot. The wing on the right side of the stamp shows only three large feathers. The head *almost* touches the

base of the crown. The rings round the balls in the side-frames do not touch the scroll-work, either above or below them. There are three rows of nicely-drawn feathers on the breast of the eagle; indeed, the bird is better drawn than the genuine.

Ninth Forgery.

Typographed (?), on paper exactly like that of the genuine. I have only the 1 lira. There seem to be some indications of lines in the paper, but I cannot make out any regular watermark. With the exception of the following points, all the tests are the same as in the genuine. The bottom line seems to join the frame on the left side, but not on the right. The line under POSTE ESTENSI joins the frame both sides. The orb on the crown is very shapeless, and not solid; and there is a transverse oval ball above it (also not solid), where the cross ought to be, and this ball does not touch the orb. The ring round the ball in the centre of the left-hand frame has a wide break in it on the right side. The corresponding ring round the ball in the right-hand frame is covered by the postmark in my specimen, but, as far as I can make out, it is malformed, and not circular. This is certainly the most dangerous of the forgeries.

POSTMARKS.

Genuine.—95. Nos. 41 and 42 (without numerals) and 100 are also found, but are said to be spurious postmarks, applied to the genuine stamps.

First Forgery.—41, 42 (no numerals), 72.

Second Forgery.—What appears to be part of an oblong of oblong dots, with blank centre.

Third Forgery.—Uncancelled. Also P. D., 9 mm. high.

Fourth Forgery.—I do not remember the postmark.

Fifth Forgery.—I do not remember the postmark.

Sixth Forgery.—Some shapeless blotches.

Seventh Forgery.—41.

Eighth Forgery.—10.

Ninth Forgery.—41 (in blue).

Provisional Issue of 1859. 5, 15, 20, 40, 80 Cent.

Genuine.

Engraved in *tpargne*, on thin, yellowish-white wove paper, yellowish-white gum. There is a stop after CENT., and another after the numeral of value; each stop is large, and sunk into the paper. The centre of the stop after CENT. is exactly 1 mm. from the right-hand edge of the vertical stroke of the T. The shield leans over a little to the right, and the cross leans still more to the right, so that a card, laid along the bottom white edge of the horizontal bar of the cross, would just graze the serifs of the N of MODONESI, and also the serifs of the N of PROVINCIE, on the other side of the stamp. 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 cross on the top of the crown is usually a mere solid knob, but very clear copies sometimes show it distinctly, and sunk into the paper. The orb under the cross is all white, except for a blotch of shading on its left-hand side. The crosses, in the four corners of the stamp, do not nearly fill up the little squares provided for them. Each cross measures just 2 mm. from corner to corner, each way. Inside the frame, below the F of FRANCO and the last O of BOLLO, there is a floral ornament. The left-hand ornament is $3\frac{1}{4}$ mm. wide from tip to tip, the centre-piece measures 2 mm., and the top end of the centre-piece is 1 mm. from the left top corner of the inner frame.

First Forgery.

Blotchily lithographed, on medium, white or bluish-white wove paper, ungummed. The centre of the stop after CENT. is only about $\frac{1}{2}$ mm. from the right-hand edge of the vertical stroke of the T. There is usually no stop after the numeral of value, but my specimens of the 40 c. are provided with a stop after the 40. No part of the impression is sunk into the paper. The shield and cross are upright, so that a card, laid along the bottom white edge of the horizontal bar of the cross, would cut into the second O of MODONESI, and graze the first I of PROVINCIE. The four dark quarters of the shield, between the arms of the cross, are usually blotched into solid masses of colour, but, by examining a good number of specimens, I have made out six vertical lines of shading in the left top corner, five lines in the left bottom corner, and five in the right bottom corner. The right top corner is hopelessly blotched, in all my specimens. The arches of the crown appear to rest upon trefoils, but they are too much blotched for me to be certain of this. The line below the value, at the bottom of the stamp, is quite as thick as any of the other lines, and it goes right across, unbroken, the whole way along the bottom of the stamp. The cross at the top of the crown is rather more distinct than the genuine, but it points to the left of the centre of the O of FRANCO, whereas, in the genuine, it points decidedly to the right of the O. The orb, under the cross, is generally solid, but sometimes shows a little spot of white, slightly to the left of its centre. The floral crosses in the corners of the stamp are much too large, and fill up the little square frames from corner to corner. The one in the left top corner measures 3 mm. obliquely down from left to right, and about $3\frac{1}{4}$ mm. obliquely from right to left. The floral ornament under the F of FRANCO is 4 mm. wide, from tip to tip; the centre-piece is 2 mm. long, and the outer end of the centre-piece is $\frac{1}{2}$ mm. from the corner of the frame. In the genuine, the head and tail of the C of FRANCO are alike, and the I of MODONESI is a badly-formed T. In this forgery, the C is an ordinary letter, without any knob to the tail, and the I is an ordinary capital I.

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 centre of the stop after CENT. is barely $\frac{1}{2}$ mm. from the right-hand vertical edge of the T. The shield and cross are quite upright, so that a card, laid along the lower white edge of the horizontal bar of the cross, would cut well into the N of MODONESI. (The other side is postmarked in my solitary specimen.) 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 cross on the crown is exceedingly small, but fairly distinct. The orb is too large. It looks like an upright oval egg, dipping into the central circle of the crown, as an egg does into an egg-cup; the whole of its left side is shaded. The floral crosses in the corners of the stamp are too large; the one in the left top corner measures, obliquely, $2\frac{1}{2} \times 2\frac{1}{3}$ mm. The floral ornament, under the F of FRANCO, is $3\frac{3}{4}$ mm. wide, the central piece is 2 mm. long, and the top of the centre-piece is $\frac{3}{4}$ mm. from the corner of the frame. The C of FRANCO looks hump-shouldered. The serifs of the I of MODONESI are badly drawn, but the letter looks more like an I than the immature T of the genuine. This forgery is fairly dangerous, being, in some respects, better than the genuine. The 20 c. is found in bogus colours, bright blue and pink. The genuine 20 c. is in lilac and in bluish-violet.

Third Forgery.

Clearly lithographed, on fairly thick, yellowish-white wove paper. I have only the 80 c., which is printed in red-brown. The centre of the stop after CENT. is 1 mm. from the right-hand edge of the T of CENT., as in the genuine. The shield and cross are fairly upright. A card laid along the white lower edge of the horizontal bar of the cross would graze the second O of MODONESI, and cut along the centre of the first I of PROVINCIE. There are six vertical lines in the left top corner of the shield, the outer line slanting a good deal; four in the right upper quarter; five in the left lower quarter; and three in the right lower quarter. The arches of the crown rest upon rather splayed trefoils. The two outer ones, in profile, are blotched into the arches, so that they are invisible. The line below the value goes right across the bottom of the stamp, unbroken. It is very little thinner than the line above it. The little cross on the crown is quite distinct, and it points almost clear to the right of the O of FRANCO. The orb on which it stands is all white, except the outline, and is egg-shaped, instead of round. The floral crosses in the corners of the stamp are a shade smaller than the genuine; the one in the left top corner measures hardly 2 mm., obliquely, down from left to right, and decidedly less than 2 mm., obliquely, down from right to left. The floral ornament below the F of FRANCO is $3\frac{1}{4}$ mm. wide, the centre-piece is $1\frac{3}{4}$ mm. long, and the top of the centre-piece is 1 mm. from the inner corner of the frame. The I of MODONESI is a perfect I, and not a badly formed T.

Fourth Forgery.

Very nicely lithographed, much clearer than the genuine, on thick, hard, yellowish-white wove paper. The centre of the stop after CENT. is decidedly less than 1 mm. from the vertical edge of the T. The forgers have made a grand mistake, by which the counterfeit can be easily identified, that is to say, they have spelt the name MODENESI, instead of MODONESI. The cross on the shield leans just a shade to the right. A card laid along the white bottom edge of its horizontal bar would very nearly graze the first of E of MODENESI on the one side, and pass clear between the letters IN of PROVINCIE on the other side. There are seven long lines of shading in the left upper quarter of the shield, eight long lines in the right upper quarter, eight in the left lower quarter, the outside one almost touching the outside of the shield, and

eight in the right lower quarter. The strawberry-leaves on which the arches of the crown rest are all of different shapes; the middle one looks like the triple plume of the Prince of Wales. The jewels in the circlet at the base of the crown are very large in this forgery; the central one is diamond-shaped, those on each side of it are oblong, and there are two, in profile, sticking out from the end outlines of the circlet. (In the genuine, there is a small central diamond, with a little dash or hyphen to right of it, and a blotch to right of that. To left of the central diamond, the genuine only shows some blotches.) The line below the value goes, unbroken, right across the bottom of the stamp, and it is very little thinner than the line above it. The cross on the crown is a cross *pattée* with a white centre, instead of being plain and solid like the genuine; the orb appears to be a large, transverse oval, with shading scattered all over it; the centre of the cross points slightly to one side of the centre of the O of FRANCO. The crosses in the four corners of the stamp are rather too large; the one in the left upper corner measures about $2\frac{1}{2}$ mm. each way. The floral ornament below the F of FRANCO is much too long, measuring $4\frac{1}{2}$ mm. from tip to tip. The centre-piece is only $1\frac{1}{2}$ mm. long, and the top of the centre-piece is 1 mm. from the corner of the stamp. The C of FRANCO is an ordinary capital C, without a knob to the tail. The C of PROVINCIE also has no knob to the tail, though it has in the genuine. The I of the misspelt word MODENESI is a properly-shaped I, instead of a malformed T.

POSTMARKS.

Genuine.—I think I have seen 41, 42, without numerals, and 95. As this issue was superseded by the stamps of Sardinia in 1860 (*i.e.*, after only a few months' currency), genuinely-used specimens are very scarce, and worth a great deal more than unused ones. Thus fakers have procured many varieties of genuinely-used envelopes, bearing postmarks of 1859, and have put unused specimens of the above provisionals upon them. Among the many specimens before me, the envelopes bear 1, with MODENA; 29, very large, with CARRARA; and a curious one like 29 without the outer line. This last cancellation is struck upon the stamps themselves, but usually they are obliterated with a cancellation like 80, but with the lines thinner, six in number, and 35 mm. long. I have seen this same postmark on many genuine stamps of the first issue, similarly faked-up on old envelopes, to look like genuinely-used stamps.

First Forgery.—51.

Second Forgery.—P.D., in letters $9\frac{1}{2}$ mm. high.

Third Forgery.—42, without numerals.

Fourth Forgery.—42, without numerals.

Issue of 1859. 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 is 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. The 1 of 10 is decidedly shorter than the o. The last stroke of the N of CENT is quite upright, and it points directly towards the central feather of the eagle's tail. There are only three long feathers in the left wing of the eagle, on the right side of the stamp.

Forged.

Lithographed, on bluish-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. The 1 of 10 is taller than the o. The last stroke of the N of CENT slopes very much down to the left, and a card laid along it would pass to the right of the central feather of the eagle's tail. There are four long feathers in the eagle's left wing. One very easy test for this forgery is, that the lower outline of the upper mandible of the eagle's beak is prolonged, in a long, curved line, down to the right, so that, if the eagle were to open its beak, the mouth would gape very nearly to the back of the neck.

POSTMARKS.

Genuine.—I have never seen a postmarked specimen.

Forged.—Uncancelled.



MONACO.

Issue of 1885.

The forgeries now to be described were kindly sent to me by Mr. de Grave Selis; I think they are not likely to be very dangerous.



Genuine.

Engraved in *épargne*, perf. $14 \times 13\frac{1}{2}$. The tops of the letters of the words PRINCIPAUTÉ MONACO are not joined together, and the said letters are set equidistant from the top and bottom of the containing-label. The ornamental scroll in the left top corner, just before the P of PRINCIPAUTÉ, is like a tall, reversed S, and not in the least like a "2." The ring round the central medallion bears 31 dark balls, alternating with dark dashes, and the balls are all equally spaced, and of equal size. The S of POSTES is nearer to its end of the containing-label than the P is to the other end; and the T comes under a dash in the ornamental ring, and not under a ball. The names of the artist and engraver are printed at the bottom of the stamp, outside it, and below the value-labels—D. Dupuis, to left; E. Mouchon, to right.

Forged.

Lithographed, perf. $11\frac{1}{2}$. This, of course, is a very much larger perforation than that of the genuine stamps, and is an easy test. There is a distinct line, joining together the tops of all the letters of PRINCIPAUTÉ and MONACO, and some of the letters almost rest on the dark part of the stamp below them. The ornamental scroll in the left top corner, before the P of PRINCIPAUTÉ, is a "2," or a very good imitation of one. The ring round the central medallion contains only 30 dark balls, instead of 31, alternating with dashes; and they are not all of equal size, the three in front of the nose being only about half the size of the rest. The position of the word POSTES is just the opposite of the genuine, as the P is too near the beginning of the containing-label, and the S much too far from the end of it. The T of this word comes exactly under a ball in the ring, instead of under a dash. The names of the artist and engraver are conspicuous by their absence.

POSTMARKS.

Genuine.—Something like 29.

Forged.—Ditto; my specimens are dated "21/22 Jano. 87" in the centre.

I have made the above description from specimens of the 40 c. and 75 c., and my counterfeits of these values are both exactly the same colour, *i.e.*, black on rose; though, of course, the genuine 40 c. is indigo on rose.



MONTENEGRO.

Issue of 1873-4. 2, 3, 5, 7, 10, 15, 25 Soldi.

Genuine.

Printed on thick, white wove paper; perforated 10½, 12, 12½, 13. 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 11'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, showing a good deal of white; the shading on it shows very few signs of any oblique lines. The shading on the side of the nose consists of six nearly horizontal lines, from the inner corner of the eye to the front of the nostril, some of which join the shading on the cheek. In the very centre of the forehead, from the hair to the top of the nose, there are eleven horizontal lines of shading of different lengths, the first of them touching the hair, and the eleventh crossing the top of the nose. While the left point of the moustache projects clearly out into the white background of the right side of the stamp, the other point appears, at first sight, to run right down into the whisker; and it requires close examination to see that the point is really level with the other one. The front of the hair, on the temple, above the space between the ear and the corner of the eye, runs forward into three radiating dark peaks. The bottom one, which is the bluntest, points towards the corner of the eye, the middle one points nearly towards the centre of the forehead, and the upper one points towards the right top corner of the stamp. In the centre of the chin there is a very strong cleft or dimple. This is very noticeable. Just below this cleft there is a dark lump (probably the Adam's apple), which makes the profile of the neck curved there.

Forged.

Lithographed, on thin, white wove paper; perforated 12½ very badly. The first letter at the top of the right-hand label is like two 11's, *not* joined at the top, but sometimes at the bottom, and without any white tail. The stops are *very* small. There is hardly any white on the ear, which is shaded almost all over, except just the very tip, with oblique lines, running down from right to left. The shading on the side of the nose shows six *extremely* short lines, which are clear of the eye, and they do not join the shading on the side of the cheek, as they do in the genuine, in which the greater portion of the cheek is heavily shaded, from the nose to the whisker. The shading on the front of the forehead is chiefly composed of short, faint lines, too indistinct to be counted, and they do not reach up to the hair. The moustache is very much darker than the whisker, and both points stand out with equal distinctness. The three dark points of hair on the temple are absent. The cleft in the chin is hardly noticeable, and there is no Adam's apple, so that the profile of the front of the neck goes straight up, instead of being bowed outwards.

POSTMARKS.

Genuine.—I have no cancelled copies.

Forged.—38, without numerals, 101; also one like 101, but much larger, and with four circles.

MONTSERRAT.

Issue of 1876. One Penny, red; Sixpence, green.

Genuine.

These are merely the 1873 issue of Antigua; perforated 13; water-marked 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. 15, 16 of Vol. I.

Forged.

These are the Antigua forgeries already described (p. 16), with surcharge MONTSERRAT, in lithographed, black capitals. They are very poorly done, and not likely to deceive.



MONTSERRAT

POSTMARKS.

Genuine.—54, with Ao8.

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.

BOGUS $\frac{1}{2}$ d. STAMP.

The genuine 1d., above described, was bisected vertically, and employed as a $\frac{1}{2}$ d. stamp in 1883. This bisected stamp is often seen with a black surcharge " $\frac{1}{2}$ ". This surcharge is bogus; I have it, varying from $3\frac{1}{2}$ to $4\frac{1}{2}$ mm. high. I have also seen it on the 1d., CA, perforated 12, of 1884. These bogus stamps are postmarked with 54.



NAPLES.

Issue of 1858. $\frac{1}{2}$, 1, 2, 5, 10, 20, 50 Grana, lake.

I shall have to take each stamp separately, as all the values are different. The engraver has put a tiny letter (secret mark?) on each of the stamps; and, given good specimens, and a good microscope, it is sometimes possible to see them. In the $\frac{1}{2}$ grano (and also, of course, in the two blue $\frac{1}{2}$ tornese stamps) there is a c, near the pointed, left-hand end of the right-hand half of the white line at the bottom of the stamp, below, and to the right of the 2 of $\frac{1}{2}$. In the 1 grano, it is an inverted R, in the left bottom corner of the white label, containing GRA. 1. In the 2 grana, it is an A, in the same place as the little c of the $\frac{1}{2}$ grano. In the 5 grana, it is an s, in the left bottom corner of the value-label. In the 10 grana, it is an l, in the left-hand end of the white line on the right-hand side of the bottom of the stamp. In the 20 grana, there is an N, in the same place as in the $\frac{1}{2}$ grano. In the 50 grana, there is said to be a c, but I have never been able to make it out. The extremely

rough paper does not lend itself to the reproduction of very tiny lettering, but the G on the $\frac{1}{2}$ grano is generally pretty plainly visible.

To avoid unnecessary repetition, I may say here that the stamps of this issue were all engraved in *taille-douce*, on thick, hard, extremely rough, white or yellowish-white wove paper, watermarked with forty *fleurs-de-lys* in the sheet of two hundred stamps, so that most of them show a portion of a watermark. The colour is called "lake" in the catalogues, but it reminds me most of the old-fashioned red blotting-paper.

$\frac{1}{2}$ Grano. Genuine.

Engraving, paper and watermark as above. The right compartment, containing the three legs, is shaded by thirty-one vertical lines, not including the dividing-line; the left compartment contains twenty-eight similar lines; the bottom compartment has forty-seven distinct lines, but there may possibly be a short line at each outer corner, in addition. It is difficult to count the vertical lines in the corners of the stamp, on account of their diminishing to a point, so I will adopt the plan of measuring the number of lines in a given width.



Measuring, then, from the outside edge, there are exactly six vertical lines in a space of 1 mm. This measurement holds good for each of the four triangular blocks of lines. The white line surrounding the whole stamp, inside the coloured boundary-line, is just $\frac{1}{2}$ mm. wide all round. All the letters of the inscription, except the large G, are exactly the same height, and none of them touch each other anywhere. The large G is nicely shaped. There are two parallel, vertical lines in the upper leaf of each *fleur-de-lys*, one of the lines being usually stronger than the other. In the left compartment of the shield, the last vertical line of shading, which also forms the outer outline of the horse's tail, is not carried up to join the outline of the circle, but ends with the bend of the horse's tail, leaving a tiny blank in the background there. The horse's nose touches the eighth vertical line from the centre, including the thick centre-line. In the right compartment of the shield, the toe of the uppermost foot touches the fourth vertical line from the centre, including the centre-line. The hair of the female head is parted slightly on one side, and is shaded with a number of dots. The side nearest the centre of the stamp is very short, and does not reach down so low as the chin. On the side nearest to NAPOLETANA, it is very long, and reaches far below the chin. The three dividing-lines of the shield meet accurately in the centre of the stamp, without a blotch at the junction. There is a colon after the large G. The $\frac{1}{2}$ leans over to the left, so as to point very nearly to the centre of the stamp.

$\frac{1}{2}$ Grano. First Forgery.

Lithographed, in pale rose or pink, on very thin, smooth, white wove paper, unwatermarked. There are twenty-seven vertical lines in the right-hand compartment of the shield, not counting the central line; twenty-six lines in the left compartment, not including the central line; and forty-three in the bottom compartment. In the triangular block of shading in the left top corner, there is a little white line, between the outline of the block and the next line to it; this line is very nearly wide enough to allow another line to be drawn between them; and if 1 mm. be measured from the outside line, there are six vertical lines in this space; but if the second line be taken as the commencement, there are seven lines in the space of 1 mm. These measurements also hold good for the

block in the left lower corner. In the right top corner, and in the right bottom corner, there are seven lines in the space of 1 mm. The white line surrounding the whole stamp, inside the coloured boundary-line, is fully $\frac{3}{4}$ mm. wide down each side and at the top, and a shade over $\frac{1}{2}$ mm. wide at the bottom. The straight stroke of the P of POSTA comes far below the level of the O, and the letters TA touch at the foot. The O of NAPOLETANA does not reach down to the levels of the P and L, and the letters LE touch at the bottom. The $\frac{1}{2}$ leans over very much to the left, so as to point somewhat to the left of the centre of the stamp. The G is of an ugly shape, having its lower portion protruding too far. There is one vertical line in the upper leaf of each *fleur-de-lys*, and the left-hand one shows an oblique line as well. The outline of the horse's tail is very wavy, instead of straight, and it touches the last line of shading, which runs up beyond it, to join the outline of the circle, leaving no blank. The nose of the animal touches the seventh vertical line from the centre, including the thick centre-line. In the right compartment, the toe of the uppermost foot comes between the third and fourth lines from the centre, including the centre-line. The hair is parted exactly in the centre, and hangs down level on both sides, to rather lower than the chin. There are no dots of shading on the hair. The three division-lines of the shield run into a circular, coloured blotch, in the centre of the stamp. There is no stop after the G.

$\frac{1}{2}$ Grano. Second Forgery.

Lithographed, on thin, smooth, rather hard white wove paper, and also on slightly thicker, smooth, very yellowish-white wove paper, both unwatermarked. Those on the white paper are a sort of rose-pink, and those on the yellowish paper, a brownish-rose. All the tests for the first forgery will serve for this, which seems to be simply a new edition of the first, with the exception that the $\frac{1}{2}$ appears to be redrawn, and points quite to the right of the centre of the stamp. I may add that, in both forgeries, the O of POSTA leans over considerably to the left, so that the central line of the shield below it would pass considerably to the right of the centre of the O, if prolonged upwards. In both these forgeries, the ink does not stand out from the surface of the paper.

$\frac{1}{2}$ Grano. Third Forgery.

This is a much more ambitious production, at first sight, but the details are very faulty. Engraved in *taille-douce*, on thinnish, smooth, very yellowish-white wove paper, no watermark. The colour is a sort of brownish-vermilion, unlike any shade of the genuine. The right compartment of the shield is shaded by thirty-seven vertical lines, not including the central line; the left compartment has thirty-three; the lowest compartment about fifty-five. The triangular blocks of shading in the corners of the stamp show six vertical lines of shading in the space of 1 mm., like the genuine. The letters LL of BOLLO are rather taller, or rather come down lower, than the B. There is no shading at all in any of the leaves of the *fleurs-de-lys*, which, consequently, look much too white. The outline of the tail of the horse is wavy, and the top bend does not go beyond the second line of shading, the first line passing clear to the left of it, and joining the circle. The end of the horse's nose is square, being quite $\frac{1}{2}$ mm. wide from the top outline to the lip. In the genuine, this part of the nose does not measure $\frac{1}{4}$ mm. It touches the tenth vertical line from the centre, including the thick centre-line. In the right compartment of the shield, the toe of the uppermost foot comes between the third and fourth vertical lines from the centre, including the

centre-line. The face is sour-looking, and leans over to the left, instead of being upright. The hair is divided in the centre, with a wide, white parting. On the right side of the head it hangs down level with the chin, and on the left side a good deal below the chin. There is no shading on it. There is no stop after the G, which leans a little over to the right, instead of being upright. The $\frac{1}{2}$ leans very much over to the left, so as to point to the left of the centre of the stamp. The ink stands out in thick ridges from the surface of the paper. Most of the letters have their thick lines much narrower than the genuine; for instance, in the genuine, the oblique stroke of the N of *NAPOLETANA* is not far short of $\frac{1}{2}$ mm. wide; while, in this forgery, it is barely $\frac{1}{4}$ mm. wide.

1 Grano. Genuine.

Engraving, paper, and watermark as before. The vertical shading, in all three compartments of the shield, contains seven lines in the space of 1 mm. The three dividing-lines of the shield are thick, as in the $\frac{1}{2}$ grano; but the vertical one is not quite so thick, though perfectly distinguishable from the finer lines each side of it. The inscription in the left-hand label is, as nearly as possible, *BOLLO DELLA*; i.e., there is hardly the slightest separation between the two words. The G of *GRA* is the same shape as the G in the genuine $\frac{1}{2}$ grano, and the A is taller than



the other letters. There are, as before, two parallel, vertical lines in the upper leaf of each *fleur-de-lys*. The last line but one of the shading, in the left-hand compartment, forms the outline of the tail of the horse, which is thus not wavy. The horse's nose touches the twenty-eighth vertical line from the left; its mouth is small, and the eye is a small, circular dot. The part of the mane nearest to the edge of the stamp touches the thirteenth vertical line from the left. The mane is very lightly shaded, and the only shading on the whole animal is a faint line down the neck, and a stronger one on the leg. The toe of the middle leg in the right compartment touches the last line but one of the shading. The hair is distinctly parted in the centre, and there is very little shading on it. The foot-stroke of the last A of *NAPOLETANA* almost touches the end of the frame. The little florets in the top corners of the stamp are drawn on a ground of seventeen vertical lines, and each side-petal touches the third line from the outside. The florets in the lower corners are on a ground of eighteen lines; the right-hand petal of the right floret touches the second line, and its left-hand petal comes between the second and third lines; the right-hand petal of the left floret seems to come between the second and third lines, and the left-hand petal seems to touch the third line, but none of my specimens are very clear just there. The boundary-line of the stamp is *very* thick down the right side and along the bottom.

1 Grano. First Forgery.

Lithographed, in bright rose, on medium, smooth, hard, slightly yellowish-white wove paper, no watermark. The vertical shading in the shield is wider apart than the genuine, and contains only five lines in the space of 1 mm. The two oblique dividing-lines of the shield are distinct, but the vertical one is represented by two thin ones, with a little wider space just to the left of them. The words *BOLLO DELLA*, in the left-hand frame, are widely separated from one another, and the foot of the last A of *NAPOLETANA* is $\frac{1}{2}$ mm. from the end of the label. The G of *GRA* has its lower corner rounded upwards, and there is hardly any serif to the head,

so that it looks very like a broken O, with a cross-bar across the break. The A is no taller than the R, and the top is wide, and cut off square, instead of being pointed. The colon after GRA is very distinct, and about equidistant between the A and the I, instead of being decidedly near to the I. The upper leaves of the *fleurs-de-lys* have no lines of shading in them. The outline of the horse's tail is very wavy; the bend of its tail touches the last line of the shading, and another bend, lower down in the tail, touches the thick outline of the stamp, opposite the last L of BOLLO. Its nose touches the eighteenth line of shading from the left: its mouth is large, and it appears to be laughing heartily. The eye is a dark crescent, with the cusps downwards. The part of the mane nearest to the edge of the stamp touches the eighth line from the left; there is a good deal of shading on it. The front of the breast, from the head to the legs, is shaded with a dark mass of colour; there are a number of lines of shading under the body, and three strong lines on the legs, but there is no line down the neck. The toe of the middle leg, in the right compartment, trespasses beyond the last line of shading, so as nearly to touch the outline under NAPOLETANA. This outline is composed of two thin lines, *very* close together, and quite distinct from the lines of the shading. In the genuine, there is no separate outline, the last fine line of shading forming the boundary of the side-label. The hair is parted *very* much on one side, and hangs down on the opposite side just to the level of the chin, which is rounded, instead of pointed. The said hair is shaded by long, wavy lines. The floret in the left top corner is on a ground of fifteen vertical lines, and the dark outline of each of the side-petals touches the second line from the outside. The floret in the right top corner is on a ground of twelve lines; the dark outline of the left-hand petal comes between the second and third lines, and that of the right-hand petal touches the last thin line. The floret in the left lower corner is on a ground of fourteen vertical lines; the dark outline of each side-petal touches the second line from the outside. The floret in the right lower corner is on a ground of ten vertical lines; the left-hand side-petal touches the last one, and the right-hand side-petal trespasses over the last one, so as to nearly touch the thick outline of the stamp. This particular corner-square has a thick outline down its left side, formed by two thin lines, *very* close together, which I have not reckoned. The bottom boundary-line of the stamp is decidedly thinner than the one down the right-hand side.

1 Grano. Second Forgery.

This is a ridiculous thing, and hardly worth mentioning. The horse has only three legs. The three-legged female in the right half of the shield is represented by a single leg, apparently that of a ballet-dancer, which issues from a balloon of white drapery. The lowest compartment contains three fat, pointed white crosses, instead of *fleurs-de-lys*. There are no inscriptions at all, each of the four labels being filled with a long, wavy line. The whole thing is lithographed, in a shade fairly like the genuine, on thin, smooth, hard, yellowish-white wove paper. I have put this abortion here, but, of course, it may be intended for a 5 grana stamp.

2 Grana. Genuine.

Engraving, paper, and watermark as before. The three dividing-lines of the shield are not quite so prominent in this value. The vertical lines of shading, in all three compartments, gauge six to 1 mm. The white end of the horse's nose touches the fourteenth vertical line, from and including the central dividing-line. In all my specimens, the outermost vertical line in this compartment, near LO DELLA, is missing, or only

very faintly visible, so that there seems to be a space between the line against the outside of the horse's tail, and the thick outline of the compartment itself.



The horse has hardly any shading on it. In the right-hand compartment, the three feet are tolerably fat; the point of the toe of the uppermost foot can be traced to the first vertical line, to right of the central dividing-line, and the foot points straight towards the middle of the P of POSTA. The right foot is almost horizontal, and points towards the left-hand edge of the O of NAPOLETANA. The lowest foot points directly downwards, towards the last A of this word. The hair is parted on

one side, with a *dark* parting, and does not reach to the chin. There are usually three vertical lines of shading to be seen, in the head of each *fleur-de-lys*. The vertical lines in the triangular corner-blocks gauge five to 1 mm. The upper ends of these lines, in the top corners of the stamp, are not connected together by any boundary-line. The second L of BOLLO does not lie horizontally, but inclines very decidedly down to the left. There is an upright colon after the G, and that letter is nicely shaped, and appears to lean *very* slightly to the left. The serif of the head points accurately towards the centre of the bottom, cross-barred part; and the bottom of the tail is blunt, or points directly downwards. All the lettering is thick, and stands out from the surface of the paper.

2 Grana. First Forgery.

Lithographed, in a sort of dull pink, on rather thin, hard, smooth, yellowish-white wove paper, unwatermarked. The lines in the three compartments of the shield gauge $5\frac{1}{2}$ to 1 mm. The horse's nose touches the twelfth line, from, and including, the central dividing-line. The outermost line in this compartment is not missing, so that there is no extra space between it and the boundary-line, near to LO DELLA. The horse has a number of distinct, short lines of shading under the body, and some lines down the front of the neck. In the right-hand compartment, the point of the toe of the uppermost foot touches the second vertical line to right of the central dividing-line, and the foot seems to point to the bottom of the P of POSTA. The right foot points to the space between the P and O of NAPOLETANA. The hair is parted in the centre, and one side reaches the level of the chin. There is no shading in the heads of the *fleurs-de-lys*. The vertical lines in the triangular corner-blocks gauge $5\frac{1}{2}$ to 1 mm., and there is a strong outline along the tops of those in the upper corners, as well as along the bottoms of those in the lower corners. The second L of BOLLO lies horizontally. The colon after the G leans over to the right; the G is upright, but ugly. The serif of the head, if prolonged downwards, would not go to the centre of the cross-barred tail, but too much to the left, and the bottom of the tail is bent into a sharp, rather forward-pointing hook. The lettering is quite flat on the paper. The numeral is a good deal too large.

2 Grana. Second Forgery.

This is very much better, in some respects, and might be decidedly dangerous, but for the colour, which is a very deep shade of what philatelists usually denominate "lilac-rose." It is, in other words, a lake, with a shade of blue in it. Engraved in *taille-douce*, on thick, hard, very rough, yellowish-white wove paper. Some specimens show traces of a watermark, but I have not been able to see what it is; possibly it may be part of the maker's mark. The lines of the impression are much blotched; but then they are also very frequently blotched in the

genuine stamps. The vertical dividing-line of the shield is not distinguishable, neither can the left oblique one be seen. The lines in all three compartments gauge six to 1 mm., like the genuine. There is no missing line near LO DELLA. The horse's ear sticks up in a sharp, white peak, which is not noticeable in the genuine. The three legs in the right-hand compartment are *very* skinny, and the feet unnaturally long and slim. The uppermost foot points to the centre of the O of POSTA; the right foot points to the middle of the O of NAPOLETANA; and the lowest foot points almost between the final NA of that word. I have one specimen in which the feet show rather swollen and gouty, but I think this is only in the printing; probably the paper was too wet. The hair is parted rather on one side, with a white parting. There is usually a pair of very short lines in the head of each *fleur-de-lys*. The vertical lines of the triangular block, in the right top corner, gauge $6\frac{1}{2}$ to 1 mm. Those in the right bottom corner gauge $5\frac{1}{2}$. Those in the left bottom corner gauge about $5\frac{1}{2}$. Those in the left top corner are blotched in my specimens. All four have their ends outlined. The second L of BOLLO is horizontal, and there is a dot to the left of its head in all my specimens, which does not exist in the genuine. The colon after the G leans over to the right; the tail of the G has a large, thick, forward-pointing hook.

5 Grana. Genuine.

Except for being taller, this is just like the 1 grano. Engraving, paper, and watermark as before. The vertical lines of shading in all the compartments of the shield gauge six to 1 mm. The central dividing-line is one thick line, and not two thin ones. The head of the 5 is not so wide as the body of the figure, and is very much curved. There are, as before, two parallel, vertical lines, in the upper leaf of each *fleur-de-lys*. The toe of the upper leg, in the right-hand compartment, touches the first line to right of the central dividing-line of the shield; the toe of the middle leg does not touch the right-hand boundary of the shield. The lowest foot points almost perpendicularly downwards, towards the end of the 5. The first upright stroke of the N of NAPOLETANA is 1 mm. from the end of the label. All the lettering is, as in the other values, thick, and rather stumpy. The height of the said lettering, except the GRA, is $1\frac{1}{2}$ mm. The space between BOLLO DELLA is very nearly $1\frac{1}{2}$ mm. wide in this value. The 5 is very narrow, being only about $1\frac{1}{4}$ mm. across in its widest part.



5 Grana. Forged.

Lithographed, in dull pink, on fairly smooth, medium, white wove paper, no watermark. The vertical lines in the three compartments of the shield mostly gauge five to 1 mm. The central dividing-line is really two very thin lines, set very close together. The head of the 5 is very nearly as wide as the body of the numeral, and the numeral itself is very nearly $1\frac{1}{2}$ mm. broad in its widest part. The measurement is, apparently, not greatly different from that of the genuine; but, to the eye, the forged 5 looks quite double the width and size of the genuine. There are no lines of shading in the heads of the *fleurs-de-lys*, and the said heads look much more like aces of diamonds than the genuine do. The toe of the upper leg, in the right-hand compartment, touches the third line to right of the double central line; the dark outline of the toe of the middle foot touches the right-hand boundary of the shield; the toe of the lowest foot is dark and sharply pointed, and it points between the colon and the 5. The

first upright stroke of the N of *NAPOLETANA* is only $\frac{3}{4}$ mm. from the end of the label. The lettering looks tall and thin, though the difference, by measure, is not much,— $1\frac{1}{2}$ instead of $1\frac{3}{4}$ mm. The space between the words *BOLLO DELLA* is only a shade more than 1 mm.

10 Grana. Genuine.

Engraving, paper, watermark, etc., as before. The lines in the shield gauge six to 1 mm., and those in the corner-triangles five to 1 mm. The dark outline of the horse's nose touches the eleventh line to the left of the central dividing-line, and its ear points backwards. The upper leaf of each *fleur-de-lys* is a very rounded diamond, containing two vertical lines of shading, as before. The broad white lines between the dark triangles and the outline of the whole stamp are very regular, being a little over $\frac{1}{2}$ mm. wide down each side of the stamp. The toe of the upper foot touches the first line to right of the central dividing-line. The legs are well developed, and not at all skinny. The white centre of each O of *BOLLO* is fully $\frac{1}{2}$ mm. wide; the A of *DELLA* is sharp at the top, and it does not lean over towards the L. The white centre of the O of *POSTA* is very nearly $\frac{1}{2}$ mm. wide, and the A is sharp at the top. The white centre of the O of *NAPOLETANA* is also $\frac{1}{2}$ mm. wide, and there is no stop after the word.

10 Grana. Forged.

Engraved in *taille-douce*, on rough, yellowish-white wove paper, very like the genuine, but without watermark. I have one specimen in which the colour is extremely like that of dark copies of the genuine; but all the rest in my possession have just that very slight shade of blue in the red, though not nearly so markedly so as in the engraved forgeries of the 2 grana. The lines in the shield gauge mostly $5\frac{1}{4}$ to 1 mm., but they are not always uniform; those in the corner-triangles gauge from $5\frac{1}{2}$ to 6 in 1 mm. The dark outline of the horse's nose touches the twelfth line, to left of the central dividing-line, and the ear points towards the left top corner of the stamp. The upper leaf of each *fleur-de-lys* is shaped very like a candle-flame. The broad white lines down the side of the stamp, inside the outline, are too narrow; the one down the right side is less than $\frac{1}{2}$ mm. wide at the top corner, and gradually diminishes to less than $\frac{1}{4}$ mm. wide, to right of the O of *NAPOLI*. The one to left of *DELLA* also diminishes in the same way, but not to so great an extent. The toe of the upper foot touches the second line, to right of the central dividing-line. The legs are skinny. The white centre of each O of *BOLLO* is less than $\frac{1}{2}$ mm. wide. The A of *DELLA* is wide at the top, and the letter appears rather to slope to the left. The white centre of the O of *POSTA* is about the same width as the genuine, but the A is very blunt. The white centre of the O of *NAPOLETANA* is very narrow, being only about $\frac{1}{4}$ mm. wide. There is a small stop after this word.

20 Grana. Genuine.

Engraving, paper, and watermark as before. The point where the three dividing-lines of the shield meet is the exact centre of the diamond; and the perpendicular one of these three lines is straight, not *very* much thicker than the lines of shading, and truly vertical. If prolonged upwards, it would cut centrally through the S of *POSTA*. The lines of shading in all three compartments gauge six to 1 mm. The horse's nose touches the sixth vertical line, to left of the thick, central line; and the point of the upper foot, in the right-hand compartment, touches



the fourth line to right of the central line. The ornaments in the upper corners of the stamp are alike, each being a large, very floreated *fleur-de-lys*. The A of GRA is blunt at the top, and has a cross-bar.

20 Grana. First Forgery.

Engraved in *taille-douce*; paper very similar to the genuine, but thinner, and without watermark; bright yellow gum, also very like the genuine. The central dividing-line of the shield is composed of two thin lines, close together, and running into one another for part of the way, instead of one thick line. If prolonged upwards, they would pass a shade to the left of the centre of the S of POSTA. The vertical lines of shading in the shield gauge a little more than five to 1 mm., but they are too thick and coarse, and not very regular. The horse's nose appears to touch the fourth line to left of the (double) central dividing-line, and the point of the upper foot, in the right-hand compartment, touches the first line to right of the (double) central dividing-line. The head of the *fleur-de-lys* in the right top corner is properly shaped, but that of the one in the left top corner looks much more like a simple leaf. The A of GRA is very nearly invisible; but as far as I can make out, it is sharp at the top, and the left side is as thick as the other; though, in the genuine, the right side is very thick, and the left side is a hair-line. There is no cross-bar to it. The A of NAPOLETANA has an absurd slope to the left, and the B of BOLLO comes much lower than the following O. The colour is darker than the genuine.

20 Grana. Second Forgery.

Engraved in *taille-douce*; paper *very* like the genuine, but without watermark. The point where the three lines of the shield meet is a little below the centre of the diamond; and the perpendicular line is *very* much thicker than the shading-lines each side of it. If prolonged upwards, it would pass a little to the right of the centre of the S of POSTA. The lines of shading in all three compartments are very indistinct in my solitary specimen, but they seem to gauge $5\frac{1}{2}$ to 1 mm. I cannot make out the horse's nose, but the point of the upper foot in the right-hand compartment touches the second line, to right of the dividing-line. The *fleur-de-lys* in the left top corner has its head more like a leaf than the head of the other *fleur-de-lys*. The A of GRA is *very* sharp at the top, and it has no cross-bar. The D of DELLA leans over considerably to the left. The colour is a very fair imitation of the blotting-paper tint of the genuine.

20 Grana. Third Forgery.

Engraved in *taille-douce*, on rather thin, hard, white wove paper, not quite so rough as the genuine; no watermark. The point where the three dividing-lines of the shield meet is a good deal below the centre of the diamond, and the perpendicular line is very wavy and crooked. The upper half of this line is *very* much thicker than the shading-lines each side of it, but the lower half is not so thick as the upper. If prolonged upwards, it would pass to the right of the centre of the S of POSTA. The shading-lines are very irregular, gauging from $5\frac{1}{2}$ to 8 to 1 mm.; and some of them, in the left and lower compartments, are very crookedly drawn. The horse has a large, backward-pointing ear. I cannot see the end of the nose. The point of the uppermost foot in the right-hand compartment touches the third line, to right of the central dividing-line. The A of GRA is *very* sharp at the top; it has no cross-bar, and its left-hand limb is bowed outwards. The D of DELLA leans over very much to the left, and the A of this word has no cross-bar. The A of POSTA, and the first A of NAPOLETANA, are also both destitute of

cross-bar. The colour of this forgery is very different from that of the genuine, being a sort of bright crimson-lake.

It will be seen that there are three separate *taille-douce* forgeries of this value; they are all deceptive, and I should call the second forgery dangerous.

20 Grana. Fourth Forgery.

This was my only counterfeit of the 20 gr. value, when the second edition of my work appeared, and I do not possess it any longer, so I cannot give tests uniform with those of the other three counterfeits, but must transcribe from the old edition. It is badly lithographed, in black ink, on dull, yellowish-pink paper; no watermark. The shading behind the *fleurs-de-lys* in the top corners is coarse and horizontal, instead of fine and vertical. The vertical lines in the shield are very coarse, so that there are only three of them, instead of seven, to the left of the horse's tail. The left-hand point of the diamond does not touch the outline of the stamp; though, in the genuine, it actually cuts right through the outline. The top of the diamond is cut off square, instead of being pointed. The inner outline of the diamond, above the inverted word BOLLO, if prolonged to the left, would pass through the thick stroke of the E of DELLA, instead of through the centre of the D, and, if prolonged downward to the right, it would cut through the foot-stroke of the last A of NAPOLETANA, instead of far below the A. The thin line, under TA NAPO, if prolonged both ways, would pass, respectively, through the tail of the S of POSTA, and towards the end of the tail of the L of NAPOLETANA. In the genuine, it would pass centrally between the OS, and would graze the thick stroke of the L.

50 Grana. Genuine.

Engraving, paper, and watermark as before. The lines in the shield gauge 6 to 1 mm., and those in the corner-triangles $5\frac{1}{2}$ to 1 mm.



The central dividing-line of the shield is *very* little more prominent than the lines each side of it. The horse's lower lip touches the twelfth line, to left of the central one; and the point of the uppermost foot in the opposite compartment touches the second line, to right of the central one. The upper leaves of the *fleurs-de-lys* are blunted diamonds, as before, showing two vertical lines of shading in each. None of the vertical lines in the shield trespass above or below the boundary-line of the oval; the said boundary-line being very thick on the left side, near BOLLO DELLA, and very thin on the right side, near NAPOLETANA. The lines in the shield do not cut into the three legs, or into the outline of the horse. The upper ends of the lines, in the triangles in the top corners of the stamp, and the lower ends of the lines, in the triangles in the bottom corners, do not trespass beyond their own immediate boundary-line. The outer outline of the lettered oval is very thick on the right side, and thin on the left. The B of BOLLO is of normal shape. The D of DELLA leans *very* much away from the E; and the A has its top cut square. The O of POSTA is upright, and there is a faint vertical line through its centre. The A of this word has a square top. The foot of the P of NAPOLETANA points almost directly to the centre of the oval, and each A has a square top. The large G is nicely shaped, and there is a colon between it and 50. The central dividing-line of the shield, if prolonged upwards, would pass almost centrally through the O of POSTA; and, if prolonged downwards, it would pass centrally through the middle leaf of the *fleur-de-lys* beneath it.

50 Grana. First Forgery.

Lithographed, in brown-red, very much the colour of the first id. of the Orange Free State, on medium, smooth, very yellowish-white wove paper; no watermark. The ends of the vertical lines in the corner-triangles, in many places, trespass beyond their own immediate boundary-lines, so as to touch, and even go beyond the next boundary-line. For instance, in the left top corner, four lines project, at the left-hand end of the triangle, two of them quite crossing the boundary; and, at the right-hand point of this same triangle, there is one line which projects still farther upwards. In the bottom triangles, the end of almost every line trespasses across the boundary. None of these lines trespass in the genuine. The lines in the shield and those in the triangles gauge $5\frac{1}{2}$ to 1 mm. The central dividing-line of the shield is thick, and the shading-line to left of it is *very* close to it, so as to make it look thicker still. The horse's lower lip touches the twelfth line, to the left of the central one, as in the genuine; while the point of the foot in the opposite compartment touches the third line, to right of the central one. The upper leaves of the three *fleurs-de-lys* are the shape of a candle-flame, the *one* vertical line of shading being the wick of the candle. Many of the lines in the shield are drawn too far, and project above or below the outline of the central oval, so that there is a fringe of them under STA, and by the side of NAP, and another fringe of them above 50, and near ANA. The boundary-line of the inner oval is the same thickness all the way round; the outer boundary-line of the said oval is also the same thickness all the way round. The lines in the shield cut into the outline of the horse in many places, and also into the three legs and the face in the opposite compartment. The B of BOLLO has a curious hook, connecting the front of its foot with the outline of the oval beneath it. The D of DELLA does not lean particularly away from the E, and the A is sharply pointed. There is no line through the O of POSTA, and the A is pointed. The P of NAPOLETANA is too long; its foot points above the centre of the stamp; the O is much too short, and each A is pointed. The large G leans over very much to the right, and there is no colon after it. If the central dividing-line of the shield were prolonged upwards, it would pass rather to the left of the centre of the O of POSTA; and, if prolonged downwards, it would pass considerably to the right of the middle of the *fleur-de-lys*.

50 Grana. Second Forgery.

Lithographed, in brown-red, rather darker than the first forgery, on very thin, soft, smooth, yellowish-white wove paper; no watermark. Also on *very* thick, rough, yellowish-white laid paper, as thick as thin card. This is exceedingly like the first forgery. The ends of the lines of the triangles in the top corners show hardly any signs of trespassing too far, but those of the triangles in the bottom corners are the same as in the first forgery. The lines in the shield and those in the corner-triangles all gauge $5\frac{1}{2}$ to 1 mm. The central dividing-line of the shield is *very* thick, thicker than two of the other lines would be, if blotched together. The horse's lower lip touches the eleventh line, to left of the central one, and the point of the uppermost foot in the opposite compartment touches the third line, to right of the central one. The upper leaves of the *fleurs-de-lys* are shaped like a candle-flame, as in the first forgery, with one line of shading by way of wick. A few lines of the central shading have been drawn too far, near the ANA. The outer outline of the lettered oval is nearly the same thickness all the way round. The inner outline is far too thick on the right side, which is a mere hair-line in the genuine. The B of BOLLO is like the genuine. The A of DELLA is sharply pointed, and

it slopes too much away from the L. There is no line through the O of POSTA, which leans rather to the right, and the A is sharply pointed. The P of NAPOLETANA is too long, and the O too short, and the final A is sharply pointed. The large G leans over very much to the right, and is of an ugly, sprawling shape; there is no colon after it. If the central line of the shield were prolonged upwards, it would pass decidedly to the left of the centre of the O of POSTA; and, if prolonged downwards, it would pass to the right of the centre of the *fleur-de-lys* below it.

50 Grana. Third Forgery.

Engraved in *taille-douce*, in a sort of dull brownish-vermilion, on thin, smooth, yellowish-white wove paper. The lines in the shield are not all regular; they gauge from six to seven to 1 mm.; those in the corner-triangles gauge five to 1 mm. The lines immediately to right and left of the central line are closer to it than to their neighbours. The horse has a snout rather like that of a pig; he wears an extremely disdainful expression, and his lower lip touches the thirteenth line, to left of the central one. The point of the uppermost foot in the opposite compartment is split, and it touches the third line, to right of the central one. The upper leaves of the *fleurs-de-lys* are rather like candle-flames, but not so much so as in the other forgeries. I cannot make out any shading in the top leaf of the upper *fleur-de-lys*, but each of the others has one line of shading in its top leaf. In the triangle in the right top corner, a few of the lines have been drawn a little too long, and show above the boundary-line. The central line of the shield has also been drawn too long, and shows beyond the outline, under the O of POSTA. The A of DELLA and the A of POSTA are both quite sharp at the top. The large G has a *very* prominent, forward curl at the bottom of the tail, and there is no colon after it. If the central line of the shield were prolonged upwards, it would pass very considerably to the left of the O of POSTA, which has no line through it; and, if prolonged downwards, it would pass to the left of the centre of the *fleur-de-lys* below it. The ink, especially in the lettered oval, stands out in thick ridges from the surface of the paper. The outline of the stamp is about equally thick all round. In the genuine, it is extremely thick at the right side and the bottom, and *very* thin at the left side and the top. I should say this counterfeit is evidently 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.

Forged.—All the forgeries may be found with 73, like the genuine; but the lithographed counterfeits also bear, occasionally, a pen-stroke, and 1, and 38 without numerals, and 98, and ANNULATO in large lower-case letters, without a capital.

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. Each stamp was altered by hand, so there are probably two hundred varieties of the alteration. The rest of the tests are the same as for the genuine $\frac{1}{2}$ grano.

First Forgery.

Lithographed, in pale, dull blue, on thin, smooth, white wove paper, and also on medium, soft, very yellowish-white wove paper, both without watermark. This is the second forgery of the $\frac{1}{2}$ grano. Instead of a large G, there is now a large T, but the blotch of the tongue of the G has been turned by the artist into a very distinct E. The rest of the tests are the same as for the first and second forgeries of the $\frac{1}{2}$ grano.

Second Forgery.

Poorly lithographed, in pale sky-blue, on thin, smooth, very white wove paper, no watermark. There are only twenty-five lines in the right-hand compartment of the shield, to right of the central line. In the left-hand compartment there are twenty-five lines to left of the central line. The bottom compartment contains forty lines. These lines, and those in the corner-triangles, gauge five to 1 mm. The white line round the whole stamp, inside the thin, coloured boundary-line, is 1 mm. wide at the bottom of the stamp, nearly 1 mm. wide at the top, $\frac{3}{4}$ mm. wide down the right side, and $\frac{1}{2}$ mm. wide down the left side. The letters LL of BOLLO, and the AN of NAPOLETANA, touch at the bottom. The vertical lines in the triangle in the left lower corner have been drawn too long, and they cut through the outline of the oval, and form a fringe, which touches several of the letters of BOLLO. Some of the lines in the left top triangle are also too long, and touch the tops of several of the letters of DELLA. The large letter at the bottom of the stamp is a combination of T and G, and the tail of the G is turned into a distinct E, though not so large as in the first forgery. There is a small colon after this letter. The top leaf of the upper *fleur-de-lys* has one vertical line of shading in it; in the top leaf of each of the others there is one vertical line, and one oblique line to left of it. The vertical line behind the horse's tail is perfect. The dark end of the horse's nose touches the fourth line, to left of the central one. The toe of the uppermost foot in the opposite compartment touches the central line, and four of the lines of shading are drawn across the foot. The hair is parted in the centre, and the face is that of a three-year-old child, instead of a full-grown woman's face. Neither side of the hair reaches below the level of the chin. There is a small blotch at the point where the three lines of the shield meet.

Third Forgery.

Lithographed, in pale blue, on thick, smooth, yellowish-white wove paper; no watermark. The central line of the shield is very little thicker than those each side of it. The right-hand compartment contains twenty-eight lines, to right of the central one; the left-hand compartment contains about twenty-eight, to left of the central one, but I am not quite sure of this, as my specimen is blotched. There are forty-eight lines in the bottom compartment. These lines are not regular; they gauge from $4\frac{1}{2}$ to $5\frac{1}{2}$ in 1 mm. In the corner-triangles, they gauge from $4\frac{1}{2}$ to 5 in 1 mm. The lettering round the circle is not in the centre of the white circular band, but too near to the centre of the stamp, so that the white space above the letters is wider than the space below them. The letter at the bottom of the stamp is a large T, with a smudgy blotch attached to its foot, and there is no colon after it. I have one specimen of the genuine which has the letter very similar to this, but usually more distinct remains of the G can be seen. The *fleurs-de-lys* are very different in shape from the genuine; the upper leaf of each is a transverse diamond, with sharp side-points, and the side-leaves are very large and prominent. Each of the upper leaves contains two vertical lines of shading, like the genuine.

The profile of the horse's head has a deep hollow between the eye and the nose, and the nose touches the eighth line, to left of the central one. The three legs in the opposite compartment have a very solid and rounded appearance; the point of the uppermost foot touches the second line, to right of the central one. My copy is rather heavily postmarked, but I cannot see any sign of a face in the centre of the three legs. The $\frac{1}{2}$ slopes a good deal, so as to point rather to the left of the centre of the stamp.

Fourth Forgery.

Lithographed, in dull blue, on rather thick, fairly rough, very yellowish-white wove paper; no watermark. The right compartment of the shield contains twenty-nine lines, to right of the central line. This central line is very thick, and in one part of it shows that it is really composed of three very thin lines, blotched together for almost their whole length. The left-hand compartment contains either twenty-eight or twenty-nine lines, to left of the central one; the bottom compartment contains fifty-four lines. The lines in the shield and those in the corner-triangles gauge five to 1 mm. The white line round the whole stamp is $\frac{3}{4}$ mm. wide, except down the left side, which is a little wider. The letters of the inscription are much too large, being fully $1\frac{3}{4}$ mm. high, instead of less than $1\frac{1}{2}$ mm. The oblique line under the horse, if prolonged down to the left, would pass through the first O of BOLLO; in the genuine, it would pass through the first L. The letter at the bottom is a large T, which has a very distinct E after it. The head of the T touches the E, but there is no symptom of any G, and no colon after it. The P of NAPOLETANA has a broken head in my specimen. The *fleurs-de-lys* are very unlike the genuine; the top leaf of each is a badly-shaped diamond, without any lines in it; and the side-leaves, which, in the genuine, very nearly touch the top leaf, are, in this forgery, widely separated from it. In the left-hand compartment, the line which should form both the outline of the horse's tail and the last line of the shading is wavy, instead of straight. The horse's nose touches the seventh line, to left of the central one. In the opposite compartment, the point of the uppermost foot touches the second line, to right of the central one, which shows triple just there. The face in the three-legged figure has very hollow cheeks, and a sad expression, one eyebrow being raised. The hair is parted exactly in the centre, and has no shading on it, except one short line, near the left cheek. The hair, this side, hangs down just level with the chin. One very easy test for this forgery is that the $\frac{1}{2}$ is altogether wanting.

POSTMARKS.

Genuine.—As before.

First Forgery.—73, like the genuine.

Second Forgery.—Uncancelled.

Third Forgery.—A frame like 73, but with different letters. I can only read the last portion of the word, which is LASTO.

Fourth Forgery.—29.

Issue of October, 1860. $\frac{1}{2}$ Tornese, blue.

Genuine.

Engraving, 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 ink stands up high from the surface of the paper. As these stamps were all altered by hand, there are, as before, two hundred varieties; and therefore the otherwise easy tests afforded by the coarse lines of the cross and its shading are of no use; and I shall have to take what is left of the original design, *i.e.*, the lettering, and the corners of the stamp. The inner outline of the central circle is very thin on the right side, and very thick on the left; the outer outline is just the opposite, being very thin on the left side, and very thick on the right. The letters of the inscription do not touch each other anywhere, and the name is spelt *NAPOLETANA*. The fraction is nicely formed; the 1 has a serif, and the 2 an absolutely straight foot, with the end turning up squarely into a serif. The lines in the corner-triangles, outside the lettered circle, gauge six to 1 mm., as before stated.



First Forgery.

Poorly lithographed, on rather thin, smooth, yellowish-white wove paper; no watermark. There is no trace of any half-effaced design in the cross or elsewhere. The large T has no blotch after it, but there is a stop or dot between it and the $\frac{1}{2}$, rather higher than the level of the fraction-line. Both inner and outer outlines of the lettered circle are the same thickness all the way round. The name is spelt *NAPOLITANA*. The little 2 touches the fraction-line. In the genuine, neither figure touches the fraction-line. The lines in the corner-triangles are extremely blotchy and irregular; some of them gauge only four to 1 mm., others five, and some are run together into one solid mass. The letters *ELL* of *DELLA* are all joined together at the bottom; *OS* of *POSTA* touch near the bottom, and *TA* at the bottom; *NAP* and *TANA* of *NAPOLITANA* touch at the bottom; the letters *AP* are joined by a strong line at the top, and the second *A* has no cross-bar.

Second Forgery.

This is much more like the genuine. Lithographed, in pale or medium Prussian-blue, on fairly stout, pretty smooth, very white wove paper; no watermark. The forgers have imitated rather well the traces of the half-effaced design in the cross. The large T is, in most copies, a sort of monogram of *TG*, though the rounded back of the *G* does not always project beyond the straight outline of the *T*. The tail of the *G* is a round ball; there is no stop after it. In some of my specimens, the 1 of the $\frac{1}{2}$ is tall, with a faint serif; in others, the top half of the 1 has entirely disappeared. It is possible that these varying specimens may be two separate drawings of the value; but they are alike in all other respects. In the white line, below and to the right of the $\frac{1}{2}$, there is a little semi-circular mark, doubtless intended to represent the tiny *G*, which was, as before stated, the engraver's secret mark on this value. The lines in the corner-triangles are much more regular than in the first forgery. In the left top and bottom corners, they gauge six to 1 mm., but in the right top and bottom corners, they only gauge five to 1 mm. The letters *TA* of *POSTA* touch each other, but none of the others. There is a scratch which comes from the central circle into the lettered circle, cutting through the right foot of the last *A* of *NAPOLETANA*. In some specimens, there are two little dots, like a sort of oblique semicolon, near the point of this line.

Third Forgery.

Engraved in *taille-douce*, on medium, smooth, very yellowish-white wove paper; no watermark. There are a few traces of the old design in the cross. The mark at the bottom of the large T is the same shape as the top half, so that the right side of the letter is exactly like an E without the central tongue. There is one small stop after it, above the level of the bottom of the letter, about where the upper stop of a colon would come. The 1 of the $\frac{1}{2}$ is very small, with an extra big serif; the 2 is much larger, and a long way below the fraction-line. The lines in the corner-triangles are not very regular; in the left top corner of the stamp, they gauge six to 1 mm., like the genuine; in the right top corner, they vary from five to six in 1 mm.; in the left bottom corner, some of them are blotchy, and not straight, they gauge from five to six in 1 mm.; in the right bottom corner, they gauge $5\frac{1}{2}$ to 1 mm., and one of them is wavy, and another crooked. The final letters NA of NAPOLETANA touch at the bottom. The central tongue of the E of DELLA very nearly touches the inside of the top of the letter, but does not go near the bottom of it. There is a dot under the second L of this word, and another dot high up, after the A of POSTA, but I cannot say whether these are to be found in all copies. The ink stands out somewhat from the paper in this forgery.

Fourth Forgery.

This is a very poor affair, and is, I fancy, an illustration from a German dealer's catalogue. Lithographed, in milky-blue, on medium, smooth, very white wove paper; no watermark. The marks of the supposed half-effaced design in the cross are as distinct as the rest of the impression, and are, therefore, absurdly prominent. The large T has a large, round ball joined to its foot. There is no colon. The 1 of the $\frac{1}{2}$ slopes backwards, and its (very thick) foot stands on the fraction-line. The head of the 2 has a projection in front, which touches the fraction-line, and the tail curls up and touches the back of the head. The outer outline of the lettered circle is thinnest at the bottom; beyond this there is no very great difference in the thickness of the lines all the way round. The lines in the triangle, in the left bottom corner of the stamp, gauge six to 1 mm., like the genuine; in the other corners they are so blotched that I have not been able to count them. The central tongue of the E of DELLA touches the inside of the top of the letter, and very nearly touches the inside of the bottom as well. The P of POSTA has an abnormally long foot-stroke, and the T and A touch at the bottom. The central tongue of the E of NAPOLETANA touches the inside of the top of the letter, and the TANA all join together at the bottom.

Fifth Forgery.

Lithographed, usually in very pale blue, on medium, smooth, yellowish-white wove paper; no watermark. There is no trace of any design in the cross. The large T is a perfect letter, without any blotch to it, and there is no stop. The foot of the 2 of $\frac{1}{2}$ is straight, but it does not turn up at the end. The inner outline of the lettered circle is thickened at the left side, like the genuine, but the outer outline is thick all the way round. This is an easy test. The lines in the corner-triangles are *very* fine, gauging from $6\frac{1}{2}$ to 7 in 1 mm. The letters EL of DELLA, and TANA of NAPOLETANA, are joined at the bottom, and the ET of this word joined at the top. All the lettering is too tall, being fully $1\frac{1}{2}$ mm. high, instead of rather less than $1\frac{1}{2}$ mm.

Sixth Forgery.

Lithographed, in pale Prussian-blue, on fairly stout, smooth, yellowish-white wove paper; no watermark. There is no trace of any design in the cross. The large T is a perfect letter, and is placed too high. There is a single stop after it, placed a good deal above the level of the foot of the letter, and at some distance from it. In the fraction, both figures touch the fraction-line, and the 2 has a twist, and leans over to the left, making the fraction look crooked. The inner outline of the lettered circle is thickest opposite to the LLA of DELLA, instead of opposite to the left arm of the cross; and the outer outline is thickest near the ANA of NAPOLETANA, instead of opposite to the middle of the word. The lines in the corner-triangles are regularly drawn, but they are too wide apart, gauging only five to 1 mm. The lettering looks much too large, though there is not much difference in the measurements. In this forgery, the two outer outlines of the stamp are fully $\frac{3}{4}$ mm. apart, instead of barely $\frac{1}{2}$ mm.

Seventh Forgery.

My specimen of this is affixed to a piece of an old Neapolitan newspaper, to make it look more genuine. Lithographed, on rather thin, rough, white wove paper; no watermark. The large letter is a sort of monogram of TG, the tail of the G being perfect, but its back absorbed into the shaft of the T. There is no stop after it, and no trace of a design in the cross, except one little dot in its centre. The 1 of the fraction touches the fraction-line, and the end of the tail of the 2 does not turn up. The lines in the corner-triangles gauge $5\frac{1}{2}$ to 1 mm., and those in the right-hand corners are not so regular as those in the other corners. The last two letters of NAPOLETANA touch at the bottom. The outline of the stamp is *very* close to it; down the right side there is hardly $\frac{1}{3}$ mm. space.

Eighth Forgery.

I have not seen this, which is described by the *London Philatelist*. The forgery is on the genuine, original paper, with authentic postmark. The makers took genuine, used specimens of the common values of the red Naples stamps, discharged the coloured design by chemicals, and then printed their forged blue $\frac{1}{2}$ tornese, cross, on the postmarked blanks thus obtained. I understand that there are several fatal mistakes in the forged design, and that traces of the original red impression can be seen. The journal does not say whether the counterfeit is engraved or lithographed.

POSTMARKS.

Genuine.—As before.

First Forgery.—34; 38, without numerals; 42, ditto; 73.

Second Forgery.—73; also part of a large postmark that I cannot make out.

Third Forgery.—73.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—73.

Sixth Forgery.—37, with "223" in the centre.

Seventh Forgery.—ANNU LLATO, each half of the word bent up, in a hollow curve, without frame.

Eighth Forgery.—73 (genuine postmark).

**Issue of 1861. For Naples and Sicily. $\frac{1}{2}$ Tornese ;
 $\frac{1}{2}$, 1, 2, 5, 10, 20, 50 Grana.**

This was a provisional issue, taking the place of the Neapolitan and Sicilian stamps, afterwards superseded by the issues for the kingdom of Italy. As they had but a brief life, used specimens (except of the 1 and 2 gr.) are a good deal scarcer than the unused remainders. I have a mass of these remainders, on old letter-sheets of 1862, with various forged Naples cancellations. The following are some of the postmarks:—1, with NAPOLI AL PORTO; various dates in 1862. A mark something like 29, but the inscription, PARTENZA DA NAPOLI, has horse-shoe ends; various dates. 1, with NAPOLI; various dates. Most of these have the London postmark, 1, various dates, and the Gibraltar postmark, 1, six days later.

Genuine.

Engraved in *épargne* (?), 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 first 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 there is 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.

POSTMARKS.

Genuine.—1, 29.

Forged.—1.



NATAL.

Issue of 1858. One Penny, rose, buff, blue.

The higher values of this set were, I believe, issued in June, 1857, but the 1d. did not appear until 1858. I do not know why it was printed on paper of various colours; but possibly Messrs. Davis and Son, of Pietermaritzburg, had to use such paper as they had in stock. All the values, except the 3d., are decidedly rare. I have not seen any forgeries of the higher values.

Genuine.

Embossed, on coloured wove paper. The paper is coloured right through. The O of ONE is a transverse oval; the N is $2\frac{1}{2}$ mm. wide, and the lowest limb of the E is much longer than the top limb. The lowest limb of the E of PENNY is also much longer than the top limb, and the head of the Y is absurdly splayed out, so that it is nearly 3 mm. wide from the outside of one arm to the outside of the other. The head of the T of NATAL is abnormally wide, measuring about $2\frac{1}{4}$ mm. across. The orb on which the cross rests, at the top of the crown, is a transverse oval, wider than the width of the cross. Each side-arch of the crown is one single, embossed line, and from the edge of each of these arches project four pearls. These side-arches do not bend down to the centre of the circlet at the base of the crown, but they go in, under a v-shaped piece, which comes down to the centre. (The v-shaped piece is shown in our illustration, but the crown is not in the least like that of the illustration in any other respect.) The ornaments embossed along the top of the circlet, at the base of the crown, are indecipherable, except that they are *not* strawberry-leaves; the middle one, at the base of the v-shaped piece, looks like a small cross *pattée*. The circlet bears five jewels—a long, transverse diamond in the centre, a very small diamond each side of this, and half of a large diamond at each outside edge. The cap, inside the side-arches, is embossed plain, without lines,



except that the ornaments resting on the circlet show in front of the lower part of the cap. In each corner of the stamp there is a four-petalled flower, each petal being plain and pointed, like a lance-head or a candle-flame. The side-frames are composed of interlacing semi-circular arches. There are seven complete semicircles down the left side of the stamp, and six down the right side. I have multiplied details as much as possible, for the reader will be very lucky if he possesses a specimen clear and perfect enough to show all the above details. As a matter of fact, the majority of used specimens show the word NATAL, and more or less of the crown, the rest being illegible.

First Forgery.

Embossed, on fairly stout, buff wove paper. The O of ONE is an upright oval, the N is only 2 mm. wide, and the lowest limb of the E is hardly any longer than the top limb. In the word PENNY, the lowest limb of the E is, if anything, shorter than the top limb. The head of the Y is nicely shaped, the splay of the arms being only about $2\frac{1}{4}$ mm., instead of nearly 3 mm. The head of the T of NATAL is 2 mm. across. The orb is a small circle, instead of a wide oval; it is decidedly narrower than the width of the cross above it. Each side-arch of the crown appears to be formed by two parallel, embossed lines; but closer examination shows that the outer line, in each case, is a row of nine pearls, all touching, and resting on the inner line of the arch. The ornaments along the top of the circlet are those of a marquis, *i.e.*, three strawberry-leaves, alternating with two pearls. The circlet bears seven rather oval pearls, instead of the five diamonds. The part of the cap seen inside the left arch is embossed with oblique lines, running down from left to right; and the corresponding part in the right arch has similar, oblique lines, but running down from right to left. The ornament in each corner of the frame looks something like four strawberry-leaves, arranged in the form of a St. Andrew's cross. The left side-frame shows five complete, interlacing semicircles, with parts of two others at the top end of the frame, and parts of two others at the bottom. The right-hand frame also shows five complete, interlacing semicircles, with parts of two others at the top end, and parts of two others at the bottom end.

Second Forgery.

Embossed, on very stout, pinkish-buff wove paper. The top inscription is entirely flattened out in my specimen, so that I am unable to describe it. As far as I can make out, the top and bottom of the E of PENNY are of equal length, and the Y is not too widely splayed out, the spread of the arms not being more than 2 mm. The orb, in my specimen, is not visible. Each side-arch of the crown is composed of two parallel, embossed lines, and there are no pearls projecting from the arches. The inner ends of these arches bend down to join the circlet, near the centre; and, where the v-shaped central piece ought to be, there are three curved, horizontal lines. I have not been able to make out whether there are any ornaments along the top of the circlet. The circlet bears eight jewels, but I cannot see whether they are pearls, or stumpy diamonds. The ornaments in the corners of the stamp appear to be eight-pointed asterisks. The left side-frame shows seven complete, interlacing semicircles, with parts of others at the ends; and the right side-frame shows the same number as the left.

Third Forgery.

Embossed, on very thick, hard, blue wove paper. The O of ONE is a circle, the N is very little more than 2 mm. wide, and the top and bottom of the E are of equal length. The top and bottom of the E of PENNY are also of equal length, and the arms of the Y are only about 2 mm. across. The crown is very like that of the second forgery; the orb is not visible; each side-arch is formed by two lines, instead of one, and there are no pearls projecting from the arches. The said arches bend down to meet the circlet, near its centre. There is no v-shaped piece in the centre, but only some curved, horizontal lines, as in the second forgery. There is some embossing along the top of the circlet, but I cannot say what it is. There are seven jewels in the circlet; they seem to be long and short diamonds alternately. The ornaments in the corners of the stamp are four-petalled flowers, like the genuine, except that there is a sunken line, by way of veining, right along the centre of each petal. In each side-frame, there are seven complete semi-circles, with parts of others, at the top and bottom of each.

POSTMARKS.

Genuine.—1.

First Forgery.—Uncancelled.

Second Forgery.—10.

Third Forgery.—41, but with thicker lines.

NOTE.—Amateurs are sometimes puzzled with stamps like the above, but embossed on paper which is coloured only on the surface, instead of all through, and usually perforated $12\frac{1}{2}$. These are fiscals.

One Penny, red. Threepence, blue.

Issue of 1859-60. Perf. 14; no wmk.

Issue of 1861. Clean-cut perf. 14 to 16; no wmk. (3d. only).

Issue of 1862. Rough perf. 14 to 16; no wmk. (3d. only).

Issue of 1862. Imperf.; no wmk. (3d. only).

Issue of 1862. Rough perf. 14 to 16; Star wmk. (1d. only).

Issue of 1863. Thick paper, perf. 12; no wmk. (1d. only).

Issue of 1864. Perf. 12; CC wmk. (1d. only).

Genuine.

Engraved in *taille-douce*; varieties as above. The crossed lines of shading in the central oval are very close together; on the right side



of the stamp the vertical ones gauge six to 1 mm. The three rows of jewels on the base of the coronet are not all alike; the top row is of pearls, the middle row of more or less shapeless jewels, and the bottom row of pearls. They are difficult to count, as the end ones are indistinct; but there seem to be twenty-five in the top row, about twenty-two in the middle row, and



twenty-six or twenty-seven in the bottom row. The central cross *pattée*, under the T of NATAL, has its top arm shaded with five short, vertical lines, and the left side-arm does not nearly reach up to the level of the

upper edge of the top arm. The right arm reaches up just about to the level of the top edge of the upper arm. The little circle or pearl in the centre of this cross is, if anything, a shade larger than the pearls below it. The eyes are very large and very dark. There is no blotch above either eyebrow. The necklace appears to contain seventeen jewels; the front one has two short, horizontal strokes in it, the lower one being thicker than the other. They are regularly graduated in size, from the front to the back. The strips of engine-turning (five each side of the oval) are finely executed, and appear like white lines scratched out of a dark background. The outer strip each side is not nearly as wide as the corner-square, either at the top or at the bottom. The said corner-squares are all the same size. Each A of NATAL has its cross-bar very low down, and the bottom limb of the L looks unnaturally long. The lettering is all very clearly cut. The white oval hardly encroaches at all into the second strip of engine-turning, on the right side of the stamp.

Forged.

Poorly lithographed; the 1d. on thick, almost buff wove paper, imperforate, or perforated $11\frac{1}{2}$; the 3d. on medium, yellowish-white wove, and also on azure-faced white wove paper, imperforate, or perforated $11\frac{1}{2}$; no watermark in any case. The crossed lines of shading in the background of the central oval are coarse, and not very regular; they gauge from 4 to $4\frac{1}{2}$ to 1 mm., but one of my specimens of the 1d. has the central oval solid, though the same as the rest of the forgeries in other respects. The middle row of jewels on the coronet is like the others; I think all three are intended to represent pearls, though they are not absolutely circular. As far as I can make out, the following are the numbers: top row, twenty pearls; middle row, seventeen pearls; bottom row, eighteen pearls. The side-arms of the cross *patée*, at the top of the coronet, are larger than the top arm, and their ends stand up higher than the level of the top arm. The said top arm is perfectly blank, without any lines of shading in it; and the little ball or pearl in the centre of this cross is decidedly smaller than the pearls below it. The eyes are quite light, the iris inside the ring being altogether uncoloured. In nearly all my specimens of both values there is a strong, dark blotch above the eyebrow, and a blotch at the outer corner of the eye, on the right side of the stamp; and many of them also show two prominent dots under the chin, in the front of the throat. There are fourteen jewels in the necklace; they are easy to count, and some of them are quite shapeless. The front jewel has a large, dark dot in the centre of it, instead of the two short lines of shading. The vertical strips of engine-turning are very coarse, and have the appearance of coloured dots and lines on a light background. In the genuine stamps, the width of the outer strip each side is $1\frac{1}{4}$ mm., while each of the little corner-squares is $1\frac{3}{4}$ mm. wide. In the forged 1d., the outer strip on the right side is fully $1\frac{1}{2}$ mm. wide, and the bottom corner-square that side is rather less than $1\frac{3}{4}$ mm. wide, so that the side-strip and bottom corner-ornament are very nearly equal in width. In the 3d. (for the counterfeits are not identical), the square in the left top corner is very nearly 2 mm. wide, and in the left bottom corner, the square is only about $1\frac{1}{4}$ mm. wide, and the strip of engine-turned pattern is *very* nearly the same width as the bottom square. On the right-hand side, in the 3d., the outer strip of engine-turning is exactly the same width as the bottom corner-square. The cross-bar to each A of NATAL is pretty well in the centre of the letter. The bottom limb of the L is not unnaturally long. The white outline of the central oval encroaches deeply into the second strip of

engine-turning on the right side, but very little on the left side. The colour of the 1d. is usually exactly the shade of the early 6d. of Grenada, and that of the 3d. is more or less ultramarine. I have never seen these colours in the genuine.

POSTMARKS.

Genuine.—54; also frequently pen-stroked.

Forged.—54 (with the numerals 102); also a cancellation something like 33; also (rarely) 1.

Issue of August, 1869. The 6d., lilac or violet;

CC, perforated $12\frac{1}{2}$, surcharged "Postage."

Genuine Surcharge.

Postage.

$12\frac{1}{2}$ mm.
TYPE I.

Postage.

$13\frac{1}{2}$ mm.
TYPE II.

Postage.

$14\frac{1}{2}$ to $15\frac{1}{2}$ mm.
TYPE III.

This is the surcharge with a capital P, and the other letters in lower-case. There are three varieties, according to the spacing of the letters. The O is very oval, thin at the top and bottom, and thicker at the sides. The thickest parts of the lower-case letters are decidedly thinner than the shaft of the P.

Forged Surcharge.

This is printed on the stamps of the proper issue (CC, perforated $12\frac{1}{2}$). The O is a block letter, nearly circular, and the same thickness all the way round. The thickest parts of all the lower-case are as thick as the shaft of the P.

POSTMARKS.

Genuine.—54.

Forged.—The surcharge has been placed on stamps bearing genuine postmarks. I have not seen any unused forgeries.

Issue of 1870. 1s., green, with curved surcharge

"POSTAGE" in carmine.

Genuine.

The head of the A of POSTAGE is wide (almost $\frac{1}{2}$ mm.), the cross-bar is thin, and in the centre of the letter; the spread of the feet is less than $1\frac{1}{2}$ mm. The tongue of the E is short, being only about $\frac{3}{4}$ mm. long, measured from the tip to the back edge of the letter; the top and bottom limbs are 1 mm. long, similarly measured.

POSTAGE

Forged.

The head of the A is somewhat rounded, and is only about $\frac{1}{4}$ mm. broad; the cross-bar is as thick as the other parts, and is below the centre of the letter; the spread of the feet is over $1\frac{1}{2}$ mm. The tongue of the E, measured as before, is over 1 mm. long; and the top and bottom limbs are $1\frac{1}{4}$ mm. long.

POSTMARKS.

Genuine.—1, 29, 54, 100.

Forged.—These have genuine postmarks.

Issue of 26 January, 1885. One Penny, CA,
perforated 14, surcharged **ONE HALF**
PENNY.

Genuine Surcharge.

There is a distance of *very* nearly 2 mm. between the two lines of lettering; and the upper edge of the obliterating-bar is 14 mm. from the upper edge of the top line of lettering. In the word **PENNY**, the left-hand edge of the shaft of the P is almost exactly under the centre of the N of **ONE**; and the left-hand edge of the back of the E of **PENNY**, if prolonged upwards, would graze the right-hand edge of the same part of the E of **ONE**. The H of **HALF** stands centrally above the space between NN of **PENNY**. There is a stop after **PENNY**. As far as I can learn, no errors of the surcharge exist.

ONE HALF
PENNY

First Forgery.

The distance between the two lines of lettering is only 1 mm., and the upper edge of the obliterating-bar is only 12½ mm. from the upper edge of the top line of lettering. The left-hand edge of the shaft of the P of **PENNY** is far to the right of the centre of the N of **ONE**—in fact, it is almost exactly under the right-hand edge of the N. The back of the E of **PENNY** is under the centre of the E of **ONE**. The centre of the H of **HALF** is above the end of the first N of **PENNY**. There is no stop after this word. My single specimen of this forgery has the surcharge inverted.

Second Forgery.

The upper edge of the obliterating-bar is 14½ mm. from the upper edge of the top line of lettering. The left-hand edge of the shaft of the P is very nearly under the end of the N of **ONE**; and the left-hand edge of the back of the E of **PENNY** is under the very centre of the E of **ONE**. The H of **HALF** is *very* nearly over the first N of **PENNY**. There is a stop after **PENNY**, as in the genuine. This forgery is found both inverted and sideways; also with double surcharge, both upright.

Third Forgery.

In this, the lettering is thicker than the genuine. The E of **PENNY** is exactly under the E of **ONE**. The centre of the H of **HALF** is very nearly above the end of the first N of **PENNY**. The vertical shaft of the L of **HALF** is almost above the centre of the Y of **PENNY**, instead of being far to the right of the centre of the Y. I have this with double surcharge, one inverted.

Fourth Forgery.

The upper edge of the obliterating-bar is 15 mm. from the upper edge of the top line of lettering. The left-hand edge of the vertical shaft of the P of **PENNY** is only a shade to the right of the first stroke of the N of **ONE** (which stroke, in my single specimen, has partly failed to print). The E of **PENNY** is exactly under the E of **ONE**. The centre of the H of **HALF** is almost exactly above the first stroke of the *second* N of **PENNY**. The shaft of the L of **HALF** is far to the right of the

V of PENNY. My specimen is partially double-printed, *i.e.*, there is an obliterating-bar through PENNY, and there is a second ONE HALF, at the bottom of the stamp, printed through the normal obliterating-bar.

POSTMARKS.

Genuine.—1, 29.

Forged.—These are printed on stamps with genuine cancellations.

6d., Fiscal, with forged postmark.

The 6d., pink, same type as the 1d. and 3d. postals of 1859-74, is often found in collections, both used and unused. It is a fiscal, and, as such, is genuine enough. But I have seen it with a *soi-disant* postal cancellation (54, without numerals). So far as I am aware, this stamp was never allowed to do postal duty, so that a postal cancellation must either be the work of some too-obliging official, or else is a forgery.



NEVIS.

One Penny, red.

Issue of 1861. Engraved, in dull rose, on blued paper; also in dull rose and deep rose, on greyish paper; perforated 13.

Issue of 1867. Engraved, in pale or deep red, on white paper; perforated 15.

Issue of 1878. Lithographed, in red, rose-red, dull red, and bright red, on white paper, perforated 15. Also lithographed, in bright red, on white paper; perforated 11½.

Genuine.

Varieties as above. There are twelve types on the sheet. I cannot go into the differences in the central picture, which would be difficult to explain; but in the accompanying diagram, I give the different numbers of white diamonds, down the sides of each stamp on the sheet. In each square, representing a stamp, four numbers will be found. The first number gives the long white diamonds, down the left-hand edge of the stamp; the second number is that of the row of stumpy white diamonds, by the side of the long ones; the third number is that of the stumpy diamonds, down the right side of the stamp; and the fourth number is that of the long diamonds, down the right-hand edge of the stamp. The corner-squares are nearly 2½ mm. square, while the top and bottom frames are only 2 mm. high, so that the corner-squares, though flush with the outsides of the said frames, stand out beyond them, on the insides. The lady who is pouring out the water wears a white apron, hanging down in three very distinct, strong folds. The eye of the collapsed young woman is large, and there are no horizontal lines across her face. The bodice of her dress goes obliquely across, over the right shoulder, and under the left arm, leaving the left shoulder bare.



PLATE OF THE 1d. NEVIS,

Showing the number of white diamonds in the side-frames.

No. 1.	No. 2.	No. 3.
12	$\frac{1}{2}$ (B) 11 $\frac{1}{2}$ (T)	12 $\frac{1}{2}$ (B)
12 $\frac{1}{2}$ (B)	12	12
12	12	12
12 $\frac{1}{2}$ (T)	12 $\frac{1}{2}$ (T)	12
No. 4.	No. 5.	No. 6.
12 $\frac{1}{2}$ (T)	12 $\frac{1}{2}$ (B)	12 $\frac{1}{2}$ (B)
12	12	12
12	12	12
12 (T)	$\frac{1}{2}$ (B) 11 $\frac{1}{4}$ (T)	12 $\frac{1}{2}$ (T)
No. 7.	No. 8.	No. 9.
$\frac{1}{2}$ (B) 11 $\frac{1}{2}$ (T)	12 $\frac{1}{4}$ (B)	12
12	12 $\frac{1}{4}$ (T)	12 $\frac{1}{2}$ (B)
12	12 $\frac{1}{2}$ (T)	12
12 $\frac{1}{4}$ (B)	12	12
No. 10.	No. 11.	No. 12.
12	12	12 $\frac{1}{2}$ (T)
12	12 $\frac{1}{4}$ (B)	12
12 $\frac{1}{2}$ (B)	12 $\frac{1}{2}$ (B)	12 $\frac{1}{2}$ (T)
12	12 $\frac{1}{4}$ (T)	12

NOTE.—“B”=fraction of diamond at the bottom of the stamp.

“T”=fraction of diamond at the top.

“ $\frac{1}{2}$ (B) 11 $\frac{1}{2}$ (T)”=11 diamonds, with a half-diamond at the bottom, and a half-diamond at the top.**First Forgery.**

Lithographed, on thin, soft, white wove paper. I fancy the perforation is 12, or even larger, but my single specimen is cut close. The side-frames are composed of intersecting, sharp-pointed, upright ovals, formed of single lines. In the genuine, the pattern is of horizontal, intersecting half-ovals, each composed of four lines. The white spaces are very much too large, forming triangles and diamonds. The corner-squares are about the same size as the genuine, but the four long points of the star, in the centre of each, do not go near the corners of the square; though, in the genuine, most of the long points go nearly, if not quite, to the very corners of the square. The jug from which the water is being poured looks very like a legless baby, which the lady is holding by one arm, the other arm being a stump. The hand of the seated lady touches the jug, though it is far from the jug in all types of the genuine. I have only one specimen of this forgery, and in it, the face of the collapsed young woman is quite covered by the postmark, but her dress is put on exactly the opposite way to the genuine, *i.e.*, it goes over the left shoulder,

and under the right arm, leaving her right shoulder bare instead of the left. The background is nearly all white, as the rocks are represented by a few light, vertical, wavy lines, and the waterfall or spring is entirely absent.

Second Forgery.

Roughly lithographed, in vermilion, and also in a colour very like that of the New South Wales 1d. "Sydney Views," on thin, and also on thick, rather hard, white and very yellowish-white wove paper; perforated 13. The diamonds in the side-frames are so very irregular, in size, shape, and position, that it is quite impossible to make out two vertical rows of them in each frame. The top frame is $2\frac{1}{2}$ mm. high, and the top corner-squares are fully $2\frac{1}{2}$ mm. high, and project both above and below the width of the top frame. The white apron of the standing lady has four folds, and hangs down very limply. The article in her left hand cannot possibly be recognised as a cup, though it is pretty plain in the genuine.

Third Forgery.

This is a very much more pretentious affair, and is new to me (1905). Engraved in *taille-douce*, on thick, hard, azure wove paper; also on thinner, hard, very transparent, bluish-white and yellowish-white wove paper, all very cleanly perforated $11\frac{1}{2}$. Of course the perforation alone is sufficient to condemn this counterfeit, as the genuine stamps perforated $11\frac{1}{2}$ are lithographed, and not engraved. The vertical rows of diamonds in the side-frames are too large; the numbers are 12, 11, $11\frac{1}{2}$ (B), 12; that is to say, the left-hand frame has twelve long diamonds down the outside edge, and eleven stumpy diamonds, by the side of them; the right-hand frame has $11\frac{1}{2}$ stumpy diamonds, the half being at the bottom, and twelve down the outside edge. The top and bottom frames are formed by five vertical lines, very close together, with traces of some horizontal lines. In the genuine, they are of solid colour. In the left bottom corner-square, the four long lines of the star all run quite to the corners of the square, while none of the long lines in any of the other three squares go quite into the corners. The white apron of the standing lady has a good many lines of shading down it, but they do not make the strong folds of the genuine. The profile of the collapsed young lady is formed by four oblique lines, which would be horizontal lines if she held her head up. The first line, short and thick, does duty for the eyebrow; the second line is short and faint, and is intended to represent the eye; the third line usually goes across the face, from the point of the nose nearly to the ear, and there is usually a fourth short line, to represent the mouth. I have not been able to discover which stamp on the plate has been used as the model for this forgery, for the lines of engine-turning in the side-frames do not correspond with any one of the twelve types. In the genuine, the distance between the vertical rows of stamps is a shade over 1 mm.; and, between the horizontal rows, $1\frac{1}{2}$ mm. The forgeries often have a margin of over 2 mm., vertically and horizontally.

POSTMARKS.

Genuine.—54.

First Forgery.—23.

Second Forgery.—1, 62; also uncanceled.

Third Forgery.—54, much larger, with three curved lines each side, instead of two, and the numeral 1 in the centre; also uncanceled. This last forgery is often found cancelled, on pieces of paper.

Four Pence, rose, orange.

Issue of 1861. Engraved, in rose, on blued wove paper; also in dull rose and deep rose, on greyish paper; perforated 13.

Issue of 1867. Engraved, in orange and deep orange, on white paper; perforated 15.

Issue of 1878. Lithographed, in orange and orange-yellow, on white paper; perforated 15.

Genuine.

☞ Printing, paper, and perforation as above; twelve varieties on the sheet. I have only four of the varieties from which to describe. 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 decipherable 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.

Third Forgery.

Nicely engraved in *taille-douce*, in dull vermilion and pale red, on azure wove and on bluish wove; also in orange, on greenish wove paper; perforated 11½. This counterfeit is new to me (1905), and is evidently by the same maker as the third forgery of the 1d. The lower corners of the stamp afford an easy test, as the ornament in each has the four square, coloured dots, between the arms of the cross, so very highly in relief, (due to the ink standing out so much from the paper,) that the St. Andrew's cross itself is not noticeable at first. The outer outline of the central circle is rather ragged and uneven, where it touches the frame, on the right side of the stamp. The whole of the rock, to the left of, and behind, the sick woman and her supporter, is formed by vertical lines; there are no horizontal lines on it at all. The sick woman's left hand shows the thumb and one finger, but it does not lie flat, or spread out on the knee. The ink stands out in very distinct ridges from the surface of the paper. As I have not been able to obtain the twelve types, it is useless to give further details, which might be misleading.

POSTMARKS.

Genuine.—54.

First Forgery.—1.

Second Forgery.—62.

Third Forgery.—The same as the third forgery of the 1d.; also uncanceled.

Six Pence, grey-lilac, grey, grey-black.

Issue of 1861. Engraved, in grey-lilac, on blued paper; perforated 13; also in grey-lilac, on greyish wove paper; perforated 13.

Issue of 1878. Lithographed, in grey and in grey-black, on white wove paper; perforated 15.

Genuine.

Engraved in *taille-douce*, paper and perforation as above. There are twelve types on the sheet, of which I have, unfortunately, only three, from which to describe. The central picture is as in the ONE PENNY and FOUR PENCE. 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. The leaf-ornaments in the four corners of the stamp are alike, each showing seven lobes.



First Forgery.

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 of the 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.

Second Forgery.

This is new to me (1905), and is evidently by the same maker as the third forgeries of the 1d. and 4d. Engraved in *taille-douce*, on azure and on bluish wove paper; perforated 11½. The colour is a brownish-grey. The apron, instead of falling in four heavy, vertical folds, looks quite flat, and has two vertical lines down it, dividing it into three portions. The outer, coloured outline of the central circle touches the outline under NEVIS, the outline above SIX PENCE, and the inner outline each side of the stamp; i.e., it is equally near to the boundary on all four sides. Most of the white dots in the spandrels (below the N of NEVIS, for instance) are triangles, instead of diamonds. Each hand of the sick woman shows the thumb and first finger. An easy test is the leaf-ornament in the left top corner of the stamp, which is unlike the rest, having only five lobes, instead of seven. The ink stands out from the surface of the paper, though not quite so much as in the third forgery of the 4d.

Genuine.—54.

POSTMARKS.

First Forgery.—1, 62.

Second Forgery.—The same as in the third forgery of the 1d.; also uncanceled.

One Shilling, blue-green, yellow-green.

Issue of 1861. Engraved, in blue-green, on blued, wove paper; perforated 13. Also on greyish paper; perforated 13.

Issue of 1867. Engraved, in blue-green and in yellow-green, on white wove paper; perforated 15. Also in yellow-green, on laid paper; perforated 15.

Issue of 1878. Lithographed, in pale green and deep green, on white wove paper; perforated 15.

Genuine.

Printing, paper, and perforation as above. There are twelve types on the sheet, of which I have only seven. The stamps vary so extremely, that it is utterly impossible for me to give more than one or two reliable tests, in the absence of an entire sheet from which to describe. There is, however, one thing in which the genuine are all alike, and which the forgers have missed, but I am afraid it is rather difficult to make clear. I refer to the lattice-work in the corners of the stamp. This lattice-work, in the genuine, is formed by vertical rows of double-lined lozenges, each enclosing a white diamond, and the right and left corners of each



lozenge touch the corners of the similar lozenges to right and left of them. Owing to the shape of these lozenges, there are, of course, vertical rows of white diamonds between the vertical chains of lozenges; and these white diamonds are considerably larger than the diamonds in the lozenges. From this description, it will be understood that the effect produced differs considerably from that produced by a lattice-work of continuous, crossed oblique lines, such as I shall hereafter describe. The lettering is thin, and, in the lithographed stamps, rather ragged. There is a sort of chain, connecting each end of the NEVIS label with each end of the ONE SHILLING label; the centre of each chain shows seven complete diamonds, with usually a portion of another diamond above and below the seven. The central picture varies with each type; but in no case does the sick woman seem to have any veil over her face.

First Forgery.

I take this first, because it is intended to imitate the issues of 1861-7; but as a matter of fact, it is a comparatively new forgery, which first came to my notice in 1904. Engraved in *taille-douce*, in blue-green and yellow-green, on azure and on very slightly-greenish wove paper; nicely perforated 11½. This counterfeit is evidently by the same maker as the third forgery of the 1d., already described. The lattice-work in the corners of the stamp is formed by pairs of straight, oblique, crossed lines, running down from right to left, and from left to right; the white diamonds are, therefore, all much about the same size. The lettering is not particularly thin, and there is a flaw or dark mark in the left side of the O of ONE, which is not visible in the genuine. There are eight complete, long diamonds along the centre of the chain, connecting the left-hand ends of the top and bottom labels, and eight also along the centre of the similar chain, connecting the right-hand ends of the said labels. The face of the sick woman appears to be hidden by a tight veil, formed by lines drawn right across the face, which lines would be horizontal, if her head were upright.

Second Forgery.

This is old, and purports to represent the 1878 issue. Lithographed, in blue-green and yellow-green, on white or very yellowish-white wove paper; perforated 12½. As in the first forgery, the lattice-work in the corners is formed by pairs of continuous, crossed lines, running down obliquely, from right to left, and from left to right, and the white diamonds between the crossed lines are all much about the same size. The lettering is too thick, and the lowest limb of the E of ONE is not absurdly long, though it is very much too long both in the genuine and in the first forgery. The dark shading on the arm of the sick woman makes the body of the dress appear as though it went over both shoulders, with a v-shaped front; but, in the genuine, and in the first forgery, the dress plainly goes over the right shoulder, and under the left, leaving the left shoulder bare.

Third Forgery.

I transcribe the description from my second edition, as I do not possess this counterfeit any longer. Poorly lithographed, on stout, yellowish-white wove paper, very badly pin-perforated 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, lettered A 09 in all my copies.

First Forgery.—The same as in the third forgery of the 1d.; also uncanceled.

Second Forgery.—1, 62.

Third Forgery.—1.

FISCAL STAMPS, WITH FORGED POSTMARKS.

Revenue

REVENUE

TYPE I.

TYPE II.

I have the following varieties :—

1d., 1878, lithographed, perforated 15, surcharged as Type I., with forged cancellation 54 (A 09).

1s., 1878, lithographed, perforated 15, same surcharge, with an upright cancellation like 55, but only three bars top and bottom, and one thickish, curved bar, or two thin ones, each side, with A 12 in the centre, which is a St. Christopher colony-number.

6d., green, 1883, Queen's head, CA watermark, surcharged as Type II.; same cancellation as the 1s. above.

1s., lilac, 1890, Queen's head, CA watermark, surcharged as Type II., same cancellation as the 6d.



NEW BRUNSWICK.

Issue of 1857. 3d., red; 6d., yellow; 1s., violet.

Genuine.

Engraved in *taille-douce*, on thick, very blue-tinted, white wove paper. The stamp measures $22\frac{1}{2}$ mm. square. If it be placed diamond-wise (its proper position), with the crown upright, then all the four corner-numerals will be upright also. The face of the orb on the top of the crown bears an inverted **L**. The crown is very nicely drawn, with its middle arch standing on a cross *pattée*; the said cross *pattée* shows three wedge-shaped white arms, there being no bottom arm. There is a *fleur-de-lys* on each side of the cross. The eight-pointed star to the left of the crown bears a spray of three shamrock-leaves, which can hardly be said to overlap one another at all. 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.

Third Forgery.

Of this I have only the 3d., and it is very much better than the other two. I got it at the end of 1897. Engraved in *taille-douce*, in pale brownish-red, very different from the rather bright red of the genuine. The stamp is not square, and is decidedly larger than the genuine, measuring $23\frac{3}{4} \times 23\frac{1}{2}$ mm. The orb on the top of the crown has a *four-armed* white cross on its face. The cross at the base of the crown, below the centre arch, has four rectangular white arms. The shamrock-leaf at the end of the spray overlaps the leaf to the left of it very distinctly. The engine-turning is unlike that of the genuine in several places, but a verbal description is difficult.

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, 23, 51, 54.

Second Forgery.—54, 100.

Third Forgery.—My specimen is not cancelled, but it is surcharged FACSIMILE in small capitals.

Issues of 1860-3. 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 great deal of dark shading, almost joining the smoke and the top of the car together. There is also 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.

POSTMARKS.

Genuine.—As before.

Forged.—22, 33.

2 Cents, golden-orange.

Genuine.

Finely engraved, in *taille-douce*, on thick, hard, yellowish-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 *paltée*. The ink stands out well



from the surface of the paper.

First Forgery.

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 the front of the neck are quite white, except above the right eyebrow. There is a distinct *pearl* necklace. Instead of a cross *paillée* 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.

Second Forgery.

This is the same as the first forgery, except that the stop before the T of TWO is almost as large as in the genuine, and the numerals are on a horizontally-lined ground. The other tests remain the same.

POSTMARKS.

Genuine.—As before.

First Forgery.—A cancellation of dots, but, as there is only a part of the postmark on my specimen, I do not know the shape of the entire postmark, but fancy it is either oval or circular.

Second Forgery.—62 (a New South Wales obliteration).

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. The iris of each eye is perfectly circular, with a circular dark pupil in the centre of each. The ovals round the corner-numerals are nicely drawn. The corners of the small oblong CENTS label, at the bottom of the stamp, are hollowed in; and the word CENTS is placed centrally in the label. The outline of the Queen's shoulder, if prolonged, would graze the stop before FIVE. There is a thin, dark outline surrounding the stamp, and this line is exactly the same distance from the stamp, all the way round.



First Forgery.

Poorly lithographed, in dirty green, on thin, very white wove paper; perforated 13. The bust, necklace, and coronet are the same as in the first forgery of the 2 cents. There is no hyphen between the words NEW BRUNSWICK. The iris and pupil of each eye are one solid dark ball. The word CENTS is rather too far to the left, so that the C is nearer to the left-hand end of the label than the S is to the right-hand end. The Queen's shoulder, if prolonged, would graze the F of FIVE. The position of the thin outline, round the stamp, seems to vary; as I have one copy in which the outline down the left side of the stamp is much further away than any of the rest; while, in another copy, the top outline is most distant.

Second Forgery.

Poorly lithographed, in very pale whitish-green, on thin, white paper; perforated 13½, better than usual. Bust, necklace, and coronet are the same as in the first forgery of the 2 cents. In this forgery, there is a hyphen

between the words NEW BRUNSWICK. The eyes are two upright oval, dark dots, which seem to trespass beyond the edges of the lower eyelids. The ovals round the corner-numerals are badly drawn and ragged. The corners of the oblong CENTS label are merely cut off obliquely, instead of being hollowed in; and the word CENTS is placed far too much to the left in the label. The outline of the Queen's shoulder, if prolonged downwards, would pass along the F of FIVE. The thin outline surrounding the stamp is too near, down the left side, and too far off, along the top.

POSTMARKS.

Genuine.—As before.

First Forgery.—62; also diamond-shaped dots, arranged in an oval (or circle?).

Second Forgery.—22, 62.

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. The iris and pupil of each eye are merged into one dot. The corners of the CENTS label, at the bottom of the stamp, are cut off obliquely, as in the forgeries before-described; the label itself is badly drawn, being too tall on the right side, and the word CENTS is placed much too far to the left in it.

POSTMARKS.

Genuine.—As before.

Forged.—1, 62; also a number of diamond-shaped, black dots, forming a circle or an oval.

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 W1 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.

Genuine.—As before. **POSTMARKS.**

Forged.—10 ; also some blotches.

17 Cents, black.**Genuine.**

Engraved in *taille-douce*, on thick, yellowish-white wove paper ; perforated 12. In each corner there is an oval ring, containing the numerals 17, and each ring is composed of a thin black line between two white ones. The spandrels, each side of these ovals, are shaded by horizontal lines, crossed by right and left oblique ones, but no vertical ones. None of the letters of the inscriptions touch each other, except the TA of POSTAGE, which touch at the bottom, and the EV of SEVENTEEN, which touch very slightly at the top. The background, behind the portrait, is shaded by horizontal lines, crossed by oblique lines, running down from left to right. The face of the Prince of Wales is shaded all over with dotted lines ; each eye shows both iris and pupil, both quite distinctly. The feather in the cap shows up very well from the background. There is a small, diamond-shaped button, just below the necktie. The plaid shows a brooch on the shoulder. Two of the white lines in the plaid run down towards the middle of the broad stroke of the second E of SEVENTEEN, and two more run down towards the following N. There are in all, on the plaid, five horizontal white lines, and five nearly vertical ones ; the one coming down from the brooch being apparently single, though broad. There is a white mark, like a circumflex accent, in the plaid, at the left bottom corner, just above the V of SEVENTEEN. The corners of the CENTS labels are deeply hollowed in.

**First Forgery.**

Lithographed, on rather thin, white wove paper ; perforated 13. The oval in the left top corner and the one in the left bottom corner show no black line in the centre of the white ; the oval in the right top corner shows some indications of a black line in the upper part only ; the one in the right bottom corner has the black outline between the two white ones, as in the genuine, but not nearly so nicely drawn. The spandrels show oblique lines, crossed by vertical ones. None of the letters touch each other anywhere. The shading behind the portrait, in its upper part, is of horizontal lines, crossed by oblique lines, running down both to the left and to the right. There is a space without any shading on it, just above the Prince's right eyebrow (left side of the stamp). The iris and pupil of each eye form a solid black ball, the pupil being invisible. The feather in the cap is apparently split in two by a white mark ; it does not look at all like a feather. There is no button under the necktie. The profile of the plaid on the top of the shoulder makes a sort of lump, but there is no brooch. Two of the white lines in the plaid run vertically down towards the beginning of the first N, and two others run vertically down towards the middle of the T of SEVENTEEN. The horizontal white

lines of the plaid are not to be counted ; there are three very distinct ones, and about three more very indistinct ones. The vertical lines are very easy to see ; there are six of them, together with a mark over the VE of SEVENTEEN, which is, of course, the beginning of another one. The lower left corner of the CENTS label is hollowed in, something like the genuine, but all the other corners are simply cut off obliquely.

Second Forgery.

Poorly lithographed, on stout, very white wove paper ; pin-perforated 12. The black lines show in the two lower value-ovals, but can only be traced a portion of the way round in the upper ovals. The shading of the spandrels is very blotchy, but shows vertical lines, crossed by oblique lines. The inscriptions are in very ragged letters. The TA and the GE of POSTAGE touch at the bottom, and the last E but one of SEVENTEEN is of most extraordinary shape in my specimen, as though the engraver had drawn a U, and then tried to make an E of it. The foot of this letter touches the r before it. The background, behind the portrait, is something like the genuine, but shows some lines of shading, running down obliquely, from right to left. Part of the forehead, nose, and right cheek are entirely destitute of shading. The eyes show some indication of pupils in this forgery, and the feather in the cap is much better done than in the first counterfeit. There is no diamond-shaped button below the necktie. There is a brooch on the shoulder. The vertical white lines on the plaid (which, by the way, are very sloping in this forgery) are as follows : one line runs down towards the space between VE of SEVENTEEN, two lines towards the beginning of the N, and two lines towards the space between the TE. All the white lines in the plaid are easy to be seen ; there are five vertical and four horizontal ones. Three out of the four corners of the CENTS label are cut off obliquely.

Third Forgery.

The ovals, in this counterfeit, are like the genuine. The spandrels are shaded by horizontal lines only. None of the letters touch each other anywhere, except the TE of SEVENTEEN, which touch at the top. The chief part of the background behind the head is composed of wavy, horizontal black lines ; and towards the bottom, these are crossed by oblique *white* lines. The face is shaded by lines, as well as dots, and there are a number of black, horizontal lines on the forehead. The nose, chief part of the mouth and chin, part of the right cheek, and part of the right temple (left side of the stamp) are not shaded at all. The pupil is not to be distinguished from the iris in either eye. The feather in the cap does not show any indication of the central white vein, which can be seen in the genuine. There is a little white button, with a black dot in it, below the necktie, but it is round, instead of being diamond-shaped. The brooch on the shoulder is like a white crescent, with a round white dot in the centre of the hollow. There are only four vertical white lines in the plaid ; two of them run down towards the broad stroke of the second E of SEVENTEEN, and the other two towards the beginning and end, respectively, of the first N of that word. The horizontal lines are five in number. The corners of the CENTS label are hollowed in, like the genuine.

POSTMARKS.

Genuine.—Frequently only pen-stroked ; also an outlined oval, containing parallel bars ; also the same, with numerals in the centre, struck in blue ; also 100 ; also an outlined oval, containing unreadable letters.

First Forgery.—A number of dots ; also 10, 22, 54, 62.

Second Forgery.—51.

Third Forgery.—Uncancelled.

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.

**POSTMARKS.**

Genuine.—Cancelled copies of the genuine are exceedingly rare; I have never seen one.

Forged.—The photograph is not postmarked.

**NEW CALEDONIA.****Issue of 1858. 10 Centimes, grey-black.****Genuine.**

Lithographed, on fairly stout, yellowish-white wove paper; ungummed. I do not like to omit all mention of this stamp, as there are many forgeries, but there are fifty types on the sheet, of which I have only nine, so that anything I can say about them will be of very little use. The one single point in which all my nine specimens agree is, that the inner edge of the dark octagon round the portrait is ornamented by a number of dots, or dark pearls, the whole of the way round.

**Forged.**

Of these I have ten, all differing greatly in almost every point; and besides these, I have two photos, both from the same original stamp. The forgeries are lithographed; some on common, grey-white wove, with FACSIMILE at the back; others on rather soft, very yellowish-white wove. Those labelled FACSIMILE at the back are rather lighter in shade than the genuine; the others are a good deal darker than the genuine. In all but one of these counterfeits, two, and sometimes three, of the sides of the octagon (the ones behind the head) show no dark dots along their edges; and the one which has them all round shows a sort of scalloped edging, each scallop having a dark dot in its centre.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—Mostly uncanceled, but I have two with 82, containing "Ed." and something unreadable. I fancy I have also seen an octagonal cancellation, something like 32.

SOI-DISANT REPRINTS.

The so-called reprints are simply forgeries, having been made from a photographic transfer. Bacon says they are in black, instead of grey-black, with the impression thicker than in the originals, and not so distinct.

NEWFOUNDLAND.

1d., reddish-purple, purple-brown; 5d., reddish-purple, purple-brown, red-brown, brown.

Issue of January, 1857. Thick paper.

Issue of 1860-2. Thinner paper.

The stamps (all values) of the 1860-62 issue are occasionally to be found with a watermark, a portion of the maker's trade-mark, STACEY WISE, 1858.

Genuine.

Engraved in *taille-douce*, paper and colours as above. 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^t 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 *paltée*, 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^t 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 1d., 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^t 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 FIVEPENCE 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.

Threepence, green.

Issue of January, 1857. Thick paper.

Issue of 1860. Thinner paper.

Genuine.

Engraved in *taille-douce*, in deep yellow-green; paper as above, which usually has the face tinted very faintly greenish, owing, probably, to imperfect wiping of the plate. 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 white network forms a pattern of horizontal, coloured diamonds, arranged in groups of four. The free part of the stem of the rose, in the central trefoil, leans strongly to the left, where it issues from between the two leaves, then takes a bend to the right, and the top bit, where it joins the flower, is vertical. The very centre of the flower contains a tiny, dark crescent, lying on its back, with both points upwards, the right-hand point being a little higher than the other. The right-hand leaf is distinctly outlined all round, and two of its serrations touch the flower, while three serrations of the left-hand leaf touch the flower. The head of the thistle only leans very slightly to the left, and the bottom of its stem projects well below the junction of the two leaves. The top leaf of the shamrock shows at least four long lines of shading. The name, NEWFOUNDLAND, is in one word; the



O is a somewhat pointed oval ; the U is rounded at the bottom ; the A is crossed almost in the very centre, and the feet of the AN do not touch. The O of JOHN'S is rounded at the bottom, and the apostrophe is a nicely-shaped comma. The O of POSTAGE is nicely shaped, and similar to that in NEWFOUNDLAND ; the A is crossed low down ; and the lowest limb of the E projects further than the top limb. The dark ring round the 3, in each lower corner of the stamp, is a perfect circle, and the head of each 3 is perfectly horizontal.

First Forgery.

Lithographed, in blue-green and yellow-green, on fairly thin, very white wove paper. The groundwork of the central triangle is formed by four separate strips of imitation engine-turning. There are some white markings between the first and second strips, and also a few white scratches, above the right side of the lowest strip, but they do not form any clear network pattern, nor are there any signs of the horizontal diamonds in the network, or rather, where the network ought to be. The free part of the stem of the rose, in the central trefoil, bends to the right on issuing from between the leaves, then joins the flower by a bend to the left. In the genuine, the stem goes into the centre of the V, formed by the two leaf-stalks, but in this forgery, the stem appears to be coming out of the upper part of the stalk of the left-hand leaf. The tiny crescent in the centre of the rose is thick and clumsy on the right side. The right-hand leaf of the rose seems to have no inner outline, the serrations being invisible. The left-hand leaf touches the rose in one place only, the said place being a dark blotch. The head of the thistle leans over considerably to the left, and the bottom of the stem hardly projects at all below the junction of the two leaves. The top leaf of the shamrock only shows three long lines of shading. The name is written NEWFOUND LAND, with a distinct separation between the D and the L ; the O is quite square at the top and bottom ; the U is also absurdly square at the bottom ; the A is crossed low down, and the feet of the letters AN are joined. The O of JOHN'S is quite flat at the bottom, and the apostrophe is pear-shaped, with the small end of the pear having a twist to the left. The O of POSTAGE is quite flat at the bottom, and too broad and clumsy in shape ; the A is crossed high up, and the lowest limb of the E is the same length as the top limb. The dark ring round each 3 is not circular, as the diamond-shaped frame encroaches on the ring in each case. The head of the left-hand 3 is not truly horizontal, but slopes down slightly to the right.

Second Forgery.

Lithographed, on medium, very yellowish-white wove paper. I have only recently seen this counterfeit (1906), yet it looks a very old forgery. There is a decided network between the upper two strips of engine-turning, and coarser network between the other strips, but the horizontal, dark diamonds, formed by the network in the genuine, cannot be made out. The other tests are the same as in the first forgery, which makes me believe that this is simply a first state of the said first forgery, before the attempts at network between the strips of engine-turning became obliterated.

POSTMARKS.

Genuine.—I have no postmarked specimen.

First Forgery.—1, 62, 98, with bars close together.

Second Forgery.—98, ditto.

2d., 4d., 6d., 6½d., 8d., 1s.

Issue of 1857. Scarlet-vermilion; thick paper.

Issue of 1860. Thinner paper; orange-vermilion.

(There is no 8d. in this set, and the 6½d. is a still-born stamp, which was never sent out to the colony.)

Issue of 1861-2. Lake.

(Stamps occasionally show part of the paper-maker's watermark, STACEY WISE 1858, as already mentioned.)

The catalogues only give the three shades above described, but I fancy four separate shades can be made of most of the values; for, besides the dull lake stamps, so commonly found unused, the red stamps which have passed the post are generally of what I call a dull rose-red, reminding one of the shade of some of the early Antigua 1d. stamps. I have only once seen a postmarked copy of the 1s. in dull lake-red, which, I see, is marked at 30s. in the catalogues, in this condition. The orange-vermilion stamps are extremely liable to oxidation, which darkens them, wholly or partially, to brown-red, or even black. As the design differs for each value, I shall have to take them separately.

Twopence. Genuine.

Finely engraved in *taille-douce*, in orange-red, scarlet-vermilion, dull rose-red, or dull lake-red, on thick, or thinnish, 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, semicircular line in each pearl.



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 anything of their origin.

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 ST 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 TWO-PENCE 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 ST 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 a 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 ST 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 ST 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 ST is square, and the apostrophe in JOHN'S is wedge-shaped. The scalloped, outer and inner edges of the ST JOHN'S NEWFOUNDLAND oval touch the outlines near them in several places. The solid band containing the above words 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 ST 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 containing the name 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 ST and the last letter of NEWFOUNDLAND.

First Forgery.

Engraved in *taille-douce*, in scarlet-vernillion; 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 ST 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-vernillion, dull rose, and lilac-rose. The stop under the T of ST 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 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 above. 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 counterfeit of this value.

Eightpence. Genuine.

Engraved in *taille-douce*; paper and colour-varieties as above. 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.

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 ST. This is a very dangerous forgery.

One Shilling. Genuine.

Engraved in *taille-douce*; paper and colour-varieties as above. 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 1 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.

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 ST ; 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.

Second Forgery.

Typographed, in light vermilion, on very white wove, enamelled 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 I, and a *tiny* white dash at the apex of the upper, two-leaved ornament of the left-hand I. The shamrock-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.

POSTMARKS.

Genuine.—100.

Forged.—First set. Uncancelled.

Forged.—Second set. 1, 51, 54 (without numerals), 62, 100 (without the two short lines); also a 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. Thin yellowish, or medium white wove paper; perforated 12.

Issue of 1876-9. Rouletted.

Genuine.

Nicely engraved in *taille-douce*; varieties 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-perforated 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 often 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. 5 Cents, brown. Thin, yellowish paper; perforated 12.

Issue of 1868-73. 5 Cents, black. Thick, white paper; perforated 12.

Issue of 1876-9. 5 Cents, blue. Paper as above; rouletted.

Genuine.

Finely engraved in *taille-douce*; varieties as above. The seal has seventeen hairs in its whiskers; the uppermost one points towards the right top corner of the central picture. They are distinct, and look light, in comparison with the general hue of the body. The head is rather like that of a pug-dog, and the mouth and eye are visible. The tail is forked. There are five claws on the right foot, and three on the left. The icebergs on the horizon are clearly defined, and there are three very sharp peaks or pinnacles of ice, of graduated heights, under the OU and the beginning of the N of NEWFOUNDLAND. The one under the O does not actually touch the black outline above it, but comes very close to it. The last iceberg to the right is under the A, and to the right of this there is open sea, with faint clouds, and two flying sea-birds. There is a thin, coloured line along the bottom of the stamp, which is a continuation of the thin line down the sides of the stamp. This must be remembered, as being the test for the best forgeries. All the lettering is clear, and nicely drawn. The vertical lines of shading in the ovals containing the numerals, in the upper corners of the stamp, are thick, and very clear and distinct. Of the two sea-birds, the upper one is considerably to the left of the other.



First Forgery.

Poorly lithographed, in red-brown, black, or blue, on thin, poor, very white, and also on medium, very yellow wove paper; badly perforated 13½. The seal has about twelve hairs in its whiskers, which are too dark. The head is like that of a water-rat; the mouth is not visible, and the eye barely distinguishable. At a first glance, the icebergs seem to run all across the horizon, but there is really some open sea, under the space from the A to the middle of the D of NEWFOUNDLAND. The outline of this open sea is wavy, though it is an absolutely straight line in the genuine. The outer line of the stamp is thin and broken down the left side, but decidedly thicker than in the genuine, down the right side and along the bottom. The ovals containing the numerals, in the top corners, are solid, or nearly so, instead of being vertically shaded.

Second Forgery.

This counterfeit is no longer in my possession, and I transcribe the description from my second edition. 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.

Third Forgery.

Poorly lithographed, in black, on medium, soft, very yellowish wove paper; perforated 13. The seal has about fifteen hairs in its whiskers; the uppermost three point to the right top corner of the picture. The mouth is difficult to distinguish. The eye is horizontally pear-shaped, with a white ring round it. The profile of the nose is somewhat Roman, instead of puggy. I cannot make out any fork in the tail. The icebergs are better done than in the forgeries hitherto described, but the shading on them is much too dark; it is very faint in the genuine. The peak under the O of NEWFOUNDLAND seems to touch the line above it; it is very slightly bent to the right, and points almost to the centre of the O. In the genuine it is slightly bent to the left, and points far to the left of the centre of the O. The open sea is like the genuine in this forgery. The coloured outline round the sides and bottom of the stamp is rather too thick. The lettering is not very clear. In my specimen, the bottom of the U of NEWFOUNDLAND is damaged, as though the letter were too large, and had been cut off. In the genuine it is perfect. The vertical lines of shading in the ovals containing the numerals, in the upper corners of the stamp, are thin, and more or less blotched together.

Fourth Forgery.

This is a very different affair, being decidedly deceptive. Very nicely lithographed, in brown or black, on medium, hard, white wove paper; nicely perforated 14 (nearly). I can only make out sixteen hairs in the seal's whiskers; they are not quite so well defined as the genuine. The eye looks like a dark hole, instead of a shiny, dark bead; and the light-coloured ring round it is too prominent. There is really only one distinct claw on the left foot, with indications of a second; and the outer claw on the right foot is not clearly defined. The icebergs on the horizon are so faint, that it is almost impossible to make out their shapes; and the separate iceberg under the A of NEWFOUNDLAND is quite invisible. There is no line along the bottom of the stamp. Except for these differences, this is an excellent and dangerous forgery.

Reprint (?).

I have a specimen of the 5 cents, blue, from the genuine die, but perforated 14 (nearly). I do not know anything about it, but conclude that it must be a reprint, as the genuine blue stamps are, of course, all rouletted.

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.

Third Forgery.—62.

Fourth Forgery.—100; also uncanceled.

Reprint (?).—This is cancelled with a shapeless blotch in my specimen.

10 Cents, black.

Issues of 1866. Thin yellowish, or medium white wove paper; perforated 12.

Genuine.

Engraved in *taille-douce*; varieties as above. 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; perforated 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.—Similar to 45, but with bars horizontal, instead of oblique.

Forged.—62.

12 Cents, orange-brown.

Issues of 1866. Thin yellowish, or medium white wove paper; perforated 12.

Genuine.

Engraved in *taille-douce*; varieties as above. 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 ear. The stop after NEWFOUNDLAND touches the back of the final D. The tongue of the buckle is lightly and partially shaded. The hole in the garter, between the buckle and the inverted N of NEWFOUNDLAND, does not touch the foot of the N, and the said foot is straight. There is no cross-shading in the horizontal lines, above the top of the head. The outer line of the stamp is not broken or double anywhere.

**First Forgery.**

Lithographed, on medium, very white or yellow wove paper; badly perforated 13. There are only three pearls visible in the coronet, the two at the front being absent, while the last pearl is not at all hidden by the hair. The stop after NEWFOUNDLAND does not touch the shaded back of the final D. The background, behind the top and back of the head, is cross-shaded. The tongue of the buckle is dark, and shaded all over.

Second Forgery.

Lithographed, on stout, hard, yellow-faced, yellowish-white wove paper; perforated 12½, in rather oval holes. There are five pearls on the coronet, but the front one is small, not very distinct, and bent backwards towards the second one. The last pearl is not at all hidden by the hair. The stop after NEWFOUNDLAND is a long way from the D. The tongue of the buckle has no trace of shading on it. The hole in the garter, between the buckle and the N of NEWFOUNDLAND, touches the foot of the N, which is curled up into a sort of hook, instead of being straight. The

shading is very coarse and blotchy, above the top of the head. The outer line of the stamp, in this forgery, is double, from above the last N of NEWFOUNDLAND to above the end of the W of TWELVE. There is a dark outline to part of the profile of the face, which does not exist in the genuine. This is evidently an old forgery, but I have only come across it lately (1906).

POSTMARKS.

Genuine.—1, 93, 100.

First Forgery.—1, 5, 54, 62.

Second Forgery.—10, 54.

13 Cents, orange-yellow.

Issues of 1866. Thin yellowish, or medium white wove paper; perforated 12.

Genuine.

Engraved in *taille-douce*; varieties as above. 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 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 hull of the vessel is no darker than the waves. There are no dots over the letters UN of the name.

POSTMARKS.

Genuine.—93.

Forged.—1, 5, 62.

24 Cents, blue.

Issue of 1866. Thin yellowish paper; perforated 12.

Genuine.

Engraved in *taille-douce*; paper and perforation as above. 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.

POSTMARKS.

Genuine.—1, 93.

Forged.—5, 62.

1 Cent, purple, brown-lilac.

Issue of 1868-73; perforated 12.

Issue of 1876-9; rouletted.

Genuine.

Engraved in *taille-douce*; varieties as above. 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.

3 Cents, vermillion, blue.

6 Cents, rose.

Issue 1868-73. Perforated 12.

Issue of 1876-9 (3 Cents, blue, only). Rouletted.

Genuine.

These stamps are exactly alike in type, except as regards the value. Engraved in *taille-douce*, on stout, hard, yellowish-white wove paper;

varieties as above. 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.

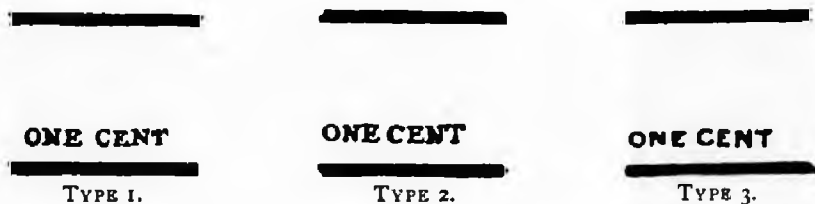
Forged.—62.

It will be remembered that, in 1890-7, the colour of the 6 cents was changed to crimson-lake, and that of the 12 cents to brown-lake, but the forgers have not yet imitated these colours.

Issue of 1897. Provisional.

1 Cent, surcharged on 3 c., lilac-brown, slate-brown.

There are three types of surcharge, as here illustrated. The



forgers have imitated the rare surcharge (Type 3), with sans-serif letters. It will be understood that the stamp is genuine, the surcharge forged.

Genuine.

The words ONE CENT are $2\frac{1}{2}$ mm. from the top edge of the lower bar. The surcharge is heavily done, in glossy black ink. This surcharge is only found on the lilac-brown shade of the 3 c.

Forged.

The words ONE CENT are $4\frac{1}{2}$ mm. from the top edge of the lower bar. The ink is a dull grey-black. In all the forgeries that I have seen, the surcharge was applied to the slate-brown 3 c. I received the counterfeits

from Messrs. Whitfield King about September, 1898, when they informed me that the forger had been arrested, and was to be prosecuted by the Government.

POSTMARKS.

Genuine.—As before.

Forged.—My specimen is uncanceled.



NEW SOUTH WALES.

There are not many good counterfeits of the stamps of this colony, but the coarse, lithographed forgeries of the "Sydney Views" are exceedingly common, and invariably to be found in every schoolboy's collection, so that there must be millions of them in existence.

Issues of 1850. One Penny, red.

(25 types.)

The stamps were engraved in five rows, five stamps in a row. There are two "states" of the plate, as in our own early 1d. stamps—plate 1, and plate 1 retouched; and, as the stamps were all separately engraved by hand, the "thorough" collector places before himself the difficult (and expensive) task of getting together the fifty varieties, besides the different papers; and, as the stamps range from £2 to £5 each, a fairly deep purse is needful for the man who goes plating among the Sydney Views!

PLATE 1.

Finely engraved (as compared with the retouch) on soft, yellowish, on bluish, and on closely-ribbed, white or bluish wove paper; unperforated.



There are sometimes portions of the paper-maker's watermark to be seen. The sky is a blank; *i.e.*, there are no horizontal lines to represent clouds. The oblique white lines in the side-frames are fairly thin, and not at all wedge-shaped. Down each side of the stamp, inside the strips with oblique white lines (wrongly shown as zig-zags in the annexed illustration), there is a strip with white lattice-work, interrupted by the central circle. It will be noticed in the illustration that the top of the lattice, in the right

upper corner, is an almost perfect diamond, while the corresponding top of the lattice-work on the left side shows a diamond, with the half of another diamond side by side with it. All the types of the genuine which have a perfect diamond at the top of the right-hand slip show portions of *two* diamonds at the top of the left-hand slip. The spire of the church points either exactly to the centre, or more or less to the left of the centre, of the T of POSTAGE, according to the type, but never to the *right* of the centre of the T. This must be particularly noted as an easy test. There is a star or asterisk at the top of the lettered circle, and this star, in all the types, is exactly under the T of POSTAGE. In the star in the left bottom corner, the long ray pointing to the centre of the stamp is not double in any type.

Forged.

This is a fairly modern production, probably of the same date as the engraved forgeries of the retouched plate, hereafter described. Engraved in *taille-douce*, on thick, very yellowish wove paper; no watermark. The sky is a blank, like the genuine. The upper portion of the left-hand strip of lattice-work is a single perfect diamond, like the one on the right-hand side. The spire of the church points to the right of the centre of the T of POSTAGE. The asterisk in the top of the lettered circle is exactly under the space between the letters T and A of POSTAGE, instead of under the centre of the T. This is an easy test. In the star in the left bottom corner of the stamp, there are two long rays, side by side, pointing to the centre. The point of the v of NOV. is under the end of the A of ETRURIA. In the genuine, this is only the case in Nos. 7, 17, and 23 on the sheet. The stop after NOV. is above the space between the letters NN of PENNY. In the genuine, this is only the case with Nos. 7, 17, and 23. The C of CAMB. is under the S of SIC, but this is the case with a good many of the genuine, viz., Nos. 7, 10, 13, 16, 17, 18, 19, and 23. The stop after CAMB. is level with the horizontal cord, across the bale on which the lady is seated. In the genuine, this is only the case with Nos. 7, 10, and 18.

POSTMARKS.

Genuine.—62; also occasionally one like 54, but a good deal larger, with four lines at the top and bottom.

Forged.—An imitation of the one like 54, just described. My single specimen is numbered 63 in the centre.

PLATE 1, retouched (July, 1850).

This is the issue whose counterfeits are so very numerous. The engraving has become much coarser, by the thickening and deepening of the lines, etc., and the horizontal lines of clouds and the flag on the steeple easily distinguish it from the first issue.

Genuine.

Coarsely engraved in *taille-douce*, on hard white or yellowish, hard bluish, wide-ribbed yellowish, wide-ribbed *bleuté*, and on blue laid paper. No. 15 on the sheet has no clouds, but all the rest have distinct lines of clouds in the sky. There is a small, dark flag sticking out horizontally to the left, near the top of the steeple, which is very plain in all the types, except No. 10. Most of the oblique white lines in the side-frames are wedge-shaped, and broader than in the original state of the plate. The lattice-work lines inside the side-frames are as before, except that they are wider and coarser. The spire points as before, and the star or asterisk has not been altered.

First Forgery.

This is modern, but I take it first, as being the best. I have some recollection of a strip of five types being counterfeited, but I have only the single specimen now to be described, and cannot say whether it is one of the five or not. Engraved in *taille-douce*, on thick, rather soft, yellowish-white wove paper. There are clouds in the sky, like the genuine. Both strips of lattice-work, inside the side-frames, begin with a perfect diamond at the top, and both end with the upper half of a diamond at the bottom, like the forgery of the original plate. The spire of the church is not quite upright, and it points decidedly to the *right* of the foot of the T of POSTAGE. The asterisk, at the top of the lettered circle,

is exactly under the space between the letters TA of POSTAGE. This is, as before, an easy test. The stop after NOV. is exactly above the space between the letters NN of PENNY; and the C of CAMB., and the stop after it, are the same as in the forgery of the original plate, so that, in all these points, the forgeries are very much alike. The spire is very sharp-pointed, and there is no flag on it. The bale is not dated, but this is not much of a test, as many of the types of the retouch show no date. The lower inscription is ONEPENNY, with hardly any division at all between the words, and the V has a strong, white cross-bar, joining the two arms together, which is not the case with any type of the genuine. The G of SIGILLUM looks like an O, with a cross-bar through the middle of its right side. The colour is brownish-lake.

Second Forgery.

This seems to be simply a lithographic transfer of the forgery just described. Lithographed, in rose-red, on thick, hard, white wove paper. The tests are as before, except that the G of SIGILLUM is open. All the details of the impression are more or less blurred; and the words SIC FORTIS ETRURIA are almost obliterated.

Third Forgery.

This is the one which is so common. Lithographed, in scarlet or vermilion, on thin, very white wove paper. The oblique white lines in the side-frames are fairly like the genuine. There is a single diamond at the top of each strip of lattice-work, and the right side of the diamond at the top of the right-hand strip is broken, or incomplete. The bottom end of the left-hand strip is a perfect diamond, and the bottom end of the right-hand strip is badly and irregularly drawn. The spire of the church has no flag, and it points to the centre of the asterisk, which is a shade to the right of the T of POSTAGE. The point of the V of NOV. is under the end of the A of ETRURIA; the stop after NOV. is above the beginning of the second N of PENNY (like Nos. 5, 8, 16, 20 of the genuine); and the stop after CAMB. is level with the horizontal cord of the bale, which has no sign of a date. The standing lady is holding a closed parasol, by its point, obliquely across her dress, the handle resting on the ground. The parasol is quite distinct, and has been drawn, evidently by mistake, instead of the oblique folds of the dress of the genuine. The word SIGILLUM is spelt SICILLUM, and the ET of ETRURIA is decidedly separated from the rest of the word.

Fourth Forgery.

This is a very poor thing, and is quite new to me (1906). Coarsely lithographed, in aniline rose, on very thick, white wove paper. My single specimen is printed on the flap side of an envelope, partly on the flap, and partly on the body of the envelope. There are only twelve oblique white lines in the right-hand frame of the stamp, though no type of the genuine has fewer than fourteen lines here. There is a perfect diamond at the top and at the bottom of each of the two strips of lattice-work. The spire of the church is blunt, and rather like a factory chimney; it has no flag. The stop after NOV. is above the middle of the second N of PENNY, and the stop after CAMB. is level with the horizontal cord of the (undated) bale. The standing lady holds a closed parasol, like the one in the third forgery, and the G of SIGILLUM is a C. The seated lady has been converted into a Chinaman. CREVIT may be read, but SIC FORTIS ETRURIA is blotched and illegible, though the ET is evidently a separate word. The crossed pick and shovel which should show at the feet of the standing lady are absent. I don't think this forgery is at all likely to deceive.

Fifth Forgery.

Lithographed, on very yellowish, medium to thin wove paper. The colour is always either pink or vermillion. 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.

Sixth Forgery.

I first met with this stamp in 1891; it is not at all common. 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; with a *sea* and 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.—As before.

First Forgery.—62.

Second Forgery.—The large cancellation like 54, as in the forgery of the untouched plate, but the lines seem rather thinner.

Third Forgery.—23, 62.

Fourth Forgery.—1, containing CIU. DO VE, whatever that may mean. There are no traces of other letters.

Fifth Forgery.—62.

Sixth Forgery.—85. This is a reminder of one of the old Queensland cancellations.

Same Issues. 2d., blue.

(24 types on each plate.)

As far as my small knowledge extends, there are no *good* forgeries of the 2d., though two of the counterfeits are exceedingly common. The following are the varieties of the genuine:—

Plate I.—Vertically-lined spandrels. January 1, 1850. On soft, yellowish wove paper; sometimes tinged with blue.

Plate I.—Retouched. February, 1850. Paper as before.

Plate II.—Horizontally-lined spandrels. 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.

PLATE I. Genuine.

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 id., red. The bale is dated 1789. The seated figure (Hope) has a whip or fishing-rod in her hand.



PLATE I. Forged.

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 (large), 62.

Forged.—100.

PLATE II. Genuine.

Engraved in *taille-douce*; paper as described. In this and all later 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.

PLATE III. Genuine.

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.

PLATE III. ; First Retouch. Genuine.

(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.

PLATE III. ; Second Retouch. Genuine.

(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

to	IV
71	RI

 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 generally a line scratched through the letters CAMB.

Second Forgery.

(Probably intended for Plate III.)

Lithographed, in violet-blue and slate-blue, on thin, white wove paper, which is usually 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 peculiar, being exactly like one of the shades (generally called "slate") of the rouletted 6d. South Australia.

Third Forgery.

Lithographed, on very yellowish wove paper, thick, medium, or thin and soft. This is the same as the fifth 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.

Fourth Forgery.

Engraved in *taille-douce*, in dark, rich green, on medium, greenish-white, hard, wove paper. This is the same as the sixth 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.

Fifth Forgery.

This is very like the fourth forgery, and apparently by the same hand. Engraved in *taille-douce*, in Prussian blue, 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.—1, 23, 62 (reduced in size), also uncanceled.

Third Forgery.—1, 62, reduced in size.

Fourth Forgery.—85.

Fifth Forgery.—85.

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 fourth and fifth 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 second 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 *pattée*, 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 *paillée*; 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 fifth forgery of the ONE PENNY, and the third forgery of 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 sixth forgery of the ONE PENNY, and the fourth forgery of the 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 fifth 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.—85.

Fourth Forgery.—85.

Issues of 1852-4. One Penny, red.

(50 types.)

The following are the varieties, according to the Philatelic Society's *Oceania*:—



1. 1 January, 1852. Shades of orange-red and lake, etc., on bluish wove paper.
2. 1852. Shades of vermilion and lake-red, on white wove paper.
3. 1853. Vermilion-red, lake-red, brownish-lake, on vertically-laid, bluish paper.
4. Orange-vermilion, on white wove paper, watermarked with numeral, as here illustrated.

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 crosses *patée* 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 *patée* in the corners, never exceed twelve in number, and one forgery has only 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.

(Three plates.)

The following are the varieties:—

1. Plate I. July 24, 1851. Greyish-blue, dark blue, greenish-blue, ultramarine, on bluish or greyish paper.

2. The same, rouletted 11½.

3. 1852. Greyish-blue, on white or toned paper.

4. Plate II. December 23, 1851. Pale to deep blue, on blue wove paper.

5. February 1, 1854. Pale to deep blue, on white wove paper, watermarked with numeral, as in the illustration.

6. Plate III. August or September, 1853. Dull blue, greenish-blue, ultramarine, on blue wove paper, no watermark.

**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 crosses *pattée* in the corners 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.

(One plate.)



The following are the varieties :

1. August or September, 1853. Emerald-green, dark yellow-green, etc., on blue wove paper.
2. February 1, 1854. Shades of yellow-green, on white wove paper, watermarked with numeral, as in the illustration.

Genuine.

(50 types.)

Engraved in *taille-douce*; paper as above. In this value there is a white line, bounded by a coloured one, 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 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 Issue. Sixpence, brown.**

(Two plates.)

The following are the varieties :—

1. Plate I. April 30, 1852. Brown, dark brown, yellowish-brown, on blue wove paper.
2. Plate II. January, 1853. The same shades, on blue wove paper.
3. Brown, on white wove paper.

PLATE I. Genuine.

(25 types.)

Engraved in *taille-douce*; paper as above. The background, behind the portrait, is formed by fine 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.

PLATE II. Genuine.

(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, these two 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 *pattée*.) 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 E 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. 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 THREE-PENCE, 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 one of the best imitations 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 1854-78. Fivepence, green.

The varieties are:—

1. 1854-6. Bluish-green, dark yellow-green, on white wove paper, watermarked with a numeral, as in the illustration, unperforated.



2. February 1, 1860. The same paper and watermark, perforated 12.

3. The same, perforated 12½, 13.

4. 1878. Dark yellow-green, myrtle-green, on white wove paper, watermarked Crown and N.S.W. Perforated 11½, 12.

5. The same, perforated 11.

6. The same, perforated 10.

7. The same, perforated 11½ × 12, and 11½ × 10.

8. The same, perforated 11 × 10.

9. The same, perforated 11½ × 11, and 12 × 11.

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 **N S W** in the centre).

Forged.—82, ditto.

Same Issues. Sixpence, green, brown, violet, etc.

The Society's book already mentioned remarks that there are probably imore shades of this value than of any other stamp ever issued; and certainly the tints of the earlier ones are exceedingly varied.

The following are the varieties:—

1. 1854-6. Sage-green, pale brown, umber, grey-lilac, etc., on white wove paper, watermarked with a numeral, as illustrated, unperforated.

2. 1 February, 1860. Olive-brown, brown, violet, purple, etc., same watermark, perforated 12.

3. The same, perforated 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-perforated 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. Eightpence, orange, yellow.

The varieties are:—

1. January 8, 1855. Orange-yellow, on a white wove paper, watermarked with numeral, as in the illustration, unperforated.



2. February 1, 1860. Orange, and yellow, same paper and watermark, perforated 12.

3. The same, perforated 12½, 13.

4. 1879. Yellow, on paper watermarked Crown and N.S.W., perforated 11½, 12.

5. Yellow. The same, perforated 12½, 13.

6. Yellow. The same, perforated 11.

7. Yellow. The same, perforated 10.

8. Yellow. The same, perforated 11½ × 10 and 12 × 10.

The early shades of this value are usually very deep.

Genuine.

Engraved in *taille-douce*; paper and watermark, etc., as above. The letters of POSTAGE are quite solid, but those of NEW SOUTH WALES are shaded. The T of POSTAGE and the T of SOUTH are very nearly upright, and both set at almost exactly the same slope. Above the top edge of the EIGHTPENCE scroll there are five coloured, bent lines (—), one above E, G, and T of EIGHT, and one above PE and NC of PENCE, respectively. The groundwork of the central circle is composed of finely reticulated engine-turning. The oblique line at the bottom of the garter can be traced to above the very end of the E of PENCE. The holes in the garter, to the right of the buckle, are indistinct, and I am not sure how many there are, but there are two distinct holes to the left of the buckle, which do not appear in the forgery. The ends of the buckle are slightly concave, or hollowed. The long, dark crescent, immediately below the GHTPEN of EIGHTPENCE, is not solid, but formed by three lines. The pattern formed by the horizontal strips of engine-turning, at the very top and very bottom of the stamp, is light; and the similar vertical strips down the right and left edges of the stamp are also not at all prominent.

Forged.

I have only seen this lately (1905). Coarsely lithographed, in dull, rather dark orange, on fairly stout, yellowish-white wove paper, no watermark, unperforated. The letters of NEW SOUTH WALES are solid, just like those of POSTAGE. The T of SOUTH slopes to the right more than the T of POSTAGE. Between the top edge of the EIGHTPENCE scroll and the outline of the circle above it there is one single, long

line, which can be traced above 1GHTPEN, with no sign of the short (—)-shaped lines. The ground of the central circle, behind the portrait, is perfectly solid. The oblique line at the bottom of the garter begins above the H instead of the I of EIGHT, and only reaches as far as above the end of the N of PENCE. There are seven very distinct holes in the garter, to the right of the buckle, and no holes at all to the left of the buckle. The ends of the buckle are cut off quite square. There is a perfectly solid dark crescent, below GHTPENCE of EIGHTPENCE. At the top and also at the bottom of the stamp, there is a narrow, wavy, horizontal, light-coloured ribbon, on a solid ground; the ribbons have small, dark dots on them. Down the right and left sides of the stamp, there are also somewhat similar, light ribbons, but they are arrayed in a sort of chain-pattern. These ribbons are all very prominent.

POSTMARKS.

Genuine.—Usually 24; also the same, larger, with four lines to the oval.

Forged.—24, smaller.

Same Issue. One Shilling, red.

The following are the varieties :—

1. 1854–6. Red, vermilion, brick, on white wove paper, water-marked with numerals, unperforated.

2. 1 February, 1860. Pale red, rose, carmine, same paper and watermark, perforated 12.

3. The same, perforated 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 *paltée*, 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-perforated 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, scarlet, and a sort of lilac-rose.

POSTMARKS.

Genuine.—1, 2, 24, 29.

Forged.—24, small ; 54, very large.

Issues of 1860. Five Shillings, lilac, mauve.

The following are the varieties :—

1. 1860. Greyish-lilac, on white wove paper, watermarked with value, as in the illustration, unperforated. (I have never seen this



stamp, but give it on the authority of the Philatelic Society's book.)

2. 1 February, 1860. Violet, same paper and watermark, perforated 12.

3. Violet, purple. The same, perforated $12\frac{1}{2}$, 13.

4. Purple. The same, perforated $11\frac{1}{2}$, 12.

5. Violet, purple. The same, perforated 11.

6. Violet, purple. The same, perforated 10.

7. Purple. The same, perforated $11\frac{1}{2} \times 10$, and 12×10 .

8. Purple. The same, perforated $11\frac{1}{2} \times 11$, and 12×11 .

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.—24, 54.

Forged.—1, 24, 54.

Issue of 1891. Provisional.

One Penny, grey, surcharged ~~Halfpenny~~ in black.

Genuine.

The black surcharge is placed upon the ONE PENNY, which is printed in grey.

Forged.

I have not seen this, but the *Briefmarken-Journal* says that the surcharge differs slightly from the genuine. It may, however, be immediately detected, as the forger has placed the surcharge, not upon the 1d., grey, but upon the permanent issue which succeeded it ; *i.e.*, upon the $\frac{1}{2}$ d., grey, itself. I am sorry that no other details are given.

REGISTRATION STAMPS.

Issues of 1853-62 (6d.), red and blue.

The varieties are :—

1. 1853. Red and blue, orange and blue, on white wove paper, no watermark ; unperforated.
2. 1860. The same, perforated 12.
3. The same, perforated $12\frac{1}{2}$.
4. 1862. Rose-red and sky-blue ; rose-red and indigo. The same, watermarked double-lined 6, perforated $12\frac{1}{2}$.

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 equidistant from the upper and lower outlines of the containing-label. The red varies from almost carmine to reddish-orange. The blue is mostly in shades of Prussian-blue.

First Forgery.

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, and 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 links; 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.

Second Forgery.

This is new to me (1905) and is, in some respects, much better than the one just described. Lithographed, in bright blue and carmine-vermilion, on rather thick, hard, very white wove paper, no watermark, unperforated, but with a wavy, rectangular outline, to represent perforations. The groundwork, below the portrait, is absolutely solid. The chain-pattern on the left side has only three complete links, with a half-link at the top and bottom. The chain-pattern on the right side has four complete links, with a half-link at the top and bottom. There are two prominent, dark lines drawn right along the whole length of each chain, which are not to be seen either in the genuine, or in the first forgery. The white lozenges down the centre of each chain-pattern are of various shapes and sizes; there are seven along the right-hand chain, and about six in the left-hand one. The Queen's chignon is rather like a 3. The T of SOUTH slopes over to the right. The words NEW SOUTH WALES are decidedly nearer to the outer than to the inner, blue outline of the containing-label. The face, in the genuine, is shaded almost entirely by lines of dots, but this forgery has only lines, and no dots at all. The portrait is not outlined, though it is outlined all round in the genuine, and the nose is very large, straight, long, and masculine, instead of being small and rather hooked.

POSTMARKS.

Genuine.—54, 62, 65.

First Forgery.—1, 24, 29.

Second Forgery.—Uncancelled.

SERVICE STAMPS.

I do not know whether many of the surcharges have been counterfeited. The only ones which I possess and which came to me quite lately (1905), are the 9d. on 10d., with red surcharge, and the 2d., centennial, with black surcharge. It will be understood that the stamps themselves are genuine.

Genuine Surcharge.

There are two varieties of the surcharge, which may be found side by side on the sheet. The narrow surcharge measures 7 mm. from the right-hand outer edge of the broadest part of the O, to the edge of the tail of the S. The wide surcharge has a distance of $8\frac{1}{2}$ mm. between these two points. (My publisher's catalogue gives $8\frac{1}{2}$ mm. and $9\frac{1}{2}$ mm. as the measurements of the two surcharges, but this is a mistake.) The height of the surcharge is 4 mm. in each case. The inside width of the O, at its broadest part, is $2\frac{3}{4}$ mm., and the black line, forming the letter, is $\frac{1}{2}$ mm. wide.

First Forgery.

I have this in red, on the ninepence on 10d., red-brown, of 1871-3. There is a distance of very nearly 8 mm. between the O and the S, measured as before, and the height of the surcharge is only $3\frac{3}{4}$ mm. The inside width of the O is $2\frac{1}{2}$ mm., and the red line, forming the letter, is about $\frac{3}{4}$ mm. wide.

Second Forgery.

I have this in black, on the blue 2d., centennial. It is not so good as the red forgery. The measurements, taken as before, are :—

O to S, $6\frac{1}{2}$ mm.; height of letters, $4\frac{1}{2}$ mm.; inside width of O, very nearly 3 mm.; width of black line, forming the letter, $\frac{3}{4}$ mm. Thus the overprint is taller than the genuine, and the letters are thicker, and closer together.

POSTMARKS.

Genuine.—As before.

Forged.—These have genuine cancellations.



NEW ZEALAND.

The old forgeries, usually to be met with, are very poor; but I have lately (1905) come across some rather good *taille-douce* counterfeits, which are certainly dangerous to the average amateur; and there are also some forged perforations which are worthy of notice.

One Penny, red.

The varieties are very numerous; the following list includes most of them :—

1. 1855. London print; white wove paper, imperforate, star watermark.
2. 1856. Colonial print; blue wove paper, imperforate, no watermark.
3. 1856. Hard or soft white wove paper, imperforate, no watermark.
4. Ditto, pin-perforated 10.
5. Ditto, serrated perforation, 16.
6. Ditto, rouletted 7.
7. 1860-2. Pelure paper, imperforate, no watermark.



8. 1860-2. Ditto, rouletted.
9. „ Ditto, perforated 13.
10. 1862. White wove paper, imperforate, watermark star.
11. Ditto, rouletted.
12. Ditto, serrated perforation.
13. 1864. White wove paper, imperforate, watermark N Z.
14. „ Ditto, perforated $12\frac{1}{2}$, watermark N Z.
15. „ Ditto, rouletted, watermark N Z.
16. 1863-6. White wove paper, perforated $12\frac{1}{2}$, 13, watermark star.

One Penny, brown.

17. 1871. White wove paper, perforated 10, watermark star.
18. „ Ditto, compound perforation, $12\frac{1}{2} \times 10$, watermark star.
19. 1871. Ditto, perforated $12\frac{1}{2}$ to 13, watermark star.
20. 1872. White wove paper, perforated $12\frac{1}{2}$ to 13, no watermark.
21. „ Ditto, perforated $12\frac{1}{2}$ to 13, watermark N Z.

Genuine.

Engraved in *taille-douce*; varieties as above. There is a curved white line, with its outer edge scalloped, extending from each ear to the upper part of each shoulder. This is evidently part of a central circle in the background. In each scallop of this line there is a white dot, more or less oblong or diamond-shaped. The sixteen jewels of the necklace are all fairly distinct. The head is thrown rather back, and the face is inclined very decidedly towards the left side of the stamp. There is a good deal of shading, in regular rows of dotted lines, from the beginning of the right shoulder (left side of the stamp) to the top of the forehead. The dotted lines on the left shoulder are also regular, but not so dark. The eyes are clearly drawn, so that even the rims of the eyelids are visible. The ornament in the centre of the top of the coronet is a distinct cross *pattée*. There are seven dark dots in the ermine on the left shoulder, above the NY of PENNY, and ten similar dots on the other shoulder, above the word ONE. The broad ribbon of the Garter, running down from the left shoulder to the TAGE of POSTAGE, is shaded by rather wavy lines, all of them running down obliquely from left to right, and not crossed by any other lines. The edges of this ribbon are not at all wavy. In the word POSTAGE, the tops of the letters do not touch the upper outline of the containing-label, but the head- and foot-strokes of the P both touch the left-hand vertical outline of the 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, shaped almost like a diamond. There is no sign of any scratch or flaw, connecting the end of the POSTAGE-label with the top of the Y of PENNY. 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.

First Forgery.

Poorly lithographed, on stout, rather soft, white wove paper, the face of which is coloured with a yellowish wash; no watermark, unperforated, (representing variety 3 of the genuine), or badly perforated $12\frac{1}{2}$. 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. I cannot make out more than fourteen jewels in the necklace. 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 *pallée* 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, which is often shaped more like a triangle than a diamond. 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.

Second Forgery.

Nicely engraved in *taille-douce*, in carmine, and in vermilion, on stout, blue wove paper, no watermark, unperforated (to represent variety 2 of the genuine), or in orange, on stout, hard, white wove paper, no watermark, unperforated (to represent variety 3). The curved line from ear to shoulder is very faint, especially on the left side of the stamp ; the edge does not appear to be scalloped, and hardly any of the white dots are visible along it. In the necklace, beginning on the right side of the stamp, about nine jewels can be counted, and then the rest appear to be all run together in an irregular line. The head is perfectly upright, instead of being thrown slightly back. The shading up the edge of the right shoulder (left side of the stamp) is very light, and the rows of dotted lines are not all parallel with one another. There is no shading at all on the forehead. What little shading there is on the other shoulder, etc., is in irregular dots. The ornament in the centre of the top of the coronet is a cross, but not a real cross *pallée* ; it looks more like a four-leaved primrose. The lines of shading on the ribbon of the Garter are not all parallel with each other, and one of them, about the centre of the top edge, is usually drawn too far, and projects above the rest, pointing towards the centre of the stamp. The lower edge of the ribbon is very wavy, instead of perfectly even. The head-stroke of the P of POSTAGE runs up to the left top corner of the containing-label. The best test for this forgery is a flaw, or scratch of the engraver's tool, which shows as a thin, coloured line, beginning in the centre of the right-hand end of the POSTAGE-label, and going obliquely to the right till it touches the left top angle of the corner-square after the Y of PENNY. Some of the little dark ornaments of the groundwork, outside the central circle, are more like daggers than crosses. The ink generally stands up *too* highly above the surface of the paper. The colour of the ink, in all my specimens, is orange-red ; I have seen no carmine-red impressions.

Twopence, blue.

The following are the varieties, as compared with the numbered list of those of the ONE PENNY:—

1 (also 1 on blued paper), 2, 3, 4, 5, 6 (also 1863, thick paper, no watermark, perforated 13), 7, 9, 10, 11, 12, 13, 14, 15, 16.

Twopence, vermilion.

Varieties 18, 19, 20, 21. Also 1872, white wove paper, perforated 12½ to 13, watermark of lozenges and part of the word INVICTA.

Genuine.

Engraved in *taille-douce*, varieties as above. The tests are the same as for the ONE PENNY, with the following additions: 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.

Fourpence, rose-carmine, yellow, orange.

The following are the varieties, as compared with the numbered list of the varieties of the ONE PENNY.

16, 1863-6; 20, orange only, 1872.

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 first forgery of the 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, as compared with the numbered list of the varieties of the ONE PENNY, are the following:—

1 (but on blued wove paper), 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16.

Genuine.

Engraved in *taille-douce*; varieties as above. The tests are the same as for the genuine ONE PENNY, with the following additions: The POSTAGE-label begins above the commencement 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.

First Forgery.

Very badly lithographed, on stout, greenish-faced, white wove paper; no watermark; unperforated, or pin-perforated 11½, in oval holes. 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. The right-hand half of the white line above ONE SHILLING is usually broken, and the top of the square in the right lower corner, in most specimens, seems to be printed twice, as though the stamp had moved in the press. There is no sign of any curved line, between the ear and shoulder, either side of the head. The jewels of the necklace are very dark, and it is quite impossible to count them. The head is perfectly upright. There is no shading on the edge of the right shoulder (left side of the stamp), and there is none at all on the forehead. The ornament in the centre of the coronet looks like a four-leaved primrose. The shading on the ribbon of the Garter is composed of crossed, oblique lines. There is no foot-stroke on the left side of the bottom of the P of POSTAGE. Some of the little dark ornaments of the background, outside the central circle, are more like daggers than crosses. The colour of the stamp is a pale, washed-out blue-green tint, and the ink does not stand out at all from the face of the paper.

Second Forgery.

A very nice-looking stamp, but I have never seen it in any shade but yellow-green. It is well engraved in *taille-douce*, like the second forgery of the ONE PENNY, on fairly thick, white wove paper, unperforated, to represent variety 3. The curved, scalloped line over the right shoulder (left side side of the stamp) is fainter than the one over the left shoulder, though it is the stronger of the two in the genuine. Fifteen jewels can be made out in the necklace. The head is upright. The dotted lines of shading on the edge of the right shoulder are irregular, and not all parallel with one another, while they are all parallel in the genuine. The right-hand arm of the cross *pattée* on the coronet is badly drawn, and not the same shape as the left-hand one. The lower edge of the ribbon of the Garter, across the breast, is scalloped, or wavy, instead of being straight. At the right-hand end of the POSTAGE-label there is an

oblique dark line or scratch, sloping down, and reaching nearly as far as the middle of the top of the G of SHILLING. Most of the dark spots in the groundwork, outside the central circle, look like little daggers. The ink stands out from the surface of the paper, even more than the genuine. I think this counterfeit would deceive any youthful amateur, and possibly some of the older ones!

POSTMARKS.

Genuine.—1, 46, 56, 67 (this latter is only found on the latest specimens), also one something like 1, but with name in a straight line in the centre.

First Forgery.—One like 30, but without numeral; 34, with blank centre; 62. This 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.

Second Forgery.—1, with name in a straight line in the centre; 41, 46 (with lines much thinner); also one that seems to be a portion of 55.

Forged Perforations.

I have the 2d., vermilion, of 1871, perforated 10 all round, which is bogus; and the same stamp perforated 10 × 12½, the latter being difficult to distinguish from the genuine.

Fiscals with Forged Postmarks.

I possess the 2d. of 1882, pale sky-blue and red (instead of green and red) with the fiscal cancellation obliterated, and postmarked with 67, containing "Christchurch 23 JL 91." The blue colour is probably due to the chemical which has removed the fiscal cancellation. I have also the 3s., same issue, pale slate and red, with a postmark something like 46, with C in the centre, and still showing the fiscal cancellation.

Chemical Changeling.

I have lately (1905) come across the 1s. of 1863-6, star, perforated 12½, of a pale bistre-brown colour, instead of green. I do not know how the change has been effected. The colour is, of course, bogus.



NICARAGUA.

I don't think the forgeries now to be described are likely to be at all dangerous, as they are very second-rate lithographs, while the genuine are finely-executed engravings. I take them in the order of value, rather than of issue, to simplify matters.

1 Centavo, bistre.

Issue of 1869-71. Yellowish wove paper; perforated 12

Issue of 1877-80. 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); also on thick, hard paper, unperforated. 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 V 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 11½.

Issue of 1869-76. Bright blue, on white or greyish-white wove paper; perforated 12.

Issue of 1877-80. 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 long rays to the sun; the first ray runs up to below the serif to the foot of the N of NICARAGUA; the second runs up quite vertically, to under the last part of the N; the third runs up obliquely to the centre of the foot of the I; the fourth, to the space between C and A; the fifth, which is split for half its length, to the tail of the K; the sixth to the last A; and the seventh is rather faint, and disappears behind the mountain in the right upper corner of the stamp. All the volcanic peaks are very sharp; the one to the left is not much darker than the others, though it is shaded all over with rather wavy, horizontal lines, and the others are not. This left-hand peak is the tallest of the three. The third peak from the left has a cap of Liberty on a pole; the cap is exactly like a leg of mutton. There is a white patch in the very centre of the foreground, possibly part of a river; this patch begins almost over the middle of the



S of DOS, and the white part of it ends over the middle of the T of CENTAVOS. The tree in the right-hand background, under the GU of NICARAGUA shows two of the horizontal lines of the background above its top. All the lettering is beautifully cut. The letters ARA of NICARAGUA are all joined at the foot, and the letters TA of CENTAVOS, are similarly joined. The corner-circles are very nicely done, and each touches a corner of the central frame very nearly in the same way, though the upper ones are rather more firmly joined to the corners than the lower ones are.

First Forgery.

Rather coarsely lithographed, on very white wove paper, decidedly thinner than the genuine, badly pin-perforated 12½. The horizontal lines of shading in the sky are coarse, and do not always run horizontally ; *i.e.*, some of the patches between the rays are quite oblique. The first long ray of the sun runs up very nearly into the left upper corner of the stamp ; the second ray points to the middle of the N of NICARAGUA. The third is like the genuine ; the fourth is also like the genuine ; the fifth shows a slight split, and points to the middle of the R. The sixth gets very broad behind the tree, so that its width, at the top, is from almost the end of the G to the middle of the last A. The seventh is as bright as the rest, and shows off the trunk of the tree, even more than the genuine. The dark volcanic peak to the left is quite blunt, and cut off rather obliquely ; it is very much darker than the peak to right of it. The shading on it is slightly oblique, instead of horizontal. The cap of Liberty on the third peak from the left has some resemblance to a bird, standing with its breast to the left, and its head looking over its shoulder downwards to the right. The white patch in the foreground can be traced from over the very end of the S of DOS, to considerably beyond the middle of the T of CENTAVOS. The horizontal lines of the background are broken above the top of the tree, under the GU of NICARAGUA, so that only one complete line of shading can be seen above it. The lettering is very poor and ragged. There is a white patch before the beginning of the P of PORTE, in the left-hand label ; the dark centre of the P is an upright oval, instead of being shaped like a D, and the white, rounded part of the head has a coloured line in it ; there is also a white patch to the right of the head of the E of this word. None of the letters of NICARAGUA and CENTAVOS touch each other. The corner-figures are very ragged ; the tail of the 2 in the left bottom corner touches its containing-circle, and this circle is not very firmly joined to the corner of the central frame.

Second Forgery.

Lithographed, in blue-black, on medium, white wove paper, perforated 12. The lines of shading in the background are rather coarse, and not all truly horizontal. There are eight long rays to the sun. The first ray touches the left-hand border, a little after the E of PORTE ; the second points to the beginning of the N of NICARAGUA ; the third, to the end of the I ; the fourth to the middle of the first A ; the fifth is not split, and points to the beginning of the third A ; the sixth is too short, but if prolonged, it would touch the centre of the bottom of the U ; the seventh ends behind the tree, and does not go any further ; the eighth is a mere illumination behind the outline of the mountain on which the tree stands. The left-hand peak is very blunt, being cut off rather obliquely, and both the other peaks are blunter than the genuine. This left-hand peak is extremely dark, looking like an almost solid, blue mass with short, white horizontal lines on it. The third peak from the left, under the R of NICARAGUA, is decidedly the tallest of the three, and there is no cap of

Liberty on it. The white patch in the foreground can be traced from over the end of the E of CENTAVOS, to above the space between the letters AV. The top of the tree, above GU of NICARAGUA, runs up to the very top line of shading in the background. The lettering is rather better done in this forgery, but the rounded part of the head of the P in the left-hand PORTE touches the O. None of the letters of NICARAGUA touch each other, but the T and A of CENTAVOS appear to be joined. The white circle in the left top corner *barely* touches the corner of the central picture, and the circle in the right bottom corner does not touch the corner of the picture at all.

I have a specimen, evidently from the same stone, but with some of the finer lines absent. It is printed on very yellowish wove paper, thinner than before, but harder and less absorbent. It is perforated 12.

POSTMARKS.

Genuine.—Usually a circle, containing a large numeral.

First Forgery.—54, with blank centre.

Second Forgery.—38, without numerals.

5 Centavos, black.

Issue of 1862. Yellowish wove paper; perforated 11½.

Issue of 1869-71. White or greyish-white wove paper; perforated 12.

Issue of 1877-80. White, or greyish-white wove paper; rouletted.

Genuine.

Beautifully engraved in *taille-douce*. The landscape-tests are the same as in the genuine 2 centavos, except that the white part of the lake or river in the foreground can be traced from above the end of the second C of CINCO to above the middle of the T of CENTAVOS. The short pole on which the cap of Liberty is placed can be distinctly seen, and the trunks of the two trees above the CI of CINCO are also plainly visible. The ball of the tail of each 5 is very large and round, and pretty nearly fills up the hollow of the numeral. In this value, the word in the left-hand label is CORREOS instead of PORTE. The letters RRE of CORREOS touch each other at the bottom, as also do the letters RA of NICARAGUA.



First Forgery.

Poorly lithographed, on white wove paper, perforated 13. The landscape-tests are the same as in the first forgery of the 2 centavos. The white part of the lake or river in the foreground extends as far as in the genuine. Of the two trees in the left-hand corner, above the CI of CINCO, the one nearest to the P of PORTE has no trunk at all. The ball of the tail of each 5 is very small, and does not nearly fill up the hollow of the numeral. The word in the left-hand label is PORTE, instead of CORREOS, which is a very easy test for this forgery. The letters TA of CENTAVOS touch each other at the bottom, but none of the others touch anywhere.

Second Forgery.

Lithographed, in greasy-looking black, on very yellowish-white wove paper, perforated 12. The landscape-tests are the same as in the second forgery of the 2 centavos. The right-hand end of the white part of the lake or river in the foreground is above the beginning of the V of

CENTAVOS ; the left-hand end can be dimly traced to above the middle of the C. The two trees in the left lower corner are undecipherable. As in the second forgery of the 2 centavos, there is no cap of Liberty on the central peak, which is an easy test. The ball of the tail of each 5 is extremely small, and does not nearly fill up the hollow of the numeral. Down the right-hand edge of the picture there is a white line, as in the genuine ; but, down the left-hand edge there are two white lines. This is another easy test. None of the letters of any of the inscriptions touch each other anywhere.

Third Forgery.

I have only come across this lately (1905), but it looks like an old counterfeit, and is very poor. Very darkly typographed (?), in greasy, brownish-black ink, on pale yellow *pelure* wove paper, so thin that the design is almost as visible at the back as in front. It is unperforated. There are thirteen rays to the sun, and they are short, sharp spikes, not going near the top of the picture. The left-hand mountain is a solid mass of black, as is, indeed, most of the rest of the landscape. The shape of the top of the cap of Liberty cannot be made out, as it does not stand out distinctly from the very dark background. The white patch in the foreground is in two portions ; the one is over the O of CINCO, and the other over the C of CENTAVOS. The tree in the right-hand background is represented by a very dim, triangular blotch, which goes right up to the top outline of the picture. It is not visible without careful examination. The inscriptions are thin, and parts of many of the letters have disappeared, in consequence of the extremely heavy inking of the impression. The trees in the left bottom corner are absolutely invisible. The ball of the tail of each 5 is extremely small, and does not nearly fill up the hollow of the numeral.

Fourth Forgery.

I do not possess this forgery any longer, so transcribe the description from my second edition, of which it is the "second forgery."

Coarsely lithographed, on very yellowish-white wove paper ; perforated 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.

Fifth Forgery.

This is the "third forgery" of my second edition, from which I transcribe the description.

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 lettering is very much better done than in any of the forgeries just described, and the face of the stamp is very shiny.

Sixth Forgery.

This is the "fourth forgery" of my second edition.

Apparently typographed from a *cliche*, 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.—As in the genuine 2 centavos.

First Forgery.—10, without the central strokes.

Second Forgery.—38, without numerals.

Third Forgery.—Uncancelled.

Fourth Forgery.—A number of enormous, diamond-shaped dots.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

10 Centavos, vermillion.

Issue of 1869-71. Yellowish-white wove paper; perforated 12.

Issue of 1877-80. White or greyish-white wove paper; rouletted.

Genuine.

Finely engraved in *taille-douce* as before. There seem to be nine rays to the sun, but they are not so distinct as in the darker stamps. The



first ray goes into the angle formed by the left-hand label and the numeral-label ; the second ray goes to the centre of the end of the numeral-label ; the third goes nearly into the angle formed by the numeral-label and the top label ; the fourth points between NI of NICARAGUA ; the fifth to the bottom of the C ; the sixth (split) to the R and the A ; the seventh to the top of the tree ; the eighth to the middle of the tree ; the ninth to the profile of the mountain, lower than the root of the tree. The white part of the lake in the foreground extends from the E of DIEZ to the centre of the T of CENTAVOS. The dark shadow-peak to the right (the shadow of the brightly-illuminated peak in the right foreground) reaches a little above the level of the O of PORTE. The rest of the landscape is the same as in the genuine 2 centavos. All the lettering is very clearly cut. The letters ARA of NICARAGUA, RE of CORREOS, IE of DIEZ, and TA of CENTAVOS all touch at the bottom, and the NI of NICARAGUA, TE of PORTE, IE of DIEZ, and NT of CENTAVOS touch at the top. The top of the I of each 10 is divided into three white teeth or projections, and the dark centre of each o can be seen by the microscope to be not a solid mass of colour, but formed by short lines, *very* close together.

Forged.

Coarsely lithographed, in rosy vermillion, on white wove paper, or in orange-vermilion, on thick, yellowish-white wove paper ; the former badly perforated 12½, the latter also perforated 12½, but very nicely. There are about twelve rays to the sun, some of them very much more prominent than the genuine. The first points to the middle of the S of CORREOS ; the second to the end of the said S ; the third to the angle between the side-frame and the numeral-label ; the fourth to the left side of the end of the numeral-label ; the fifth to the middle of the end of the said label ; the sixth goes into the angle between this label and the top label ; the seventh points to the NI of NICARAGUA ; the eighth to the bottom of the C ; the ninth (which is clearly split for its whole length) to the R and A ; the tenth to the UA ; the eleventh goes past the foot of the tree, along the profile of the mountain ; the twelfth goes to the foot of the pole of the cap of Liberty. The right-hand end of the white part of the lake in the foreground reaches quite to the end of the T of CENTAVOS. The left-hand volcanic peak is very much darker than the two to the right of it. The cap of Liberty is much more like the genuine than any of the counterfeits hitherto described, but the turned-over part at the top lies closer to the body of the cap than in the genuine, which shows it clearly projecting. The shadow-peak at the right edge of the stamp is almost a solid blotch of colour, while the genuine is shaded by wavy, oblique lines ; its top reaches up high above the level of the O of PORTE, almost to the level of the P. All the lettering is ragged. The letters of DIEZ and of CENTAVOS and PORTE do not touch each other anywhere, but the other places which touch in the genuine also touch in this forgery. The top of the I of 10 in the right upper corner generally shows only two white teeth ; and that of the I in the left lower corner also only two teeth. The dark centre of the o of each 10 is usually a solid mass.

POSTMARKS.

Genuine.—As before. Also 93.

Forged.—54, with blank centre. (This is really a Mauritius cancellation.) Also 38, without numerals.

25 Centavos, green.

Issue of 1869-71. Yellowish-white wove paper;
perforated 12.

Issue of 1877-80. White or greyish-white wove paper;
rouletted.

Genuine.

Engraved in *taille-douce*, as before. The lake in the foreground has dried up and disappeared altogether, otherwise the central landscape is the same as in the 10 centavos. The rays of the sun are so very faint, that it is difficult to tell how many there are. Two rays point towards the 25 in the left top corner; one ray points to the right of the centre of the V of VEINTE; one split ray points to the 1, between VEINTE and CENTAVOS; and two rays point, respectively, to the top and bottom of the tree in the right top corner; these are the only ones that can be clearly made out. The shadow-peak on the right-hand edge of the landscape has a very sharp point, and this point is level with the very middle of the C of NICARAGUA. The outlines of the dark peak on the left side of the stamp are not straight, so as to form a pyramid, but bent and irregular, as in all the other values, showing a hollow in the outline each side. This peak is equally dark all over. The letters EIN and TE of VEINTE, IN of CINCO, RRE of CORREOS, RA of NICARAGUA, and TA of CENTAVOS are all joined at the bottom, and the IN of VEINTE, IN of CINCO, and NI of NICARAGUA are joined at the top. The numerals in the corner-labels are large, and well fill up the width of the containing-labels: from the front of the foot of the 2 to the back of the 5, the distance is fully 3 mm. The head of each 2, and the tail of each 5 ends in a large, nicely-formed white ball.

**Forged.**

Poorly lithographed, on stout, hard white wove paper, badly perforated 12½. The sun has an extra number of rays; I can make out about nineteen of them, and they are much more distinct than in the genuine. Seven of these rays point towards the CORREOS-label; one to the left of the centre of the left top numeral-label; one to the vertical white line to the left of VEINTE; one between the VE; one between EI; one between IN; one to the bottom of the N; one to the T; one to the I; one to the C of CINCO; one to the top of the tree; one to the middle of the tree; and one to the profile of the mountain. The outlines of the left-hand peak are perfectly straight, so that it is a pyramid, and not a mountain. The shading on this pyramid gets much fainter towards the base, so that it looks patchy there. The cap of Liberty is fairly like the genuine. The tree in the right top corner spreads from under the beginning of the N to under the middle of the O of CINCO, in the genuine; but in this forgery it spreads from under the end of the I to under the middle of the O. The shadow-peak at the right edge of the stamp is rather blunt, and its point does not come up quite to the middle of the C of NICARAGUA. The letters ARA of NICARAGUA touch each other at the bottom; the tail of the G of this word touches the U; and the NI touch the top, while the foot of the last A touches the white outline of the label in the right lower corner. None of the other letters touch each other anywhere. The numerals are too thin, and do not nearly fill up the width of the containing-labels. The distance from the front of the 2 to the back of the

5 is only $2\frac{1}{2}$ mm., and the little balls at the head of each 2 and the tail of each 5 are very small, and not truly circular.

I have a specimen of this same forgery printed, apparently, when the stone was nearly worn out. In this counterfeit, all parts shaded with lines, such as the left-hand peak, and the corner-labels, are perfectly solid, and parts of many of the letters are wanting. The colour of the genuine stamp is a rich yellow-green; these forgeries are all of a chalky blue-green.

POSTMARKS.

Genuine.—As before. Also 93 without the black outline.

Forged.—54, without numerals.

BOGUS STAMPS.

I must mention here a 5 centavos, of the type of the fifth forgery, printed in *green*, on rose-coloured paper. Also the genuine 25 centavos, with the colour chemically changed to *blue*.



NORTH BORNEO.

So far as I know, the forgers have not troubled this country much, but I have counterfeits of three rather scarce surcharges.

Issue of 1883. 8 Cents, surcharged vertically on 2 c., red-brown.

Genuine.

The surcharge is only found on the stamp of 1883, perforated 12. This must be remembered, as most of the forgeries are on the 2 c. of



8 Cents

1886, perforated 14. I have only one specimen of this stamp, and cannot say whether there are any varieties of type. In my specimen the left lower corner of the 8 is somewhat defective, as though there were a tiny piece out of it. The tail of the C is very thick; decidedly thicker than the point of the head, opposite to it. The E is $1\frac{1}{2}$ mm. high, and the T is $2\frac{1}{4}$ mm. high.

First Forgery.

The type is exceedingly like the genuine, but it is surcharged on the 2 c., 1886, perforated 14—at least, I have no specimens perforated 12. The 8 is perfect. The tail of the C is nearly as thin as the point of the head opposite to it; and, instead of being rounded upwards, there is a slight corner at the bottom of the letter, level with the bottom of the E. The top point of the head of the C is cut off obliquely up to the left,

instead of pointing directly upwards. The E is fully $1\frac{3}{4}$ mm. high. Notwithstanding these differences, this is a surprisingly good imitation, and might well deceive any but a careful observer. Of course the gauge of the perforation at once condemns the copies which I have seen, but most probably it will be also found perforated 12, and will then be dangerous.

Second Forgery.

This is surcharged on the 1883 issue, perforated 12, but it is not so good an imitation as the one just described. The top point of the head of the C is very short, instead of standing well up; and the lower point of the head leans very slightly forward, instead of being directed perpendicularly downwards. The end of the tail is about the same thickness as the lower point of the head, and it is directed slightly forwards, instead of perpendicularly upwards. The 8 is a block figure, being of the same thickness all over; but, in the genuine, and in the first forgery, that part of the numeral which goes obliquely down from left to right is considerably thicker than the rest of the numeral. The E is 2 mm. high, and the T is 3 mm. high.

POSTMARKS.

Genuine.—Similar to 100, but of an oval shape.

First Forgery.—Uncancelled.

Second Forgery.—29, very large. I am not sure that this is a genuine cancellation, as I never remember seeing it on a genuine stamp.

Same Issue. Eight Cents, surcharged in words on the 2c., red-brown, of 1883, perforated 12.

Genuine.

The letters of the surcharge are quite $2\frac{1}{4}$ mm. high. In my single specimen, the I of EIGHT stands almost above the upright stroke of the E of CENTS; the feet of the H are joined together, and the last upright of this letter is exactly above the very centre of **EIGHT** the T, while the T of EIGHT is above the centre of the S, **CENTS** which leans over very slightly to the right. The bottom half of the S is considerably bigger than the top half. I shall take the forgeries separately, but it will be understood that they are all on the same sheet.

First Forgery.

Surcharged on the 1886 issue, perforated 14. The letters are only 2 mm. high. The feet of the H are wide apart. The S is perfectly upright, and the top half looks as large as the bottom half, unless it is looked at upside down.

Second Forgery.

Surcharged on the 1886 issue, perforated 14. The letters are the same height as the genuine. The I of EIGHT stands almost above the very centre of the E below it. The feet of the H are not joined, and the second upright of this letter is clear to the right of the shaft of the T below it. The shaft of the T is far to the right of the centre of the S below it. The S is upright, and the top half of it looks as large as the bottom half.

Third Forgery.

Surcharged on the 1886 issue, perforated 14. The I of EIGHT is well to the right of the centre of the E below it. The feet of the H are very close together, but do not touch, and the second upright of this letter stands above the right-hand end of the T of CENTS. The T of EIGHT stands above the very end of the S, which is perfectly upright, and the top half of the said S looks, if anything, larger than the bottom half.

The perforation instantly condemns all the three forgeries just described; but if copies should exist perforated 12, I trust the above tests will be found sufficient for their detection.

POSTMARKS.

Genuine.—As before.

First Forgery.—A very small copy of 100.

Second Forgery.—Uncancelled.

Third Forgery.—An undecipherable blotch.

POSTAL FISCAL.

Three Cents Revenue, surcharged on 4 c., rose, of 1884, perforated 12.

Genuine.

The surcharge is rather unevenly printed, some of the letters being ragged. I have only one specimen, and do not know whether there are any varieties of setting. In my specimen, the R of THREE is above the last stroke of the N of CENTS, and the S is below the middle of the space between the first and second E of THREE. The stop after CENTS is *very* small, and placed considerably above the level of the bottom of the S. The shaft of the T of CENTS is almost above the centre of the N of REVENUE.

**Three
Cents
Revenue**

Forged.

Surcharged on the 4 c., rose, of 1884, perforated 12, like the genuine. It is very clearly printed, and the letters look larger than the genuine, but the actual difference is only some small fraction of a millimetre. The R of THREE is above the centre of the N of CENTS, and the middle of the S is below the commencement of the last E of THREE. The stop after CENTS is large, and level with the bottom of the S. The shaft of the T of CENTS is above the last stroke of the N of REVENUE. In the specimen before me, the first stroke of the N of CENTS has failed to print, but I conclude that this is not always the case. Being surcharged on the proper issue, this forgery is more dangerous than those hitherto described.

POSTMARKS.

Genuine.—I have not seen a cancelled copy.

Forged.—My specimen is uncanceled.



NORWAY.

Issue of January, 1885. 4 Skilling, blue.

Genuine.

Lithographed (?) in chalky blue, generally rather pale, on rather hard, yellowish-white wove paper, watermarked with a rampant lion, holding an axe. 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, unwatermarked. 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; unwatermarked. I first saw this counterfeit in 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.

One Penny, red-brown.

Issue of 12 May, 1853; blue paper. Also on bluish, or almost white paper.

Genuine.

Engraved in *taille-douce*; paper as above. The backgrounds of the four outer frames, containing the name and value, are composed of

crossed, oblique engine-turned lines, so that none of the said backgrounds 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, on medium, wove paper, not so blue as the first issue of the genuine. 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.—22, with much thinner outer line. I think I have also seen parallel lines, with numeral in the centre.

Forged.—54.

Sixpence, green.

Issue of 1 September, 1851; blue paper. Also on bluish or almost white paper.

Genuine.

Nicely engraved, in *taille-douce*, on tolerably thick, wove paper, varieties as above.



There are small, dark lines, in each of the letters of SIXPENCE and POSTAGE, following the curves of the said letters; for instance, the S shows a small, dark S, in the centre of the larger one. In the X, the limb that runs down from right to left has a long, dark line in it, while the limb that runs down from left to right has two short, dark lines in it (X). This must be noted, as a test for the dangerous forgery, hereafter described. In the N of this word, the dark line in the oblique limb is drawn rather short,

and the one in the last upright limb is drawn long (N). Some of the points of the leaves of the thistle run well up into four of the points of the white star in which the thistle is drawn. The two leaves of the rose are shaded nearly all over, and there is a distinct, y-shaped vein in the left-hand leaf. The white centre of the rose itself has four very tiny dark dots in it. From this centre radiate five dark lines, each having an end something like the zodiacal sign of Aries (♈). The left-hand leaf of the rose runs partly up into one of the rays of the containing-star. The orb and cross, on the top of the crown, are quite distinct, and the

two *fleurs-de-lys*, below the arches, are decidedly prominent ; the central peak of each of them showing well against the dark background of the middle of the crown. Each arm of each *fleur-de-lys* has a distinct line of shading in it. The stars, flowers, crown, etc., are all enclosed in a large quatrefoil ; and the points of this quatrefoil exactly meet the points of the four corner-diamonds, which contain the figures of value. The general background, inside this quatrefoil, is composed of engine-turning, too elaborate to describe without diagrams.

First Forgery.

I take this first because it is by far the best, and really very dangerous. I have only lately seen it (1905), and it would deceive any average collector. Finely engraved, in *taille-douce*, on stout, pale blue wove paper. The colour is a much more yellow-green than the majority of the genuine stamps. The dark lines in the X of SIXPENCE are just the opposite of the genuine, as the long, single line runs down from left to right, and the two short lines are in the limb that runs down from right to left (X). In the N of PENCE, the oblique line is longer than the one in the last upright limb (N), which is again the reverse of the genuine. The Y-shaped vein in the left-hand rose-leaf is not visible. There is one dark dot in the middle of the white centre of the rose. Each of the dark lines radiating from the centre of the rose has a plain crescent-shaped end (N). The two *fleurs-de-lys*, below the arches of the crown, are not at all prominent, the central points being hardly visible ; and I cannot see any line of shading in any of the arms ; but my specimen is postmarked just there, so that I am not certain on this point. There are many slight differences in the engine-turned background, which I cannot describe.

Second Forgery.

This, and the third forgery are no longer in my possession, so I transcribe the description of them from my second edition.

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.

Third Forgery.

Poorly lithographed, on rather stout, yellowish-white wove paper. The tests for the second 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 second forgery.

POSTMARKS.

Genuine.—As in the genuine 1d., but frequently obliterated with pen-strokes.

First Forgery.—Similar to 22, as in the genuine.

Second Forgery.—54.

Third Forgery.—54.

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 1860-3. 1, 2, 5 Cents. Yellowish wove paper, perforated 12. Also white wove paper, perforated 12.

Genuine.

Beautifully engraved in *taille-douce* ; paper and perforation as above. 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 unbroken lines of shading on the front of the cheek and chin are exact continuations of the dotted lines ; *i.e.*, the dotted lines become continuous lines towards the front. The profile of the forehead is a smoothly-rounded curve, from where the hair begins, to the top of the nose ; and the front of the eyebrow bends slightly downwards. The band of the coronet, under the hair, at the back of the neck, is more than $\frac{1}{2}$ mm. broad, and is in three strips, lengthways,—a flat, middle portion, with a thickened, rounded edge each side. The band which ties the chignon is the same, only a shade narrower. At the top of the stamp, above SC OF SCOTIA, there are two large, distinct apples. 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. The mouth is open, with a pleasing, almost smiling expression, and the lower lip does not project nearly so far as 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. The lowest value is labelled ONE CENT, with a large white star.



First Forgery.

This is quite new to me (1905), but I take it first as being the best. Engraved in *taille-douce*; on thick buff, and also on medium greyish-white wove paper, perforated 10 (a rather unusual gauge for a counterfeit). The lines of shading in the background, at the back of the head, are all horizontal, like those in front of the face; whereas, in the genuine, only those in front are horizontal, and those at the back are crossed by oblique lines. There is an outline all round the shaded circle, inside the white ring. The front of the base of the neck is cut right off by the edge of the shaded circle. There are a number of strong, scratchy, oblique lines of shading on the forehead, cheek-bone, chin, and front of the neck, and most of these are drawn quite independently of the dotted lines, instead of being continuations of them. They quite spoil the face. The profile of the forehead shows a strongly-marked projecting angle, at the front of the eyebrow, instead of a smooth, rounded curve, and the front of the eyebrow turns upwards. The band of the coronet, at the back of the neck, is hardly $\frac{1}{4}$ mm. wide. It is a plain, single band, with dots along it, and no raised, rounded edges. The band which ties the chignon is also single, with some small lines of shading across it; it is broader than the band of the coronet. At the top of the stamp, above the SC of SCOTIA, the two apples are so curiously drawn, that they closely resemble the numerals 106, in rustic type. The first two pearls on the top of the coronet are practically invisible, and the third from the front is very shadowy. The other pearls, in the body of the coronet, are not to be seen. There is an outline all round the portrait, both front and back. The mouth is shut, and has a sneering expression; the lower lip is pointed, instead of rounded, and projects as far as the upper lip. The forward curl of the side of the nostril is a single, hooked line. There is a very easy test for the lowest value, as it is labelled ONE CENTS, without any stop. The following are the colours of the different values: 1 c., grey-black, instead of richer full black; 2 c., very bright lilac-rose, instead of a rather cold red-lilac; 5 c., nearer to indigo than to Prussian blue, with the face of the paper strongly blued.

Second Forgery.

This does not need an elaborate description, as it is decidedly poor, and not likely to deceive. 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.

Third Forgery.

Lithographed, rather better than the last, 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 other forgeries. 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. The lines are tolerably well copied as to position, though the execution is execrable.

POSTMARKS.

Genuine.—A large oval, formed by parallel bars, containing numerals. Sometimes only a pen-stroke is found.

First Forgery.—Uncancelled. Also an imitation of the genuine postmark.

Second Forgery.—62.

Third Forgery.—42, without numerals.

Same Issue. 8½, 10, 12½ Cents.

Yellowish wove paper, perforated 12.

White wove paper, perforated 12.

Genuine.

Beautifully engraved in *taille-douce*; two varieties of paper, perforated 12, as above. The pupils of the eyes can be distinctly seen, as still darker spots upon the dark iris of each eye. The eyebrows curve well down, and their outer ends are rather light. The dots forming the shading on the forehead, one cheek, half the neck, and one shoulder, if examined through the microscope, will be seen to be almost all slightly oblong, and not circular. There is a test in the necklace, in which the genuine differs from all the forgeries, but it is not very easy to see. On the right side of the neck [left side of the stamp] there appear, at first sight, to be two parallel rows of pearls; but when closely examined, it will be seen that, rather more than half-way along it, between the back of the neck and the breast, there is a slightly oval ornament, consisting of one pearl, surrounded by seven others. The eighth pearl from the back, in the top row, and the tenth in the bottom row, both form parts of this ornament. The inner edge of the white oval ring which surrounds the portrait is not outlined in any way, and the lowest part of the inner edge of this white ring is simply defined by the dots which form the shading of the breast and shoulders. In this white ring there are two parallel dark lines, running along the upper half of the ring. The parting of the hair is very distinct, and the sharp point of it comes up exactly to the centre of one of the pearls on the coronet. There are about twenty-nine of these pearls in the upper row of the coronet, and the same number in the lower row. The vertical lines of shading on the NOVA SCOTIA label in the lower values, and above and below the said label in the 12½ cents, gauge seven to the millimetre. The groundwork of the central medallion, behind the portrait, is composed of very fine horizontal lines, crossed by oblique lines, running down from right to left. The ink stands out very slightly from the surface of the paper.

First Forgery.

Rather poorly lithographed, on fairly stout, very yellowish wove paper, pin-perforated 12½ and 13. The pupil of each eye cannot be distinguished from the iris. The dots on the forehead, one cheek and shoulder, are nearly all circular and irregular. The necklace is badly drawn, and the

pearls are hardly distinguishable from one another; there is no oval pearl-ornament in it. There is *one* dark line along the upper half of the white oval ring, surrounding the portrait. The parting of the hair is not very distinct; the point of it appears to come to the right of the centre of the pearl above it in the coronet. There are about twenty-six pearls in the upper row, and the same number in the lower row. The vertical lines of shading in the NOVA SCOTIA label are irregular, gauging from six to eight in the millimetre, according to where they are measured. The groundwork of the central medallion is coarse, and is formed by horizontal lines, crossed by oblique lines, running down from left to right, and from right to left. The ink does not, of course, stand out at all from the surface of the paper.

Second Forgery.

This is exceedingly good. Finely engraved in *taille-douce*, on rather thin, yellowish wove paper, nicely perforated 14. The iris of each eye, in this counterfeit, is very light, making the pupils *too* prominent. There are hardly any dots at all on the portrait, except a few on one part of the forehead, the shading consisting partly of unbroken lines, and partly of rows of hyphens, or short dashes. There is no pearl ornament half-way along the side of the necklace, and the upper row, on the left side of the neck (right side of the stamp) shows only four pearls. The parting of the hair is indistinct, and quite on one side, instead of being central. There are about twenty-three pearls in the upper row, on the coronet, and seventeen, with dim indications of several others, in the lower row. The vertical lines of shading on the NOVA SCOTIA label gauge $6\frac{1}{2}$ to the millimetre. There are only horizontal lines in the background, behind the portrait. I have only the $8\frac{1}{2}$ cents of this counterfeit.

Third Forgery.

This is not so good as the last. Engraved in *taille-douce*, on stout, white and greyish-white wove paper, nicely perforated 11 $\frac{1}{2}$. The pupil of the right eye (left side of the stamp) is not very distinct, and the iris of the left eye is part of an *oval*, instead of part of a circle. The outer end of the left eyebrow is too thick and heavy. The dots of shading on the portrait are very small and circular. There is no pearl-ornament in the side of the necklace. The easiest test for this counterfeit is the bottom of the white oval ring. Its inner edge is outlined, by two parallel dark lines, from above the G of EIGHT, to above the N of CENTS, and above this double outline there is a curved white band, across the bust, from shoulder to shoulder. Along the upper part of the white oval ring there is *one* dark line; it is much too short, and does not extend much further than the length of the name-label. The parting of the hair is very like the genuine, but the sharp point of it comes between two pearls, instead of to the centre of a pearl. There are about twenty-three pearls in the upper row, on the coronet, and about twenty in the lower row. The vertical lines of shading in the NOVA SCOTIA label are coarse, and only gauge about five to the millimetre. The groundwork of the central medallion is of horizontal lines only. The ink stands out too prominently from the surface of the paper, especially in the name. I have all three values of this counterfeit.

Fourth Forgery.

Finely engraved in *taille-douce*, on stout, yellowish wove paper, nicely perforated 14. I think this counterfeit is the best of the lot. I have only the 12 $\frac{1}{2}$ cents. The eyebrows are thickest and darkest in the centre, instead of at the inner ends. The shading of the portrait has all the

dotted parts composed of distinct hyphens or dashes, much longer than those of the genuine. There is no pearl-ornament in the side of the necklace. The parting of the hair is very like the genuine, but its sharp point comes exactly between two pearls. There are twenty-two pearls in the top row, on the coronet, and nineteen in the lower row. The seventh pearl from the right, in the top row, is hardly visible. The vertical lines of shading, above and below the NOVA SCOTIA label, are very fine, and gauge eight to the millimetre. The value-label, at the bottom of the stamp, is not solid, but composed of crossed, vertical and horizontal lines. The ink stands out more than in the genuine, and is a very intense black.

POSTMARKS.

Genuine.—As before.

First Forgery.—62. Also an oval of parallel lines, containing something unreadable.

Second Forgery.—An imitation of the genuine cancellation, struck *very faintly*.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

The first forgery is very old; the second came to me shortly before the publication of my second edition; and the third and fourth forgeries are new to me (1905).



OLDENBURG.

I take the values in ascending order, though the $\frac{1}{3}$ silbergroschen was not issued until some three years after the $\frac{1}{10}$ thaler, etc.

Issue of February 1, 1853. $\frac{1}{3}$ Silbergroschen (4 Schwaren), black on green.

Genuine.

(1 type.)

This is the square stamp, of similar design to the $\frac{1}{30}$, $\frac{1}{15}$, and $\frac{1}{10}$ thaler, hereafter described.

Engraved on stone, in black, on soft, green 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 January 5, 1852. $\frac{1}{2}$ Thaler, blue.

Of this stamp there are three types:—

In type I., the bottom point of the central shield is above the first stroke of the N of OLDENBURG, and the hollow place in the left lower corner of the shield is about $\frac{1}{2}$ mm. from the bottom of the H of THALER.

In type II., the hollow place in the shield is pointed, and touches the H.

In type III., the bottom point of the shield comes down to, and touches the centre of the N of OLDENBURG. The letters of THALER are thicker, and there is a cross-bar on the top of the A. This type is rather wider than the first two; measuring $20\frac{1}{4} \times 18$ mm., instead of $20\frac{1}{4} \times 17\frac{1}{2}$ mm.

Genuine.

(3 types.)

Engraved on stone, in black, on blue wove paper, rather thicker than that of the $\frac{1}{2}$ SGR. In types I. and II., the bottom point of the central shield only *just* cuts into the outline of the name-label, above the first stroke of the N of OLDENBURG, and does not touch the U. In type III., the bottom point of the shield cuts far into the outline of the name-label below it, exactly over the centre of the N of OLDENBURG, and touches the N. The cross on the top of the crown is a good deal nearer to the inner line of the top frame in types I. and II., than in type III., but not so near as in



the forgeries. The following points are common to all the 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 $\frac{1}{30}$. 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 wove 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 $\frac{1}{2}$ groschen.

First Forgery.—Ditto.

Second Forgery.—29.

Same Issue. $\frac{1}{2}$ Thaler, rose.

(3 (4?) types.)

Westoby's book, *The Adhesive Stamps of Europe*, gives four types of this stamp, two of them being retouches. My publisher's catalogue gives three types, his third type being one of Westoby's retouches. The following are the three types of the catalogue:—

Type I. The H of THALER is well above the indentation in the shield.

Type II. The H of THALER almost touches the indentation in the shield.

Type III. Like Type II., but the bottom of the mantle, below the shield of arms, which, in the other types, shows the four black spots of ermine on an unshaded ground, has tiny, short vertical lines of shading above, below, and between the said spots.

I do not possess Type I., but the following description, from Types II. and III., will probably suffice for the detection of any forgeries.

Genuine.

Engraved on stone, in black, on soft, rose wove paper. There is no stop after OLDENBURG; the 1 of $\frac{1}{2}$ 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ is so long as to go completely across the label, and touches 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ groschen.

First Forgery.—Ditto.

Second Forgery.—1.

Same Issue. $\frac{1}{16}$ Thaler, black on yellow.

(1 type.)

Genuine.

Engraved on stone, in black, on yellow wove paper. There is a stroke across the A of THALER. There is a very fine point to the bottom of the large shield, and it touches the outline of the scroll, just above the centre of the N of OLDENBURG. The fraction-line of $\frac{1}{16}$, 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 $\frac{1}{2}$ 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 or 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 $\frac{1}{3}$ groschen.

First Forgery.—Ditto.

Second Forgery.—29.

Issue of July, 1859. $\frac{1}{2}$ Groschen, black on green.

This is the same type as the 1 groschen, illustrated below.

Genuine.

Engraved on stone, as before, 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 are 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 downwards, 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 \perp , 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 1. 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 $\frac{1}{3}$; 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 the word OLDENBURG is shaded. The fraction-line of the 1 of $\frac{1}{3}$ on each side is much thinner than the 1, and each 3 is an unmistakeable 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 **1**, 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.

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, 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 also condemn it at once.

POSTMARKS.

Genuine.—As in the $\frac{1}{3}$ groschen.

First Forgery.—71.

Second Forgery.—1, 29.

Same Issue. 2 Groschen, black on pink, black on rose.

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 wove paper, 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 **1**-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.

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 **L**-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 **L**-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 GROSCHEN. The right upper compartment of the shield contains twenty-one rather coarse, horizontal lines of shading. The pearl below the R of GROSCHEN 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 I 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 GROSCHEN; 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 GROSCHEN. 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 **L**-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 GROSCHEN 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 January, 1861.

The stamps of this issue are printed in colour, on white wove paper. The engravings of the $\frac{1}{4}$, 1, 2, and 3 silbergroschen of the last issue were made use of for this one, though, as Mr. Westoby points out, new transfers of some of the values must have been laid down, because there are some errors, which do not exist in the 1859 issue. For the new values of $\frac{1}{4}$ and $\frac{1}{2}$ sgr., new engravings, of course, were made. Westoby truly says: "The whole issue shows bad workmanship, both in laying down the transfers on the stones, and in the printing."

$\frac{1}{4}$ Groschen, orange-buff on white.

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 GROSCHEN, 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 GROSCHEN. 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 VIERTEL GROSCHEN, the letters ROSCHEN 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 mediuni, 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 1-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, edge-wise, 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.

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. $\frac{1}{4}$ Groschen, green on white.

Genuine.

Lithographed, in yellow-green, on rather stout, white, or yellowish-white wove paper. The tests are the same as for the $\frac{1}{4}$ 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 GROSCHEN, 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 $\frac{1}{4}$ 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 GROSCHEN. 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 tops 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; and 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 of 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 on 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, as the one under the space between RO of GROSCHEN is 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.

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 1 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 1 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; those 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, apparently *laid* paper. 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 $\frac{1}{2}$ 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 $\frac{5}{8}$ of an inch high, with the inscription, in two lines,
 OLDENBURG.
 IMGROSSHERZOGTHUM.

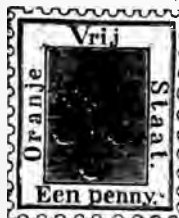


ORANGE FREE STATE.

Issue of 1868. 1d., 6d., 1s.

Genuine.

Engraved in *épargne*, on medium, 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 rather 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 $12\frac{1}{2}$. 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 not exactly under the centre of the tree, but 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.—I, 29, 70.

Forged.—I, 22, 62.

Issue of 1891. Postage Stamps surcharged for telegraphic use, but available as postals.

1d., brown; 6d., rose; 1s., orange.

In December, 1900, Mr. Walter Morley sent me specimens of these stamps with forged TF overprint; and as these surcharged labels were allowed to be used as postals, in spite of the surcharge, I give a description here. Mr. Morley says that he believes the counterfeits were imitated from an illustration in his work on telegraph stamps; but that the forgers, fortunately, omitted to notice that the photograph in his book was reduced in size; consequently, all the measurements of the forgeries are smaller than those of the genuine.

Genuine.

There are about eight different types of surcharge, but I only give the points of the one imitated. Both letters are on one level. They are both as nearly as possible $3\frac{3}{4}$ mm. high. The stem of the T is 3 mm. long, and the head of it $3\frac{3}{4}$ mm. wide. The head of the F is 3 mm. wide; the central tongue projects $1\frac{1}{2}$ mm., and the stem, up to where it joins the head, is $2\frac{3}{4}$ mm. high. The F is $2\frac{1}{4}$ mm. distant from the nearest part of the head of the T.

Forged.

These were made on the Continent, towards the end of 1900, and sent over here by Messrs. N. Yaer and Co., of Amsterdam. The T is on a higher level than the F, and both are just a shade over 3 mm. high. The stem of the T is $2\frac{3}{4}$ mm. long, and the head of it is just a shade over 3 mm. wide. The head of the F is $2\frac{1}{2}$ mm. wide, the central tongue projects $1\frac{1}{2}$ mm., and the stem, up to where it joins the head, is $2\frac{1}{2}$ mm. high. The F is a trifle more than 2 mm. from the nearest part of the head of the T.

POSTMARKS.

Genuine.—As before.

Forged.—1.



PACIFIC STEAM NAVIGATION COMPANY.

I really think that the forgeries of these stamps are more abundant than any other counterfeit described in this book. I have three types of the forged 1 real, and five of the 2 reales; and some of these must have been sold by millions, to make them as common as they are; indeed, I never, by any chance, get an ordinary collection for examination which does not contain at least one of these counterfeits. The genuine stamps were handed over to the Peruvian Government by the Company, for provisional use, before the regular Peruvian stamps were issued. 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."

Issue of December 1st, 1857. Thick, rough blued wove paper. 1 Real, blue.

Issue of 1859. White laid paper. 1 Real, carmine.

Issue? White wove paper. 1 Real, blue.

Genuine.

■ Nicely engraved in *taille-douce*; paper as above. The serif, or projecting part, to the left of the head of the P, is nearly twice as wide as the similar projection, to the left of the foot of that letter; the upper projection touches the third vertical line from the left, but the shaded end of the lower projection comes between the second and third vertical lines. There is one clear vertical line to be seen through the hollow of the head of the P, and the shading at the right-hand edge of the head of this letter touches the sixteenth vertical line from the left. The shading to the top also touches both this sixteenth line and the outer outline of the oval; while the left side of the stop touches the twelfth vertical line from the left. The shading to the head of the S *nearly* touches the fifth vertical line from the right; the tail of the said S touches the outer outline of the oval, and comes between the fourteenth and fifteenth vertical lines from the right. The stop touches the shadow of the S, and its own shadow touches the right-hand outline of the stamp. The head and foot of the N both touch the second vertical line from the left, and the right-hand vertical edge of the shadow of the N nearly touches the thirteenth vertical line from the left. The left side of the stop after the N touches the fourteenth vertical line, and the shadow of the stop reaches to between the eighteenth and nineteenth vertical lines from the left. The rounded back of the C touches the sixteenth vertical line from the right, and the shadow of its head comes between the fifth and sixth vertical lines from the right. The stop is jammed right into the shadow of the tail of the C, and the shadow of the stop touches the second vertical line from the right. The shadow inside the hollow of the C is thickest, rather above the centre. The outer edge



of the engine-turned oval is a sort of chain-pattern of white links ; and there are forty-nine of these white links, one of them being partly hidden by the head of the little *I* of $\frac{1}{2}$. There is a large white stop after *OZ.*, and another, almost as large, under the *L* of *R!*. The steamer, in the central picture, is sailing to the left, both in the genuine and in all the forgeries of this value ; her stern is cut off square (vertically), and the point of the bowsprit distinctly touches the left-hand edge of the containing-oval. The ratlines (?) or rope-ladders are very plain ; there are two of them to each mast, each composed of three parallel ropes. There are some ropes (I don't know the technical names of them) running from the bowsprit to the foremast, etc. ; the second and third from the left are so close together as to appear like one rope, unless looked at through the microscope, and the fifth and sixth from the left are nearly as close together. The dolphin-striker reaches just to the upper outline of the sea. The large flag above the smoke of the steamer is almost straight, and is shaded with horizontal lines. The little pennant, at the top of the fore-royal mast, is nearly horizontal. The paddle-box is shaded with seven vertical lines, and part of an eighth. The funnel is shaded with vertical lines, but looks solid at a first glance ; it is set decidedly to the right of the centre of the paddle-box. There are three men visible on deck ; one at the heel of the bowsprit, one to right of the foremast, and one near the stern. The smoke from the funnel is wavy, very nicely drawn, and gets lighter towards the end, though the lines can be traced almost to the very edge of the oval. All the lines of the design stand out well from the surface of the paper, as is usual with *taille-douce* engravings.

First Forgery.

Lithographed, on thick, yellowish or greyish wove paper, the face of which is covered with a greenish wash, to represent the *bleutt*, in the blue stamp, and with a yellow wash in the others, for this counterfeit is not only printed in blue, but also in green, yellow, orange, vermilion, red, red-brown, and brown as well. The head- and foot-strokes of the *P* are about equal in width, and both touch the third vertical line from the left. The shading at the right-hand edge of the head of the *P* nearly touches the fourteenth vertical line from the left. The shading to the stop after the *P* touches the twelfth vertical line from the left, and also touches the outer outline of the oval, while the left side of the stop touches the tenth line. The shadow of the head of the *S* just touches the sixth vertical line from the right ; while the shadow of the tail of the said *S* cuts slightly into the outer outline of the oval. The fourteenth line from the right forms the boundary of the tail of the *S*. The stop does not touch the shadow of the *S* ; its left-hand edge touches the fifth line from the right, and its shadow touches the second line from the right. The head of the *N* touches the second vertical line from the left, and the foot touches the third line from the left. The shadow of the stop after the *N* touches the seventeenth line from the left. The rounded back of the *C* touches the fourteenth line from the right, and the shadow of its head comes between the fourth and fifth lines from the right. The stop only just touches the shadow of the tail of the *C*. The shadow inside the hollow of the *C* is quite vertical, instead of being slightly curved, and is equally thick all the way. The upper outline of this *C* shows a deep cleft or depression, where the little wedge-shaped head joins the neck : this is not visible in the genuine. The two parallel lines, forming the outer outline of the oval, are so far apart, that there is room to draw a fine line between them. In the genuine, the two lines are so extremely close together that it would be quite impossible to draw another line between

them. The chain-pattern, forming the outer edge of the engine-turned oval, shows fifty-one complete white links, with parts of two others, hidden by the little $\frac{1}{2}$ of the fraction. The stern of the steamer slopes off obliquely up to the right, and the point of the bowsprit does not touch the outline of the oval. Only one set of ratlines can be made out—those to right of the mainmast. The second and third ropes on the bowsprit are very far apart, and the fourth and fifth are rather close together and far from the sixth. The dolphin-striker is not visible, though one of the stays which should support it is shown. The large flag above the smoke is bent to an absurd shape, and shaded with blotches. The little pennant on the fore-royal mast slopes down obliquely to the right. The vertical lines on the upper half of the paddle-box are hardly visible; but, on the other hand, there are four white spokes of the wheel showing in the lower half, which are not to be seen in the genuine. The funnel is too light, showing one vertical line down its centre, and some thick shading at the top, and down the right-hand edge. It is set almost in the very centre of the paddle-box. There are, apparently, three men on deck, two to left of the foremast and one to right of it; but they may be merely the thickened lower parts of ropes, while in the genuine they are evidently men. The smoke from the funnel is very stiff and straight, and does not spread out or get lighter towards the end. It does not reach very much further than the end of the flag, and is thus a long way from the edge of the oval. The design is, of course, quite flat on the paper.

Second Forgery.

Lithographed, on thick, greyish wove paper. In this counterfeit, the vertical lines in the corners are fine and close together, so that the engine-turned oval hardly seems to stand out from them at all. I have this forgery in blue, pale rose, vermilion, ochre-yellow, green, and brown. The serif to the head of the P is pointed, and both it and the foot touch the fourth vertical line from the left. The shadow of the right-hand bend of the head of the P touches the seventeenth line from the left. The stop after the P does not go anywhere near the outer outline of the oval; it is decidedly above the level of the foot of the P; its left-hand edge touches the twelfth, and its shadow the sixteenth line from the left. The shadow of the head of the S touches the sixth line from the right, and the tail of the said S is some distance above the outline of the oval, and touches the fifteenth line from the right. The stop, which is very small, just touches the shadow of the S, and its own shadow touches the second line from the right. The head and foot of the N both come between the third and fourth lines from the left, and the right-hand vertical edge of the shadow of the N touches the fourteenth line from the left. The stop after the N, like the other three, is too small; its left side touches the fifteenth line from the left, and its shadow touches the nineteenth line from the left. The rounded back of the C touches the fifteenth line from the right, and the shadow of its head touches the fourth line from the right. The stop only just touches the shadow of the tail of the C. The shadow inside the hollow of the C is fairly like the genuine. There are fifty-seven links in the chain-pattern, at the outside edge of the engine-turned oval, the link over the little $\frac{1}{2}$ of the fraction being usually solid. The stop after OZ. is very small, and hardly noticeable, and there seem to be *two* stops under the L of R¹, placed like a colon, but with the under stop considerably larger than the upper one. The bowsprit of the steamer is tilted up at a much greater angle than the genuine. There is no dolphin-striker, but the upper stay to it, from the point of the bowsprit, is shown, and is thicker than the bowsprit itself. The stern of the vessel slopes upwards,

obliquely to the right. The three parallel ropes of the ratlines to the mainmast are fairly like the genuine; but those of the foremast show only two ropes each side, instead of three. There are only five ropes fastened to the bowsprit—three very far apart, and then two, close together. If there were a dolphin-striker, it would be buried deeply in the water. The large flag looks like a mere blotch in the clouds; it is shaped somewhat like a bowl, with the upper part dark, and the lower part light. I cannot make out any pennant on the mast. The paddle-box shows six vertical lines of shading, but they are generally broken and incomplete. The funnel seems to be solid, and is set over the centre of the paddle-box. There are no men on the deck. The smoke is very blotchy and much too short; it does not reach even to the middle of the flag, nor does it get lighter towards the end. The ink does not stand out from the surface of the paper. There is a coloured line all round the stamp in this forgery, 1 mm. from the edge, which does not exist in the genuine, or in any other counterfeit.

Third Forgery.

In general appearance, this is very like the first forgery. I have it in almost all the various colours mentioned above. Lithographed, on white or yellowish-white wove paper, a good deal thinner than the genuine. The projecting part, to the left of the head of the P, is not so thick as the similar projection, to the left of the foot of that letter, and both of them touch the third line from the left. Two vertical lines are visible in the hollow of the head of the P. The shadow of the right side of the stop after the P touches the outline of the oval, the shaded foot of the P, and the fourteenth line from the left. (The stop does not touch the P in the genuine, or in either of the other forgeries.) The shadow of the head of the S touches the sixth line from the right; the tail of the S is partly cut off by the outer outline of the oval, and it crosses between the fifteenth and sixteenth lines from the right. The top of the S is very flat. The stop touches the shadow of the S, like the genuine, and its own shadow touches the second line from the right. The right-hand, vertical edge of the shadow of the N crosses between the twelfth and thirteenth lines from the left. The shadow of the stop after the N touches the seventeenth line from the left. The rounded back of the C touches the fourteenth line from the right, and the shadow of its head touches the fifth line from the right. The stop only just touches the shadow of the C, and its own shadow touches the third line from the right. The shadow inside the hollow of the C is almost exactly like the first forgery. There are forty-nine links in the chain-pattern, as in the genuine. The stop after OZ is larger than that under the L of R^L. The stern of the vessel is cut off obliquely, pointing up to the right. The point of the bowsprit is very sharp, and very nearly touches the outline of the oval. The ratlines are like the genuine, but coarsely drawn. There seem to be nine ropes from the bowsprit,—a single one, and four double ones. The dolphin-striker is not visible, but its upper stay is very distinct, and runs down right into the water. The large flag is fairly like the genuine, but it is of solid colour. The little pennant on the fore-royal is almost invisible; it seems to slope upwards to the right. The vertical lines on the paddle-box are very indistinct, but there seem to be seven, if not eight of them. The funnel appears to have one vertical line of shading in it, but it is blotched nearly solid. There is a man near the heel of the bowsprit, and another behind the foremast, but none near the stern. The smoke is wavy, but much too solid; it does not reach much beyond the end of the flag above it. The design is quite flat on the paper.

POSTMARKS.

Genuine.—These are very rare. My publishers' catalogue says: "There are three kinds of cancellation known. One with a numeral, in an oval, formed of horizontal lines at top and bottom, and curved lines at the sides (similar to my Fig. 54). The second has LIMA, in an oval, or CALLAO, without the oval, surrounded by dots. The third has LIMA and date in a circle (my Fig. 1?). The first is generally supposed to have been used by the Company, and the others by the Peruvian Government." I may add that the only undoubtedly used copy that ever came into my hands had a cancellation similar to 54, with a large "6" in the centre.

First Forgery.—1; 6, without numerals; 42, ditto; 62.

Second Forgery.—Uncancelled. Also an enormously enlarged copy of 101, large enough to cover two stamps.

Third Forgery.—6, without numerals.

Issue of December 1st, 1857. Thick, rough, blued wove paper. 2 Reales, red-brown.

Issue of 1859. White laid paper. 2 Reales, dark blue.

Issue of (?). White wove paper. 2 Reales, blue.

Genuine.

Nicely engraved in *taille-douce*; paper as above. I must note here, first of all, the fact that the steamer is sailing to the *right*, instead of to the left; as three out of the five forgeries before me have the steamer sailing to left, like the 1 real. The projections to the head and foot of the P are about equal in width, and they are square-ended, as in the 1 REAL. The shadow of the stop after the P touches the fifteenth vertical line from the left, and the left side of the stop touches the eleventh line from the left. The shadow of the head of the S touches the fifth line from the right; the shadow of the stop ends between the first and second lines from the right. The right-hand, vertical edge of the shadow of the N comes midway between the twelfth and thirteenth lines from the left; and the shadow of the stop ends just touching the eighteenth line from the left. The rounded back of the C comes between the fifteenth and sixteenth lines from the right; and the shadow of its head touches the fifth line from the right. The two stops to R^{ls} are distinct, and the same size as the stop after OZ. With these exceptions, all the tests for the corner-letters, stops, and chain-pattern are exactly the same as in the genuine 1 REAL. The steamer, as already stated, is sailing to the *right*. The ratlines are the same as in the 1 REAL, also the ropes on the bowsprit, the dolphin-striker, and the large flag, but, of course, all reversed. The pennant on the foremast is visible, but not very distinct. I cannot make out more than six vertical lines of shading on the paddle-box, besides the curved line which forms the right-hand end of the box. The three men on deck are in the same position as those in the 1 REAL. The smoke is also the same. The ink stands out from the paper, but not absurdly so.

**First Forgery.**

Lithographed, paper the same as in the first forgery of the 1 REAL. I have it in blue, yellow, orange, vermilion, red, red-brown, and brown. This counterfeit is simply the first forgery of the 1 REAL, with value altered, so I need not repeat the tests. As the large 1 of 1 OZ. does not come so high up as the small 1 of the fraction in the lower value, the

fifty-three links of the chain-pattern are all complete. The steamer is sailing to the left, instead of to the right, and this test will instantly condemn the forgery.

Second Forgery.

This is the same as the second forgery of the 1 REAL, with value altered. The steamer is sailing to the left, as in the 1 REAL. I have it in the six colours already mentioned.

Third Forgery.

This is the third forgery of the 1 REAL, with value altered. I have it in the various colours already mentioned. The steamer is sailing to the left, as in the 1 REAL.

Fourth Forgery.

This is a dreadful thing, and new to me (1905), though it looks very old. Very coarsely lithographed in blue, on thick, white wove paper. The steamer is sailing to the right, but this is about the only point in which this counterfeit corresponds with the genuine 2 REALES. The vertical lines in the corners are irregularly drawn, and the corner-letters are very badly done. The outline of the central oval does not touch the outline of the stamp either side, though it touches both right and left in the genuine. The chain-pattern is represented by sixty-nine white dashes or hyphens; and the inner edge of the engine-turned oval, nearest to the steamer, which ought to show another chain-pattern of forty-nine links, has only twenty-nine coarse and irregular scallops. The vessel is a mere caricature, and there is no smoke. The stops to R^{ls} are very much smaller than the stop after OZ. I do not think any further details will be needed to condemn this counterfeit.

Fifth Forgery.

This is a much more pretentious affair. Well engraved, in *taille-douce*, in *lilac*, on rather thin, very white wove paper, rather softer than the genuine. The projecting head and foot of the P both touch the fourth line from the left (the first, or left-hand outline, is a mere hair-stroke in this forgery). The shadow of the right-hand side of the head of the P nearly touches the fourteenth line from the left, counting the hair-line as one. The right side of the foot of the P is malformed, being cut in two by one of the vertical lines. The left side of the stop touches the eleventh line from the left, and its shadow touches the fourteenth line, and also the outer outline of the oval. In this forgery, the fourteenth and fifteenth lines from the left are drawn too long, and cut right through both outer outlines of the oval, showing in the white space within the oval. The shadow of the head of the S touches the seventh line from the right. The two outer lines in this right top corner are mere hair-lines, down to the level of the stop after the S; below this, the lines merge into one thin one. The tail of the S does not touch the outline of the oval, and it comes between the thirteenth and the fourteenth lines from the right. The stop barely touches the shadow of the S, and its own shadow touches the fourth line from the right, the double outer line ends just there. The white part of the stop is semicircular in my specimen. The head and foot of the N both touch the second line from the left, as in the genuine, but an extra hair-line begins up the left side of the stamp, just at the top of the N, and I have not reckoned this. The right-hand, vertical edge of the shadow of the N touches the twelfth line from the left. The left side of the stop after the N just touches the thirteenth line from the left, and the shadow of the stop touches the

sixteenth line from the left. The rounded back of the C touches the fifteenth line from the right, and the shadow of its head comes between the fifth and sixth lines from the right, as the genuine does, but the right outline of the stamp is some little distance from the rest of the lines. The stop barely touches the shadow of the C, and its own shadow comes between the second and third lines from the right. The white part of this stop is distinctly oval, and much smaller than the genuine. The chain-pattern at the outside edge of the oval is small, irregular, and inconspicuous. It is very difficult to count, but there seem to be about seventy-five links. It only makes a real chain-pattern in the right top corner, under the S, for about six links; the rest are of all shapes and sizes. The stop after OZ. is rather shapeless. The steamer is sailing to the right, as in the genuine. The ratlines are absurdly broad, and are formed by two parallel lines, instead of three. There is no dolphin-striker. The large flag above the stern is almost entirely white: the few lines of shading upon it are vertical. There is no pennant on the foremast, the top of which is not shown. There are two vertical lines on the paddle-box. The funnel appears to be solid; the top of it is bent over into an absurd hook. I can only make out one man on deck; he is standing somewhat near the stern, just below a ridiculous dip in the smoke. The said smoke is too straight, and does not reach to the outline of the oval. The ink stands up from the surface of the paper in an exaggerated manner.

POSTMARKS.

Genuine.—As before.

First Forgery.—6, without numerals; 62; 76, but with the lines running obliquely. Also one somewhat like 57, but apparently circular, and with some unreadable letters in the centre.

Second Forgery.—A very much enlarged copy of 101; also 6 without numerals.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.



PARAGUAY.

Issue of 1870. 1 Real, rose-pink.

Genuine.

Engraved in *épargne*, on very slightly yellowish-white wove paper, tolerably thick and hard, with white gum. 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 one over the R of REAL rests on the lowest horizontal line of shading (*not* on the outline of the circle), and the one over the E of REAL is level with the second horizontal line. The rest of the shading of the central circle, above the boundary-line already mentioned, is composed of fine, horizontal lines, without any dark bands across the circle. Counting at the left side of the circle, there are fifty-eight of these horizontal lines, from the top, under the D of DEL, to the dark horizontal outline, above the U of UN. The cap of



Liberty is shaded by wavy, horizontal lines, but the part for the head, where the pole goes in, is dark and solid. The top of this cap projects a little above the topmost, horizontal line of shading, but does not touch the outline of the circle, under the E of DEL. The lines of shading of the central circle have been drawn right across the pole, both above and below where the lion is holding it. Except for a white patch on the thigh, the body of the lion is practically shaded all over, and his mane is about the darkest part of the central picture. The curve of the tail does not touch the mane. Round the 1, in each corner of the stamp, there is (reckoning from the outside), first of all, the dark outer line of the circle, then a tolerably broad, white ring, then an inner, dark ring, then a very narrow white ring, then another thin, dark ring, which forms the outline of the shaded background to the numeral. The serif at the left side of the top of each numeral is an ornamental curl, ending in a sort of knob. Each numeral has in its centre a vertical row of three coloured dots, not blotched, the middle dot of each three, in the lower numerals, being a short hyphen. The E of REPUBLICA is properly drawn, and the L, in my specimen, has an oblique, coloured line drawn across the centre of it, but I do not know whether this is always the case.

Forged.

Poorly lithographed, on very white, or on yellowish-white wove paper, thinner than the genuine, but quite as hard. My specimens are un-gummed. The artist has evidently failed to see that the lion is standing on the ground; for he has made him stand with both feet upon the inner outline of the circle, and has drawn six thick, dark, horizontal bands across the circle at equal distances, to make them uniform with the *one* thick band, which represents the horizon in the genuine. There are about seventy-two lines in the circle, reckoning each of the dark bands as equal to three lines. The cap of Liberty is shaded with blotches, and the part for the head, where the pole goes in, is nearly all white. The top of the said cap touches the dark outline of the circle, under the E of DEL. The lines of shading of the central circle have been drawn across the lower part of the pole, as in the genuine; but the upper part of the pole, between the cap and the lion's upper paw, is quite white, without any lines across it. The unshaded part of the lion's body extends from the shoulder, right down to the foot, above the R of REAL; the mane, also, has many white patches on it. The mouth is rounded, as though the animal were whistling; but in the genuine, the mouth is a straight line. The curve of the tail appears to be blotched against the mane, in one part. The circles round the corner-numerals are badly copied. There is the outer, dark ring, then a *narrow* white ring, often blotched, and the rest is very blotchy, only showing parts of the other lines and spaces. The serif to the left side of the top of each 1 is a plain, oblique line, without any curl or knob. The central dot of the three in the centre of the 1, in the right top corner looks like a blotched cluster of three dots, instead of a short hyphen; and the central dot in the 1, in the left lower corner is circular. The E of REPUBLICA is broken, and there is no hair-line across the L.

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.

Issue of 1878. Surcharged stamps.

These are the 1 rl. and 2 rs. of the 1870 issue, surcharged with a large 5 in black, and the 3 rs., similarly surcharged, in blue. The



surcharge, as will be seen from the illustration, has a curious, broken appearance, as though made with a stencil-plate.

Genuine.

I have only one specimen, surcharged on the 2 rs., blue, and do not know whether there is any variation in the numeral. The 5 is upright. It is 15 mm. high; the extreme width of the head is $6\frac{1}{2}$ mm.; the height of the head, 5 mm. The tail is also 5 mm. high, and the thickest part of the back is fully 3 mm. wide.

Forged.

I only have this on the 2 rs., and it is placed horizontally, and face downwards, on the stamp. The numeral is very nearly 16 mm. high; the extreme width of the head, 7 mm.; the height of the head, $5\frac{1}{2}$ mm. The tail is $5\frac{1}{2}$ mm. high, and the thickest part of the back of the body is $2\frac{3}{4}$ mm. wide.

POSTMARKS.

Genuine.—29.

Forged.—The surcharge has been placed on a genuine stamp, with genuine cancellation.

Same Issue, second type of surcharge.

I have not been able to obtain a specimen of this type, and cannot say whether the illustration correctly represents it. It is catalogued as being found in black, on the 2 and 3 rs., and in blue, on the 3 rs.

**Genuine.**

According to the illustration, taken from my publishers' catalogue, the surcharge is unbroken, and is placed horizontally, lying face upwards.

Forged.

I have this in black, on the 2 rs. It is placed upright on the stamp, and is in three pieces, one being the head, neck, and shoulder, the second being the back, and the third, the tail. It is 15 mm. high; the extreme width of the head is 6 mm.; height of the head, 5 mm.; height of the tail, 5 mm. The thin neck, joining the head and body, which is not visible in the first type, is very distinct, and 4 mm. long. The thickest part of the back of the body is nearly 3 mm. wide. I am sorry that I have not been able to procure a genuine specimen, but I hope the above description of the forgery will suffice for its detection.

POSTMARKS.

Genuine.—Probably as before.

Forged.—This is on a genuine stamp, cancelled with 29.

Issue of 1881. New values surcharged on the 10 centavos, green.

**1 Centavo. Genuine.**

I have not got this stamp, but the numeral (in dull, pale black) is about $10\frac{1}{2}$ mm. high, by $2\frac{1}{2}$ mm. broad, and it has a rather short, thick serif.

1 Centavo. Forged.

This is altogether bogus, as it is printed on the orange 5 *reales*, and on the red-brown 10 *reales*, essays, hereafter described, instead of on the 10 centavos, green. The numeral is $9\frac{1}{2}$ mm. high, by about $1\frac{3}{4}$ mm. wide. It has a very long serif, three-quarters of the length of the numeral itself, and there is a large C below it, 5 mm. high, which is not found in the genuine.

POSTMARKS.

Genuine.—29.

Forged.—A faint mark, which may be a numeral.

2 Centavos. Genuine.

This is also printed on the 10 centavos, green. The head of the numeral, as will be seen by the illustration, ends in a point, which curls well inwards and upwards. The body of the numeral, just where it joins the foot, is very thin. The back of the foot points perpendicularly upwards, like the illustration. The head comes well forward, so as to be level with the front part of the foot.

2 Centavos. Forged.

This is on the genuine 10 centavos, green. It is printed in deep black, instead of the pale black of the genuine. The head hardly makes any spiral curl at all, but stops short almost before it begins to curl upwards. The body, where it joins the foot, is much too thick, measuring 2 mm., instead of $\frac{1}{2}$ mm. The back of the foot is bluntly rounded, instead of ending in an upward point. The head does not come forward; so that, if a perpendicular line were drawn upwards, from the front end of the foot, it would pass nearly 1 mm. to the left of the head, instead of touching it.

POSTMARKS.

Genuine.—I have not seen a cancelled copy.

Forged.—My specimen is uncanceled.

ESSAYS.

1. Two well-known stamps, the 5 *reales*, orange, and 10 *reales*, red-brown, perf. $12\frac{1}{2}$, and very like the chestnut 5 centavos, and the green 10 centavos, were drawn and prepared; but as the value was put in *reales*, by mistake for *centavos*, the Government refused to accept them. They are to be found in most school-boy collections, so I expect the makers did not lose very much by them!

2. A very old essay, which must be familiar to most of my readers. The lion is sitting, in an oval, with his tail straight up in the air, and the cap on a pole behind him. The stamp is inscribed RE DEL PARAGUAY-CORREO, and there is a square, for the insertion of a value-numeral, in each corner. I really do not know whether the stamps in blue, green, vermillion, lilac, etc., so often seen, are the essays themselves, or forgeries of them.

3. A steamer, sailing to right, in a transverse oval. The stamp is inscribed REPUBLICA DEL PARAGUAY, CINCO CENT⁵, and there is a shield in each corner, containing a 5. The shape is a transverse oblong, and the perforation $12\frac{1}{2}$. The specimens are usually cancelled with 22. They are printed in many colours, and they may, very possibly, be forgeries of a real essay.



PARMA.

Issue of 1st June, 1852. 5, 10, 15, 25, 40 Centesimi,
black on colour.

Genuine.

Engraved in *épargne*, on medium, 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. 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, black dots. There



is a round, white stop between the words STATI-PARM, and it is level with the centre of the M. 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, instead of a stop, 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 bottoms 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 cannot be made 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-frames. 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.—I ; 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 1854. 5, 15, 25 Centes., colour on white.

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 colour, on white paper, instead of in black, on coloured 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 colour, on white wove paper.

POSTMARKS.

Genuine and Forged.—The same as in the first issue.

Issue of 1857-9. 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, which 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 1853-7. 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, as in our illustration, 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 nearly 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 the 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 almost 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 comparatively new. I have only seen it (in large quantities, by the way) lately, within the last few years.



PERAK.

Issue of 1878. Straits Settlements, 2 c., brown, CC, surcharged with an oval containing crescent and star over P.

Genuine.

The oval is 15 mm. high, by 13 mm. wide, and the line which forms it is $\frac{3}{4}$ mm. thick. The points of the crescent are $5\frac{1}{2}$ mm. apart. The head of the P is perfectly flat.

Forged.

The oval is 15 mm. high, by 13 mm. wide, as in the genuine, but the line which forms it is only $\frac{1}{2}$ mm. thick on the left side, and 1 mm. thick on the right side. The top of the crescent is splayed or split into two points, in my specimen, the inner point being 4 mm., and the outer point $4\frac{1}{2}$ mm. from the bottom point. The outline of the head of the P is wavy, being lowest just over the vertical stroke, and higher to right and left of this.

Issues of 1880-2. Straits stamps, surcharged with name, as in the illustration.

Genuine.

This type of surcharge is only found on the 2 c., brown, CC ; 2 c., brown, and 2 c., rose, CA.

PERAK

BOGUS VALUES.

I have the 4 c., brown, and the 8 c., CA, with the above surcharge. No such values were ever issued.

POSTMARKS.

Genuine.—I have no cancelled specimens.

Forged.—The surcharge has been printed on used Straits stamps, with various genuine Straits postmarks.



PERSIA.

1, 2, 4, 8 Shahi.

Issue of 1875. Stout, white wove paper, rouletted, *percés en pointes*, or unperforated.

Issue of 1876. Thin, greyish wove paper, or laid paper, unperforated.

Genuine.

Lithographed (?), varieties as above. The lion is full-faced, and 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, or 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.

Issues of 1876. 1, 2, 5, 10 Shahi.

Perf. 10½: 1, 5, 10 Shahi. Perf. 12 to 13: 1, 2, 5, 10 Shahi.

Perf. 10½×12 to 13: 1, 5, 10 Shahi.

Genuine.

Printed in two colours, on moderately stout, white wove paper; varieties as above. 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.

I have only seen the 10 shahi, but I believe the full set exists. The tests will serve for the other values.

Lithographed, on white wove paper, rather thin; pin-perf. 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 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 1879-80. 1, 2, 5, 10 Shahi; perf. 12, 13, and also, occasionally, 12×13 and $10\frac{1}{2} \times 12$.

Genuine.

Printed in two colours, with a coloured border; varieties of perforation as above. The lowest part of the aigrette on the front of the fez shows a large pearl, surrounded by a ring of very small ones. Five of these very small pearls can be counted, on the left side of the stamp, but the right side shows only part of a white ring. Above this pearl ornament, or brooch, there are twelve pearls, larger than those round the centre pearl of the brooch, but smaller than the one in the brooch; they are scattered in no regular order, and the topmost one is a white comma, and one below it has an oblique line across it. The feathers of the aigrette do not go up to the top of the containing-oval, but two lines of the shading of the oval can be seen above the top of the plume. The white space enclosed by the knot and ends of the cravat on the breast is pear-shaped, and regular. The front corner of the embroidered collar of the coat is cut off by the outline of the oval, just over the bend of the lion's tail. This is a very easy test. The nose is only outlined on the left side (right side of the stamp).



Forged.

This was made in 1885. Bacon says: "The so-called reprints are sometimes described as having been printed from the die of the 5 shahi envelope stamp; but, as the central portion of the stamp has been entirely re-engraved, this is not the case." Printed in two colours, with coloured border, like the genuine, on similar paper, perf. 12, 13, and 12×13 . The large pearl at the bottom of the aigrette has a plain, white circle round it, showing no pearls. The topmost pearl of the aigrette is circular, and not like a comma; and the one below it does not show any line across it. The feathers go up to the top of the oval, and touch the outline, inside the white ring, so that no line of the shading of the background can be seen above the feathers. The white space on the breast is something like a pear, with a piece bitten out near the top on the left side of the stamp. Both front corners of the embroidered collar of the coat are perfect, right and left, and are not even touched by the outline of the oval. There is shading from the curl of the nostril, to the inner corner of the right eyebrow (left side of the stamp), so that both sides of the nose seem outlined.

POSTMARKS.

Genuine.—As before.

Forged.—My specimens are uncanceled.

Issue of 1882-4. 10 Francs, buff, red, and black;
perf. 12 or 13.

Genuine.

Printed in black, buff, and red, on stout, white wove paper, perforation as above. 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 TOMÂN) 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 touch the upper outline of the containing-circle. The word TOMÂN beneath the 1 is in three parts; reading, is, of course, from right to left, TO MÂ 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.

**First Forgery.**

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 10 of TOMÂN) has a small figure 2 laid on its side (ۛ) 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.

Second Forgery.

This looks much older than the one just described, but I have only lately come across it (1905). Rather coarsely lithographed, in dull vermilion, ochre-yellow and black, on medium, greyish-white wove paper perforated 11½. The thick outline to the left shoulder (right side of the stamp) gets thicker as it descends, and is thickest where it joins the outline of the oval. The outline of the O of 10 is rather ragged, and the stop after the F below the 10 is a rather oval ring. There are only about twenty-three horizontal lines of shading in this value-circle; and only thirty-one white teeth in the cog-wheel surrounding the numerals. This is an easy test. The thing above the 10 F. circle is quite shapeless, and not like a flower and ball. The leaves in the left-hand wreath are difficult to count, there are about thirty-two of them, large and small. I can only see one acorn in the oak-wreath; but the postmark of my specimen covers most of the wreath, so that possibly there may be more than one. There are eleven horizontal lines of shading before the P of POSTE, and about five at the other end of the scroll, after the last E of PERSANE. In the crown, at the top of the stamp, there are five large pearls in the bottom row, as in the genuine, but, of the small pearls, the middle row only has eight, and the top row nine.

POSTMARKS.

Genuine.—1; usually with lettering partly in Roman, and partly in Persian characters.

First Forgery.—Uncancelled.

Second Forgery.—1.

OFFICIAL STAMPS.

3, 6, 8, 12, 18 Shahi; 1 Tomân.
Issue of 1886. New values, like the illustration,
surcharged in black.

The 3 is surcharged on the 5 shahi, green, of 1882; the 6, on the same, and also on the 10 shahi, black, buff and orange; the 8, on the 5 shahi, and 10 shahi; the 12, on the 50 c., grey-black, of 1884, and also on the 5 and 10 shahi, already mentioned; the 18, on the 10 shahi, and the 1 T., on the 5 francs.

OFFICIEL
۳ ۳ ۳

Genuine.

The surcharge is in black, and generally looks very rough. The word OFFICIEL measures $3\frac{1}{2}$ to $3\frac{3}{4}$ mm. high, by 17 to 18 mm. long. The C is decidedly shorter than the rest of the letters, but not so absurdly so as in the illustration. In the 18 shahi, the 8 is fully as tall as the 1; and, in the 1 tomân, the 1 and the T are in thick, fat characters, a good deal thicker than those of OFFICIEL.

Forged.

Of these I have only the 18 shahi, on the 10 shahi, and the 1 tomân, on the 5 fr. They are printed in aniline violet, instead of black, which is an easy test for these particular counterfeits; but, if printed in black, they would be dangerous. The letters are thinner than the genuine, and OFFICIEL is 3 to $3\frac{1}{4}$ mm. high, by $15\frac{1}{2}$ to $16\frac{1}{2}$ mm. long. The C is *slightly* lower than the rest of the letters. In the 18 sh., the 1 is a good deal taller than the 8; and, in the 1t., the 1 and the T are in thin characters, the same as those of OFFICIEL.

POSTMARKS.

Genuine.—1.

Forged.—The forged surcharge is on genuine stamps, with genuine cancellations.

STILL-BORN OFFICIALS.



A set of stamps, like the annexed illustration, may be found in most albums:—1 shahi, rose and green; 2 shahi, green and rose; 5 shahi, blue and orange, and 10 shahi, violet and blue. They are not forgeries, but were prepared in 1881 or 1882, and never issued for use. I fancy the dealers must have bought up the stock, as they are very common, costing only about 9d. the set.

BOGUS UNPAID STAMPS.

1, 2, 5, 10 Chahi; 1, 2, 5 Kran; 1 Tomân; blue on white.

These stamps are apparently typographed, in a sort of bright indigo-blue, on very white wove paper, perf. $13\frac{1}{2}$. The design shows PERSE at the top; the value, in white, in a blue circle, in the right bottom corner, and A PERCEVOIR, in blue, in a white label, which extends obliquely, from the left bottom corner, to the right

top corner. The rest of the stamp is filled in with arabesque and floral designs. I do not know where the stamps were made; they are new to me (1905) and are altogether bogus. They look very clean, bright, and fresh, and are uncanceled.



PERU.

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 described below. 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 said "*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.—Uncanceled, except for the surcharge, "*FALSCH!*"

Third Forgery.—1.

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 shows twenty-two leaves, and the left-hand branch, 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 has about seventeen. The ribbon which ties 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.

Issue of 1860. Una Peseta, rose.

Genuine.

There is *no* UNA PESETA of the type described above. The nearest approach to it is the issue of 1860, 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 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 be plainly 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 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-perf. 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 1879. 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 DIEZ 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" 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.

This is the stamp of the type of the 10 cuartos, illustrated on page 207. It was engraved locally, as one might suppose, from the appearance of it; and there are two plates, with forty varieties on each plate. The first plate shows the head on a ground of fine lines; the second plate has coarse lines, farther apart. I cannot give very many tests, as I have only two or three genuine specimens from which to describe; but I hope that the description below will be found sufficient.

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 numerals 55 are upright. The value is usually written C.^s, 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 numerals 55 are *very* sloping. The little s of C.^s 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.^s 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^L, and another after the F of F^{TE}. 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 FRANCO. 1. R^L, with a stop after FRANCO, another after 1, and another (small and faint) under the little L of R^L. 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. The inscriptions are placed correctly, in this forgery. 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^{TE}. 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 a pen-stroke.

First Forgery.—Uncancelled.

Second Forgery.—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 RS FTH, 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 twenty-four to thirty-one pearls to left of the head, and from twenty-six to thirty 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; so that there is 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 FRANCO. 2. R^t, with a stop after FRANCO, another after 2, and another (small and faint) under the little L of R^t. 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, vermillion.

This is the type with the short neck and tiny oval pearls, and the nose not in a line with the forehead. 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.

Issue of 1859. 5 Cuartos, vermillion, scarlet, orange.

This is the type with distinct, large, white pearls, a large head, and the inscriptions in thin, light-coloured letters. It was lithographed locally, and there are four varieties of type, as shown in the illustration.

Genuine.

Lithographed, on thick wove, thin wove, and thick rough, ribbed 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, or network, 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 C^s. The end of the ribbon which comes across the neck is *very* wavy.



Forged.

Lithographed, in vermillion, 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.

Issue of 1861. 5 Cuartos, 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 the issue of 1859. 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.



Issue of 1862. 5 Cuartos, dull red.

This is the stamp with a full-stop after *CORREOS*, all the lettering in Roman capitals, and 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, coloured 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 red.



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.

POSTMARKS.

Genuine.—1, 77.

Forged.—Uncancelled.

Issue of 1863. 5 c., scarlet; 10 c., carmine.



This is the type with the fish-scale network finer, and a colon after CORREOS (not shown in the illustration), but otherwise very similar to the stamp of 1862. It is very doubtful whether these two stamps, and the 1 and 2 reales described below, were ever put in circulation, without the HABILITADO surcharge, in 1869.

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 apparently printed over a partially-erased 5.) There is a stop after (not under) the little s of CS., 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.

Genuine.—1.

POSTMARKS.

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^L*, and the little s of *R^S*, 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^L*. 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 postmark. 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^s 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^s 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^s 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^s 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 1864. 3½, 6½, 12½, 25 Cent.

These stamps were typographed in Madrid. The genuine ones are very clearly printed, as a rule, but the forgeries are always rather blotched

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.

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.

PORTO RICO.

BOGUS SURCHARGES.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

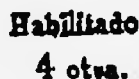


FIG. 5.

The stamps of 1890 and 1896, with head to right (Fig. 1), may be found bearing the surcharges, Fig. 3 and Fig. 4. I have Fig. 3 on the 2 mils., lake-rose, 8 c., sepia, 10 c., rosine, 10 c., lilac-rose, and 20 c., red. Fig. 4 I possess only on the 2 mils., green. This latter surcharge is in red-violet, the others in black. 17 October, 1898, was the date on which the United States formally took over the island. Fig. 5 (in aniline violet) I have only on the 5 mils., chestnut, of 1898 (Fig. 2). It will be observed that this surcharge ostensibly increases the value of the stamp from 5 milésimas to 4 centavos.

All these surcharges are merely a private speculation.



PORTUGAL.

The reprints of the early issues of Portugal are, of course, well known, but of forgeries there are very few. I have only specimens of the issue of 1870, and a very poor imitation of the 25 reis of 1862.

Issue of 1862-64. Head to left. 25 Reis, rose.

Genuine.

Engraved in *épargne*, and embossed, on rather thick, white wove paper. The design in the corners, etc., is an embossed, engine-turned

network of pairs of wavy white lines on a coloured ground. CORREIO is in sunken letters 2 mm. high, with thin, vertical strokes nearly $\frac{1}{2}$ mm. thick. 25 REIS is in similar letters, and there is no accent over the E of REIS. The hair, whiskers, and moustache are embossed, without colour. The letters F.B.F., or F.R.F., may be seen, in sunken, white letters, of microscopic size, on the base of the neck. The point of the nose is rounded, and the two labels are not outlined.



Forged.

This is an absurd thing. It is lithographed, in *yellow-green*, on white wove paper, about as thick as the genuine. No part of it is embossed. The design of the corners is a plain lattice-work, of straight, oblique, coloured lines, not very regularly drawn. CORREIO and 25 REIS are in thin (not sunken) letters, 1 mm. high, with thin vertical strokes hardly $\frac{1}{4}$ mm. thick, and there is a coloured accent over the É of REIS. The hair and whiskers are made by coloured lines, instead of white embossing, and there is no moustache. The base of the neck shows a broad, dark band of shading, and the engraver's initials are absent. The nose is sharply pointed; and, as far as I can see through the postmark, the profile shows a perfectly straight outline, from the forehead to the tip of the nose (classical?), instead of an ordinary, human profile. The two labels are outlined all round.

POSTMARKS.

Genuine.—38, 42.

Forged.—29, with PORTUGAL between the circles, and a blank centre.

Issue of 1870-80. 5, 10, 15, 20, 25, 50, 80, 100, 120, 150, 240 Reis; perf. 12½.

5, 10, 15, 20, 25, 50, 80, 100, 150, 240 (?), 300, 100 Reis; perf. 13½.

Genuine.

Engraved and embossed, in *épargne*, on stout, white wove paper; perforated 12½ or 13½, as above. 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 known it about ten years. 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 side 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 INDIA.**

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.



FIG. 11.

The native-printed stamps are legion. I will try to condense the varieties as much as possible.

1871. Die I. REIS in thin, Roman capitals. SERVIÇO has s and r smaller than the rest of the letters, and e larger. Thirty-three vertical lines in oval. The side-ornaments are four dashes.

Fig. 1. Thin, hard yellowish paper; 10, 20, 40, 100, 200 reis.

Also stout white or yellowish paper, 10, 20, 200, 300, 600 reis.

1872. Die II. REIS in block capitals; all letters of SERVIÇO of the same size; forty-four vertical lines in oval; side-ornaments, five dots. Large figures of value.

Fig. 2. Stout white or yellowish wove paper; 10, 20, 40, 100, 200, 300, 600, 900 reis.

Also laid paper; 10, 20, 40, 100, 200 reis.

1873-5. Reissue of both dies; thin, soft, bluish-white wove paper, large figures; Die I., Fig. 3; 10, 20, 200, 600, 900 reis.

The same, with small figures, Fig. 4; 10, 20 reis.

Die II., large figures, Fig. 5; 20 reis.

Die II., small figures, Fig. 6; 10, 15, 20 reis.

1876. Die II., first recut. Forty-one lines above, forty-three lines below, in oval. REIS recut. v of SERVIÇO barred. Small figures, thin, bluish paper, Fig. 7; 10, 15, 20, 40, 100, 200, 300, 600 reis.

1876. Die I., first recut. Thirty-three vertical lines, but redrawn. Lettering larger, v barred; REIS in thick, Roman capitals; side-ornaments, five dots; small figures. On thin, bluish paper, Fig. 8; 10, 20, 40 reis.

1877. Die I., second recut; star added above value, and bar below; small figures; thin, bluish paper, Fig. 9; 10 reis.

1877. Die II., second recut; forty-one lines in oval; star above, and bar below value; small figures; thin, bluish paper, Fig. 10; 10 reis.

1877. Die II., third recut; forty-one lines above, and thirty-eight lines below, in oval; white oval round REIS; star above, and bar below; small figures, thin, bluish paper, Fig. 11; 10, 15, 20, 40, 100, 200, 300, 600, 900 reis.

The perforations of these stamps are rough (pin-perf.), very irregular, gauging from 12 to 18.

Genuine.

Engraved in *tpargne*, varieties as above. I do not possess either genuine or forged any more, but the following description, transcribed

from my second edition, was taken, as far as I remember, from the stamps of 1872, Die II.

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 (1872, etc.), 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-perforated 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 light 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-perforated 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, after the style of Die I., but too large. 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 very fair 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.

First Forgery.—A large, outlined circle, with unreadable marks in it.

Second Forgery.—Uncancelled.

BOGUS STAMPS.

I have the 20 reis, vermilion, of 1877, type of Fig. 11, surcharged with a *very* large 5, in black, filling up almost the whole of the central oval, and another much smaller 5 below it. This is

altogether bogus. I have also the 5 reis, black, of the 1877 issue, with crown in centre, surcharged with a large 1½, in dull red. This is also a bogus variety. Of this same type I possess the 1 T, black surcharge, on the 10 reis, orange-buff, and the 2 T surcharge, also in black, on the 20 reis, bistre. I conclude the fakers desired to fill up blanks in the list of surcharges, for all those mentioned above are non-existent.



PRINCE EDWARD ISLAND.

Threepence, blue.

Issue of 1 Jan., 1861. Yellowish-white wove paper; perf. 9.

Issue of 1864-5. Yellowish-white wove paper; perf. 11 to 12.

Issue of 1870. White or bluish-white wove paper; perf. 11 to 12.

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 first saw this in 1891, and it is a poor imitation. Blotchily lithographed, on stout, very white wove paper, badly pin-perforated 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 4 Jan., 1872. 4 Cents, green.

Genuine.

Engraved in *épargne*, on stout, rather yellowish-white wove paper; perforated 11 to 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.

POSTMARKS.

Genuine.—33, 100.

Forged.—A diamond of oblong dots, something 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 STAMPS.

Of these I have the 10 cents, lilac, type of the 3d., and the 15 c., bright ultramarine, type of the 9d. They are both perforated 11½. I need not describe them further, as no such stamps were ever

issued. 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." He does not mention the colour, but I conclude it is the one described above, and I fancy the 15 c. is by the same hand, and very likely made at the same time. My 10 c. is uncanceled, and the 15 c. bears ... LOTTE-TOWN, in a circle, without outline.



PRUSSIA.

Issue of 1866. 30 Silb. Groschen, blue.

This is the only Prussian adhesive 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. There is a 10 sgr., rose, of a similar type, but I have no forgery of it. The catalogues usually give these stamps as being printed on gold-beater's skin, but it is really a peculiar, extremely transparent paper, specially prepared for those high values. The design is printed in reverse, and the printed side is gummed; thus, when stuck down, on the letter or packet, the said design shows, the right way, *through* the transparent paper. The idea of the authorities probably was, that, if any attempt were made to remove the stamps for fraudulent purposes, most, if not all, of the design would be left behind. The careless collector will find that this really happens very easily. *Verb. sap.* Evans's 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, during my long residence in Berlin, was, that the officials always affix the registration stamp or stamps themselves, together with the little oblong adhesive "registration-label," which almost every country has now adopted, to mark registered letters. I possess some proofs of the 10 and 30 sgr., on medium, white wove paper, unperforated, which were given to me in Berlin, many years ago.

Genuine.

Engraved in reverse, on thin, patent, transparent paper, the invention of an American; 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 I 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.

ENVELOPE STAMP.

7 Silbergroschen, red on white.

Issue of 1851-2. With silk threads in the paper.

Issue of 1853. No silk threads, but oblique inscription above the stamp.

Genuine.

Engraved in *épargne* and embossed, on yellowish-white wove paper, either with two silk threads running obliquely through the paper (and stamp), or with an oblique inscription, in two lines, above the stamp, of the words SIEBEN SILBERGROSCHEN POST-COUVERT, many times repeated. The said inscription does not cross the face of the stamp, so a cut specimen does not show it. The profile of the top of the head projects upwards, in a sort of lump, under the beginning of the B of SILBER, with a depression or hollow each side of the lump. The profile of the under side of the lower lip slants upwards, obliquely, towards the S of GROSCHEN. The inner outline of the central medallion is a white oval line, inscribed in a white octagonal line (the two run together, on each of the flat sides), and both lines are of equal thickness, where they are separate. In the word SIEBEN, the bottom half of the S is the same size as the top half; the I is nearly $\frac{3}{4}$ mm. wide; and there is no white line across the bottom limb



of the E. In the word SILBER, there is no white line across the I. In the word GROSCHEN, the head of the G points forwards, almost towards the middle of the R; the O slants away from the R; the bottom of the S is as large as the top; the upper end of the C is cut off obliquely; there is a space of quite $\frac{1}{2}$ mm. between the two uprights of the H; and the bottom limb of the E is slightly longer than the top limb. Many tests are afforded by the serrated or zigzag inner and outer outlines of the white, engine-turned lattice-work, bearing the words of value. I will call them "triangles," for simplicity. Holding the stamp with the SIEBEN uppermost, the S comes under the space between two triangles; the I, ditto; the first E, ditto; the first stroke of the B, ditto; there is a triangle above the middle of the second E, and another above the middle of the N. Holding the stamp with SILBER uppermost, there is a triangle above the S, and another above the I; the beginning of the L is under the space between two triangles; there is a triangle above the B; a space between two triangles is above the centre of the E, and a similar space is above the beginning of the R. With GROSCHEN uppermost, there is a space above the C. Similar tests might be given for the triangles under the feet of the letters; but I think the tests already given will be found sufficient. The lowest point of the white outline of the diamond, containing the 7, does not touch the white outline of the frame below it.

Forged.

Engraved in *épargne*, and embossed, on very slightly yellowish-white wove paper, no silk threads. My specimen is cut to shape, so I cannot say whether there is any oblique inscription, as in the 1853 issue. The profile at the top of the head shows the lump (under the *middle*, instead of under the beginning, of the B of SILBER), but there is no depression either side of the lump. The profile of the under side of the lower lip is almost exactly horizontal, pointing towards the E of GROSCHEN. The octagonal line round the central medallion is considerably thicker than the oval line, where the two are separate. In the word SIEBEN, the bottom half of the S is very much smaller than the top half; the I is less than $\frac{1}{2}$ mm. wide; an oblique white line crosses the end of the lower limb of the E. In the word SILBER, there is a similar, white line across the lower part of the I. In the word GROSCHEN, the head of the G points vertically down, towards the tail; the O is parallel with the R; the bottom of the S is very much smaller than the top; the upper end of the C comes to a blunt point; the two uprights of the H are only about $\frac{1}{4}$ mm. apart, and the bottom limb of the E is the same length as the top limb. In the word SIEBEN, there is a triangle over the S, another over the I, another over the centre of the B; the centre of the second E is under the space between two triangles, and there is a triangle over the beginning of the N. In the word SILBER, the beginning of the S is under a space; the beginning of the I is also under a space; the L is under a badly-drawn triangle; the centre of the B is under a space; the E is under a triangle, and there is a space above the centre of the R. In the word GROSCHEN, there is a triangle above the C. The lowest point of the outline of the diamond which contains the numeral is joined to the white outline below it.

POSTMARKS.

Genuine.—71. I have also often seen a pencil-stroke in blue.

Forged.—A pen-stroke.



QUEENSLAND.

The varieties of stamps, with the design illustrated below, are very numerous. Here is the list of them:—

Issue of 1 November, 1860. Fairly stout, white wove paper, large star watermark, 16 mm. long, unperforated; 1d., 2d., 6d.



Large star.



Small star.

First issue of 1861. Same watermark, perforated 14 to 16; 1d., 2d., 6d.

Second issue of 1861. Small star, 13 mm. long; clean-cut perforation 14 to 16; 2d., 3d., 6d., 1s., "Registered."

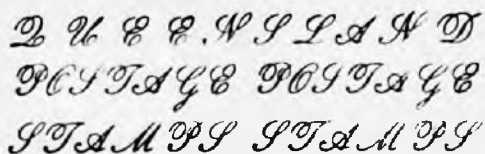
Issue of July, 1861. Same watermark; clean-cut perforation 14; 1d., 2d.

Issue of September, 1861. Same watermark; rough perforation 14 to 16; 1d., 2d., 3d., 6d., 1s., "Registered."

Issue of 1862. Thick, yellowish paper, no watermark, perforated 12½ to 13, in square holes; 1d., 2d., 3d., 6d., 1s.

Issue of 1867. Same paper, no watermark, perforated 13, in round holes; 1d., 2d., 6d., "Registered."

Issue of 1864-5. Small star, perforated 12½ to 13, in square holes; 1d., 2d., 6d.



Script watermark in sheet.



Truncated star.

Issue of January, 1866. Watermark of script letters, as in the illustration, portions of one or more letters on each stamp, perforated 12½ to 13, in square holes; 1d., 2d.

Issue of September, 1866. Thick, yellowish paper, no watermark, *lithographed*; perforated 13, in round holes; 4d., 5s.

Issue of 1868. Small truncated star, as illustrated, 11 mm. long, and part of the word QUEENSLAND, perforated 13; 1d., 2d., 3d., 6d., 1s.

Issue of 1874. The same, but perforated 12; 1d., 2d., 3d., 6d., 1s.

Same issue, perforated 13 × 12; 2d.

Genuine.

Engraved in *taille-douce*, or lithographed, according to the list of varieties given above. The Queen's coronet is very distinct, the top row showing three crosses *pattée*, alternating with three jumbled masses of jewels, intended, no doubt, for *fleurs-de-lys* in diamonds. Below this there are two rows of pearls, with a row of jewels (*i.e.*, not so circular as the pearls) between them. In the top row, there are about twenty-six pearls, and twenty-seven in the bottom row, but it is impossible to count the jewels in the middle row. The background of the central oval is formed by fine, crossed, vertical and horizontal lines. The Queen's eyes are small, but not at all blotched, and the pupil and ring of the iris of each eye can be easily seen. The earring slants rather away from the head. The hair is dark all over, without any white patch on it. The last pearl of the necklace, on the right side of the stamp, comes exactly at the junction of the neck and left shoulder. There is no dark spot, or mole, above the corner of the mouth.



First Forgery.

Of this type I have the 1d., rose-carmine, vermilion; 2d., bright blue; 3d., deep yellow-brown; 4d., dull, dark lilac; 6d., yellow-green; 1s., dark purple; 5s., dull rose, and "Registered," golden-yellow, all unperforated, or perforated 11, 11½, 13, very badly. They are lithographed, on medium, to stout, hard, yellowish-white wove paper. 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; the top showing six jumbled masses of jewels, and no distinct crosses *pattée*. Below this are parts of three rows of pearls, but it is impossible to trace any one of the rows from beginning to end, as they are so blotched. The background of the central oval is usually quite solid, though well-printed specimens show the crossed lines. The Queen's eyes are large, with pupil and iris blotched into one solid, dark mass. The earring, except in the 1s. value, hangs perpendicularly downwards. There is a prominent white patch on the hair, under the SL of QUEENSLAND. The last pearl of the necklace is at the middle of the shoulder, between the edge of the oval, and the beginning of the neck. There is a dark spot or mole, above the corner of the mouth, on the right side of the stamp. The different values are not exactly alike, but the above description will be sufficient for them all.

Second Forgery.

Of this I have only the 1d. Lithographed, on rather spongy, greyish-white wove paper, in pink, unperforated; also on hard, white wove paper, in orange-vermilion, perforated 11. The three crosses *pattée*, between the three clusters of jewels on the coronet, are as distinct as the genuine in this forgery, but the oblique lines of division in the centre cross *pattée* are unequal, two being thick, and the other two thin and pointed. In the genuine, all four oblique lines are of equal thickness. Below the crosses, etc., there are three rows of pearls: the top row shows about twenty, the second row shows fifteen, the rest being blotched into a white line; the bottom row has twenty-one, several of them having dark dots in the centre. The crossed lines in the background are very much coarser than in the genuine, and the inner outline of the oval, between the bust and the words of value, is broken in several places. The Queen's eyes are not alike; the pupil of the left eye being an upright oblong, and the ring of

the iris not complete. The earring hangs perpendicularly downwards. The hair is too light below SLA of QUEENSLAND. The necklace contains fourteen pearls; they are larger, more sketchy, and less shaded than in the genuine necklace, though easier to count. The tail of the Q of QUEENSLAND is almost straight, instead of slanting very much to the right. There are some dark blotches, sticking out of the O of ONE, and the Y of PENNY, which do not exist in the genuine. The imitation engine-turned network in the corners of the stamp is very coarsely done. I don't think this forgery is very likely to deceive.

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.

First Forgery.—51; 54; 62; 100.

Second Forgery.—1; 10.



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 the 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 the right of them.



Third Forgery.

My own 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. I have known it for, I should say, quite thirty years, and it used to be so common, that no schoolboy's collection was complete without it. 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 Réunion 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 corner 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 own 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 on page 230 ; 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 reprint of 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., vermillion on yellowish; 80 c., rose on yellowish.

POSTMARKS.

The same as on the fourth forgery of the 15 c.



ROMAN STATES.

Issue of January 1, 1852. $\frac{1}{2}$ Bajoccho.

This stamp is found in many shades. My publishers catalogue it in drab, bluish-grey, greenish-grey, lilac-grey, dull lilac, and dull mauve, and even this list hardly exhausts all the different tints of paper employed by the printers.

Genuine.

Typographed in black, on coloured wove paper, varying in substance. The rectangular frame is composed of double lines, and, in all my specimens, the frame is at an equal distance of about $\frac{1}{4}$ mm. from the top, bottom, and two ends of the oval. The tongue of the F of FRANCO is usually separate from the vertical stroke, and the right-hand end of the foot of that letter projects as far as the tongue does. The C has its head and tail exactly alike, so that it is a little like a G, but there is, of course, no cross-bar. The O is very square at the top



and bottom. Each O of BOLLO is also very square at the top and bottom. The top of the A of BAJ. is imperfect, as though a tiny piece had been bitten out of it. The J points almost towards the centre of the tiara. The point of the V-shaped centre of the M of MEZZO is equidistant from the two upright strokes of that letter, and the O is very square at the top and bottom. The leaf-ornament, separating FRANCO and BAJ., touches the outline of the oval, and shows three very distinct, upward-pointing serrations or teeth. The similar leaf, separating POSTALE and MEZZO, also touches the outline of the oval, and shows the three teeth, and a blotch besides. The lump (intended for a cross?) on the top of the tiara *almost* touches the pearl under the first L of BOLLO. The lines on the tiara are disposed in the following manner: first there is an oval ring, where the head goes in (this is seldom blotched); then above this there is a wavy line, showing three distinct waves, with a half-wave at each end; above this, a curved line, not waved; above this, a wavy line, showing five waves, with a half-wave at the left-hand end; above this, another curved line, not waved; and, above this, a curved line of dots. Six dots can be seen on some of my specimens, and only five on others. The split ribbon which points obliquely down from the tiara to the left-hand key does not *quite* touch the shaft of the key. The lower part of the shaft of each key, below where they cross, is not solid, but shows a line down the centre. The outline of the ward-part of each key is formed by a single line, nearest the point of the key, and a double line the other two sides (a thick, outer line, and a thin, inner one). The double lines are

usually not blotched together. Most of the lines of the whole stamp are slightly sunk into the paper, as is usual with typographic impressions.

First Forgery.

Lithographed (?), on dark, violet wove paper. The rectangular frame is a single line, joined at all the four corners (the corners of the genuine are not joined). The oval is very much nearer to the frame at the top and on the left side, than it is at the bottom and the right side. The tongue of the F of FRANCO is firmly joined to the body of the letter, and the right-hand end of the foot does not project nearly so far as the tongue does. The C of this word is a real G, with a well-marked cross-bar. This is, of course, an easy test. Each O of the whole inscription is somewhat pointed at the top and bottom, instead of being flattened. There is a tiny ring, joining the B of BAJ. to the pearl above it; this is not the case with the genuine. The top of the A of this word is somewhat pointed, and perfect. If the J were prolonged upwards, it would pass well to the left of the tiara. The point of the V-shaped centre of the M of MEZZO touches the left foot, and is decidedly nearer to the left-hand, upright stroke than to the right-hand one. The left-hand leaf-ornament, between FRANCO and BAJ., does not touch the outline of the oval, but it touches the pearled oval, which the genuine does not. The similar leaf-ornament on the right side, between POSTALE and MEZZO, does not touch the outer oval. The left-hand leaf is blotched almost solid, and both leaves show some slight waves in the upper outline, instead of the well-marked teeth of the genuine. The lump on the top of the tiara is *very* small; it is some distance from the pearled oval, and comes under the space between the LL of BOLLO, instead of under the first L. The oval ring at the bottom of the tiara is a solid blotch; above this is a wavy line of three waves; above this is a curved line, not waved; above this is a waved line, which is blotched into the curved line above it, so that the waves are difficult to make out. The dotted line at the top shows five dots. The split ribbon which, in the genuine, points obliquely down from the left side of the tiara to the shaft of the left-hand key is, in this forgery, represented by a sort of inverted comma, which is firmly joined to the shaft of the key. The lower part of the shaft of each key, below where they cross, is absolutely solid. The outline of the ward-part of each key is single all round, thin near the point of the key, and thick on the other two sides. The design is not at all sunk into the paper.

Second Forgery.

This might easily be mistaken for a very blotched and badly-printed genuine stamp, for most of the design is as close a copy as a lithographic transfer. It is lithographed, on olive, wove paper. The frame is a single line, joined at the corners, and it is nearer to the left-hand end of the oval than to either of the other three sides. The tongue of the F of FRANCO is firmly joined to the body of the letter, and the right side of the foot does not project *quite* so far as the tongue. The first O of BOLLO is not so square at the top as the second O. The E of POSTALE is badly drawn, and its tongue touches the inside of the top limb. In the word BAJ., the foot of the A just touches the J, though they are quite separate in the genuine, and in the first forgery. The lump at the top of the tiara is divided into two points, the left one (which is longer than the other) *just* touches the pearl, under the first L. of BOLLO. The two curved lines across the tiara, separating the wavy lines, are themselves rather wavy, and ragged. The outline of the wards of the right-hand key is like the genuine; but, in the left-hand key, the double lines of the genuine are blotched together. The

handle of the left-hand key, below where they cross, is solid; the right-hand one is not solid, but it does not show any central line. No part of the sunk design is sunk into the paper.

Third Forgery.

Lithographed, on rather thin, dark, dull violet, wove paper. The rectangular frame is single, and joined at the corners. In the genuine, the top, bottom, and two ends of the oval come so near to the frame, that there is only about $\frac{1}{4}$ mm. between them. In this counterfeit, the frame is very much further from the oval (top, $1\frac{1}{2}$ mm.; bottom, $1\frac{3}{4}$ mm.; right side, over 2 mm.; left side, nearly 2 mm.). This is an easy test. The tongue of the F of FRANCO is firmly joined to the body of the letter, which does not appear to have any foot. The head of the C ends in a lump, while the tail is a hair-stroke. This is another easy test. The O is pointed at the top and bottom. The first O of BOLLO is quite flat at the top, much more so than the genuine, and the second O is not square, either at the top or the bottom. The top of the A of BAJ. is quite square, with a little projection from the left top corner. The J seems to point rather to the right of the centre of the tiara. There is a black dot in the centre of the O of MEZZO, and the said O is very circular, and not square at the top. The leaf-ornament, before FRANCO, is fairly like the genuine, but the one after POSTALE does not touch the outline of the oval, and only shows the three teeth, the inner one being very shapeless. There is a distinct ball on the top of the tiara, which touches the pearl under the first L of BOLLO. The oval ring at the bottom of the tiara, where the head would go in, is a solid black blotch, and the various lines across the tiara are irregular, and very badly done, the two curved lines being much thicker at the right side than at the left. The sloping ribbon, which goes from the middle of the tiara down to the shaft of the left-hand key, is not split, but is formed by two, almost parallel lines, with a blotch near the centre. It is firmly joined to the shaft of the key. The top edge (nearest the point) of the wards of the left-hand key is a single line, like the genuine; the edge nearest the B of BOLLO is one thick, solid line; the edge nearest the handle of the key is composed of two lines, the thicker of the two being inside, instead of outside. The outline of the wards of the right-hand key is thick all round, instead of being double at the right-hand edge and bottom. The lower part of the shaft of the key on the left side, below where they cross, has a line in it, like the genuine, but that of the other key shows two lines, instead of one. In the genuine, and the other two forgeries, there are fifty-one pearls in the inner oval; this counterfeit has fifty-two, and some of them are very irregularly drawn. No part of the design is sunk into the paper. I have found some difficulty in giving the above details, as the paper of this forgery is so very dark, that the design is hard to see. I must add that the paper itself is *blue*; the violet colouring is only on the face. It is much smoother and more shiny than the genuine.

POSTMARKS.

Genuine.—51. I think I have also seen 29, smaller. 73 is sometimes found. Occasionally, specimens may be seen with a large St. Andrew's cross, 20 mm. long, with the arms $1\frac{1}{2}$ mm. thick, and with one of the above-described cancellations struck over the cross, but I do not know anything about the said cross.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—10.

Same Issue. 4 Bajocchi.**Genuine.**

Typographed, as before, in black, on buff, lemon, or yellow paper, varying in substance. The rectangular frame of the stamp, as in the $\frac{1}{2}$ baj., is double-lined, and comes within $\frac{3}{4}$ mm. of the stamp itself at the top, bottom, and sides. In my specimen, the serif to the top of the R of FRANCO nearly touches the preceding F, and the head and tail of the C are both alike, while the O is very square at the top and bottom. An elaborate description of the design is unnecessary, as the tiara will furnish enough tests. The said tiara is much wider at the top than at the bottom. Each of the three wavy lines across it shows three complete, upward-pointing waves, with a half-wave at each end. On the top of the tiara there is a solid black ball, flattened at the top; and above the ball, not touching either the ball or the outline of the inner circle, there are three blotches, probably the remains of a cross. The tassel, hanging down, above the J of BAJ., if prolonged downwards, would pass almost clear to the left of the vertical stroke of the J.

**Forged.**

Lithographed, on white wove paper, coloured on the face a pale, dead-looking yellow. My copy is cut rather close, but I believe the frame is only a single line, 1 mm. from the stamp at the top, and $1\frac{1}{4}$ mm. at the left side. (The other sides of my specimen are cut off.) In the word FRANCO, the serif at the top of the R does not go near the F, the tail of the C is only a hair-stroke, instead of being like the head, and the O is not at all square at the top or bottom. The top of the tiara is not splayed out at all, but is quite a pointed oval. The bottom, wavy line, across the tiara, shows two waves, with part of another at the right-hand end; the middle, wavy line shows two waves, with three-quarters of a third wave at the right-hand end; the top, wavy line shows two waves, with a half-wave at the right-hand end. On the top of the tiara there is a ring, or ball, with a blank centre, and, on the top of this ring, there is a very distinct black cross, which touches the outline above it. The tassel hangs down very nearly over the centre of the vertical stroke of the J of BAJ.

POSTMARKS.

Genuine.—As in the $\frac{1}{2}$ baj.

Forged.—Uncancelled.

Same Issue. 6 Bajocchi.**Genuine.**

Typographed, in black, as before, on drab, greenish-grey, greyish, or pale azure paper. The tail of the C of FRANCO is exactly like the head. The first O of BOLLO is at some distance ($\frac{3}{4}$ mm.) from the B, and the second L of that word does not touch the following O, and is $\frac{1}{2}$ mm. from the frame above it. The feet of the letters TALE are usually all firmly joined together. In the word BAJ., the cross-bar to the A is below the level of the centre of the ball at the end of the J. There are eight large pearls in the handle-
ring of each key. The bottom wavy line, across the tiara, shows two complete, tall, upward-pointing waves, with a half-wave at each end; and the upper wavy line shows three waves, with a half-



wave at each end. At the top of the tiara, there is a solid, or partly-shaded ball, and, above this, there is a neat, distinct cross, which does not touch the outline above it.

Forged.

Lithographed, on white wove paper, coloured a sort of bluish-drab on the face. The tail of the C of FRANCO is a hair-stroke, instead of being like the head. The first O of BOLLO *just* touches the B, and the second O touches the second L. This L *very* nearly touches the outline above it. The E of POSTALE is not joined to the L. In the word BAJ., the cross-bar to the A is above the level of the centre of the ball at the end of the tail of the J. There are twelve large pearls in the handle-ring of the key on the left side, and ten pearls in the ring of the other key. This is a very easy test. The lower, wavy line, across the tiara, shows three waves, with a half-wave at the right-hand end; and the upper, wavy line shows four waves. There is a ring, or white-centred ball, on the top of the tiara, and, above the ball, but not touching it, may be seen the fragmentary remains of a cross.

Genuine.—29, 51.

POSTMARKS.

Forged.—Uncancelled.

Same Issue. 7 Bajocchi.

Genuine.

Typographed, in black, as before, on blue wove paper. The F of FRANCO is quite clear of the frame, and it does not touch the R. The head and tail of the C are alike. BOLLO is placed in such a position, that the space between the letters LL is exactly above the point of the shield. In the word POSTALE, the letters TALE are all joined together at the foot. The top of the A of BAJ. is rounded, and the cross-bar is exactly level with the centre of the ball of the J. There is no stop after the 7. The cross on the top of the tiara is placed on the centre of the ball. The shafts of the keys have their lower ends enlarged, as in all the other genuine values, and there is a line down the centre of each shaft. The central tassel, above BAJ., hangs above the right side of the A. I fancy these tests will suffice, but there are plenty of others.



Forged.

Lithographed, *in ultramarine*, on white wove paper. This, of course, renders the stamp harmless, but it may very likely also exist on coloured paper. The head of the F of FRANCO is jammed into the frame, so that part of it is cut off; and the front of the head is joined to the R. The tail of the C is not like the head. BOLLO is placed much too far to the left, so that the final O comes above the point of the shield. The letters of POSTALE are all separate from each other. The top of the A of BAJ. is quite square, and broad, and the cross-bar is far above the level of the ball of the J. There is a stop after the 7. The cross on the top of the tiara is over the right side of the ball, instead of being central. The shafts of the keys are straight lines, not enlarged anywhere, and each has a thin line down it, *close* to the left-hand edge of the shaft, instead of along the centre of it. The central tassel, above BAJ., hangs above the left-hand edge of the vertical stroke of the J.

Genuine.—As before.

POSTMARKS.

Forged.—29.

Issue of October 1, 1852. 50 Bajocchi.

Genuine.

Typographed, in dull blue, or ultramarine, on thick, hard, white or yellowish-white wove paper. The F of FRANCO is very clear and distinct, and its bottom-stroke projects to the right, very nearly as far as the head does. The letters RAN of this word are all joined together at the bottom, and the white, inside part of the O is $\frac{3}{4}$ mm. wide at its broadest part. The tail of the second L of BOLLO turns up considerably higher than that of the first L. In the word POSTALE, the foot of the P is thicker than the serif of the head, but does not project so far to the left as the said serif does. The bottom of the S is



decidedly flat, and the letters TAL (and often TALE) are all joined together at the bottom. The A of BAJ. has a fairly sharp point; its two feet are of nearly equal width, and the cross-bar is as thin as the cross-bar in the B. The head of the j is so wide, that it projects further to the left than the tail does. The o of 50 is very square at the top and bottom. The three wavy lines on the tiara (intended for the tops of the three crowns) are not particularly distinct, but there appear to be five waves in the lowest one, four waves, with a half-wave to the right, in the middle one, and four waves, with a half-wave to the left, in the top one. On the top of the tiara, there is a small, solid ball, with a very tiny, almost microscopic cross, on the top of the ball, leaning over to the right. The cross is nearly under the centre of the vertical stroke of the first L of BOLLO. The two ribbons under BOLLO end in long fringes, the left one solid, the right one nearly so; and these fringes are cut off vertically, and not forked. The crosses in the wards of the keys do not, as a rule, touch the outer edge of the wards, and never touch the shafts of the keys. There is a ball at the point of each key, and a sort of white cog-wheel, on a coloured ground, in the handle. The cog-wheel of the left-hand key has ten white teeth; that of the right-hand key has nine teeth. The four tassels, hanging from the keys, are not forked, though there is a slight division in the one nearest to BAJ., and in the one nearest to 50. Outside the scalloped line of the inner frame, above RAN of FRANCO, there is a curved line of the next frame. This curved line has a very distinct break in it, nearly $\frac{1}{2}$ mm. wide, above the R. In each corner of the stamp, there is an oak-leaf; the central vein of each leaf is not one continuous line, but in two parts. Taking the leaf in the left, bottom corner, the part of the central vein nearest to the point of the leaf is a little less than 2 mm. long, while the part of the vein nearest to the base of the leaf is a mere stump, hardly $\frac{1}{2}$ mm. long. There is a sort of fringe of short lines, of varying lengths, above the FR of FRANCO, another similar fringe above CO BO, another above LO POS, another above TALE, another below FR, another below BAJ., another (this is divided into two portions) below 50, and another below E. To save space, and needless repetition, I have made a table, showing the number of lines in the various fringes, in the genuine stamps, and the six forgeries. The said table will be found on page 240, after the description of the sixth forgery. I do not think it will require much explanation, but I ought to say that, in the number of lines in the fringe below 50, the *two* numbers ("11 + 8," for instance, in the genuine) signify that the fringe is divided into two portions, with 11 lines to left, and 8 lines to right of the break. Also I must note here that, in the genuine, the lines of the fringe over LO POS do *not* slope the same way as those over CO BOL, but are drawn down from right to left. The best of the counterfeits (fourth forgery) errs in this point.

First Forgery.

Lithographed, in pale blue, on very yellowish-white *laid* paper. There is a very tiny line, cutting through the head of the F of FRANCO, but it almost requires a microscope to see it. The foot of this letter is short, not nearly so long as the head. None of the letters of this word touch each other. The tail of the second L of BOLLO is the same height as that of the first L. The cross-bar to the foot of the P of POSTALE is so thin that it is almost invisible; the base of the S is nicely rounded, and only the letters AL are joined at the foot. The cross-bar at the head of the J of BAJ. does not project to the left, half as far as the tail does. The o of 50 is pointed at the top and bottom. The lines on the tiara give a very easy test for this forgery. There are *no* wavy lines, but two bands, each shaded by perpendicular lines, go right across the tiara, with a dotted line above the upper band. Above this dotted line is a large semicircle, supporting a tall and distinct cross, which leans slightly to the left. This cross is almost under the tail of the first L of BOLLO. There is a short, forked, pointed fringe at the end of each of the ribbons under BOLLO. At the point of the left-hand key there is a large ball, but the other key has a plain point, without any ball. The handle of each key has a scalloped outline, very different from the white cog-wheel on a blue ground of the genuine: as far as I can make out, each handle shows twelve scallops. The four tassels are deeply forked. There is no break in the coloured line next but one above the RAN of FRANCO. The central vein in each of the four oak-leaves is continuous, from the base of the leaf to within about 1 mm. of the point. Thus the vein in the leaf in the left bottom corner is a very thin, unbroken line, nearly 3 mm. long. For the number of fringing-lines, see table on page 240.

Second Forgery.

This is a very blotchy production, yet it is much more like the genuine than the first forgery is. Lithographed, in dark blue, on thick, hard, very rough, yellowish-white wove paper. There is a coloured line, easy to see, joining the central tongue of the F of FRANCO to the right-hand corner of the foot of the letter. The white, inside part of the O of this word is not more than $\frac{1}{2}$ mm. across, in its widest part. The P of POSTALE has hardly any foot; the S is of rather a sprawling shape, and the right side of the T is imperfect. The cross-stroke to the foot of the right leg of the A of BAJ. is longer than the other; the cross-bar of the letter is thicker than that in the centre of the B, and its point is usually blunt and rounded. The wavy lines on the tiara are so much blotched, that I am not sure of the details; but I fancy there are three waves in the lower line, and five in the middle one; the top one is quite undecipherable. The ball and cross on the top of the tiara are blotched into a sort of rough cone, which leans to the right, so as to point to the centre of the horizontal limb of the first L of BOLLO. The fringe of the left-hand ribbon is much more rounded than the other. The cross in the wards of the left-hand key usually touches both the shaft of the key, and the outline of the wards. The white cog-wheel in each key shows ten teeth, but those in the right-hand one are very difficult to make out. This forgery, like the genuine, shows the break in the line, next but one, outside the R of FRANCO. The vein of the oak-leaf in the left lower corner is in three pieces, instead of two; and the same is the case with the leaf in the right upper corner. As to the fringing-lines, the column devoted to this forgery in the table on page 240 will be found to be very imperfect, as most of the little lines and dots forming the fringes are blotched together, into a mass of colour, so that they cannot be counted.

Third Forgery.

Lithographed, in rather greenish-blue, on medium, white wove paper. The R of FRANCO is not joined to the A, but the A and N are joined together at the foot. The O is very narrow, so that the white, inside part is not more than about $\frac{1}{4}$ mm. wide at its broadest part. The tail of the second L of BOLLO is very little higher than that of the first L. The cross-bar to the foot of the P of POSTALE does not project on the right side at all; the head of the S is more squeezed-in than the tail; the T and A are joined, but not the L. The point of the A of BAJ. is broad and rounded. The head of the J does not project to the left so far as the tail does. The o of so is fairly square at the bottom, but more pointed at the top. There are only two wavy lines decipherable on the tiara: the lower one shows four waves, with a half-wave at the left-hand end; the upper one has five waves. The ball on the top of the tiara is *very* small, and the cross on it is more distinct than in the genuine. The fringe of the right-hand ribbon is hardly shaded at all, and there is no vertical line to show where it joins the ribbon. In both keys, the cross in the wards touches the shaft of the key. The white cog-wheels in the handles of the keys have an equal number of teeth—ten in each. They are easy to count. The ends of the four tassels are too round. There is no break in the coloured line, next but one above the R of FRANCO. The fringing-lines are enumerated in the table on page 240. The lines of the fringe above LO POS are *vertical* in this forgery, and those below so are not divided into two portions.

Fourth Forgery.

This is much the best of the lot; indeed, one was sent to me, as genuine, by a first-class dealer, a short time ago. Typographed, like the genuine, in pale blue, on *very* thick, yellowish-white wove paper. None of the letters of the inscription touch each other, except the AL of POSTALE, which are joined at the foot. The white, inside part of the O of FRANCO is not more than $\frac{1}{4}$ mm. wide, at its broadest part. The middle of the B of BOLLO is slightly blotched, and the tail of the second L of that word does not turn up any higher than the tail of the first L. The foot of the P of POSTALE is long on the right side, and very short on the left side, though there is not much difference between them in the genuine. The right foot of the A of BAJ. is more than twice the width of the left foot. The cross-bar at the top of the J does not project so far to the left as the tail does. The o of so is not at all square at the top and bottom. The tiara affords an easy test, as there are *no* wavy lines on it, and the two pairs of lines across it look, at first sight, like two bands of colour. The fringe of the ribbon under the O of BOLLO is forked, showing two points; and the similar fringe under the B of BOLLO shows three points in good copies. The cross in the wards of the right-hand key touches the shaft of the key. The teeth in the white cog-wheels in the handles of the keys are imperfect; in the one on the right side there are usually not more than five distinct teeth; and, in the one on the left side, four to eight may be discerned, according to the way in which the stamp is printed. The curved line, next but one outside the RAN of FRANCO, shows a tiny break in it; but it is much smaller than that in the genuine, and is exactly opposite the point of the A, instead of nearly opposite the R. The fringing-lines are given in the table on page 240; those below so are not separated into two lots, and those above LO POS slope down from left to right, the same as those above CO BOL. This is an easy test. The design is indented into the paper, just like the genuine.

Fifth Forgery.

Typographed, in dark blue, on thick, hard, white wove paper. The front of the head of the F of FRANCO hangs down below the level of the centre of the letter; the R is blotched in the centre, and the O is battered and misshapen, the white, inside part being pear-shaped. The tail of the second L of BOLLO is no higher than that of the first L. The P of POSTALE has no trace of any foot, and the tongue of the E is badly formed. The A of BAJ. is rather flat at the top, and the cross-bar, in my single specimen, only goes half-way across the letter. The tail of the J is sloping, rather than rounded. The tiara is very much blotched in my specimen, and no details can be made out; there seem to be only *two* irregular lines across it. The dark lump on the top of it, indented to represent the ball and cross, is almost upright. The cross in the wards of the key on the left side touches the outline of the wards, and the cross in the wards of the other key touches the shaft of the key. The white cog-wheels in the handles of the keys are so blotched, that the teeth cannot be counted. The fringing-lines, as far as decipherable, will be found in the table below; those above LO POS are vertical, instead of sloping down from right to left. The design is slightly indented into the paper.

Sixth Forgery.

Lithographed, in dark blue, on thin, *very* transparent, greyish-white wove paper. The design is almost as distinct at the back as on the front. The B of BOLLO has no foot, and there is no serif to the left of the head of the P of POSTALE, and the tail of the S touches the O. The white centre of the O of FRANCO is only about $\frac{1}{4}$ mm. wide. The left foot of the A of BAJ. is rather wider than the right one, and the cross-stroke of the head of the J is *very* short, so that it does not project to the left nearly so far as the tail does. The o of so is rather pointed at the top and bottom. The tiara, in my single specimen, is covered by the postmark, so that I cannot give details, but, as far as I can see, the lines across it are broken. The ball and cross, on the top of it, are under the space between the OL of BOLLO. The cross in the wards of the key on the right side touches the shaft of the key; the other one, in my specimen, is hidden by the postmark. There seem to be nine white teeth in each cog-wheel. The tassel below the E of POSTALE is slightly forked. As far as I can make out, there is no break in the curved line, next but one outside the RAN of FRANCO. The basal part of the vein in the oak-leaf in the left lower corner is too long, measuring over 1 mm., while the rest of the vein is too short, measuring only about $1\frac{1}{2}$ mm. The fringing-lines are enumerated in the table below. Those below BAJ. are in two lots in this counterfeit, and they are all easier to count than even the genuine. The design is not indented into the paper. Unlike the genuine, or any of the other forgeries, this counterfeit has a rectangular, coloured line or frame round the stamp. I think the extremely transparent paper is one of the easiest tests.

TABLE OF FRINGING-LINES.

Number of lines	G.	1 F.	2 F.	3 F.	4 F.	5 F.	6 F.
Above FR of FRANCO	. 17	. 18	. 14?	. 23	. 13	. 17	. 12
Above CO BOL	. 21	. 21	. 16?	. 27?	. 24	. 18?	. 17
Above LO POS	. 21	. 23	. ?	. 33	. 21	. 20?	. 12?
Above TALE.	. 16	. 17	. ?	. 24	. 19	. 14?	. 14
Below FR	. 15	. 18	. 10	. 27?	. 14	. 17	. 15
Below BAJ	. 23	. 22	. 17	. 17 + 20	. 19	. 21?	. 5 + 13
Below so	. 11 + 8	. 22	. ?	. 34	. 22	. 11 + 7	. 11 + 5
Below E of POSTALE	. 15	. 17	. ?	. 26	. 13	. 11?	. 13

The first vertical column gives the number of lines in the genuine, the other columns give those of the six forgeries, respectively.

POSTMARKS.

Genuine.—As before.

First Forgery.—51.

Second Forgery.—51.

Third Forgery.—37 (without numerals).

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—30 (with the numeral, "8," in the centre).

Same Issue. 1 Scudo, rose, flesh.

Genuine.

Typographed, in rose, on thick, hard, white, or yellowish-white wove paper. The foot of the F of FRANCO projects to the right, *very* nearly as far as the head does; the letters RAN are joined together at the bottom; the head-stroke at the left top corner of the N is broken, so that it shows as a tiny, separate dot, to left of the head of the N. The O is quite flat at the top.

In the word BOLLO, the first O is rather flatter at the top than the second O; the letters LL are joined at the bottom, and the tail of the second L is taller than that of the first L, as in the 50 BAJ. There is a dot before the head of the P of POSTALE, like that before the N of FRANCO, but rather larger. In this case, it is not a broken-off head-stroke, as the head-stroke is perfect. The letters TAL are joined at the bottom, and the turned-up tail of the L is more than $\frac{1}{2}$ mm. from the left-hand edge of the *body* of the E (not the foot-stroke). In the word SCUDO, the serif to the top of the S does not go near the ball at the end of the handle of the key above it; the tail of the C is too thick to be called a "hair-stroke"; the D is nicely shaped, and perfectly flat at the bottom, while its head is often joined to the head of the U; the O is very flat at the bottom, and rather flat at the top. The foot-stroke of the numeral, 1, is 2 mm. wide, and the sloping serif to the head hangs down to the level of the centre of the figure. The oval ring, at the bottom of the tiara, where the head would go in, is dotted, instead of being formed by two continuous lines. Above this oval, there is a rather ragged line across the tiara; then a thick, wavy line, of about five waves; then another rather ragged line; then another wavy line, of five waves; then another fairly well-drawn line. The solid lump at the top of the tiara is vertical, and comes under the tail of the first L of BOLLO. Above the lump, not joined to it, but very near the bottom of the said L, there is a small, horizontal stroke, or hyphen, probably the remains of the cross. In lightly-printed specimens, the fringes of the ribbons, each side of the tiara, are disconnected from the ribbons, with a vertical stroke between the ribbon and the fringe. These ribbons are seldom joined to the shafts of the keys, and the upper outline of the shaft on the right side is broken, where the ribbon would join it. The cross in the wards of the key on the right-hand side touches the shaft of the key. The centre of the circular handle of each key forms a sort of very blunt, white star; the right-hand star shows seven points, the left-hand one only six points. There are two vertical lines in the frame, to the right of the E of POSTALE (a thick one, and a thinner one), and neither of these lines touches any portion of the rest of the frame. At the other side of the stamp, to the left of the F of FRANCO, there are two similar, vertical lines, but, in this case, the bottom end of the thin, outer line is joined to one of the curved lines of the frame. At the right and left ends of the stamp, outside the frame, there is a coloured ring, and each of these rings has a solid semi-circle, or half-ball, hanging down it, from the top, inside.



First Forgery.

Lithographed, in scarlet, or vermillion, on medium, white wove paper. The foot of the F of FRANCO is *very* short, and does not project to the right even so far as the tongue of the letter. The left, top corner of the N is sharp, and the right, bottom corner is blunt, *i.e.*, the letter is upside down. There is no dot before the left top corner of the N. The O is badly shaped, the right bottom corner being sloped too much, and its top is not flat. The letters LL of BOLLO are not joined at the bottom, and the tail of the *first* L is taller than that of the second. There is no dot before the head of the P of POSTALE; there is a cross-stroke to the top of the A, which does not exist in the genuine; the letters TAL are not joined at the bottom, but the foot of the L *very* nearly touches the left-hand, vertical edge of the body of the E. The serif to the head of the S of SCUDO nearly touches the ball, at the end of the handle of the key above it. The tail of the C is a mere hair-line; the D is badly shaped, as the base of it slopes strongly up to the right, instead of being flat. Its head does not touch the head of the U. The O is of a nice oval shape, not flat either top or bottom. The foot-stroke of the numeral, 1, is only about $1\frac{1}{2}$ mm. wide, and the sloping serif does not hang down anything like as low as the level of the centre of the figure. The two lines forming the oval ring at the bottom of the tiara are both continuous, the bottom one being much the thicker of the two, though they are of equal thickness in the genuine. Above this oval, there is a wavy line, of four waves; then there is a wide space; then another thick, wavy line, of about four waves; then a very thin line; then a rather thicker, irregular line; then another thin line, at the top. On the summit of the tiara, there is a large, easily-seen cross, with the right arm imperfect. The cross leans over to the right, and its top joins the tail of the first L of BOLLO. The fringes are firmly joined to the ends of the ribbons, each side of the tiara, but the left-hand one shows a vertical stroke, rather like the genuine. The right-hand ribbon is joined to the tiara, by a coloured dot, and both ribbons are joined to the shafts of the keys. The white centres of the circular handles of the keys cannot be likened to stars; they are merely irregularly-scalloped white discs. The thick, vertical line, near the E of POSTALE, does not touch any part of the frame; but the thin line, parallel with it, is joined to the right-hand ornament, so as to form part of it. The thin, vertical line, at the left side of the stamp, near the F of FRANCO, is also similarly joined to the ornament to left of it.

Second Forgery.

Nicely lithographed, in vermillion, on very thick, yellowish-white wove paper. I shall not be able to give very many details of this forgery, as I only possess one specimen, and it is obliterated with a heavy, black cross, which hides most of the centre. The left top corner of the N of FRANCO is perfect, and does not show any dot; and, so far as I can make out, it is not joined to the foot of the A. The O is not at all flat at the top. The right bottom corner of the B of BOLLO is cut off rather slopingly, instead of being rounded, and the first O is not flat at the top. (The rest of the word is obliterated in my specimen.) I do not think there is any dot before the head of the P of POSTALE; the O is not flat at the top; and the T is not joined to the A. The S of SCUDO is a long way from the ball at the end of the handle of the key, and is too far to the left. In the genuine, the ball is over the middle of the head of the S, and only $\frac{1}{2}$ mm. distant from it. In this forgery, the ball is over the middle of the space between SC, and is very nearly 1 mm. from the nearest

part of the S. The O is not flat, either at the top or at the bottom. The I has a *very* short serif, which hardly hangs down at all. Its foot-stroke is barely $1\frac{1}{2}$ mm. wide. The details of the tiara are obliterated in my copy, but I think there is a good-sized ball on the top of it, surmounted by a fairly distinct cross. The fringes of the ribbons, each side of the tiara, are widely separated from the ends of the ribbons. The ball, at the point of the right-hand key, is not complete, and does not touch the point of the key. The left-hand ribbon is joined to the shaft of the key; the other is covered by the cancellation. The cross in the wards of the right-hand key is far too small, and touches the outline of the wards, furthest from the shaft. The stumpy, white star, in the circular handle of the left-hand key, shows nine points; the other is covered by the obliteration. The right top corner of the E of POSTALE touches the thick, vertical line to right of it; and the thin, vertical line, parallel with the thick one, is joined to the ornament to right of it. The thin, vertical line, on the left side of the stamp, is similarly joined to the ornament to left of it. The coloured ring, at the right-hand end of the stamp, has *two* semicircular dots in it; one hanging from the top of the ring, and the other rising from the bottom. This is an easy test. The ring at the left-hand end of the stamp is like the genuine.

Third Forgery.

Lithographed, in *very* pale vermillion, on thin, yellowish-white wove paper, not half so thick as the genuine. I have several specimens, and they all look as though not half enough ink had been used by the printer. There is hardly any foot visible to the right side of the F of FRANCO; there is no head-stroke or dot to the N; the tail of the C is a fine hair-stroke, and the top of the O is not flat. The tail of the second L of BOLLO is, if anything, lower than that of the L, and there is no serif at the left bottom corner of the second L, so that the two letters are a long way apart, instead of being joined. There is no dot before the head of the P of POSTALE, and it does not seem to have any projection or serif to left of the head. The foot of the numeral, I, is only $1\frac{1}{2}$ mm. wide. The details of the tiara are very indistinct. The oval ring at the bottom, where the head goes in, is undecipherable; there seem to be four waves in the bottom, wavy line, and three in the upper one. The lump on the top inclines to the right, and is nearly under the *centre* of the bottom of the first L of BOLLO. There is no horizontal line above the said lump. The ribbons are firmly joined to the shafts of the keys. The white centres of the circular handles of the keys are too indistinct for the points to be counted with any certainty. Of the two vertical lines to the right of the E of POSTALE, the thin one is joined at both ends to the rest of the ornament; but the similar line, to the left of the F of FRANCO, seems to be joined to the ornament only at the bottom end, like the genuine. The ring or ball at the left-hand end of the stamp has the solid half-ball hanging down, not from the centre of the top of the ring, as in the genuine, but from the right side of the top; so that the half-ball is, as it were, in the north-east quarter of the ring, instead of in the north.

Fourth Forgery.

This is very like the last, in its pale, washed-out appearance. Lithographed, in very pale vermillion, on rather thin, hard, greyish-white wove paper. The F of FRANCO has no foot-stroke, and the head seems to touch the tongue, making it into a P. There is no dot in front of the head of the N. The C is a regular, Roman C, with a big head, and a hair-stroke for a tail, instead of being almost equally thick through-

out. The O seems to be broken at the top. The tail of the first L of BOLLO is as tall as that of the second L. There is no dot before the serif to the head of the P of POSTALE. I do not think any of the letters of this word are joined together at the bottom, but I cannot be certain. The right top corner of the E is sloped, parallel to the oblique line of the frame, to right of it. The foot of the numeral, 1, is $1\frac{3}{4}$ mm. wide. It is fairly like the genuine, but the serif is not sloped down enough, and points to the right bottom corner of the O of SCUDO; whereas, in the genuine, the serif points to the space, midway between the O and the 1. The O is broken at the bottom, in my specimen. I cannot make out the details of the tiara. The lump on the top of it is a good deal larger and more rounded than the genuine, and has a smaller lump on it, which touches the very centre of the foot of the first L of BOLLO. The ribbons are joined to the shafts of the keys. The cross in the wards of the left-hand key is very small, with hardly any sign of the transverse arm. The stumpy white star in the circular handle of the key, on the right side of the stamp, has six points; the other star is imperfect, and I cannot count the points. In my specimen, both the vertical lines, to the right of the E of POSTALE, are joined to the rest of the frame; and the same is the case with the similar, vertical lines, to left of the F of FRANCO. As in the third forgery, the solid, half-ball, in the ring at the left-hand end of the stamp, hangs from the north-east corner of the ring.

Fifth Forgery.

This is the "Second Forgery" of the last edition. I do not possess it now, and give the former description of it. 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 upper-most 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 so 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 outward 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; the right-hand upper tassel appears to be pointing upwards, directly at the E of POSTALE, and the left-hand upper one appears to be pointing 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.—As before.

First Forgery.—Sometimes 51, but usually uncanceled.

Second Forgery.—A large, black cross.

Third Forgery.—51.

Fourth Forgery.—51.

Fifth Forgery.—My proof was not cancelled.

Issue of 1867. 2 Centesimi, green.

I no longer possess this stamp, and must transcribe the description from my second edition.

Genuine.

Typographed, 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.—38, 42, without numerals. Also 51.

Forged.—My single specimen was uncanceled.

Same Issue. 80 c., rose.**Genuine.**

Typographed, like the 2 c., above described, on rose-faced, *glacé*, white wove paper. The catalogues call the colour "rose," but really it is a duller colour than the perforated stamp which followed it, and I believe the paper is sometimes not *glacé*. A very elaborate description will be unnecessary, as the forgeries are poor. There is no cross-bar over the A of FRANCO; the heads of the S and T of POSTALE are not joined together; the o of 80 has a tiny, horizontal stroke above it, and there are *two* stops after the number—a large one, followed by a small one. The head and tail of the C of CENT are exactly alike, and the stop after the word is particularly large, and placed a little too high up. The bottom end of the tassel, above the C, comes down half-way between the curved, dotted line, joining the key-handles, and the curved, top outline of the bottom label, and the said tassel shows a distinct fringe, of four lines. The two wavy lines on the tiara are very distinct; there are three waves, with a half-wave at each end, in the lower one, and the same, but drawn rather larger, in the upper one. The ball, on the top of the tiara, is not solid, and the cross on the ball is quite distinct, and does not touch anything above it. The bottom of the upper label, below the words FRANCO BOLLO POSTALE, is formed by a number of V's, laid on their sides, the point of one V going into the open part of the next one. They are largest each side of the tiara, and diminish to a mere line, at the right and left-hand ends. The top V, on the left side, is under the O of BOLLO, and the top V, on the right side, is under the second L; so that there is a wide, open space, above and on each side of the cross on the tiara.

Each circular key-handle contains seven more or less oblong dots. There are many more tests, but the above will be sufficient.

Forged.

Coarsely lithographed, on unsurfaced, white wove paper, coloured rose, or almost Indian-red, on the face. There is a large cross-bar to the head of the A of FRANCO, joining it to the top of the N. The heads of the S and T of POSTALE are joined together. There is no horizontal stroke above the o of 80, and no stop after that number. The tail of the C of CENT is not exactly like the head, but has a small projection, pointing towards the E. The stop after this word is small, and level with the bottom of the T. The tassel above the C is merely a round ball, without a fringe, and only just breaks the line (*not* dotted) joining the key-handles. The centre of the tiara shows a black object, something like a bird, and there are no wavy lines. The outline, under FRANCO, etc., is formed by two feathers or palm-branches, joining each other under BOLLO; and the cross on the tiara touches them where they join. The ball on which the cross stands, is quite solid. The right key-handle contains ten circular dots, some being blotched together, and the left one contains nine similar dots.

POSTMARKS.

Genuine.—As in the 2 c.

Forged.—10, 51.

REPRINTS.

I must say a few words about these, as every ordinary collection is well furnished with them. Mr. Westoby's book says: "Some of the type-cast blocks of the centesimi series found their way to Florence, in an unaccountable manner, and there fell into hands that reprinted them in shoals, perforated and unperforated, gummed and ungummed, coloured paper of all shades, glazed and unglazed; so that it is difficult, at times, to distinguish between the reprints and the originals. Those of the reprints that are perforated, do *not* gauge that of the originals, which is 13 on *all* four sides, except in one solitary case: for, out of fourteen varieties of perforations of the reprints, only one gauges 13 all round."



ROUMANIA.

Issue of 1856. 27 Paras, black on rose laid.

This is a very scarce stamp, present value about £50. 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, ПОРТО СКРИСОРІ (PORTO SKRISORI, in English letters), is the same in all the values. I am rather hampered in my description, by the fact that the printers have not been able to procure a suitable fount of Russian characters, so that I am compelled to use the English letters most resembling them in shape. Thus, in place of the first letter of the

first word (a thing like two I's with a cross-bar at the top) I shall put the letter H; and, in place of the fourth and eighth letters of the second word (a thing like an N, with the oblique stroke slanting the other way), I shall put the letter N. Thus the two words in full will be HOPTO CKPNCOPN. 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 first 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 second 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 2 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 is slightly hollowed out, with the left-hand stroke hanging down to below the centre of the numeral; the whole head is absurdly wide, and the tail ends in a hook, bending up to the right, though this hook may be a malformed stop after the 7, touching, or nearly touching, the tail. The wide mouth, or bell of the horn, shows six rows of square dots in it; there seem to be sixteen dots. 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, from there to the mouthpiece, 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, which are shaped like a bracket (—), 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.

First Forgery.

I have only one specimen, and that not likely to deceive. Hand-struck (from an electrotpe *cliché*?) in black, on 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 first 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, and 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 all the 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 hook to the end of the tail of the 7. The opening end, or bell, of the horn is one thick, black blotch; and 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. 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's head. 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 HOITO; 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.

Second Forgery.

This is evidently an illustration from a catalogue. Typographed, on thick, white wove paper, which has been coloured a pale rose on the face. The feet, as well as the head, of the H are joined by a cross-bar, and the cross-bar of the head does not actually touch the left upright. The first O is thick at the bottom, and thinner at the top, neither top nor

bottom being broken. Like the **H**, the vertical stroke of the **P** is not carried high enough to be entirely joined to the head-stroke; it only joins by a tiny dot. The right arm of the **T** hangs down very much lower than the left arm. The final **O** is a good deal smaller than the other, and not broken either at the bottom or the top. In the second word, the foot-stroke to the upright of the **K** only projects on the right side; the foot-stroke to the tail of this letter is absurdly long, and firmly joined to the foot-stroke of the **P**. The second **E** of this word is an English capital **C**, the tail being plain and not like the head. This is a very easy test. The **O** is further from the outline than the other letters are. There is very little sign of any head-stroke to the second **P**. The head-stroke to the final **N** does not touch the upright, and there is a short dash above the middle of the top of this letter, which is really a broken continuation of the head-stroke. This final **N** is no wider than the other. The base of the **2** is flat, like the genuine, but much thicker, while the head ends in a sharp point, which is directed towards the left bottom corner of the stamp. In the genuine, the head widens out to a sort of club-shape, which is blunt, and turns inward a little, so as to point almost directly downwards. The head of the **7** is too thick; the serif hangs down only to level with the shoulder of the **2**, and the bottom is cut off square without any hook or stop. There are seven rows of rather diamond-shaped dots in the open end of the post-horn. I can make out twenty-two dots. The thick part of the horn, near the wide end, is shaded by three thick lines and a triangular black mass. The mouthpiece, which ends in a blunt point in the genuine, is widened out, in this forgery, into a cup, as in a real instrument. The thin part of the tube, between the mouthpiece and the ring, contains three thin lines of shading, instead of two. Imagining the mouthpiece to be a gun, a bullet fired from it would hit the right bottom corner of the final **N**; *i.e.*, it hardly curls inwards at all. The left upper ray of the star is a long way below the level of the right horn of the bull; and the left lower ray, which ought to point directly towards the place where the horn joins the head, points downwards, far to the right of the join. The right horn of the bull points to the right bottom corner of the **O** above it; while his left horn, which is very much thinner and straighter than the other, points to the **P**, like the genuine. The right ear is only about one-third the size of the left. The face of the bull is altogether unlike the genuine; it reminds one of a thin-faced, hollow-cheeked old lady, in spectacles, with an Ally Sloper nose, and a very curved, toothless mouth, touching the nose. The real mouth of the bull forms, in this forgery, the bottom outline of the jaw of the old lady; and the two vertical lines of the genuine, representing the lower lip, form the old lady's neck. The outline of the stamp is much thicker than the genuine, and it is very irregular, just above the **PT** of the first word, and the first **C** of the other word.

Third Forgery.

Of this I have only one specimen, which has been in my forgery-book for some years.

Lithographed, in black, on stout, very yellowish-white wove paper. The cross-stroke to the head of the **H** hardly projects at all to the left. The right side of the **O** is badly shaped. The left arm of the **T** hangs down a little lower than the right. In the second word, the tail of the **C** is not so large as the head. The head-stroke to the vertical stroke of the **K** does not quite touch the said vertical stroke. The **P** has no sign of a foot-stroke on the left side, and there is hardly any head-stroke to the first limb of the **N**. The next letter is plainly a **G**, instead of a **C**. The **O** is quite flat at the bottom. The second **P**, like the first, has no foot-

stroke on the left side, and it is as far from the outline of the stamp as the other letters are. About eleven dots can be counted in the bell-mouth of the post-horn. The small end of the said post-horn curves round so very much, that a bullet, fired from it, would probably strike somewhere about the corner of the lip, instead of the eye. The top ray of the star points to the very centre of the K above it. There is a white patch in the dark shading of the hair, between the horns; this white patch is like an irregular, eight-pointed star, with long rays. The rest of the design is tolerably well imitated.

POSTMARKS.

Genuine.—29, usually in red.

First Forgery.—29, in blue.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Same Issue. 54 Paras, blue on green.

This is probably the commonest of the set, yet I have seen it fetch £16; 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.

(Dots in mouth of post-horn.)

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 vertical 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 decidedly hollowed, and 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 about seven oblique rows of rectangular dots. The thick part of the horn, nearest to the bell, bears five lines of shading; 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 K. 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 CKPNCOPN. 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 CKPNCOPN. 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.

(Dots in mouth of post-horn.)

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.

Second Forgery.

(Dots in mouth of post-horn.)

Typographed (?), in green, on stout, hard, pale green wove paper. The cross-bar of the H projects equally to right and left. The left top corner of the first O is cut off slopingly, and the right bottom corner is broken in my specimen. The right arm of the T hangs down *very* much lower than the left, which is an easy test for this forgery. The final o is broken at the top, and bulges out too much, in the thin part, at the bottom. The head of the first C of the second word is entirely broken away from the body of the letter. The tail of the K is very thick and clumsy; it does not touch the foot of the following P, but, on the other hand, my specimen shows a blotch, very nearly joining the said tail to its own vertical stroke. The head-stroke to the left top corner of the P is abnormally long, so as to go tolerably near the head of the K. The foot-stroke of the P projects equally, right and left. The foot-stroke to the second limb of the first N also projects equally, right and left. The oblique line of this N is joined to the *outer end* of the foot-stroke to the first limb, but, in the genuine, it goes to the corner, where the foot-stroke and the vertical stroke meet. The second C has a square top, and a ridiculous, hump-shouldered appearance. The O is all out of shape; the bottom slopes, and so does the right top corner. The foot of the P shows no proper foot-stroke at all, but on the left, in my specimen, there is a thin, *curved* line, and, on the right, there is a thin, short dash, level with the foot, but not touching it. I cannot say whether these faint marks are to be found always, as I have never had more than the one copy, from which I am describing. There is a cross-bar right across the bottom of the final N, and the oblique line of this letter is broken, and only runs half-way down. The vertical stroke of the 5 is thicker than the genuine; and, if prolonged downwards, it would cut into the ball of the tail. The head of the 5 extends to the right, about as far as the genuine, but its top is almost perfectly straight, instead of hollowed. The open mouth of the post-horn contains five horizontal rows of rectangular dots; there are about eighteen dots altogether. There are only four lines of shading in the thick part of the horn, nearest to the mouth; the thin part of the horn is unshaded, but the lower outline is rather blotched. The top ray and the left lower ray of the star are both very blunt; the left upper ray points far above the tip of the bull's right horn. The hair between the bases of the bull's horns shows a sort of tonsure, and is flat on the head, instead of curly. The thick outlines of both the horns are on the out-

side ; but, in the genuine, the thicker outline of the right horn is on the outside, and the thicker outline of the left horn is on the inside. The right horn points up towards the C above it ; the left horn points to the *left* side of the foot of the P, instead of to the right side of it. The right ear points to the P of HOΠTO, and the left ear points to the second C of CKPCOPN. They are fairly level with one another.

Third Forgery.

(Horizontal lines in mouth of post-horn.)

Hand-struck 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 K 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, 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 eyebrow is simply a continuation of the strong line forming one side of the nose; the right eyebrow 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.

Fourth Forgery.

(Vertical lines in mouth of post-horn.)

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 K 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 K, 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.

Fifth Forgery.

(Oblique lines in mouth of post-horn.)

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; it has 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.

Sixth Forgery.

(Oblique lines in mouth of post-horn.)

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, and looks 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 eyebrows, 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 fifth forgery. It looks to me like a later reprint from the design of the fifth forgery.

Seventh Forgery.

(Oblique lines in mouth of post-horn.)

Typographed (hand-struck?), in blue-green, on stout, hard, pale green wove paper. The right-hand end of the cross-bar to the H is *very* thin, much thinner than the rest of the line. The first O, in my single specimen, has a slight break in the right bottom corner, but this may not always be the case. The second O is absolutely square at the top, and the right bottom corner has a small, misshapen bulge in it. In the second word, the tail of each C is only a thin line, in the English fashion, instead of having a knob, just like the head. This is an easy test. The tail of the K is thick and clumsy; it does not touch the foot of the P. The vertical stroke of the said P is bent to the left in the middle, so that the head leans backward, giving the letter a broken-backed appearance. It has no head-stroke, and the foot-stroke is longer on the left side than on the right, just the opposite of the genuine. The oblique line of the N is not visible in my specimen; its first upright seems to have no head-stroke, and the foot-stroke bends down to the left. The O is square at the top, and has a wide break at the bottom. The head of the second P is broken, and the foot-stroke *very* short, especially on the left side. The first upright of the final N is poorly printed, without any head-stroke to the left, and the foot cut off obliquely. The outer outline of the ring of the post-horn is broken in several places. The neck of the 5 is oblique, instead of vertical; and, if prolonged downwards, it would pass considerably to the left of the ball, at the end of the tail. The head, or "flag" of the said 5 is thick at the left-hand end, and sharply pointed at the other; it is very slightly hollowed, and does not extend so far to the right as the body of the numeral does. The 4 has a *very* widely-open top, and the cross-bar is bent, instead of straight, with a blotch or dot, just below the right-hand end of it, which does not exist in the genuine,

or any of the other six counterfeits. The wide mouth of the post-horn is shaded by three short, oblique lines, running down from right to left. The thick part of the post-horn, nearest to the mouth, contains six moderately thin lines; they are the same thickness all the way along. The thin part of the horn has no shading in it; it is much about the same thickness as the ring. The star is an easy test; it is almost shapeless, the rays (about seven) being mere stumps. The hair, between the bull's horns, is a light, semicircular, unobtrusive patch, and not curly. The two horns are of very different shapes; the right horn points to the middle of the first C of CKPNCOPN, and the left horn to the middle of the foot of the first P of that word. The left ear is almost horizontal, and points to the O of this word, while the right ear droops considerably, and points to the first O of HOPTO. The nose is extremely like a pig's snout, with a flat end, and two *circular* holes for nostrils. The lower lip crosses the outer line of the ring of the post-horn, and rests on the inner outline of it. The left horn is longer, thicker, more shaded, and more sharply-pointed than the other. I think the pig's snout, and the oblique lines in the mouth of the post-horn, will be amply sufficient to identify this counterfeit.

POSTMARKS.

Genuine.—29, usually in red.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—A portion of a very large ring, much larger than the stamp.

Fifth Forgery.—A diamond of rectangular dots, like 42, without numerals; but the dots are much smaller than those in 42.

Sixth Forgery.—A pen-and-ink flourish.

Seventh Forgery.—Uncancelled.

Same Issue. 81 Paras, blue, on blue wove.

I have not been able to procure a specimen of this very scarce stamp, and must do the best I can with three or four photographs of the genuine. It is catalogued at £300, unused.



Genuine.

(About ten oblique rows of dots in mouth of post-horn.)

Hand-struck, in blue, on blue wove paper, which is, I conclude, the same substance as in the rest of the set. The head-stroke of the H of HOPTO projects a little further to the right than it does to the left. The bottom of each O of this word is flat, and very thin. The foot-stroke of the P projects much further to the right than it does to the left, and it is parallel with the head-stroke. The left arm of the T hangs down a *little* lower than the right; and the foot-stroke projects equally to right and left. In the word CKPNCOPN, the tail of the first C is like the head, but a little sharper. The foot-stroke of the first limb of the K projects further to the left than to the right, and the oblique stroke of the tail gets thinner, where it joins the oblique stroke of the head. The tail does not touch the foot of the P. The foot-stroke of the said P projects a long way to the right, but hardly at all to the left. Each upright of the first N has well-defined and equal foot-strokes. The tail of the C is

a good deal longer and sharper than the head, but it is, nevertheless, a Continental C, and not an English one. The O is thicker and more oval, at the top and bottom, than either O of the first word. The foot-stroke of the P projects well to the right, but hardly at all to the left. The final N is like the other, except that the foot-stroke of the second upright projects very little to the left. The two outlines of the ring of the post-horn are not broken anywhere, and the curved lines of shading, proceeding from the thick part of the horn, can be traced, in the lower part of the ring, to about the level of the right bottom corner of the numeral 1. The top of the said 1 is quite flat, and the foot-stroke, in my photographs, is longer on the right, than on the left. The wide mouth of the horn is almost completely filled with oblique rows of rectangular dots. The rows run down slantingly, from left to right; there are ten rows, and there seem to be about thirty-eight dots altogether. The thick part of the horn, nearest to the wide mouth, contains six curved lines of shading. The mouthpiece of the horn is curved round so much that a bullet fired out of it would hit the bull's cheek, well below the eye. The top ray of the star is very sharp, and if prolonged, it would pass through the left foot-stroke of the K above it, without touching the left bottom corner of the vertical stroke of the K. The points of the two side-rays are far below the level of the tips of the bull's horns; the two lower rays point, respectively, to where the horns are joined to the top of the head. The hair, between the bases of the horns, is indicated by lines, radiating from the centre. The right horn points to the centre of the last O of HOPTO; the left horn points to the right-hand corner of the foot of the first P. The ears are triangular; the tip of the right ear points to the space between TO; and the left ear, which is rather blunter, points to the centre of the first N. The bull seems to be wearing a pair of spectacles, which arch over the nose, in the usual fashion. Both sides of the nose are outlined, and there is a distinct, V-shaped wart on the front of it, below the bridge of the spectacles. The left nostril ends in a fairly circular dot; the right nostril is wedge-shaped.

First Forgery.

(Four vertical rows of dots in mouth of post-horn.)

Lithographed, in sky-blue, on fairly stout, blue wove paper. The outline of the stamp is very thin, and broken in several places. The head-stroke of the H is thin in the middle, instead of being equally thick all the way across; and it projects no further to the right than to the left. The foot-stroke to the P projects to the right, even more than the genuine; the whole stroke is somewhat wedge-shaped, being very sharp to the right of the P, and blunt to the left of it: this foot-stroke is not truly parallel with the head of the letter. The left arm of the T hangs down less than the right arm, instead of more. The foot-stroke to the vertical limb of the K of the second word is equal right and left; the oblique stroke of the tail of this letter gets wider where it joins the oblique stroke of the head, which is just the opposite of the genuine. The lower ends of the uprights of the first N, as a rule, show very small foot-strokes. The tail of the second C is thicker and clumsier than the head. The O is flat at the top. The foot-stroke of the second P projects equally right and left; there is a very tiny stop, between the foot of the P and that of the final N. The first limb of the said N has no foot-strokes. The inner outline of the ring of the post-horn is broken above the 8. The top of the 1 is obliquely pointed; the foot-stroke is about equal, right and left. The wide mouth of the post-horn contains four vertical rows of rather shapeless dots; the two rows to the left are long, the two to the right are very short; there are about fifteen dots altogether. The thick part of the horn,

nearest to the wide mouth, contains four curved lines of shading. There is a dot at the point of the mouthpiece of the horn which is not shown in the genuine, and there is one clear line of shading, running up the thin part of the horn, very nearly to the mouthpiece. The top ray of the star points to the *right*-hand corner of the foot of the first limb of the K. The right lower ray of the star points to half-way between the middle of the top of the head and the place where the left horn joins it. The hair between the bases of the horns is wider near the right horn than it is near the left; in the genuine, it is widest in the middle. The right horn points to the first C, and the left horn to the space between PN of CKPNCOPN. The left ear is triangular, fairly like the genuine, but it grows out of the outer corner of the eye, instead of immediately below the base of the horn. The right ear is oval, and sharply pointed. The bull has no spectacles; the nose is outlined on the left side only. There are three vertical lines of shading between the eyebrows, with a dot below them: these are in place of the bridge of the spectacles, and the V-shaped mark of the genuine. The left nostril ends in a horizontal stroke; the right nostril ends in a shapeless dot.

Second Forgery.

(No dots or lines in mouth of post-horn.)

Lithographed, in rather an ultramarine-blue, on fairly stout, blue wove paper. The cross-bar of the H of HOPTO extends far to the right, and hardly at all to the left, and the foot-stroke of the right limb is so long to the right, that it almost touches the O. The right bottom corner of the said O is cut off rather slopingly. The foot-stroke of the P is a little longer on the right than on the left, and the head *almost* touches the T. The *right* arm of the T hangs down lower than the left—just the opposite of the genuine. The final O is oval and thick at the top, and there is a small bulge at the right bottom corner. In the second word, the first C is fairly like the genuine. The K is an easy test, as there is a very distinct bar, right across the top of it. The foot-stroke of the vertical limb is equal, right and left. The first P has no foot-stroke to the left. The first limb of the first N has no foot-stroke at all. The tail of the second C is almost exactly like the head. The O is very irregularly drawn on the right side; the top slopes to the left a little, and the bottom is irregular. The next P has no head-stroke. The final N has a very slight foot-stroke on the left side of the first circle. The portion of the tube of the post-horn, just below the numerals of value, has an oblong, white patch in it. (In the genuine, this part is filled with lines.) The 8 is a good deal taller than the 1, and seems to stand on a slightly higher level. The wide mouth of the horn contains no dotted shading, but the left side of the outline of the said mouth is very thick and irregular. (This is an easy test.) The thick part of the post-horn, nearest to the mouth, shows four curved lines of shading, instead of six. A bullet fired from the small end would very nearly hit the bull's eye. The rays of the star are all rather blunt: the top ray points to the very centre of the K. Each of the two lower rays points to the top of the head, half-way between the centre and the place where the horn joins it. The hair is a shapeless, dark patch, without any lines. The right horn points between the two words, but much nearer to the C than to the O; the left horn points to the beginning of the bottom of the first N. The ears are oval, instead of triangular; the right one points to the foot of the T, and the left one to the space between NC. There is no spectacle-arch over the bridge of the nose; and there is a single, comma-shaped mark, between the eyes. Only the left side of the nose is outlined. The nostrils are like two inverted commas, pointing opposite ways.

Third Forgery.

(Eight horizontal rows of dots in mouth of post-horn.)

Typographed, or hand-struck, in a sort of indigo-blue, on medium, blue wove paper. The first O of HOPTO is round at the bottom, and flat (slightly sloping) at the top. The foot-stroke of the P is equal, right and left. The arms of the T hang down equally, and there is no foot-stroke on the left side. The head and tail of each C in the second word are exactly alike. There is a strong cross-bar right across the top of the K, and there is the merest trace of a division between the foot-strokes of the two limbs, so that a heavily-printed copy would probably show a cross-bar right across the bottom. The tail is thick all the way, and it touches the vertical stroke, as well as the oblique one. It leans so far away from the next letter, that the CK looks like a separate word. The P has a short, equal foot-stroke left and right. The first upright of the N has a foot-stroke to the left only, and the second upright has a foot-stroke to the right only, and there is a tiny dot between the two feet. The head and tail of the second C very nearly touch. The next O is rather flatter at the top than the genuine. The foot-stroke of the next P is longer on the left than on the right. In the final N, the head-stroke of the second limb projects a good deal to the right, and not at all to the left—just the opposite of the genuine. The ring of the post-horn has a tiny break in the inner outline, below the centre of the bull's mouth. The I of SI has a sloping point at the top; and the foot-stroke is longer on the right than on the left. The wide mouth of the horn contains eight horizontal rows of dots; there are about twenty-nine of them. The thick part of the horn, nearest to this, appears to contain three curved lines of shading, but they are much blotched, and difficult to make out. The small end of the horn does not curve inwards so much as the genuine, so that a bullet fired from it would strike the place where the ear joins the head. All the rays of the star are extremely sharp; the top ray points to (and very nearly touches) the right bottom corner of the first limb of the K. The right side-ray, if prolonged, would pass clear above the tip of the bull's left horn, which is lower than the other. The hair is shaded by almost vertical lines, and it is smooth and not curly, and looks rather as though wrapped round the base of the horns. The right horn points between the two words, but much nearer to the C; the left horn points to the space between PN. The ears are of a nondescript shape; the right ear curves up, and points to the right bottom corner of the O; the left ear also curves up, and points to the second limb of the N. The bull has no spectacles, and there are three very thin, vertical lines between the eyes. The nose is only outlined on the left side, and there is no V-shaped mark on it. The nostrils both end in circular dots.

Fourth Forgery.

(Twenty-six irregular, circular dots in mouth of post-horn.)

This is a very poor thing, and I have a notion that it may be by the same hand as the Finland "KOIL" forgeries, described in vol. i. p. 373. Lithographed, in a sort of sky-blue, on thick, very pale blue wove paper. The lettering is all very clean, thin, and regular in this counterfeit. The head-stroke of the H projects to the right, more than twice as far as to the left; and the foot-strokes are joined, making a cross-bar across the bottom of the letter, the same as at the top. Each O is nicely shaped, and oval, instead of flat, at the top and bottom. The foot-stroke of the P projects equally, right and left. Both arms of the T hang down equally. Each C of the next word is an ordinary English C, with no knob to the

tail. There is a cross-bar to the foot of the K, which not only runs right along the base of the letter, but joins it to the foot of the following P. The right foot-stroke of the said P is very short. There are no foot-strokes to the first limb of either N. The O is the same shape as in the first word, and the foot-stroke of the P projects equally, left and right. The same is the case with the foot-stroke of the second upright of the final N. The 1 in the ring of the post-horn has a sharp, oblique point at the top, and the foot-stroke is equal, left and right. In the centre of the post-horn, just below the numerals, there is a small, oblong, white label, with pointed ends, containing two coloured dots. This label does not exist in the genuine, as the curved lines of shading, proceeding from the wide end of the horn, fill in this part entirely. The wide mouth of the horn contains twenty-six small, rounded dots. There are nine horizontal rows of them, with a single dot below the bottom row, but they are very irregular. The thick part of the horn shows five curved lines of shading. They are regular, and the same thickness all along, instead of being thickest at the wide end. A bullet, fired from the mouthpiece, would probably hit the centre of the left ear of the bull. The left side-ray of the star, if prolonged, would pass above the tip of the right horn; and the right side-ray points upwards, towards the first P of CKPNCOPN. The left lower ray points to the bull's right eye, and the right lower ray, like the genuine, points to the join of head and horn. The hair between the horns is a solid, semicircular patch, the darkest part of the whole stamp. The right horn points to the space between the two words, but nearer to the O than to the C; the left horn points to the foot of the first upright of the N above it. The ears are long and narrow; the left one is acutely pointed, and the point is directed upwards, towards the first stroke of the N. The tip of the right ear is covered by the postmark in my specimen. The nose is only outlined on the left side; it is rather a human nose, and the nostrils look like a short, drooping moustache, touching the nose. There is no sign of any spectacles, and there is one comma-shaped dot between the eyes. The lower lip is a semicircle.

Fifth Forgery.

(Horizontal lines and dots in mouth of post-horn.)

Hand-struck (?), in somewhat ultramarine-blue, on stout, pale blue wove paper. The H is simply the two letters, II, placed close together, and their head-strokes do not touch. Each O of the inscription is nicely shaped, and not flat either at the top or bottom. The foot-stroke to the P projects absurdly to the right, and not at all to the left; this foot-stroke is not parallel with the head. The right arm of the T hangs down lower than the left, and there is a blotch, which joins the left arm to the head of the P. The lower part of the first P of CKPNCOPN widens out to the bottom, and so do both limbs of the N, though not so much. The next C is *very* like a G, and its tail touches the O. There is a dot between the last two letters of the word, close to the base of the N. The final foot-stroke of this N goes very near to the mouthpiece of the post-horn. The 1 of 81 has a fairly square top, but its foot-stroke projects equally, right and left. The wide mouth of the horn contains about four horizontal lines (very blotchy) and about eight dots below the lines. The thick part of the horn shows only three curved lines of shading. The top ray of the star is rather blunt, and it points to the right corner of the foot of the first limb of the K. The left lower ray points to the join of head and horn, as in the genuine; but the right lower ray points far to the left of the join of the left horn and the head. The right horn points to the space between the two words, but much nearer to the C; the left

horn points to the left corner of the foot of the first limb of the **N**. The left ear is triangular, but the right ear is a long oval. On the bridge of the nose, between the eyes, there is an inverted Δ , with a dot to the left of it, and another dot below it. There are no spectacles, and the nose is only completely outlined on the left side.

Sixth Forgery.

(Horizontal lines, dots, and a curved line in mouth of post-horn.)

I have this forgery in two different styles ; the first is apparently typographed, in pale blue, on rather thick pale blue wove paper ; and the second seems to be a lithographic transfer from it, blotchily lithographed, in darker blue, on rather darker and thinner blue wove paper. The tests to be given will serve for both, bearing in mind that all the details are much clearer in the typograph. The cross-bar of the **H** is very slightly arched, to follow the curve of the frame of the stamp ; it projects equally right and left. Each **O** of the inscription is nicely shaped, and not flat at the top or bottom. The foot-stroke of the **P** projects equally, right and left. Both arms of the **T** hang down equally. The head and tail of each **C** are alike. The foot-stroke of the vertical limb of the **K** projects equally, left and right ; the upper oblique limb is nearly as thick as the lower one, instead of being a hair-line, and the tail *almost* touches the foot of the **P**. The first limb of the **N** has a foot-stroke to the left only ; the second limb has a long foot-stroke to the right, and a short one to the left. The next **P** has a short foot-stroke, equal left and right, and the foot-stroke of the first limb of the final **N** projects well to the left. The two outlines of the ring of the post-horn are far apart in this forgery, making the ring look too thick. The curved lines of shading in the thick part of the horn (there are only three of them) end below the beginning of the 8 of 81, leaving a blank space below the numerals. The **I** is like the genuine, except that the foot-stroke projects equally on both sides. The wide mouth of the post-horn shows four horizontal lines, then two horizontal lines of dots, then a single dot, then one curved line at the bottom. A bullet, fired from the mouthpiece, would probably strike where the ear joins the head. The left upper ray of the star, which is very sharp, points exactly to the tip of the right horn ; the right upper ray points above the tip of the left horn ; the lower rays both point half-way between the centre of the head and the places where the two horns, respectively, join the head. The hair is indicated by lines, converging towards the centre of the forehead. The right horn points almost to the beginning of the **C**, and the left horn to the right corner of the foot of the **P**. The ears are not triangular, and they point, respectively, to the space between **PT** and the space between **CO**. The bull has no sign of spectacles ; the nose is completely outlined only on the left side ; and there are three dots, in a vertical row, on the bridge of the nose. No other forgery possesses these three dots, which are very distinct.

Seventh Forgery.

(Four oblique lines in mouth of post-horn.)

This is decidedly poor. Lithographed, in a sort of sky-blue, on medium, blue wove paper. The stamps on the sheet are evidently more or less separated by lines, as my specimen shows two lines down the right side, a horizontal line part of the way along the top, and a horizontal line all along the bottom of the stamp. The **H** is a very easy test, as there is a cross-bar right along the bottom, which is continued to touch the wide mouth of the horn. Each **O** of the inscription is rather flat at the top, and oval at the bottom, both top and bottom being too

thick. The foot-stroke of the P projects equally, left and right. The left arm of the T hangs down *much* further than the right. The first C is an ordinary English C, but the second C has the head and tail alike. The foot of the K is firmly joined to that of the P, and the tail of the said K is equally thick all the way. In each N, the first limb has no foot-strokes at all. The last P has equal foot-strokes, left and right. There are four curved lines in the thick part of the horn, with a space between the first and second, amply wide enough to allow another line to drawn there. These lines are much too short, and even the longest of them ends some distance before the bottom of the 8, leaving a perfectly blank space in the horn, below 8r. The foot-stroke to the r projects equally, right and left. The wide mouth of the horn shows four oblique lines of shading. The mouthpiece of the horn ends in a white ring, and a bullet, fired from it, would probably pass clear to the right of the bull's left ear. The top ray of the star points to the right side of the foot of the first limb of the K; the two lower rays point, respectively, half-way between the centre of the head, and the places where the horns join it. The hair is indicated by vertical lines, of graduated lengths. The right horn points nearly to the C; the left horn points to the space between PN. The left ear is much lower than the right; it is rounded, and points to the second C. The right horn points a little to the left of the first C. The bull has no spectacles; his eyes are rather of a Chinese shape; the nose is outlined on the left side only, and there is an oblique mark on the bridge coming from the inner corner of the left eye. The lower lip does not touch the ring of the post-horn except by a tiny blotch in the centre. The upper lip is long and Irish-looking.

Same Issue. 108 Paras, blue on rose.

This is another very scarce stamp, catalogued at £50, used.

Genuine.

(About eight horizontal rows of dots in mouth of post-horn.)

Hand-struck, as before, 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 generally 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; it gets very thin where it joins the oblique stroke, 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 the bottom of the 8. It goes before on the right and behind on the left, like the other genuine stamps. The r 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 about eight horizontal rows of more or less square dots; I have counted twenty-seven dots, but there may be more. There are seven lines of shading in the thick part of the horn, near the bell or mouth. These lines, as in the other



horn points to the left corner of the foot of the first limb of the N. The left ear is triangular, but the right ear is a long oval. On the bridge of the nose, between the eyes, there is an inverted A, with a dot to the left of it, and another dot below it. There are no spectacles, and the nose is only completely outlined on the left side.

Sixth Forgery.

(Horizontal lines, dots, and a curved line in mouth of post-horn.)

I have this forgery in two different styles ; the first is apparently typographed, in pale blue, on rather thick pale blue wove paper ; and the second seems to be a lithographic transfer from it, blotchily lithographed, in darker blue, on rather darker and thinner blue wove paper. The tests to be given will serve for both, bearing in mind that all the details are much clearer in the typograph. The cross-bar of the H is very slightly arched, to follow the curve of the frame of the stamp ; it projects equally right and left. Each O of the inscription is nicely shaped, and not flat at the top or bottom. The foot-stroke of the P projects equally, right and left. Both arms of the T hang down equally. The head and tail of each C are alike. The foot-stroke of the vertical limb of the K projects equally, left and right ; the upper oblique limb is nearly as thick as the lower one, instead of being a hair-line, and the tail *almost* touches the foot of the P. The first limb of the N has a foot-stroke to the left only ; the second limb has a long foot-stroke to the right, and a short one to the left. The next P has a short foot-stroke, equal left and right, and the foot-stroke of the first limb of the final N projects well to the left. The two outlines of the ring of the post-horn are far apart in this forgery, making the ring look too thick. The curved lines of shading in the thick part of the horn (there are only three of them) end below the beginning of the 8 of 81, leaving a blank space below the numerals. The I is like the genuine, except that the foot-stroke projects equally on both sides. The wide mouth of the post-horn shows four horizontal lines, then two horizontal lines of dots, then a single dot, then one curved line at the bottom. A bullet, fired from the mouthpiece, would probably strike where the ear joins the head. The left upper ray of the star, which is very sharp, points exactly to the tip of the right horn ; the right upper ray points above the tip of the left horn ; the lower rays both point halfway between the centre of the head and the places where the two horns, respectively, join the head. The hair is indicated by lines, converging towards the centre of the forehead. The right horn points almost to the beginning of the C, and the left horn to the right corner of the foot of the P. The ears are not triangular, and they point, respectively, to the space between PT and the space between CO. The bull has no sign of spectacles ; the nose is completely outlined only on the left side ; and there are three dots, in a vertical row, on the bridge of the nose. No other forgery possesses these three dots, which are very distinct.

Seventh Forgery.

(Four oblique lines in mouth of post-horn.)

This is decidedly poor. Lithographed, in a sort of sky-blue, on medium, blue wove paper. The stamps on the sheet are evidently more or less separated by lines, as my specimen shows two lines down the right side, a horizontal line part of the way along the top, and a horizontal line all along the bottom of the stamp. The H is a very easy test, as there is a cross-bar right along the bottom, which is continued to touch the wide mouth of the horn. Each O of the inscription is rather flat at the top, and oval at the bottom, both top and bottom being too

thick. The foot-stroke of the P projects equally, left and right. The left arm of the T hangs down *much* further than the right. The first C is an ordinary English C, but the second C has the head and tail alike. The foot of the K is firmly joined to that of the P, and the tail of the said K is equally thick all the way. In each N, the first limb has no foot-strokes at all. The last P has equal foot-strokes, left and right. There are four curved lines in the thick part of the horn, with a space between the first and second, amply wide enough to allow another line to drawn there. These lines are much too short, and even the longest of them ends some distance before the bottom of the 8, leaving a perfectly blank space in the horn, below 81. The foot-stroke to the I projects equally, right and left. The wide mouth of the horn shows four oblique lines of shading. The mouthpiece of the horn ends in a white ring, and a bullet, fired from it, would probably pass clear to the right of the bull's left ear. The top ray of the star points to the right side of the foot of the first limb of the K; the two lower rays point, respectively, half-way between the centre of the head, and the places where the horns join it. The hair is indicated by vertical lines, of graduated lengths. The right horn points nearly to the C; the left horn points to the space between PN. The left ear is much lower than the right; it is rounded, and points to the second C. The right horn points a little to the left of the first C. The bull has no spectacles; his eyes are rather of a Chinese shape; the nose is outlined on the left side only, and there is an oblique mark on the bridge coming from the inner corner of the left eye. The lower lip does not touch the ring of the post-horn except by a tiny blotch in the centre. The upper lip is long and Irish-looking.

Same Issue. 108 Paras, blue on rose.

This is another very scarce stamp, catalogued at £50, used.

Genuine.

(About eight horizontal rows of dots in mouth of post-horn.)

Hand-struck, as before, 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 generally 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; it gets very thin where it joins the oblique stroke, 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 the bottom of the 8. It goes before on the right and behind on the left, like the other genuine stamps. The I 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 about eight horizontal rows of more or less square dots; I have counted twenty-seven dots, but there may be more. There are seven lines of shading in the thick part of the horn, near the bell or mouth. These lines, as in the other



genuine stamps, are continued (blotched together) into the lower part of the ring of the horn, so that there is no blank space in the ring, below the numerals. 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. 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 often so faint, that it might easily be overlooked altogether.

First Forgery.

(Seven horizontal rows of oblong dots in mouth of post-horn.)

Lithographed, in pale blue, on rose wove paper, of medium thickness, and rather rough. The two uprights of the H are not parallel, but converge slightly at the bottom; each of them has a fairly long foot-stroke on the right, and scarcely any on the left. The O is exceedingly flat at the top and bottom; much more so than the genuine. The P has no foot-stroke to the left, but an absurdly long one to the right. The last O is very flat at the top, but not at the bottom. Each C of CKPNCOFN is an ordinary, English C, with no knob to the tail, and rounded at the bottom. The head of the K touches the head of the P. The foot of the P is hidden by the postmark in my specimen, as is also the foot of the first N. The second P is like the P of HOPTO, with no foot-stroke to the left, and an absurdly long one to the right. The first limb of the final N has no foot-strokes. The ring of the post-horn appears to go behind the main tube both sides. Of the numerals in the ring, the 1 is acutely pointed at the top, instead of being quite flat, and it has no foot-strokes; the 0 is flat at the bottom, instead of rounded; and the blank spaces, inside the two halves of the 8, are almost circular, instead of being narrow ovals. The open mouth of the horn contains seven horizontal rows of mostly oblong dots (only two dots in the bottom row), about twenty-five in number. The thick part of the horn shows one line of shading, then a space, then (apparently) four lines, all blotched together. A bullet, fired from the mouthpiece of the post-horn, would about strike the middle of the left ear of the bull. The top ray of the star points slightly to the left of the left lower corner of the K. The bull's left ear is far above the level of the right ear, instead of being at the same height; it is also a good deal smaller than the right, and neither of them shows the triangular shape of the genuine. The hair between the horns is hidden by the postmark in my specimen, but there seems to be very little of it. The two outlines of the nose are strongly bowed outwards in the middle, instead of being nearly parallel. There seems to be nothing but a V-shaped mark between the eyebrows. There is a wide break in the circular outline of the stamp, above the letters CK.

Second Forgery.

(Nine horizontal lines in mouth of post-horn.)

Lithographed, in grey-black, on pale rose wove paper, much paler than that of the first forgery. The cross-bar at the top of the H is decidedly thicker in the middle than it is at the ends. The P has hardly any foot-stroke to the left, but an extremely long one to the right, which very

nearly joins the foot of the T. In the second word, each C is an ordinary, English one, with no knob to the tail. The oblique tail of the K is perfectly straight, and about the same width all the way. The P has no foot-stroke to the right, and merely a trace of one to the left. The left side of the ring of the post-horn narrows to a single line, where it joins the body of the horn. The 1 of 108 has a longer foot-stroke to the left, than to the right, and the side-stroke is very short; the top half of the 8 is very nearly as large as the bottom half, and the blank spaces, inside the numeral, are wider than the widest part of the space inside the o, instead of much narrower. The o is nicely shaped, better than the genuine. The open mouth of the post-horn contains nine horizontal lines (not dotted), and the lowest line is somewhat curved. I think there are four curved lines of shading in the thick part of the horn, but they are all blotched together, almost in a solid mass. The mouthpiece of the horn turns over to the left, at the very end, so that a bullet fired from it would probably hit the bull's mouth. The top ray of the star points between the letters CK. The acute tip of the left horn points to the left bottom corner of the N. The right ear is oval, and points to the bottom of the P of HOPTO; the left ear is curved, and points to the middle of the N. The two outlines of the nose are widely splayed out at the bottom. The hair is very like that of a real animal, but it is widest near the left horn, instead of in the centre. There are indications of two excessively faint, vertical lines between the eyebrows. The bull wears a cheerful grin, and his lower lip is very nearly as wide as the upper one, though it is very much narrower in the genuine.

Third Forgery.

(Six horizontal lines in mouth of post-horn.)

Hand-struck, or typographed, also lithographed (from a transfer?) in ultramarine-blue, on rose wove paper, pale to deep, and moderately stout. The lithographs are decidedly blotchy, but the typographs are nice and clear. The right limb of the H has no inner foot-stroke. The K and P of CKPNCOPN are firmly joined at the bottom, and the inner foot-strokes of the K generally touch each other. Its oblique tail is perfectly straight, and the same thickness for its whole length. The foot of the second P generally touches the O before it. The ring of the post-horn is not blotched, to the right of the bottom of the 8. The foot-strokes of the 1 are equal, right and left; its oblique stroke is not abnormally long, and the right side of the foot touches the O, in the lithographs. The top half of the 8 looks quite as large as the bottom half. The open mouth of the post-horn contains six horizontal lines. The thin part of the horn has no shading in it, in this forgery. There are four curved lines of shading (the lowest one *very* short) in the thick part of the horn, and the longest of them only reaches to below the middle of the o of 108, leaving the rest of the ring blank. The mouth-piece of the horn points upwards, towards the bull's left ear. The top ray of the star points to the space between CK. The right horn points to the space between the two words; the left horn to the space between the first PN. The ears are leaf-shaped; the right one points to the left bottom corner of the T, and the left one points to the centre of the second C. The hair is in four prominent locks, pointing vertically downwards. The nose is only completely outlined on the left side, and there are three curved, more or less horizontal lines, between the eyes. The lower lip is not very much narrower than the upper one.

Fourth Forgery.

(Five oblique lines in mouth of post-horn.)

This is very like the fourth forgery of the 81 paras, and probably by the same hand. Clearly lithographed, in a sort of sky-blue, on fairly stout, hard, *white* wove paper. The inner foot-strokes of the H are joined, so that there is a cross-bar at the bottom, as well as at the top. The foot-stroke to the P is short; it projects equally to right and left, and does not go near the O. Each C of CKPNCOPN is an ordinary English C, instead of having a tail just like the head. There is a cross-bar, right across the bottom of the K, which also joins the foot of the P. The oblique tail of the K is equally thick for its whole length. There is no sign of any foot-stroke to the right side of the P, and none at the bottom of the first limb of the N. The O is not broken at the bottom. The foot-stroke of the following P is short both sides. The first limb of the final N has no foot-stroke either side. The whole ring and thin end of the post-horn are quite free from any sign of blotch or shading. The 1 of 108 has an equal foot-stroke each side, and a very short serif; the o slopes slightly to the right, and is well-shaped, and not at all flat at the top; the 8 is nicely drawn, and slopes more to the right than the o does; its two halves are equal. The open mouth of the horn contains five clear and distinct, oblique lines, slanting down to the left. The thick part of the horn also contains five lines. They are scarcely at all blotched together, and the longest of them (two) stop short just below the beginning of the 1, so that the part of the ring below the numerals is quite blank. The thin part of the horn has no line of shading in it. A bullet fired from it would probably strike the second C of CKPNCOPN. The top ray of the star points to the left lower corner of the K, and the right upper ray points to the bottom of the P. The bull's left horn also points to the bottom of the said P. The ears are long and sharp, like willow-leaves; the right ear points between the PT of HOPTO, and the left ear points to the bottom of the second C of CKPNCOPN. The hair between the horns is formed by short, oblique lines, slanting down to the right, and there is a distinct gash at the top of the head, as though it had been cleft by an axe. The left eyebrow has been drawn too long, and projects slantingly on to the bridge of the nose. Just above this place, there is one short, almost crescent-shaped mark. I do not think this counterfeit is likely to deceive.

Fifth Forgery.

(Four blotchy, oblique lines in mouth of post-horn.)

Hand-struck, in pale sky-blue, on thick, hard, very slightly pinkish-white wove paper. The cross-bar at the top of the H is not equally thick all along, and the left foot has no inner foot-stroke. The P has a very short foot-stroke to the left, and a very long one to the right. The whole right side of the O is very badly shaped. In the second word, the tail of each c is *not* like the head, and neither of them is square at the bottom. There is a thick cross-bar along the bottom of the K, which joins the foot of the P. The said P, as in the last-described forgery, has no foot-stroke on its left side. There is a large break in the right bottom corner of the O. The foot-stroke of the second P is very short on the left side, and shorter still on the right. There is a foot-stroke on the left side only of each limb of the final N. The outer outline of the ring of the post-horn is thicker on the right side than elsewhere. The said ring seems to go in front on the left side as well as on the right. The 1 of 108 is quite flat at the top, and has a very faint and short serif. There is a flat or hollow place in the left top corner of the O, and it is decidedly taller than the 1 or the 8. The 8 is better shaped than the genuine, and its two halves

are about equal. The open mouth of the post-horn shows four blotchy, oblique lines, which slope down to the left, but are nearly horizontal. The lines in the thick part of the horn are uncountable, as they are broken in the middle, leaving a triangular patch of white in the centre of the widest part. (This should be an easy test.) The tube is blank below the numerals. The thin part of the tube has no line of shading in it, and it gets thinner, where it joins the ring. A bullet fired from it would pass well to the right of the bull's left ear. The top ray of the star points to the left bottom corner of the K, and the left upper ray points below the level of the tip of the bull's right horn. The right horn points to the right of the final O of HOPTO; the left horn is bent out a little, so that it almost points to the left bottom corner of the N. The right ear points directly to the P of HOPTO, and the left ear to the second C of CKPNCOPN. The hair is woolly, like that of a negro. On the bridge of the nose there are two faint, horizontal scratches, and an oblique line shows below them, coming from the inner corner of the left eye.

Sixth Forgery.

(Four oblique lines in mouth of post-horn.)

Typographed, in rather bright greenish-blue, on medium, fairly soft, pale rose wove paper. The foot-strokes to the M are joined, so that there is a cross-bar along the bottom, as well as along the top of the letter. The right limb is much splayed out at the top. The bottom of the first O is faulty in my specimen, as the thick sides stop short before reaching the bottom, leaving only a thin outline there. The right foot-stroke of the P is longer than the left, and the left arm of the T hangs down a good deal lower than the right. The last O is very badly shaped, especially in the right bottom corner. The tail of each C of CKPNCOPN is fairly like the head, but that of the first C is too small, and that of the second too long and sharp. The whole base of the K and the foot of the P are all joined together by a cross-bar. The O has a large break at the top. The ring of the post-horn has no shading below the numerals. The i of 108 has a large foot-stroke, which is rather longer on the left side; the o is not nicely shaped at the left lower corner, and is rounded at the top; there is a wide break at the top of the 8, and both halves of this numeral are about equal. The open mouth of the horn contains four distinct, oblique lines, sloping down to the left. There are three badly-drawn lines of shading, with indications of a fourth, in the thick part of the horn; the longest of these lines stops short below the beginning of the 1. There is no line of shading in the thin part of the tube, which gets thinner, where it joins the ring. A bullet fired from it would hit the centre of the bull's left ear. Four out of the five rays of the star are very blunt, and the top ray, which is the bluntest of all, points to the bottom left-hand corner of the K. The right horn points to the space between the two words, and the left points straight up to the centre of the first P of the second word. The right ear is cut off almost square, and is level with the space between OP; the left ear is sharper, and points to the second C of CKPNCOPN. On the bridge of the nose there is a slanting row of four dots (one of them above the inner corner of the left eye) with a single dot below, and an oblique line below the dot. The lower lip is on one side, as though the bull were chewing, and it breaks through the outer outline of the ring of the post-horn, and rests on the inner outline.

Seventh Forgery.

(Four very oblique lines in mouth of post-horn.)

This is the same as the seventh forgery of the 81 paras, with the necessary alteration in the numerals. Lithographed, in bright ultramarine-

blue, on very thick, hard, pinkish-buff *granité* paper. The little threads in the paper are scarlet. The long cross-bar at the *bottom* of the *M*, running into the wide mouth of the horn, will easily identify this counterfeit. As to the numerals in the ring; the 1 splays out at the bottom, into the (very short) foot-strokes; the serif is short, and not clear of the body; the 0 is not so tall as the 1, and is defective at the right top corner; the 1 and the 8 very nearly touch the outline of the ring above them. All the other tests are the same as in the seventh forgery of the 81 paras.

Eighth Forgery.

(Three oblique lines in mouth of post-horn.)

Lithographed, in pale blue, on medium, very pale lilac-rose wove paper. The lettering, in this counterfeit, is thin and tall. The cross-bar at the top of the *M* is broken, near the centre. The inner foot-strokes are faint, but they seem fully as long as the outer ones. The foot-strokes to the *P* are equal, right and left, and the left one does not go near the *O*. The left arm of the *T* does not hang down so perpendicularly as the right. The last *O* is absolutely flat at the top. In the second word, neither *C* has any knob to its tail, and the tail of the first *C* bends distinctly *inwards*. The *K* has absurdly long, but very faint head-strokes, and its sloping tail joins the *centre* of the thin, oblique stroke, and is of equal thickness all its length. The *P* does not seem to have any foot-stroke on the right side. The oblique stroke of each *N* does not go down to the bottom of the letter, but joins the left-hand limb some distance above the bottom. This and the English *C*'s ought to be easy tests. The *O*, like the second *O* of *HOPTO*, is absolutely flat at the top. The foot-stroke of the second *P* is longest on the left side, and there is no foot-stroke on the right side of the last limb of the final *N*. The ring of the post-horn is blank, below the numerals, and its outer outline is blotchy, on the right side. The numerals are fairly like the genuine, but the *o* is quite upright, and the 8 is very thin in the middle, both halves being about equal in size. There are three oblique lines in the wide mouth of the post-horn, sloping down to the left. The thick part of the horn shows six lines of shading; the place where the central line ought to be is a wide blank. The longest line stops before it reaches the foot of the 1, leaving, as I said before, the bottom of the ring blank. There is no line of shading up the thin tube of the horn, and the said tube gets thinner, where it joins the ring. A bullet fired from it would miss the bull altogether, and possibly graze the right lower corner of the final *N*. The top ray of the star points to the centre of the foot-stroke to the left of the *K*. Both the upper side-rays point below the level of the tips of the horn. The right horn is as sharp as a needle, and points exactly between the two words. The left horn is blunter, and points to the foot of the *P*. The hair is formed by short, oblique lines, sloping down to the right. There are three faint, vertical lines between the eyebrows. The nose is an unmistakable, flat-ended, pig's snout. The lower lip seems to be a projection from the ring, rather than as belonging to the bull.

Ninth Forgery.

(Dark blotch in mouth of post-horn.)

Coarsely and blotchily lithographed, in bright blue, on medium, almost white wove paper. The cross-bar at the top of the *M* is broken in the centre, and the foot-strokes join, making a cross-bar along the bottom. The left arm of the *T* just touches the *P*, and the said *P* has no foot-stroke to the right. The final *O* is thick at the top and thin at the bottom. I believe

the first C has no knob to its tail, but my specimen is postmarked just there. The second C *has* a knob to the tail, but it is smaller than that of the head. There is a cross-bar right along the bottom of the K, joining the foot of the P. The oblique stroke of the first N joins the first limb high up instead of at the bottom. The 1 of 108 has a wide, flat head; there is a rounded hollow below where the serif joins it, and the left foot-stroke touches the horn. The o leans to the right a little, and its right lower corner is very sloping. The 8 is far too large; its right top corner touches the ring, and the bottom of it goes considerably below the level of the other numerals. The open mouth of the post-horn shows a blotch and a dot. There have probably been four oblique lines originally, but three are blotched into one mass, and the fourth has been reduced to the said dot. The thick part of the horn shows the remains of four lines of shading, leaving a large, blank space. The broken, bottom end of *one* of the lines is continued into the ring below the numerals. The outline of the thin tube of the horn is irregular, almost wavy, and with no line up its centre. As far as I can see through the postmark, a bullet fired from it would almost graze the right lower corner of the final N. The top ray of the star points to the left of the centre of the K. The horns of the bull point, respectively, to the first C and P of CKPNCOPN. The left ear points to the second C of this word, and the right ear to the T of HOPTO. The postmark covers the details of the face.

POSTMARKS.

Genuine.—As before.

First Forgery.—^{ROMA}
5 DEC in blue.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—A curved line, probably part of 1.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—A pen-and-ink flourish.

Eight Forgery.—Uncancelled.

Ninth Forgery.—A small copy of 101.

BOGUS STAMP.

Type of the above issue. 120 Paras, 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 first saw the stamp in 1891. As the value is bogus, there is no need for a detailed description. My specimen is not cancelled, and looks very new.

5 Paras, black.

(*Six horizontal rows of dots in mouth of post-horn.*)

Issue of 1858. Bluish wove paper.

Issue of 1859. White wove paper.

Genuine.

Hand-struck, in black, on very transparent, bluish, and on yellowish-white wove *pelure* paper, without any graining, backed with very crinkly,



yellow gum. In all my specimens, the head of the P of PORTO shows a gap at the top, and the foot-stroke is longer on the left side than on the right. The first O generally shows a similar gap at the top. The vertical limb of the R has no foot-stroke on the left side. The left arm of the T is not joined to the vertical stroke like the right arm is, but there is a slight gap. In the word GAZETEI, the tail of the G curls forward, so as very nearly to touch the left foot of the A. The right leg of the A has a long foot-stroke on the right side, going very near to the Z, but none on the left side. The head of the final I generally fails to print altogether. In the top inscription, the head, or "flag" of the 5 is *very* nearly as wide as the body of the letter; it has a somewhat inward-curving tail, ending in a good large ball, as in the illustration above. Usually there is no stop after the said 5, but I have a specimen with a small oblong stop, which may, however, be a broken portion of the foot-stroke of the H. The cross-bar of the H is absurdly long on the right side, extending almost to the top of the A. The foot-strokes of the A do not join to form a cross-bar at the base of the letter, but the outer foot-stroke of the right limb touches the foot-stroke of the P. The foot-stroke of the P extends to the right as far as half the width of the rounded head, and there is no stop after it. In the lower inscription, the 5 is very similar to the other, with its "flag" extending to the right as far as the width of the body. There is no sign of any stop after it. The cross-bar to the H is so very thin in the middle that it usually fails to print there, making the letter look like II. The foot-strokes to the feet do not touch each other. The final P has an extremely long foot-stroke on the right side, but a shorter one on the left. There is no stop after the letter. The bull's horns are lyre-shaped, not crescent-shaped; the right horn points obliquely to the centre of the 5, and the left horn points between the letters AP. The hair between the horns is formed by lines, radiating, star-like, from a blank centre. The bottom point of the six-rayed star between the horns is broken and open. On the bridge of the nose there are two nearly vertical lines, with a slanting line below them, then another vertical line below this, and sometimes a dot below this lowest vertical line. The mouth is nicely shaped, not at all like a pig's snout, and the lower lip does not touch the ring of the post-horn. The wide mouth of the post-horn contains six horizontal rows of dots, about twenty in all. The thick part of the horn contains three lines of shading; the central line is *very* thick, and runs, unbroken, right round the ring of the horn. There is a single line along the thin tube, which runs right up to the mouthpiece. A bullet fired from the said mouthpiece would pass through the centre of the bull's left ear. There is a large black patch or blotch, in the white background, each side of the bull's head, level with the cheeks. These blotches are evidently caused by the metal of the die, in the blank parts, not being scooped out enough, or being too full of ink. The tips of the ears are sharp, and they point upwards, respectively towards the centre of the last O of PORTO, and the curly foot of the G of GAZETEI.

First Forgery.

(Three oblique rows of dots in mouth of post-horn.)

Typographed, on thin, but not *pelure*, pale blue wove paper. There is no gap in any of the letters of PORTO; and the foot-stroke of the P is longest on the right side. The vertical limb of the R has a thick foot-stroke right and left. The left arm of the T is firmly joined to the body, and the whole letter seems to lean over slightly towards the R. The tail

of the G of GAZETEI is joined to the left foot of the A. The right foot has its foot-stroke projecting equally, right and left, and not going particularly near to the Z. The front of the head of the Z, which is a small triangle in the genuine, is very thick and heavy, with a blunt point. The right arm of the T hangs down *very* much lower than the left, instead of only slightly lower. The head of the I is more perfect than in the genuine, but the foot is broken off slantingly on the right side. If the said foot were perfect, the foot-stroke would actually touch the H of the lower HAP, which projects to the right much more than the genuine does. In the upper inscription, the 5 is very like the genuine, except that the neck is too long. There is no stop after the 5. In the lower inscription, the tail of the 5 is thick and clumsy; it extends too far to the left, so that if the neck were prolonged downwards, it would pass almost through the centre of the ball. In the genuine, the neck, if prolonged, would pass almost clear to the left of the ball. The cross-bar to the H is not thin in the middle. The bull's left horn points to the left lower corner of the upper P, and goes very much closer to it than the genuine. The postmark covers the hair between the horns; but, as far as I can make out, the lines of the hair are vertical, instead of radiating. The bottom ray of the star seems to be absent, or only a mere stump; but the postmark covers it. On the bridge of the nose, there are four vertical lines, with a wedge-shaped line below them. The wide mouth of the post-horn contains three oblique lines of more or less oblong dots. There are no blotches in the blank spaces, each side of the head. The ears point, respectively, between the TO of PORTO and the GA of GAZETEI.

Second Forgery.

(*Three nearly vertical rows of dots in mouth of post-horn.*)

Apparently lithographed, on yellowish-white wove *pelure* paper, un-gummed. In the word PORTO, there is a mark like a comma, joining the rounded part of the head of the P to the frame; the head is not broken at the top, and the right side of the foot-stroke is longer than the left. The first O is very badly shaped, but has no gap at the top. The vertical limb of the R has a foot-stroke both sides, and there is a dot or stop, level with the left side of the said foot-stroke. The final O is broken at the top. The top of the G of GAZETEI is perfectly square, and the lower half comes up higher than the level of the centre of the letter. The A leans towards the G instead of away from it, and the foot-stroke of its left leg is almost a semicircle, instead of being horizontal. There is a stop before the first E and a similar one before the T, but these may be only broken foot-strokes. The left arm of the said T hangs down lower than the right. The I is quite perfect, with thick strokes top and bottom. In the top inscription, the 5 is very like the genuine, except that the tail comes forward, instead of curling inwards, and if the neck were prolonged downwards, it would cut through the centre of the very small ball. There is a large, oval stop, which is much nearer to the H than to the 5. The head-stroke to the said H is short, both right and left, but does not go near the top of the A. The foot of the A does not touch the P. There is a large stop after this P. In the lower inscription, the 5 is rather square-shouldered, and there is a large stop after it. The A leans very much away from the H, and the final P has its rounded head joining the vertical stroke far below the centre. There is a large stop after this word. The bull's horns are crescent-shaped, and point, respectively, to the left lower corner of the H, and the centre of the A. This, of course, is a very easy test, and is common to all the forgeries but two. The hair between the horns is formed by semicircular lines,



yellow gum. In all my specimens, the head of the P of PORTO shows a gap at the top, and the foot-stroke is longer on the left side than on the right. The first O generally shows a similar gap at the top. The vertical limb of the R has no foot-stroke on the left side. The left arm of the T is not joined to the vertical stroke like the right arm is, but there is a slight gap. In the word GAZETEI, the tail of the G curls forward, so as very nearly to touch the left foot of the A. The right leg of the A has a long foot-stroke on the right side, going very near to the Z, but none on the left side. The head of the final I generally fails to print altogether. In the top inscription, the head, or "flag" of the 5 is *very* nearly as wide as the body of the letter; it has a somewhat inward-curving tail, ending in a good large ball, as in the illustration above. Usually there is no stop after the said 5, but I have a specimen with a small oblong stop, which may, however, be a broken portion of the foot-stroke of the H. The cross-bar of the H is absurdly long on the right side, extending almost to the top of the A. The foot-strokes of the A do not join to form a cross-bar at the base of the letter, but the outer foot-stroke of the right limb touches the foot-stroke of the P. The foot-stroke of the P extends to the right as far as half the width of the rounded head, and there is no stop after it. In the lower inscription, the 5 is very similar to the other, with its "flag" extending to the right as far as the width of the body. There is no sign of any stop after it. The cross-bar to the H is so very thin in the middle that it usually fails to print there, making the letter look like II. The foot-strokes to the feet do not touch each other. The final P has an extremely long foot-stroke on the right side, but a shorter one on the left. There is no stop after the letter. The bull's horns are lyre-shaped, not crescent-shaped; the right horn points obliquely to the centre of the 5, and the left horn points between the letters AP. The hair between the horns is formed by lines, radiating, star-like, from a blank centre. The bottom point of the six-rayed star between the horns is broken and open. On the bridge of the nose there are two nearly vertical lines, with a slanting line below them, then another vertical line below this, and sometimes a dot below this lowest vertical line. The mouth is nicely shaped, not at all like a pig's snout, and the lower lip does not touch the ring of the post-horn. The wide mouth of the post-horn contains six horizontal rows of dots, about twenty in all. The thick part of the horn contains three lines of shading; the central line is *very* thick, and runs, unbroken, right round the ring of the horn. There is a single line along the thin tube, which runs right up to the mouthpiece. A bullet fired from the said mouthpiece would pass through the centre of the bull's left ear. There is a large black patch or blotch, in the white background, each side of the bull's head, level with the cheeks. These blotches are evidently caused by the metal of the die, in the blank parts, not being scooped out enough, or being too full of ink. The tips of the ears are sharp, and they point upwards, respectively towards the centre of the last O of PORTO, and the curly foot of the G of GAZETEI.

First Forgery.

(Three oblique rows of dots in mouth of post-horn.)

Typographed, on thin, but not *pelure*, pale blue wove paper. There is no gap in any of the letters of PORTO; and the foot-stroke of the P is longest on the right side. The vertical limb of the R has a thick foot-stroke right and left. The left arm of the T is firmly joined to the body, and the whole letter seems to lean over slightly towards the R. The tail

of the G of GAZETEI is joined to the left foot of the A. The right foot has its foot-stroke projecting equally, right and left, and not going particularly near to the Z. The front of the head of the Z, which is a small triangle in the genuine, is very thick and heavy, with a blunt point. The right arm of the T hangs down *very* much lower than the left, instead of only slightly lower. The head of the I is more perfect than in the genuine, but the foot is broken off slantingly on the right side. If the said foot were perfect, the foot-stroke would actually touch the H of the lower MAP, which projects to the right much more than the genuine does. In the upper inscription, the 5 is very like the genuine, except that the neck is too long. There is no stop after the 5. In the lower inscription, the tail of the 5 is thick and clumsy; it extends too far to the left, so that if the neck were prolonged downwards, it would pass almost through the centre of the ball. In the genuine, the neck, if prolonged, would pass almost clear to the left of the ball. The cross-bar to the H is not thin in the middle. The bull's left horn points to the left lower corner of the upper P, and goes very much closer to it than the genuine. The postmark covers the hair between the horns; but, as far as I can make out, the lines of the hair are vertical, instead of radiating. The bottom ray of the star seems to be absent, or only a mere stump; but the postmark covers it. On the bridge of the nose, there are four vertical lines, with a wedge-shaped line below them. The wide mouth of the post-horn contains three oblique lines of more or less oblong dots. There are no blotches in the blank spaces, each side of the head. The ears point, respectively, between the TO of PORTO and the GA of GAZETEI.

Second Forgery.

(Three nearly vertical rows of dots in mouth of post-horn.)

Apparently lithographed, on yellowish-white wove *pelure* paper, un-gummed. In the word PORTO, there is a mark like a comma, joining the rounded part of the head of the P to the frame; the head is not broken at the top, and the right side of the foot-stroke is longer than the left. The first O is very badly shaped, but has no gap at the top. The vertical limb of the R has a foot-stroke both sides, and there is a dot or stop, level with the left side of the said foot-stroke. The final O is broken at the top. The top of the G of GAZETEI is perfectly square, and the lower half comes up higher than the level of the centre of the letter. The A leans towards the G instead of away from it, and the foot-stroke of its left leg is almost a semicircle, instead of being horizontal. There is a stop before the first E and a similar one before the T, but these may be only broken foot-strokes. The left arm of the said T hangs down lower than the right. The I is quite perfect, with thick strokes top and bottom. In the top inscription, the 5 is very like the genuine, except that the tail comes forward, instead of curling inwards, and if the neck were prolonged downwards, it would cut through the centre of the very small ball. There is a large, oval stop, which is much nearer to the H than to the 5. The head-stroke to the said H is short, both right and left, but does not go near the top of the A. The foot of the A does not touch the P. There is a large stop after this P. In the lower inscription, the 5 is rather square-shouldered, and there is a large stop after it. The A leans very much away from the H, and the final P has its rounded head joining the vertical stroke far below the centre. There is a large stop after this word. The bull's horns are crescent-shaped, and point, respectively, to the left lower corner of the H, and the centre of the A. This, of course, is a very easy test, and is common to all the forgeries but two. The hair between the horns is formed by semicircular lines,

half of them facing to right, and the other half to left. The bottom ray of the star is not broken, and it does not join the left lower ray. On the bridge of the nose there are two small vertical lines. The mouth is like a pig's snout. The wide mouth of the post-horn contains three nearly vertical lines of dots, twelve in all. The thick part of the horn shows three rather thin lines, and a blotch above them. The upper line is broken, and the middle line does not go completely round the ring of the horn, as there is a wide break on the right side. The line along the centre of the thin tube does not reach the mouthpiece, which has a concave outline, instead of being rounded. A bullet fired from the said mouthpiece would pass quite to the right of the bull's ear. There are no blotches in the background, either side of the bull's head. The right ear points between the letters TO, and the left ear, which is blunter than the other, points about to the centre of the A.

Third Forgery.

I think this is merely a later state of the stone of the second forgery. Lithographed, paper as before. All the details are the same as in the second forgery, except for the following tests. There is a long line, drawn obliquely through the P of PORTO, and joining the following O; and there is another oblique line, coming from the head of the T, and cutting obliquely through the final O. There is a large dot above the space between the EI of GAZETEI, and the top of the I is bent over to the right. There is an oblique line drawn through the body of the lower 5, reaching to beyond the stop after that numeral. The lower outline of the bull's left ear is broken at the bend.

Fourth Forgery.

This is still another state of the stone of the second forgery. Paper and printing as before. There is an oblique line cutting through the first O of PORTO, and there is a dot under the first limb of the upper H.

Fifth Forgery.

(Mouth of post-horn nearly blank.)

Lithographed, on white wove, *pelure* paper, no gum. There is no gap in the top of the P or either O of PORTO. The foot-stroke of the P is longer and thinner on the right than on the left. The vertical stroke of the R has a very long foot-stroke on the left, and none on the right. Both arms of the T are joined to the body. The left lower corner of the final O is cut off slopingly. In the word GAZETEI, there is a wedge-shaped, horizontal mark above the G, and a dot in the centre of the letter, while the tail joins the A. The right limb of the A has hardly any sign of a foot-stroke. There is a triangular dot between the head of the Z and that of the following E, which very nearly joins the two letters together. The left arm of the T hangs down lower than the right, and the right arm does not join the body of the letter. The I is wedge-shaped at the top. The upper 5 has hardly any trace of a ball to its tail, and the flag is much too long, extending to the right, well beyond the width of the letter. There is a stop close to the H, which letter has no foot-stroke that side, and its cross-bar extends equally, right and left, not going near the A. The foot-strokes of the A are joined, so as to form a cross-bar to the base of it. The cross-bar does not touch the P, which has no foot-strokes. There is a break at the top of the head of the P, and a dot to the left of the top of the head. There is a stop after this letter. In the lower inscription, the tail of the 5 comes forward

to the left, so that, if the neck were prolonged downwards, it would cut through the ball. There is a cross-bar right across the foot of the H, and joining the A. The cross-bar in the centre of the A slopes down to the left, instead of being horizontal, and the head of this letter is absurdly square. The lower end of the rounded part of the P joins the upright slopingly, instead of horizontally. The foot-strokes to this letter are equal, right and left, both being short; and there is a stop after it. The bull's horns are crescent-shaped, and point, respectively, to the left lower corner of the H, and the centre of the A. The hair between the horns does not radiate from the centre, but is formed by curved lines. The star is very badly shaped; the side-rays are rather squeezed together, and the bottom ray touches the bull's hair. There are two very short vertical lines on the bridge of the nose. The wide mouth of the post-horn is almost entirely blank; there are just the beginnings of four lines at the top edge. The thick part of the horn shows a large, triangular blotch, which gradually narrows into one line of shading. This line goes round the ring, but is broken near the top. The upper outline of the ring itself is broken, most of the way along the top. The line in the centre of the thin part of the tube bends to the left, near the mouth-piece. The said mouthpiece only reaches as high as the centre of the space between the letters TE; in the genuine, it reaches up as high as the level of the centre of the T. A bullet, fired from the said mouth-piece, would just hit the tip of the ear. There is no blotch either side of the bull's head, in the background. The tip of the right ear is sharp, and points to the centre of the O, and the other ear is blunt, and points to the space between AZ.

Sixth Forgery.

(Irregularly scattered dots in mouth of post-horn.)

Apparently typographed, on greyish-white, wove *pelure* paper, ungummed. This forgery has a much better appearance than the genuine, and I call it decidedly deceptive. There is no gap in the head of the P of PORTO, and the foot-stroke is longer on the right side than on the left. There is no gap in the head of either O. The vertical limb of the R has a distinct foot-stroke, right and left. The left arm of the T is joined to the body, but not the right arm. In the word GAZETEL, the G has a thick, inward-pointing cross-bar along the top of the tail, which does not exist in the genuine; and the tail itself points straight downwards, instead of curling forwards, towards the A. The right leg of the A has a short, equal foot-stroke, right and left. The head of the Z hangs down too far, and is too blunt. The left arm of the T slopes towards the E, instead of hanging straight down; it is longer than the other arm. The I is perfect, but the head-stroke is longer on the left side than on the right. In the top inscription, the ball of the 5 projects too far to the left, so that, if the neck were prolonged downwards, it would cut through the centre of the ball. There is no stop anywhere in the design. The cross-bar to the H is no longer on the right than on the left. Each leg of the A shows a small foot-stroke on the right side only, and that of the right leg does not touch the P, which has no foot-stroke that side. In the lower inscription the tail of the 5 projects too far, like that of the upper 5; but the ball is almost pear-shaped, instead of circular, and it is broken away from the tail. The bull's horns are lyre-shaped, but they are wider than the genuine. They point, respectively, to the 5 and to the left lower corner of the P. The hair between the horns is formed by oblique lines which, if prolonged, would converge to a point, to the left of the centre of the forehead. The top ray of the star is broken and imperfect; the bottom ray is short, and comes to a very sharp point.

On the front of the nose there are five dots; one slanting down to the left, on the bridge of the nose, another, immediately below it, slanting the same way, and then a group of three shorter lines, in an oblique row, lower down. The wide mouth of the post-horn contains a blotch on the side nearest to the O, and some scattered, oblong dots, irregularly placed. The thick line, running round the ring of the post-horn, is broken at the top. There is no blotch either side of the bull's head.

Seventh Forgery.

(Seven oblique lines in mouth of post-horn.)

Lithographed, in deep black, on greyish-white wove, *pelure* paper, un-gummed. There is no gap in any of the letters. The foot-strokes of the P of PORTO are about equal; the O is quite flat at the top; there is very little separation between the head and tail of the R, and the foot-strokes are equal; the left arm of the T hangs down lower than the right, and it joins the vertical limb. In the word GAZETEI, the knob at the head of the G is much clumsier and heavier than in the genuine; the foot-stroke of the left leg of the A turns up where it joins the tail of the G, and it is very faint there; the bottom of the Z very nearly touches the bottom of the A, although the said A has no foot-stroke that side; and the final I is perfect. In the top inscription, the ball of the 5 is much too large, and practically fills up the hollow of the figure. There is a large stop after it. The cross-bar of the H is thick, and hardly extends at all, on the right side. There is no foot-stroke to the right bottom corner of the A, and the left bottom corner of the P has no foot-stroke, so that the letters do not touch. The bull's horns are crescent-shaped, and they seem to spring from *below* the level of the hair, instead of out of it: they point, respectively, to the left lower corner of the H, and to the middle of the A. The hair is simply a white mass, with a jagged outline on the forehead. The star is oblong, rather than circular; the points are all perfect. There is one very tiny dot on the bridge of the nose, and the mouth is a regular pig's snout. The wide mouth of the post-horn is shaded by seven oblique lines (not dotted), which slope down to the left. The thick part of the horn is solid black, except for one white line. The line round the centre of the ring in dotted, and nearly all the thin tube is solid black. The said tube is much thinner than the genuine, and a bullet fired from it would graze the tip of the ear. There is no blotch, either side of the bull's head, in the background. The left ear points to the centre of the A of GAZETEI.

POSTMARKS.

Genuine.—As in the first issue.

Forged.—All the forgeries are uncanceled, except the first, which bears a transverse, double oval, something like 26, but much smaller, and with pointed ends, inscribed FRANCO JASSY, struck in blue.

40 Paras, blue.

Issue of 1858. Bluish wove *pelure* paper.

Issue of 1859. White wove *pelure* paper.

Genuine.

(Four vertical rows of dots in post-horn. Star with six rays.)

Hand-struck, as before, paper as above, with the same crinkly gum as the 5 paras. There is a gap at the top of the P and of each O of PORTO,

and the two arms of the T do not join the body, the right arm hanging down lower than the left. In the word SCRISOREI, there is usually a gap at the top of each S and the C, so that the heads of these letters do not join the bodies. The final I leans over very distinctly, away from the E; this is easily seen, and is a good test. The said I has no foot-stroke on the right side, and hardly any trace of head-strokes. In the top inscription, the head of the 4 is open, and the top of the O shows a small gap. The cross-bar at the top of the H is usually entirely absent, so that it looks like the letters II, placed near to one another. The upper half of the thin stroke of the A almost always fails to print; and the cross-bar is barely visible. None of the letters of this or any of the other inscriptions touch each other anywhere. In the lower inscription, the top of the 4 is even more widely open than the other. The cross-bar of the H is usually absent, but I have one specimen in which it shows pretty distinctly. The cross-bar of the A is exceedingly faint, and the P shows hardly any sign of foot-strokes. The star has six rays, and the top ray has its point broken off, so that it is open. The bull's horns have not the nice, lyre-shaped curve of the 5 paras; they point, respectively, between the numerals 40, and between the letters AP. The hair covers pretty well the whole of the forehead; it gives one the idea of being short and bristly, and is formed by a number of dots. One dot can usually be seen in the very centre of it, with a white space all round the dot. The inner corner of the left eyebrow ends with a large dot. The nose is only outlined on the right side of the face, and there is a vertical line about the centre of it, near to the outline, and two short, horizontal lines further down, near to the right nostril. The mouth is nicely shaped, and not at all like a pig's snout. The outline of the lower lip is broken in the middle, and it does not touch the ring of the post-horn. The wide mouth of the post-horn shows portions of about four vertical rows of dots, but they are very faint. The thick part of the horn contains three curved lines of shading; the central line runs round the middle of the ring. The thin tube of the horn has a line of shading, which runs right up to the mouthpiece, but the lower end stops short to the right of the A of HAP, instead of joining the ring. A bullet fired from it might just graze the tip of the bull's left ear.



First Forgery.

(Six vertical rows of dots in mouth of post-horn. Six-rayed star.)

Lithographed, on very yellowish-white wove paper, ungummed. There is a slight gap at the top of the P of PORTO, but each O has a closed top, and the top of the final O is perfectly square. There are no gaps in any of the letters of the word SCRISOREI, and the foot of the first R touches the foot of the I. The last I has a well-defined head-stroke, and the foot-stroke on the right side is very thick, and curves or slopes down to the right. In the upper inscription, the H has a well defined cross-bar at the top, which extends further on the right side than on the left. The thin stroke of the A is not broken, and the cross-bar is distinct. In the lower inscription, the O has no gap either top or bottom, and it looks decidedly taller than the 4. In the genuine, the O is broken at the top and usually at the bottom as well. The H is covered by the postmark, but I fancy the centre of the cross-bar is absent. The cross-bar of the A looks like a dot, placed very low down, and both the H and A are blotched into the outline below them. The P has a well-defined foot-stroke each side. The star, in this forgery, is just like the genuine, the bull's horns ditto. The

hair is also very like the genuine, only it is mostly formed by lines instead of dots. The dot in the centre of the hair, with the white space round it, is like the genuine. The nose is outlined on both sides; the line about the centre of it is very much longer than the genuine; it is curved, and reaches from the level of the eyebrow, quite to the centre of the nose. There is one dot below this line, close to the horizontal end of the nose. The outline of the lower lip is not broken. The wide mouth of the post-horn contains six vertical rows of dots; they are much more prominent than in the genuine. The thick part of the horn shows five curved lines of shading; the lowest line is very short, and close to the outline; the next line above this is very thin. The central line is continued right round the centre of the ring, till it joins the outline of the horn again. There seem to be two lines of shading in the thin tube of the horn; but I am not quite sure of this, on account of the postmark. There is a blotch in the blank space, each side of the bull's head, as in the genuine 5 paras. The genuine 40 paras does not show any blotches. I think this is the most deceptive of the forgeries.

Second Forgery.

(Six oblique rows of dots in mouth of post-horn. Six-rayed star.)

Lithographed, in very pale blue, on white wove, *pelure* paper. There is no gap in any of the letters. Both arms of the T of PORTO join the body. In the word SCRISOREI, the final I does not lean away from the E. The letters of this word are all too large, and if a straight-edge were placed along the bottom of the upper inscription, 40 HAP, it would cut almost centrally through the S; and if a straight-edge were placed along the top of the lower 40 HAP, it would cut centrally through the final I. In the genuine, the straight-edge, similarly used, would pass clear of these letters. The head and foot-strokes of the final I are large and distinct, and the foot-stroke very nearly touches the P of the bottom inscription. In the top inscription, the H has a strong cross-bar. The A is perfect, and its foot touches the foot of the P. In the lower inscription, the top of the 4 is *very* nearly closed. The cross-bar of the H is distinct. The A is very widely splayed out, with a strong cross-bar, and the P has a foot-stroke on the right side. The star has six rays, but it is of a different shape from the genuine, being like the broad-pointed star of the South Australian watermark, whereas the genuine is more like the small star watermark of some of our colonies. The top ray is perfect. The bull's horns are much more lyre-shaped than the genuine; they point, respectively, to the left of the 4, and to the centre of the first S of SCRISOREI. The hair is formed by vertical lines, without any dot or white space in the centre. The nose is outlined both sides, and there is a row of three vertical lines, just on the bridge. The nose has a very strong, horizontal upper outline, making it look rather like a pig's snout. The lower lip rests on the ring of the post-horn. The wide mouth of the post-horn contains six oblique rows of oblong dots, slanting down to the right. The thick part of the horn seems to contain three curved lines of shading, but they are blotched. The upper line is thin and runs along the centre of the bottom of the ring, and about to the middle of the right-hand bend, but no further, leaving the rest blank. The line up the thin part of the tube is blotched into the bottom outline, instead of being central; its lowest end can be traced to the bottom of the horn. The mouthpiece is enlarged, and looks like a button mushroom, instead of being the same thickness as the rest of the tube. A bullet fired from it would pass to the right of the bull's ear.

Third Forgery.

(Seven slightly oblique lines in mouth of post-horn. Six-rayed star.)

This is a very blotchy affair. Hand-struck, or typographed, in a sort of milky sky-blue, on yellowish-white wove, *pelure* paper. There is a gap or break in the top of the second o of PORTO, in the top of the c of SCRISOREI, and in the top of the o of the lower 40. There is a hyphen between the letters RT of PORTO, and the right arm of the T is defective. A number of dots can be seen, above and below some of the letters of SCRISOREI in my specimen, but these may have been caused by the movement of the die in printing. The final I is very nearly upright, and its head-stroke is very thick. In the upper inscription, the top of the 4 is nearly closed, and the o has a perfectly flat top. The cross-bar to the H is extremely thick and heavy, and it just touches the head of the A. The left foot of the said A, which is oblique, instead of horizontal, touches the foot of the H. In the lower inscription, the 4 seems to be widely open, but is much blotched, and the top of the o is also widely open. The H is a distinct N, and there is a stop between the A and the P. The star is six-rayed; the left upper ray has a broken, open point. The bull's hair is very blotchy, and looks like the wool of a negro. The face, as far as I can see through the postmark, is covered with an eruption of spots and blotches. Between the lower lip and the top of the ring of the post-horn, there is a thing like a flattened ball, which joins the lip and the ring together. The wide mouth of the horn contains seven nearly horizontal lines, which slope slightly down to the right. The thin tube of the horn is solid, and much blotched. I do not think this counterfeit is likely to deceive.

Fourth Forgery.

(Five horizontal lines in mouth of horn. Six-rayed star.)

Typographed, or hand-struck, in pale, greenish-blue, sky-blue, and almost Prussian blue, on white wove, *pelure* paper. There is no break in any of the letters. Both arms of the T of PORTO join the body, and the left arm is a trifle lower than the right. In the word SCRISOREI, the tail of the c has a knob like the head, but in the genuine, the tail is like that of an ordinary, English c. The final I is absolutely parallel with the E, and has very distinct head- and foot-strokes. In the top inscription, the cross-bar of the H is distinct, and the A is perfect. In the lower inscription, the top of the 4 is nearly closed; the H has a long and strong cross-bar, and its foot touches the foot of the A, while the P has a very long foot-stroke on the right side. The star is six-rayed, like the genuine. The bull's horns are lyre-shaped; but they point the same way as the genuine. The hair shows a parting in the centre, and it does not come down so low as the genuine. There is no dot in the centre of it. The nose is outlined on both sides, and there is a row of three vertical lines on the bridge of it. The mouth is lop-sided, and rather like a pig's snout. The outline of the lower lip is not broken, and it rests on the ring of the post-horn. The wide mouth of the horn contains five horizontal lines. There are three lines in the thick part of the horn, but the longest of these only extends to above the first stroke of the H. There are portions of a line in the ring, but only at the bends. The line up the thin tube does not go as far as the mouthpiece, and the end of the said mouthpiece is a sort of ball. A bullet, fired from it, would hit the bull's ear near the centre.

Fifth Forgery.

(Four oblique rows of dots in mouth of horn. Five-rayed star.)

Typographed, or hand-struck, in very pale blue, on white wove, *pelure* paper, un gummed. The head and tail of the c of SCRISOREI are not

joined to the body ; otherwise there are no gaps in any of the letters. There is a cross-stroke along the bottom of the R of PORTO, and the left arm of the T hangs down far lower than the right. The top of the first R of SCRISOREI touches the C, and its tail touches the I. The final I is quite upright, and it has a thick foot-stroke right and left. In the upper inscription, the projecting cross-bar of the 4 looks like a dot instead of a stroke, and it *very* nearly touches the o. The right foot of the H touches the A, and the cross-bar of the said A is oblique, and slants down to the right. The bottoms of the letters are level with the centre of the first S of SCRISOREI, instead of being above the level of the s altogether. In the lower inscription, there is a long cross-stroke, joining both feet of the H, and touching the left foot of the A. The P touches the foot of the last I of SCRISOREI, though they are very far apart in the genuine. The star has only five rays, and this, of course, is a very easy test. Its upper ray is very blunt. The bull's right horn points to the 4, and the left horn to the right foot of the A. The hair is only a small central fringe, not touching the horns ; it is composed of six irregular lines ; there is no dot in the centre of it. There are three small, blotched dots on the bridge of the nose, and a faint, short, vertical line and a dot below them. The whole head leans over slightly to the left, instead of being upright. The lower lip rests on the ring of the post-horn. The wide mouth of the horn contains four oblique rows of dots, eight in all. The thick part of the horn shows two lines of shading and a blotch. The line which ought to run round the upper part of the ring seems to be blotched into the upper outline of the ring. The line running up the centre of the thin tube stops short, long before it reaches the mouthpiece, which points outwards, so that a bullet fired from it would about hit the first R of SCRISOREI. The C of this word has a knob to the tail as well as to the head.

Sixth Forgery.

(Six short, oblique lines in mouth of post-horn. Five-rayed star.)

This is the counterfeit usually seen in youthful collections. Lithographed, in fairly dark blue, on white wove, *pelure* paper, and also on somewhat stouter, yellowish-white paper, ungummed. I think the following tests will be quite sufficient for this forgery. The star has only five rays instead of six. The bull has apparently a man's nose, with two slanting lines coming from it, and a long, Irish upper lip. The mouth of the post-horn shows six short, oblique lines slanting down to the right ; the ring of the horn has no line at all along it, and the mouthpiece is a white ball. The 4 of each 40 is a closed figure, each H has a strong cross-bar, and the feet of the lower MAP are all joined together. The bull's mouth rests on the ring of the horn, and his right eye appears to be closed.

POSTMARKS.

Genuine.—As before.

First Forgery.—29, with JASSY, in blue.

Second Forgery.—Uncancelled.

Third Forgery.—A peculiarly-shaped frame, something like a scroll, containing, in two lines, FRANCO.
GALATZ.

Fourth Forgery.—Uncancelled, or 29.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Three or four very thin parallel bars.

80 Paras, red.**Issue of 1858. Bluish wove, pelure paper.****Issue of 1859. White wove, pelure paper.****Genuine.***(Mouth of horn nearly blank. Six-rayed star.)*

Hand-struck as before, paper as above; crinkly gum. The last O of PORTO leans over, slightly, away from the T, and the right arm of the T hangs down a little lower than the left. The C of SCRISOREI is an English C, but the tail is very short. The tail of the first R is joined to the foot of the following I, and the last I leans away from the E. In the upper inscription, a line drawn along the feet of the letters would pass clear above the S of SCRISOREI. The H of the lower MAP is open at the top, and it leans over to the right. The star is six-rayed, and the top ray, and the left upper ray, are generally open at the points. The bull's horns point, respectively, between the numerals 80, and to the left lower corner of the P. The hair between the horns is like that of the genuine 40 paras, except that the central dot is more blotchy. The nose is partly outlined both sides, and there is a broken, oblique line running from the bridge, almost to the nostril. The lower lip is a long way above the ring of the post-horn. The wide mouth of the horn is blank, except for one or two indistinct blotches, and the thick part of the tube shows four very distinct lines of shading, one of which runs into the ring, but only as far as the right-hand bend, the rest of the ring being white, with one or two faint, scattered dots. The thin tube has no line of shading in it, and it turns inwards, so that a bullet fired from it would hit the bull's eye. In all my specimens, there is a tiny dot before the foot of the P of PORTO, but I do not know whether this is always visible. The colour of the stamp is a sort of pale carmine-vermilion.

First Forgery.*(Six horizontal rows of dots in mouth of post-horn. Six-rayed star.)*

Hand-struck, in rather deep carmine, on bluish wove, pelure paper, crinkly gum. I cannot give many details, as the impression, in my single specimen, is deeply sunk in the paper, a good deal blotched, and heavily postmarked. The last O of PORTO is perfectly upright, and it is broken at the top. I think the arms of the T are level. The last I of SCRISOREI does not lean away from the E. A line drawn along the feet of the letters of the upper inscription would graze the side of the S. The H of the lower inscription is upright. The star is six-rayed, and all the rays are extremely blunt. The hair between the horns is hidden by the postmark in my specimen. The right side of the nose (left side of the stamp) is strongly outlined, all the way, and I think the left side is also completely outlined by a thinner line. On the bridge of the nose, there is a long, thick, vertical line, with a dot below it, and I think there are some small dots to the right of the said vertical line. The lower lip of the bull is broken near the centre. The wide mouth of the post-horn contains about six horizontal rows or parts of rows of dots. The thick part of the tube is filled with solid colour in my specimen, and there is a line all round the centre of the ring. A bullet fired from the mouthpiece would hit the cheek, below the eye. There is a large rectangular blotch before the foot of the P of PORTO, and a large stop after this word, level with the centre of the O. There are also a number of scattered blotches after the final I of SCRISOREI.

Second Forgery.*(Mouth of horn nearly blank. Six-rayed star.)*

I consider this a very dangerous forgery, though my single specimen has slightly moved in the stamping, which has made some of the lettering print double. Hand-struck, in a dull scarlet, on white wove, *pelure* paper, ungummed. The foot-stroke of the T of PORTO extends to the right, quite as far as the width of the head, and the last O is quite upright. The last I of SCRISOREI does not lean away from the E. A line drawn along the feet of the letters of the upper inscription would graze the side of the S. The cross-bar of the H of the lower inscription can be traced all across the letter, and the said letter does not lean over to the right. The star is six-rayed; all the points are blunt, and the left upper ray is rather crooked. The lower lip of the bull is broken, near the centre. The wide mouth of the horn is nearly a blank, like the genuine. There seems to be a line of shading in the thin tube, but it is so blotched, that I cannot be certain. There is a short hyphen between the R and T of PORTO, level with the feet of the letters, and a longer and more distinct hyphen between the T and the O, at the same level as the other. All the other tests are the same as the genuine.

Third Forgery.*(Mouth of horn blank. Six-rayed star.)*

Hand-struck, in vermilion, on azure, *pelure* wove paper. The P of PORTO is widely broken at the top; the rest of this word is quite hidden by the postmark. The top of the C of SCRISOREI appears to be an oval ball, and it is taller than the other letters. The last I of this word does not lean away from the E. A line drawn along the feet of the letters of the upper inscription would cut well into the S, while the feet of the H and A are firmly joined together. The H of the lower inscription is upright; it has a closed top, and the left limb is thinner than the right. My specimen shows a dot, joining the right limb to the frame below it. The star is six-rayed; its shape reminds one of the truncated star watermark of Queensland, but it is too much blotched for any details to be made out. The hair is a large, indistinct blotch; the nose is strongly outlined both sides, with one small, dim blotch on the bridge. There is no under-lip. The mouth of the post-horn appears to be entirely blank; the thick tube is hidden by the postmark; the mouthpiece points directly upwards, so that a bullet fired from it would pass through the centre of the bull's ear. I am sorry the postmark prevents my giving further details, but I hope that the above will be sufficient.

Fourth Forgery.*(Six horizontal lines in mouth of horn. Six-rayed star.)*

Hand-struck, or typographed, in vermilion-red, on thick, very yellowish wove paper. The first O of PORTO leans slightly over towards the P, and the second O is upright. The first S of SCRISOREI leans away from the C; the first R is not joined to the I; and the last I leans away *very* slightly from the E, but not so much as the genuine. The whole word is not parallel with the side-frame, but each letter, from the first S to the final I, gets gradually nearer to the frame. A line drawn along the feet of the letters of the upper inscription would graze the side of the S. The cross-bar of the lower H is perfect, and the letter is upright. The star is six-rayed; the left upper ray is longer than the rest, and the left lower ray is much shorter. The points are all perfect. The bull's left horn is much thinner and straighter than the right one. The hair is

formed by an irregular, outlined ring, and there is a horizontal line, right across the centre of it, nearly joining the two horns together. The nose is only outlined on the right side of the face, and there is a long, vertical line, parallel with the outline, extending from the corner of the eye, to the centre of the nose. There are no dots for nostrils, and the left side of the upper lip has a swelling on it. The lower lip is rather close to the ring of the post-horn. The wide mouth of the horn contains the beginnings of six horizontal lines. The thick part of the horn shows four lines of shading, like the genuine, and there seem to be two dotted lines, running round the ring. The thin tube is blotched, and the mouthpiece points very much inwards, so that a bullet fired from it would hit the face, below the eye. The left lower corner of the frame has rather a large gap in it. There are no dots anywhere, except one, which touches the bottom of the wide end of the post-horn.

Fifth Forgery.

(Mouth of horn quite blank. Six-rayed star.)

Hand-struck, in pale vermillion, on yellowish wove, *pelure* paper, smooth gum. The last O of PORTO is upright, and its hollow centre is much wider than that of the first O. Both arms of the T hang down level. The C of SCRISOREI leans slightly towards the R, which does not touch the foot of the I. The serif to the foot of the second S is very much larger than the serif of the head, and of quite a different shape. The O is flat at the top; the foot of the next R is joined to the E, which leans decidedly away from the R, and the final I is parallel with the E. A line drawn along the feet of the letters of the upper inscription would graze the side of the S. In this upper inscription, the 8 is a distinct S, and the O is an inverted D; while all the letters, MAP, are joined together by their feet. In the lower inscription, the top of the 8 is malformed and broken, and the H has a strong cross-bar, and is upright. The star is six-rayed, of a very ugly shape, with the top ray much wider than the others. The bull's horns are very long and thin; their points go very close to the upper inscription. The upper outlines of the ears are very nearly horizontal, instead of being curved upwards, and the outline of the right ear has a gap in the centre. The hair is blank in the centre, the front outline being like four rays of a star. The nose is completely outlined both sides, with two vertical lines and a dot at the bridge, and another nearly vertical line above the right nostril. There is no horizontal line, joining the nostrils, though there is in the genuine. The face is much more like that of a sheep than that of a bull, and the lower lip goes rather near to the ring of the post-horn. The wide mouth of the horn is quite blank, without dots or lines; the thick tube contains three lines of shading; the ring has no line along its centre, and the thin tube is blotched solid. A bullet fired from the mouthpiece would hit the ear, near the tip. There are no dots among the letters, except one, touching the lower part of the rounded head of the lower P.

Sixth Forgery.

(Six short, oblique lines in mouth of post-horn. Five-rayed star.)

Hand-struck, or typographed, in pale red, on white, wove *pelure* paper; also lithographed (a transfer from the typograph) in a sort of chalky-pink, on the same paper, both ungummed. The last O of PORTO leans away from the T, like the genuine, but is flatter at the top. The second S of SCRISOREI, in the typograph, does not come down so low as the I and the O each side of it. The feet of the K and the E are firmly joined together, and the final I is upright. In the upper inscription, the feet of

the H and A are joined ; the H has a strong cross-bar at the top, and a line drawn along the feet of these letters would just graze the S. The H of the lower inscription also has a strong cross-bar at the top, and is upright. In the lithograph, the feet of all three letters are joined together, but in the typograph, only the H and A seem to be joined. The star is five-rayed, which is an easy test. The bull's right horn points straight to the centre of the o of 80. His nose is a human nose, outlined on one side only. The lower lip touches the ring of the post-horn. The wide mouth of the horn shows six short, oblique lines ; the thick tube has parts of four lines of shading ; the ring of the horn has no line along it, except a short piece at the left side. There is a line along the centre of the thin tube. The mouthpiece ends with a ring, and a bullet fired from it would pass almost through the centre of the ear. There are many other differences, but the five-rayed star is an instant test.

Seventh Forgery.

(Five horizontal lines in mouth of post-horn. Five-rayed star.)

Typographed, in bright red, almost scarlet, on fairly thick, white wove paper. The last O of PORTO is upright, and its right upper corner is cut off rather slopingly. The tail of the C of SCRISOREI has a knob, exactly the same as the head ; the tail of the first R does not touch the I, which leans over towards it. The final i is upright, and the last three letters of this word are taller than the rest. The H of the upper inscription has a distinct cross-bar at the top, and a line drawn along the feet of the letters of this upper inscription would cut almost through the very centre of the S. The H of the lower inscription has an unbroken cross-bar at the top, and it is upright. The star is five-rayed, with all the points perfect. The bull's hair is formed by about eight curved, vertical lines. The nose is outlined both sides, and there are three parallel, vertical lines on the bridge. The mouth rests on the ring of the post-horn. The wide mouth of the horn contains five nearly horizontal lines, and the thick tube shows only three lines of shading. There is a short line in the centre of each bend of the ring. The thin tube has a line running up its centre ; the mouthpiece is rather splayed out, and a bullet fired from it would hit the centre of the bull's ear.

Eighth Forgery.

(Four oblique lines in mouth of post-horn. Five-rayed star.)

Lithographed, in dull vermilion, on yellowish-white *pelure* paper, un-gummed. The first O of PORTO is badly shaped, and the second O is upright. The arms of the T hang down level, and there is hardly any foot-stroke. The letters of SCRISOREI are very tall and thin ; none of them touch each other, and the lower limb of the E projects further forward than the upper limb. The i leans slightly away from it, but not so much as in the genuine. In the upper inscription, the O is broken at the top. The H is also open at the top. A line drawn along the foot of these letters would just graze the S. The O of the lower inscription is broken at the top ; the H is upright, and its cross-bar is visible all the way. The star is five-rayed, and somewhat truncated. The points of the bull's horns bend outwards more than the genuine, and they point, respectively, to the bottom of the 8 and the centre of the bottom of the P. The hair is an indistinct blotch. The nose is outlined on one side only, with a blotch in the centre of the line. There are no dots anywhere on the face. There is no horizontal line, joining the nostrils, but the line which should join them make a spiral curve with the left nostril. The lower lip has a gap in its centre, and it very nearly touches the ring of the post-horn. The

wide mouth of the horn contains two long, and two short, oblique lines. The thick part of the tube shows three lines; the top line begins thick, and ends in a sharp point; the middle line is short and very thin; the bottom line is extremely thick, it is joined to the lower outline of the horn, and ends above the first stroke of the H. The ring of the horn has no dots on it anywhere. The thin tube is very thin, with a little knob at the end. A bullet fired from it would probably miss the bull's ear altogether.

POSTMARKS.

Genuine.—As before.

First Forgery.—A scroll-shaped frame, like that of the third forgery of the 40 paras, and with the same inscription (but with the inscription inverted) in the frame.

Second Forgery.—Uncancelled.

Third Forgery.—29. The top half is missing, but the centre contains the numeral 4, and the bottom bears MOLDOVA.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled. Also what is probably part of 1, but much larger.

Seventh Forgery.—Uncancelled. Also 29 with the numeral 4 in the centre, and JASSY MOLDOVA between the circles. This is struck in blue.

Eighth Forgery.—Uncancelled.

Issues of 1862-4.

3 Paras, yellow, orange-yellow, orange-red.

1. Hand-struck from single dies, two varieties; horizontally laid, or wove, *pelure* paper.

2. Typographed from plates, forty varieties; horizontally and vertically laid, and white wove, *pelure* paper.

Westoby says that these stamps were hand-struck until 1864, but my publishers' catalogue gives 1863 as the date of the typographs; I do not know which is the correct date. The hand-struck stamps are unevenly printed; indeed, I have two specimens, where the one actually overlaps the other considerably. The hand-struck 3 and 6 paras are in rather bright colours, with a greasy appearance; and all values are more or less blotched. The typographs are much better and clearer, and, of course, never overlap.

Genuine.

Paper, impression, etc., as above. The octagonal frame is double, the outer line thick, and the inner one thin; but in the hand-struck ones, the two lines are frequently blotched into one, on one or more sides, though the double lines can always be seen somewhere. Where the two lines are visible, the width across the two together is not more than $\frac{7}{8}$ mm. The word FRANCO, from the left-hand upright edge of the F, to the furthest right-hand edge of the O, measures *almost* 14 mm., and the letters are not more than $1\frac{1}{2}$ mm. high. In the word SCRISOREI, the distance between the left-hand, rounded edge of the C and the right-hand, vertical edge of the final I is $12\frac{1}{2}$ mm.; the letters being 2 mm. high. There is a distinct white patch at the top of each wing of the eagle. The lower PAR. is equidistant between the lowest part of the post-horn and the bottom of the frame.

First Forgery.

Lithographed, in sulphur-yellow, lemon-yellow, or ochre-yellow, on white wove, *pelure* paper. The octagonal frame is composed of one single, thick line all round, without any trace of the thin, inner line; this single line is 1 mm. broad in its thickest part. The top of the eagle's right wing, near the C of FRANCO, is usually solid, without any white patch; and the top of the left wing shows a narrow strip of white, reaching to the shoulder, in place of the triangular, white patch. The lower PAR. is nearer to the post-horn than to the frame below it.

Second Forgery.

Lithographed, in dull orange, on thin, but not *pelure*, white wove paper. The octagonal frame is double, like the genuine, but too thick; the two lines together being very nearly $1\frac{1}{2}$ mm. across. The letters of FRANCO are a shade over 2 mm. high, and the feet of the R and of the A very nearly touch. The distance between the C and last I of SCRISOREI, measured as before, is $12\frac{3}{4}$ mm. The white patches at the tops of the wings of the eagle are too prominent. The lower PAR. is set very slightly slanting, so that the P is nearer to the bottom of the frame than the R is.

Third Forgery.

Lithographed, in orange-brown, on grey-white wove, *pelure* paper, with crinkly gum, like the genuine. The long sides of the frame are double, but the short corners show only one thick line. The word FRANCO, measured as before, is only $13\frac{1}{4}$ to $13\frac{1}{2}$ mm. long, by a shade over 2 mm. high. In the word SCRISOREI, the distance between the C and the final I, measured as in the genuine, is about 13 mm., and most of the letters are $2\frac{1}{4}$ mm. high. This word is not parallel with the right-hand frame, but the letters get gradually nearer to it, so that the S is a good deal further off than the final I. The white patch on the upper part of each wing of the eagle is far too large and prominent, and the top of the right wing points towards the O of FRANCO, instead of upwards, towards the 3. The lower PAR. is decidedly closer to the post-horn than to the lower frame. The colour and the slanting SCRISOREI ought to condemn this forgery, though it is a great deal more distinct than the other counterfeits.

Fourth Forgery.

This stamp is no longer in my possession, so I must take the details from the notes which I gave of it in the *Bazaar* newspaper.

Very nicely lithographed, in yellow, on very slightly yellowish-white, wove *pelure* paper. The top of the wing nearest the FRANCO is very much higher than the other, and reaches to the level of the beginning of the O. (In the genuine, it reaches little, if anything, above the level of the end of the C.) The frame of the stamp is composed of *three* lines; a thin one, then a very thick one, close to it, then an outer, thin line, a good distance from the other two. The thin, inner line is not blotched into the one outside it anywhere, except at two of the corners. In this forgery, the star over the bull's head has *six* points, while the genuine and the other forgeries show a five-pointed star. This star is, of course, an easy test.

POSTMARKS.

Genuine.—I have no cancelled specimens.

Forged.—All four counterfeits are uncanceled.

NOTE.—Some copies of the genuine stamps show a round stop, under the beginning of the upper 3; others have a stop before the first S of

SCRISOREI; and one of my specimens shows a large, round stop, above the eagle's right wing, between it and the upper 3. None of my counterfeits show any of these abnormal stops.

Same Issue. 6 Paras, vermilion, carmine, rose.

Genuine.

The varieties of impression and paper are the same as in the 3 paras. The octagonal frame is double, as in the 3 paras, and of the same width. There is a stop after each 6, and each PAR., and some copies show a stop after FRANCO. SCRISOREI is in letters $2\frac{1}{2}$ mm. high, but the other three words are in letters only 2 mm. high. The star has five rays, as before. The bottom of the bull's head and the feet of the eagle are on the same level. There are two fringes of short, oblique lines in the wide mouth of the post-horn; seven in the upper fringe, and six in the lower one. The thick part of the horn contains five curved lines of shading; the ring has two lines of shading, and the thin tube two also. All these lines follow the curves of the horn. The ring of the mouthpiece is of a good size, decidedly broader than the thin tube to which it is attached. The eagle's left wing, near the bull's right ear, has its top very much more pointed than the other, and the bull's left ear has its upper outline as nearly as possible horizontal, and level with the outside edge of the first stroke of the R of SCRISOREI. The tips of the horns are very sharp.



First Forgery.

Typographed, in vermilion, on yellowish-white wove, *pelure* paper, ungunmed. The octagonal frame is double, most of the way round, like the genuine. The letters of each PAR., and of FRANCO, are a shade under 2 mm. high. The star is like the genuine. The feet of the eagle come a little lower than the bottom level of the bull's head. About four lines can be made out, in each of the fringes, in the mouth of the post-horn. The thick part of the horn, the ring, and the thin tube, are all shaded by thick, almost vertical lines, sloping down a little to the left, *across* the horn. The left wing of the eagle has its top narrower than the other, but very little sharper. The fringing-hairs, at the top of the bull's left ear, near the R of SCRISOREI, are blotched, so that the ear looks nearly circular. The lower PAR. is decidedly nearer to the horn, than to the bottom of the frame. There is an oblique line, reaching from the centre of the upper outline of the bull's head, between the horns, to far below the level of the eyes. In the genuine, the line down the nose does not go up higher than the eyebrows. I think the shading of the horn is the best test for this forgery.

Second Forgery.

I have only lately come across this (1905). It is blotchily hand-struck, or typographed, in carmine-vermilion, on white wove, *pelure* paper, which has had a bluish wash applied to the face, to make it appear *bleuté*, though this value does not exist on bluish paper. The frame is double, as in the genuine, but its thickest part is fully 1 mm. wide. The letters of SCRISOREI are $2\frac{1}{2}$ mm. high, and those of the upper PAR. a shade over 2 mm. high. The star has five rays. The eagle's feet come down slightly lower than the head of the bull does. There are four long, oblique lines of shading in the mouth of the post-horn, going nearly across. The horn is all of solid colour, except a small white patch, below the ring, and a white spot on the right side of the ring. The top

of the eagle's right wing, near the C of FRANCO, is more sharply pointed than the other. The bull's left ear is an almost circular blotch, and the part nearest to the head is higher than the level of the R of SCRISOREI.

Third Forgery.

Lithographed, in dull vermilion, and in orange-red, on very yellowish wove paper, thick and hard, ungummed. The frame is composed of *three* lines, the outer one $\frac{3}{4}$ mm. from the middle one. This is an easy test. The whole three, in the widest part, measure more than $1\frac{1}{2}$ mm. across. There is no stop after either 6. The letters of SCRISOREI are $2\frac{1}{2}$ mm. high; the upper PAR. is also $2\frac{1}{2}$ mm. high. The star is a stumpy one, with six rays, instead of five, which is an easy test. The base of the bull's head comes down far below the level of the eagle's feet. There are no fringes in the mouth of the post-horn, but the lower portion of the said mouth contains a large, solid blotch. In the thick part of the horn, the upper half is a solid mass of colour, and the lower half is blank. More than half of the ring is solid, and half of the thin tube. The mouth-piece of the tube is very small, no wider than the rest of the tube. Both of the eagle's wings are rounded and blunt at the top; the right wing, near the CO of FRANCO, is much higher than the other. The bull's ears are like short, blunt horns, and they both curve upwards. The horns are quite blunt at the tips; and, along the top of the forehead, between the bases of the horns, there are three transverse links of a chain-pattern, quite different from the hair of the genuine. The eagle's body is rounded in perspective, instead of being quite flat. The P of the lower PAR. almost touches the post-horn above it.

Fourth Forgery.

Lithographed, in bright rose, on greyish-white wove, *pelure* paper, ungummed. This is the same as the third forgery except for the following tests:—There is a stop after the lower 6. The wide mouth of the post-horn shows a double ring, much more distinctly than the third forgery. The thick part of the horn has crossed lines of shading along its upper half, and three curved lines (two of them very short) along its lower half. Part of the ring shows two lines of shading in it, and there is one line of shading in the thin tube. The mouthpiece is a tiny button, very little wider than the rest of the tube. There is hair between the horns. The other tests are the same as in the third forgery.

POSTMARKS.

Genuine.—I have no cancelled specimens.

First Forgery.—Uncancelled.

Second Forgery.—The scroll-shaped frame of the third forgery of the 40 paras, already described, containing FRANCO and an illegible name, struck in violet.

Third Forgery.—A small copy of 100. Also a pen-and-ink line.

Fourth Forgery.—A pen-and-ink flourish.

Same Issues. 30 Paras, shades of blue.

The varieties of impression and paper are the same as in the 3 paras, except that this value, in the typographed issue, may also be found on bluish wove *pelure* paper.

Genuine.

The octagonal frame is double, as before. There is a stop after each 30, and after each PAR.; and some copies show a stop after the post-horn, and a stop under the upper 30. The letters of FRANCO and SCRISOREI are about $2\frac{1}{2}$ mm. high, and those of each PAR. about 2 mm. high. The star has five rays. The eagle's feet and the bottom of the bull's head are about the same level. The upper fringe in the mouth of the post-horn has seven lines; the lower fringe, six. There are four lines of shading in the thick part of the horn, following the curve of it. The left side of the ring shows two lines of shading; the right side is solid. There are two lines of shading up the thin tube. The eagle's left wing touches the bull's right ear. The upper outlines of the ears are horizontal. The horns are very sharp, and are shaded by short, oblique lines.

First Forgery.

This is new to me (1905), and is the best of the counterfeits of this value, though the colour is quite wrong. Hand-struck, in a peculiar slate-blue, or violet-blue, on yellowish-white wove, *pelure* paper, ungummed. The octagonal frame is double, as in the genuine. The letters of FRANCO are only 2 mm. high. The fringe of hair, below the bull's head, hangs down a good deal lower than the level of the eagle's feet. The upper fringe in the mouth of the post-horn shows five lines, one very short, and one very long; the lower fringe slants in the opposite direction, instead of the same way as the upper one, and has about ten lines, though some of them are blotched, so I cannot be certain. The thick part of the horn has only two lines of shading, instead of four. The left side of the ring is broken and imperfect in my specimen; the right side of the ring is blank. The eagle's wing does not touch the bull's right ear, which slopes downwards. The left ear is only one single drooping line. The horns are even sharper than the genuine, and they have no oblique lines of shading on them; the right horn points to the left foot of the A of PAR., instead of curving outwards, towards the foot of the P.

Second Forgery.

This is very like the third forgery of the 6 paras, except that the bull's head is shorn of its whiskers, and so looks much narrower. Badly lithographed, in a sort of Prussian-blue, on greyish-white wove, *pelure* paper, ungummed. There is no stop after either 30, and the stop after each PAR., is very small. The upper PAR. is fully $2\frac{1}{2}$ mm. high, instead of 2 mm., and the lower PAR. is $2\frac{1}{2}$ mm. high. These letters, in the genuine, show large foot-strokes, which are almost entirely absent in this counterfeit. The star is stumpy, with six rays, instead of five. The bottom of the bull's head comes a long way below the level of the eagle's feet. The left foot has one long toe, but the other toes are all mere stumps, though each foot shows three long toes in the genuine. The other details are the same as in the third forgery of the 6 paras.

Third Forgery.

This is very similar to the fourth forgery of the 6 paras. Lithographed, in ultramarine, on greyish-white wove, *pelure* paper, ungummed. The frame is composed of three lines. There is no stop after either 30. The letters of FRANCO are rather less than 2 mm. high; the upper PAR. is $2\frac{1}{2}$ mm. high, and the lower PAR. about $2\frac{1}{2}$ mm. high. The star has six rays, instead of five. The bull's head comes down far below the level of the eagle's feet, and the claws of the said feet are curved, instead of straight.

The eagle's right wing is very much higher than the left ; and the left wing does not touch the bull's ear. The rest of the tests are the same as in the fourth forgery of the 6 paras.

POSTMARKS.

Genuine.—I have no postmarked copy.

First Forgery.—Uncancelled.

Second Forgery.—29.

Third Forgery.—A pen-and-ink flourish.

NOTE.—I have a number of apparently genuine specimens of the 6 paras, with different postmarks, but which do not appear to have ever been through the post. Mr. Bacon seems to be doubtful as to whether these stamps have ever been reprinted ; so I conclude that my stamps are remainders, with forged or bogus cancellations. I have 29, with ROMAN, MOLDOVA, struck in black ; also an oblong frame, with rounded corners, in blue, with FRANCO and an illegible word ; also a very sharply-pointed, transverse double oval, with FRANCO, GALATZ, between the ovals, struck in black ; also a transverse, octagonal frame, with FRANCO, KARUL, in black ; also a portion of what look like two interlacing diamonds, in black, etc.

Issue of 1865. 2 Parale, yellow, orange, ochre-yellow.

1. White wove paper, yellow, orange.
2. White laid paper, orange, ochre-yellow.

Genuine.

Lithographed, paper and colour as above, yellowish gum. 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. There is a round dot under the S of POSTA, (which makes it sound like "sh," I believe) ; an acute accent above the A ; a circumflex accent over the first A of ROMANA, and a sort of inverted circumflex over the second A. The lattice-work pattern in the four frames is very faint in the yellow stamps, but more distinct in the darker ones, and there is a dot, or coloured gap, in the centre of the top and bottom ends of the side-labels. The left side of the central, coloured medallion, near OST of POSTA, is not flattened at all. The bottoms of the F and R of FRANCO come down lower than the level of the rest of the word, and the O is small and oval, with a rounded base. The end of the tail of each 2 is cut off vertically.



Forged.

Lithographed, in yellow or orange, 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 in the four frames is too prominent, and strikes the eye at once. There are *four* dots (formed by the intersections of the diamonds) below the STA of POSTA. There is no accent to the A of this word, or to either A of ROMANA. The lattice-work side-frames are square-ended, without the dots or gaps of the genuine. The left side of the solid, central medal-

lion is cut off, or flattened, near the OST of POSTA. All the letters of the word FRANCO stand on the same level, and the O is clumsy, and its base is cut off quite flat. The end of the tail of each 2 slants up to the right.

POSTMARKS.

Genuine.—I have no cancelled copy, but I have seen 29 (large), 71, also a curious, large lattice-work, forming a sort of double diamond.

Forged.—1 ; 37, 38, both without numerals.

Same Issue. 5 Parale, shades of blue.

Genuine.

The varieties of paper are the same as in the genuine 2 parale. Lithographed. 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. The dot and accents to the S and A of POSTA and each A of ROMANA, are the same as in the 2 parale, and the coloured gap in the centre of each end of the side-labels is also the same. 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 are six dots, from under the S of POSTA to the right-hand end of the label, formed by the intersections of the diamonds, and there is no accent over the A of this word or over either A of ROMANA. The tops and bottoms of the side-labels are square-ended, without gaps. The O of FRANCO is flat at the bottom. The outer edge of the solid, central medallion, near POSTA, is not so nicely rounded as the side near ROMANA.

POSTMARKS.

Genuine.—As before.

Forged.—1 ; 37, without numerals.

Same Issue. 20 Parale, rose-red, deep red.

(Two types.)

1. White wove paper, both types, red, rose-red.
2. Bluish wove paper, both types, deep red.

The first type has the central oval not touching the inner frame anywhere, and the 1 of DECI is too long downwards. The second type has the central oval touching the frame at the bottom, and the 1 is not too long.

Genuine.

Lithographed, paper, type, etc., as above. The upper inscription is DOUA DECI PAR, which is perfectly legible. The ends of all the lattice-work frames are rounded, and the lattice-work is faint, allowing the

inscriptions to be easily read. There are no dots in the centres of the diamonds of the lattice-work, but there is a short, horizontal line at the intersections of all the diamonds. The dot under the *s* of *POSTA* is not so conspicuous as in the other values, and there is no accent over the *A*, though the circumflex accent over the first *A* of *ROMANA* is plainly visible. The 2 of each 20 is very close to the left side of its containing-label.

First Forgery.

I think this is imitated from the second type. Lithographed, on stout white, or yellowish-white wove paper. The first word of the top inscription is utterly unreadable; it looks something like *OONA*. All the ends of the lattice-work patterns are cut off square, instead of being rounded. The lattice-work is too dark and prominent, with a distinct dot in the centre of each diamond, and no horizontal lines at the intersections. There is a row of five dots under the *STA* of *POSTA*, and they rest on the frame, and are formed by the intersections of the diamonds. There is no accent on any *A*. The 2 in the left bottom corner leans over to the left, making its head come rather near the left side of the containing-square, but the 2 in each of the other corners is at a fair distance from the outline.

Second Forgery.

I don't think this is very likely to deceive, as the upper inscription is in two words only, which appear to be *UNDA* (or *BODA*?) *PIOME*. I conclude it was imitated from the 2 parale, with the numerals altered; as the *UNDA* (or *BODA*) is evidently meant for *DOUA*. The ends of the lattice-work labels are cut off square, as in the first forgery, and each diamond has a dot in its centre; but there are no horizontal lines at the intersections of the diamonds. As in the first forgery, there are five dots under the *STA* of *POSTA* resting on the frame-line, and there are no accents. The 2 of each 20 is a good distance from the left side of its containing-square.

POSTMARKS.

Genuine.—As in the 2 parale.

First Forgery.—37, 38, both without numerals.

Second Forgery.—1; also a portion of what seems to be 100.

Issues of 1866-7. 2 Parale, yellow; 5 Parale, blue.

August, 1866. Thick, coloured wove paper.

February, 1867. Thin to medium, coloured wove paper.

The head is identical for all the values of this issue; but the frame was drawn separately for each value.

Genuine.

Lithographed in black, on coloured wove paper, varieties as above. 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 lower 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.

POSTMARKS.

Genuine.—I have no cancelled copies.

Forged.—37, 38, both without numerals; also 100.

Same Issues. 20 Parale, shades of rose.

(*Two types.*)

August, 1866. Thick, coloured wove paper.

February, 1867. Thin, coloured wove paper.

There are said to be four types of this stamp, varying, principally, in the position of the Etruscan bordering, under the 20, in the right top corner. I illustrate three of the types from my publishers' catalogue. The fourth is not given. I have only the first two types.



TYPE I.



TYPE II.



TYPE III.

In the first type, the top point of the Etruscan pattern commences under the middle of the o of 20; and the R of PAR has a tail which spreads out to the right, in the usual manner. In the second type, the point of the Etruscan pattern commences under the 2 (to the left of its centre), and the R of PAR has its tail squeezed in, almost parallel with the first stroke of the letter. In the third type, the Etruscan pattern begins under the o, as in Type I., but has a white dot to the left of it. I do not know anything about the fourth type.

The forgers have imitated the second type, so far as the Etruscan pattern is concerned ; and it is this second type of the genuine that I will describe.

Genuine.

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.—I have no cancelled specimens.

Forged.—37, 38, both without numerals ; also 100.

Issue of 1868. 2, 3, 4, 18 Bani.

Genuine.

Lithographed, on stout, white wove paper. There are two varieties of the 2 bani, one having the top of the head closer to the pearly circle than the other. 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, and there is a dot under the s of that word. 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. There are sixty-nine white pearls round the head ; they are regular, a good distance apart, and do not touch the white, circular line outside them.



First Forgery.

Lithographed, on thinnish, white, or yellowish-white 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. There is no dot under the S of POSTA, and the head of the T is not too short; 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. There are sixty-six white pearls round the central circle; they are pretty well done.

Second Forgery.

Lithographed, on thick, white wove paper. This counterfeit is new to me (1905), and is decidedly poor. The bottom of the ear is formed by two parallel lines, and it does not reach down below the hair. The front end of the moustache bends *downwards*, to the front, bottom point of the lip, so that the whole profile of the lip appears *above* the moustache. There is hardly any shading on the front of the neck; it is composed of about nine, very short lines. There is no dot under the S of POSTA, and the head of the T is not abnormally short. There is no accent over either A of ROMANA. The I of BANI is covered by the postmark, but I don't think it is dotted. The Etruscan pattern in the right top corner is very badly drawn and irregular. The easiest test is in the pearly circle. There are about eighty-two pearls; they are of all shapes and sizes, and those at the sides are joined to the white circle by stalks, making them look like the teeth of a cog-wheel. The circle itself is broken and crooked, opposite to the mouth. The whisker is a circular ball, but it is pear-shaped in the genuine. I don't fancy this counterfeit will prove at all dangerous.

POSTMARKS.

Genuine.—I have no cancelled specimens.

First Forgery.—1, 100.

Second Forgery.—29, 62, 100.

Issue of 1869. 5, 10, 15, 25, 50 Bani.

1. White wove paper. All values.
2. White laid paper. 15 Bani, rose-red.
3. Yellowish toned paper. 10 Bani, blue; 15 Bani, vermilion.
4. Bluish wove paper. 15 Bani, vermilion.

Genuine.

Lithographed, on medium paper, varieties as above. There is a dot over the I of BANI, in all the values, except the 5 b., the dot being generally joined to the line above it. An easy test will be found in the word POSTA, which is set centrally in the containing-scroll, so that the heads of the letters are as far from the outer outline of the scroll, as the feet are from the inner outline. The shading on the chin and front of the neck comes close up to the outline, so that there is no white line or border to be seen, between the shading and the outline.

The following are the particular tests for each value :—

5 BANI.—Each C of CINCI has a head like an ordinary, Roman capital C, and the last I of this word is almost touched by the little, sharp ornament to the right of it.



10 BANI.—The ends of the C of DECE are not at all squeezed towards each other, as they are 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 BANI is indented inwards at regular intervals, the indents above and below the word corresponding with each other.

15 BANI.—The value reads CINCISPREDECE, all in one word, and there is a dot over the second I.

25 BANI.—There is a sort of small blotch, or break, in the line, above the space between the letters CI of DOUEDECI.

50 BANI.—The thin, inner outline of the top label is broken, above and below the last 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 word POSTA is not set centrally in the scroll, but too near to the outside; so that the heads of the letters are very much nearer the outer outline of it, than the feet are to the inner outline. The shading on the chin and front of the neck is not drawn close to the outline, so that there is a white line showing all the way, between the shading and the profile of the chin and neck.

The following are the particular tests for the different values :—

5 BANI.—Each C of CINCI is a plain, block capital, and the last I is a long way from the sharp ornament to right of it.

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.

15 BANI.—The value reads CINCIS PRE DECE, in three distinct words, and there is no dot over the second I of CINCIS.

25 BANI.—There is a large and dark, wedge-shaped blotch, both above and below the space, between the letters CI of DOUEDECI.

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.—I, 29.

Forged.—37, 38, without numerals; 100.

Issues of 1871-2. Bearded portrait; 5, 10, 25, 50 Bani.

1871. (1) White wove paper, unperforated 5, 10, 15, 25 Bani.

(2) Rose-tinted wove paper; 5 Bani.

(3) Laid paper; 10 Bani.

January, 1872. Same as (1), but perf. 12½; 5, 10, 25 Bani.

1872. From worn stones: wove paper, imperf.; 10, 50 Bani.

Ditto; laid paper, imperf.; 10 Bani.

Ditto; yellowish wove paper, imperf.; 10 Bani.

Genuine.

Lithographed, varieties as above. The eye is small, but not abnormally so. The eyebrow does not come *quite* to the edge of the profile; its upper edge is irregular, and shows three upward projections. It does not reach nearly so far to the right, as the outer corner of the eye does. The moustache appears to point about to the N of BANI. There are

twelve horizontal lines of shading on the back of the neck, from the base to where the hair begins. The perspective end of the cut-off base of the neck is visible below the end of the neck all the way, from front to back, and it is shaded by either twelve or thirteen thick, oblique lines, slanting down from left to right. The letters of the word POSTA are an easy test. They are placed as in the last issue, so that the heads of the letters are no nearer the left side of the scroll than the feet of them are to the right side. A dot is generally visible over the I of BANI, joined to the outline above it.



Forged.

Lithographed, on white wove paper, a shade thinner than the genuine. All my specimens are unperforated. The eye is ridiculously small; it is nearly closed, and the lower eyelid has an outline, which is not visible in the genuine. The eyebrow comes to the very edge of the profile; its upper edge is a nice arch, with four upward teeth, or projections, at regular intervals. It reaches to the right, nearly as far as the outer corner of the eye. The moustache curves down much more than the genuine, and points about to the beginning of the A of BANI. There are only two horizontal lines of shading on the back of the neck. The perspective end of the base of the neck only shows from the back to the centre of the bottom of the neck, and is shaded by six oblique lines. The tops of the letters of POSTA are much nearer to the left side of the containing-scroll, than their feet are to the right side. There is no dot over the I of BANI.

Genuine.—1, 29.

Forged.—1, 100.

POSTMARKS.

BOGUS STAMP.

I have the 5 parale of 1866 in black, on pale rose paper, very thin. It is a different forgery from the one already described in that issue, and may be easily known by the whisker, which is very large and bushy, and runs up into the hair, in front of the ear, and down into the shading under the chin. It is uncanceled.

BOGUS PERFORATIONS.

I have lately (1905) come across the 3 bani of 1870, perforated $13\frac{1}{2}$ and also 14; and I have the 5 bani of 1869, perforated 14, and the 15 bani, perforated $11\frac{1}{2}$, also $13\frac{1}{2}$. These issues were, of course, never perforated, and the above stamps are bogus.

BOGUS HALVED STAMP.



For many years I have had in my forgery-book sundry specimens of the 3 bani, green, of 1872, type of the accompanying illustration, perforated $14 \times 13\frac{1}{2}$. They are cut in halves, diagonally, ostensibly to serve as $1\frac{1}{2}$ bani stamps, and are gummed on pieces of Roumanian newspaper, and postmarked with 1, containing JASSY 13 DEC 73. These provisional $1\frac{1}{2}$ b. stamps are, I believe, entirely bogus. I should be glad to know whether any reader possesses this fake with any other date, as *all* my specimens bear the date given above.

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 usually not quite 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 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.

REPRINTS, WITH FORGED CANCELLATIONS.

I must warn my readers against these, which are largely offered as genuine, used originals. They are got up very nicely and carefully, on old Italian letters of the proper date, and the stamps are cancelled with imitations of the genuine postmarks, 29, and the diamond-shaped grid-iron, something like 51, but with thicker lines.



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.

One Penny, rose, lilac-rose; Sixpence, green.

Issue of 1 April, 1870, Crown and CC, perf. 12½.

Issue Crown and CC, perf. 14.

Issue of 1882-90. One Penny, Crown and CA, perf. 14.

Genuine.

Engraved in *épargne*, on thin, white wove paper, slightly *glacé*; watermark and perforation as above. The monetary value is not always placed at an equal distance from the top and bottom of the contain-



ing-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 fat, 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, 62.



ST. HELENA.

1d., 2d., 3d., 4d., 6d., 1s., 5s.

As the stamps are all from the die of the 6d., I shall save time and trouble, both to my readers and myself, by taking no notice of the value-surcharges, and confining myself to the details of the 6d. stamp itself, together with the watermark and perforations.

The following are the varieties, omitting the types of surcharge:—

January, 1856. Star watermark; unperforated; 6d.

April, 1861. Same watermark; clean-cut perforation 14 to 16; 6d.

January, 1863. Star watermark; rough perforation 14 to 16; 6d.

1863. Crown and CC; unperforated; 1d., 4d.

1864-74. Crown and CC; perforated 12½; 1d., 2d., 3d., 4d., 6d., 1s., 5s.

Same issue. Crown and CC; perforated 14 × 12½; 1d., 2d., 3d., 4d., 6d.

Same issue. Crown and CC; perforated 14; 1d., 2d., 6d., 1s.

1884-95. Crown and CA; perforated 14; ½d., 1d., 2d., 2½d., 3d., 4d., 6d., 1s.

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. 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 three small scallops are cut out of each end. The stop under the little T of ST is circular, and the cross-bar of the H and the middle tongue of each E of HELENA 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 ¼ mm. from their respective ends of the label. The ornaments in the lower corners are what may be called wheel-flowers, each containing eight pear-shaped, coloured dots, surrounding a central, circular dot. In the right-hand flower, the point of the dot to the right of the top one generally touches the central dot, and the one to the right of the bottom dot also often touches the central one. Outside each end of the POSTAGE-label, above the S and final E of SIXPENCE, may be seen a distinct white M, formed by the lower ends of two strips of the pattern of the background. There is no stop after POSTAGE, and no inward bend or curl to the tail of the G of that word; while the P and the E are each 1 mm. from the end of the label. The ornaments on 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 thirty-nine, triangular white dots, immediately inside the white, circular ring enclosing the bust. These dots form the spaces between the thirty-nine scallops, into which the edge of the shading of the central medallion is divided. Next inside this comes a ring of thirty-seven long, diamond-shaped, white dots. There ought to be thirty-nine 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 twelve 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 counterfeit. Finely engraved in *taille-douce*, on very thick, white wove paper ; perforated 12, or unperforated ; no watermark. 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 $\frac{1}{2}$ mm. 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 $1\frac{1}{2}$ mm. 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 only thirty-six triangular, white dots immediately inside the white ring, and they are very inconspicuous. There are also only thirty-six scallops, instead of thirty-nine. Inside this again is a ring of thirty-four oblong, white dots ; a thirty-fifth being only partially hidden by the point of the coronet, and the thirty-sixth 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 twelve 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 the 3d., perforated 12, printed in a very cold, greyish-violet, lighter than any copy of the genuine that I have ever seen. I have also the 4d., unperforated, and perforated 12, and the 1s., perforated 11 x 12. The surcharge is type-printed in all my specimens. This forgery might deceive almost anybody ; but I hope that the tests here given will be sufficient to identify it.

Second Forgery.

Of this I have only the 1s. 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. I fancy there is a stop after POSTAGE, but I am not sure, as it is partly covered by the (lithographed) surcharge. The ornaments on the top of the coronet are trefoils, between crosses *pattee*, and the fourth trefoil at the back is not visible. Below the crosses, etc., there is a row of 21 pearls, the 14th from the front has a coloured hair-line across it, and the right-hand edge of the last cross *pattee* comes above the space between the 18th and 19th pearls. (In the genuine, there are 22 pearls visible, the 22nd pearl coming just to the right-hand edge of the last cross *pattee*.) Below this row of pearls, there is a row of alternate jewels and pearls, placed in the following manner:—First, over the forehead, a small, square, unshaded jewel; then a large, dark, oval pearl, higher up than the jewel; then a large, oblong, unshaded jewel, with the left-hand end cut off obliquely; then a light pearl; then another jewel, exactly like the last; then another light pearl; then another jewel, also like the last two; then a small, almost square jewel; then a dark, oblong jewel, partly hidden by the hair. The pearl earring seems to be little better than a dark blotch. There are 40 scallops at the outer edge of the dark background, alternating with 40 triangular, white dots. 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.

Of this I have the 1d., brownish-carmine; 3d., brown-violet; and 6d., bright ultramarine. Lithographed, on very white, and on almost buff wove paper, rather stout, and perforated 12½, or unperforated. The left top corner of the name-labels 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 22 pearls, as far as the centre of the last cross *pattée*, and below the pearls three oblong jewels, and a pearl, set between the hooked ornaments. 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. There is a dark dot in front of the ear. The eyeball 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, and 40 scallops, surrounded by an outline. 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.

Of this I have the 4d. in bright rose, and the 5s. in lemon, and ochre-yellow. It 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. The right-hand edge of the last cross *pattée* comes above the space between the 21st and 22nd pearls. There seem to be only 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 said 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.

Sixth Forgery.

This is quite new to me (1905). I have the 1d. in chestnut-brown, perforated 10½ (nearly); the 6d., indigo and dark Prussian-blue, unperforated, or perforated 11½; and the 6d. in pale chestnut (bogus colour), unperforated. Fairly well engraved, in *taille-douce*, on medium, white wove paper, generally with *impressed* watermark of crown and CC (too small), white gum, or ungummed; perforation as above. The right-hand end of the name-label is cut off square, and the left-hand end has one tiny projection, which would hardly be noticed. The stop under the little T of ST is a transverse oblong, instead of being round. This is very easily seen, and is a good test. The S and E of SIXPENCE are a little further from the ends of the label than the genuine—say ⅓ mm., instead of ¼ mm. One, at least, of the pear-shaped dots of each wheel-flower touches the central dot. The white M, at the left-hand end of the POSTAGE-label, above the S, is not at all distinct; and the ornament at the other end of the label, above the E of SIXPENCE, is plainly a W. The G of POSTAGE has the tail bent inwards, in a horizontal line (G). The P and E are distant 1¼ mm. from their respective ends of the containing-label. The ornaments on the top of the coronet are crosses *pattée* and trefoils, and only two of the trefoils are perfect, the front one having no top lobe, and the back one being a mere stump. There are no curly ornaments along the base of the coronet, but merely seven rather shapeless jewels—a more or less circular one, alternating with a more or less oblong one. The earring is very inconspicuous; it has no comma-shaped dot in it, and there is no tiny fringe of shading-lines to it. The rim of the ear does not show any dots, and the eyebrow and shading of the eyelid are formed by continuous lines, instead of dotted lines. There is no dotted shading on the eyeball. The scalloped outline of the central medallion shows thirty-nine scallops, and thirty-nine white, triangular spaces, as in the genuine; but each scallop, in the genuine, is formed by four curved lines, easy to count; many of them show only three curved lines in this counterfeit. It is difficult to trace the ring of (thirty-eight) white dots, which comes next after the scallops, as some of the dots are rendered invisible by the running or smearing of the ink, and the dots are very short, stumpy diamonds, instead of long, pointed ones. The inner ring of twelve dots is quite invisible. The nose has a perfectly straight outline. There is no dent in the side of the upper lip. The dotted shading on the portrait is faint, and irregular, and looks as though the ink had run. The oblique lines of shading on the cut-off base of the neck do not run down to join the bottom of the neck, and their upper ends are joined by an outline. In the genuine, there is no upper outline, and the lines run down to join the outline of the bottom of the neck. The surcharge is printed, as in the genuine. This counterfeit is not so good as the first forgery.

Among the fifty or sixty St. Helena counterfeits in my possession, there seem to be some forgeries slightly varying from the six 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.—1; 43; 80; 88; also an unoutlined oval of six thick, graduated, parallel bars; also pen-stroked.

First Forgery.—All my specimens are cancelled with a blue pencil-stroke.

Second Forgery.—10; 22; 51.

Third Forgery.—A set of small dots, irregularly placed.

Fourth Forgery.—10; also dots like 42, without numerals, but I can't see whether the whole postmark forms a diamond. Also a set of nineteen thin bars, something like 76.

Fifth Forgery.—A pen-stroke.

Sixth Forgery.—Uncancelled.

Besides all these, I have seen the following, but do not remember which particular forgeries have them: 1, 23, 54, with blank centre; also five concentric circles, with blank centre.



SAINT LUCIA.

No value. Red, blue, green, rose, slate-blue, emerald, black, yellow, violet, mauve, orange.

18 December, 1860. Star watermark; perforated 14 to 16; red, blue, green.

1863. Crown and CC watermark; perforated 12½; rose, slate-blue, emerald-green.

1865. Crown and CC watermark; perforated 12½; black, yellow, violet, mauve, orange.

1880 (?). The same; perforated 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 (intended for *fleurs-de-lys*?), 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 decidedly 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. 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 schoolboy's album lacks a specimen or two.

Second Forgery.

Lithographed, on stout, hard, white or yellowish-white wove paper, unperforated, 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 *pattée* 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 to 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.

Seventh Forgery.

I never saw this until lately (1904), and fancy it is quite new. It was probably made by the forgers of the latest Barbados and Trinidad counterfeits. I have the unsurcharged stamps in scarlet, deep blue, and emerald-green; also HALFPENNY, in black, on yellow-green; ONE PENNY, in dull red, on grey-black; and 2½ PENCE, in black, on vermillion. I take them all here without separating the surcharged ones, as the design is the same in all. Engraved, in *taille-douce*, with the ink standing out in positive ridges, on thick, white wove paper, "watermarked" with *impressed* crown and CA, perforated variously, 10½, 11½, 12, and 12½. The lines on the top of the head are not curved, as they are in the genuine, but perfectly straight; and they are all drawn down obliquely from left to right. The first five ornaments on the coronet are decidedly taller than those towards the back of the head; these latter being lower, and more faintly drawn. There is no spot in the upper lobe of any of the shamrocks, which, by the way, are much more like *fleurs-de-lys* in this counterfeit than they are in the genuine. I can only make out fourteen pearls below these ornaments. As to the jewels, below the row of pearls, two are circular, and the other three are oval. The lines of shading above the eye are continuous, instead of being dotted. The outline of the upper lip slopes towards the chin, instead of curving outwards; and the lower lip is sharply pointed, instead of being rounded. The dark outline of the back of the neck is very thin, hardly one-fifth of the thickness of the genuine. This is an easy test. The beautiful, engine-turned patterns of the corners and of the central medallion is represented by scratchy, wavy vertical lines, of no particular pattern. The oblique lines of shading in the cut-off base of the neck are very coarse. In the genuine, there are about twenty-nine of them, but there are only about twenty-six in this forgery. The outline round the whole stamp is quite visible in the genuine, but, in this forgery, it can only be made out at the base of the stamp.

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.

Seventh Forgery.—Uncanceled.



ST. PIERRE AND MIQUELON.

Issue of 1885. Commerce type of French Colonies. 4 c., purple on lilac, surcharged "5 SPM," as in the illustration.

Genuine.



I have only one specimen, and do not know whether the surcharge is always the same or not. The centre of the 5 is rather to the right of the centre of the P. The head of the 5 is just 5 mm. wide. The bottom of the 5 is $3\frac{1}{2}$ mm. above the level of the top of the lower inscription. The ends of the head and tail of the S are cut off straight and obliquely, with no trace of rounding. The ink is dull and dry-looking.

5

S P M

Forged.

The size and shape of the letters have been very accurately copied. I have only one specimen, which I have only lately seen (1905). The 5 is exactly above the S, and its head is about $5\frac{1}{2}$ mm. wide. The bottom of the 5 is $8\frac{3}{4}$ mm. above the top of the lower letters. If this is always the case, it will be an easy test. The ends of the head and tail of the S are cut off rounded. The ink is more greasy-looking than the genuine.

POSTMARKS.

Genuine.—29, with inner circle dotted.

Forged.—The surcharge is on a stamp with genuine cancellation.



SAINT THOMAS AND PRINCE ISLANDS.

Issue of 1869.

Thick white wove, enamelled paper; perf. $12\frac{1}{2}$.

5, 10, 20, 25, 50, 100 Reis.

Issue of 1870-85.

Ordinary white wove paper, varying in thickness; perf. $12\frac{1}{2}$, $13\frac{1}{2}$.

5, 10, 20, 25, 40, 40, 50, 50, 100, 200, 300 Reis.

Genuine.

Engraved in *épargne*, on moderately thick, yellowish-white wove paper; perforated $12\frac{1}{2}$. 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 PRINCE, 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 (see illustration of the 20 reis, page 311). 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 perforated 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 THOME 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 CORREIO 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-square 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.

First Forgery.—A small, oval gridiron, like 22, containing six parallel bars. Also 54, with blank centre.

Second Forgery.—A set of six long, thick, parallel bars like 80. Also 54, with blank centre.

Third Forgery.—54, with blank centre.



SAINT VINCENT.

One Penny, Fourpence, Sixpence, One Shilling.

Issue of May, 1861. Clean-cut perforation, 14 to 16; 1d., 6d.

Issue of Sept., 1862. Rough perforation, 14 to 16; 1d., 6d.

Issue of 1866. Perforated 11 to 12½; 1d., 4d., 6d.

Same Issue. Perforated 11 to 12½ × 14 to 16; 1d., 1s.

Issue of 1866. Perforated 14 to 16; 1s.

Issue of 1869. Perforated 11 to 12½; 4d., 1s.

Issue of 1871-2. Small star watermark, perforated 14 to 16; 1d., 6d.

Same Issue. Perforated 11 to 12½; 1s.

Issue of 1872-3. Clean-cut perforation, 15; 1d., 6d.

Same Issue. Perforated 11 to 12½ × 15; 1d.

Issue of 1874. Perforated 11 to 12½ × 15; 1s.

Issue of 1875. Perforated 11 to 12½; 1s.

Issue of Feb., 1877. Perforated 11 to 12½ × 15; 6d., 1s.

Issue of July, 1877. Perforated 11 to 12½; 4d.

Issue of Oct., 1878. Clean-cut perforation, 15; 6d.

Issue of June, 1880. Perforated 11 to 12½; 1d., 6d., 1s.

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.

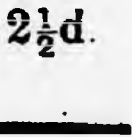
Genuine.—1; also 54, containing the colony-letter and number, "A 10."

Forged.—54, with a blank centre; also 62.

Issue of 1890. 2½d., surcharged on 4d., lake-brown.

This is rather a scarce stamp. The forgers have imitated the surcharge fairly well, except in one particular. The counterfeit surcharge is, of course, placed on genuine stamps.

Genuine Surcharge.

The large 2 is fully 4¾ mm. high, and its tail, which is not *very* sharp, points directly upwards, so that, if prolonged, it would just graze the outside of the thickest part of the back of the numeral. The fraction-line is 3 mm. long. The head of the little 2 does not curl inwards nearly so much as the head of the large 2, and the foot of the said little 2 is as thin as the rest of the numeral, and perfectly straight, without any turned-up end. This is the easiest test.  The whole fraction is 5¾ mm. high. The illustration gives a very good idea of the surcharge.

Forged Surcharge.

The large 2 is 4½ mm. high, and its tail is *very* sharp, and curls inwards, so that, if prolonged, it would cut into the centre of the numeral. The fraction-line, as far as I can make out through the postmark, is 2½ mm. long. The head of the little 2 of the fraction curls inwards like that of the large 2, and the foot is much thicker than the rest of the numeral, and turns up at the end, with a wedge-shaped point. The fraction is 6¼ mm. high.

POSTMARKS.

Genuine.—1.

Forged.—This bears a genuine postmark.



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-l'ys*; 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.

I have never met with any forgeries of the surcharged stamps.

SAMOA.

I had some counterfeits in my forgery-album when the second edition of this book appeared, but could not describe them, for lack of undoubtedly genuine originals to compare with them. Possibly some of my readers may not be aware that these stamps were not a Government issue, but were used as a private post, for the conveyance of letters between Apia and the neighbouring islands and New Zealand. The dates of issue are: 1d., blue; 3d., vermilion; 6d.,

mauve, all December, 1877; 9d., red-brown, May, 1881; 1s., ochre-yellow; 2s., chocolate-brown; 5s., emerald-green; all July, 1878. The 1d. was issued in sheets of twenty stamps, and the other values in sheets of ten, as in the cuts:—

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20

1d. values.

1	2	3	4	5
6	7	8	9	10

Higher values.

As the outsides of the sheets were not perforated, it will be seen from the above that, in the 1d. value, Nos. 1 and 5 have the top and one side imperforate; 16 and 20 have the bottom and one side imperforate; 2, 3, 4, are imperforate at the top; 17, 18, 19, are imperforate at the bottom; 6, 11, 10, 15, are imperforate on one side; while 7, 8, 9, 12, 13, 14, are *perforated all round*, being in the middle of the sheet. As there are only ten stamps on the sheets of the other values, it is evident that every stamp must show at least *one* of the four sides imperforate, *i.e.*, 1 and 5 are imperforate at the top and one side; 6 and 10, imperforate at the bottom and one side; 2, 3, 4, imperforate at the top; and 7, 8, 9, imperforate at the bottom. With regard to several original sheets, now before me as I write, and purchased at Apia, at face-value, while current, some of them have the perforations cleanly cut, though with holes missing here and there. These have evidently been gummed first, and perforated afterwards. The other sheets have the perforations very rough and ragged, though of the same gauge, and have been perforated first and gummed afterwards. As to these latter ones, I fancy their roughness has been aggravated by their being dry-pressed in numbers, after they were perforated and gummed, the perforating-needles having left a "burr" round each hole. These burrs have, as it were, embossed themselves from one sheet to another, making some of the sheets look as though the needles had come down once and failed to penetrate, and had then perforated the stamps in a slightly different place.

Issue of 1877-81. 1d., 3d., 6d., 9d., 1s., 2s., 5s.

Genuine.

Lithographed, on medium, white wove paper, perforated 12 and 12½ (not 13, as stated in the Philatelic Society's Catalogue) on two or three sides only (except, as stated, Nos. 7, 8, 9, 12, 13, 14 of the 1d. value), the other side or sides being unperforated, in consequence of the sheets not being perforated round the edges. The stamps are just 20 mm. wide, from outline to outline. The dots in the arch above SAMOA are very small, the eleventh from the left is decidedly to the left of the first A of that word; so that, if the point of the A were supposed to be prolonged upwards, it would pass to the right of the said eleventh dot.

The head-stroke at the right top corner of the M is thin, bent obliquely downwards, and does not touch the dot above it. The curly, tendril-like ornaments, at the ends of the SAMOA label, are thick and clumsy, being considerably thicker than the thickest part of the S of SAMOA. The dark balls on the white arch below SAMOA, and in the similar, inverted white arch below EXPRESS, are small, so that most of them show a good space of white above and below them; *i.e.*, they are not nearly so wide as the width of the arched bands containing them. The ball under the centre of the M of SAMOA and the two immediately to the right of it are decidedly closer together than any of the other balls. The ball under the EX of EXPRESS does not touch the dark line which crosses the end of the containing-band; and the ball under the SS of that word only just touches the dark line across the end of the band. The word EXPRESS is on a ground of parallel, horizontal lines; and there are thirteen of these lines, counting at the left-hand end of the label, between the border and the first E, reckoning all the lines. The lowest line, on which the E stands, is drawn short, in all my copies except one, so that it does not touch the inner, left-hand outline of the stamp. There are fourteen of these horizontal lines, if counted between the ES of EXPRESS. The X of this word has the limb which runs down from right to left, slightly broader than the other. The curly ornaments above and below EXPRESS are very thick, almost as thick as the upright stroke of the P. There is a very decided white ball at the left-hand end of the upper ornament, above XP; but the five other curls of this ornament end in balls and not in hooks, though the balls are not so decided as the one mentioned. In the centre of this ornament, above the R of EXPRESS, there is a white dot of a more or less *triangular* shape. There are three graduated white dots in the dark background above the STA of POSTAGE, the outer one being much the largest; and there are three larger white dots, not graduated, in the dark space above the ENN of PENNY (or the PEN of PENCE, or the LIN of SHILLING, etc.). These dots are so distinct that I can see them plainly when I hold the stamp at the full reach of my arm. The outline of the stamp is thicker on the right side than on the left. There is a white ornament, like an S, in the dark background, above the PO of POSTAGE; the tail goes off to a blunt point, just above the O, and there are four white dots from the end of the tail to the top corner of the said label, above the P, forming a sort of continuation to the tail.

First Forgery.

Lithographed, on medium, white wove paper, perforated 11. There is a 2d., dull rose, in this set, which is imitated from a still-born stamp of that value, prepared for issue. The said 2d. did not exist in the original set. The gum is very shiny and glistening on these forgeries, much more so than on the originals or reprints; it looks almost like white varnish. The stamps are perforated on all four sides. I do not know how many stamps there are on the sheet. The stamps are only 19½ millimetres wide, instead of 20 millimetres. The dots above the letters of SAMOA are very much more distinct than in the genuine; the eleventh from the left is very nearly above the point of the A of SAMOA, so that if the said A were prolonged upwards it would touch the dot. The head-stroke at the right top corner of the M is thick, and not bent downwards at all; in some copies, it touches one of the dots above it. The tendril-ornaments at the ends of the SAMOA-label are very thin, being thinner than the thickest part of the S of SAMOA. The dark balls on the white arch, below SAMOA, and on the inverted white arch, below EXPRESS, are all *too large*, almost filling up the width of the said arches. There is no particular crowding together of the balls under the M of SAMOA.

The ball under the EX of EXPRESS touches the dark outline of the end of the arched band containing it ; and the other end of the arch, under the SS of EXPRESS, shows only about half a ball, instead of a whole one. There are only twelve horizontal lines before the E of EXPRESS, the lowest of them being drawn to touch the outline like the rest. There are only thirteen, instead of fourteen, of these lines between the ES of EXPRESS, as the two upper lines are blotched together into one single, thick line. Both limbs of the X are of exactly the same width. The curly ornaments, near the centre of the stamp, above and below EXPRESS, are very much thinner than the width of the upright stroke of the P. There is a white ball at the left-hand end of the upper ornament, above XP, and the other five curls of this ornament seem to end in hooks, instead of balls. The white dot in the centre of the ornament, above the R of EXPRESS, is *very* small, and quite round. The three white dots in the dark background, above STA of POSTAGE, are *very* small and faint, so that, at the distance of a foot, they are well-nigh invisible ; the left-hand one is slightly larger than the other two. One of my specimens (the 2s.) shows *four* dots instead of three. The three similar white dots (above the ENN of PENNY, etc.) are very small also, the two end ones being larger than the central one. The outline of the stamp is equally thick all round.

Second Forgery.

Lithographed, on thick, rather hard, white wove paper, backed with smooth white gum, perforated $11\frac{1}{2}$ (nearly). The stamps are generally perforated all round, but one or two of my specimens show a side, or two sides, unperforated. They measure $19\frac{3}{4}$ mm., or sometimes very nearly 20 mm. across, from outline to outline. The dots in the arch above SAMOA are more distinct than in the genuine, and the point of the A runs right into the eleventh dot, which is exactly above it. The head-stroke at the right top corner of the M is thick, stumpy, and straight. The curly, tendril-like ornaments at the ends of the SAMOA label are a little thicker than the genuine, and the white projections in their centres, instead of being something like commas, as in the genuine, are balls. The dark balls on the white arch below SAMOA, and on the similar inverted white arch below EXPRESS, are small, even smaller than the genuine, though one or two in the lower arch are larger than the rest. The balls under the M of SAMOA are no closer together than any of the others ; this is a good test, because the crowding together of the two balls under the M is a striking characteristic of the genuine. The ball under the EX of EXPRESS is further away from the outline above it than the genuine : and the ball under the SS, at the other end of the arch, does not touch the outline above it. There are thirteen parallel, horizontal lines before the E of EXPRESS, and the second line from the top, *i.e.*, the first short line, has been drawn too long, and cuts slightly but distinctly into the E. This is another easy test, but for those who have not very good eyes, it requires a microscope to see it. The lowest line, on which the E stands, joins the edge of the stamp, as in the first forgery. There are only thirteen horizontal lines to be counted, between ES of EXPRESS. Both limbs of the X are about the same width. The curly ornaments, above and below EXPRESS, are very much thicker even than the genuine, and the white dot in the centre of the ornament, above the R of EXPRESS, is large, prominent, and quite round ; indeed, it is just about the size of one of the dark balls in the arch above it. The three white dots in the dark background, above the STA of POSTAGE, are very nearly the same size ; and the outer dot on the other side is rather like a comma, upside down. In the dark background, just above the PO of POSTAGE, the S-shaped ornament has a thick, stumpy, square-ended tail, which reaches just to the level of the begin-

ning of the POSTAGE label, and there are, of course, no dots to the left of the tail. Both in the genuine and the first forgery, there are two little dark dots below the value-label, at the inner point of each of the dark triangles, at the bottom of the stamp. These four dots are absent in this forgery. The general appearance of this second counterfeit is really better than the genuine, and much better than the first forgery. I do not fancy this counterfeit has ever been described before.

POSTMARKS.

Genuine.—The only cancellation which I possess is the date in pen-and-ink ; but I believe 29 exists.

First Forgery.—All my specimens are uncanceled.

Second Forgery.—I have a specimen which bears 1, but this forgery is seldom found postmarked.

REPRINTS.

This book does not, of course, profess to deal with reprints, but I think no article on Samoa would be complete, without a reference to them. I do not know how many different times they have been reprinted, but I fancy at least four times ; the last in 1892, when 100,000 sets (800,000 stamps) were struck off. Of the reprints now before me, some are perforated 12½, on rather thin, somewhat transparent paper, and others perforated 12, on stouter paper, not so transparent. In both lots, some are perforated all round, and others on two or three sides only. These reprints have destroyed almost all philatelic interest in the Samoan stamps, just as was the case with the Heligolands. A full account of the reprints will be found in Mr. Bacon's excellent work.



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-clichés* ?), 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, Ille [*sic*] de Samos) the lower values are uncanceled ; but all the piastres are cancelled with postmark 58, in blue.



SARAWAK.

BOGUS VALUE.

Three Cents, brown on yellow, of 1871 (type of the illustration), surcharged **TWO CENTS**

This stamp, 2 c. on 3 c., has been listed in the catalogues, but the surcharge is now admitted to be bogus.

POSTMARKS.

All my specimens have a diagonal cancellation, of SARAWAK P.O., in thin, block capitals, in an oblong frame, struck in black, together with the London postmark, 1, struck in red, and inscribed LONDON, or LONDON. P.O., with various dates in '76.



SAXONY.

Issue of 1850. 3 Pfennige, red.

In the second edition of this work, there were only four forgeries of the 3 pfennige enumerated. In the time that has since elapsed, no fewer than eleven different counterfeits have found their way into my forgery-book. As only half a million copies were printed, and 463,078 of these sold (the rest being burnt at Leipzig, in December, 1851, by order of the government), the stamp has always been scarce, and is now worth about £10 unused, and £6 to £7 used.

Genuine.

Engraved in *épargne*, on thinnish, white wove paper, yellowish gum. There is a stop after FRANCO, but none anywhere else. In each corner, there is a white, four-petalled flower, containing a sort of St. Andrew's cross. In each petal of the flower in the left top corner there is a curved, coloured line, opposite to that point of the cross which runs into the petal, and the right, lower arm of the cross is shorter than the other three. In the other three corners of the stamp, only three of the arms of each cross have the curved line opposite to them,—the curved line which ought to be opposite to the left upper arm of each cross being absent. I must note here that, in all the specimens that I have examined, the curved line opposite to the right upper arm of the cross in the right top corner of the stamp is very imperfect, being not much more than a mere dot. The feet of the R and E of DREI almost touch, and there is a little break in the thin, inner outline of the side-frame, exactly opposite the foot of the I. In the word SACHSEN, the foot of the A almost touches the S; it is crossed rather low down, and has its head cut off square. The head- and foot-strokes of the H do not touch each other, and the S and N are equidistant from their respective ends of the label. None of the letters



of PFENNIGE touch each other anywhere, the G is of the usual shape, and the final E leans perceptibly over to the left. In the word FRANCO, the feet of the R and A are joined; the A is cut off very square at the top, and is crossed very low down; the feet of the A and N are also nearly or quite joined. The outer line of the stamp, all round, is very much thicker than the thin, inner line, which runs parallel with it. The lettering is slightly sunk into the paper. The ornamentation in the large central numeral consists of numerous repetitions of a tiny 3; these are often placed face to face, with the stop between (ε·3). For instance, in the thin tail of the numeral, over the letters RA of FRANCO, may be seen ·ε·3·ε·3. These may be easily seen with the microscope. The end of the central tongue of the large 3 is about $1\frac{1}{2}$ mm. wide. It is cut off rather obliquely, so that a card, laid along the edge of the said end, would graze the top and bottom of the H of SACHSEN, and the left foot of the A of FRANCO. The background, behind the large 3, is formed by horizontal, wavy lines. At first sight, there does not seem to be any particular pattern in these lines; but when closely examined, they will be seen to form numberless transverse ovals, each oval containing either one or two short, horizontal lines. At the very top edge of this background, there is a small white oval, or diamond, under the C, and a similar one under the S of SACHSEN, each side of the head of the large 3; these ovals have no lines in them.

First Forgery.

In many respects, this is the best-looking of all the counterfeits in my book. Nicely lithographed, in rather bright rose-red, on stout, yellowish-white wove and on thinnish, yellowish-white laid paper. The crosses in the corner-flowers have no curved lines opposite to *any* of their points. (This is a very easy test.) The feet of the R and I of DREI do not touch, and there is no break in the inner frame-line, opposite to the foot of the I. The foot of the A of SACHSEN is not near the S, and the inner feet of the said A appear to be joined. The foot-strokes of the H are joined into one line. The letters NI of PFENNIGE are firmly joined together at the top, and the final E is quite upright. The top of the A of FRANCO slopes obliquely down to the left, instead of being cut off squarely; and the cross-bar also slopes down to the left, instead of being horizontal. The feet of the A and N are not joined. The outer frame-line of the stamp is no thicker than the inner one, parallel with it. The lettering is not at all sunk into the paper. The tiny numerals, filling up the large 3, are fairly like the genuine, but those in the thin tail of it, above the RA of FRANCO, are '3333, instead of ·ε·3·ε·3. The front end of the central tongue of the 3 is obtusely pointed, as the terminating line slopes down to the left, as far as the centre of the tongue, and then slopes down to the right, for the rest of the way (<). None of the little transverse ovals in the pattern of the background have any horizontal lines in them. The two ovals at the top edge, above the head of the 3, are so very small as to be undistinguishable.

Second Forgery.

Lithographed, in orange-red, on very stout, *very* yellowish-white wove paper. In some specimens, the curved line opposite the left upper ray of the St. Andrew's cross in the left lower corner of the stamp is absent, or incomplete, and the right upper ray and the line opposite to it, of the cross in the right top corner of the stamp, are also absent; but usually the crosses and lines are the same as in the genuine. The feet of the R and E of DREI are far apart, and there is no break in the line, opposite

to the foot of the 1. The foot of the A of SACHSEN does not go near the S, and it is crossed rather high up. There is a stop after PFENNIGE, which is an easy test. The cross-bar of the G very nearly touches the final E, which is quite upright. The A of FRANCO is very sharply pointed, and it is crossed in the centre. The A and N are not joined. The outer line of the stamp is not more than twice as thick as the inner line, instead of being three or four times as thick. The little numerals filling up the 3 are very small. As far as I can make out, those in the tail are 3E3E, but they are difficult to see. The end of the central tongue of the 3 is about $1\frac{1}{2}$ mm. wide; it is cut off squarely, and a card laid along the front edge of it would cut centrally through the C of SACHSEN and the A of FRANCO. The wavy lines of the background are much finer than in the genuine; the pattern is not decided enough to allow of details being given.

Third Forgery.

Lithographed, in dull scarlet, on rather stout, yellowish-white wove paper. The St. Andrew's crosses are the same as the genuine. The feet of the R and E of DREI are far apart, and there is no break in the line, opposite to the foot of the 1. The A of SACHSEN is crossed rather high up, and its foot is not near the S. The final E of PFENNIGE is upright. The F of FRANCO leans over very slightly towards the R, and the A is crossed in the centre, and rather rounded at the top. None of the lettering is sunk into the paper. The small numerals in the thin part of the tail of the 3, over the RA of FRANCO, are illegible. The end of the central tongue of the 3 is cut off vertically; and a card, laid along it, would cut centrally through the C of SACHSEN and the A of FRANCO. The wavy lines of the background are fine, and blotched in many places. No ovals can be traced in the pattern; and the two oval spaces, or diamonds, each side of the head of the 3, in the upper edge of the background, are too small to be noticeable.

Fourth Forgery.

Lithographed, in dull rose, on rather stout, hard, yellowish-white wove paper. There is a misshapen blotch after FRANCO, many times larger than a normal stop. Each St. Andrew's cross has a curved line opposite to all its four corners, and most of the arms of the said cross are very stumpy. The I of DREI has a foot-stroke on the right side only, instead of both sides, and there is a *large* break in the thin, inner outline, not opposite to the centre of the foot of the 1, but too much to the right. The A of SACHSEN is crossed ridiculously too high up, and its left foot runs right into the bottom of the S. The N is rather too far from the end of the label. The P of PFENNIGE leans over very decidedly, away from the F; a test by which this particular forgery may be easily identified. The G is of a very ugly shape, the tail being clumsy, and curving somewhat inwards. The final E is upright. The top of the A of FRANCO is slightly oblique, and it is crossed in the centre. The lettering is not sunk into the paper. The ornamentation in the thin tail of the 3 is not sufficiently distinct for description. The end of the central tongue of the said 3 is far too thin; it is only about $\frac{1}{2}$ mm. wide where it is cut off, and the cut-off end is slightly rounded. The background is an easy test; it is a network of distinct, large, outlined lozenges, or diamonds, with three or more horizontal lines in each lozenge. A vertical row of seven lozenges can be counted, at the left-hand edge, opposite to DREI. A more or less distinct network of diamonds is also to be found in several of the other forgeries, to be hereafter described, but they are more distinct in this present counterfeit than in any of the others.

Fifth Forgery.

Lithographed, in a rosy vermillion, on rather thin white wove paper, which has the face coloured with an almost buff wash. There is no stop after FRANCO. All the St. Andrew's crosses have lines opposite to *all* their arms, and almost all of the said lines are straight, instead of curved. The right upper arm of the cross in the right top corner of the stamp is joined to the line opposite to it, and so is the right upper arm of the cross in the right bottom corner of the stamp. (This is not the case with the genuine.) The feet of the R and E of DREI do not go near each other, and in my single specimen, there is a round dot, issuing from the centre of the base of the I. There is no break in the line, opposite to the base of the I. The top of the A of SACHSEN is bent over a little to the right. There is an oblique line, joining the A to the back of the E. The N is too far from the end of the label. The F and E of PFENNIGE touch each other, and there is a semicircular line, joining the tops of the G and the final E. (This last test will easily identify this present forgery.) The tail of the C of FRANCO appears to be split, and the feet of the A and N do not touch. The outer and inner lines of the frame are exceedingly close together, though, in the genuine, there is plenty of room to draw another line between them. The lettering is not sunk into the paper. In the large numeral, the ornamentation is very different from the genuine, as the head of each little 3 is mostly joined to the tail of the next, making a sort of leafage. The central tongue is very narrow, the point being less than $\frac{1}{2}$ mm. wide. It is cut off rather obliquely, but sloping down to the right, instead of to the left. The background shows a lattice-work of diamonds, each containing from two to four horizontal lines, much as in the fourth forgery, but they are not quite so prominent, and the vertical row at the left side, near DREI, shows five of these diamonds, with part of a sixth at the top.

Sixth Forgery.

Lithographed, in light orange-red, on rather thick, white wove paper. There is an extremely faint stop after FRANCO, which might be easily overlooked. The St. Andrew's cross in the right top corner of the stamp has no curved lines opposite to its two upper rays, but all the rays of all the other crosses have the lines. The R and E of DREI do not touch each other, and there is no break in the line, opposite to the foot of the I. The foot of the A of SACHSEN does not go very near the S; it is crossed above the centre, and is not broad enough at the top. Both head and feet of the H appear to be joined, and the N is much too far from the end of the label. The final E of PFENNIGE is upright. None of the letters of FRANCO touch each other in my specimen, and the N has a line across its base, joining the feet together. The lettering is not sunk into the paper. The ornamentation of the central numeral will identify this counterfeit at once, as it chiefly consists of little commas. The end of the tongue of the 3 is about $\frac{3}{4}$ mm. wide, and it is cut off, as nearly as possible, vertically. The horizontal lines, forming the background, are nearly straight, instead of very wavy, and they are very much closer together than the genuine. There is no pattern in these lines.

Seventh Forgery.

Lithographed, in a sort of rosy pink, on very stout, rough, white wove paper. There is no stop after FRANCO. *All* the rays of all four crosses have curved lines opposite to them, and all the said lines are so much

curved as to be almost semicircles. None of the letters of DREI touch each other, and there is no break in the line, opposite to the foot of the I. The A of SACHSEN is very sharply pointed at the top; the foot of the H very nearly touches the S, and the N is much too far from the end of the label. My specimen is rather damaged in the word PFENNIGE, but I don't think any of the letters of the said word touch each other, and the G has an ugly and clumsy tail, bending rather inwards, as in the fourth forgery. The top of the A of FRANCO is sharp, and its right foot does not go very near the N. The two outlines of the frame are closer together at the top and bottom, than they are at the sides. The lettering is not sunk into the paper. The ornamentation of the central numeral will identify this counterfeit, as it apparently consists of a number of wriggling eels. The tongue of the 3 is less than $\frac{3}{4}$ mm. wide at the end, and the said end is rounded. The background is composed of rather large, outlined, horizontal ovals, each oval having a smaller and similar oval in its centre.

Eighth Forgery.

Lithographed, in rose-red and dull red, on medium, white wove paper, which sometimes has its face coloured by a buff or a pinkish wash. There is no stop after FRANCO. There are lines opposite to all the arms of all the crosses, and most of the said lines are nearly straight. The feet of the R and E of DREI are far apart, the I has no head-stroke either side, and there is no break in the line opposite the foot of it. The A of SACHSEN is crossed in the centre, and the H is crossed above the centre. The N is slightly too far from the end of the label. The G of PFENNIGE has the same ugly tail, already described in several of the forgeries, and it leans backwards a little. The feet of the R and A of FRANCO do not usually touch, and the A is not nearly square enough at the top, and it is crossed in the centre. The lettering is not sunk into the paper. That portion of the ornamentation of the large 3, which is contained in the thin part of the tail, next to the ball, seems to be £££. The cut off end of the central tongue of the 3 is $\frac{3}{4}$ mm. wide, and vertical. The background is a lattice-work of outlined diamonds, each diamond containing three almost straight, horizontal lines. There is a vertical row of $7\frac{1}{2}$ diamonds at the left-hand edge, opposite DREI, the half-diamond being at the bottom. There is no trace of any white diamonds under the C and S of SACHSEN.

Ninth Forgery.

Engraved in *taille-douce*, in a sort of lake-red, on medium, very hard, yellowish-white wove paper. There is a stop after FRANCO, with signs of several other, smaller and fainter ones, round it. All the arms of all the crosses have lines opposite to them. These lines are nearly straight. The feet of the R and E of DREI do not touch; the E has no foot-stroke, and there are several breaks in the line under this word, but none under the foot of the I. There is a tiny cross-bar on the top of the A of SACHSEN, and this letter is crossed rather high up. There is a curious, curved line, joining the tops of the H and S. The central tongue of the F of PFENNIGE is very much above the centre of the letter, and the tongue of the first E is also placed too high. The tail of the G is of the same ugly, incurving shape, already described in several of the other forgeries. There is a tiny cross-bar, projecting from the left side of the top of the A of FRANCO, and the foot of the A is a good distance from the top of the N. All the dark parts of the design stand up slightly from the surface of the paper, in the usual manner of *taille-douce* engravings. The little figures in the central numeral are large, and very thin. The end of the central tongue

of the said numeral is vertical, and $\frac{3}{4}$ mm. wide. The background shows a trellis-work of not very prominent, outlined diamonds, each diamond containing four nearly straight, horizontal lines. The vertical row, touching the left side of the 3, shows $6\frac{3}{4}$ diamonds, the incomplete diamond being at the bottom.

Tenth Forgery.

This is also engraved in *taille-douce*, on thick, hard, white wove paper. In general appearance, it is much better than the last. There is a stop after FRANCO. The lines opposite to the St. Andrew's crosses are the same as in the genuine. The feet of R and E of DREI are far apart, and there is no break in the line opposite to the foot of the I. The A of SACHSEN is rather pointed, its foot does not go near the S. The top of the H seems to be joined, and the E leans over, towards the left. The G of PFENNIGE has its tail very low, and the lowest part of the tail curls forwards, and joins the foot of the E. The feet of the A and N of FRANCO are not joined. The outer frame of the stamp is very little thicker than the inner one, parallel with it. The dark parts of the design stand out from the surface of the paper. The little numerals, filling the central 3, are very like the genuine. Those in the thin part of the tail, above the RA of FRANCO, are .E·3·E. The end of the tongue of the 3 is $1\frac{1}{4}$ mm. wide; it is cut off somewhat obliquely, like the genuine. The background is also a very fair imitation of the genuine. Perhaps the easiest test for this forgery is in the thick shadow of the lower half of the 3. In the genuine, the right-hand edge of the bottom of this shadow touches the bottom edge of the containing-square, exactly above the last vertical stroke of the N of FRANCO. In this forgery, the right-hand edge of the shadow touches the bottom edge of the square exactly above the centre of the C of FRANCO.

POSTMARKS.

Genuine.—7 (rare), 29.

First Forgery.—29.

Second Forgery.—7.

Third Forgery.—7.

Fourth Forgery.—Unreadable letters in a curve.

Fifth Forgery.—7.

Sixth Forgery.—1, 7.

Seventh Forgery.—29.

Eighth Forgery.—1, 7 (without any circle in the centre), 71 with rounded corners.

Ninth Forgery.—1 (large).

Tenth Forgery.—7.

Issue of 1851. 3 Pfennige, green.

I have three counterfeits of this issue, but none of them are in the proper colour.

Genuine.

Engraved in *épargne*, in green, on rather stout, white wove paper, yellowish gum. There is a large stop after SACHSEN, and the H of that

word leans over to the left. The D of DREI also leans over to the left. The F of PFENNIGE usually shows hardly any trace of the cross-bar, and it does not go near the top outline of the containing-scroll. The I is parallel with the N before it. The tail of the G is an unbroken, transverse oval, and the "kern" on the right side of the head is a little ball, level with the top of the head, and joined to the head by a thin line. The cross-bar of the final E is in the centre of the letter. There are some thin lines and dots of shading in each of the four pieces of scroll-work, above and below each 3. The value-scroll, at the bottom of the stamp, has a semicircular projection in its centre, below the FE of PFENNIGE; this projection comes to the very bottom edge of the stamp, inside the thin outline, and the right-hand end of the curved, coloured line inside this projection goes very near to the left foot of the first N of PFENNIGE. There are two regular rows of coloured dots in each of the white, horizontal bars across the stamp, and each dot of the lower row comes between two dots of the upper row ('::'). These dots are far apart. Taking the half of the shield to left of the oblique bar across it, there are three dots in the first bar, five in the second, and seven in the third. The plain, central portion of the oblique band across the shield has five oblique lines of shading in its upper part, and about fifteen similar ones at the lower end. The central tongue of each 3 projects to the left, quite as far as the centre of the ball of the head. I think these tests will be found quite sufficient, though I could give many others.



First Forgery.

Typographed, in *black*, on very thick, buff wove paper. The head of the second S of SACHSEN is much too small, and the stop after the word is too near to the N, instead of being equidistant between the N and the end of the label. The D of DREI leans to the right, and touches the top of the R, though it is far away from the R in the genuine. The F of PFENNIGE has a distinct cross-stroke on its right side, but has hardly any foot-stroke; it goes very near to the top outline of the containing-scroll. The tail of the G is like a sort of S, lying on its back, and the kern, or ball, is not actually joined to the head. There are no lines of shading after the R, at the end of the scroll; but, in the genuine, there are two coloured lines at the end of the scroll, parallel with it. The piece of scroll-work, below the right-hand 3, has no lines of shading in it; but there are lines in the other three pieces. The projecting part of the lower outline of the bottom scroll, below FE of PFENNIGE, is cut off square, instead of being rounded. It does not reach the bottom edge of the stamp, and there is no line in it. The dots in the white, horizontal bars, across the shield, are absurdly irregular. Counting them in the left half of the shield as before, there are four dots in the first bar, six in the second, five in the third, and five in the fourth. The fourth bar is like the rest in this forgery, but in the genuine, it is the broad base of the shield. The central portion of the band across the shield has seven thick, oblique lines of shading in the top portion, and seven shorter ones in the bottom portion.

Second Forgery.

Lithographed, in *Prussian-blue*, on medium, white wove paper. There is no stop after SACHSEN, and the H is upright. The D of DREI leans over very much to the right, so as to be parallel with the sloping, left-hand edge of the label. The P of PFENNIGE goes very near the top outline of the label, and the F actually touches the said outline. There

is a distinct cross-bar to the F, showing on both sides. The E is crossed very high up; the I leans away from the N, and its dot touches the top outline of the scroll. The kern of the G is attached to the lower portion of the head, instead of to its top; it is like a thin comma, with hardly any ball to the head, and it curves upwards, instead of downwards. The tail is open, that is to say, the bottom curls round without joining again. The cross-bar of the final E is far too high up. The stop after this word is much too far from the E. In the genuine, it is equidistant between the E and the double line of shading at the end of the scroll. The piece of scroll-work between each 3 shows some lines of shading; but there is no shading in the scroll-work above each 3. The projection of the scroll below FE of PFENNIGE is like the genuine, but it does not reach down to the very bottom of the stamp, and the curved line of it does not go near the foot of the N. The dots in the white horizontal bands are regular, but there are far too many of them. The first band contains eight dots, the second band, fifteen, the third band, nineteen, and the fourth band, which is narrower than the others, contains nine. The spaces between these horizontal bands are filled with coloured, horizontal lines. In the genuine, there are hardly any lines in these spaces, and what there are are vertical. The central portion of the oblique bar across the shield has six horizontal lines of shading in the upper part, and thirteen horizontal lines at the lower end. The central tongue of each 3 does not project nearly so far as the centre of the ball of the head, and the balls are extremely small.

Third Forgery.

This is a curious production, and not likely to deceive in the state here described, being unfinished. Lithographed, in *yellow-brown*, on thin, yellowish wove paper. The two scrolls are quite blank, except that there is a dot in the projection of the middle of the lower scroll. Each scroll is barred, by three horizontal black lines. The design, except for the absence of all lettering, is the same as the second forgery just described; so I suppose we may call this a sort of "proof before letters" of the second forgery.

POSTMARKS.

Genuine.—9, 29.

First Forgery.—Uncancelled.

Second Forgery.—29.

Third Forgery.—Two sets of three bars, as already described.

Issue of April, 1856. 5 Neugroschen, rose-red, brown-red, vermilion.

(*Type of the accompanying illustration.*)

Genuine.

Engraved in *taille-douce*, on thick, yellowish-white, and also on thin, bluish-white wove paper. The king's face is rather stern and melancholy, with a drooping corner to the mouth, and no trace of a smile. There is no eyelash projecting from the upper eyelid. In the white, oval ring, surrounding the central medallion, there are two lines of shading, which begin above the U of NEU, run round the bottom of the oval, and end above the back of the head, below the end of the E of SACHSEN. The top of the left-hand end of the SACHSEN-scroll *very* nearly touches the inner outline of the top of the stamp, but the top of the right-hand end of the scroll is decidedly further off from the outline above it.



The last, vertical stroke of the N of SACHSEN is very nearly parallel with the rectangular end of the frame surrounding the word. In the lower scroll, there are five almost vertical lines of shading before the N of NEU, and at the other end of the scroll, there is a vertical line of shading, passing between the C and H of GROSCH, and cutting into the serif at the top of the H. The white oval containing the 5, opposite to the king's face, is perfect in shape, but the similar oval, opposite to the back of his neck, is partly cut off on its right-hand side, by the inner, vertical outline of the frame, so that it is flat on the right side. The outer outline of the stamp is double down the right side, and the inner outline is double down the left side; but in each case, the double lines are extremely close together, and might pass as single ones without a microscope.

Forged.

Engraved in *taille-douce*, in scarlet, and also in orange, on thick, white wove paper. The king's face is bright, and the mouth is straight, with a distinct smile. There is a trace of eyelash projecting from the upper eyelid. The two lines of shading in the white oval ring begin almost above the E of NEU, and end below the centre of the N of SACHSEN. The top of the left-hand end of the SACHSEN-scroll is no nearer to the top outline of the stamp than the right-hand end. The last stroke of the N is nothing like parallel with the right-hand end of the frame round the word. If prolonged upwards, the two lines would meet before reaching the top of the stamp. In the lower scroll, there are six vertical lines of shading before the N of NEU, and there is no line between the C and H of GROSCH. The white oval containing the left-hand 5 has its left side partly cut away by the frame, and the oval containing the right-hand 5 has a *very* small portion of its right side cut away. The outer outline of the right side of the frame appears to be one solid line, while the inner outline is partly double. The inner outline down the left side of the stamp appears to be single, though it is much thicker than the outer line. Except for the above tests, this is an excellent imitation.

POSTMARKS.

Genuine.—7, 29.

Forged.—7.

Same Issue. 10 Neugroschen, blue.

Genuine.

Engraved in *taille-douce*; varieties of paper the same as in the 5 ngr. The portrait is the same as in the said 5 ngr. The outer rim of the ear has no shading across it. There are only two thick, oblique lines of shading, joining the eyebrows to the upper eyelid. Some of the vertical lines of the background have been drawn a little too far, and cut into the front of the base of the neck, and into the jaw, under the chin. There are sixteen horizontal lines of shading on the back of the neck, from the bottom of the neck to the tip of the ear, and the sixteenth line touches the tip of the ear. Of the thin, vertical lines in the right side of the oval, the third from the right touches the back of the king's head. The thicker, vertical lines, in the left side of the oval, are slightly wavy. The two lines of shading in the white oval ring round the portrait end above the back of the head, below the end of the E of SACHSEN, the same as in the 5 ngr. The top of the left-hand end of the SACHSEN-label is, as before, nearer to the top of the frame than the corresponding right-hand end of the scroll is. The last stroke of the N of SACHSEN is nearly parallel with the right-hand end of the little frame surrounding the word. The right and left top corners of the lower scroll are both *rounded*.

There are, as before, five nearly vertical lines at the left-hand end of the scroll, before the N of NEU, and only the outermost line is thickened. The vertical line, between the C and H of GROSCH, is the same as in the 5 ngr. The points of the two leaves below the bottom scroll both almost touch the semicircular enlargement under the 10. All the letters and numerals are perfectly solid. Outside each end of the SACHSEN-scroll, there is a leaf-ornament, shaped something like a hand, seen edgewise, in profile, with a finger pointing into the corner of the stamp. Each of these "hands" is holding four balls or pearls, and the lowest ball in the one in the right top corner of the stamp curves inwards, into the hand, and not outwards, towards the right-hand frame. None of the balls in either hand touch the frame. There is a three-lobed leaf, above the N of NEU; the middle lobe points towards the join of the king's neck and chin, and the lowest lobe *almost* touches the outline of the scroll, above the beginning of the N. The inner curl of the end of the scroll, under the N, has a prominent white patch along its lowest edge, reaching from under the beginning of the N to the beginning of the E. There is a similar white patch in the inner curl of the other end of the scroll, under the OS of GROSCH, but not so prominent. The line of the king's mouth is very faintly indicated. The inner and outer frame-lines of the stamp are the same as in the 5 ngr.

First Forgery.

This is a very nice counterfeit, and dangerous, though the impression is usually too heavy. Engraved in *taille-douce*, on very thick, hard, white wove paper. The line of the mouth is too strong, and gives the king a rather sneering expression. The outer rim of the ear is shaded with short, oblique lines, almost like dots, for nearly all the way round, leaving only the lobe white. There are about seven oblique lines, between the eyebrow and the upper eyelid. The back of the neck shows nineteen horizontal lines, from the base of the neck to the bottom of the ear. (In both genuine and forged there are oblique lines, crossing the horizontal ones, but I have only reckoned the latter.) The vertical lines of the background do not cut into the base of the neck or the chin. There are nineteen horizontal lines at the back of the neck from the base of the neck to the lobe of the ear, and the nineteenth does not touch the ear. The third vertical line in the right side of the oval does not touch the back of the head. The thicker, vertical lines, in the left side of the oval, are almost all perfectly straight. The two lines of shading, running round the white oval ring, finish about level with the centre of the back of the head, far below the N of SACHSEN. The last stroke of the said N is nearly vertical, while the right-hand end of the little rectangular frame which contains SACHSEN slopes down to the right, so that the N is not anything like parallel with the end of the frame. The left top corner of the NEUGROSCHEN-scroll is square, or pointed; but the right top corner is rounded, like the genuine. Of the five vertical lines at the left-hand end of the lower scroll, before the N of NEU, the inner one alone is thin, and the other four are thick. There is no vertical line between the C and H of GROSCH. The points of the two leaves at the bottom of the stamp (especially the left-hand one) do not touch the semicircular projection below the 10. Some of the letters and numerals, when not too heavily printed, are composed of double, or even of treble lines, instead of being quite solid. The ornament like a hand, in the right top corner of the stamp, holds four balls, a good deal larger than the genuine; and the fourth or lowest ball projects out from the hand and touches the inner line of the frame. The hand in the left top corner holds three

balls, also much larger than the genuine. (This is a fairly easy test.) The bottom point of the three-lobed leaf, above the N of NEU, does not touch the outline of the scroll above the N. The dark, inner curve of the end of the scroll, below the N, has no white patch on its lower edge; and the white patch on the similar curl at the other end of the scroll, below the SC of GROSCH, is not at all prominent. The thick, outer line of the frame, down the right side of the stamp, and the thick, inner line of the frame, down the left side, are usually single, instead of double.

Second Forgery.

This is poor, compared with the counterfeit just described. Lithographed, in light blue, on medium, to stout, very white wove paper, ungummed. The line of the mouth is very strong; it slants a little, but does not droop; and the expression of the face is rather self-satisfied. The eyebrow is too dark, and is formed by vertical, oblong dots. One short, thick line connects the front of the eyebrow with the upper eyelid. The eyelashes are very marked, and the iris of the eye is very dark; these points are hardly visible at all in the genuine. The vertical lines of the background do not cut into the portrait anywhere. The thick, vertical lines in the left side of the medallion, in front of the portrait, are not at all wavy. In the lower scroll, the left top corner, above the N, is more rounded than the right top corner, above the H. The point of the leaf, below the o of 10, goes rather close to the outline of the semicircular projection under the 10; but the point of the leaf near the base of the 1 is a long way from the said projection. The hand-ornament in the right top corner of the stamp holds only three pearls, and the uppermost pearl touches the inner outline of the right-hand frame. The hand in the left top corner also holds only three pearls. The bottom point of the three-lobed leaf above the N of NEU is a very long way from the outline of the scroll, above the N. The *whole* of the lower edge of the inner curl of the scroll, below NE of NEU, shows a white line; and there is a similar white line along the whole of the lower edge of the inner curl of the scroll, below OSC of GROSCH. The thick, outer outline of the right side of the stamp, and the thick, inner outline of the left side of the stamp, are both single and solid. An easy test for this counterfeit is in the outer outline of the left side of the stamp. This line is split and double for a part of the way, between the left-hand 10, and the level of the lower scroll.

POSTMARKS.

Genuine.—7, 29.

First Forgery.—7, but generally uncanceled.

Second Forgery.—7, also uncanceled.

BOGUS ERRORS.

In August, 1851, a sheet of the $\frac{1}{2}$ ngr. of the annexed type was sent to a Leipzig office, printed, by mistake, on the blue paper of the 2 ngr. Of the hundred and twenty stamps, sixty-three were used by the purchasers as 2 ngr. stamps, and the other fifty-seven were returned to the head office. To imitate this error, the fakers have dyed the genuine $\frac{1}{2}$ ngr. blue; but, though the face looks very well, the back is stained and mottled, so the fake is not very dangerous.

Another fake is the 2 ngr., *rose*, instead of blue. In this, the blue paper of the genuine stamp has been bleached, and then dyed rose, to the colour of the 1 ngr. The paper feels greasy to the touch, and is almost *pelure*, while the genuine is much thicker and opaque.



ENVELOPE STAMPS.

5 Neugroschen, lilac.

(Type of the accompanying illustration.)

Issue of 1859. Inscription to left.

Issue of 1862. Inscription to right.

Genuine.

Engraved in *épargne*, and embossed, on white wove paper; size 149 × 115 mm., and 147 × 84 mm.; short gum; flap-ornament, six sets of interlacing loops. The lace-work pattern is strongly embossed in white, and the letters and numerals are sunk. The top half of the lace-work, from 5 to 5, has twenty-six white loops on its outer edge, above SACHSEN, and twenty-six also on its lower edge, below SACHSEN. The bottom half, from 5 to 5, has forty-two loops on its upper edge, above FUENF NEUGROSCHEN, and forty-three loops on its lower edge, below those words. Each 5-circle has its outer edge perfectly smooth and regular. The highly-embossed, white oval line round the centre



medallion is not in the least ragged. Outside the lace-work pattern, there are two other embossed, white oval lines, very close together, the inner one about twice as thick as the outer one, and these lines are also regular and smooth, like the one round the portrait. The bottom outline of the king's neck is almost a straight line, and is not hollowed anywhere. The upper lip projects beyond the lower one. A card, laid along the *front edge* of the vertical neck of each 5, would pass almost centrally through the ball of the tail. The inscription is typographed, in two lines of green letters, FUENF NEUGROSCHEN FRANCO-COUVERT, several times repeated.

First Forgery.

Typographed (?) and slightly embossed, on fairly stout, white wove paper. I have only a cut specimen, and do not know whether entire envelopes are made up. The lace-work pattern shows no sign of embossing, and is rather ragged. There seem to be twenty-six loops, as in the genuine, from 5 to 5, above SACHSEN, but only about twenty-three below that word; about forty above FUENF NEUGROSCHEN, and about forty-four below; but they are very difficult to count, being irregular and ragged. For instance, there is a large, triangular loop under the space between UG of NEUGROSCHEN, and a very curiously-shaped one above the space between SC of that word, which are not found in the genuine. The circle containing the right-hand 5 has its right top corner (if I may so call it) irregular, and the circle containing the left-hand 5 has an irregular outline on the left side. The oval line, outside the medallion, is badly drawn and thickened, near the left-hand 5, and above the E of FUENF; and it is not embossed. Both the white, outer lines of the stamp are badly drawn, ragged, and not embossed; the outer one looking as though it had been drawn with a very unsteady hand. As far as I can see through the postmark of my specimen, the king's upper lip does not project at all beyond the lower one. A card, laid along the front edge of the vertical neck of the right-hand 5, would pass to the *right* of the centre of the ball of the tail; and if laid along the front edge of the neck of the left-hand 5, it would pass almost clear to the *left* of the ball of the tail. My specimen is cut tolerably closely, and only shows part of one line of the green inscription (. . . CO-COUVERT FUENF), and it is printed across the right top corner of the face of the stamp itself. There is a crooked green line, joining

the T of COUVERT and the F of FUENF together ; but of course I do not know whether the counterfeits are all alike in this respect. Notwithstanding all the differences given above, this forgery does not look at all bad, and might easily deceive.

Second Forgery.

Typographed (?) and embossed, on medium, white wove paper. My specimen is cut round, so I cannot say whether it was made up as an envelope, or whether there was any green inscription. The lace-work pattern has very little sign of embossing. Above SACHSEN, and below FUENF NEUG, the colour of the background encroaches into the lace-work pattern, as far as the edges of the letters ; so that no white loops at all are visible in those places. Below SACHSEN, from 5 to 5, there seem to be about twenty-four white loops ; and, above FUENF NEUGROSCHEN, about thirty-seven ; but there are no loops above the R of NEUGROSCHEN, and the others are thin and faint. The 5-circles and the numerals are nicely done, except that the ball of each 5 is rather too wedge-shaped. The thin, white, outside oval ring is very irregular, most of it being quite invisible on the left side. The bottom outline of the king's neck is distinctly hollowed out, above the RO of NEUGROSCHEN. There is a small depression in the face, between the ear and the eye ; but I do not know whether this is always the case.

POSTMARKS.

Genuine.—My envelopes are all uncanceled, but I believe the postmark is generally 7.

First Forgery.—29.

Second Forgery.—Uncanceled.

Issue of 1859. 10 Neugroschen, green.

Genuine.

This is only found with inscription to left. My specimen is cut, and I do not know the size or sizes. It is engraved in *épargne*, and strongly embossed, on medium, white wove paper. The lace-work pattern is simpler than in the 5 ngr., and it does not look particularly crowded together, round and between the letters. There are, as before, twenty-six white loops, from 10 to 10, in the outer edge of the lace-work, above SACHSEN, and twenty-six in the inner edge, below that word. There are forty-one white loops, from 10 to 10, above ZEHN NEUGROSCHEN, and forty-two below those words. The lace-work does not touch the white 10-circles anywhere, and the 1 of the right-hand 10 has its foot-stroke equally long to left and right. The thin, outermost white oval ring, surrounding the stamp, is smooth and even all the way round, and so very close to the thicker white ring inside it, that it would not be possible to draw a line between them. The projecting part of the bottom of the hair, at the back of the king's neck, is rounded. In the word SACHSEN, the middle of the S is wider, or fatter, than the ends ; both limbs of the A are of equal width ; the second S is like the first ; the central tongue of the E is much shorter than the top and bottom limbs. In the word ZEHN, the central tongue of the E is much shorter than the top and bottom limbs ; and the cross-bar of the H joins the two upright strokes. In the word NEUGROSCHEN, the oblique stroke of each N is much wider than the vertical strokes ; the central tongue of each E is shorter than the top and bottom limbs ; the right lower corner of the G is square ; the O is a nice oval ; the back of the C is rounded ; the cross-bar of the H joins both uprights ; the green inscription (ZEHN NEUGROSCHEN FRANCO-COUVERT) comes close enough to the stamp to be seen, when it is cut square.

Forged.

Apparently engraved in *épargne*, and nicely embossed, on *very* thick, yellowish-white wove paper, almost as thick as thin cardboard. My single specimen is cut square, and there is no green inscription. The lace-work pattern is more intricate than the genuine, and more like that of the 5 ngr. It is very much crowded, round the letters. There are about thirty-three white loops above SACHSEN, from 10 to 10, many of them touching the white, oval ring, outside them, and about twenty-four loops below that word. There are about forty loops above ZEHN NEUGROSCHEN, and about fifty-four loops below. Many of the loops are irregular, and unequal in size. The ends of the lace-work pattern are joined to the white 10-circles, and the 1 of the right-hand 10 has no foot-stroke on its left side. The thin, white outer ring of the stamp is irregular, especially the SAC of SACHSEN, and there is almost room enough for another line to be drawn, between it and the thicker line, parallel with it. The projecting part of the hair, at the back of the neck, is somewhat pointed, instead of rounded. In the word SACHSEN, the middle of the S is rather thinner than the ends; the left limb of the A is thinner than the right; the second S is like the first, and all three limbs of the E project equally. In the word ZEHN, all three limbs of the E project equally; the cross-bar of the H is too short, and does not touch either of the uprights. In the word NEUGROSCHEN, the oblique stroke of each N is no wider than the uprights; and each E has a short, central tongue, like the E of ZEHN. The right lower corner of the G is rounded. The O is thicker on the right side than on the left, and its right top corner is cut off slopingly. The back of the C is flat. The cross-bar of the H is much too low down, and does not touch the left upright.

POSTMARKS.

Genuine.—7.

Forged.—7 without central numeral.

**SCHLESWIG.**

Issue of 1864. 1½ Schilling, green; rouletted 11½.

Issue of 1865. 1½ Schilling, yellow-green, red-lilac, grey-lilac; rouletted 11½.

Issue of 1867. 1½ Schilling, red-lilac, lilac, grey; rouletted 10.

Genuine.

Engraved in *épargne*, and embossed, in colour, on white wove paper, rouletted as above. These are tests enough for the miserable thing now to be described.

Forged.

I fancy this must have been from a *cliché*, used to (Type of accompanying illustration.) illustrate some dealer's catalogue. Typographed, in black, on white wove paper, coloured pink on the face, no embossing, unperforated.

POSTMARKS.

Genuine.—I have no postmarked copy.

Forged.—1, small, containing DR. . . .

SCHLESWIG-HOLSTEIN.

Issue of 15 November, 1850. 1 Schilling, blue.

The stamps of this issue are rather scarce. Westoby says that the supply printed was to the value of 125,000 marks; of these only about 1,600 marks' worth were sold, and the rest sent to Copenhagen. We may conclude, therefore, that the specimens now in collections are remainders.

Genuine.

Apparently lithographed (though Westoby says they were typographed), with a white, embossed centre, on medium, very white or yellowish-white "Dickinson" paper, which has a blue silk thread, running vertically down the stamp, in the substance of the paper. As this thread is incorporated with the paper during the process of manufacture, soaking the stamp in water will not, of course, bring the thread away. The embossed shield is divided down its centre by a single, strong line; the left side bears two well-shaped lions, on a ground of embossed dots; the right side shows a spread eagle, on a ground of vertical lines. There is a very distinct crown above the shield, and resting on it; the inside of the base of the crown is formed by three concave, embossed lines, which follow the curve of the top of the shield. The coloured horizontal lines which form the background are rather coarse, gauging five to 1 mm. The fifth of these lines from the top, inside the thick, top outline, touches the top of the left head of the eagle; and this same fifth line from the top *almost* touches the top of the right head. The fourth line from the bottom, inside the lower boundary-line, touches the tip of the tail. 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 bottom corner is not so truly oval as the other three. A solid design of the eagle, in pale blue, appears to have been printed first, and the lined design on the top of it. In consequence of this, the letters OS of POST are almost entirely blue, and there are blue marks in various parts of *all* the letters of SCHILLING. 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 at the top. 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 C 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, gauging eight to 1 mm. There are six of these lines above the eagle's left head, the sixth line *not* touching the head, and seven above the right head, the seventh not touching the head. The eagle's tail touches (as near as I can make out) the twelfth line from the bottom, but all my specimens are so heavily postmarked that I am not sure of the exact number. The white ovals in the corners are outlined, for about half the way round. They are irregular, and vary in shape, in different specimens; but the one in the right bottom corner usually has a pointed top, and is cut away slantingly to right of the top of it. The right foot of the H, in the right upper oval, is thickened, and projects slantingly downwards, so as to very nearly touch the edge of the containing-oval. All the lettering is perfectly white, without any blue marks in any of the letters. 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, that they 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, but the crown has five ornaments on the top: a trefoil in the centre, a pearl each side of this, and a trefoil, seen edgeways, outside the pearl. (In the genuine, the three trefoils are separated merely by two spikes, without anything on them.) Also, in this counterfeit, the curved lines, forming the inside of the base of the crown, are absent. The coloured horizontal lines of the background gauge $4\frac{1}{2}$ to 1 mm. Four of these lines can be seen above the top of the eagle's head on the left side, the first being *very* close to the thick outline of the top of the stamp, and the fourth touching the head. There are five lines above the head on the right side, the fifth not touching the head. The oval in the left bottom corner is only slightly outlined, but all the other three ovals have a strong outline. The one in the right bottom corner has its base somewhat broken. There are no blue marks across any of the letters. 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 eyes of the eagle, invisible in the genuine, are large and glaring in this forgery, with large pupils. 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.

Third Forgery.

This is not at all a bad-looking counterfeit, though my specimens are *very* pale. Lithographed, in very pale blue, on white wove paper, double,

as before, with a thick thread between the two sheets. The lions in the left half of the embossed shield are on a ground of *sunken* (instead of raised) dots, closely set, in oblique rows. The spread eagle in the other half of the shield is very faint, and the vertical, embossed lines on which it stands, are too fine. There is a distinct pearl on each of the spikes, between the trefoils, on the top of the crown. The horizontal, coloured lines of the background of the stamp gauge about $4\frac{1}{2}$ to 1 mm.; the sixth line from the top touches the head on the left side, and the same sixth line touches the top of the other head. The fifth line from the bottom touches the tip of the eagle's tail. The corner-ovals, just as in the genuine, are not outlined, but those on the left side are badly shaped. There are no blue marks in any of the letters. The top of the H and I of SCHILLING are not joined. The eagle's leg, on the right side of the stamp, passes behind the beginning of the N. The lowest feather but one, on the right side, seems to go between the G and the stop.

Fourth Forgery.

Nicely lithographed, on *very* yellowish wove paper, double, with a thread between the sheets, as in the other counterfeits. I think I need only give one test for this counterfeit, which will be found quite sufficient, and save labour for me, and time and patience for my readers. In the genuine, each of the lower corner-ovals contains a distinct numeral, 1. In this forgery, the 1 has been turned into a distinct L. There is no mistaking the L, only it has a small, slanting serif at the top, instead of the usual cross-stroke.

Fifth Forgery.

This, also, need not detain us long. I think it must be an illustration from some catalogue. It is typographed, in *black*, on thick, white wove paper, no thread, no embossing. The shield and crown are printed in black and white, instead of being embossed. The eagle's tail comes to a sharp point, and touches the lowest of the horizontal lines of the background. Further details are unnecessary.

POSTMARKS.

Genuine.—I have no postmarked copies, but Westoby says that the obliteration usually consists of a circle, containing seventeen parallel bars, with the index-number of the office in a rectangular space in the centre. Others, he says, are found with a dated stamp (1?)

First Forgery.—Nineteen straight, parallel bars, of varying lengths, forming a sort of shield-shaped design, with blank centre.

Second Forgery.—About sixteen straight, parallel bars, very much thicker than those of the first forgery, forming an unoutlined circle, with rectangular space in the centre, containing numerals. One of my specimens has the numerals 21, the others are unreadable.

Third Forgery.—Uncancelled; also a postmark similar to that of the second forgery.

Fourth Forgery.—The same as the first forgery.

Fifth Forgery.—Uncancelled.

Same Issue. 2 Schilling, rose.

Genuine.

Printing, paper, etc., the same as in the 1 schilling; embossed shield and crown, ditto. The tests of the horizontal lines of the background



are exactly the same as before. The corner-ovals are not outlined; in my specimens, they are more irregularly shaped than those of the 1 schilling, but I don't know whether this is always the case. The two uprights of the H, in the right top corner-oval, are joined together across the bottom, and the foot of the right upright does not slant downwards, and does not go near the edge of the oval. There is the same solid design behind the lined design of the eagle, as in the 1 schilling. It is printed in a very pale, dull red, quite different from the tint of the stamp itself; it discolours the OS of POST, and is traceable in one part or another of nearly every letter of SCHILLING. 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. The eagle is set equidistant from the two sides of the frame of the stamp.

First Forgery.

Lithographed, with embossed centre; the paper, printing, silk thread, and false back are the same as in the first forgery of the 1 SCHILLING. The embossed shield and crown are also the same as in the said forgery. The coloured, horizontal lines of the background gauge eight to 1 mm., instead of five. The corner-ovals are partly outlined, and the H in the right upper oval has the right foot thickened, and projecting slantingly downwards, so as to nearly touch the outline of the oval, as already described in the first forgery of the 1 schilling. All the letters are quite white, showing no trace of a coloured design behind them. 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.

This is very similar to the second forgery of the 1 schilling. Lithographed; paper, printing, false back, etc., the same as in the second forgery of the 1 schilling. The colour is an extremely pale pink, which makes the design very hard to decipher. The embossed shield is a very good imitation of the genuine, but the crown does not show any of the inside hollowed part. The coloured, horizontal lines of shading of the background gauge four to 1 mm., instead of five. The fourth of these lines from the top touches the eagle's head on the left side, and the sixth line touches the top of the other head. The corner-ovals are outlined, for about three-fourths of the way round. Both feet of the H in the right top corner touch the outline of the oval, and the said feet do not touch each other. The letters of the two inscriptions are all quite white, showing no trace of any coloured design behind them. 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.

Third Forgery.

This is like the third forgery of the 1 schilling. Lithographed, in pale rose; paper, false back, etc., as in the third forgery of the 1 schilling. The shield and crown are the same as in the said counterfeit; horizontal, coloured lines, ditto. The corner-ovals and the H are the same as the genuine. The letters of POST and SCHILLING are quite white, without any trace of a coloured design behind them. The H and I of SCHILLING are not joined at the top. The bottom wing-feather but one, on the right side, does not go behind any part of the G. The leg on this side goes behind the first stroke of the N, and the claw does not show below the bottom of the said stroke. The centre of the O of POST, which is solid in my specimens of the genuine, shows a white stroke in it. The eagle is set too near the left side of the frame.

POSTMARKS.

Genuine.—As before.

First Forgery.—As in the first forgery of the 1 schilling.

Second Forgery.—As in the second forgery of the 1 schilling.

Third Forgery.—Uncancelled.

Issues of 1864, for Holstein and Lauenburg.

1½ Schilling, blue.

Of this stamp, there are three types, as here described:—

Type I. Wavy lines in spandrels close, gauging five to 1 mm. Letters in side and bottom-frames thin, with a white stop after each letter; SCHILLING 9½ mm. long, with a dot over each i.



TYPE I.



TYPE II.



TYPE III.

Type II. Wavy lines coarser, gauging about four to 1 mm. The lettering is larger, but with stops as before.

Type III. Wavy lines coarse, as in type II. Lettering of frames still thicker, without stops between the letters. SCHILLING is only 8½ mm. long, and there is no dot after either i. The forgers have imitated type I.

Genuine.

Lithographed, on thick, white wove paper, imperforate; sometimes found (types I. and III.) unofficially rouletted. The face of the paper is covered with a pale grey *burelé*, which leaves a large P, in white, in the centre. The P is about 5½ mm. high. In the left side-label, the R is of a very peculiar shape, looking like a B with half of the lower portion erased. The upper, horizontal stroke of the Z is shorter than the lower one. The G has a curious, slanting tail, which runs forward into the stop after the letter. The stop after the L is distinct. In the bottom

label, the oblique stroke of the head of the 4 is very small and inconspicuous, and the top of the numeral is decidedly less than $\frac{1}{2}$ mm. wide. The left upright of the M is as thick as the right-hand one, and the bottom point of the V-shaped middle of that letter is very blunt. The wreath touches the lower label, but none of the others. The crossed ribbons at the top extend from below the middle of the O to below the end of the S; the similar, crossed ribbons at the bottom of the wreath extend from almost the middle of the S to the end of the R. There is a large serif to the large 1 of $1\frac{1}{4}$; the small 1 of the fraction has a distinct foot-stroke, very nearly as long as the fraction-line. The little 4 has a closed top. SCHILLING, as before stated, is $9\frac{1}{2}$ mm. long. The letters RT of CRT. touch each other at the bottom.

First Forgery.

Lithographed, on medium, white wove paper, with a pinkish-grey wash to represent the *burelé*. The white P is about $5\frac{1}{4}$ mm. high. The legs of the K in the left side-label are a little longer than the genuine, so that it looks like a B with merely the bottom-stroke removed. The head of the Z looks rather longer than the foot. The G has no tail, and looks like an O, with a portion of the right side removed. There is no stop after the L. In the bottom label, the oblique stroke of the head of the 4 is large and bold, and the top of this numeral is $\frac{3}{4}$ mm. wide. The left upright of the M is very much thinner than the right one, and the V-shaped centre of the letter is acutely pointed. The wreath touches the right-hand label, as well as the bottom one. The crossed ribbons at the top of the wreath extend from below the middle of the O of POST to well under the T; and the front one of the similar, crossed ribbons at the bottom of the wreath extends from above the end of the S to above the beginning of the M. The serif to the large 1 of $1\frac{1}{2}$ is so thin, as to be practically invisible; the small 1 has hardly any sign of a foot-stroke, and the small 4 has an open top. The letters RT of CRT. do not touch each other at the bottom.

Second Forgery.

I have not seen this in blue, but it may, perhaps, exist in that colour. Lithographed, in *chestnut-brown*, on very thick, tinted wove paper, no *burelé*, and, of course, no P. There is no stop after the H, in the left side-label; the R is of a fairly normal shape; the head and tail of the Z are equal, and the tail of the G is square-ended, without the slanting stroke of the genuine. In the bottom label, the oblique stroke of the 4 is bold and conspicuous, and the top of the numeral is rounded, instead of being cut off squarely. The bottom of the V-shaped centre of the M is sharp. The crossed ribbons at the top of the wreath are hidden by the postmark, in my specimen; but the front ribbon, at the bottom of the wreath, extends from above the middle of the S, to above the middle of the R. The small 1 of the fraction is covered by the postmark; the foot of the 4 extends to the right, fully as far as the cross-bar does; but in the genuine, the right side of the foot is not visible at all. SCHILLING is only a shade over 9 mm. long. The tail of the C of CRT. touches the head. The wavy lines in the spandrels gauge five to 1 mm.

POSTMARKS.

Genuine.—4, 29.

First Forgery.—4.

Second Forgery.—Two concentric circles. I do not know whether there was a numeral in the centre, as my specimen only shows a portion of the postmark.

SELANGOR.

Issue of 1882. Name in thin block capitals, surcharged on Straits stamp, 2 c., rose, C.A.

Genuine.

The genuine surcharge is in fairly thin, block capitals, like **SELANGOR** the illustration.

Forged.

The letters are *excessively* thin, about half the thickness of those in the illustration, except the O, which is decidedly thicker than the rest, and they are further apart.

POSTMARKS.

Genuine.—I have no postmarked copy.

Forged.—Uncancelled.



SERVIA.

Issue of May, 1866. Newspaper-tax stamps. 1, 2 Paras.

I put these stamps first, as they were issued first; but they were, I believe, solely used as a tax on foreign journals, like the Austriar journal stamps. According to Westoby, there were two printings. the first (a very small supply) on thick paper, and the second on thinner paper, with the gum not so brown. Owing to the wear and tear of the casts, the impressions of the second printing are often blotchy, and the horizontal lines in the corners are broken, instead of continuous. The following are the varieties:—

1. Paper coloured only on the surface; 1 para, deep green, olive-green, on rose; 2 paras, red on lavender.
2. Paper coloured all through; thick or thin; 1 para, deep green on brown-rose or on rose.

Genuine.

(*First printing.*)

Typographed, from casts made from a wood-engraving; varieties as above. 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. There are two tassels on each side, hanging from the places where the mantle is looped up. 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, and the cross above the pearls is very nearly upright, and points to the right-hand vertical stroke of the letter above it. 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 printing.*)

Typographed, as before, but the printing is very blotchy, and the horizontal lines in the corners are more or less broken into hyphens and dots. The other tests are the same as before, when they can be seen.

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. There are no tassels to be seen, where the mantle is looped up. 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; and the cross leans *very* much to the right, so that it points between the first two letters of the word above it. 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 never seen any postmarked specimens; indeed, Westoby says the stamps are not found obliterated, as they were solely used by the post office officials, and were of no value in the hands of the public.

Forged.—My 1 para is postmarked with 100; my 2 paras appears to have a portion of the same cancellation.

Issues of 1866-8. 1, 2, 10, 20, 40 Paras.

The 1 and 2 paras of this issue, according to Westoby, were primarily intended, as before, for journal-tax stamps, but were also issued to the public. These two values were only printed at Belgrade, but the first supply of the 10, 20, and 40 paras was printed in Vienna, and sent to Belgrade with the plates of all the values. With regard to the journal-tax stamps, Westoby says that obliterated copies are known, but it is doubtful how far they may be genuine. The following are the varieties:—

1. Plain, white wove paper, perforated 12. Vienna print; 10, 20, 40 paras. July 1, 1866.
2. Plain, white wove paper, perforated 9½. Belgrade print; 20, 40 paras. October, 1866.

3. Very thin, white wove paper, perforated $9\frac{1}{2}$. Belgrade print ; 10, 20, 40 paras.

4. Yellowish wove paper, perforated $9\frac{1}{2}$. Belgrade print ; 20 paras. End of 1868.

5. Plain, white wove paper, perforated $9\frac{1}{2}$. Belgrade print ; 1, 2 paras.

6. Plain, white wove paper, unperforated. Belgrade print ; 1, 2 paras. 1868.

Plain, yellowish wove paper, unperforated. Belgrade print ; 1, 2 paras. End of 1868. (These stamps are olive-green and bistre, respectively, in place of the former green and brown.)

Genuine.

Engraved in *épargne* ; paper, etc., as above. There are seventy-seven pearls round the head ; they are all circular, but not always exactly the same size. In the central circle, there are sixteen horizontal white lines to the right of the head, and nineteen to the left, counting from the bottom of the circle, beneath the neck. Below the head, there are forty-nine coloured, wavy lines. The hair is short, and rather curly. The P of POSHTA (a thing like two capital P's close together) has a distinct bar across the top of it, and so has the P of PARA. In each of the side-labels, there is a sort of white leaf-ornament, at the top and bottom of each label, below the upper numerals, and above the lower numerals. Each of the upper ornaments contains a thing rather like an altar-candlestick, with a tall candle in it ; the left lower ornament contains a long, thin cross ; and the right lower ornament has a shorter cross, with the arms reduced to a sort of lump.



First Forgery.

Of this I have all the values. It is by no means a dangerous forgery. Lithographed, on thin to medium, white and yellowish-white wove paper. I have one specimen of the 40 paras, which is perforated $12\frac{1}{2}$, but all the rest of my numerous specimens of all the values are unperforated. There are only fifty-nine pearls round the head, but they are all fairly round. In the central circle, there are sixteen horizontal white lines on the right of the head, and seventeen lines on the left ; counting from below the neck, as before. All these lines, except three or four at the top, are *very* much too thick and prominent. Below the head, there are only forty-one wavy, vertical lines. The hair and beard are cropped very closely, making the Prince look like a convict. The P of POSHTA has no bar across the top, neither has the P of PARA. The white leaf-ornament in the bottom end of the left side-frame has an arrow in it ; the corresponding one in the bottom end of the right side-frame contains a vertical line, with a lump near its centre.

Second Forgery.

This, I believe, is Fohl's production. It is, at first sight, very good ; indeed, happening to call on a London dealer a few weeks ago, I found a lot of specimens of this counterfeit in his stock-book. I have the 1 para, very pale yellow-green, and sage-green, perforated $11\frac{1}{2}$; 1 para, more of a blue-green, unperforated ; 2 paras, bistre, perforated $11\frac{1}{2}$; and 2 paras, almost chestnut-brown, unperforated. Rather nicely lithographed, on thin to medium, yellowish-white wove paper. There are seventy-four

pearls round the head, and some of them, especially near to POSHTA, are oblong, like dashes, instead of circular. Of the horizontal, white lines in the central circle, there are fifteen to right of the head, and seventeen to left of it, counted as before. Below the circle, there are forty-eight wavy, vertical coloured lines, many of them being much straighter than the genuine. The eye is curiously drawn. Although the face is in profile, the eye shows a front view, both corners being visible, which gives it a most curious effect. The P of POSHTA has no bar across the top, and the P of PARA has none either. In all varieties but the 1 para, yellow-green, there is a cross-bar in the *centre* of this last-named letter, making it an H. The white leaf-ornament at the bottom of each side-label shows an arrow, the head of each arrow being almost hidden in the vertical shading above it. A feature (or want of feature?) of this counterfeit is the hopelessly retreating chin.

Third Forgery.

Of this I have only the 1 para, in rather bluish-green. It is also Fohl's manufacture, and looks very good. Nicely lithographed, on medium, yellowish-white wove paper, unperforated, and perforated 11½. There are eighty pearls round the head, and some of them are oblong. There are forty-two wavy, vertical coloured lines below the central circle. In the central circle, there are sixteen white, horizontal lines to right of the head, and seventeen to left of it, counting as before. Both in this and in the second forgery there are three curved lines of shading near the "Adam's apple," on the throat, but in the genuine, and in the first forgery, there are only two lines. There is no bar across the top of the P of POSHTA, or the top of the P of PARA. The "candlestick" in the white leaf-ornament, in the top of the left-hand side-frame, has only the stump of a candle in it; and there is an arrow in each of the white leaves in the lower ends of the two side-frames, the head of each arrow being buried in the vertical shading above it.

POSTMARKS.

Genuine.—(Except in the 1 and 2 paras) a frame, like 72, with name of office; also 29.

First Forgery.—1; 22, without outline; 38, without numerals; 98.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Issues of 1869-71. 1, 10, 15, 20, 25, 35, 40, 50 Paras.

Westoby says that the perforation of these stamps was probably done by two single-line machines, one gauging 9½, and the other 12; thus either the one gauge, or the other, or both, may be found on the stamps. The following are the varieties:—

1. July, 1869. Perforated 9½. 10, 15, 20, 25, 35, 40, 50 paras.
2. Perforated 12. 1, 10, 15, 20, 25, 35, 40, 50 paras.
3. Perforated 12 × 9½. 1, 10, 15, 20, 25, 35, 40, 50 paras.
4. August, 1872. 1 para, unperforated.
5. 1879. New plates, stamps further apart, so that they have larger margins. 1 para, unperforated.
6. Ditto. Perforated 9½. 10, 20, 25 paras.
7. Ditto. Perforated 12. 1, 10, 20, 25 paras.
8. Ditto. Perforated 12 × 9½. 1, 10, 20, 25 paras.

Genuine.

Engraved in *épargne*, on stout, white wove paper, yellow gum; varieties as above. Many specimens may be found, printed in very greasy ink, so that the paper becomes almost transparent. The cable-pattern in the top frame contains fourteen white twists; the similar pattern in the bottom frame also contains fourteen twists; each of the cables in the side-frames contains twenty twists. The white line which marks the back of the neck is faint, and the continuation of it, below the bottom of the neck, is almost invisible. The three upright strokes of the character for SH, in the middle of the upper word, are equidistant, and their feet are strongly and equally joined together. The horizontal shading at the back of the neck, from the hair to the bottom, contains twenty-one coloured lines, and there are thirty-six short, horizontal lines of shading from under the chin, round the cheek, to the front of the parting of the hair.

**Forged.**

The counterfeits are very plentiful, but, so far as I know, there is only the one set. Lithographed, on poor, thin, very white wove paper, badly perforated 12½. The cable-pattern in the top frame shows fourteen twists, like the genuine; but the pattern in the bottom frame has only thirteen twists. There are eighteen twists in the left side-frame, and seventeen in the right side-frame. The white line which marks the back of the head and neck is very strong and prominent, and the continuation of it below the neck is also very strong and prominent. In the character for SH, at the top of the stamp, the left upright stroke leans slightly away from the other two, and its foot is not so strongly joined as the other two are. The horizontal shading, at the back of the neck, from the hair to the bottom, contains eighteen lines; and there are thirty-two short, horizontal lines of shading from under the chin, to the front of the parting of the hair.

POSTMARKS.

Genuine.—As in the last issue.

Forged.—1; 22; 23, with closer lines; 38, without numerals; 100, larger.

**SHANGHAI.**

Of the earliest stamps of Shanghai, I only knew of four counterfeits, when the second edition of this work appeared, and now I have twenty different forgeries in my album, and there are sundry others that I have not seen!

Before I begin my dissection of the stamps and their forgeries, I should like to make a few remarks for the sake of young collectors. It will be noticed that the catalogues speak of "antique numerals" and "ordinary numerals" being found on the stamps. This refers, not to the Chinese, but to the English numerals, in the bottom label. Here is a set of "antique" numerals: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, and here are the ordinary ones for comparison: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0; though only the 1, 2, and 3 candareens are found with the

modern, as well as the antique numerals, all the other values having only the antique ones. The Chinese numerals will be found in the left side-label. 1 is a horizontal stroke; 2 is a pair of horizontal strokes; "two" (for some varieties have the word, instead of the numeral) is something like an E, lying face downwards, transfixd by a T; 3 is represented by three horizontal strokes; 4 is a roughly-drawn square frame, containing two commas, back to back, which hang down inside, from the top outline; 6 is like a child's first attempt to draw a man, with arms extended horizontally, and legs wide apart; 8 is like a rough v, upside down, and very flat at the apex; 12 is not given, the value being written, "1 mace, 2 candareens"; 16 also is written as "1 mace, 6 candareens." The character for "candareen" (or "cent"), when turned upside down, somewhat resembles a splay-sided flower-pot, with two curved stems or horns growing out of it. "Mace" is a thing like a badly-made 1, with a roof over it, side by side with an x, on the top of another x, and various dots and dashes freely scattered about the hieroglyphic. The lowest character in the left side-label, I fancy, means "sterling."

Issue of 1865. 1, 2, 4, 8, 16 Candareens.

The following are the principal varieties:—

1. Antique numerals, "candareen" in singular; thin wove paper. 1 c., blue; 2 c., black; "two" c., black; 4 c., yellow; 8 c., green; 16 c., orange-vermilion.
2. Thin laid paper. 1, 2, 4 c.
3. "Candareens" in plural, in all values except the 1 c.; thin wove or *pelure* paper. 1 c.; 2 c.; "two" c.; 3 c., red-brown;



兩
分
銀

二
分
銀

四
分
銀

四
錢
銀

八
分
銀

八
錢
銀

2 candareens. 2 candareens. 4 candareens. 4 mace (error). 8 candareens. 8 mace (error).

4 c., 6 c., red, red-brown; 8 c., yellow-green, olive-green; 12 c., red-brown; 16 c., brick-red, scarlet; errors, 4, 8 "mace."

4. Roman numeral I; same paper. 1 c.; 12 c., deep brown, Venetian red; 16 c.

5. Roman numeral I; laid paper. 1 c.

6. Thin laid paper. 2 c., 3 c.

Issues of 1866. 1, 2, 3 Candareens.

1. Ordinary numerals; thin wove paper; "candareen" in singular. 1 c., 3 c.
2. "Candareens" in plural. 2 c., 3 c.
3. Thicker, yellow-toned paper. 1, 2,* 3 c.

Genuine.*(Seven bristles in beard.)*

Typographed; varieties as above. The central design is, I believe, in one piece, but the framework is composed of twelve separate lines, which as a rule do not touch each other anywhere. Of these twelve lines, four thick ones form the four sides of the outer frame (showing a break at each corner); the two thin lines form the two inner sides of the side-frames; then three similar lines, end to end, form the bottom outline of the top labels, and three others form the top outline of the bottom labels. The line under SHANGHAI L.P.O. is generally bent downwards at its right-hand end. There is a stop after CANDAREEN, or CANDAREENS, in all the values, and the stop after the L in the top label is *very* close to the L, so as to almost touch it. The inner, vertical lines of the side-labels (to right and left of the central picture) are $18\frac{1}{2}$ mm. apart, except in the few specimens of the "8 mace" error which I have examined, and which all measure only 18 mm. The dragon has seven bristles in his beard, and three curved hairs in each half of his moustache. The outer hair each side is much longer than the other two. There are four spikes sticking out of the top of his head, the two inner ones being probably ears, and the two longer, outer ones probably representing horns. All four touch the top outline of the central picture, but do not trespass beyond it. The seven bristles of the beard are vertical, and their points are level, so that if a horizontal line were drawn below them, it would touch every point. The "points," by the way, are very blunt. Below the dragon, there is a little sentry-box, and each side of the sentry-box, there are two almost semicircular lines, drawn from its sides to the ground. A hooked line stands on the upper semicircular line each side, but does not go through the line. The character in the right top corner of the stamp is something like a roughly-made E, with the top removed, so that only the (very long) foot, the vertical stroke, and the central tongue remain. The foot is very nearly parallel with the line below it, and its right-hand end has a little lump on it; the tongue projects horizontally, but not so far as the foot, and has also a little lump on it. The left side-label is $4\frac{1}{2}$ mm. across, measured to the outside edge of the thick, outer line, down the left side of the stamp. The central picture has an outline of its own (distinct from any of the frame-lines); but it very rarely goes unbroken all the way round, and some specimens only show the top line.

First Forgery.*(Five bristles in beard.)*

Of this I have only the 8 candareens. Lithographed, on medium, white wove paper, often showing a few tiny pin-holes, when held up to the light. The corners of the outer frame of the stamp are not broken. There is a break in the thin outline, under the character in the left top corner; but, with this exception, all the thin frame-lines run, unbroken, from top to bottom, and from side to side of the stamp respectively, so as to form a continuous "Oxford frame." There is a hair-line in the G of SHANGHAI,

* This 2 c. has an antique numeral.

and another joining the HA together. The stop after the L is fully $\frac{1}{2}$ mm. from that letter. The inner, vertical lines of the side-frames are only 18 mm. apart, and the left-hand frame is $5\frac{1}{2}$ mm. wide, instead of $4\frac{1}{2}$ mm. The dragon has only five bristles in his beard; his horn, on the left side of the stamp, does not touch the outline above it, and the ear, this same side, is much more sharply-pointed than the other. There are three curved lines supporting the left side of the sentry-box, and two the other side. The character in the right top corner of the stamp has a slight projection at the top of the vertical stroke, as though part of the head of the E had been left. The outline of the central picture is complete, except at the bottom corners.

Second Forgery.

(Five bristles in beard.)

Of this I have only the 6 candareens. It is lithographed, on medium, white wove paper, showing a few pin-holes. The inner frame-lines have no breaks, but run from top to bottom, and from side to side of the stamp. The stop is more than $\frac{1}{2}$ mm. from the L. The inner lines of the side-frames are $17\frac{1}{2}$ mm. apart, and the left side-label is $5\frac{1}{2}$ mm. wide. The dragon has only five bristles in his beard, and the inner one of the three hairs in his moustache, on the left side of the stamp, is hardly any longer than the bristle to right of it. His horn, on this same left side of the stamp, does not go near the outline above it. The sentry-box has two curved lines supporting it each side, as in the genuine, but the two on the left side are blotched together, and the tail of the hook this side passes through them to the ground. The vertical stroke of the character in the right top corner has its top bent over to the right, almost into a short hook. The outline of the central picture is nearly complete, except near the right top corner.

Third Forgery.

(Seven bristles in beard.)

Of this I have the 1, 2, 3, 4, 6, 8, 12, and 16 "candareens" (even the 1 c. is in the plural), all with modern numerals. It is typographed, on medium, white wove paper, showing a few pin-holes, and is gummed. An easy test is that the Chinese value is the character for "TWO," in *all* the values. It will be remembered that this said character is a sort of monogram of the letters TE, but, in this forgery, there is an oblique line drawn down, from left to right, through the character. The outline of the stamp shows no breaks at the corners, and the inner, vertical line down the left side touches the top of the stamp, while the line under SHANGHAI L.P.O. joins the line under the character in the top right corner. The other lines are broken, as in the genuine. The stop after the L is fairly close to that letter, but not so close as the genuine. The inner, vertical lines of the side-frames are only 18 mm. apart, but the left side-frame is the same width as the genuine. The dragon's beard contains seven bristles, but they are too thin. The central tongue of the character in the right top corner projects too far—quite as far as the foot does. There is a strong, unbroken frame-line, all round the central picture.

Fourth Forgery.

(Seven bristles in beard.)

Of this, like the last, I have all the values, but they all bear the Chinese character for "TWO"—the monogram of TE, already described. (This is an easy test.) Typographed, on fairly stout, very white wove paper. The corners of the outer frame are joined on the right side, but are slightly broken on the left side. The thin, inner frame-lines are separate,

like the genuine. The line under SHANGHAI L.P.O. is not bent downwards at its right-hand end. The 1 c. has the value in the singular, the others in the plural, and there is no stop after the word in any of the values. The inner, vertical lines of the side-frames are only $17\frac{3}{4}$ mm. apart, and the left side-label is only 4 mm. wide. The dragon's beard contains seven bristles, but the first and the seventh are twice as thick as the others. The two inner hairs of the moustache, on the right side of the stamp, are very nearly as long as the outer hair. The central projection of the character in the right top corner of the stamp sticks out as far as the foot does. There is a distinct outline all round the central picture. The 2 and 6 c. have antique numerals; all the other values have modern ones.

Fifth Forgery.

(Seven bristles in beard.)

Of this I have only the 2 "candareens," with antique numerals, and the Chinese "TWO." It is typographed, on thick, yellowish-white, and also on thin, greyish-white wove paper, gummed. It is a very good counterfeit. The outer frame and the inner frame-lines are broken, as in the genuine. The stop after the L is not nearly so close to the letter as it is in the genuine, and the line under SHANGHAI L.P.O. does not bend downward at the right-hand end. The value is in the plural. The inner, vertical side-frames are $18\frac{1}{4}$ mm. apart, and the left side-label is $4\frac{3}{4}$ mm. broad. The dragon's beard contains seven bristles. His right horn and left ear do not touch the outline above them, though they go very near to it. There is a thick outline, all round the central picture, and it is slightly wavy down the left side.

Sixth Forgery.

(Seven bristles in beard.)

Typographed, on rather thin, white wove paper. Of this counterfeit, I have a full set, except the 1 c.; they all have the modern numerals, the value is in the plural, and there is no stop after CANDAREENS. The outer and inner frame-lines are broken, as in the genuine, and the right-hand end of the line under SHANGHAI L.P.O. bends down. The stop is very close to the L in this counterfeit. The inner, vertical lines of the side-frames are $18\frac{1}{4}$ mm. apart, and the left side-label is the same width as the genuine. The dragon's beard shows seven bristles, but their points are not truly in one horizontal line, the end ones being too long. The tops of the horns are rather cut off by the outline above them.

Seventh Forgery.

(Eight bristles in beard.)

This is very much poorer than the counterfeits already described. I have only the 12 c. (*blue*) with value in the plural. Lithographed, in blue, on thick, yellowish-white wove paper. The Chinese value is "TWO"—the TE monogram, already described. The outer frame is *very* thick, with no breaks at the corners; the inner frame-lines are broken, as in the genuine, but they are also far too thick. The English lettering is $1\frac{1}{2}$ instead of 1 mm. high; the H and A of SHANGHAI are joined at the bottom, in both cases, and the inscription reads SHANGHAI L.F.O., with a comma and a large stop after the O. The A and R of CANDAREENS are joined at the bottom. The inner, vertical side-frames are $18\frac{1}{4}$ mm. apart, and the left side-label is the same width as the genuine. The dragon's beard shows eight bristles; they are of *irregular* lengths, so that the points are not level, and the outer hair of the moustache on the right side of the stamp is *shorter* than the second hair. The sentry-box has two

curved lines supporting it on the left side, as in the genuine, but there are three similar lines on the right side. The central projection of the character in the right top corner sticks out quite as far as the foot does, and it slants upwards, instead of being horizontal. There is a strong, unbroken outline, all round the central picture.

Eighth Forgery.

(Eight bristles in beard.)

Of this, I have only the 2 "candareens," with modern numeral, and the Chinese numeral of two horizontal strokes. It looks very well, at a first glance. Lithographed, on thin, white wove paper. The right top corner of the outer frame is slightly broken; but none of the others. The horizontal line above 2 CANDAREENS is drawn right across the stamp, from side to side, and the line under SHANGHAI L.P.O. is also drawn right across, though it does not quite touch the right-hand outline of the stamp. Both the inner, vertical lines are drawn right down the stamp, from top to bottom, touching both top and bottom outlines. The letters HAN of SHANGHAI are all joined together at the bottom, and the stop after the L is $\frac{3}{4}$ mm. from it. The stop after CANDAREENS is *very* small. The inner, vertical lines of the side-frames are 19 mm. apart, but the left-hand label is $4\frac{1}{2}$ mm. wide, the same as the genuine. The dragon's beard shows eight bristles; the two at the right-hand end are almost blotched into one. There are only two hairs in the moustache on the left side of the stamp; the end of the shorter hair is joined to the side of the longer one by an oblique line. The longest hair on the right side of the stamp is growing out of the throat, or front of the chest, instead of out of the upper lip. The horn, on the left side of the stamp, does not touch the outline above it, and the other horn trespasses slightly above the outline. The outline of the row of bristles in the beard is slightly convex, instead of level. The hooked lines, each side of the sentry-box, pass right through the curved, supporting-lines, to the ground. The foot of the character in the right top corner slopes somewhat down to the right; but in the genuine, it slopes *very* slightly the other way. The central picture is only very partially outlined.

Ninth Forgery.

(Eight bristles in beard.)

Typographed, on grey-white, *pelure* wove paper, gummed. The outer frame is broken at all the corners, and the inner frame is in eight separate pieces, like the genuine. I have only the 2 "candareen," with modern numeral, and with the Chinese numeral of two horizontal strokes. The stop is $\frac{1}{2}$ mm. from the L. The inner, vertical lines of the side-frames are $19\frac{3}{4}$ mm. apart, but the left side-frame is the same width as the genuine. The dragon's beard shows eight bristles; the last three to the right do not touch the chin, and the last one touches the inner hair of the moustache. The outer ones radiate slightly each side, instead of being all vertical, and their outline is convex, instead of horizontal. The ears do not touch the boundary-line above them. The sentry-box is supported by three curved lines each side, instead of two. The foot of the character in the right top corner slopes very much down to the left. There is a strong, unbroken outline all round the central picture.

Tenth Forgery.

(Eight bristles in beard.)

Of this I have only the 1 "candareen," with very large, antique numeral, and a very tiny stop, some distance from the N. Lithographed,

on medium, white wove paper, usually showing a few pin-holes. The outer frame has no breaks at the corners, and the thin, inner lines are drawn, without break, from top to bottom, and from side to side of the stamp, respectively, touching the frame in every case. The stop after the L is more than $\frac{1}{2}$ mm. from that letter. The inner, vertical lines of the side-frames are $18\frac{1}{2}$ mm. apart, and the left side-frame is 5 mm. broad. The dragon's beard shows eight bristles; they are too long, and their lower outline is rather convex. The two outer hairs of the moustache on the left side of the stamp are blotched into one solid mass, and the two inner hairs on the other side of the moustache, which are *very* short, are also blotched together into one. The ear under the G of SHANGHAI is very much blunter than the other. The vertical stroke of the character in the right top corner is too thick and clumsy. The central picture is not outlined at the top and the right, upper corner.

Eleventh Forgery.

(*Eight bristles in beard.*)

Of this I have only the 16 "candareens," with antique numerals. It is lithographed, on fairly stout, yellowish-white wove paper. The outer frame of the stamp is not broken at the corner, but the inner frame is in eight separate pieces, like the genuine, though the left vertical line touches the top of the stamp, which is not the case with the genuine. The lettering is all very small, and the stop is $\frac{1}{2}$ mm. from the L. The inner, vertical lines of the side-frames are $18\frac{1}{2}$ mm. apart, and the left side-frame is the same width as the genuine. The dragon's beard shows eight bristles; they are short, and the outline of them is *very* convex, or rounded. A straight-edge, laid at their points, would hardly touch more than two of them at a time. The moustache, on the left side of the stamp, shows three hairs of equal length, and the moustache on the other side has only two hairs and a little scratch. The projecting, central tongue of the character in the right top corner slants very obliquely upwards, instead of being horizontal; the foot is a straight, thick stroke, without any knob at the end. The central picture has an outline all the way round, with a small break near the left top corner.

Twelfth Forgery.

(*Eight bristles in beard.*)

Of this I have only the 4 "candareens," with antique numeral. It is lithographed, on medium, white wove paper. The outer frame has no breaks at the corners, but the inner frames are composed of eight pieces, like the genuine. The right-hand end of the line under SHANGHAI L.P.O. is not bent down. The stop after the L is almost invisible, and fully $\frac{1}{2}$ mm. from the letter. The inner, vertical lines of the side-frames are 19 mm. apart, and the left side-frame is $4\frac{1}{2}$ mm. broad. The dragon's beard shows eight bristles, and they are in a *very* convex curve, instead of level. There are only two hairs in the moustache, on the left side of the stamp, and the inner one is split. The three hairs on the other side are very nearly equal in length. The horn, on the left side of the stamp, does not touch the outline above it. There are two curved supporting-lines each side of the sentry-box, as in the genuine, but the tail of the hooked line on the right side seems to touch both lines, instead of only standing on the outer one. The projecting, central tongue of the character in the right top corner slants obliquely up to the right, instead of being horizontal, and the foot is a rather wavy line. The central picture is outlined all the way round, except at the four corners.

Thirteenth Forgery.*(Eight bristles in beard.)*

Of this I have only the 2 "candareens" in *rose*, with the Chinese TE monogram for TWO, and modern numeral. It is almost identical with the seventh forgery of the 12 cs. Lithographed, in *rose*, on thick yellowish-white wove paper. The tests are the same as for the seventh forgery, except the following:—There is a dot over the left side of the 1 of SHANGHAI, and another dot projecting from the outer edge of the top frame, above the F. of L.F.O. The left side-frame is $4\frac{3}{4}$ mm. broad. There are two dots, like a faint colon, before the 2, and another dot above the 2.

Fourteenth Forgery.*(Eight bristles and a dot in beard.)*

Of this I have the 12 "candareen" and the 12 "candareens," both with modern numerals. Lithographed, on medium, yellowish-white wove paper. The outer and inner frames are broken, as in the genuine, but the line under SHANGHAI L.P.O. is not bent at the right-hand end. The stop is fairly near to the L. The inner, vertical lines of the side-frames are 19 mm. apart, but the left side-frame is the same width as the genuine. The dragon's beard shows eight bristles, with a dot to the right of the last bristle. Each side of the moustache is composed of two hairs only, and the hairs converge to a point, making each half into an outlined, white spike. (This is a very easy test.) The bristles of the beard are a good deal too long. The sentry-box is badly drawn, the doorway is not of solid, dark colour, like the genuine, but white, with a vertical line in it. There are three lines supporting the left side of the said sentry-box, but the inner one is really the tail of the (*very* large) hook, which curves through, to the ground. The support on the right side shows an outer, curved line, and within this, the space is filled in with solid colour. The central projection of the character in the right top corner *curves* slightly upwards. There is a very thick outline round the central picture. In this counterfeit, the dragon's tail is spread out, with six spikes (instead of five), and the topmost spike has its point broken open.

Fifteenth Forgery.*(Nine bristles in beard.)*

Of this I have only the 3 "candareens," with large modern numerals. It is lithographed, on medium, yellowish-white wove paper. There is no break anywhere, either in the outer or the inner frames. The S of SHANGHAI is very badly drawn, and the stop after the L is less than $\frac{1}{2}$ mm. from it. The inner, vertical side-labels are 18 mm. apart, and the left side-label is $5\frac{1}{2}$ mm. broad. The dragon's beard shows nine bristles, in a convex curve, and each side of the moustache has only two hairs. The ears and one horn trespass not only above the outline of the central picture, but even into the frame-line under SHANGHAI. The sentry-box is very badly drawn, but the supporting-lines are the same as in the genuine. The outline of the central picture is complete, except for a small portion, in the centre of the right-hand edge. The middle spike of the dragon's tail does not touch the outline to right of it.

Sixteenth Forgery.*(Nine bristles in beard.)*

Of this I have the 1 "candareen," with antique, and also with modern, numerals, and the 2, 3, 4, 6, and 16 "candareens," with modern numerals.

It is lithographed, on thin, grey-white wove paper. There are no breaks at the corners of the outer frame; the inner frame-lines are separate, like the genuine, but the vertical ones touch the top of the stamp. The right-hand end of the line under SHANGHAI L.P.O. is not bent down at all. The stop is almost as close to the L as it is in the genuine. The inner, vertical lines of the side-frames are $18\frac{1}{2}$ mm. apart, and the left side-frame is $4\frac{1}{4}$ mm. broad. The dragon's beard shows nine bristles, and they radiate, instead of being vertical. The three hairs of the moustache, on the right side of the stamp, are about equal in length; the centre hair is very thin, and the outer hairs very thick. There are three curved lines, each side of the sentry-box, supporting it. There is a strong outline round the central picture.

Seventeenth Forgery.

(*Nine bristles in beard.*)

Of this I have only the 6 "candareens," with modern numeral. Apparently engraved in *taille-douce*, on medium, very hard wove paper. It is probably yellowish-white, but my single specimen has been greased or oiled all over, so that I am not sure. There is no break at any of the corners of the outer frame. The inner lines are separate, as in the genuine, except that the one above the character in the left bottom corner touches the left-hand frame. The line under SHANGHAI L.P.O. is not bent at the right-hand end; the stop is fairly close to the L. The inner, vertical lines of the side-frames are $18\frac{1}{2}$ mm. apart, like the genuine; the left side-frame is $4\frac{1}{4}$ mm. broad. The dragon has nine radiating bristles in his beard. The moustache, on the right side of the stamp, is almost exactly the same as in the sixteenth forgery. The tip of the horn which touches the line under the I of SHANGHAI is open, instead of closed to a sharp point. The sentry-box is supported by three curved lines each side, instead of two. There is a strong, unbroken outline all round the central picture.

Eighteenth Forgery.

(*Nine bristles in beard.*)

Of this I have the 6, 8, and 16 "candareens," with modern numerals, and the 12cs. with a Roman I, and an antique 2. Lithographed, on medium, soft, white wove paper. The outer frame has no breaks at the corners; the inner frame-lines are in eight separate pieces, like the genuine. The right-hand end of the line under SHANGHAI L.P.O. does not bend down. The stop is fairly close to the L. The inner, vertical side-lines are 18 mm. apart, and the left side-frame is $5\frac{1}{2}$ mm. broad. There are nine radiating bristles in the dragon's beard. The three hairs of the moustache, on the right side of the stamp, are the same as in the sixteenth and seventeenth forgeries. There are three curved lines supporting the sentry-box each side, but the uppermost one on the right side is not joined to the sentry-box. There is a strong, unbroken outline, all round the central picture.

Nineteenth Forgery.

(*Nine bristles in beard.*)

Of this I have the 1 "candareen" with antique numeral, and the 2 and 3 "candareens" with modern numerals. Typographed, on thin, almost *pelure*, white wove paper. The outer frame is broken at the corners, and the inner lines are in eight pieces, like the genuine, but the inner vertical line on the right side runs down quite to the bottom of the

stamp. The line under SHANGHAI L.P.O. is not bent ; the stop is fairly close to the L. The inner, vertical lines of the side-frames are $19\frac{3}{8}$ mm. apart, and the left side-frame is the same width as the genuine. The dragon has nine radiating bristles in his beard. The horn under the 1 of SHANGHAI reaches the line above it, without closing to a point. There are three curved lines supporting the sentry-box, each side. There is a strong outline round the central picture, having only a slight break just at the left bottom corner.

Twentieth Forgery.

(Ten bristles in beard.)

Of this, I have only the 12 "candareens," with modern 1, and antique 2. Lithographed, on medium, yellowish-white wove paper. The outer frame has no break at any of the corners ; the inner lines are in eight pieces, like the genuine, but the right vertical one is drawn down to the very bottom of the stamp. The line under SHANGHAI L.P.O. is not bent at the end. The stop is about $\frac{3}{4}$ mm. from the L. The stop after CANDAREENS is *very* faint as a rule. The dragon's beard shows ten bristles, and they form a very rounded curve, and are too short. There are only two hairs in the moustache, on the left side of the stamp. Only one ear touches the outline above it. The central projection of the character in the right top corner of the stamp slants upwards, very decidedly, to the right. The outline of the central picture is a good deal broken.

OFFICIAL IMITATION.

Bacon's *Reprints* says : "In 1874, official imitations of the 1, 2, and 3 candareens were printed on surfaced, white *pelure* paper. Entirely new engraved centre-blocks were used, and the dragon has nine, instead of seven bristles to the beard. There are two distinct types, printed side by side. In one type, the moustaches are formed of three lines ; in the other, of only two long lines, which terminate in a point. The impression is very clear, and the numerals of value are small modern. These imitations are stated to have been available for postage." 1 c., ultramarine ; 2 c., black ; 3 c., brown. Two types of each. My nineteenth forgery is evidently the first type of the above-described counterfeit, but I have not seen the other.

POSTMARKS.

Genuine.—The obliteration (scarce) is like 29, but having a tongue hanging from it, forming a garter.

Forged.—My seventh forgery has some pencil-strokes on it ; otherwise all the counterfeits are uncanceled.

NOTE.—The arrangement which I have made of the twenty counterfeits is, of course, purely arbitrary, as I have no means of knowing the order of their appearance. To facilitate recognition of the various forgeries, I have taken them according to the number of bristles in the beard, beginning with the smallest number.

REPRINTS.

Antique numeral : 6 cs., brown ; 8 cs., deep olive-green. Modern numeral : 1 c., blue ; 2 cs., greyish-black ; 3 cs., brown ; 4 cs., chrome-yellow ; 6 cs., olive-green ; 8 cs., emerald-green ; 12 cs., orange-vermilion ; 16 cs., reddish-brown. Bacon says that they were made on coarse, white wove paper, which, on being held up to the light, shows white specks in

it. The outline of the central picture is partly or entirely absent. The value is in the plural, except in the 1 c. Readers will please remember that, in the genuine, only the 1, 2, and 3 c. have modern numerals, and that there was no 6 c., *brown*, in the originals. Bacon says: "These reprints were available for postal purposes, but very few indeed could have been so used."

Issue of 1866. 2 Cents, rose.

There are, of course, other values (4, 8, 16 cents) in this set, all differing in type, but the 2 cents is the only value that has been forged, so far as I know.

Genuine.

Engraved in *épargne*, on thick, yellowish-white wove paper, perforated 12 (1866) or perforated 15 (1872). The sloping line of the character for CENTS at the bottom of the left side-label (I do not speak of the bottom corner) touches, or very nearly touches, the vertical frame-line to right of it, as in the annexed illustration. This character is the same as was used for CANDAREEN in the first issue. The top hieroglyphic in the right side-label is in two parts; the lower portion is a badly-made oblong figure, with a coloured line running horizontally nearly across its centre. The L of L.P.O. is the same height as the 1 of SHANGHAI; it is upright, and has no sign of any head-stroke. The P. is the same height as the L. In the lower label, the 2 has a straight foot with a turned-up end; it is taller than CENTS, and the bottom limb of the E is decidedly longer than the top limb. There is no stop after cents. Where the white ring of the central oval touches the side-frames, there are only two vertical lines to be seen, the inner one each side being a mere hair-line, and the outer one much thicker. The dark, inner outline of the said oval is of regular thickness all the way round, and it is not blotched into the chain-pattern groundwork inside the oval. The vertical rows of chain-pattern, though very small, are neatly and clearly done. The dragon has a face something like that of a wild boar. He has two very large, curved horns, with two smaller and lighter horns (or ears?) below them, and a bunch of three projections on the top of his head, distinct from the horns. The claw of the right hind foot *nearly* touches the dark outline of the oval, on the left side of the stamp. In the very centre of the stamp, there is a circular object; a dark dot, with a dark ring round it.



First Forgery.

Lithographed, paper similar to the genuine, nicely perforated 12. The sloping stroke of the character at the bottom end of the left side-label does not go near the inner frame-line of the said label. The bottom half of the character at the top of the right side-label is a rough square, like the genuine, but there is no coloured line across its centre. The L of SHANGHAI L.P.O. is shorter than the 1 before it, and much shorter than the P after it; it seems to lean slightly away from the 1, and many copies show a small head-stroke on the left side. The 2 in the lower label has a rather curly foot; it is the same height as CENTS; the head of the E is longer than the foot, and there is a stop after the word. Where the white ring of the central oval touches the side-frames, the inner, vertical line is almost as thick as the outer one. The dark, inner ring of the said oval is very blotchy on the left side. The chain-pattern is poor, and only distinct below the dragon. The dragon has a very fiendish face, and he has an arrangement of about seven large horns on the top of his head,

most of them being of a sugar-loaf shape. The only horn like the genuine is the one under the I of SHANGHAI, and its point trespasses quite across the white oval ring. None of the claws of the hind feet go anywhere near the outline of the oval. The circular object in the centre of the stamp is absent.

Second Forgery.

This is new to me (1906), but it looks like an old counterfeit. Lithographed, on rather thin, yellowish-white wove paper, perforated $11\frac{1}{2}$, very badly. The character at the bottom of the left side-label does not touch the frame to right of it. The rough square of the character at the top of the right side-label has no bottom outline, but, *per contra*, there are two coloured lines across it, instead of one. The letters of the top inscription are not very regular; the right limb of the first H of SHANGHAI is too tall; the following A leans towards it; the tail of the G has an attempt at a cross-bar (the genuine G is just like a C); the second A has its left leg too short, and its top too square, and it leans towards the I, which is too tall. The O is also too tall. The top and bottom limbs of the E of CENTS are of equal length, and the bottom of the T is cut off slopingly. Where the white ring of the central oval touches the side-frames, each side, there are *three* vertical lines, instead of two, and the central line is slightly thicker than the other two. The vertical rows of chain-work in the oval are very faint, and not particularly regular. The dragon has a cat's face, ornamented with the large, projecting ears of a cow; and the (very faint) object on the top of his head looks like a volcanic peak, surrounded by three lower peaks. These are almost white. None of the claws touch the outline of the oval. The object in the very centre of the stamp is a white circle, surrounded by a dark ring; there is no dot in the centre of the circle.

POSTMARKS.

Genuine.—1. Also 29, with a tongue like a garter, as before.

First Forgery.—54, with blank centre.

Second Forgery.—Similar to 54, but more circular, with . . . 53 in the centre of it. There is probably a Colony-letter before the numerals, but my single specimen only shows part of the postmark.

Issue of 1867. 1 Candareen, brown.

Genuine.

Engraved in *épargne*, on stout, yellowish-white wove paper, perforated 15. The character for candareens (or cents) in the centre of the left-hand side-label does not touch the outline to left of it, though in some specimens it is very close. The English inscriptions are: SHANGHAI L.P.O., and 1 CAND. Almost all my specimens (I have seventeen before me as I write) show a tiny dot between the NG of SHANGHAI, another in the G, another between AI, and another between I L. The O is the same height as the other letters. There is a stop after CAND. If the horizontal stroke at the top end of the left-hand side-label (Chinese numeral 1) were prolonged to the right, it would pass through a place in the pearled frame round the dragon, where one of the pearls is missing. There are 114 pearls in this frame, and they are *very small*, gauging four to 1 mm. The dragon has five toes on each foot, most of them showing hooked claws. There is a curious ornament in the very centre of the stamp. It is a ring, with what look like the necks and



widely open-mouthed heads of two serpents, one each side, projecting slantingly outwards and upwards, from near the base of the ring.* The 1 in the bottom label has no head or foot-strokes.

First Forgery.

Lithographed, in blackish-brown, on medium, hard, toned wove paper, unperforated; also in the yellowish-brown of the genuine, on medium, yellowish-white wove paper, perforated 12½. The character for CANDAREEN, in the centre of the left side-label, is joined to the frame to left of it. The English inscriptions read: SHANGHAI L.P.O., and 1 GAND. This is an easy test, as the letters cannot be mistaken. The O is decidedly taller than the P. There are no dots between the letters. There are only ninety-eight pearls in the frame round the dragon, and there is no pearl missing, opposite the Chinese numeral. The pearls gauge about three to 1 mm. The dragon has six toes on his right fore-foot, and six on the left hind foot. The feet look like asterisks, or six-petalled flowers, and have no hooked claws. The ornament in the centre of the stamp is just like a four-legged crab or spider. In the genuine, the dragon's body gives a twist to the right, so that this ornament is in a lined space outside (to the left of) the body. In this forgery, it seems to be in the centre of the dragon's stomach! The 1 in the bottom label has small cross-strokes, both top and bottom.

Second Forgery.

Lithographed, the same colour as the genuine, on rather thick, soft, yellowish-white wove paper, perforated 12½. This is a much better-looking production than the other. The O is much too far away from the P. There is no stop after CAND, and there are no dots between the letters of SHANGHAI, etc. There are about 104 pearls in the frame round the dragon, and there is no pearl missing, opposite to the end of the horizontal, Chinese numeral. There seem to be only four toes on the dragon's hind feet. The outlines of the corner-circles, and the rounded parts of the top, bottom and side-labels, in the genuine, all touch, or *almost* touch, the coloured outline that goes all round the stamp; but, in this forgery, none of them touch the frame-line, except the bottom parts of the rounded ends of the 1 CAND label.

POSTMARKS.

Genuine.—29, made into a garter, with hanging tongue, as before described.

First Forgery.—54, with blank centre. Also pen-stroked.

Second Forgery.—98, but I do not know how many bars there are.

Same Issue. 6 Candareens, slate-grey.

Genuine.

Engraved in *épargne*; paper and perforation as in the 1 c. The middle left corner or projection of the character for CANDAREENS, in the centre of the left side-label, does not touch the frame-line to left of it, though it is rather close. The G of SHANGHAI is rather like a C, and the top of the second A is almost invariably filled up with colour to the cross-bar, which is thus obliterated. In the frame, under the NGHAI L., of SHANGHAI L.P.O., there are five four-petalled florets, each like a St. Andrew's cross; and there are five similar ones in the frame, above the CAND of 6 CANDS. In each side-frame, there are nine of



* This is possibly intended for the winged wheel, which forms part of the design of the 1893 issue.

these florets. The dragon and the central ornament are the same as in the 1 candareen, but he is on a ground of very fine, oblique lines, running down from right to left.

First Forgery.

Lithographed, in pale French-grey, greenish-grey, or sage-green, on medium, to thick, white and yellowish-white wove paper, perforated 12½. The Chinese character for CANDAREENS, in the centre of the left side-label, just touches the frame-outline, to left of it. The G of SHANGHAI is an unmistakable C, and the top half of each A is not blotched-in with colour. In the genuine, the five St. Andrew's crosses, above and below the dragon, all have a white dot in the centre, with a coloured ring round the dot, and a coloured line along each arm of the cross. In this forgery, all ten crosses appear to be plain, without dots, rings, or lines. Each side of the dragon, there are ten of these crosses, instead of nine, and they also show no lines, etc. (This is an easy test.) The dragon is on a perfectly white ground, without any lines. His fore-foot, on the left side of the stamp, is a six-petalled flower; the other fore-foot has five petals; the hind foot, on the left side of the stamp, has five, and the other hind foot, seven petals. The face, when it can be made out, is that of a very chubby-cheeked boy, with wildly-upstanding hair, and one eye lower than the other. The details of the body are too confused to allow of description.

Second Forgery.

Lithographed, in rather dark grey-green, on thick, very yellowish-white wove paper, perforated 14½. The character for CANDAREENS does not go near the frame-line to left of it, being very much further off than the genuine. The first A of SHANGHAI is considerably taller than the rest of the letters. The A of CAND is also taller than the other letters, and sharply pointed, instead of being cut off squarely. None of these letters have their tops filled in with colour. There are seven St. Andrew's crosses in the frame above the dragon, and seven below him. On the right side, there are nine crosses, as in the genuine; but, on the left side, there are eight perfect crosses, with a portion of a ninth at the top of the row, and a portion of a tenth at the bottom of the row. These crosses have the dots, rings, and lines, like the genuine. The shading behind the dragon is like the genuine, but darker. His fore-foot, on the left side of the stamp, has five claws, and the hind foot, on the right side of the stamp, has four claws; the other feet are hidden by the postmark, in my single specimen. The ornament in the centre of his body has an open-mouthed, serpent's head on the right side, like the genuine, but only a serpent's tail on the left side. Most of the body is covered by the postmark, so that I can give no further details.

POSTMARKS.

Genuine.—29, with a tail, as before, in blue, or red.

First Forgery.—1. Also 54, with blank centre.

Second Forgery.—Similar to 33.



SICILY.

Issue of 1859. $\frac{1}{2}$, 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 missing. 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 hard, 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 pendent 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 inter-spaces, 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 a 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, when it happens to be struck in the right place.

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.

BOGUS VALUE.

120 Grana (bluish-slate?).

In the plate of the 20 grana, there is a retouched stamp, where the engraver has (I think) begun a Roman I after GR. The head is more or less visible, and the stop after GR. is beneath the blotch.

In the bogus stamp, there is no stop, but there is a very plain, ordinary "1," with sloping serif; so that the lower inscription reads GR 120. I have only seen a photograph of the base of this stamp, so can give no other particulars.

NOTE.—There are two plates of the $\frac{1}{2}$ grano, three of the 1 gr., three of the 2 gr., two of the 5 gr., and one each of the 10, 20, and 50 gr.

SIERRA LEONE.

Sixpence, lilac, mauve, etc.

Issue of 1862. Perforated 14, bluish paper, no watermark.
Also on white paper.

Issue of 1872. Perforated 12½, bluish paper, no watermark.

Also on white paper.

Issue of 1876-7. Perforated 14, CC watermark.

Issue of 1896. Perforated 14, same watermark, white or bluish paper, colour changed to brown-purple.

Genuine.

Engraved in *épargne*, varieties as above. The coronet bears three ornaments: a cross *pattée* (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 *pattée* 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 outline to the front of the Queen's nose, and no dark line to divide the stamps on the sheet from each other.

Forged.

Poorly lithographed, on *very* yellowish, or on very white wove paper, stout, and rough-faced; unperforated, or badly pin-perforated 11½, in oval holes. 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 *pattée* 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 1872-3. Crown and CC, often placed sideways ; perforated 12½.

Issue 1876-7. Crown and CC ; perforated 14.

Issues of 1883-95. Crown and CA ; perforated 14.

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, and is not always in its exact place. 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 corner-squares 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 deceive.

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 vermillion, instead of orange-yellow.



SLAVONIA.

Bogus Stamp. 9 kr., brownish-orange.

I unearthed this stamp from a forgery-book some few years ago, 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.

Issues of 1855-77.

1d., green; 2d., red, vermilion; 1s., orange, yellow-brown.

These stamps may be found in the following and other varieties.

WATERMARK, LONG, SLIM STAR, TYPE 1.

1d. Unperforated; rouletted 9; perforated 10, $10 \times 11\frac{1}{2}$; $10 \times 12\frac{1}{2}$; $11\frac{1}{2}$; $11\frac{1}{2} \times 12\frac{1}{2}$; $12\frac{1}{2}$.2d. Unperforated; rouletted 9; perforated $11\frac{1}{2}$; $11\frac{1}{2} \times 12\frac{1}{2}$.1s. Unperforated, orange; rouletted 9, orange, yellow, grey-brown, red-brown, chestnut; perforated $11\frac{1}{2} \times$ rouletted 9, dark brown,

TYPE 1.



TYPE 2.

chestnut; perforated $12\frac{1}{2} \times$ rouletted 9, dark brown; perforated 10, $10 \times 11\frac{1}{2}$; $10 \times 12\frac{1}{2}$; $11\frac{1}{2}$; $12\frac{1}{2}$, chestnut.

WATERMARK, BROAD STAR, TYPE 2.

1s. variously perforated, as above, dark brown, sepia, red-brown, grey-brown, black-brown.

Genuine.

Engraved in *taille-douce*, on stout, white wove paper, varieties of perforation as above. There is a space of $\frac{3}{4}$ mm. between the bottom outline of the SOUTH AUSTRALIA label and the outline of the central arch below it; and the bottom of the said circle does not touch the top edge of the value-label below it. There are two diamond-shaped dark dots in the spandrel, just over the S of SOUTH, and two similar ones over the last A of AUSTRALIA. In the lower spandrels, there is a vertical row of four of these dots, in the left bottom corner, and four also in the right bottom corner. Each corner-square contains an eight-pointed star, with its four diagonal rays a great deal thicker than the other rays. Each star is surrounded by two concentric, outlined squares, the outer square touching all the points of the star. The Queen has no earring, and the upper lip projects considerably further forward than the lower one. Almost the whole of the face and neck are covered by dotted lines of shading. In the lower band of the coronet, there are four pearls, one below each of the crosses and *fleurs-de-lys*. The curl at the back of the head does not hang down so low as the level of the chin; and there is a distinct chignon, from which the curl hangs. The eye is very nicely drawn, and not blotched. The pupil and iris are both visible. The ink stands out from the paper.

First Forgery.

Of this, I have only the 1d., in bright yellow-green. It is poorly lithographed, on smooth, rather thin, white wove paper, perforated $12\frac{1}{2}$ (nearly), in oval holes, no watermark. The space between the bottom of the SOUTH AUSTRALIA label, and the outline of the central circle is exceedingly small, not nearly $\frac{1}{4}$ mm.; and the bottom of the said central circle is blotched into the top of the dark value-label below it. One of the two diamond-shaped dark dots over the S of SOUTH is tolerably distinct, but not the other. Neither of the two dots over the last A of AUSTRALIA can be made out. The vertical row of four dots, above the centre of each of the lower corner-squares, is not visible. The square in the left upper corner seems to have only four thick, clumsy, diagonal rays, with only one outlined square outside the star. The star in the right upper corner has only seven rays, the central ray at the bottom being absent; and this star has only one outlined square round it. The square in the left lower corner contains a cross, instead of a star, and the square in the right lower corner has a similar cross. There is an indistinct earring, but no ear can be seen; and the lower lip is very pointed, instead of rounded, and comes forward about as far as the upper one. There is no shading, except at the outline of the cheek, and the back of the neck. The first and last of the four pearls on the base of the coronet can be made out, but the others are invisible. The long curl hangs directly down from the back of the head, and there is no chignon; the point of the said curl is rather lower than the level of the chin. There is a blotch above the eye, as though the pupil had run into the upper eyelid. The paper is perfectly smooth, and the ink does not stand out from the surface of it.

Second Forgery.

Of this, I have the 2d., orange, vermilion, and scarlet, unperforated, or badly perforated to some uncountable gauge; also the 1s., orange, and orange-red, unperforated, and dark red-brown, perforated $11\frac{1}{2}$. Lithographed, on medium, smooth wove paper, the face tinted almost buff; no watermark. The bottom outline of the SOUTH AUSTRALIA label seems to rest upon the upper part of the central circle, as in the first forgery; for there is only, in either case, a small, light-coloured line separating them, whereas in the genuine, the space between the two shows the general pattern of the background between them, quite distinctly. The upper edge of the bottom label is blotched below the central circle, as in the first forgery. This is caused by that part of the general background being of solid colour, instead of like the rest. The diamond-shaped dots cannot be made out, except one in the left top corner, above the SO. The lower corner-squares are very blotchy. The star in the left lower corner has usually lost most of its rays, and the rays of the stars in the upper corners cannot be counted with any certainty. There is, as before, an earring, but no ear, and the lower lip projects rather beyond the upper one, which often appears sucked in. There is dark shading from under the jaw to where the ear should be, and also down the back of the neck, sometimes a little on the front of the neck, but the rest of the neck and face are unshaded. The fourth pearl on the band of the coronet can sometimes be seen, but not the other three. As before, there is no chignon, and the curl hangs down lower than the level of the chin. The eye is an upright, oval, shapeless blotch, with no details. The ink does not stand out from the paper.

POSTMARKS.

Genuine.—1, 2, 56, 69 (also with diamond, instead of circle, in the centre).

First Forgery.—Uncancelled.

Second Forgery.—2, 62, 69.

It will be remembered that 62 is a cancellation belonging to New South Wales, and 69 is often found on West Australia.

Issues of 1860-85. 9d., shades of lilac, mauve.

This stamp is found in the following varieties :—

WATERMARK, TYPE 1.

Grey-lilac, rouletted 9; ditto, perforated $11\frac{1}{2} \times$ rouletted 9; perforated $12\frac{1}{2} \times$ rouletted 9; red-lilac, mauve, violet, perforated $11\frac{1}{2}$ and $11\frac{1}{2} \times 12\frac{1}{2}$.

WATERMARK, TYPE 2.

Lilac-rose, perforated $11\frac{1}{2}$ and $11\frac{1}{2} \times 12\frac{1}{2}$.

Genuine.

Engraved in *épargne*, on stout to thin, white wove paper; varieties as above. 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. A similar, strong line of shading runs round the back of the chignon. The chignon itself comes very close to the outline of the oval, below the last A of AUSTRALIA. The ornaments on the coronet are crosses *pattée* and *fleurs-de-lys*, alternately.

**First Forgery.**

Lithographed, on rather thick, very hard, very transparent, smooth, white wove paper, unperforated and perforated 12, 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 fourteen 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, and there is no dark line along the back of it. The ornaments

on the top of the coronet seem to be all strawberry-leaves, but they are indistinct, and I am not certain. There is a dark spot on the cheek, below the eye, which is not found in the genuine. This counterfeit ought not to deceive; the solid corners and centre are an easy test.

Second Forgery.

Lithographed, in grey-lilac, very much the same as the earliest stamps, on thick, fairly smooth, white wove paper, no watermark, unperforated. The outer line of the large oval does not touch the thin, inner line of the frame, either at the top or the bottom. There appear to be thirteen pairs of lines in the left side of the white oval ring, and fifteen pairs in the right side; but the upper ones both sides are very faint, and difficult to see. The corners of the stamp, and the ground of the central oval, are formed by a network of wavy lines, but they are crossed obliquely, instead of being chiefly vertical. There is a large blotch of dark colour behind the curl. The ornaments on the coronet are strawberry-leaves. The thick, dark outer outline of the white oval, in the upper corner, above TRALIA, and in the lower corner, below NCE, cannot be seen in this forgery, though it is very prominent in the genuine.

POSTMARKS.

Genuine.—2.

First Forgery.—2, 54, without numerals; 100.

Second Forgery.—100.

Issues of 1860-70. 10d., surcharged on 9d.

Blue surcharge, on orange-red, or yellow, rouletted; black surcharge, on yellow, rouletted; blue surcharge, on yellow, perforated $11\frac{1}{2} \times$ rouletted 9; blue surcharge, on yellow, perforated $11\frac{1}{2}$, and $11\frac{1}{2} \times 12\frac{1}{2}$; black surcharge, on yellow, perforated $10 \times 11\frac{1}{2}$, $10 \times 12\frac{1}{2}$, $11\frac{1}{2} \times 12\frac{1}{2}$; all with watermark, type 1.

Genuine.

Engraved in *taille-douce*, paper as in the 9d.; varieties as above. The stamp is merely the die of the 9d. just described, with the surcharge TEN PENCE, printed in a curve over the old value, as in the illustration. The tests are the same as in the 9d.



Forged.

Very coarsely lithographed, in vermilion-red, with lithographed, blue surcharge, perforated $11\frac{1}{2}$, 12; or in yellow and orange, with black lithographed surcharge; perforated 12, 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 groundwork of plain, horizontal lines of shading, and each spandrel bears an ornament like a couple of worms, struggling together. This is utterly imaginary, as the genuine stamp has nothing in the corners, except the ornamental engine-turning. The back of the head is a very long way from the outline of the oval. Above the coronet, there are six twisted rolls of hair, like obliquely-placed sausages, which are not visible in the genuine. The ornaments on the coronet are entirely different

from the genuine ; in front there is a very large, cleft ornament, and the rest look like three tiny pearls on stalks. There is some curious shading on the forehead and upper half of the nose. Right down the centre of the side of the neck, from a little below the ear, there is a sort of channel, with a dark spot near the top of it. This forgery is not at all likely to deceive.

POSTMARKS.

Genuine.—2.

Forged.—A coarse imitation of 2.

OFFICIAL SURCHARGES.

I have a number of these, of all sorts, on various issues, which are said to be forged, but I have never had an opportunity of studying them, so do not venture to describe them.

REPRINTS.

Many of the issues were reprinted, in 1884, and later. They are *all* watermarked with wide SA, and all those that I have seen have either REPRINT or SPECIMEN printed on them. These tests will be found quite sufficient for their detection.



SOUTH BULGARIA.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

Issues of September, 1885. Various stamps of Eastern Roumelia, surcharged with one or other of the types above illustrated, struck in black or blue.

UNFRAMED LION SURCHARGE.

(FIGS. 1 and 2.)

Of the unframed lion, I came across sundry decidedly doubtful specimens, some years ago ; but I had no opportunity of dissecting them, and do not even remember which of the two types they bore.

FRAMED LION SURCHARGE.

(FIGS. 3 and 4.)

There are two types of this surcharge, as illustrated above. In the first type, Fig. 3, the first letter at the top, which resembles the

letters *ι* and *ο*, joined by a hyphen (*ι-ο*), has the *ο* *circular*; while, in the second type, Fig. 4, the said *ο* is distinctly *oval*. I possess one solitary specimen of the second type, Fig. 4, struck in black on the 5 piastres, red and blue, of 1881, which I now describe.

FRAMED LION, FIG. 4.

Genuine.

A line drawn across the frame, near the top, to the angles formed where the vertical sides join the short, sloping ones, would cut deeply into the lower part of the *ο* of *ι-ο*. The hyphen joins the *ι*, slightly above its centre. The sides of the *η* are parallel with each other, and the top of the *Α* is usually very broad, and cut off square. The fourth letter of the lower inscription (a Greek *Γ*, which is a character like an *L*, upside down and reversed) does not go particularly near to the following *Α*; and the last letter but one (which is like an *N*, with the oblique stroke drawn down from right to left, instead of from left to right) has the said oblique stroke a shade thinner than the other two strokes. The lion's claws, and the tip of his tail, are *very* sharp; and there are at least three dots in the hind quarter, near the tail. The shafts of all the letters of the inscriptions are thin—not more than $\frac{1}{2}$ mm. across. I fear I cannot give any more prominent tests than these; for of course hand-stamps inevitably vary, according to the pressure, the amount of ink used, etc.

FRAMED LION, FIG. 4.

Forged.

A line drawn across, near the top of the frame, from angle to angle, as before described, would not much more than graze the bottom of the *ο* of *ι-ο*. The hyphen joins the centre of the *ι*. The right side of the *η* is curved slightly outwards at the top and bottom, instead of being parallel with the left side. The head of the fourth letter in the bottom inscription *almost* touches the head of the following *Α*; and the oblique stroke of the last letter but one is decidedly thicker than the other two strokes, which it connects. Most of the lion's claws are quite blunt, especially the one immediately above the *Ρ* of the lower inscription: the tip of the tail, also, is blunt. There is only one dot, shaped like a comma, on the hind quarter, near the insertion of the tail. The shafts of the letters are too thick, most of them being quite $\frac{1}{2}$ mm. across. As before stated, my single specimen is struck in black, on the 5 piastres, red and blue, of 1881.

POSTMARKS.

Genuine.—76.

Forged.—My specimen is uncanceled.



SPAIN.

Westoby remarks that there is no country in Europe, in which so many forgeries of stamps have been made to defraud the post office, as in Spain. As regards counterfeits made to deceive collectors, there are some very admirable ones of the older and scarcer stamps, some of which I shall endeavour to describe. According to Westoby, these dangerous counterfeits "have probably been done by photogravure; as the designs have been reproduced so accurately, and the imitation is so perfect, as, at first sight, to deceive the most wary."

Issue of 1850. 6 Cuartos, black.

Genuine.

Lithographed, from transfers of a *taille-douce* engraving, on thick or thin, white wove paper, yellowish gum. The crossed, vertical and horizontal lines in the background of the central rectangle gauge five to 1 mm. Some of the vertical lines have been drawn too high, so as to trespass across the top, horizontal white line, below the 6 C of 6 CUARTOS. The ornament in each corner of the stamp is a thin, black St. Andrew's cross, on a much broader, white one, and the arms of each black cross meet, accurately, in the centre of the white one. The 6 is wide, and the head, which ends in a ball, is low.



The tail of the C of CUARTOS points upwards, so that it would join the head if continued; the U is nicely drawn, with the right limb very much thinner than the left; the O is upright; and the 6 and the S are equidistant from their respective ends of the label. The left-hand, upright edge of the F of FRANCO is nearly $3\frac{1}{2}$ mm. from the beginning of the label, and the right-hand edge of the O is $3\frac{1}{2}$ mm. from the end of it. There is a white *fleur-de-lys* in each of the curly ornaments, to right and left of 1850, and the outer end of the right-hand ornament is only $\frac{1}{2}$ mm. from the end of the label. There is no projection to the right side of the head of the 1; the top half of the 8 is *very* nearly as large as the bottom half; the head or "flag" of the 5 does not extend to the right, nearly so much as the body does; and the o is a nice, oval shape, with the central, dark stroke reaching as close to the bottom, as to the top of the letter. The tip of the queen's nose touches the fourth vertical line from the left, reckoning the inner outline of the rectangle as one line. The back of the chignon touches the second vertical line from the right. The back of the hair is coiled three times round, to form the chignon, and the coils do not look at all like drapery. The front of the base of the neck is rounded off, and it ends above the space between the curly ornament and the 1 of 1850. The back of the base of the neck is fairly blunt.

First Forgery.

Lithographed, on thin, grey wove paper. The crossed lines of the background to the portrait gauge four to 1 mm. None of these lines trespass into the white line, below 6 CUARTOS. The little black St. Andrew's cross in the right bottom corner is badly drawn, with the intersection too far to the left, so that it looks very like a Y, lying on its side (<). The 6 is clumsy; its head is concave, like the head of a 5, and has no ball.

The C of CUARTOS is of a very ugly shape ; it is rather like a G, and its tail points forwards, towards the centre of the U. Both limbs of the said U are equally thick. The S is twice as far from the end of the label as the 6 is from the beginning of it. The F of FRANCO is 4 mm. from the beginning of the containing-label, and the O is over 4 mm. from the end of it. The curly ornaments, each side of 1850, are very thick and clumsy, and I cannot make out any sign of a *fleur-de-lys* in either of them. The outer end of the right-hand ornament is $1\frac{1}{2}$ mm. from the end of the label. The head of the 1 has a white, wedge-shaped projection from its right side ; the top half of the 8 is much smaller than the bottom half ; the head of the 5 extends to the right, nearly as far as the body of the numeral does ; the 0 is very circular, and its black, central stroke is too short, and goes nearer the top than to the bottom of it. As far as I can make out, through the postmark, the tip of the queen's nose goes between the fourth and fifth vertical lines from the left, but I am not sure of this, as I have only one specimen. The back of the chignon seems to touch the third line from the right. The front of the base of the neck is pointed, and it ends above the beginning of the 1. The back of the base of the neck is pointed.

Second Forgery.

This is no longer in my possession, so I give the details from my second edition. Typographed (?) on yellowish-white wove paper, stout, but not quite so hard as the genuine. The 6 is tall and thin, and 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 lines, 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 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 ; but, in the genuine, the upper lip projects beyond the under one.

POSTMARKS.

Genuine.—21. I think I have also seen a very large circle, usually in red, containing name and date.

First Forgery.—Like 21, but the arrows have no heads, and are merely straight strokes.

Second Forgery.—21, without heads to the arrows ; also 22.

Same Issue. 5 Reales, dull red.

Genuine.

Printing and paper as in the 6 cuartos. The crossed, horizontal, and oblique lines in the central background gauge five to 1 mm. In the white line under 5 REALES, there are several coloured dots, caused by some of the lines of the central background having been drawn too high up. There is one dot to the left of the 5, another under the centre of the 5, two or three under EA, six or seven under LE, and one under the beginning, and one under the end of the S. Each corner of the stamp shows a sort of four-leaved primrose; the petals are joined to a central ring, but are, otherwise, quite separate from each other. The cross of dark lines, marking the separation between the petals, has its arms vertical and horizontal, so that they point to the middle of the four sides of the containing-square. The bottom of the C of CORREOS is nicely rounded; the foot of the A of REALES does not touch the E; the tail of the first C of CERTIFICADO points upwards, to meet the head; and the tops of the letters TIF do not touch; the 8 of 1850 is *very* little contracted in the centre, and looks more like an O, with a white bar across the centre; the lower part of the 5 does not come far enough to the left, making the numeral look as though it were leaning over to the left. The front of the base of the queen's neck is nearly over the end of the O of 1850.



First Forgery.

Lithographed, in a more vermilion shade than the genuine, on thin, white wove paper. The crossed lines of the central background gauge about $4\frac{1}{2}$ to 1 mm., but they look a good deal coarser than the genuine. The white line under 5 REALES shows one coloured dot under the L. The ornament in each corner of the stamp is a sort of white St. Andrew's cross, with a coloured St. Andrew's cross in the centre of it. The arms of these crosses point, of course, to the corners of the containing-squares. The bottom of the C of CORREOS is very flat, and its tail points forwards, rather than upwards, giving the letter an ugly shape. The foot of the A of REALES is firmly joined to the E. The tail of the first C of CERTIFICADO points towards the E. The 8 of 1850 is strongly contracted in the centre, so that it is not at all like an O; the lower part of the 5 comes well forward to the left. The front of the base of the neck is too sharp, and it projects beyond the end of the O of 1850. This is not at all a deceptive counterfeit, and was the only one that I had seen, when the second edition of this work appeared.

Second Forgery.

This is a very different affair, and decidedly dangerous. It was given to me, about two years ago, together with other fine Spanish counterfeits (hereafter described), by Messrs. Whitfield King. Lithographed, on thick, yellowish-white wove paper. The colour is exactly the normal shade of the genuine. The white line under 5 REALES shows a coloured dot under the middle of the 5, and another under the end of the S. The right arm of the T of CERTIFICADO is broken away from the T, and joined to the following I, so that, when turned upside down, the two letters are seen to be LL. I have only one specimen, but I trust that this defect

appears in all copies, as it is the only test of any importance. In the genuine, there is a dotted line, which can be traced from the corner of the mouth to the back of the neck; in this forgery, this dotted line is not visible. My specimen shows a not very conspicuous, horizontal, white flaw, opposite the mouth, coming from the inner outline of the side-frame, half-way to the mouth; this flaw (caused by a crooked line in the background) is not visible in the genuine stamps.

POSTMARKS.

Genuine.—As before.

First Forgery.—21, without arrow-heads; also 22.

Second Forgery.—21, *with* arrow-heads, like the genuine.

Same Issue. 6 Reales, blue.

Genuine.

Printing and paper as in the genuine 6 cuartos. The crossed, horizontal and vertical lines of the background gauge five to 1 mm. In the white line, under 6 REALES, there are three or more coloured dots under the 6, three under the R, and two strong ones under the A. The tail of the first R of CORREOS joins the vertical shaft, higher up than the tail of the second R does. This is easily seen. In the upper inscription, there is very little indication of a ball to the head of the 6, and the dark centre of the bottom half of the said 6 is a narrow oval. The tail of the R of REALES is rather small, but not ridiculously so; the lower limb of the first E projects a good deal further than the upper limb; the foot of the A does not join the L; and the top of the S is much smaller than the bottom. The cross-bar to the A of CERTIFICADO is not at all conspicuous. The serif to the 1 of 1850 is almost invisible, and it does not touch the curly ornament to left of it. The 5 is a hump-shouldered, cramped numeral, with a very short flag, and an upward-curling tail; it is very little over 1 mm. high. The left-hand edge of the central background is perfect, so that the vertical, inner, white outline of the frame is the same width, all the way down. The dotted lines of shading on the cheek and chin are nearly horizontal, except the four upper rows.

Forged.

This is a very nice-looking production, though not, perhaps, so dangerous as the second forgery of the 5 reales. Lithographed, on thick, hard, yellowish-white wove paper. The crossed lines of the background mostly gauge six to 1 mm. There are two dots under the beginning of the S, in the white line under 6 REALES, and one or two indications of dots under the 6. The tail of the first R of CORREOS joins the shaft of that letter, exactly level with the join of the second R. There is a good ball to the head of the 6, and the dark centre of the bottom half of the said 6 is a very round oval. The tail of the R of REALES is a mere caricature; the lower limb of the first E only projects very slightly further than the upper limb; the foot of the A is firmly joined to the L; and the top of the S looks larger than the bottom. The cross-bar to the A of CERTIFICADO is very distinct. The serif to the 1 of 1850 is large and conspicuous, and it touches the curly ornament to left of it. The 5 is a nice, bold figure, with a fairly long flag, and a tail projecting forwards rather than upwards; it is $1\frac{1}{4}$ mm. high. The upper half of the

left-hand edge of the central background is imperfect, so that the white outline is decidedly broader from the top, down to level with the middle of the first R of CORREOS. The rows of dotted lines on the cheek and chin all slope very much down to the right.

POSTMARKS.

Genuine.—21, as before.

Forged.—21, like the genuine.

Issue of 1851. 6 Cuartos, black.

Genuine.

Engraved in *épargne*, on white wove paper, thin or thick. There are three short, graduated dotted lines on the cheek, then six long ones, which run from the chin to the back of the neck, the sixth line forming the lower outline of the chin. At the back of the neck, below the said sixth line, there are fourteen short lines. All these lines are dotted. The profile of the nose is a straight line, to near the end, where it becomes decidedly "tip-tilted." The eye shows a great deal of white, and very little pupil; it appears to be looking at the tail of the R of CUARTOS. The oblique line at the corner of the nose is almost exactly like the oblique line at the corner of the mouth. The ornament on the head is a chain of pearl rosettes. The front one, which is in profile, shows only four pearls, but each of the other four rosettes shows seven pearls (a circle of six, surrounding the central seventh); the last rosette has a dot in the centre of each pearl. There are six oblique black lines (the right-hand one very difficult to make out) across the cut-off base of the neck. The lettering is nice and clear, and all the letters are equidistant from the outer and inner boundary-lines of the containing-oval. The feet of the letters RAN of FRANCO are joined in heavily-printed copies, but are separate in those more carefully printed. The tail of the C of this word is exactly like the head. In each corner of the stamp, there is a white ornament, shaped like a horseshoe-magnet, with curls each side of it. The inner end of each magnet is open.



First Forgery.

Apparently typographed, in blackish *bronze*, on thick, white wove paper. There are only twelve dotted lines on the back of the neck, below the long line that comes from the chin. The profile of the nose is slightly Roman, instead of straight, till it gets to the turned-up part. The eye shows as much pupil as white, and seems to be looking somewhat upwards, towards the beginning of the R of CUARTOS. The oblique line at the corner of the nose is a good deal more curved (and longer) than the line at the corner of the mouth. The first rosette on the head, over the forehead, shows only three pearls, and there are no dots in the pearls of the last rosette. The cut-off base of the neck is almost solid, so that the lines are practically invisible. The letters ARTOS of CUARTOS are decidedly too near to the outer edge of the containing-oval, and all the letters of CORREOS are also too near the outer edge. The letters RAN of FRANCO are not joined. The ends of the white horseshoe in the right bottom corner are joined.

Second Forgery.

Lithographed, on medium, greyish-white wove paper. Underneath the three short, dotted lines on the cheek, there are ten long ones, reaching from the chin to the hair. Below these, there are twelve lines, the upper ones not at all parallel with the lower ones. The profile of the nose varies in my specimens, probably from the spreading of the ink of the background. In one specimen, a card, laid along the profile (neglecting the turned-up part), *just* grazes the bottom of the S of CUARTOS; while, in another specimen, the card cuts through the centre of the final I of 1851. In the genuine, the card cuts well into the S of CUARTOS. The eye shows more pupil than white, and seems to be staring up at the centre of the R of CUARTOS. There is no oblique line at the corner of the nose. There seem to be five pearls in the rosette on the forehead, and nearly all the pearls of the other rosettes show black dots in their centres. There are about ten oblique lines across the cut-off base of the neck. The lettering is decidedly poor, and too small; the C and U of CUARTOS are much smaller than the rest of the letters. The C of FRANCO has a small knob at the head, but none at all at the tail. SEIS is too near the inner boundary of the containing-oval. The inner ends of all four horseshoe-ornaments in the corners are closed, and sometimes the *outer* end of one or other of them is open. The queen has a most ridiculous double chin. This is not at all a dangerous forgery.

Third Forgery.

Lithographed, in a much greyer black than the counterfeit just described, on thick, hard, very white, or on medium, soft, very yellowish-white wove paper. There are four short, dotted lines on the cheek, then six long ones, then thirteen at the back of the neck. The straight part of the nose is *very* short in this counterfeit. There is no really well-defined pupil to the eye, and there is a dark patch in the corner, which makes the queen appear to be slyly looking round at the spectator. There seems to be a faint line *below* the nose, instead of at the corner, and I cannot make out any line at the corner of the mouth; but all my specimens happen to have this part rather hidden by the postmark. The front rosette is nearly complete, showing about six pearls. Most of the pearls of all the rosettes are badly shaped. There are about five oblique lines across the cut-off base of the neck, and they are by no means all parallel. The lettering is better than the last forgery, but the F of FRANCO leans towards the R, and the tail of the C is even bigger than the head, so that it looks very like a G. The letters RAN are firmly joined together, and the A is a good deal taller than the R. SEIS is too near the inner outline of the containing-oval. The C of CUARTOS is very like a G. The horseshoe-ornaments are all closed.

Fourth Forgery.

This is no longer in my possession, so I reproduce the description from my second edition. It is an extremely dangerous forgery, and must have been reproduced by photogravure. It is on thin, white wove paper, very like the thin paper 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.

left-hand edge of the central background is imperfect, so that the white outline is decidedly broader from the top, down to level with the middle of the first R of CORREOS. The rows of dotted lines on the cheek and chin all slope very much down to the right.

POSTMARKS.

Genuine.—21, as before.

Forged.—21, like the genuine.

Issue of 1851. 6 Cuartos, black.

Genuine.

Engraved in *épargne*, on white wove paper, thin or thick. There are three short, graduated dotted lines on the cheek, then six long ones, which run from the chin to the back of the neck, the sixth line forming the lower outline of the chin. At the back of the neck, below the said sixth line, there are fourteen short lines. All these lines are dotted. The profile of the nose is a straight line, to near the end, where it becomes decidedly "tip-tilted." The eye shows a great deal of white, and very little pupil; it appears to be looking at the tail of the R of CUARTOS. The oblique line at the corner of the nose is almost exactly like the oblique line at the corner of the mouth. The ornament on the head is a chain of pearl rosettes. The front one, which is in profile, shows only four pearls, but each of the other four rosettes shows seven pearls (a circle of six, surrounding the central seventh); the last rosette has a dot in the centre of each pearl. There are six oblique black lines (the right-hand one very difficult to make out) across the cut-off base of the neck. The lettering is nice and clear, and all the letters are equidistant from the outer and inner boundary-lines of the containing-oval. The feet of the letters RAN of FRANCO are joined in heavily-printed copies, but are separate in those more carefully printed. The tail of the C of this word is exactly like the head. In each corner of the stamp, there is a white ornament, shaped like a horseshoe-magnet, with curls each side of it. The inner end of each magnet is open.



First Forgery.

Apparently typographed, in blackish *bronze*, on thick, white wove paper. There are only twelve dotted lines on the back of the neck, below the long line that comes from the chin. The profile of the nose is slightly Roman, instead of straight, till it gets to the turned-up part. The eye shows as much pupil as white, and seems to be looking somewhat upwards, towards the beginning of the R of CUARTOS. The oblique line at the corner of the nose is a good deal more curved (and longer) than the line at the corner of the mouth. The first rosette on the head, over the forehead, shows only three pearls, and there are no dots in the pearls of the last rosette. The cut-off base of the neck is almost solid, so that the lines are practically invisible. The letters ARTOS of CUARTOS are decidedly too near to the outer edge of the containing-oval, and all the letters of CORREOS are also too near the outer edge. The letters RAN of FRANCO are not joined. The ends of the white horseshoe in the right bottom corner are joined.

Second Forgery.

Lithographed, on medium, greyish-white wove paper. Underneath the three short, dotted lines on the cheek, there are ten long ones, reaching from the chin to the hair. Below these, there are twelve lines, the upper ones not at all parallel with the lower ones. The profile of the nose varies in my specimens, probably from the spreading of the ink of the background. In one specimen, a card, laid along the profile (neglecting the turned-up part), *just* grazes the bottom of the S of CUARTOS; while, in another specimen, the card cuts through the centre of the final I of 1851. In the genuine, the card cuts well into the S of CUARTOS. The eye shows more pupil than white, and seems to be staring up at the centre of the R of CUARTOS. There is no oblique line at the corner of the nose. There seem to be five pearls in the rosette on the forehead, and nearly all the pearls of the other rosettes show black dots in their centres. There are about ten oblique lines across the cut-off base of the neck. The lettering is decidedly poor, and too small; the C and U of CUARTOS are much smaller than the rest of the letters. The C of FRANCO has a small knob at the head, but none at all at the tail. SEIS is too near the inner boundary of the containing-oval. The inner ends of all four horseshoe-ornaments in the corners are closed, and sometimes the *outer* end of one or other of them is open. The queen has a most ridiculous double chin. This is not at all a dangerous forgery.

Third Forgery.

Lithographed, in a much greyer black than the counterfeit just described, on thick, hard, very white, or on medium, soft, very yellowish-white wove paper. There are four short, dotted lines on the cheek, then six long ones, then thirteen at the back of the neck. The straight part of the nose is *very* short in this counterfeit. There is no really well-defined pupil to the eye, and there is a dark patch in the corner, which makes the queen appear to be slyly looking round at the spectator. There seems to be a faint line *below* the nose, instead of at the corner, and I cannot make out any line at the corner of the mouth; but all my specimens happen to have this part rather hidden by the postmark. The front rosette is nearly complete, showing about six pearls. Most of the pearls of all the rosettes are badly shaped. There are about five oblique lines across the cut-off base of the neck, and they are by no means all parallel. The lettering is better than the last forgery, but the F of FRANCO leans towards the R, and the tail of the C is even bigger than the head, so that it looks very like a G. The letters RAN are firmly joined together, and the A is a good deal taller than the R. SEIS is too near the inner outline of the containing-oval. The C of CUARTOS is very like a G. The horseshoe-ornaments are all closed.

Fourth Forgery.

This is no longer in my possession, so I reproduce the description from my second edition. It is an extremely dangerous forgery, and must have been reproduced by photogravure. It is on thin, white wove paper, very like the thin paper 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.

POSTMARKS.

Genuine.—21, 22. One of my specimens has 22, struck in blue.

First Forgery.—21, with arrow-heads, like the genuine.

Second Forgery.—21, without arrow-heads. Also 23.

Third Forgery.—23, 80.

Fourth Forgery.—I do not know how this was cancelled.

Same Issue. 12 Cuartos, lilac.**Genuine.**

Engraved in *épargne*, like the 6 cuartos, on thick or thin, white wove paper. The design is just the same as in the 6 cuartos, except that it is lettered DOCE (12), instead of SEIS (6). The large, middle pearl of each of the three central rosettes contains a distinct, crescent-shaped, coloured line. In the 6 cuartos, these crescents are only visible in very clear copies, but I have six specimens of the 12 cuartos before me, which all show the crescents very plainly. The C of DOCE is the same shape as the C of FRANCO, with head and tail alike. The other tests are the same as in the 6 cuartos.

Forged.

Poorly lithographed, on stout, yellowish-white, or on medium, white wove paper, ungummed. Below the three short, graduated lines on the cheek, there are seven long lines, the seventh forming the bottom outline of the chin. At the back of the neck, below the said seventh line, there are thirteen faint lines. In my specimen, the colour of the background has encroached upon the lower part of the profile of the nose, making it a very decided "pug"; but I do not know whether this is always the case. There is no oblique line at the corner of the nose, and hardly any sign of any line at the corner of the mouth. The front rosette shows five pearls. All the pearls of all the rosettes are badly drawn and indistinct. The last rosette contains only four pearls, instead of seven, and only two of them are dotted. Of the three central rosettes, the left-hand one has a crescent in the central pearl, but the central pearls of the other two rosettes only seem to have blotches in them. There are five blotched, oblique coloured lines across the cut-off base of the neck. The F of FRANCO leans towards the R, instead of being parallel with it; the R is joined to the A, and the A is firmly joined to the N; the tail of the C is slightly bigger than the head, making it look like a G; the O very nearly touches the outline above it. The top of the O of DOCE is badly drawn, and the tail of the C hangs down considerably below the level of the letter. The tail of the C of CUARTOS is not quite like the head; the head-stroke to the left limb of the U is not horizontal, but slopes up to the left. The letters COK of CORREOS are too near to the lower boundary of the containing-oval. The corner-ornaments are not all alike, and the white horseshoes are all closed into pointed ovals. This is not at all a dangerous forgery, and its faint and indistinct look ought to condemn it at once.

POSTMARKS.

Genuine.—As before.

Forged.—An oval of six parallel bars without outline. Also a few indistinct blotches.

Same Issue. 2 Reales, red, rose.**Genuine.**

Engraved in *épargne*, like the 6 cuartos. I have only seen it on thin, white wove paper. The upper inscription is CERTIF^o DOS REALES, and all the lettering is set midway between the outer and inner outlines of the containing-oval. The head and tail of the C of CERTIF^o are both alike; none of the letters of the word touch each other, and the little o does not touch the stop beneath it. The O of DOS is quite upright. The other tests are the same as before.

First Forgery.

This is very poor, and not likely to deceive. Lithographed, in scarlet and scarlet-vermilion, on fairly thick, yellowish-white, and very white wove paper. There are four short, graduated, dotted lines on the cheek, then five long lines from chin to hair, the fifth forming the lower outline of the chin. At the back of the neck, there are sixteen lines, up to the hair. The eye shows very little white, and a very large pupil or iris. There is hardly any sign of a line at the corner of the mouth. The rosettes are very roughly done, and none of the pearls have any dots or marks in them. There are eight oblique, coloured lines across the cut-off base of the neck, the front one being difficult to make out. The lettering is rather ragged-looking; the letters IF of CERTIF^o are joined together, both top and bottom, and the stop under the little O touches the O. The O of DOS slopes to the left, and the REA of REALES are all firmly joined together at the bottom. The C of CORREOS is too near the inner outline of the containing-oval, and the first R almost touches the outer outline. The horseshoe-shaped, white ornaments in the corners are usually all closed into pointed ovals, but I have a specimen which shows the one in the left bottom corner open. In the genuine, the white outlines of the corner-triangles are broad, and beautifully clear; in this counterfeit, they are thin, ragged, and sometimes broken at one or more of the corners.

Second Forgery.

Typographed, in dull vermilion, on medium, yellowish-white wove paper. The word DOS is deeply sunk into the paper, much more so than the rest of the stamp; so I expect it is movable, and that other values of this counterfeit probably exist. There are only two short lines on the cheek, then eight long lines from chin to hair, the seventh and eighth, which merge into one, forming the lower outline of the chin and jaw. Below this eighth line, at the back of the neck, there are only twelve lines. All these lines, here mentioned, are practically continuous, instead of being dotted. The profile of the nose is only very slightly *retroussé*. The line at the corner of the nose joins the line at the corner of the mouth, making one long, thick line, instead of two very short ones. (This is an easy test.) The front rosette on the forehead is hidden by the postmark, in my specimen, and the last two rosettes are faulty, each having only six pearls. None of the pearls, except in the last rosette, have any dots or marks in them. The C of CERTIF^o is a distinct G. The white horseshoe-ornaments in the corners are all different; the one in the left bottom corner being the only one which resembles the genuine.

Third Forgery.

This is very different from the two counterfeits just described, and is decidedly dangerous. Very nicely lithographed, in dull red, on very thin, white wove paper; very yellowish gum. The lines at the back of

the neck are the same in number as the genuine, but they are nearly all continuous, instead of dotted. The topmost one is the only dotted line. (This will have to be noted, as a safe test.) The rosettes are nicely done, but the coloured crescents in the centre pearls, when visible, are blotched into the outline. The O of DOS slopes very slightly over to the left. As far as I can see, the profile of the nose is straight all the way, without the familiar turn-up at the end; but my specimen is damaged just there, so I cannot be certain.

Fourth Forgery.

This is very like the last, but not quite so good. It is, however, good enough to be dangerous. Lithographed, in dull red, on very thin, yellowish-white or tinted wove paper. Both in this, and in the last-described forgery, the paper may be called *pelure*. There are three graduated lines on the cheek; then seven long lines; and the three lowest lines do not join those at the back of the neck, for there is a separation in the middle. The two bottom lines are solid, instead of dotted. At the back of the neck, there are fourteen lines, up to the hair. (In the genuine, there are sixteen lines altogether, up to the hair.) The nose is quite covered by the postmark. The central pearl of the left-hand rosette has no dot in it, and several of the pearls in the next rosette have dots in them, and two of the lower pearls are badly drawn, and almost invisible. In this rosette, and the one to the right of it, the central pearl shows a coloured crescent in it; but the crescents face to the *left*, instead of to the right. The base of the neck is covered by the postmark, so I cannot say how many lines there are across it. The O of DOS slopes slightly to the left. The letters REA of REALES are strongly joined together at the base, and the bottom of the S is quite flat, instead of rounded. All four of the horseshoe-ornaments in the corners are unbroken, pointed ovals, and all the curly ornaments differ more or less from each other, instead of being exactly alike.

Fifth Forgery.

This is one of the most dangerous forgeries that I have ever seen, and might deceive anybody. Finely lithographed (photogravure?), in brownish-red, on thin, yellowish-white wove paper. The colour is decidedly duller than the genuine, being something between salmon and terracotta. Almost every line and dot has been reproduced with the greatest exactness. The pear-shaped ornament in the left top corner, and the similar one in the left bottom corner, both have their points closed, instead of open. The curl to right of the pear-shaped ornament in the left lower corner has its right side split into two tendrils, like the genuine, but the upper tendril curls over and *touches* the lower one. In the genuine, the end of the upper tendril does *not* touch the lower one. These small discrepancies, and the peculiar colour of the stamp, are really the only tests.

POSTMARKS.

Genuine.—As before.

First Forgery.—1, 54 (without numerals).

Second Forgery.—21, like the genuine.

Third Forgery.—21, like the genuine.

Fourth Forgery.—21, but the lines are thinner than the genuine.

Fifth Forgery.—Uncancelled.

Same Issue. 5 Reales, rose.**Genuine.**

Engraved in *épargne*, on thin, white wove paper. The upper inscription is CERTIF^o CINCO REALES. Except the REA of REALES, none of the letters touch each other anywhere, and the stop does not touch the little O of CERTIF^o. The N of CINCO leans slightly to the left. All the other tests are the same as before.

First Forgery.

This appears to be the same as the first forgery of the 2 reales. Lithographed, in almost a salmon-red, on thick, very yellowish-white wove paper. The letters IF of CERTIF^o are joined together, top and bottom, and the stop *very* nearly touches the O. The N of CINCO is as nearly as possible upright. As far as I can make out through the postmark, the letters REALE are *all* joined together at the bottom. There are, I think, three short, graduated lines on the cheek; then six long lines, the lowest of the six (which, by the way, is solid, instead of dotted) forms the lower outline of the chin, etc. There are seventeen lines at the back of the neck, up to the hair, and the back of the neck cannot be distinguished from the background, though it is very clear in the genuine. The eye shows a very full, large iris, a good deal larger than the genuine. On account of the postmark, I cannot see whether the line at the corner of the nose joins that at the corner of the mouth. The last rosette, at the back of the head, seems to have only three pearls, instead of seven, and the rosette next to it has only six. None of the pearls have any dots or marks in them. There seem to be about seven coloured, oblique lines across the cut-off base of the neck, six of them being very broad. The first R of CORREOS rests upon the outline of the oval. The ornaments in the corners are all closed into pointed ovals, and the white lines, enclosing the corner-triangles, are thin and ragged, instead of broad and very clear.

Second Forgery.

This is a fairly good imitation. Lithographed, in deep carmine, on thinnish, very yellowish-white wove paper. There are three short, graduated lines on the cheek; then seven long lines from front to back. Below the seventh line, there are sixteen short lines down the back of the neck. The *whole* of the eyeball is dark, except one tiny speck of light. The rosettes are very coarsely done, and the back one is imperfect, without dots in the pearls. There is a blotchy dot in the centre pearl of each of the other rosettes. There are ten oblique lines across the cut-off base of the neck. (This is rather a good test, as the lines are fairly plain.) The I of CINCO is very thick, and I think it touches the foot of the N, which slopes a good deal over to the left. The letters COR of CORREOS are too near the outer boundary of the containing-oval. The little horseshoe-ornaments are open, like the genuine, but no two of them are quite alike in shape. The profile of the nose is a better shape than the genuine, the "turn-up" being absent.

Third Forgery.

This is dangerous. Nicely lithographed, in a sort of rose-pink, on very thin, yellowish-white wove paper. There are three graduated, short lines on the cheek; then seven long lines below. The lowest but one is solid, instead of dotted, and the lowest three lines do not go from front to back, as there is a break in the centre of all three. At the back of the neck, from the hair to the bottom, there are fifteen lines, the bottom one only

consisting of three or four dots. The profile of the nose is straight, without the turned-up knob. All the pearls of the last three rosettes have small dots in them. I cannot see the base of the neck, on account of the postmark. The I and N of CINCO are joined at the base, and the head of the second C is badly shaped, and not like the tail. The letters REAL are all firmly joined together at the base. The 5 of 1851 is quite flat at the bottom, instead of being nicely rounded. The ornaments in the corners are all closed, pointed ovals. In the genuine, the lines on the neck go to the extreme back edge; in this forgery they do not go quite to the back, so that there is a white line all down the back outline of the neck. There is another test, rather difficult to describe. In the genuine, between the broad band of hair which runs down from the top of the head, and the chignon at the back, there is a space where the hair is brushed into horizontal lines. The upper part of this space, at the top of the back of the head, shows six horizontal, coloured lines; the sixth line touches the top pearl of the last rosette but one. Below this sixth line, there is one very short one, which touches the base of this said top pearl. Below the last two rosettes, there are twenty-one coloured lines, mostly in pairs, the top line touching the base of the bottom pearl in the last rosette but one. Above this top line there is one very short one, touching another pearl. In this forgery, the lines above the rosettes are hidden by the postmark, but, below the rosette, there are only eighteen lines, up to the bottom pearl.

Fourth Forgery.

This is *very* dangerous. Nicely lithographed, in deep carmine, on thin, white wove paper. There are two short lines on the cheek; then seven long ones, from the chin to the hair. At the back of the neck, there are eighteen lines, up to the hair. The line at the corner of the mouth is more curved and oblique than the line at the corner of the nose. The pearl rosettes are covered by the postmark, but I can make out a dot in one of the pearls of the front rosette on the forehead, and a dot in the central pearl of the next rosette, while the pearls of the last rosette, except the central one, do not appear to be dotted. There are at least ten oblique lines, and possibly more, across the cut-off base of the neck. The one to the left is small and faint, but the others are distinct. The I and F of CERTIF? are *almost* joined at the base. The I of CINCO is thicker at the top than at the bottom, the N slopes decidedly to the left, and the O very nearly touches the outline above it. The letters of REALES are all separate, except the AL, which are joined at the base. In my specimen, there is a white stroke across the first I of 1851, and the top and bottom halves of the 8 do not touch each other. There are only seventeen horizontal lines, instead of twenty-one, at the side of the head, up to the bottom pearl of the last rosette but one. The postmark covers the lines above the rosette at the back of the head, so I cannot say how many there are. I can make out the six of the genuine, but there may be a seventh. The horseshoes in the corners are all open, but they are not alike.

POSTMARKS.

Genuine.--As before.

First Forgery.—100.

Second Forgery.—62.

Third Forgery.—21, like the genuine.

Fourth Forgery.—21, without the arrow-heads.

Same Issue. 6 Reales, blue.**Genuine.**

Engraved in *épargne*, on thin, white wove paper. The upper inscription is CERTIF^o SEIS REALES. The letters REAL are all joined together at the bottom. The bottom half of the E of SEIS is the same size and shape as the top half. The other tests are the same as in the 2 and 5 reales.

First Forgery.

Poorly lithographed, in bright Prussian-blue, on thick, white, and on yellowish-white wove paper. This is the same as the first forgery of the 2 reales, but all the letters REALE are joined together at the base. The serif to the last 1 of 1851 touches the back of the 5, and the 8 is flat at the bottom. The other tests are the same as in the first forgery of the 2 reales.

Second Forgery.

This is a very good counterfeit, and dangerous, but not so good as the one next to be described. Nicely lithographed, in pale, dull blue, on medium, very soft and spongy, yellowish wove paper. The three short lines on the cheek are absent in my specimen, and none of the longer ones below the chin run to the back. On the back of the neck, there are fifteen dotted lines; the nine uppermost of these lines do not go quite to the back of the neck, leaving a white line there. The rosette at the back has a dot in each pearl; none of the other pearls show any dots or marks. There are only five oblique lines across the cut-off base of the neck, and they are wide apart and easily seen. In my specimen, the bottom of the C, the top of the E, the top of the F, and the top of the O of CERTIF^o are all broken; the serif to the head of each S of SEIS is smaller than the serif of the tail, though they are the same shape and size in the genuine. None of the letters of REALES touch each other at the bottom, and the stop after the S is oval, instead of round. The second O of CORREOS is quite upright, but in the genuine, it slopes a good deal over to the right. The top of the head of the 5 is at a very oblique angle to the outline above it; in the genuine, the top of the 5 is very nearly parallel with the outline above it. The horseshoe-ornament in the left bottom corner is slightly open, as in the genuine, but all the other three are closed.

Third Forgery.

This is a very dangerous counterfeit. Finely lithographed (photogravure?), in rather lighter blue than the genuine, on very thin, white wove paper. It is evidently a companion to the fine, fifth forgery of the 2 reales. The split, upper tendril of the ornament under the RR in the left lower corner curls over, and touches the lower tendril. The end of the similar tendril in the left upper corner, to left of the F^o of CERTIF^o, is firmly joined to its fellow. In the genuine, the one in the lower corner does not touch, and the one in the upper corner barely grazes its fellow. With these exceptions, the forgery is an exact reproduction of the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—54, without numerals.

Second Forgery.—Some indistinct blotches.

Third Forgery.—21.

Same Issue. 10 Reales, green.**Genuine.**

Paper and printing as before. The tests are the same as in the 2 reales, etc.

First Forgery.

Coarsely lithographed, on thick, rather spongy, yellowish-white wove paper. This, except for the altered value, is the same as the first forgery of the 2 reales.

Second Forgery.

This is another exceedingly dangerous companion to the fifth forgery of the 2 reales. Lithographed (photogravure?), on thin, white wove paper. The pear-shaped ornament in the left upper corner has its points firmly closed, instead of open, and the similar ornament in the left lower corner is *almost* closed, *i.e.*, only a hair-line divides the points. As in the fifth forgery of the 2 reales, the end of the upper of the two tendrils below the first R of CORREOS is firmly joined to the side of the lower tendril, though they do not touch in the genuine. The rest of the stamp is almost an exact reproduction of the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—54, without numerals.

Second Forgery.—21.

Issue of 1852. 6 Cuartos, dull rose.

I had no forgeries of this issue when the second edition of this work appeared. I have not seen any dangerous counterfeits of the lower value.

Genuine.

Engraved, as before, on thick, and on thin, white wove paper. The lettering is all the same size, *i.e.*, about $1\frac{1}{2}$ mm. high. The little s of *CS* leans over to the right; but all the other letters are upright, and equidistant from the upper and lower outlines of the containing-labels. The C of *FRANCO*, that of *CS*, and that of *CORREOS* are all exactly alike, and the tail of each has the same knob as the head. In each corner of the stamp there is an ornamental white M. The V-shaped centre of this ornament is swollen, and rounded into a sort of bulb, which contains two sharp, white teeth. (These are perfectly distinct.) In each of the four corners, above the head of each M, there is a white pearl, with a dark dot in the centre of it; but the one in the right top corner is defective, as there are dots at the *edge* of the pearl, making it a white crescent. There is a curved line at the corner of the nose, marking the contour of the cheekbone, and a short, straight, oblique line at the corner of the mouth. The white line under *FRANCO*, which forms the top boundary of the left, upper spandrel, extends only as far as the right foot of the N. It is perfectly distinct, and unbroken. At the back of the Queen's head, between the vertically-falling hair and the chignon, the rest of the hair is brushed almost horizontally. In this part, above the tiara, there are eleven coloured, horizontal lines; and, below the tiara, about seventeen similar lines. The hair at the top of the head is divided into six portions by five long, sloping lines, which run from the top of the head down to the tiara. Between these long lines, there are shorter ones, which do not come



down to the tiara : four in the first space, under the N of FRANCO ; two in the second space ; three in the third space ; two in the fourth space ; two in the fifth space ; and one rather long one in the last space ; this last line being near the bottom, instead of the top of the space. The chignon is formed by two coils of plaited hair, and the vertical space between the two coils is shaded by oblique lines, running down from left to right.

Forged.

Lithographed, on stout, white and yellowish-white wove paper. The letters of FRANCO are irregular in height ; the tallest letter, A, being $1\frac{1}{2}$ mm. high, and the shortest, N, not much over 1 mm. high. The F leans very much over to the left, and the C is of a very ugly shape, the bottom half being larger than the upper, and there is no knob to the tail, like there is to the head. The body of the 6 is too large for the head, but the figure is nicely proportioned in the genuine. The little s of CS is perfectly upright, and very nearly touches the outline above it, while the C nearly touches the outline below it. The tail of the C of CORREOS is too short, and not exactly like the head. The first three letters of this word are smaller than the rest, and the E is so very tall, that it very nearly touches the top and bottom outlines of the label. (This irregular lettering ought to be an easy test.) The ornamental M in each corner of the stamp is not nearly so distinct as in the genuine, and the V-shaped centre of each is a white crescent, without the two white teeth of the genuine. The pearl in the right top corner is quite invisible in my specimen ; those in the other corners are dimly visible. There is no cheek-line at the corner of the nose—nothing but the usual curl of the nostril. There is also no oblique line at the corner of the mouth. The white line under FRANCO is merely a faint, broken hair-line, and reaches as far as under the middle of the C. The more or less horizontal part of the hair that runs into the chignon shows only six lines, instead of eleven, above the tiara, and nine or ten, instead of seventeen, below the tiara. Of the long lines on the top of the head, the fifth from the front is broken in the middle. The short lines in the spaces formed by these long ones are : one in the front space, which reaches very nearly down to the tiara ; an extremely faint one in the second space ; two in the third space ; two in the fourth space ; two in the fifth space ; there seem to be three in this fifth space, but the third short line is really only the top half of the broken, long one. After this last, at the very back, there is a prominent, long, oblique line, separate from the back outline of the hair ; in the genuine, this last line joins the back outline of the hair at the top. The back plait of hair in the chignon is almost invisible ; and there is no space between it and the other plait.

POSTMARKS.

Genuine.—22.

Forged.—22, but a rounded oval. Also the same, without outline. Also 54, without numerals.

Same Issue. 12 Cuartos, dull lilac, brown-violet.

Genuine.

Paper and engraving as before. The lettering of FRANCO 12 CS is, as before, all nearly $1\frac{1}{2}$ mm. high. Each C has a knob to the tail, exactly like that to the head, and the small s of CS leans over to the right. The 1 of 12 is taller than the 2, and the right-hand end of the foot of the 2 has a tiny, vertical point, sticking up from it. The other tests are the same as in the genuine 6 cuartos.

Same Issue. 10 Reales, green.**Genuine.**

Paper and printing as before. The tests are the same as in the 2 reales, etc.

First Forgery.

Coarsely lithographed, on thick, rather spongy, yellowish-white wove paper. This, except for the altered value, is the same as the first forgery of the 2 reales.

Second Forgery.

This is another exceedingly dangerous companion to the fifth forgery of the 2 reales. Lithographed (photogravure?), on thin, white wove paper. The pear-shaped ornament in the left upper corner has its points firmly closed, instead of open, and the similar ornament in the left lower corner is *almost* closed, *i.e.*, only a hair-line divides the points. As in the fifth forgery of the 2 reales, the end of the upper of the two tendrils below the first R of CORREOS is firmly joined to the side of the lower tendril, though they do not touch in the genuine. The rest of the stamp is almost an exact reproduction of the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—54, without numerals.

Second Forgery.—21.

Issue of 1852. 6 Cuartos, dull rose.

I had no forgeries of this issue when the second edition of this work appeared. I have not seen any dangerous counterfeits of the lower value.

Genuine.

Engraved, as before, on thick, and on thin, white wove paper. The lettering is all the same size, *i.e.*, about $1\frac{1}{2}$ mm. high. The little s of CS leans over to the right; but all the other letters are upright, and equidistant from the upper and lower outlines of the containing-labels. The C of FRANCO, that of CS, and that of CORREOS are all exactly alike, and the tail of each has the same knob as the head. In each corner of the stamp there is an ornamental white M. The V-shaped centre of this ornament is swollen, and rounded into a sort of bulb, which contains two sharp, white teeth. (These are perfectly distinct.) In each of the four corners,



above the head of each M, there is a white pearl, with a dark dot in the centre of it; but the one in the right top corner is defective, as there are dots at the *edge* of the pearl, making it a white crescent. There is a curved line at the corner of the nose, marking the contour of the cheekbone, and a short, straight, oblique line at the corner of the mouth. The white line under FRANCO, which forms the top boundary of the left, upper spandrel, extends only as far as the right foot of the N. It is perfectly distinct, and unbroken. At the back of the Queen's head, between the vertically-falling hair and the chignon, the rest of the hair is brushed almost horizontally. In this part, above the tiara, there are eleven coloured, horizontal lines; and, below the tiara, about seventeen similar lines. The hair at the top of the head is divided into six portions by five long, sloping lines, which run from the top of the head down to the tiara. Between these long lines, there are shorter ones, which do not come

down to the tiara : four in the first space, under the N of FRANCO ; two in the second space ; three in the third space ; two in the fourth space ; two in the fifth space ; and one rather long one in the last space ; this last line being near the bottom, instead of the top of the space. The chignon is formed by two coils of plaited hair, and the vertical space between the two coils is shaded by oblique lines, running down from left to right.

Forged.

Lithographed, on stout, white and yellowish-white wove paper. The letters of FRANCO are irregular in height ; the tallest letter, A, being $1\frac{1}{2}$ mm. high, and the shortest, N, not much over 1 mm. high. The F leans very much over to the left, and the C is of a very ugly shape, the bottom half being larger than the upper, and there is no knob to the tail, like there is to the head. The body of the 6 is too large for the head, but the figure is nicely proportioned in the genuine. The little s of CS is perfectly upright, and very nearly touches the outline above it, while the C nearly touches the outline below it. The tail of the C of CORREOS is too short, and not exactly like the head. The first three letters of this word are smaller than the rest, and the E is so very tall, that it very nearly touches the top and bottom outlines of the label. (This irregular lettering ought to be an easy test.) The ornamental M in each corner of the stamp is not nearly so distinct as in the genuine, and the V-shaped centre of each is a white crescent, without the two white teeth of the genuine. The pearl in the right top corner is quite invisible in my specimen ; those in the other corners are dimly visible. There is no cheek-line at the corner of the nose—nothing but the usual curl of the nostril. There is also no oblique line at the corner of the mouth. The white line under FRANCO is merely a faint, broken hair-line, and reaches as far as under the middle of the C. The more or less horizontal part of the hair that runs into the chignon shows only six lines, instead of eleven, above the tiara, and nine or ten, instead of seventeen, below the tiara. Of the long lines on the top of the head, the fifth from the front is broken in the middle. The short lines in the spaces formed by these long ones are: one in the front space, which reaches very nearly down to the tiara ; an extremely faint one in the second space ; two in the third space ; two in the fourth space ; two in the fifth space ; there seem to be three in this fifth space, but the third short line is really only the top half of the broken, long one. After this last, at the very back, there is a prominent, long, oblique line, separate from the back outline of the hair ; in the genuine, this last line joins the back outline of the hair at the top. The back plait of hair in the chignon is almost invisible ; and there is no space between it and the other plait.

POSTMARKS.

Genuine.—22.

Forged.—22, but a rounded oval. Also the same, without outline. Also 54, without numerals.

Same Issue. 12 Cuartos, dull lilac, brown-violet.

Genuine.

Paper and engraving as before. The lettering of FRANCO 12 CS is, as before, all nearly $1\frac{1}{2}$ mm. high. Each C has a knob to the tail, exactly like that to the head, and the small s of CS leans over to the right. The 1 of 12 is taller than the 2, and the right-hand end of the foot of the 2 has a tiny, vertical point, sticking up from it. The other tests are the same as in the genuine 6 cuartos.

Forged.

Lithographed, in mauve, on thick, hard, white wove paper. The letters of FRANCO are irregular, mostly too near the top outline of the label. The A is very short, much shorter than the R or N; the C has no knob to the tail; and the O just touches the outline above it. The 1 of 12 is not so tall as the 2, and the 2 has no turned-up point at the end of the tail. The tail of the C of C^s has a knob larger than the head, and the little S is perfectly upright, with its upper half considerably larger than the lower. The V-shaped portion of the centre of the M, in the right bottom corner of the stamp, shows two white teeth; the one in the left bottom corner shows one; those in the top corners have none. The rest of the tests are the same as in the forged 6 cuartos.

POSTMARKS.

Genuine.—As before.

Forged.—54, without numerals.

Same Issue. 2 Reales, vermilion; 5 Reales, green;
6 Reales, blue.

Genuine.

Engraving and paper as before. The design is the same as in the 6 cuartos, except that the movable, upper inscription is now CERT^{DO} 2 (5, 6) R^s. The letters of CERT^{DO} are a shade over 1½ mm. high. The stop under DO is not exactly under the space between the two letters, but slightly to the left of the centre. The R of R^s is upright, with an extremely stumpy tail, and the stop is equidistant between the bottom of the S and the outline of the label below it. The white line under CERT^{DO}, which forms the top outline of the left upper spandrel, reaches as far as the middle of the T; and the similar white line, above CORREOS, extends to above the beginning of the E. The other tests are the same as in the 6 cuartos.

First Forgery.

Lithographed, the 2rs. in light scarlet, the 5rs. in yellow-green, and the 6rs. in dull, greenish-blue, on fairly thick, white wove paper. The letters of CERT^{DO} are 1½ mm. high. The C and T of CERT^{DO} are closer to the outline beneath them than the other letters. The D of DO leans over to the left; the O leans over to the right; and the stop is exactly under the space between DO. The R of R^s slants very much over to the left. The white line under CERT^{DO} can usually be traced to almost as far as under the D; and the similar line above CORREOS reaches to above the centre of the E. The first three letters of CORREOS are smaller than the rest; the E is the tallest, and reaches almost to the top and bottom of the label. The figures 185 of the date are much nearer to the bottom than to the top of the label; the flag of the 5 is *very* short, reaching only to above the centre of the numeral, instead of to considerably beyond the centre. In the genuine, the stop after 1852 is as large as that after CORREOS; in this forgery, it is either very small, or altogether absent. The ornamental M in each upper corner is the same as in the forged 6 cuartos, but the M in the left lower corner shows one white tooth in the V-shaped part, and the one in the right lower corner shows two teeth, like the genuine. There is no line at the corner of the nose, or at the corner of the mouth. The horizontally-brushed hair, to left of the chignon, shows six lines above the tiara, and either nine or ten below it. The vertical lines on the top of the head are the same as in the forged 6 cuartos. There is only a dark line,

instead of a long, triangular space, separating the two coils or plaits of the chignon. It will be seen that, except for the altered values, these counterfeits are practically identical with the forgery of the 6 cuartos.

Second Forgery.

Of this I have only the 2 reales. Typographed, in dull, orange-vermilion, on thin, hard, yellowish-white *laid* paper. The letters CERT are nearly 2 mm. high, so that they almost touch the outlines, above and below them. The D of DO leans over to the left, and the O to the right; there is a dot between them, which joins their bases together; and there is a very blotchy dot, like a flattened-out comma, lying on its back, below the centre of the two letters, and almost touching the outline of the label below them. The footstroke to the first limb of the R of R^s is very much too long on the right side, and the top half of the little S is larger than the bottom half. The white line above CORREOS very nearly, if not quite, joins the white ring round the portrait. The letters CO of CORREOS are smaller than the rest. The 8 of 1852 is shorter than the 1, and very much lower than the 5, which goes very close to the outline above it. The stop after the 2 is enormous, and is blotched into the lower corner of the label. The curved cheek-line at the corner of the nose is *very* prominent in this forgery. The horizontally-brushed hair, to left of the chignon, shows eight lines above the tiara, and about ten below it. I think one of the easiest tests for this forgery is in the shading on the back of the neck. In the genuine, there are two ribbons, hanging down from the chignon, parallel with the back of the neck, and the inner one close to it; the outer ribbon turns round at the bottom, and lies along the base of the neck, reaching nearly to the centre of it; while the back of the neck is shaded by nineteen *horizontal* rows of dots. In this forgery, the dots are so disposed as to look like *vertical* rows, instead of horizontal ones, giving the neck a vertically-striped appearance. The laid paper will also, of course, instantly condemn this counterfeit.

Third Forgery.

Lithographed, on thick, white wove paper. I have only the 2 reales, and the colour is very peculiar, something like the shade of the "mustard" 5 c. United States, with a little red in it. The letters CERT are only about 1½ mm. high; there is an oblong dot under the very beginning of the little D, and usually a smaller, circular dot, to right of the oblong one. The tail of the R of R^s has the usual curl, and is not like the abbreviated limb of the genuine. The white line under CERT^{do} only reaches as far as the tail of the R; and, in some copies, it very nearly or quite touches the white ring round the portrait. The similar white line above CORREOS only reaches to the beginning of the second R. The ornamental M in the right lower corner shows two white teeth in the V-shaped part, but the others only show white crescents or blotches. The dotted ball or pearl in the right top corner is quite invisible. The line forming the curl of the nostril points almost vertically upwards, instead of curling round to the left. There is no curved cheek-line, and only an extremely short line at the corner of the mouth. In the horizontally-brushed hair, to left of the chignon, there are ten lines above the tiara, and about fifteen below it. The hair at the top of the head is divided into four broad spaces, by long lines, coming down to the tiara: the first space contains one rather long line, and two shorter ones; the second, two lines; the third, three lines; the fourth, four lines. (This is an easy test.) The two plaits or coils of the chignon are separated by a broad, vertical coloured line. There seem to be only nine horizontal rows of dots on the back of the neck.

Fourth Forgery.

Of this I have only the 2 reales. Lithographed, in the same peculiar colour as the third forgery, on fairly thick, yellowish-white wove paper. The E of CERT^{DO} leans away from the C, and the dot is under the rounded part of the D. The R of R^s is fully $1\frac{1}{4}$ mm. high; its foot-stroke extends much too far to the right, and the tail is not abbreviated. The white line under CERT^{DO} reaches very little beyond the R, and the similar white line above CORREOS only reaches as far as the middle of the second R, instead of to the beginning of the T. (This is an easy test.) The V-shaped centre of each ornamental M is simply a large, white blotch. The white balls in the four corners are all perfect, and each contains a very small, coloured dot. There is no curved cheek-line at the corner of the nose, and only an extremely short line at the corner of the mouth. There are nine lines in the horizontal part of the hair, to left of the chignon, above the tiara, and about ten below the tiara. The hair at the top of the head, in my specimen, is so covered by the postmark, that I cannot give details. The chignon is also covered. The bottom lettering is too tall, being not far short of 2 mm. high. The lower knob of the C of CORREOS is not so large as the upper one. The flag of the 5 is perfectly horizontal, and equally thick for its whole length; but in the genuine, it is wedge-shaped, ending in a sharp point. There is hardly any sign of the vertical stroke at the end of the tail of the 2, and the stop after the 2 is much larger than that after CORREOS.

Fifth Forgery.

This is very like the last. I have only the 6 reales. Lithographed, on thin, yellowish-white wove paper. The colour is a very greenish-blue. The letters CERT are $1\frac{1}{2}$ mm. high; the stop under DO is very shapeless, though about in the proper position. The R of R^s leans very much over to the left, and the tail is not abbreviated. There is a hollow at the right bottom corner of the containing-label, and the stop under the little s just touches this place. The white line under CERT^{DO} does not reach as far as the T, and the similar white line above CORREOS only reaches about to the middle of the second R. A very easy test for this forgery is, that most of the letters of CORREOS are joined together, either at the top or at the bottom, by a coloured line. A line also joins together the tops and the bottoms of the 18 of 1852. The stop after the date is much larger than the stop after CORREOS. The ornamental M in the right top corner shows two white teeth, like the genuine, and so does the one in the right bottom corner, but neither of the others. The white ball in the left top corner is very shapeless. There is a curved cheek-line at the corner of the nose, in this forgery, and a very short line at the corner of the mouth. On the side of the cheek, level with the corner of the mouth, there is a small, coloured dot in my specimen, but I do not know whether this is always visible. The horizontal hair, to left of the chignon, shows nine lines above the tiara, and about thirteen below it. The hair at the top of the head is covered by the postmark, so I cannot give details. There are only fourteen horizontal rows of dots on the back of the neck.

Sixth Forgery.

Of this I have only the 5 reales. Lithographed, in rather shiny, yellow-green ink, on thick, yellowish-white wove paper. In the genuine, and all the forgeries hitherto described, the queen's expression has been quite pleasant; this counterfeit may be easily distinguished from all the rest by a thin, very much pursed-up lower lip, which gives her a sour and bad-tempered expression. The letters CERT are barely $1\frac{1}{2}$ mm. high;

DO is too near the upper outline of the label; and the stop, which is small, and almost centrally between the letters, is too near the bottom of the label, so that letters and stop look very far apart. The R of R^s leans a shade over to the left, and its vertical limb looks too long for the tail. The stop is nearer to the bottom of the label than to the S. A very easy test for this counterfeit is, that the white line under CERT^{no} is continued right along the top of the stamp, from one side to the other. There is no stop after CORREOS, and the stop after 1852 touches the lower corner of the oval. The second R of CORREOS leans over to the left. Another easy test is, that the horizontal lines of shading in the right-hand half of the tiara are only three in number, whereas the genuine and all the other forgeries have four lines of shading in the tiara. I don't think I need trouble the reader with any further test for this counterfeit.

Seventh Forgery.

Of this I have only the 6 reales. Lithographed, in extremely greenish-blue, on thick, hard white wove paper. The letters CERT are decidedly under 1½ mm. high. The R has a curious, long tail, stretching out far too much to the right; and the foot-stroke on the right side of the T ends with a blotch, that looks like a little stop. There is a large oblong, or shapeless stop, under the first stroke of the D. The white line under CERT^{no} does not reach even so far as the end of the tail of the R; and the white line above CORREOS cannot be traced further than above the second R. The M in the right bottom corner is the only one that shows the white teeth. The curl of the nostril goes vertically upwards, and there is no curved check-line, and only a very short line at the corner of the mouth. The horizontal hair, to left of the chignon, shows ten lines above the tiara, and fifteen below it. The top of the head is divided into five portions by four long lines, three of them thick. The front portion contains three short lines; the second, three lines; the third, three lines; the fourth, one line; and the fifth, two lines. The coils of hair are arranged in such a way that they look like a ring, seen rather edgeways. The 5 of 1852 is shorter than the 8, and the 2 has a curly foot, instead of a straight one.

Eighth Forgery.

This is a marvellous production, and might deceive anybody. I have only the 5 reales. Probably printed by photogravure, the same colour as the genuine, on thick, hard, yellowish-white wove paper. The dotted ball in the left bottom corner is perfect, but all the other three are white crescents. The horizontally-brushed hair, below the tiara, shows only fourteen lines, the crest, at the bottom, being all merged into a solid blotch. There is no cheek-line at the corner of the nose; but this is no particular test, as the genuine stamps do not always show it. I have spent a very long time studying the stamp, line by line, but the above are really the only differences that I can see. Unfortunately, my single specimen is rather heavily postmarked, so I may have missed some defects.

POSTMARKS.

Genuine.—22.

First Forgery.—29, small; 54, without numerals; 100.

Second Forgery.—Uncancelled.

Third Forgery.—22.

Fourth Forgery.—22.

Fifth Forgery.—22.

Sixth Forgery.—23.

Seventh Forgery.—22, with *very* thick frame; 100.

Eighth Forgery.—22.

Issue of 1853. 6 Cuartos, rose, carmine.

Genuine.

Engraved in *épargne*, on thick or thin, white wove, and also on bluish wove paper. The lettering is all level, and equidistant from the upper



and lower outlines of the containing-labels. The c and o of CORREOS are tall, narrow letters. The stop after the s is about equidistant between the end of the s and the projecting foot-stroke of the r. The thick, vertical outline of the triangular spandrel in the right top corner, if prolonged upwards, would pass just clear to the right of the stop after 1853. None of the letters of either inscription touch each other anywhere. There is no flaw in the F of FRANCO, and its foot-stroke is equal, right and left. The 6 has no stop after it. The corner-spandrrels are formed by graduated, coloured, horizontal lines. Of these coloured lines, there are eleven in the left top corner; eleven in the right top corner; ten in the left bottom corner; and ten in the right bottom corner. The pearls round the head cannot be traced all round, but the upper and lower ones are cut off or hidden by the top and bottom labels. On each side of the head there are twenty-eight perfect pearls, with parts of two other pearls at the top, and parts of two at the bottom also. The pearls are round and regular. There is an oblique, straight line at the corner of the nose, and a similar one at the corner of the mouth. The tip of the nose is rounded, and it is decidedly *retroussé*. The front of the hair just hides the outer corner of the eye. There are eight dotted lines of shading under the chin; they are not horizontal, but curve upwards, towards the face; and the three uppermost lines are continued to the back of the neck. There are thirteen dotted lines of shading at the back of the neck; the second from the top is the first of the three that run from front to back. On the coronet, there are six ornaments; first, part of a large trefoil, seen in profile, which does *not* touch the bearded circle; then a small trefoil; then a large trefoil; then a small trefoil; then another large trefoil; and then a very small *fleur-de-lys*. The white line of the base of the coronet tapers very much at the back, from under the last trefoil to the end. The ear is a white, outlined crescent, which does not touch the thick outline of the hair to right of it, and it contains three thick, horizontal lines of shading. The hair at the top of the head shows eighteen lines; and the horizontally-brushed portion, between this and the chignon, shows six lines above the coronet, and eight below it; the eighth line is difficult to make out. Below the bottom edge of the front of the coronet, under the first two trefoils, and touching the edge, there are six *very* short, vertical lines, some of them mere stumps. The chignon is composed of two coils of broad plaits; and the end of the front hair is twisted into a rope, which runs into the middle of the front edge of the chignon. This rope has four oblique, coloured lines across it. It gets gradually thinner towards the chignon, is perfectly distinct, and there are three coloured lines below it, and parallel with it, running into the chignon.

First Forgery.

Rather coarsely lithographed, in bright rose, on medium, very white wove paper. The c and o of CORREOS are rather wide and rounded letters, and the second r is rather lower than the first. The stop after this word is much nearer to the s than to the r. The thick, vertical outline of the right upper spandrel is drawn too high, and touches the lower outline of the top label. If this line were prolonged still further upwards, it would nearly blot out the stop after 1853; and if any portion of the stop should

still be visible, it would be at the *right* side of the said line. The 8 touches the bottom outline of the containing-label; the 1 and 3 are rather close to the bottom, but the 5 is high above it. In my specimen, the left side of the foot of the F of FRANCO is a thick blotch; and the letters RAN are all joined together at the bottom, as are also the RRE of CORREOS. There is a distinct stop after the 6, level with the bottom of the little s of c^s. There are fourteen horizontal, coloured lines in the left top spandrel; twelve in the right top spandrel; thirteen in the left bottom spandrel; and eleven in the right bottom spandrel. The topmost line in each of the upper spandrels is very much thicker than the rest. The pearls round the head can be traced all round the bottom of the circle, and they are of irregular sizes and shapes, some being oval. From the one under the second R of CORREOS, to the one above the C of FRANCO, there are thirty-one pearls down the left side; and, from the stop after CORREOS to above the 6, there are twenty-seven pearls. The eleventh pearl down the left side is badly made, with a line through it; and there is also a line, partly through the twenty-first pearl on the right side. There is a line at the corner of the mouth, but none at the corner of the nose. The tip of the nose is sharp, and it is not *retroussé*. The front of the hair does not touch or hide the corner of the eye. There are seven dotted lines of shading under the chin; and, in several of them, the dots are joined by thin lines, so as to be like pearls on a string; these lines are very nearly horizontal, instead of curving up towards the face. The fourth, fifth, and sixth of these lines seem to be the ones which are continued to the back of the neck. There are eleven lines at the back of the neck, counting from the first that goes across; and these lines are of dots, connected by lines, like pearls on a string. The first two ornaments on the coronet look like widely-open poppy-flowers as much as anything; the third ornament is a large trefoil; the fourth is like some sort of a flower, with all the petals, except one, pulled off, and only the stumps left, round the central portion; the fifth ornament is somewhat of a trefoil-shape, but each of the three leaves is partly split, or double. The sixth ornament—the little *fleur-de-lys*—is absent. The base or band of the coronet is the same width from front to back. The white crescent which does duty for an ear goes against the thick outline of the hair, to right of it, and its centre is solid. As far as I can make out, under the postmark, there are about twenty-two lines on the top of the head, many of them very scratchy, double, or otherwise irregular. The horizontally-brushed part of the hair shows five thick lines above the coronet, and about thirteen below it. There are no short lines under the front edge of the coronet. The chignon looks like a broad, circular plait, seen almost edgewise. There are four irregular, coloured lines running into the bottom of it, from the end of the front hair, and the back of the neck; but the rope of twisted hair is not visible. I have one specimen of this forgery which shows no foot-stroke at all on the left side of the foot of the F of FRANCO, and no stop after the 6; but it is the same as the counterfeit just described in all other respects.

Second Forgery.

This is a ridiculous affair. Lithographed, in bright red, on thick, hard, white wove paper. The stop after CORREOS is very close to the S. The thick, vertical line of the spandrel in the right top corner, if prolonged upwards, would pass *far* to the right of the stop after 1853. The 5 leans over to the right, instead of very slightly to the left. The tail of the R of FRANCO curls upwards, into a hook. The lines in the spandrels are: left upper spandrel, fifteen; right upper spandrel, sixteen; left lower spandrel, sixteen; right lower spandrel, nineteen. There are thirty-six pearls on the left side,

and thirty-eight or thirty-nine on the right ; I am not sure of these latter, as my stamp is damaged on the right side. The expression of the face is an easy test, as it is most sanctimonious and prudish, with a straight mouth, and a drooping, Jewish nose, with a slanting nostril that has no curl in it. There is no line at the corner of the nose or mouth. No shading is visible under the chin ; and the shading at the back of the neck consists of twelve faint, dotted lines. There is no trefoil at the front of the coronet, and no *fleur-de-lys* at the back of it ; the ornaments being five very stiff-looking trefoils, alternately small and large. The hair at the top of the head shows twenty-four lines, instead of eighteen ; and the horizontally-brushed hair at the back of the head shows ten lines above the coronet, and eighteen below it, to the bottom. The chignon is formed by three narrow coils ; and the twist of the ends of the front hair, going into the chignon, cannot be seen. Further details are unnecessary. I think the downward-drooping nose is enough to condemn this counterfeit instantly.

Genuine.—22.

First Forgery.—10.

Second Forgery.—A large, very thin, curved line, probably part of a very large copy of 1.

POSTMARKS.

Same Issue. 12 Cuartos, reddish-purple.

Genuine.

Engraved, like the 6 cuartos, on thin, white wove paper. The letters RAN of FRANCO are not joined at the bottom, and the foot of the 2 of 12 is a horizontal stroke, with a little, vertical point at the end. The other tests are the same as for the genuine 6 cuartos.

Forged.

Poorly lithographed, on rather thick, very white wove paper. The letters RAN of FRANCO are all joined at the bottom, and the tail of the 2 of 12 does not turn up at the end. The other tests are the same as for the first forgery of the 6 cuartos.

POSTMARKS.

Genuine.—22.

Forged.—10.

Same Issue. 2 Reales, scarlet.

Genuine.

Engraved as before, on thin, white wove paper. The lower inscription is CERT^{DO} 2 R^S, and the letters CERT are far apart, and equidistant between the upper and lower outlines of the label. The stop under the little DO is nearer to the D than to the O ; and the straight foot of the 2 turns up into a little point at the end, as in the 12 cuartos. The S of R^S seems to lean *very* slightly away from the R. The other tests are the same as in the genuine 6 cuartos.

First Forgery.

Poorly lithographed, on thick, very white paper ; wove, or vertically laid. The lower inscription is a very easy test, as it is FRANCO 2 R^S. The letters RAN are joined at the bottom, and the 2 has a curly foot. The little S is upright, and is larger at the top than the bottom ; while the stop under it is much nearer to the bottom outline than to the S. The other tests are the same as in the first forgery of the 6 cuartos.

Second Forgery.

Lithographed, in scarlet-vermilion, on *very* thin, bluish-white wove paper. CORREOS is in thick, rather blotchy letters, almost standing on the outline below them. The RR are joined together, top and bottom, and the stop is oval, and rests on the outline below it. The 1 and the 8 of 1853 touch the outline above them; the 8 is broken at the top; and the front of the head of the 3 points slantingly forward, towards the middle of the 5, instead of straight downwards. CERT^{DO} is in the same large, clumsy letters as the upper inscription, and the C, E, and first stroke of the R rest on the lower outline of the label, while the 2 touches both top and bottom of the label. The stop under the little DO is placed very nearly centrally between the letters, and *almost* touches the bottom outline of the label. The S of R^S is upright, and the R leans slightly over to the right. The spandrels are a fairly easy test; there are only eight horizontal lines in each of the upper ones, ten in the left lower one, and nine in the right lower one. There are twenty-nine pearls to left of the head, and twenty-nine and part of another to right of it; they are fairly regular. There is no oblique line at the corner of the nose or of the mouth. The eye is looking decidedly down, instead of straight forwards. There are seven dotted lines of shading on the chin, the two at the top going to the back of the neck. At the back of the neck there are eleven lines of shading. The trefoil in profile on the front of the coronet is very poor. Next to it is what looks like a small, badly-made *fleur-de-lys*; then comes a large, floral thing, more like a cross than a trefoil; then a small, white cross; then a small edition of the large, white cross; then a small, plain cross, the left arm of which is almost invisible. The band of the coronet is the same width from front to back. The ear touches the thick outline of the hair, and its centre appears to be solid. There are eighteen lines in the hair, at the top of the head; six lines in the horizontally-brushed part, at the back of the head, above the coronet, and nine or ten below the coronet. Below the front edge of the coronet there are six *very* short, vertical lines.

Third Forgery.

Lithographed, in bright rose, on *very* thin (*pelure*), white wove paper. This is very much more deceptive than either of the forgeries just described. The stop after CORREOS is far nearer to the S than to the 1, and the front of the head of the 3 points forwards, towards the 5, instead of downwards. The stop under the little DO of CERT^{DO} is exactly under the centre of the two letters. The S of R^S is upright, and the stop is not under the centre of the S, but too much to the right. Each of the upper spandrels contains eleven horizontal, coloured lines; the left lower one probably also contains eleven, but the postmark covers some of them in my specimen; the right lower one has nine. There are twenty-nine pearls to left of the head, the top and bottom ones being partly cut off by the labels, and thirty-two to right of the head; three at the top and two at the bottom being also partly cut off by the labels. The oblique line at the corner of the nose is very short. The hair reaches to the corner of the eye, but does not hide or cover any part of it. There are seven lines of shading on the chin; three at the top go to the back of the neck, as in the genuine. At the back of the neck there are ten lines of shading. The front trefoil on the coronet is poorly drawn, and the last ornament looks like a cross, rather than a *fleur-de-lys*. The ear touches the outline of the hair in front of it, and is solid in the centre, except for a horizontal, white mark. There are sixteen lines, instead of eighteen, in the hair, at the top of the head; and, as far as I can see through the postmark, there are five above the coronet, and six below the coronet, in

the horizontally-brushed part. The postmark covers the rest of the details, but those already given will probably be sufficient. There are eight very short lines below the front of the coronet.

Fourth Forgery.

Engraved in *taille-douce* (?), in a sort of brick-red, on thin, white wove paper. There is no line at the corner of the nose. In the horizontally-brushed hair, at the back of the ear, below the coronet, there are only six lines to be seen. The twist of hair which goes from under the ear to the chignon has its lower edge defined by a white hair-line in the genuine; but there is no hair-line under the twist in this forgery. Except for these small discrepancies, this forgery is an accurate copy of the genuine, and may be labelled "very dangerous."

Fifth Forgery.

This is a good-looking counterfeit, but not so deceptive as the one just described. Lithographed, in dull red, on thick, white wove paper. In the word CORREOS, the second R is the tallest letter, and the second O the shortest. (In the genuine, the letters are, of course, all equal in height.) An easy test is the stop after 1853, which is so extremely small, that it can only be seen with the microscope. The C of CERT^{do} is a very round-looking letter, and the stop under the little DO is *much* nearer to the O than to the D. The left upper spandrel contains eleven horizontal lines, with a thin, white line of separation between the top line and the label above it. The right upper spandrel has twelve lines; the top line being joined to the label above it. The lower spandrels contain twelve lines each. There are thirty pearls to left of the head, and thirty-one to right of it, with one imperfect pearl at the top, and two at the bottom, on the right side. There is no sign of any oblique line at the corner of the nose, and very little at the corner of the mouth. The front of the hair *barely* touches the corner of the eye. There are, as in the genuine, eight curved, dotted lines under the chin, but only thirteen at the back of the neck; and the two upper ones are solid, instead of dotted. The ornaments on the coronet are fairly imitated, except that the last one is a small trefoil, instead of a sort of *fleur-de-lys*. The hollow of the ear is perfectly solid. The lines on the head are like the genuine; the centre of the ear is solid; and the twist of hair is represented by a thin, white line, all the rest of it being lost in the shading.

POSTMARKS.

Genuine.—22.

First Forgery.—10; 54, without numerals.

Second Forgery.—Uncancelled.

Third Forgery.—22.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—22.

Same Issue. 5 Reales, green.

Genuine.

Engraving and paper the same as in the 2 reales, and the tests are the same, except for the alteration in the numeral of value. The tail of the 5 is curved inwards; and if the neck were prolonged downwards, it would pass well to the *left* of the ball of the tail.

First Forgery.

Poorly lithographed, in light yellow-green, on thick, white wove paper. The tail of the 5 projects to the left, instead of curling inwards; and, if the neck were prolonged downwards, it would pass very nearly clear to the *right* of the ball of the tail. The C of CERT^{DO} looks like a G; the right arm of the T hangs down a good deal lower than the left; the stop under the little DO is exactly central, between the letters; there is a thin hyphen, or scratch, before the R of R^S; and the S is upright, and at some distance from the R. The rest of the tests are the same as for the first forgery of the 6 cuartos.

Second Forgery.

Lithographed, in light green, on rather thin, white wove paper. The C of CORREOS touches the outline below it, and the letters RE are joined at the foot. The tail of the 5 at the bottom of the stamp projects rather to the left, so that, if the neck were prolonged downwards, it would cut through the centre of the ball of the tail. The letters of CERT are much nearer the lower outline of the frame than they are to the upper outline, and the stop after R^S almost touches the lower outline. There are twelve horizontal lines in the left upper spandrel, and thirteen in the right one; twelve in the left lower spandrel, and thirteen in the right one. The pearls can be traced, nearly round the bottom of the circle; there are thirty-one on the left side, including three imperfect ones at the top, and three at the bottom. On the right side, there are thirty-two pearls, including two imperfect ones at the top, and three at the bottom. There is no oblique line at the corner of the nose, and none at the corner of the mouth. Under the chin, there are seven horizontal, dotted lines of shading, and the back of the neck shows twelve dotted lines. The coronet is almost covered by the postmark, but the last ornament is a distinct trefoil. The ear is a dark line, instead of a white one, bounded by two dark ones; and its centre seems to have four or five coloured lines across it, as far as I can make out, through the postmark. The hair on the top of the head only shows fourteen lines; and there are eight lines in the portion behind the ear, below the coronet. The twist of hair, from the ear to the chignon, is very white, and shows ten oblique lines, instead of four, and these lines only go partly across it.

Third Forgery.

This is very dangerous. Probably printed by photogravure, on rather thin, white wove paper. I have gone carefully over the whole stamp, almost line by line, and cannot find one single point in which it differs from the genuine, and anybody would accept it as genuine, without hesitation.

POSTMARKS.

Genuine.—22.

First Forgery.—10, 100.

Second Forgery.—23.

Third Forgery.—22.

Same Issue. 6 Reales, blue.

Genuine.

Paper and engraving the same as in the genuine 2 reales. The design is the same as in the other higher values, with the exception of the altered numeral.

First Forgery.

Lithographed, in bright blue, on thick, very white wove paper. The letters CER of CERT^{DO} are all joined at the bottom, and the stop under the DO is exactly central between the letters. The other tests are the same as for the first forgery of the 6 cuartos.

Second Forgery.

Lithographed, in deep blue, on thin, yellowish-white wove paper. The letters of CERT^{DO} are too near the top outline of the containing-label, and the stop under the DO is very slightly nearer to the O than to the D; just the opposite of the genuine. The front of the top of the 3 of 1853 points towards the 5, instead of straight downwards. There are eleven lines in the left upper spandrel; twelve in the right upper one; ten in the left lower one; and nine in the right lower one. There are thirty pearls to left of the head, including two imperfect ones at the top; and thirty-one on the right side, including two imperfect ones at the top, and one at the bottom. There is a fairly large line at the corner of the nose, and another at the corner of the mouth. The hair does not touch the corner of the eye. There are eight oblique, but hardly curved, dotted lines under the chin, and twelve lines at the back of the neck. The large trefoil on the centre of the coronet is crooked and badly drawn, and the last ornament is more like a cross than a *fleur-de-lys*. The back of the band of the coronet tapers very little. The ear touches the hair in front of it. There are sixteen lines on the top of the head, five lines at the back, above the coronet, and about twelve irregular lines at the back, below the coronet.

POSTMARKS.

Genuine.—22.

First Forgery.—10.

Second Forgery.—23.

Issue for Madrid, 1853. 1, 2, 3 Cuartos, bronze.

The 3 cuartos was issued on April 10th, 1853, and the 1 cuarto on October 15th, 1853. The 2 cuartos was a stillborn stamp, prepared and printed, but never issued.

Genuine.

Engraved in *épargne*, on thin, white wove paper. None of the letters touch each other anywhere, except the R and A of FRANCO; and each C has its head and tail alike. The upright stroke of the F of FRANCO is fully $\frac{1}{2}$ mm. from the side of the stamp. The cross on the crown is exactly under the centre of the first I of INTERIOR, and the crown has five arches, resting on trefoils; the two right-hand arches are not so distinct from one another as the two left-hand ones are. Each side of the wreath round the arms contains five bunches of leaves, each bunch separated from the next by two berries on stalks. The lowest bunch on the right side contains four leaves; the second, three; the third, four; the fourth, four; and the top bunch, three. The lowest bunch on the left side has three leaves; the second, three; the third, four; the fourth, four; and the top bunch, three leaves and a white line. There are seven six-pointed, fat stars on the shaded ring. The bear has a distinct mouth and eye. He has a crown of three points on his head, and his hind



quarters do not touch the ring, so that a stumpy tail is visible. There is a line round his neck. The leaves of the tree do not touch the ring anywhere. The coloured, horizontal lines in the spandrels are not drawn far enough to touch the solid background, behind the arms, but leave a white line, completing the white outline of the octagon. Counting the *white* lines (*not* the coloured ones) in the spandrels, there are nine in each of the four corners. The coloured outline of the stamp is about $\frac{1}{4}$ mm. thick.

First Forgery.

Of this I have only the 1 cuarto. Lithographed, in blackish-bronze, and red-bronze, on thin, white wove paper. Each C in the inscriptions has a tail without any knob. (This is an easy test.) The first R of CORREO is taller than the C and the O. The left arm of the T of INTERIOR is very much shorter than the right arm; there is no head-stroke to the first I; and the O and final R are broken at the top. The letters FRAN of FRANCO are all joined at the bottom, and the F is very close to the side of the frame, so that the foot-stroke touches it. The foot of the first stroke of the N is a blotch. The U of CUARTO is of an ugly shape, and it leans towards the C; the left arm of the T is longer and larger than the right arm. The crown has no cross on it, but the front of the crown has a sort of five-leaved flower, with a dark, oval dot in the centre of it. There are no arches on the crown, but each side of the flower before-mentioned there are five tapering white objects, something like a row of parsnips, standing side by side. The circlet of the crown, which ought to show three jewels, and three half-jewels, has two plain dark lines drawn across it, from side to side. The bunches of leaves on the wreath, counting from the bottom, contain: right hand, 4, 3, 3, 4, 3; left-hand, 2, 3, 3, 3, 3. The berries are not at all distinct, as many of the stalks are much too thick; below the second bunch from the top, on the left side, there is only one berry. The shaded ring contains five white balls, each with a more or less crescent-shaped mark in the centre of it. The bear's eye is visible, but not his mouth. He has only one front paw, instead of two, and he is sitting on the ring, so that his hind legs and stumpy tail cannot be seen. He has no crown on, and there is no cord or line round his neck. The leaves of the tree touch the ring, to the left of the top. The coloured lines in the spandrels run right into the solid octagon, so that the white line surrounding the octagon is only visible at the top, bottom, and sides. There are eight horizontal, *white* lines in each of the upper spandrels, eight in the left lower spandrel, and seven in the right lower spandrel. The frame of the stamp is much thicker than the genuine; in its thickest part, near the right top corner, it is quite $\frac{3}{4}$ mm. high.

Second Forgery.

Of this I have only the 1 cuarto. Lithographed, in golden-bronze, on fairly thick, white wove paper, very different from the transparent, almost *pelure* paper of the genuine and of the first forgery. The lettering is very irregular. The first R of CORREO is so tall, that it touches the outline above it, and the second O is much too small. The letters OR of INTERIOR also touch the outline above them. Each C has a tail without a knob, and the C of FRANCO is far too small, but has a sort of hook coming from its head, and touching the outline above it. There is no stop after CUARTO. The cross on the crown is to the left of the first I of INTERIOR. The crown itself is the most extraordinary object, being formed by white crescents, shaded with horizontal lines. It doesn't seem to have any base, except a sloping, shapeless white line. There are three leaves in each of the bunches on the right side, and three also in each of the

bunches on the left side, except the middle one, which has four. There are no berries, and each bunch is separated from its neighbour by a ball. There are seven circular objects on the shaded ring, but they are not stars. The bear has a large, conical lump on his head, instead of a crown. He has only one front paw. He seems to be sitting on the ring, but my specimen is postmarked just there. There is no cord round his neck. The leaves of the tree are very straggling, and touch the ring, to the right of the top. There are nine horizontal white lines in each of the upper spandrels; eight in the left lower spandrel; and nine in the right lower spandrel. The frame is too thick, measuring fully $\frac{1}{2}$ mm. broad.

Third Forgery.

Of this I have the 1 and 3 cuartos. Lithographed, in dark bronze, or red-bronze, on very thin, greyish-white wove paper. The serifs to the letters are very long, so that the ERI of INTERIOR, the RAN of FRANCO, the UAR of CUARTO, and the UART of CUARTOS, are all joined together at the foot. The cross on the crown is under the beginning, instead of under the centre, of the shaft of the first I of INTERIOR. The hollow place in the arch of the crown, under the T of INTERIOR, contains four curved lines of shading, instead of the two lines of the genuine, and the hollow in the arch under the N contains four long lines, and one very short one, instead of three lines. The bunches of leaves in the wreaths, counting from the bottom, are: right hand, 4, 3, 5, 4, 3; left hand, 3, 4, 4, 4, 4. There are seven stars on the shaded ring, but the top one seems to be double, and the rays of the others are difficult to count. The bear is very like the genuine, but there is only a lump at the back of his neck, to do duty for the crown. There is no line or cord round the neck. There are ten horizontal, white lines in each of the triangular spandrels. In the 3 cuartos, the stop after FRANCO touches the outline below it, and the left foot of the A of CUARTOS ends in a blotch.

Fourth Forgery.

Of this I have only the 2 cuartos. Lithographed, in a cold bronze, on medium, white wove paper, much thicker than the almost *pelure* paper of the genuine, and of the first and third forgeries. The upper lettering is tolerably regular; but the tail of the C of CORREO has no knob. The lower lettering is not so good; the F of FRANCO is *too* far ($\frac{3}{4}$ mm.) from the beginning of the label; the RAN are all joined at the bottom; the tail of the C has no knob. There is a stop after the 2; the A of CUARTOS is taller than the U, and sharp at the top; and the A and R are joined. The cross on the crown is to the right of the shaft of the first I of INTERIOR. The hollow in the arch under the N contains two lines, instead of three; and there are three lines, very much blotched, in the arch under the T. The wreaths are hidden by the postmark, so I can give no details of them. The middle star on the right-hand side of the shaded ring is considerably smaller than the rest. The bear's mouth and eye are quite distinct; but, instead of a crown, he has a rabbit's ear sticking up almost perpendicularly, from the back of his head. His hind quarters are against the edge of the ring, so that the tail is not visible. There is no cord round his neck. The tree seems to touch the ring, in the upper right-hand corner. There are eleven horizontal white lines in the left top spandrel, and about ten in the right top spandrel; ten in each of the lower spandrels. The cross on the crown, in this forgery, goes through the white line above it, and touches the coloured line, under INTERIOR.

Fifth Forgery.

This is a very poor affair. I have only the 3 cuartos. Lithographed, in golden-bronze, on medium, very white wove paper. The lettering is very ragged and irregular; the C of CORREO has no knob to the tail, the O is too short, the first R too long, the RRE are joined at the base, the E leans to the right, and the O is too far off. The I and N of INTERIOR are joined at the base, the I leans over to the left, and the final R touches the right-hand frame with its foot. The head and foot of the F of FRANCO both touch the left-hand frame, and the shaft of the F is only a hair's-breadth from the edge. I think the C has no knob to the tail, but the postmark renders this doubtful. The C of CUARTOS has no knob to the tail, the R and T very nearly touch each other both top and bottom, and the serif of the s touches the frame below it. In my specimen, this frame is broken at the right bottom corner. The orb on which the cross stands is much too large, being fully 1 mm. wide, instead of $\frac{1}{2}$ mm., and the cross is under the first vertical stroke of N of INTERIOR. The two left-hand arches of the crown are jumbled together, so that there is no white space between them, and none of the other three white spaces have any lines in them. The arches rest upon balls, instead of trefoils. The bunches of leaves in the right-hand wreath, counting from the bottom, are: 3, 3, 3, 4, 4. Those in the left-hand wreath are: 3, 3, 3, 3, 3. There are no berries between the bunches. The stars are very large, with circular, white centres, and seven to eight dark rays in each. The bear looks like a water-rat, with a rat's ear, and no mouth, eye, or crown. He has no cord round his neck, and only one front paw. The hind leg that shows appears to be the right, instead of the left, and the tail touches the ring. The leaves of the tree are firmly joined to the ring, both on the right side and on the left. There are only five white, horizontal lines in the right, upper spandrel, and four in the left; and there are six white lines in each of the lower spandrels. The bottom two on the right side are really one single, broad white line, divided into two by a very thin, coloured one. The frame of the stamp is very thin, being only about half the thickness of the broad, coloured lines of the spandrels.

Sixth Forgery.

Of this I have only the 2 cuartos. Nicely lithographed, in rather red-bronze, on fairly thick, rough, somewhat ribbed paper. The I and N of INTERIOR touch at the top and bottom, and the TE at the bottom, while the left foot-stroke of the final R is ridiculously long, and nearly touches the base of the O. The F of FRANCO touches the R at the top and bottom, and the letters FRAN are all joined at the bottom, while the left-hand stroke of the N very nearly touches the top of the A. The U of CUARTOS is an extremely narrow letter, and the stop after this word touches the frame to right of it. The cross on the crown is under the first stroke of the N of INTERIOR, and the little dark crescent in the orb is in the bottom of the orb, instead of the right-hand side. In the genuine, the three lines in the hollow of the arch under the N are all the same height; in this forgery, the left-hand line is much shorter than the other two. The berries on the wreaths have no shading in them, but in the genuine, each contains a crescent-shaped, dark line. Four of the berries in the left-hand wreath have no stalks. The top star and the one to the right of it have only five rays, instead of six. The bear is very fairly imitated, but the profile of the nose shows a step in front of the eye, instead of being all in one line to the crown. His tail touches the ring. There is no cord round his neck. There are nine horizontal

white lines in each of the spandrels. The frame of the stamp is too wide, being over $\frac{1}{2}$ mm. broad in the thickest part. Despite all these differences, this is not at all a bad-looking forgery.

Seventh Forgery.

Of this I have only the 3 cuartos. Nicely lithographed, in red-bronze, on very thin, yellowish-white wove paper. The C of CORREO touches the side of the frame, and the R and E are joined at the bottom. The top of the F of FRANCO very nearly touches the frame to left of it, and the R and A are firmly joined at the bottom. The stop after CUARTOS touches the side of the frame. The cross on the crown bends over to the right. If it were perfectly upright, it would be under the left-hand edge of the first I of INTERIOR. The stars are very well imitated, and so is the bear, which shows mouth, eye, crown, tail, and cord, like the genuine. There are nine horizontal, white lines in each of the spandrels. The frame of the stamp is more than $\frac{1}{2}$ mm. wide in the thickest part. This is decidedly a deceptive counterfeit.

POSTMARKS.

Genuine.—My only used specimen bears nothing but an indistinguishable blotch.

First Forgery.—Uncancelled.

Second Forgery.—42.

Third Forgery.—37, without numerals.

Fourth Forgery.—9.

Fifth Forgery.—10.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—Uncancelled.

Issue of 1854. 2 Cuartos, green.

My readers are probably aware that the stamps with shield on white ground, as shown in my illustration of the 4 cuartos (2, 4 cuartos, 1 real), were not issued till November, 1854; while those with shield on coloured ground, as shown in the illustration of the 6 cuartos (6 c., 2, 5, 6 rs.) were issued on January 1, 1854. I take them in the order of their values, for the sake of simplicity.

Genuine.

Engraved in *épargne*, on thin white, or thick, bluish wove paper. It is also found on the paper of the 1855 issue, with watermark of loops, but this was a stillborn stamp, never issued. All the lettering is regular, and of the same height, and none of the letters touch each other anywhere, except the R and A of FRANCO, which touch in heavily-printed specimens. Each C of the inscriptions has a serif to the tail, exactly like that of the head. The stars, before and after CORREOS, have eight distinct points. The foot-stroke to the F of FRANCO is almost as long on the left side as on the right. The 2 has a straight foot, with turned-up end, and there is a stop after it. The little S of C^s is three times as wide as the stop under it. Both ends of both labels are similarly rounded. The thin, coloured line down the right side of the stamp, inside the frame, does not usually touch the lower outline of the CORREOS-label; and there is no second horizontal line under the said label, above the floral ornament in the right top corner. The cross on the crown is *very* small, and is on a blotch of colour, which touches the outline under the second R of CORREOS. The orb on which the cross stands is hardly $\frac{1}{2}$ mm. wide. The centre arch of the crown has three pearls on it; the arch each side of it, seven; and

the outside arches, four each. There are sixteen vertical lines behind each of the castles in the shield; but, in the compartment containing the lower castle, one line is missing (the last but one to the left), leaving a blank. The top of each castle bears what look like three chimney-pots, with flat tops; and the outline is a little indented, below the battlements, forming a slight "waist." There are two windows above the door of each castle, below the battlements. The lions, in the other quarters of the shield, are darkly shaded; they do not touch the outline anywhere, and their mouths are shut. The ornament at the base of the collar of the Golden Fleece, over the O of FRANCO, is like a toy spaniel, slightly constricted about the waist, with the feet hanging down. The shadow behind it touches the outline above the O.

Forged.

Lithographed, in pale green, on medium, very white wove paper. The second O of CORREOS is much taller than the letters each side of it. There seems to be a slight attempt at a serif to the tail of the C of C^s, but neither of the others has any serif to the tail. The letters of FRANCO are taller than those of CORREOS; and there is a line drawn from the left foot of the R, to the right foot of the N, joining the RAN together. The cross-bar of the A is *far* below the level of the central bar of the R; but it is only very slightly lower in the genuine. The z has a curly foot. The little S of C^s is exceedingly small, so that it is not twice as wide as the stop below it. The foot-stroke of the F of FRANCO is very long on the right side, but there is hardly any on the left side. The ends of the two labels are all rounded differently. Below the CORREOS-label, there is a short, horizontal line, beginning under the S, which joins the right side of the frame. The thin, inner vertical line of this right side of the frame is joined to this horizontal line, forming a rectangular corner round the floral ornament. The spread of the arms of the cross is 1 mm., instead of about $\frac{1}{3}$ mm., and it is quite $\frac{1}{4}$ mm. from the outline above it. The orb is rather over 1 mm. wide. The pearls on the crown are very difficult to make out: there seem to be three (placed crookedly, instead of in a vertical line) in the central arch; and four in all the other arches, except the right-hand one, which has five. There are about nineteen vertical lines behind the upper castle, as far as I can make out, and nineteen behind the lower castle, with no line missing in this latter quarter. The castles are of a very singular shape. Two of the turrets of the upper castle, and one of the lower castle, have pointed roofs, and each castle is strongly constricted in the middle, to a rectangular "waist." The upper castle has a window in the central turret, and three little dots above the door; the lower castle has two small windows in the "waist." The lions are very lightly shaded; their mouths are open, and the tail and hind foot of the upper lion appear to touch the outlines. The little flower, with leaves and stem, in the triangular compartment at the base of the shield (which is fairly distinct in the genuine) is merely an irregular blotch in this counterfeit. The hanging ornament of the Golden Fleece, above the O of FRANCO, is a distinct *pig*, shaded with vertical lines, and not touching the outline below it.

Genuine.—22.

POSTMARKS.

Forged.—Similar to 100.

Same Issue. 4 Cuartos, carmine.

Genuine.

Engraved as before, on thin, white or yellowish-white, thick bluish, or hick, white wove paper. All the lettering is of the same height, and



none of the letters touch each other anywhere. Each C of the inscriptions has a serif to the tail, exactly like that of the head. There is a stop after CORREOS. All the figures of 1854 are of the same height. If the white, vertical line, down the right side of the stamp, were prolonged upwards, it would entirely cover over, and hide, the stop after 1854. The top of the A of FRANCO is cut off square. The stop after C^s is not under the little s, but altogether to the right of it. Both ends of the FRANCO-label are rounded, and the white line down the left side of the stamp does not touch the lower label: if prolonged upwards, it would graze the back of the C of CORREOS. The top arm of the cross on the crown is somewhat wedge-shaped. There are only five pearls on the left arch of the crown; seven on the next arch; three on the central arch; seven on the next arch; and five on the right-hand arch. The four uppermost pearls on the arches with seven pearls are not dotted. There are, as before, sixteen vertical lines behind the upper castle in the shield, and sixteen behind the lower castle, with the same missing line on the left side. Both the lions are crowned. The ornament at the bottom of the collar of the Golden Fleece, above the O of FRANCO, is the same tightly tied-up spaniel as in the 2 cs. The curly outline of the shield, over the NC of FRANCO, touches the outline below it, just like the similar curl above the 4. The said 4 is crossed *very* low down. The floral ornaments in the spandrels do not touch the inner frame-lines anywhere.

Forged.

Lithographed, on medium, very white wove paper. The colour is slightly lighter than that of the genuine. There is no serif to the tail of any C in the inscriptions. (This is a very easy test.) The 5 of 1854 is much taller than the 8, and the stop after C^s is exactly under the little s. If the vertical, white line, at the right-hand edge of the stamp, were prolonged upwards, it would pass almost clear to the right of the stop after 1854. The A of FRANCO is not cut off square at the top. The left-hand end of the bottom label is quite square, instead of rounded. The vertical, white line at the left-hand end of the stamp joins this bottom label; and, if prolonged upwards, it would pass clear to the left of the C of CORREOS. The top arm of the cross on the crown is not wedge-shaped. There are seven pearls on the left arch of the crown, one of them being broken; four pearls on the next arch; three on the centre arch, like the genuine; three on the next arch; and about eight on the right-hand arch. All these pearls are dotted, except the bottom pearl in the central arch. There are sixteen vertical lines in the left top corner of the shield, like the genuine, but the last one to the left is joined, for most of the way, to the edge of the shield. There are only fourteen lines in the right lower corner of the shield. The lion in the left lower corner has no crown. The ornament at the bottom of the collar of the Golden Fleece is like a corded, Russian spaniel, and is not tied up in the middle. The curly ornament above the NC of FRANCO does not touch the line below it, and the ornament above the 4 hardly touches the line. The said 4 is crossed exactly in the centre. The floral ornament in the spandrel above C^s, just touches the corner of the inner frame.

POSTMARKS.

Genuine.—22.

Forged.—My single specimen is cancelled with a horizontal, black bar, in imitation of the "barred" remainders.

Same Issue. 6 Cuartos, carmine.
Genuine.

Engraved, as before, on thin white, thick bluish, or thick, white wove paper. The tests for the 4 cuartos will serve for this.

Forged.

This is no longer in my possession, so I transcribe the description from the second edition of this work. Lithographed, on rather thin, very white wove paper. There is no serif to the tail of the C of CORREOS, and the word is spaced C ORRE OS. The letters RE touch at the bottom, and there is no stop after the word. The crown is very poor; the lower part of the right side 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 at 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.



POSTMARKS.

Genuine.—22.

Forged.—I think this was 100, but I am not quite sure.

Same Issue. 1 Real, indigo, light blue.

Genuine.

Engraved, as before, on thin, white paper (indigo), and on thick, bluish paper (light blue). The tests are the same as in the 4 cuartos, except for the alteration in value.

Forged.

Lithographed, on rather thin, very white wove paper. The O of FRANCO leans over to the left, and is not centrally under the poodle-shaped object, but too much to the right. The rest of the tests are the same as for the forged 4 cuartos.

POSTMARKS.

Genuine.—22.

Forged.—My only specimen has two horizontal bars, like some of the genuine remainders.

Same Issue. 2 Reales, vermilion.

Genuine.

Engraved, as before, on thin white, or on thick, bluish wove paper. The letters of CERT are level, and equidistant from the top and bottom

outlines of the label; the C having a serif at the tail like that of the head. The little O of DO is to the right of the centre of the Golden Fleece, and the stop is nearly centrally under the two letters, but slightly nearer to the D. The stop under the S of R^s is just a shade to the left of the centre of the S. There is no missing vertical line behind the lower castle on the shield, so that there are seventeen of them. The curls at the bottom of the shield, above the T and 2, of CERT^{DO} 2 R^s, rest on the top of the label. The rest of the tests are the same as in the 4 cuartos.

First Forgery.

Lithographed, in very orange-vermilion, on rather thin, very white wove paper. There is no serif to the tail of the C of CORREOS or of CERT^{DO}; the letters RE of CORREOS are joined together at the base; the word is spaced C O R R E O S, and there is no stop after it. The 1 of 1854 has hardly any sign of a serif to its head; the top edge of the flag of the 5 is parallel with the outline above it, and it extends to the right for the full width of the numeral. In the genuine, the flag has a slightly concave upper outline, it is shorter than the width of the numeral, and ends in a sharp point. There is no stop after the 4, but there is a knob, or thickening, at the right-hand end of the very long foot-stroke, which may be intended for it. The letters of CERT increase in size, from the C to the T; the C being high above the outline below it, and the T nearly touching the outline. This is a very easy test. The little D of DO leans over to the left; the stop is under the end of the D, and almost resting on the bottom label; while the O is almost centrally under the Golden Fleece. The stop under the little S of R^s is just a shade to the *right* of the centre of the S. If the white line down the left-hand edge of the stamp were prolonged upwards, it would pass quite clear to the left of the C of CORREOS. There are six pearls on the left arch of the crown; six on the next; three on the central arch; seven on the next; and seven on the right arch. Only three or four of them are dotted. There are sixteen vertical lines behind each of the castles, and only eight horizontal lines in the little, oval central shield of the Bourbons, though, in the genuine, there are ten lines in the said shield. The head of the upper lion is hidden by the cancellation in my specimen, but the lower lion has, apparently, two tiny ears on the top of his head, by way of crown. There is not much sign of a central constriction in the Golden Fleece, and the hind legs are thick and clumsy. The two curls at the bottom of the shield, each side of the Golden Fleece, do not reach to the edge of the label below them.

Second Forgery.

Lithographed, in a sort of rose-pink, or lilac-rose, on medium, white wove paper. In the date, the figures 54 are taller than the 18, the flag of the 5 is parallel with the outline of the label, and there is no stop after the 4. The stop under the DO is central; the stop under the S is also central; and the foot of the 2 is curly, instead of straight. If the white line at the left-hand edge of the stamp were prolonged upwards, it would pass considerably to the left of the C of CORREOS. There are seven pearls on the left arch of the crown; about seven on the next arch; none at all on the central arch; six on the next; and seven or eight on the right arch. None of these pearls are dotted. There are about eighteen vertical lines behind the upper castle; seventeen behind the lower one; and eight horizontal ones in the Bourbon shield of pretence. The crown of the upper lion touches the outline above it, and the lower lion has a beak, rather like a bird of prey. The Golden Fleece ornament is partly covered by the postmark, but it appears to be not much more

than a white blotch, and it is high above the top of the lower label, instead of almost resting upon it. The two curls at the bottom of the shield are shapeless, white blotches, and they do not touch the edge of the label below them.

POSTMARKS.

Genuine.—22.

First Forgery.—This is cancelled with a horizontal, black bar.

Second Forgery.—Similar to 100.

Same Issue. 5 Reales, green.

Genuine.

Engraved as before, on thin, white wove paper. In the lower inscription, the 5 is quite upright; its flag is concave, ending in a sharp point, and extending to almost the full width of the body. If the neck were prolonged downwards, it would just graze the left edge of the ball of the tail. The other tests are the same as in the 2 reales.

First Forgery.

Lithographed, on rather thin, very white wove paper. The flag of the 5 is exceedingly short and blunt; and, if the extremely short neck were prolonged downwards, it would about cut into the centre of the ball of the tail. The other tests are the same as for the first forgery of the 2 reales.

Second Forgery.

Lithographed, on medium white wove paper. There is one marked peculiarity about this counterfeit, which will serve for its instant detection. In the genuine, and all other forgeries of this value, the large, ornamental shield, in which the coat of arms is placed, is of solid colour, behind the collar or chain of the Golden Fleece. In this forgery, the sides of this shield are filled up with *vertical white lines*, so that there are three white lines, each side, between the collar and the side of the coat of arms, and two similar lines each side, between the collar and the side of the ornamental shield. Further description is unnecessary.

Third Forgery.

Lithographed, on medium, very yellowish-white wove paper. The ball of the 5 of 1854 projects too much, so that, if the neck were prolonged downwards, it would cut the right-hand edge of the ball, instead of cutting through its very centre. The stop after 1854 is very small, and far to the left of the top of the white line down the edge of the stamp. In the bottom inscription, the stops are centrally under the DO and the S; the 5 is large, with a very short flag, and a long neck. The R of RS has a long, hooked tail, which curls up towards the S, but there is no hook in the genuine. The pearls on the arches of the crown, counting from the left, are 5, 7, 3, 6, 5, and nearly all of them are dotted. There are fifteen vertical lines behind each of the castles. The ornament of the Golden Fleece is fairly like the genuine, but the head is long and pointed, instead of almost round. All these tests will also be found in the second forgery, and the two appear to be alike, except for the white lines each side of the shield, which are reversed in this counterfeit.

POSTMARKS.

Genuine.—22.

First Forgery.—Two black bars.

Second Forgery.—22.

Third Forgery.—23.

Same Issue. 6 Reales, blue.**Genuine.**

Engraved, as before, on thin, white wove paper. The R of R^s is usually equidistant between the top and bottom outlines of the containing-label, but I have a specimen in which it is just a shade too near the bottom outline. The other tests are as before.

Forged.

Lithographed, on thin, rather yellowish-white wove paper. Most of the letters of CORREOS are too near the top of the label, and the serif to the tail of the C is decidedly smaller than that of the head. The flag of the 5 of 1854 is too short and too blunt, and the 4 is too far from it. There is a large, shapeless stop after the 4, and the cross-bar of the numeral runs into the stop. If the white line down the right-hand edge of the stamp were prolonged upwards, it would touch the stop, but not by any means hide it. The similar line, down the left side of the stamp, if prolonged upwards, would hardly graze the end of the CORREOS-label. The cross on the crown is extremely small, and a long way below the top label. The pearls on the arches, counting from the left, are 5, 7, 3, 8, 5; they are all very badly drawn and shapeless, and the lower ones in the right-hand arch are not dotted. The vertical lines behind the castles are covered by the postmark in my specimen; I think there are fifteen behind the lower castle. The upper lion has a white patch on his shoulder, which does not appear in the genuine. The ornament of the Golden Fleece seems to have its head at the right-hand end, instead of the left. The curls at the bottom of the shield are some distance from the outline below them. In the bottom label, the D and O lean over to the right, the R of R^s is *much* too near the top outline of the label, and the stop under the S is central.

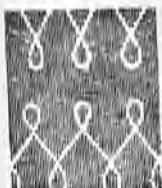
POSTMARKS.

Genuine.—22.

Forged.—22.

Issue of 1855-7. 2 c., 4 c., 1 rl., 2 rs.

I take these together, as the issues only differ in the paper. The 1855 paper was bluish, and watermarked with loops, as illustrated



above; the 1856 paper was white, watermarked with a lattice-work; and the 1856 issue may be found on thin white wove, or thick white wove, both without any watermark. There is a 12 cuartos, orange, of this type, but it was stillborn, and the copies are usually found barred, like the other remainders.

Genuine.

Engraved in *épargne*, paper as above. There are seventy-three pearls round the head, but, unfortunately, my counterfeits all have the same.

In front of the Queen's neck, there are thirteen short, horizontal lines of shading, up to the point where the slope under the chin joins the upright profile of the neck. There are other lines above these, but they slant, and I have not taken them into account. At the back of the neck, below the ribbon, there are six slanting lines, practically filling up the whole of the triangular space, below the ribbon. Above the ribbon, between it and the roots of the hair, there are thirteen slanting lines, at the back of the neck. The cut-off base of the neck is generally almost solid, but where any lines are visible, it will be seen that they are nearly vertical, sloping slightly down from right to left. There are eight horizontal rows of large, white dots in the left upper spandrel; the same number in the left lower spandrel; and seven rows in each of the right-hand spandrels; the rows decreasing to a single dot. There are two distinct olive-berries in the wreath, above the first bunch of four leaves; and the leaves are in three bunches or sets—4, 3, 3. The three in the top row, over the forehead, are as distinct as the rest. The eye has a distinct pupil. There are four oblique lines of shading on the nose, near the eye, and there is a strong, oblique line at the corner of the mouth. The front peak of the bottom of the neck is *very* sharp. The ornament in each corner of the stamp is a cluster of five white circles, round a solid, central one. The C of CORREOS and the C of CUARTOS have their heads and tails both alike, and the word REAL or REALES is not blotched.

Forged.

Poorly lithographed, on medium, thick, very white (2 cuartos), grey-white (4 cuartos), blue-faced white (1 real), white, or toned (2 reales) wove paper, no watermark. There are seventy-three pearls round the head, as in the genuine. The front of the neck shows from seven to ten horizontal lines, up to where the chin joins it. At the back of the neck, in the triangular space, below the ribbon, there are only four oblique lines, and these are often altogether missing. Above the ribbon, specimens sometimes show the thirteen lines at the back of the neck; but they are often too faint and irregular to be counted. The cut-off base of the neck is shaded by oblique lines, running down from left to right. (This is a fairly easy test.) There are only six horizontal rows of dots in the left-hand lower spandrel; and the rows are irregular in most of the corners. One of the olive-berries can be seen in the wreath, but it is only an irregular, white spot. In most specimens, especially the 2 reales, the three front leaves of the wreath are very indistinct. The eye is blind, without any pupil. There is a blotch on the side of the nose, near the hair, but no lines. The front peak of the bottom of the neck is fairly blunt. The ornaments in the corners of the stamp are usually mere blotches. There is no serif to the tail of the C of CORREOS, or of CUARTOS, and the bottom lettering of the 1 and 2 reales is thick and blotched.

POSTMARKS.

Genuine.—The early ones always seem to bear 22; but on the later ones may be found 1, 9, 29, 100.

Forged.—10.

Westoby enumerates one forgery of the 2 cuartos, four of the 4 cuartos, one of the 1 real, and two of the 2 reales, all used postally. He does not describe them, and I have never seen them, so can give no details.

Issue of 1860-1. 2, 4, 12, 19 Cuartos, 1, 2 Reales.

Genuine.

Engraved in *épargne*, on stout, wove paper, tinted all through. There are five oblique lines immediately to the left of CORREOS, besides a sixth, which is partly hidden by a fold of the scroll. To the left of these again, on the next fold, there are six similar lines. After the S there are seven lines, the sixth partly, and the seventh almost entirely hidden by the bend in the scroll. This next bend to the right contains six similar lines. The scroll does not touch the central circle or the frame either side. The frame itself is composed of pearls, each with a little, dark crescent for shading.



There are forty-three pearls down the right side, forty-four down the left side, thirty-six along the top, and thirty-six along the bottom, reckoning the corner-pearls in each case. The background, outside the central ring, contains sixty-seven horizontal lines, counting down the right-hand edge. There is a dark line down the centre of the anchor in the right lower corner, and a similar line down the centre of the caduceus, or winged rod, in the opposite corner; and the ball at the end of the said rod has a crescent-shaped line in its centre. There are seven feathers in each of the wings on the rod. The ornamental ring round the portrait is composed of three parallel lines—two plain and one dotted. The dotted line is the inside one, along the right side of the ring, but is the middle one on the left side. There is a stop after the numeral in all the values. CUARTOS, in the lower values, is in ordinary type, and the tail of the C has a serif, the same as the head. None of the letters touch each other.

First Forgery.

Of this I have all but the 2 reales. Lithographed, on medium, very slightly tinted wove paper. There are five lines to the left of the C of CORREOS, with the ends of two others showing from under the fold of the scroll. In the bend to left of this, there are six lines, the outer one being imperfect or broken. After the S, there are four lines, with the ends of two others showing under the fold; and in the bend to right of this, there are six lines, two of them being shorter than the others. The inner fork of the right-hand end of this scroll touches the ring round the portrait, and the outer fork of the left-hand end goes very near to the frame. There are twenty-nine pearls down the right-hand edge of the stamp, twenty-seven down the left-hand edge, twenty-seven along the top, and thirty-one along the bottom, counting the corner-pearls in each case. There are only fifty-two horizontal lines in the background, counting down the right-hand edge as before. The shaft of the anchor has no line down its centre, and there is also no line down the centre of the caduceus, and no shading in the ball at the end of it. There seem to be only five feathers in each of the wings on the rod. The dotted ring round the head, is between the two plain rings, both right and left. In the 2 cuartos, there is no stop after the 2, and the stop after the word of value is almost touching the side of the frame, instead of being $\frac{3}{4}$ mm. from it. There is no serif to the tail of the C, and the A and R touch at the bottom. In the 4 cuartos, the tail of the C has no serif, the A and R touch at the bottom, and there is no stop after the word. In the genuine 19 cuartos, the letters of CUARTOS are in tall, thin block type. In this forgery, they are in fat ordinary letters. The UAR all touch at the bottom, and the OS are smaller than the rest of the letters. In the 1 real, there is no stop after the 1, and the stop after the L is very small, though

the stop in the genuine is almost $\frac{1}{2}$ mm. wide. There is one thing which should prove an easy test for this forgery. In the genuine, the bottom curl of the chignon, which curves outwards from the back of the tiara, is shaded, and looks quite natural, as part of the hair. In all the values of this forgery, the curl is a white hook, unshaded, which looks as if it had nothing to do with the hair, appearing more like a flaw.

Second Forgery.

Lithographed, on thinnish, tinted wove paper. I have only the 12 cuartos and the 2 reales. There are four lines to left of CORREOS, besides two, partly hidden by the fold of the scroll, and seven lines in the bend to the left of this. There are six lines after CORREOS, and seven in the bend to right of it. The corner of this last bend just touches the frame. There are forty-three pearls down the right-hand edge of the stamp, forty-two down the left-hand edge, thirty-six along the top, and thirty-six along the bottom, counting the corner-pearls in each case. There are about sixty horizontal lines in the background. There is a line along the middle of the stem of the anchor in this counterfeit, and another along the stem of the caduceus; while the ball at the end of the rod has a crescent-shaped line of shading in it. The anchor just touches the side of the frame, and the ball of the caduceus is jammed right into the corner of the frame; but in the genuine, the anchor does not touch the side of the frame, and the caduceus does not go into the corner. There seem to be seven feathers in the upper wing, and six in the lower one. In the 12 cuartos, the word CUARTOS is in thick block type. In the 2 reales the R and E touch at the bottom.

POSTMARKS.

Genuine.—1, 9, 29.

First Forgery.—1, 22, 29.

Second Forgery.—9.

Westoby says that four forgeries of the 4 cuartos, two of the 2 reales, and one each of the 1 real and 12 cuartos have been found, all used postally. He does not describe them, so I cannot say whether my two forgeries are some of those of which he speaks; but the postmark 9 on my second forgeries of the 12 cuartos and 2 reales certainly looks genuine.

Issue of 1862. 2, 4, 12, 19 Cuartos; 1, 2 Reales.

I have seen no forgeries of this issue, but Westoby says that a forgery of the 4 cuartos was discovered, which hurried on the issue of the 1864 type, now to be described.

Issue of 1864. 2 Cuartos, blue on lilac.

With the exception of the different values, all the stamps of this issue are the same in design; but I am obliged to take them separately, as the (exceedingly bad) forgeries all seem to be separately drawn.

Genuine.

Engraved in *épargne*, on thick, tinted wove paper. I shall not trouble the reader with any elaborate description, as the forgery is exceedingly





poor. There are 115 links in the white chain-pattern round the head, and these links are perfectly distinct. The scroll is bent into a circle, in each corner of the stamp; and each circle contains a three-pointed star, and four balls or berries on stalks. The upper portion of each of the upper circles is shaded with curved lines, and the lower portion of each of the lower circles is similarly shaded. There are two rows of pearls or berries on stalks, in the zigzag pattern of the side-scrolls; and the pearls or berries do not, in any case, touch the outline of the containing-scroll. The queen's chin comes well forward, to about the level of the centre of the nostril, and the nose is blunt. The line under TOS of CTOS is thin, and not broken. There is no stop after 1864.

Forged.

Very badly lithographed, on thick, *rose* wove paper. It is absolutely impossible to count the links in the chain round the portrait; it is broken in many places, and a solid, uncoloured line in others. The corner-circles, containing the stars, etc., are not shaded. Many of the pearls or stalked berries in the side-scrolls touch the outline of the containing-label. The queen has a most absurdly retreating chin, which does not come forward further than the level of the pupil of the eye. The nose is sharp. The line under the TOS of CTOS is thick and broken, and there is a stop after 1864.

Same Issue. 4 Cuartos, carmine on pale red.

Genuine.

Engraved as before, paper as above. Except for the value, the design is exactly the same as in the 2 c. There are nine pearls on stalks on the coronet, each shaded by a little coloured crescent. The 4 of the value and the 4 of the date are both closed figures, and the line of CTOS extends under the whole of TOS.

Forged.

Very badly lithographed, on orange-faced, white wove paper, rather thinner than the genuine. The links of the chain are, as in the forged 2 c., utterly uncountable. The corner-circles are not shaded, and some of the berries both in them, and in the zigzag ornaments of the side-scrolls, touch the outline near them. The sharp nose and retreating chin are the same as in the forged 2 c. The pearls on the coronet are represented by eight large, misty-looking balls, of solid colour. Each 4 is open at the top, and the short line extends only under the TO of TOS.

Same Issue. 12 Cuartos, green, on pale rose.

Genuine.

Engraving as in the 2 c.; paper as above. The lower inscription is clear and distinct, and none of the letters touch each other, neither does the line under TOS touch the C. The other tests are the same as before.

Forged.

Very badly lithographed, on medium, reddish, buff-faced, white wove paper. The lower inscription is excessively blotchy. The figures 12 touch each other; the head and tail of the C touch each other; and the line under TOS is joined to the C. There is a large stop after 1864. The chain-pattern is, if anything, worse than in the counterfeits already described. Some of the pearls or berries, especially on the right side,

touch the outline of the containing-scroll. There are eight pearls and a blotch on the coronet; they have no shading in them. The nose is aquiline, with a sharp point. The outer outline of the stamp is broken down the left side.

Same Issue. 19 Cuartos, lilac on lilac.

Genuine.

Engraved as before; paper as above. The 1 of 19 has a long serif to the head, and a wide foot-stroke. The stop after the 9 is midway between the 9 and the C. The small letters TOS are the shape of ordinary Roman capitals, and the line under them extends under all the letters. There is, as in all the other values, a vertical line with a dot in it (|.) separating CTOS from 1864. The other tests are as before.

Forged.

Poorly lithographed, on white wove paper, the front *very* slightly tinted. The 1 of 19 has hardly any serif, and no foot-stroke; the stop is nearer to the C than to the 9. TOS is in block letters, and the line only extends from under the T to partly under the O. There is no vertical ornament separating CTOS and 1864, and the 1 of 1864 is *far* too tall, and tapers to a point at the top. I can only make out seven dark pearls, of solid colour, on the coronet. The other tests are the same as in the forged 2 cuartos.

Same Issue. 1 Real, brown or green.

Genuine.

Engraved as before; paper as above. In this stamp the ornament dividing value and date is horizontal (—) instead of vertical, and there is a stop after 1, R^t and 1864. The 1 has a long serif, and a wide foot-stroke. The rest of the design is the same as in the genuine 2 cuartos.

Forged.

Poorly lithographed, on green-faced, white wove paper. The lower inscription is very much hidden by the postmark in my specimen; but the 1 seems to have hardly any serif, and no foot-stroke. I cannot see whether there is a stop under the little L of R^t. There are two horizontal lines separating the value and date (—), and no stop after 1864. There seem to be eight large, dark pearls on the coronet; some of them of solid colour. The nose is almost a Wellingtonian beak, and very sharp; the chin is very pointed, instead of rounded, and comes fairly well forwards. The rest of the tests are as in the forged 2 cuartos.

POSTMARKS.

Genuine.—9; 29; 46, with the oval either upright or transverse.

2 cuartos, forged.—33.

4 c., forged.—Part of either 1 or 29.

12 c., forged.—1, very large.

19 c., forged.—1.

1 real, forged.—10.

Issue of 1866. 2, 4, 12, 19 Cuartos, 10, 20 Cent.

Genuine.

Engraved in *épargne*, on thinnish, white wove paper, perforated 14. There are sixty-five horizontal lines of shading in the central medallion,



counting down the left side. The top of the front *fleur-de-lys* in the coronet touches the fourth line from the top, and the lowest part of the front of the neck rests on the fourth line from the bottom. The bottom of the cut-off base of the neck is of solid colour, without any lines. The space between the eyebrow and the upper eyelid is lightly shaded with fine horizontal lines. The crowns over the shields are both alike, and nicely made; the upper portion of each rests naturally upon its circlet or base. The lion in the right-hand shield is striding boldly along, with his two front paws raised. He has a crown of two points on his head, and his tail just touches his back, but not the edge of the shield. Each of the turrets of the castle in the other shield has a cross-bar at the top, so that each looks like a block-letter **T**. Along the centre of the white line under **CORREOS**, there are ten coloured dashes. The profile of the bottom of the queen's nose is an upward slant; and her chignon consists of five coils of plaits. The coil nearest to the head shows five white patches; the next coil, four white patches, with a tiny patch or dot at the top; the third coil has four patches; the fourth coil, four patches, the lowest patch being sometimes small; the last coil has one patch and a dot. There are twenty-five lines of shading and a dot, from the cheek to the bottom of the throat, and twenty-five also, beginning at the same place, but counting to the bottom of the back of the neck.

First Forgery.

Of this I have the 4, 12, and 19 cuartos. Coarsely lithographed, on thin, white, or yellowish-white wove paper, unperforated. There are only forty-seven horizontal lines in the central medallion, counting on the left side. The top of the front ornament on the coronet touches the third line from the top, and the lowest part of the base of the neck touches the fourth from the bottom. The cut-off part of the base of the neck is shaded with oblique lines, running down from left to right. The crowns above the shields do not rest upon their circlets or bases at all, but show a wide space between. The dark marks in the arches of the right-hand crown look something like *sw.*, and they are quite different from the markings in the other crown. The lion is an impossible sort of beast, with three front legs. His tail touches the side of the shield, and does not touch his back. The cross-bars on the turrets of the castle are generally only very slightly indicated. In the genuine, there is a horizontal line across the castle, rather above the middle of the door. In this forgery, the said line is at the bottom of the door. There are only eight coloured dashes in the white line, below **CORREOS**. The profile of the upper lip is not hollowed, like the genuine, but is a straight line, sloping down from left to right. The coil of hair, in the chignon, nearest to the head, has five white patches; the second coil, four patches; the third, three large patches, with one small one at the top, and either one or two at the bottom; the fourth, four patches, or four and a dot; the last, three patches. There are seventeen lines of shading from the side of the cheek, down the front of the throat, and seventeen also, counted from the same place, down the back of the neck.

Second Forgery.

Of this I have only the 10 c. de escudo. Lithographed, on thinnish, soft, yellowish-white wove paper, perforated 12, or pin-perforated about 13. There are either sixty-three or sixty-four lines in the central medallion, and they are decidedly faint. The highest point of the

ornament in the front of the coronet touches either the second or third line from the top (I am not sure which, as the postmark covers it in my specimen); and the lowest part of the neck touches, and rather encroaches over, the fifth line from the bottom. Part of the cut-off base of the neck is shaded with perpendicular lines. The crowns are not quite alike, and the left one is not so firmly attached to its base as the right one is. The lion's hind leg is a straight stump; the fore paws nearly touch the outline of the shield; his crown is a little knob, and his tail is very badly drawn. The left turret of the castle, instead of the central one, is the tallest; all the turrets seem to have lumps or knobs on them, and there is a horizontal stroke above the top of the central turret, touching the top of the shield. The dashes or hyphens under CORREOS are merged into one continuous line for most of the way. The patches of white on the coils of the chignon are: Coil nearest to the head, five patches; second coil, three large ones and a small one; third coil, three; fourth coil, three. The fifth coil is only a dark lump, containing two specks of white. There are no horizontal lines of shading between the eyebrow and the eyelid. The lines of shading on the cheek and neck are covered by the postmark, but I do not think there are anything like twenty-five of them.

Third Forgery.

I have only the 12 cuartos, and it is a very good imitation. Nicely lithographed, on medium, white wove paper, very well perforated 15. There are sixty-three lines in the central medallion, instead of sixty-five. The top of the front ornament on the coronet touches the fifth line from the top; and the base of the neck touches the fifth line from the bottom. One of the crowns is covered by the postmark, so I cannot say whether they are alike. The lion has five legs, the two hind ones very close together; his tail does not touch his back. The turrets on the castle have no cross-strokes on them, and the centre one touches the top of the shield. As far as I can make out through the postmark, there are only nine dashes below CORREOS. The profile of the bottom of the nose is almost horizontal, and the nose is not at all a pug. The white patches on the coils of the chignon are:—Coil nearest to the head, five patches and a dot; second coil, six patches; third coil, five patches. The last two coils are partly covered by the postmark, but there seems to be very little white upon them. The lines on the throat and neck are the same as the genuine.

Fourth Forgery.

This is the best of the lot. I have only the 12 cuartos. Lithographed(?), on medium, white wove paper, perforated 14. There are only sixty-four lines in the central medallion; the highest part of the coronet is the least shade above the fourth line from the top, and the bottom line of the neck is a shade below the fourth line from the bottom. I cannot make out any horizontal lines of shading, in the space between the eyebrow and eyelid. The inner coil of the chignon shows four white patches, with an indistinct one at the bottom; the second coil shows four, with a white dot at the top; the third, two long ones, with a smaller one at the top and a dot at the bottom; the fourth, three, with a dot at the bottom, the fifth, one. Beyond these differences, this is an excellent copy.

POSTMARKS.

Genuine.—29, 46, etc.

First Forgery.—23.

Second Forgery.—1, large.

Third Forgery.—What appears to be part of 46.

Fourth Forgery.—1.

Issue of 1867. 20 c. de Escudo, lilac.**Genuine.**

This set, of course, includes other values, but I only have the 20 c., type of the annexed illustration. Lithographed, on thickish, white wove



paper, perforated 14. The front of the base of the queen's neck rests on the eighth line from the bottom. There are about six jewels on the circlet, at the base of the coronet. Two locks of hair hang down from the chignon. There are twenty-three lines of shading from above the ear to the front of the throat; and twenty from the same place to the bottom of the back of the neck. The expression of the face is rather smiling. There are five lines of shading on the back of the forehead, over the eyebrow. The front peak of the bottom of the neck is very pointed. The outer outline of the lettered oval touches the inner outline of the left side-frame, near the C of CORREOS; but does not touch the outline of the side-frame near the last A of ESPAÑA.

Forged.

Lithographed, on medium, white wove paper, perforated 15 nearly. The front of the base of the queen's neck rests on the seventh line from the bottom. The band at the base of the coronet has no jewels on it; nothing but short lines. There are three locks of hair hanging down from the chignon. There are twenty-four lines of shading from in front of the ear, to the front of the throat; and I can only see eighteen to the back of the neck, counting from the same place; but there may be more, as my specimen is damaged. The expression of the face is extremely discontented, and this alone would serve as a good test. There are only four lines on the forehead above the eyebrow. The front peak of the bottom of the neck is fairly rounded. The outer outline of the lettered oval does not quite touch the outline of the side-frame near the C of CORREOS, but it does touch on the other side, near the last A of ESPAÑA.

Genuine.—29, etc.

POSTMARKS.

Forged.—A few blotches, apparently part of 46.

Issue of 1867. 5 Milésimas, green.**Genuine.**

Engraved in *épargne*, on white wove paper, perforated 14. The head of the large central 5 touches the shading inside the ring under the RA, and also under the U of FRANQUEO. There are eight horizontal lines of the background to be seen in the hollow, circular middle of the 5. The inner outline that runs all round the 5 is not broken anywhere. The front corner of the tail of the 5 just touches the fourth line of the eight that are inside the hollow of the 5. The outer ring, surrounding the 5, does not touch the frame either side. The top of the V in the left upper corner is $1\frac{1}{2}$ mm. wide, measured from outside to outside of the head-strokes, and the thickness of the left-hand limb is about $\frac{1}{2}$ mm. The same measurements will do for the similar letters in the other three corners. The cross-bar of the A of FRANQUEO joins the letter both sides, and the Q might be imitated by bending a flexible cane into a circle, and letting the ends cross a little, the right-hand one considerably longer than the left. The M of MILS is very narrow, being only a shade over 1 mm. wide.



Forged.

Lithographed, in *lavender-blue*, on very thick, white wove paper. The perforation (about 8) is printed in, and my specimen has had this cut out with scissors. The back of the head of the large central 5 does not touch the shading, inside the circle. There are nine horizontal lines inside the hollow of the 5, and the *inside* corner of the tail touches the sixth of these lines. In the genuine, the inside corner is lower than the outside corner, instead of higher. The coloured line running round the inside of the 5 is broken at the right-hand corner of the head, in the middle of the rounded back, and the inner corner of the tail. The outline of the central circle touches the right-hand frame, by the s of ESCUDO. The Roman numerals in the corners of the stamp are very much thinner and wider than the genuine; the one in the left top corner, for instance, is over 2 mm. wide at the top, and its thick limb is only about $\frac{1}{2}$ mm. wide. The cross-bar of the A of FRANQUEO is a very short dash, which does not touch the letter either side; the Q is simply an O with a nearly straight, horizontal line drawn underneath it, and touching it. The M of MILS is fully $\frac{1}{2}$ mm. wide.

POSTMARKS.

Genuine.—29, etc.

Forged.—Uncancelled.

Issue of 1874. 10 Pesetas, black.

(*Type of the annexed illustration.*)

I only know of a forgery of the above value, but there was a forgery of the 10 c., which, as my readers are probably aware, caused the suppression of that value, and the issue of a 10 c. with arms. I have never come across the said forgery, which, like so many other Spanish counterfeits, was made to defraud the Government.

Genuine.

Engraved in *épargne*, on medium, white wove paper, perforated 14. There are eight vertical lines on the side of the chair, to left of the blade of the sword, and thirteen to right of the sword. The base of the chair to right of the very point of the sword is shaded by thirteen very short, vertical lines. The last three to the left are much shorter than the rest, and do not touch the outline below them, but all thirteen are joined to the outline *above* them. The serif to the head of the 7 of 1874 hangs down quite vertically, and reaches as low as the level of the central division of the 8. Where the profile of the back of the neck joins the dress, it hardly bends in at all. In the s of PESETAS, the back of the upper half, and the front of the lower half (places that are rounded in an ordinary s) are flattened into straight lines. The tongue of the E of ESPAÑA joins the vertical stroke. There are many little differences between the genuine and the forged, in the number of lines of shading in various parts of the drapery, but it is very difficult to describe them.

**Forged.**

Engraved in *épargne*, on white wove paper, slightly thinner than the genuine, perforated 14. There are seven clear, vertical lines on the chair, to left of the blade of the sword; and, to the right of these lines, there are three vertical links of chain, not shown in the genuine. The shading

on the base of the chair, to right of the very point of the sword, shows thirteen short, vertical lines, like the genuine; but none of these lines actually touch the outline above them, and the shortest one does not touch the sword, though it does in the genuine. The serif to the head of the 7 slopes slightly down to the left, and it does not hang down to the level of the central division of the 8. The profile-line of the back of the neck bends sharply inwards, where it joins the dress, and thus gives the impression that the cord (with brooch) on the shoulder is fastened so tightly, that it cuts into the flesh. The S of PESETAS is rounded, front and back, in the usual way. The tongue of the E of ESPAÑA does not touch the vertical stroke.

POSTMARKS.

Genuine.—35.

Forged.—29. Also uncanceled.

STAMPS FOR THE USE OF THE ARMY IN MELILLA, 1874.

These gaudy labels are, I believe, entirely bogus.

OFFICIAL STAMPS.

Issue of 1854. $\frac{1}{2}$, 1, 2, 4 Onzas, 1 Libra.

The denominations expressed on these stamps are, of course, not values, but the *weights* which they would frank.

Genuine.

Engraved in *épargne*, in black, on fairly stout, coloured wove paper. All the letters of the two inscriptions are level with each other. The tail of the C of CORREOS has a serif, exactly like the head, and there is a large stop after this word, decidedly nearer to the S, than to the foot-stroke of the following 1. In the 1 onza, there is a nicely-made, six-pointed star before and after UNA ONZA. The $\frac{1}{2}$ and 4 onzas have a stop after the weight, but the 1 libra has not. The bottom corners of the lower label are nicely rounded, like the top corner of the upper label. The uncoloured, vertical line, down the right side of the stamp, between the outer and inner frame-lines, if prolonged upwards, would very nearly, if not quite, obliterate the stop after 1854. (This is a very easy test, as all my forgeries fail here.) The cross on the crown does not touch the outline above it. The pearls on the arches of the crown, counting from the left, are: 5, 7, 3, 7, 5, and they all have dots in them, except the four upper ones of the two arches each side of the central one. There are sixteen vertical lines behind the upper castle, and seventeen behind the lower one. Both lions are crowned, and the right front paw of the upper lion does not reach out any further than the left paw. The little Bourbon shield is a true oval, and contains eight horizontal lines. The ornament of the Golden Fleece, below the shield, is the same tied-up spaniel as in the postals of this date; and its feet rest on the outline below it.



First Forgery.

Lithographed, on coloured wove paper, thinner than the genuine. The C of CORREOS is too low, and it has no serif to its tail; while the word increases slightly in size to the middle, and then diminishes to the end. There is no stop after CORREOS, which is an easy test for this forgery. The $\frac{1}{2}$ onza has a stop after the weight; the 1 onza has a seven-pointed star before UNA, and an eight-pointed star after ONZA; the 4 onzas has no stop after the weight; the 1 libra has a stop after the weight. The

bottom corners of the lower label are nearly square. If the uncoloured, vertical line down the right side of the stamp were prolonged upwards, it would pass almost clear to the right of the stop after 1854. The pearls on the arches of the crown, counting from the left, are : 7, 5, 3, 4, 8, and they are *all* dotted. There are sixteen vertical lines behind the upper castle, but the last one to the left is jammed against the side of the frame, and broken in several places. Behind the lower castle, there are also sixteen lines, instead of seventeen ; and the right and left ones are broken, and very close to the sides of the shield. The lower lion has no crown ; and the upper one stretches out his right paw further than the left. The Bourbon shield is too pointed at the top and bottom, and generally shows nine or ten horizontal lines. The ornament to the Golden Fleece is the sort of corded, Russian spaniel (*not* tied up in the middle) already described in the forgery of the 4 cuartos of 1854. The cross-bar to the 4 is a simple, straight line, instead of turning up at the end.

Second Forgery.

Lithographed, on medium, and thick, coloured wove paper. The 1 libra is quite bogus ; as it is printed on mauve, and on violet paper, instead of blue. The letters RRE of CORREOS are all joined at the bottom. There is a stop after LIBRA. The ends of the bottom label are only slightly rounded. If the vertical line, down the right side of the stamp, were prolonged upwards, it would miss the stop after 1854 entirely, passing clear to the right of it. The cross on the crown is firmly joined to the outline above it. The pearls are the same as the genuine, in this forgery. There are only fifteen vertical lines behind the upper castle, and sixteen behind the lower one. Both lions are crowned, as in the genuine ; but the upper one has his right paw stretching decidedly further forward than the left one. There are ten horizontal lines in the little Bourbon shield. The ornament of the golden fleece below the shield is fairly like the genuine, but it has a tail at each end.

Third Forgery.

Of this I have only the 1 onza. Badly lithographed, on rather thin, very pale rose wove paper. The C of CORREOS has a sort of rounded knob at the head, and no knob at all at the tail ; the S is lower than the O before it, and there is no stop after the word. The bottom corners of the lower labels are only slightly rounded, or rather, truncated. If the vertical line, down the right side of the stamp, were prolonged upwards, it would only graze the right side of the stop after 1854. The cross on the crown touches the line above it, and it is exactly under the centre of the second O of CORREOS ; but in the genuine, the cross is under the right-hand edge of the O. The pearls on the arches are too badly done to be countable ; and the back of the crown rests upon the shield, though it does not touch it in the genuine. There are about thirteen vertical lines behind each of the castles. The upper lion has his head thrown far back ; he is exceedingly bow-legged, and the right paw stretches further forward than the left. The little Bourbon shield has no horizontal lines on it, and shows eyes, nose, and mouth, like a face, instead of the three *fleurs-de-lys* of the genuine. The ornament of the Golden Fleece is an absolutely formless blotch. It will be gathered from the above description, that this forgery is not at all dangerous.

POSTMARKS.

Genuine.—22.

First Forgery.—Uncancelled.

Second Forgery.—23.

Third Forgery.—Uncancelled.

Issue of 1855. $\frac{1}{2}$, 1, 2, 4 Onzas; 1 Libra.

Genuine.

Engraved in *épargne*, in black, on thin, and on thicker, coloured wove paper. The C of CORREO, and the C of OFICIAL both have a serif to the tail, the same as the head. The pearls on the crown are nicely made, and distinct; counting from the left, the numbers are: 5, 7, 3, 6, 5. The stop after OFICIAL is level with the join between two links, of the chain to left of it. Each link of the chain has a straight line in each of its sides. There are fifteen lines behind the upper castle, and about thirteen behind the lower one. Both lions are crowned; the crown of the upper lion touches the outline of the shield, and the crown of the lower lion touches the edge of the little central Bourbon shield. The right paw of the lower lion is stretched out further than the left one. There are fifteen horizontal lines in the Bourbon shield. The small triangular compartment, at the bottom of the big shield, contains what is said to be a pomegranate, for the province of Granada; but it looks like the seed-head of a poppy, with stem and two leaves. Readers will kindly remember this test, because all my forgeries have this compartment of the shield *quite blank*.



Forged.

Lithographed, in black, on medium to thick, coloured wove paper. The C of CORREO has hardly any knob to the head, and none at all to the tail; there is also no knob to the tail of the C of OFICIAL. The stop after this latter word is much below the level of the join between two links of the chain, and it looks like a comma more than a full-stop. Each link of the chain is formed simply by two outlines, without a line between the outlines. There are about thirteen vertical lines behind the upper castle, and fourteen behind the lower castle. Perhaps I ought to mention that these lines do not run from top to bottom of the shield, either in the genuine or the forged; but the lines behind the upper castle in the genuine almost touch the outline above them, while, in the forgeries, many of these lines are a long way from the outline above them. Neither of the lions is crowned, and the lower one has a very much smaller head than the upper one. The head of the upper lion does not touch the shield; there is no tassel at the end of his tail, and his left paw rests on the Bourbon shield. The lower lion, also, has no tassel at the end of his tail, and both his front paws stretch out about equally far. There are seventeen very short lines in the Bourbon shield. As before stated, the triangular compartment at the bottom of the shield is quite blank. In the $\frac{1}{2}$ onza, there is a blotch to the right of the ornament of the Golden Fleece, which is not found in the genuine. There are many other tests, but I think these will be found quite sufficient.

POSTMARKS.

Genuine.—1; 9; 29, small; 46.

Forged.—The forgeries are usually uncanceled, but I have a few specimens obliterated with 100.

Concerning the above officials, a writer in the *Bazaar* says: "These stamps were typographed; but from the earliest times, *lithographed* specimens, differing in minor details, have been known to collectors. These lithographs are rare, and were regarded by such authorities as Legrand and Pemberton as genuine varieties. Of late

years, they have been excluded from the catalogues, being regarded as forgeries—made to defraud, not collectors, but the Post Office. As, however, these stamps could only be used on letters addressed from one Government official to another, and never to private individuals, the 'forgery' hypothesis is difficult to establish. The only lithographed specimens known with a town postmark bear that of Sta. Cruz (l'eneriffe), for which reason Mahé inclines to attribute them as an issue peculiar to the Canary Islands.

"In the lithographed stamps, the words *CORREO OFICIAL* are very close to the collar of the Order of the Golden Fleece—in fact, the c of the former word touches the chain. There exist, however, ordinary lithographed forgeries, made to deceive collectors; they are bad imitations, and quite unlike the specimens just mentioned."

The ordinary, lithographed forgeries are the ones which I have described above; I have never seen any of the lithographs spoken of in the paragraph which I have quoted. Westoby makes no mention of any lithographs; he simply says that the die was engraved by Varela, and that the stamps were in use for about eleven years. I can't help believing that he would have known if any lithographic transfers had been made by the Government.

CARLIST STAMPS.

(*For Biscay, Navarre, Guipuzcoa, and Alava.*)

Issue of 1873. 1 Real, blue.

The first issue, July, 1873, was in sheets of 121 stamps, and there was no "tilde" over the N of *ESPAÑA* (Fig. 1). There was another transfer in September, 1873, with 84 stamps on the sheet, and the "tilde" to the N was added (Fig. 2). Still later, there was another transfer, of 180 stamps to the sheet.

Genuine.

The forgers have imitated the September issue, with the "tilde"; so I describe from that stamp. Lithographed, on thick, smooth, white wove paper, that looks almost as if it were enamelled. The forehead goes up into a sharp peak, showing that the hair is parted in the centre. The highest part of the hair touches the third line from the top of the lined background, and the front point of the base of the neck touches the sixth line at the bottom. The lines in this background do not go much nearer to the outline of the oval on the



FIG. 1.



FIG. 2.

left than they do on the right, leaving a fair margin of white. The point of the nose is rounded, and shaded with small dots. Only three lines of the background touch the beard; the others stop short, leaving a white line outside the profile of the rest of the beard. In the left upper spandrel, the eleventh horizontal line touches the back of the F, just opposite to the tongue. The stop after RL, in the left bottom corner, is a long way, both from the L, and from the edge of the contain-

ing-tablet. The truncated, right top corner of the said tablet very nearly touches the dark outline of the central oval. The "tilde" over the N of ESPAÑA slopes *very* much up to the right.

Forged.

Lithographed, on medium, rather rough, yellowish-white wove paper. The hair is not parted, and the forehead does not go up into a peak. The highest part of the hair touches the second line from the top, and the front of the base of the neck touches the fifth line from the bottom. The lines in the upper and lower parts of the left side of the oval go *very* close to the outline, almost touching it. The point of the nose is rather sharp, and has no dotted shading on it. All the lines in the background, opposite to the beard, except one, run right up to the beard. In the left upper spandrel, the seventh and ninth lines touch the F, but the eleventh does not quite touch. The stop after RL., in the left lower corner, touches, or *almost* touches, both the I., and the outline of the containing-tablet; and there is a broad space of white between the truncated corner of the said tablet and the oval. The tilde over the N of ESPAÑA is almost horizontal.

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, something like 42.

REPRINTS.

Both types of the above stamp were reprinted in Paris, in August, 1881, on white wove paper. As far as I remember, the face of the paper is dull, instead of smooth. The whole impression is more blurred, and the lines of hair, under the N of FRANQUEO, are a shapeless blot, though each line is distinct and separate in the originals. I have also seen some fancy reprints in black.

Issue of 1874, for the same Provinces. 1 Real, lilac, reddish-lilac, grey-lilac.

Genuine.

Lithographed, on thinnish, white wove paper. The central tongue of the E of ESPAÑA is too high up, and the tilde is thickest in the middle, and exactly over the centre of the N. It does not absolutely touch the outline above it. The upper, forked point of the left-hand end of the ESPAÑA-scroll touches the left-hand outline of the spandrel; and the similar point at the right-hand end of the scroll touches the right-hand outline of the spandrel. The serif of the I in the left lower corner touches the shading inside the label, and there is no stop after the I, but the foot of the R of RL touches it. There is a stop after the RL, in the right lower corner. The F of FRANQUEO is a shade lower than the R. The



coloured line round the central circle touches the frame on the left side, as well as on the right. The front of the beard stands out fairly well from the background.

Forged.

Lithographed, in bright mauve, on medium, yellowish-white wove paper. The tongue of the E of ESPAÑA is exactly central, and the tilde over the N is a perfectly straight line or dash, placed too much to the left, and touching the outline above it. The upper, forked ends of the scroll do not touch the outlines of the spandrels. The serif of the I in the left lower corner does not touch the side of the label, and there appears to be a small colon between the I and the R. There is no stop after the RL in the right lower corner. The F of FRANQUEO is decidedly above the level of the R. The coloured line round the central circle does not touch the frame on the left side. The front of the beard is quite lost in the background.

POSTMARKS.

Genuine.—The only postmark that I have seen is a large, handsome five-pointed star, composed of dashes or hyphens. Inside this star there is a smaller one; and in the centre a bold *fleur-de-lys*.

Forged.—A square of square dots, something like 42, but without numerals.

Issue of 1874. 16 Maravedis, rose.

(For the Province of Catalonia.)

There are one hundred stamps on the sheet, all slightly varying, and I have, unfortunately, only one specimen from which to describe, and cannot say that the tests given are the same in every type.

Genuine.

Lithographed (?), in bright rose, on medium, rather surfaced, very white wove paper. There is a tilde over the N of AÑO, and the O is as tall as the N. The letters of DE are thinner than those of AÑO. The comma after PATRIA is not near the foot of the R of REY. There is a tilde over the N of CATALUÑA, and the C is a very round-looking letter. The last two words in the bottom label are M^o V^o, and the little N is quite distinct. Don Carlos seems to be looking upwards, towards the C of CATALUÑA; there is no comma above his eyebrow, and the whisker runs right up into the hair. I dare not give further tests, for fear of misleading.



Forged.

Lithographed, on medium, ordinary white wove paper. There is no tilde over the N of AÑO, and the O is not so tall as the N. The letters of DE are about the same size as those of AÑO. My single specimen is torn at the top, but there seems to be a stop, instead of a comma, after PATRIA, which almost touches the R of REY. The C of CATALUÑA is a narrow letter, and there is no tilde over the N. The last two words in the bottom label are M^o V^o, instead of M^o V^o. Don Carlos seems to be looking rather down towards the T of CATALUÑA; there is a large comma above his eyebrow, and there is a separation between the top of the whisker and the hair.

POSTMARKS.

Genuine.—I have never seen a cancelled copy.

Forged.—A square of square dots, something like 42, without numerals.

Issue of September, 1874. $\frac{1}{2}$ Real, rose.*(For the Province of Valencia.)*

There are two acknowledged types of this "object," which are in alternate rows on the sheet. In type I, the top of the ESPAÑA VALENCIA label touches the top outline of the frame, and the $\frac{1}{2}$ in the lower label is equidistant between CORREOS and REAL. In type II, the middle of the upper label is some distance from the top of the frame, and the $\frac{1}{2}$ is much nearer to REAL than to CORREOS. My forgeries are all from the second type, which I here describe.

Genuine. TYPE II.

Lithographed, in rose, on rather thick, yellowish-white wove paper. There are thirty-two horizontal lines in the central oval, to right of the head, and thirty-four to left of it. There are seventy-two radiating lines outside the central oval, counting their inner ends, where they touch the oval. Each side of the stamp, there is a large *fleur-de-lys*, drawn on the radiating lines. There is one clear line between the top of the right-hand *fleur-de-lys* and the end of the upper scroll; and two clear lines between the bottom of this *fleur-de-lys* and the end of the lower scroll. On the left side of the stamp, there are two clear lines, between the top of the *fleur-de-lys* and the beginning of the upper scroll, and three clear lines, between the bottom of the *fleur-de-lys* and the beginning of the lower scroll. The back outline of the neck, between the hair and the base, is hollowed out a good deal. If the fraction-line of $\frac{1}{2}$ were prolonged upwards, it would pass far to the right of the nose. The tilde over the N of ESPAÑA is straight, too much to the left, and does not touch the N. The second A of this word has a *very* much squarer and broader head than the first A.

Forged.

Lithographed, in dull rose, on thick, yellowish-white wove paper; also in bright rose-carmine, on medium, white wove paper. There are thirty-two horizontal lines to right of the head, and thirty-three to left of it. There are eighty radiating lines outside the oval, counting them as before, where their inner ends touch the oval. There is one clear line between the top of the right-hand *fleur-de-lys* and the scroll above it, and there are two clear lines, between the bottom of the *fleur-de-lys* and the scroll below it. On the left side, there is one clear line, between the top of the *fleur-de-lys* and the scroll above it, and two clear lines, between the bottom of the *fleur-de-lys* and the scroll below it. The back outline of the neck is very nearly straight. If the fraction-line of $\frac{1}{2}$ were prolonged upwards, it would cut into the nose. The tilde over the N of ESPAÑA is curly, placed centrally, and touches the N. The second A of this word is only slightly broader at the top than the first A.

POSTMARKS.

Genuine.—The only cancellation that I have seen is 29, *very* large, struck in blue, with COMANDANCIA GENERAL DE VALENCIA, round the circle, and EJERCITO REAL, in two straight lines, in the centre. The postmark is large enough to cover two stamps.

Forged.—Uncancelled; also a square of small square dots.

NOTE.—The catalogues give, for 1875, some vermilion stamps of similar type, but "from a newly-engraved die"; also some in violet-rose, "similar, but from a third die." My publishers' catalogue says: "It is

doubtful whether these varieties were issued for postal use." Westoby says, evidently speaking of these labels: "After the war was concluded, some stamps very similar (to the two undoubtedly genuine types) came into the hands of dealers, from Carlist sources, but they seem to be only imitations, and they are therefore only referred to. One lot, which came in 1875, was printed in vermilion, and a second lot was in lilac-rose."



SPANISH AFRICA.

I have the 5, 10, and 15 centimos of the 1879 issue, here illustrated, surcharged, in three lines, AFRICA, RIO DE ORO ESPAÑA, the top and bottom lines curved into a circle, with the central line, RIO DE ORO, across it. The 5 c. is surcharged in red, the others in violet. I know nothing of these stamps, but conclude they were simply made for collectors.



SPITZBERGEN.

The character and status of these "stamps" are, I think, sufficiently explained in the following extract from the *Deutsche Verkehrszeitung*: "At the landing-place, in Advent Bay, a small wooden shelter-house has been built this year (1897), with verandah and sundry chambers, for the benefit of summer visitors, especially the Nimrods of all nations. In this house, there is an office for the sale of postage stamps, and a post-box. A regular business is done in so-called 'Spitzbergen stamps.' The stamps have no value, either artistically or postally; they are merely curiosities, though in the form of postage stamps, and even perforated; but only intended for the amiable deception of our relations and friends at home. The design on the stamp shows a polar bear, rampant, which has just been struck by the hunter's deadly ball. The price is high—no less than 1 krona each. The stamps, when bought, are affixed to Norwegian post cards; they are cancelled with a rubber date-stamp, 'Spitzbergen,' and are then put into the post-box, in case the writer does not prefer the quicker way of taking the cards with him to Tromsø, and putting them into the post there himself. The post-box at Advent Bay is emptied about once a week, by the crew of the steamer which runs in the summer months, between Tromsø and Advent Bay."



STELLALAND.

Issue of 1884. 1d., 3d., 4d., 6d., 1s.

I have to thank Messrs. Whitfield King for the counterfeits described below.

Genuine.

Lithographed, on white wove paper, perforated 12. Each E of REPUBLIEK has its lowest limb decidedly longer than the top limb. The S of STELLALAND is no taller than the T. The G of ZEGEL seems to lean slightly backwards. The four-winged bird in the left upper corner of the shield has no tongue. There are nineteen horizontal lines in the right upper corner of the shield, twenty-one vertical lines in the left lower corner, and seventeen vertical lines in the right lower corner. The lowest point of the shield *almost* touches the centre of the leaf-ornament below it, and none of the points of the left-hand leaf touch the scroll. If the central, vertical line of the shield were prolonged downwards, it would pass almost clear to the left of the Z of ZEGEL. In the right lower compartment of the shield, the seventh line from the left has been drawn too long, and cuts into the compartment above it. Some of the values show other lines also drawn too long; but this particular seventh line is too long in all the values.



Forged.

Lithographed, on white wove paper, very like the genuine, but perforated 13, instead of 12. The second E of REPUBLIEK has its lowest limb almost exactly the same length as the top limb. The S of STELLALAND is slightly taller than the T. The G of ZEGEL is quite upright. In the left upper compartment, one of the dots of the background touches the lower mandible of the beak of the four-winged fowl, so that it looks rather like a long tongue, hanging out. There are eighteen horizontal lines in the right upper corner of the shield; about twenty-one vertical lines in the left lower compartment; and eighteen vertical lines in the right lower compartment. The lowest point of the shield does not nearly touch the leaf-ornament below it, and two of the points of the left-hand leaf touch the scroll. If the central, vertical line of the shield were prolonged downwards, it would cut almost through the centre of the Z of ZEGEL. None of the lines of the right lower compartment of the shield trespass over the boundary-line into the upper compartment.

POSTMARKS.

Genuine.—I have never seen a used specimen.

Forged.—The forgeries are uncanceled.



STRAITS SETTLEMENTS.

Issue of 1867. Crown, and value in Cents, surcharged on Indian stamps.

12 Cents, in red, on 4 Annas, green.

This is the only value of which I have seen a forgery, and, as it fails in a very important particular, a few words of description will be sufficient.

Genuine.

Below the crown, 17 mm. from the cross on the top of it, or 13 mm. from the middle of the concave base of the crown, are the words TWELVE CENTS, in Roman capitals, $2\frac{1}{4}$ mm. high, the whole measuring 17 mm. from the left-hand edge of the head of the T, to the outside of the top of the S.

Forged.

As far as I can see, in my single, very heavily-postmarked specimen, the crown is copied very well, but the surcharge, TWELVE CENTS, is absent.



POSTMARKS.

Genuine.—Usually a set of concentric octagons, something like the hexagons of 32, but with numerals in the centre. (This is also an Indian postmark.) Also one like 100, but much smaller.

Forged.—This has the octagonal postmark (genuine Indian), and also PAID and initials written across it. In India, Ceylon, Straits Settlements, etc., the word PAID, or a name or initials, either written or done with a stamp, may be frequently found, as the Asiatic clerks or servants had a playful habit of removing uncanceled stamps to sell again!

Issue of 1868. 2, 4, 6, 8, 12, 24 Cents.

Genuine.

Engraved in *épargne*, on medium, yellowish-white wove paper; water-marked Crown and CC; perforated 14. 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-llys* 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, no watermark, 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, and each thistle is represented by two balls, one on the top of the other. 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.

POSTMARKS.

Genuine.—1; also the octagon of the first issue; 29; 35, without numerals; 42, ditto; 43; 55.

Forged.—1; 38, 42, both without numerals; 62; 76; 98; 100, larger.

30 Cents, claret.

Issue of 1872. Crown and CC, perforated 14.

Issue of 1891. Crown and CA, perforated 14.

Genuine.



Engraved in *épargne*, on rather hard, fairly smooth, white wove paper, varieties as above. The horizontal lines of shading in the central hexagon do not run into the outline of the hexagon anywhere, either to right or left, but their ends stop short, leaving an equal, white space, both opposite to STRAITS and opposite to SETTLEMENTS. The Queen's nose and forehead are not outlined. The ornaments on the coronet are the same as in the 1868 set, and the front pearl points to the P of

POSTAGE. None of the letters of the inscriptions touch each other anywhere.

Forged.

This is new to me (1905). Lithographed, on rough-faced, pale lemon-coloured wove paper, rather thick, perforated 11½, no watermark. The paper and perforation alone are quite enough to condemn this counterfeit. The horizontal lines of the central background are drawn too far on the right side, opposite to the TS of SETTLEMENTS, so that they touch the frame by those letters. The whole front of the profile is distinctly outlined. Of the ornaments on the coronet, the front pearl is upright, instead of slanting, and points to the O of POSTAGE, while the first thistle

is a pineapple, the shamrock is a *fleur-de-lys*, and the second thistle is a ball, with a spike on the top of it. The R and A of STRAITS are joined at the foot, the letters of POSTAGE are irregular in height, and there is a hair-line, joining the tops of the M and E of SETTLEMENTS.

POSTMARKS.

Genuine.—As before.

Forged.—Uncancelled.

32 Cents, pale red, vermillion.

Issue of 1868. Crown and CC, perforated 14.

Issue of 1883-91. Crown and CA, perforated 14.

Genuine.

(Like the accompanying illustration, but without the surcharge.)

Engraved in *épargne*, varieties as above. 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, no watermark, 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.

POSTMARKS.

Genuine.—As before.

Forged.—42, without numerals, but the cancellation appears to be oval, instead of diamond-shaped. Also 76.

96 Cents, grey.

Issue of 1868. Crown and CC, perforated 14.

Ditto, perforated 12½.

Issue of 1883-91. Crown and CA, perforated 14.

Genuine.

Engraved in *épargne*, varieties as above. 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, like the illustration, but 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, also nicely perforated 11½. 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.—As before.

Forged.—76, 98.

Issue of 1899. 4 Cents, surcharged on 5 Cents, blue.

Genuine.

4 cents. The head of the 4 is cut off square, and the cross-bar is a plain, horizontal stroke, without any serif at the end of it. The right-hand end of the foot of the numeral reaches *quite* as far to the right as the cross-bar does. CENTS is in Roman, lower-case letters, without a capital, and there is a stop after the word. The foot of the 4 is rather more than 1½ mm. above the level of the top edge of the CEN of CENTS.



Forged.

The head of the 4 is cut off slightly at a slope, instead of being quite square. The cross-bar is an easy test, as it has a double serif at the right-hand end. The foot of the numeral is too short, and does not extend as far to the right as the cross-bar does. CENTS is in italic letters with a capital C, and there is no stop after the word. The foot of the 4 is 2½ mm. above the top of CENTS. It will be seen that this is not a dangerous forgery. It will be understood that only the surcharge is forged; the stamp is genuine.

POSTMARKS.

Genuine.—1, 29.

Forged.—My specimen is surcharged on a genuinely-cancelled 5 cents, and bears 29.



SUDAN.

Issue of 1897. Surcharged on Egyptian stamps as illustrated.

1, 2, 3, 5 Mils., 1, 2, 5, 10 Piastres.

The Arabic surcharge on these stamps is **AL SUDÂN**, and reads, of course, from right to left. The **A** is the vertical stroke at the right-hand end; the **L** and **s** are joined, the **s** being a slight waviness in the tail of the **L**; the **U** is the fat comma, above the **D** of the French surcharge; the **D** is a thinner comma; the **Â** is the same as the first character; and the **N** is a sort of crescent, containing a dot.

Genuine.

The Arabic surcharge is $10\frac{1}{2}$ mm. long. The **U** is, as already stated, a fat comma; the **D** is a slimmer comma; the tail of the **N** (the left-hand character) curls upwards and inwards, till it is quite three-quarters of the height of the other side of the letter. The lowest part of the bottom of this Arabic **N** is fully $\frac{3}{4}$ mm. from the **s** below it. The French inscription, **SOUDAN**, is 10 mm. long; the letters are regular, all the same height, and all perfectly upright; the **O** is very round. The first **A** of the Arabic inscription is over the **N** of the French one.



السودان
SOUDAN

Forged.

The Arabic surcharge is rather more than 12 mm. long. The character for **LS**, instead of showing a rounded curve, is bent sharply at right angles; the **U** is represented by a large, diamond-shaped dot; the **D** is an extremely round-backed comma; the second **A** slopes greatly to the left, instead of being vertical. The dot in the **N** is distinctly diamond-shaped, instead of circular, and the tail of this letter turns upwards, but not inwards, to about the level of the centre of the dot, instead of reaching high above the dot. The lowest part of the bottom of this Arabic **N** is not more than $\frac{1}{2}$ mm. from the **s** below it. The French inscription, **SOUDAN**, is barely $9\frac{1}{2}$ mm. long. The letters are ragged; the **s** leans over to the right; the **O** is oval with its right side too thick; the **U** leans to the left, and its right-hand limb is usually higher than the other; the **D** and **A** also lean over to the left, and hardly any two of the letters are of the same height. The first **A** of the Arabic inscription is far to the right of the **N** of **SOUDAN**.

My publishers' catalogue warns collectors against forgeries with inverted surcharge, made in Egypt. I have not seen any of these, but should judge from the warning, that these forgeries of the errors are quite different from the counterfeits described above, which I do not consider to be by any means dangerous forgeries.

POSTMARKS.

Genuine.—1, large; also one like 3, also large.

Forged.—3, 29, both large.



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. My 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 very likely 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 2 mm. of the left side of the oval, though I have a 40 c. in which the smoke is only about 1 mm. 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 $\frac{1}{4}$ mm. 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.

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.

NOTE.—I no longer possess any genuine Suez Canal stamps, and have not been able to procure specimens, though I have applied to several dealers ; I am thus compelled to let the above description stand as it was in the second edition, without revision.



SUNGEI UJONG.

Issue of 1878. Blue $\frac{1}{2}$ Anna India, surcharged as in the illustration.

Genuine.

The oval is 18 mm. high by 15 mm. wide. The line forming the oval is not more than 1 mm. thick in its thickest part. The crescent is quite upright, and $5\frac{1}{2}$ mm. high. In the five-pointed star, the distance along the two horizontal points is a little under 5 mm. The letters SU are 6 mm. high, and the centre of the star is above the left leg of the U.

**Forged.**

The oval is 19 mm. high by 16 mm. wide, and the line forming it is decidedly broader than the genuine, measuring almost $1\frac{1}{2}$ mm. in its thickest part. The top part of the crescent leans over considerably to the right, and it measures $4\frac{1}{2}$ mm. between the points. The star is $5\frac{1}{2}$ mm. across from point to point. The letters SU are $5\frac{1}{2}$ mm. high, and the centre of the star is nearly above the centre of the U.

POSTMARKS.

Genuine.—I have not seen a cancelled specimen.

Forged.—My specimen is not postmarked.

Issue of 1881-3. The same surcharge on the brown
2 Cents of Straits Settlements, Crown and CC,
perforated 14.

Genuine.

The surcharge is the same as before.

Forged.

The oval is the same height and width as the genuine, but it is too thick, being nearly $1\frac{1}{2}$ mm. broad in the thickest parts. The crescent is the same height as the genuine, but more than $1\frac{1}{2}$ mm. broad in its

thickest part, while the thickest part of the genuine is only 1 mm. broad. The star is, fortunately, an easy test, as it has six points, instead of five. Were it not for this mistake, the forgery would be dangerous.

POSTMARKS.

Genuine.—29, in red or black.

Forged.—My specimen is uncanceled.

Issue of 1883. S.U., surcharged on the Straits Settlements 2 c., brown, of 1883, Crown and CA, perforated 14.

Genuine.

I have only the variety *without* stops, and must needs describe from that, but I don't know whether the letters and their spacing are the same as in the variety *with* stops, which has been imitated. The letters are 6 mm. high, and very slim. The head and tail serifs of the s are very sharply pointed at each end, and the front edge of the one at the head points perpendicularly downwards, and is $2\frac{3}{4}$ mm. from the left-hand, vertical edge of the U. This surcharge is only found on the 2 c., brown, Crown and CA.

Forged.

This is the variety with stops. I have only seen it on the Straits Settlements 4 cents, rose, Crown and CA, which is, of course, bogus. The U is a little less than 6 mm. high. The serifs to the head and tail of the s are blunt, and the front edge of the word slopes obliquely down to the right, instead of being quite perpendicular. The slope is not excessive, but it is easily seen. The nearest part of this head is 4 mm. from the left-hand, vertical edge of the U. The stops are 7 mm. apart, from centre to centre.

Genuine.—29.

POSTMARKS.

Forged.—My specimen is uncanceled.

Issues of 1883. Full name, surcharged on the Straits Settlements stamps of 1868, Crown and CC, perforated 14, and 1883-91, Crown and CA, perforated 14.

Genuine.

Fig. 1 is found on the 2 c., brown, and 4 c., rose, CC; and also on the 2 c., brown, 2 c., rose, 8 c., and 10 c., CA. Fig. 2 is found on the 2 c.,

**SUNGEI
UJONG**

FIG. 1.

**SUNGEI
UJONG**

FIG. 2.

**SUNGEI
UJONG**

FIG. 3.

brown, CC, and 10 c., CA. Fig. 3 is found on the 2 c., rose, 2 c., brown, and 4 c., brown, CA.

Forged.

I have only the 8 c., CA, with surcharges resembling Fig. 1 and Fig 3. As will be seen by the list of the genuine, the 8 c. value with surcharge of Fig. 3 is bogus. With regard to the forgery of Fig. 1, there are some seven varieties of spacing (wide and narrow letters) in the genuine, and only possess one of them, so that I can give no reliable tests. The ink, however, in this forgery, is decidedly grey-looking, instead of deep black.

POSTMARKS.

Genuine.—I have no cancelled copies.

Forged.—Uncanceled; also 29 (genuine Straits cancellation).

SURINAM.

Issue of 1873. 2 gl. 50 c., orange-brown and green.

Genuine.

Engraved in *épargne*, on medium, white wove paper, perforated 14. The king's ear is shaded all over, with horizontal lines. The lines of shading on the forehead, counting from the one which goes distinctly above the eyebrow, right to the top of the head, are eighteen in number. The sixth horizontal line of shading in the background rests on the top of the head. The white pearls round the portrait are of fair size, and regular. At the point where the green ring round the medallion comes nearest to the right side of the stamp, there are five thin, vertical green lines of shading, between the said ring and the outer frame; but in the similar place on the left side of the stamp, there are only four thin, green lines. Above the solid, SURINAME-label, there are about sixty-nine very short, vertical, coloured lines, counting from one extreme point of the label to the other. The central, white spot of the flower in the right top corner contains a coloured, crescent-shaped line; and the centre of the similar flower, in the left top corner, has a crescent of the same size, but more upright. The tail of the G of G¹ points downwards, and the end of the head points directly downwards, to the cross-bar. In my specimen, the inside end of the said cross-bar bends downwards. There is a distinct serif to the left of the head of the little L, making it look rather like a T, at a first glance. The tail of the C of C¹ points straight up to the head.

Forged.

Rather nicely typographed (engraved in *épargne*), in almost the exact colours of the genuine, and on white wove paper, of about the same substance, nicely perforated 13. There are no horizontal lines at all on the ear, and only twelve lines on the forehead, as these latter are placed much further apart than the genuine. The white pearls round the central medallion are extremely small—far too small for the ring in which they are placed—and those on the left side are irregular, and almost at the edge of the ring. At the centre of the right-hand edge of the stamp, where the green ring comes nearest to the frame, there are only three vertical lines, between the ring and the frame. In the corresponding place on the left side of the stamp, there are only two vertical lines, between ring and frame. There are about fifty very short, vertical, coloured lines, above the top of the SURINAME-label, counted as before. The central, white spot of the flower in the right top corner shows a coloured dot, and the similar part of the flower in the left top corner shows a very tiny, coloured crescent, but it slopes very much, instead of being upright. The tail of the G points obliquely forwards, to the right, and the head seems to point forwards, towards the L, instead of downwards. The cross-bar is straight, and very thin and inconspicuous. The little L has no serif. The tail of the C of C¹ points forwards, towards the T.

POSTMARKS.

Genuine.—I have no postmarked specimens.

Forged.—My forgery is uncanceled.



SWAZIELAND.

I have not, as yet, seen any forgeries of the Swazieland stamps, but the *South African Philatelist*, in an article on the stamps of Swazieland, mentions several forgeries and bogus stamps. They are:—

1. Surcharge "Swasieland" (with "s," instead of "z"). No such surcharge ever existed on any of the genuine.

2. Surcharge on the 3d. Transvaal of 1885. No such value was ever issued; so this stamp is altogether bogus.

3. Surcharge on the 6d. of 1885. The type is somewhat larger, and the S is of a fancy type, though it is an ordinary S in the genuine.

4. 2d. Swazieland, surcharged "4," in violet, in the corners of the stamp, on each numeral 2, and once again in the centre. This surcharge is, of course, bogus.

5. Transvaal post card, surcharged SWAZIELAND. This is a bogus card, not authorised by the Government.

6. The writer warns collectors against Swazieland stamps with a full-stop after the surcharge. He says that he has seen a large quantity of them on the $\frac{1}{2}$ d., 1d., 2d., and 10s. Transvaal; but, while strongly recommending amateurs not to purchase them, he states that he is unable to absolutely designate them as forgeries, until he has made further inquiries at headquarters.



SWEDEN.

This country has been, so far, singularly free from the attentions of the forger; but the *Monthly Journal* translates from the *Svensk Filatelistisk Tidskrift* a notice concerning a number of unused counterfeits, which had been sent to the Swedish Philatelic Society, for opinion as to whether they were originals or reprints. Not having been able to procure any of the stamps for dissection, I reproduce a portion of the article, to put my readers on their guard. The stamps sent to the above-named society were:—

Issue of 1858.

- 5 öre, yellow-green; a block of four.
- 9 " dark blue, two shades; four separate copies of each.
- 9 " violet; three copies, a pair and one single.
- 12 " Prussian-blue; a block of four.
- 12 " ultramarine; two blocks of four.
- 24 " orange; two blocks four and three.
- 24 " yellow; a pair.
- 24 " brown "
- 30 " red-brown "
- 50 " pink "
- 50 " carmine "

LOCAL STAMPS.

Issue 1856, grey-black; a block of four and a pair.

" " black; a pair.

" 1862, brown; a block of six.

" " yellow-brown; a block of ten.

"The first thing that attracted attention was the existence of single copies and blocks of stamps in such rare shades as the 12 öre, Prussian-blue, 12 öre ultramarine, 50 öre, carmine, etc., and on a closer inspection, it was soon seen that the lot consisted of a number of extremely cleverly-made forgeries.

"The size of these forged stamps differs only very slightly from that of the originals; but the dimensions of the printed surface are not identical with those of the original stamp. The latter have a printed surface of 17 by 20 mm., while the printed surface of the forged stamps measures, on an average, $17\frac{1}{2}$ by $20\frac{1}{2}$ to $20\frac{1}{2}$ mm. The difference of size is thus only very small, and by itself could scarcely have been decisive as a test of the genuineness of the stamps. The chief points for distinguishing the forgeries are the paper and perforation. The various stamps submitted, with the exception of the black Local stamps, are really printed on laid paper. But as the black Local sent for examination is printed on ordinary paper, it does not seem unlikely that the brown Local stamp and the stamps of the Arms series exist also on ordinary paper. The perforation is extremely cleverly imitated, but it differs from that of the originals in being irregular and defective, also the holes made by the perforating-machine are smaller than those of the original perforation. The colours are well matched, with the exception of that of the three specimens of the 9 öre, violet, which are in a bright violet tint, a colour that is not known to exist. We find here dark lilac (dark blue?), ultramarine, and brown, in shades which are deceptively like the originals; and since, in addition, we can discover no difference in the engraving, the forgeries are likely to be very dangerous."

REPRINTS.

Though, until now, forgeries have been few, I cannot say this of the reprints. There are three different reprints of the 1855 set (1868, 1872, and 1885), the first two with the same perforations as the genuine (14, or $14 \times 13\frac{1}{2}$), and the third, perforated 13. The 1858 set was reprinted in 1885, perforated 13, instead of 14. The brown 3 öre of 1862 was also reprinted in 1885, perforated 13, instead of 14. The 17 and 20 öre of 1866 were included in the 1885 reprints, perforated 13. The 1 riksdaler of 1872 was also included in the above set, perforated 13. Of the black and brown Locals of 1856-62, there was a reprint in 1872, perforated 14, like the originals, and another in 1885, perforated 13. The black reprint of 1872 is easily detected, as there are two broken and defective pearls above the last stroke of the M of FRIMÄRKE.



SWITZERLAND.

The various old issues of the Swiss stamps have been extensively forged, the latest forgeries being very dangerous. So many have failed in their efforts to describe, intelligibly and satisfactorily, the counterfeits of this country, that I enter, with some diffidence, upon the very laborious task of dissecting the Swiss forgeries, and must apologise, beforehand, for mistakes and omissions. In describing the Cantonal stamps, I keep to the old names, to avoid any chance of confusion.

BASLE.

Issue of July 1, 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 slopes down to the left; so that, if a flat ruler or card be laid along the *centre* of its shank, it will 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 foot of the large 2 is somewhat arched, and it 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 most of the forgeries vary from the genuine here. The inner black 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 head of the P, and midway between the P and the outline of the frame to the right of it. The shield above the dove's head (which really runs up to the top of the stamp), has been rendered unnecessarily complicated, by the outlines of the red shield;—three horizontal lines, and two curly ones being drawn into, or across it. Disregarding these lines, it will be seen that the arms of Basle are, a black crozier, on a white ground. The central division of the crozier shows four horizontal, white lines, and it is wider or thicker just above the division than it is just below it. The vertical white line, in the upper half of the crozier, runs up to the bend, where the head curls over to the left. This white line is sharply pointed at the top. The curled top of the crozier is nearly $\frac{1}{2}$ mm. from the inner, black outline of the top of the stamp; and its bottom point is about the same distance from the inner outline of the bottom of the little white shield. The lateral points of the bottom of the crozier usually both touch the sides of the shield, but I have a specimen in which the left-hand point does not quite touch the outline. The red frame-line ought to come



between the two black ones, but it seldom does, owing to the difficulty of making the two printings "register" exactly. Near the top corners of the stamp, there are two leaf-ornaments, one each side, standing on the horizontal line, above the large shield. Neither of these leaf-ornaments touches the side of the frame. Two other leaf-ornaments hang down, below the two just described; the outer curl of the one above the S of STADT touches the frame, but the outer curl of the one above the L of BASEL does not touch the frame. There is no stop after BASEL. 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.

First Forgery.

Lithographed, on medium, to thick, yellowish-white wove paper. The corners of the stamp are in plain, solid colour, though I have one specimen that shows some very faint, curly, white lines in the top corners. The L of BASEL is quite horizontal, so that a line drawn through the centre of its shank would cut fairly deeply into the S of STADT. The foot of the large 2, in the left bottom corner of the stamp, is perfectly straight, instead of slightly arched; the fraction-line is joined to the foot of the 2; the little 1 touches the outline above it. If the fraction-line were produced to the right, it would graze the left side of the foot of the P, and cut into the O and S of POST; that is to say, instead of sloping strongly down to the right, it is very nearly horizontal. (This is an easy test for this forgery.) The said O leans considerably over to the right, and there is a slight break in the curved outline, above and between the letters OS. The P of RP in the right lower corner has hardly any foot-stroke on its right side. The central division of the crozier in the little shield shows only two horizontal white lines across it, and it is much wider below the division than above it. The vertical, white line in the upper half of the crozier ends level with the centre of the ball of the head, but the white line in the genuine runs up a good deal higher than even the level of the top of the ball. The curled top of the crozier is only about $\frac{1}{4}$ mm. from the outline above it, while its bottom point is very nearly 1 mm. from the bottom of the little shield. The left lateral point touches the side of the shield, but the right point does not. The red frame round the stamp is much too thick, so that it would overlap the two black lines, if placed centrally between them. The upper leaf-ornament in the left top corner touches the outline of the frame, and the leaf-ornament hanging below it also touches the outline. Neither of the leaves in the right top corner touches the outline. This appears to be identical with the first forgery in Baron A. de Reuterskiöld's pamphlet on *Les timbres cantonaux de la Suisse, et leurs falsifications*.

Second Forgery.

This is the same as Reuterskiöld's second forgery. The dove is not embossed at all, and has no letter in its beak. Lithographed, on stout, white wove paper. The corners of the stamp are of solid blue-green, without any white network. There is no hyphen between POST and BASEL, and there is a stop after BASEL. The lettering is thinner than in the genuine, or any other of the forgeries that I have seen. The O of POST leans over very much to the right; the A of BASEL is very sharply pointed, instead of being blunt; and the L slopes down very much to the left, so that a line along the centre of its shaft would graze the head of the T of STADT. Like the genuine, there are two thin, black outlines

round the red shield. In the centre of the rounded bottom of the outer outline, there will, in this forgery, be found a black dot, above the space between the OS of POST. (This is an easy test.) The head of the large 2, in the left bottom corner, very nearly touches the outline above it; the foot is quite straight, and the front of the foot is very close to the inner, black outline of the frame. The head of the little 1 touches the outline above it, its foot touches the fraction-line, and it has a long serif to the head, which is not in the genuine. The fraction-line is almost horizontal, and parallel with the bottom frame; so that, if prolonged to the right, it would cut deeply into the OS of POST. The end of the foot of the little 2 *almost* touches the inner, black line of the bottom frame. The inner, black line is thicker than the outer one, all the way round; and the outer line down the right side has been drawn too long, so that it projects beyond the bottom of the stamp, in the right lower corner. The red outline is fully $\frac{3}{4}$ mm. broad in this forgery. The foot of the R of RP., in the right lower corner, just touches the black outline below it; the top of the shank of the P is very little above the level of the central division of the R, instead of being level with the centre of the rounded part of the head; the stop is merely a projection from the inner, black outline of the right side of the frame, and is considerably below the level of the centre of the head of the P. The centre boss of the crozier has only three white, horizontal lines in it. The crozier is much wider below the boss than it is above it. The bottom point of the crozier is just about $\frac{1}{2}$ mm. from the bottom of the little shield, and the side-points do not touch the sides of the shield. The points of the upper leaf-ornaments in the corners both touch the frame, and the outer curls of the lower, hanging leaf-ornaments also both touch the frame. The stamps on the sheet are 4 mm. apart vertically, and $3\frac{1}{2}$ mm. horizontally.

Third Forgery.

This is the same as Reuterskiöld's third forgery. I must give my former notes, as I no longer possess it. Nicely lithographed, on white wove paper, considerably thinner than the genuine. The dove is only very slightly embossed. The hyphens are too long, too thick, and too conspicuous. The network in the corners is decidedly green, instead of blue, and much coarser than the genuine; the white lines in it are slanting, instead of almost vertical. The O of POST leans over *very* much to the right, and the L of BASEL also leans somewhat to the right, so that a line through the centre of its shank would cut well into the S of STADT. There is a little line or flaw, which joins this L to the outline of the name-label. The large 2 touches the inner, black outline of the frame; the fraction-line, if prolonged, would just touch the bottom of the name-label. The little 2 is much too large; being more than half the height of the large 2, and nearly as wide. The inner, black line of the frame is much thicker (all round?) than the outer line. The R and the P of RP. just touch the outline of the frame below them, and the stop is nearer to the side of the frame than to the P. The red outline of the frame is far too thick, being nearly 1 mm. broad, instead of only about as thick as the thicker, black one. The leaf-ornaments in the top corners both touch the sides of the frame. The curled top of the crozier *almost* touches the inner, black outline of the top of the stamp. The bottom point of the crozier is $\frac{1}{2}$ mm. from the bottom of the shield; the side-points touch the sides of the shield, like the genuine.

Fourth Forgery.

This is the same as Reuterskiöld's fourth forgery. It is lithographed, on medium, white wove paper. The dove is pretty highly embossed. The

network in the corners is fairly like the genuine. The O of POST leans over *very* much to the right; the L of BASEL also slopes down to the right, so that a line along the upper edge of its shaft would pass clear *above* the S of STADT. The fraction-line of $2\frac{1}{2}$ slopes very much down to the right, so that, if prolonged, it would cut through the outer frame of the stamp, below the S of POST. This said fraction-line is joined to the foot of the large 2. The foot of the R touches the bottom of the frame; the top of the shaft of the P is level with the central division of the R; and the stop is level with the very top of the P, and nearer to the P than to the side-frames. The centre boss of the crozier shows four horizontal white lines, like the genuine, and it is about equally wide, above and below the boss. The curled top of the crozier is only about $\frac{1}{2}$ mm. from the outline of the frame above it. The side-points of the crozier do not touch the sides of the shield, and the bottom point is more than $\frac{1}{2}$ mm. from the bottom of the shield. The point of the leaf-ornament in the left top corner touches the side-frame, and the curl of the hanging leaf-ornament below it also touches the frame. The two leaves in the right top corner do not touch the frame.

Fifth Forgery.

This is the same as Reuterskiöld's fifth forgery. Lithographed, on very stout, white wove paper. The dove is fairly embossed, and one of my specimens has a thin black line round the dove, but this line has been removed in all my other specimens. There is a short hyphen after STADT, and a much longer one after POST. An easy test for this forgery is, that there is a sort of double outline to the back of the S of POST, and the E of BASEL. The network is coarse and patchy, and the colour is greenish-blue. The O of POST leans *very* much over to the right. There is a very distinct, black dot close to the outer outline of the red shield, just above the beginning of the S of POST. The L of BASEL slopes slightly down to the right, so that a line along the upper edge of its shank would pass through the centre of the S of STADT. The small 1 of the fraction touches the fraction-line; and the said fraction-line slopes sharply down to the right; so that, if prolonged, it would cut through the bottom of the stamp under the O of POST. The two outlines of the stamp are too far apart, in this counterfeit; so that, even when the red frame happens to be in its proper place, it does not fill up the space between the two lines. The shaft of the P does not reach up so far as the level of the centre of the upper half of the R; but the top is like the genuine. There are four horizontal, white lines in the central boss of the crozier, like the genuine. The crozier is *very* much wider below the boss than it is above it. The white line up the top half goes too high; almost to the very top of the head. The curled top of the crozier is rather less than $\frac{1}{2}$ mm. from the top frame. The bottom point of the crozier is nearly 1 mm. from the bottom of the little shield. The side-points do not touch the sides of the shield, but the right-hand point goes nearer to the side than the left-hand one does. The upper leaf-ornaments in the top corners both touch the frame, and the hanging leaf-ornament on the left side also touches the frame, but the right-hand hanging leaf-ornament is more than $\frac{1}{2}$ mm. from the frame.

Sixth Forgery.

Lithographed, on rather thick, white wove paper. The dove is fairly well embossed. The hyphen after STADT is shorter than the one after POST. The network is very green, and the oblique, crossed white lines in it are very nearly straight. The O of POST leans over very much to

the right. The L of BASEL is about horizontal; a line along the lower edge of its shank would cut into the lower part of the S of STADT. The little 1 of $\frac{1}{2}$ touches the fraction-line, and if the fraction-line were prolonged, it would cut through the bottom frame of the stamp, between O and S of POST. There are, as in the genuine, four horizontal white lines in the boss, at the centre of the crozier; but the third from the top is as wide as the second, while, in the genuine, the second from the top is the widest of them all. The crozier is narrower above the boss, than it is below it. The white line in the upper half is too long, and runs up a little way into the bend. The bottom point of the crozier is nearly 1 mm. from the bottom of the shield; the side-points do not touch the shield. The hanging leaf-ornament, above the L of BASEL, is more than $\frac{1}{2}$ mm. from the side of the frame, but the other three leaf-ornaments all touch the frame. The lettering is rather ragged in this forgery, and the foot of the A of STADT is joined to the D.

Seventh Forgery.

Lithographed, better than the last, on thick, white wove paper. The dove is very slightly embossed. There is no hyphen after POST, and there is a stop after BASEL. (These, of course, are very easy tests.) There is no network; only a plain ground of greenish-blue. The O of POST leans very much over to the right, and there is a dot in the inner black outline of the red shield, over the space of OS of POST. (This must not be confounded with the second forgery, in which the dot is in the *outer* outline of the red shield.) The L of BASEL slopes a shade to the right; and a line drawn along its lower edge would cut through the centre of the S of STADT. The head of the large 2 is too big for the foot, which is short, and perfectly straight. The little 1 *just* touches the fraction-line. The said fraction-line is nearly horizontal; if produced, it would cut through the bottom of the right-hand frame. The inner, black outline of the frame is thick all the way round, and the outer outline is thin all the way round. Beside these, when there is margin enough, a third black outline may be seen, $\frac{1}{2}$ mm. from the second outline. The red outline is too wide for the space between the two black ones. The foot of the R of RP touches the bottom frame; the top of the P is exactly level with the central division of the R; and the stop is merely a projection from the side of the frame. In the genuine, the P is of a peculiar shape, having its vertical shaft coming up above the level of the head. In this forgery, the top of the head is exactly level with the top of the shaft, and in one unbroken line with the serif. There are four horizontal, white lines in the boss of the crozier, but the top one is the thickest, and some distance above the others. In the genuine, the widest space is between the second and third lines. All four leaf-ornaments touch the frames. The curled top of the crozier is fully $\frac{3}{4}$ mm. from the outline above it, and the side-points do not touch the sides of the little shield. The left foot of the A of BASEL has a clumsy blotch on it, and it is so long, that it almost, or quite touches the base of the B. The S of this word leans *very* much over towards the E, but in the genuine it hardly leans at all towards the E.

Eighth Forgery.

Lithographed, on medium, white wove paper. There is very little trace of embossing in the dove, and it has no letter in its beak. The hyphen after STADT is long and slanting, and there is no hyphen after POST. There is a large stop after BASEL, and some copies show a small black dot just before the B, rather lower than the level of its centre. The corners are solid, of a dull olive-green, without any network. The lower outline of the lettered label does not touch the inner outline of

the bottom frame in this forgery, though it touches in the genuine, and in all the other counterfeits. The O of POST leans very much over to the right. There is a little dot or flaw in the inner outline of the red shield above the T of POST, and a longer and larger one in the same line, above the B of BASEL. The L slopes down to the right, so that a line along its lower edge would pass very nearly clear above the S of STADT. The foot of the large 2 is quite straight. The little 1 just touches the fraction-line. The said fraction-line slopes considerably up to the right; so that, if prolonged, it would graze the foot of the P, cut through the OST of POST, touch the foot of the B of BASEL, and pass through the right-hand frame, clear above the RP. The head of the little 2 touches this fraction-line. The inner, black line of the frame is thicker than the outer one, all the way round. The red frame is very badly done, being in some parts only $\frac{1}{2}$ mm. wide, increasing to as much as $1\frac{1}{2}$ mm. The foot of the R is firmly joined to the bottom frame; its tail very nearly touches the P; the head of the P is very little above the level of the central division of the R, and its foot is joined to the right-hand frame; while the stop is simply a projection from the said right-hand frame. There are only three horizontal lines in the central boss of the crozier, the uppermost one being some distance from the other two. The crozier, below the boss, is even wider than the boss itself. In the genuine, the boss is a great deal wider than the crozier is, either above or below it. The side-points of the crozier are not alike; the right-hand one touches the side of the shield, while the left-hand one curls much more upwards, so that its point is turned away from the side of the shield. The lowest point is only about $\frac{1}{3}$ mm. from the bottom of the shield. The leaf-ornament in the left top corner does not quite touch the side of the frame, but all the other three leaves touch the frame. The foot of the A of STADT is joined to the D.

Ninth Forgery.

Lithographed, on rather thick, white wove paper. The dove, and the letter in its beak, are surrounded by a thin, black outline in this counterfeit. The hyphen after STADT is very short, and looks rather like an oval stop; the hyphen after BASEL is a little longer, but rather wedge-shaped. The network is extremely coarse. There is a little line, joining the P of POST to the outline above it, and the O leans over very much to the right. There is a prominent black dot, touching the inner outline of the red shield, above the B of BASEL; the head of the S looks bigger than the tail; and the L slopes slightly to the right, so that a line along its lower edge would pass clear above the S of STADT. The large 2 has a very curly foot, the front of which touches the left-hand frame. The fraction-line slopes sharply down to the right; so that, if prolonged, it would cut through the bottom of the stamp, under the beginning of the O of POST. The foot of the R of RP touches the bottom frame; the top of the shaft of the P is about level with the central division of the R; and the stop is level with the top of the head of the P, and nearer to it than to the frame. The central boss of the crozier contains four horizontal, white lines, but the lowest line is only half the length of the one above it. The white line in the top half of the crozier is too long, and turns partly over into the bend. The two side-points of the crozier do not touch the sides of the little shield. The two leaves on the left side touch the frame, but the two on the right side do not.

Tenth Forgery.

Lithographed, on rather thick, white wove paper. The colour of the shield is orange-red, very different from the sort of crimson-red of the genuine. The dove is very slightly embossed. There is no hyphen after

POST. The network is fairly like the genuine. The O of POST is nearly upright. The L of BASEL slopes very much down to the left; so that a line drawn along its lower edge would pass very nearly clear *under* the S of STADT. The large 2 has a perfectly straight foot; the little 1 and 2 both touch the fraction-line; the said fraction-line slopes a good deal, so that, if prolonged, it would cut through the bottom of the stamp, below the space between the OS of POST. The foot of the R of RP very nearly touches the bottom frame; the P and the stop are like the genuine. The central boss of the crozier contains four horizontal, white lines; but the top line extends further to the left than the second one; whereas the second one extends furthest of all to the left, in the genuine. The two halves of the crozier are not in one line, the upper half and the boss being set too much to the left. The curled top is only about $\frac{1}{2}$ mm. from the top of the frame, and the white line is too long, and goes up into the bend. The two side-points *just* touch the sides of the little shield. The hanging leaf-ornament, over the S of STADT, just touches the frame, but none of the other three leaves touch the frame.

Eleventh Forgery.

Lithographed, on thick, white wove paper. The shield is in brilliant scarlet. The dove shows hardly any trace of embossing. The network is an easy test, for it is merely a lot of small, irregular dots, on a white ground. The O of POST is nearly upright, but it is of a clumsy shape. There is a dot in the outer outline of the red shield, between the O and S of POST, in my single specimen; but I cannot say whether this is always there. The L of BASEL slopes greatly to the left, so that (as far as I can make out through the postmark) if a line were drawn along its lower edge, it would graze the T of STADT. The fraction-line in the left lower corner is about horizontal; and if prolonged, it would cut through all the letters of POST, and also through the RP, in the other corner. The head of this P is too large and round, and the shank does not project above it. The stop very nearly touches the head. The boss in the centre of the crozier is small and inconspicuous, but I think there are four horizontal, white lines in it. The crozier is quite as wide above, as it is below the base. The curled top of the crozier is about $\frac{1}{2}$ mm. from the frame above it; the bottom point is blunt in my specimen, and $\frac{1}{4}$ mm. from the base of the little shield; the right side-point touches the side of the shield, but the left point does not touch. The upper leaf-ornament on the left side touches the frame, and the hanging leaf-ornament below it *almost* touches the frame. The upper leaf on the right side is at some little distance from the frame, and the hanging leaf below it does not touch the frame, though it is rather close.

The following forgeries I have not seen, and I am unable to identify them with any of the eleven counterfeits described above, though some of them may be the same as mine.

Twelfth Forgery.

Mr. Pemberton says that this is a very poor production, with the dove *printed*, instead of embossed. The corners are of blue dots on a white ground, instead of a network. The $\frac{1}{2}$ of $2\frac{1}{2}$ is so smudged that there is no space between the fraction-line and the numerals.

Thirteenth Forgery.

Mr. Pemberton says that this is the commonest of the falsifications, and has deceived many young philatelists. The bottom point of the crozier is a long way above the bottom of the little shield. The O of POST slants (to the right?).

Fourteenth Forgery.

Pemberton says this is very like the counterfeit just described, but better done. The bottom point of the crozier is a very long way above the bottom of the shield.

Fifteenth Forgery.

This is the sixth forgery in M. de Reuterskiöld's book. He says that it belongs to a set of Swiss stamps, sold at Geneva, with *facsimile* printed in violet, on the upper part of the stamp. The corners are composed of blue dots on a white ground, instead of a network. The O of POST is vertical, but it is taller 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, would cut into the O and S of POST, and touch the feet of the P and T.

Sixteenth Forgery.

I received the notes of this from M. de Reuterskiöld. It is the production of Messrs. Senf, of Leipzig. The corners have blue dots on a white ground, instead of a network. The dove is very slightly embossed, and it has a black outline round it, which should be an easy test. As in the fifteenth forgery, the fraction-line, if prolonged, would cut into the O and S of POST, and touch the feet of the P and T.

Seventeenth Forgery.

I had the notes of this also from M. de Reuterskiöld. The dove is not embossed. The network of the corners is formed by crossed, oblique white lines, on a blue ground. 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. In the genuine, and all the other forgeries that I have seen, the space between OS is the centre of the label.

POSTMARKS.

Genuine.—29, always in red. Also FRANCO, in a rectangle, with truncated corners. Also the Federal obliteration of PD in an oval.

Also

L	B
P	H

. Also, for those which were used after the post office passed into the control of the Confederation, the Federal *grille* something like 34 was used.

First Forgery.—1, large, in black, also in red.

Second Forgery.—1, small, in black.

Third Forgery.—Uncancelled.

Fourth Forgery.—1, large, in red.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—1, large, in red.

Seventh Forgery.—1, large, in red, also in brown.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—1, large, in red.

Tenth Forgery.—Two concentric circles, about the size of 4, with a cross in the centre, all in red.

Eleventh Forgery.—My specimen has some words written on it, with pen and ink.

I can give no details concerning the cancellations of the other forgeries.

ESSAY.

This is printed with the corner-network in light green, and the shield in brick-red. These were the first stamps sent to Basle by the Frankfort engraver, but the postal authorities decided to have the colours altered. Messrs. Mirabaud and de Reuterskiöld, in their fine work on *The Postage Stamps of Switzerland*, say that they have several times met with the above stamps, with the green network chemically changed to blue.

GENEVA.

The following are the varieties issued :—

1. Double stamp ; 5 c. + 5 c., black on light green wove paper ; October 1, 1843.
2. Small eagle ; 5 c., black on light green ; April 1, 1845.
3. Large eagle ; 5 c., black on yellowish-green ; beginning of 1847.
4. Large eagle ; 5 c., black on dark green ; August 22, 1848.
5. Cut envelope ; 5 c., green on white wove ; 1849-50.

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 lithographed, on stout, wove paper, of an apple-green, or yellow-green colour.

Genuine.*Top of the stamp.*

The 1 of 10 has a very distinct and longish, oblique side-stroke, and it slopes up to a sharp point. There is a very distinct stop after the 10, another after CANTONAL, and another after CENT.



The first A of CANTONAL has no cross-stroke, being simply an inverted V ; the first N is badly formed, having its first vertical stroke too far to the right. The second A, in the few specimens that I have examined, has invariably had the inside of the upper half filled up solid, to the cross-bar. The foot-stroke of the P of PORT goes very close to the vertical line to left of it, but does not touch. The stop after CENT is $\frac{1}{2}$ mm. from the vertical line to right of it, but is *very* close to the tail of the T. The two thin, vertical lines enclosing the 10 are $5\frac{1}{2}$ mm. apart ; those enclosing CENT are also $5\frac{1}{2}$ mm. apart ; while those enclosing PORT CANTONAL are $20\frac{1}{2}$ mm. apart. The upright stroke of the T of PORT is 3 mm. distant from the beginning of the C of CANTONAL.

Left-hand half.

The stamp is 14½ mm. wide,* by 15½ mm. high. The thin, inner, vertical line of the frame, on the left-hand side, is drawn too long, so that it touches the centre frame, both at the top and bottom of the stamp. The P of POSTE has no head-stroke, but the left upper corner of its head touches the thin line of the frame to left of it. The S slants over towards the T, and the said T has a head-stroke at the back. There is a similar head-stroke at the back of the D of DE, and the D does not touch the outline of the frame above it. The upright shaft of the D is under the left-hand half of the O of PORT. There are about thirty-four lines, of various thicknesses, in the glory; and eight of these lines touch the joined bases of the DE. The G of GENÈVE does not touch the outline above it, and the cross-stroke to this letter extends inwards, into the hollow of it, but not outwards. There is no stop after GENÈVE. The 5 has a very peculiar head or flag, as the thin neck joins it halfway between the beginning and the middle, instead of at the beginning. The thin neck is nearly vertical. There is a largish stop after the 5, midway between it and the side of the shield. There is a stop after the C, and it is nearer to the frame than to the C. There is hardly any head-stroke, and very little foot-stroke, to the P of PORT. It is a tall, lanky letter, with a shaft decidedly too long, below the head. The T has a marked head-stroke at the back, and the tail curls up. The first L of LOCAL has a foot-stroke both sides, and a very short head-stroke on the left side. It does not touch the shield, and is not under the central dividing-line of the shield, but considerably to the left of the said line. The final L of this word is taller than the first; it has a long, horizontal head-stroke on the left side, and a long foot-stroke on the right side.

Right-hand half.

The stamp is 15½ mm. wide, and about 15½ mm. high. The thin, inner frame has a distinct break in the left top corner, and the right-hand vertical line of it is drawn too high, so that it joins the top of the stamp. The P of POSTE has no head-stroke, and the left corner of its head, apparently, does not *quite* touch the thin line of the frame, to left of it. The S slants over towards the T, which has a head-stroke projecting not only backwards, but slightly forwards as well. The D of DE has a head-stroke, like the left-hand half of the stamp, and it does not touch the frame above it. The upright shaft of the D of DE is exactly under the shaft of the L of CANTONAL. Two or three lines of the glory cut through the E of DE; they do not cut through the letter in the other half. There are about thirty-one lines in the glory; they are more irregular than in the left-hand half; about eight of them touch the DE. The G of GENÈVE just touches the outline above it; the tail is of a very ugly, irregular shape. There is a distinct stop after GENÈVE. The neck of the 5 slopes a good deal, instead of being vertical, and it joins the beginning of the flag or head in the usual manner. There is a stop after the 5, midway between it and the shield; there is also a stop after the C, midway between it and the frame. The P of POST has a fairly long head-stroke, and a tolerably wide foot-stroke, wider on the right side than on the left. The T is like that of the left-hand stamp. The first L of LOCAL has a long head-stroke on the right side, but none on the left; it has a short foot-stroke on the right side, but hardly any on the left, and it stands exactly under the central dividing-line of the shield. The position of this L is an easy test for deciding which half one is dealing with, in the case of a cut stamp. The final L is rather shorter than the

* This is given wrongly as "13½" in M. de Reuterskiöld's book.

ESSAY.

This is printed with the corner-network in light green, and the shield in brick-red. These were the first stamps sent to Basle by the Frankfort engraver, but the postal authorities decided to have the colours altered. Messrs. Mirabaud and de Reuterskiöld, in their fine work on *The Postage Stamps of Switzerland*, say that they have several times met with the above stamps, with the green network chemically changed to blue.

GENEVA.

The following are the varieties issued :—

1. Double stamp ; 5 c. + 5 c., black on light green wove paper ; October 1, 1843.
2. Small eagle ; 5 c., black on light green ; April 1, 1845.
3. Large eagle ; 5 c., black on yellowish-green ; beginning of 1847.
4. Large eagle ; 5 c., black on dark green ; August 22, 1848.
5. Cut envelope ; 5 c., green on white wove ; 1849-50.

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 lithographed, on stout, wove paper, of an apple-green, or yellow-green colour.

Genuine.*Top of the stamp.*

The 1 of 10 has a very distinct and longish, oblique side-stroke, and it slopes up to a sharp point. There is a very distinct stop after the 10, another after CANTONAL, and another after CENT.



The first A of CANTONAL has no cross-stroke, being simply an inverted v ; the first N is badly formed, having its first vertical stroke too far to the right. The second A, in the few specimens that I have examined, has invariably had the inside of the upper half filled up solid, to the cross-bar. The foot-stroke of the P of PORT

goes very close to the vertical line to left of it, but does not touch. The stop after CENT is $\frac{1}{2}$ mm. from the vertical line to right of it, but is *very* close to the tail of the T. The two thin, vertical lines enclosing the 10 are $5\frac{1}{2}$ mm. apart ; those enclosing CENT are also $5\frac{1}{2}$ mm. apart ; while those enclosing PORT CANTONAL are $20\frac{3}{4}$ mm. apart. The upright stroke of the T of PORT is 3 mm. distant from the beginning of the C of CANTONAL.

Left-hand half.

The stamp is $14\frac{1}{2}$ mm. wide,* by $15\frac{1}{2}$ mm. high. The thin, inner, vertical line of the frame, on the left-hand side, is drawn too long, so that it touches the centre frame, both at the top and bottom of the stamp. The P of POSTE has no head-stroke, but the left upper corner of its head touches the thin line of the frame to left of it. The S slants over towards the T, and the said T has a head-stroke at the back. There is a similar head-stroke at the back of the D of DE, and the D does not touch the outline of the frame above it. The upright shaft of the D is under the left-hand half of the O of PORT. There are about thirty-four lines, of various thicknesses, in the glory; and eight of these lines touch the joined bases of the DE. The G of GENÈVE does not touch the outline above it, and the cross-stroke to this letter extends inwards, into the hollow of it, but not outwards. There is no stop after GENÈVE. The 5 has a very peculiar head or flag, as the thin neck joins it halfway between the beginning and the middle, instead of at the beginning. The thin neck is nearly vertical. There is a largish stop after the 5, midway between it and the side of the shield. There is a stop after the C, and it is nearer to the frame than to the C. There is hardly any head-stroke, and very little foot-stroke, to the P of PORT. It is a tall, lanky letter, with a shaft decidedly too long, below the head. The T has a marked head-stroke at the back, and the tail curls up. The first L of LOCAL has a foot-stroke both sides, and a very short head-stroke on the left side. It does not touch the shield, and is not under the central dividing-line of the shield, but considerably to the left of the said line. The final L of this word is taller than the first; it has a long, horizontal head-stroke on the left side, and a long foot-stroke on the right side.

Right-hand half.

The stamp is $15\frac{1}{2}$ mm. wide, and about $15\frac{1}{2}$ mm. high. The thin, inner frame has a distinct break in the left top corner, and the right-hand vertical line of it is drawn too high, so that it joins the top of the stamp. The P of POSTE has no head-stroke, and the left corner of its head, apparently, does not *quite* touch the thin line of the frame, to left of it. The S slants over towards the T, which has a head-stroke projecting not only backwards, but slightly forwards as well. The D of DE has a head-stroke, like the left-hand half of the stamp, and it does not touch the frame above it. The upright shaft of the D of DE is exactly under the shaft of the L of CANTONAL. Two or three lines of the glory cut through the E of DE; they do not cut through the letter in the other half. There are about thirty-one lines in the glory; they are more irregular than in the left-hand half; about eight of them touch the DE. The G of GENÈVE just touches the outline above it; the tail is of a very ugly, irregular shape. There is a distinct stop after GENÈVE. The neck of the 5 slopes a good deal, instead of being vertical, and it joins the beginning of the flag or head in the usual manner. There is a stop after the 5, midway between it and the shield; there is also a stop after the C, midway between it and the frame. The P of POST has a fairly long head-stroke, and a tolerably wide foot-stroke, wider on the right side than on the left. The T is like that of the left-hand stamp. The first L of LOCAL has a long head-stroke on the right side, but none on the left; it has a short foot-stroke on the right side, but hardly any on the left, and it stands exactly under the central dividing-line of the shield. The position of this L is an easy test for deciding which half one is dealing with, in the case of a cut stamp. The final L is rather shorter than the

* This is given wrongly as " $13\frac{1}{2}$ " in M. de Reuterskiöld's book.

Left-hand half.

If the right-hand vertical outline of the shield were prolonged downwards, it would just graze the right-hand edge of the shaft of the L. There is a stop after this last word, its centre being about $\frac{3}{4}$ mm. from the centre of the L. I ought to mention here that all the stops are quite distinct, though few of them are actually circular. The thin, inner line of the central shield is broken in the top left corner. There are thirteen dots, irregularly placed, within the shield, above the eagle, and twenty-two below the eagle. These numbers include a triangle of three dots in the hollow between the head and the wing, and three dots in the hollow between the wing and the leg. There are eight large feathers in the wing, alternating with seven very thin ones. One of the claws touches the sixth large feather and one of the thin ones. The beak is open, and there is a horizontal, black stroke in the opening, to represent a tongue. There is no eye. The crown, which does not touch the head, has a curved, lower outline, and is placed so far back that the front of the lower edge is to the right of the junction between head and beak. The second and third large feathers of the wing, and two of the thin feathers, are all joined to the left-hand frame. There are twelve thin, vertical lines in the shield, counting at the top, and thirteen at the bottom, reckoning the central dividing-line. The one next to the dividing-line is not straight, but gradually leans towards the dividing-line, and joins it before reaching the top of the shield. The key is 5 mm. high; it has a long line up the barrel, with a short line to left of it. Its handle roughly represents a pair of *very* bow legs, with a small ball between the feet. The central dividing-line of the shield is drawn too long; it cuts through the thin, inner outline of the bottom of the shield, and runs into the thick, outer out-

Right-hand half.

first one, not coming down so low. It has a short, rather oblique head-stroke to the left, and a foot-stroke both sides. There is a rather large stop after it, the centre of the stop being 1 mm. from the centre of the L. The thin, inner line of the central shield is broken at the left top corner, just opposite the tip of the eagle's wing. As far as I can make out, through the postmark of my specimen, there are thirteen dots in the shield, above the eagle, and seventeen below the eagle. These numbers include three dots in a slightly curved, vertical line, in the hollow between the head and the wing, and a single dot in the hollow between the wing and the leg. There are about nine feathers in the wing, *not* divided regularly into broad and narrow, like the wing of the other eagle. The third and fourth feathers from the top touch the left side of the shield. The beak is wide open, with no sign of any tongue. My specimen has a mere speck of an eye, but this would probably be filled in, in heavily-printed copies. The crown is like that of the left-hand half. There are thirteen thin, vertical lines in the shield, including the dividing-line. This dividing-line, as in the left-hand half, is drawn beyond the inner outline at the bottom, and joins the thick, bottom outline, at the point. The key is $4\frac{1}{2}$ mm. high. It has one vertical line in the barrel, broken in the middle.

Left-hand half.

line, at the point. The motto-scroll touches the frame on the right side, but is $\frac{1}{2}$ mm. from the frame on the left side. The motto on the scroll ought to be POST TENEBRAS LUX, but only the letters OST of POST, and LU of LUX are legible. There are five lines across the scroll, before the T of TENEBRAS, the fifth cutting through the left arm of the T. The A of this word has no cross-bar.

For easy identification of the two halves, when separated, the following are the simplest tests: Left-hand half; L of LOCAL far to the left of dividing-line of shield; no stop after GENÈVE. Right-hand half; L of LOCAL exactly under dividing-line of shield; stop after GENÈVE.

First Forgery.

Top of the stamp.

The 1 of 10 is blunt at the top, and the side-stroke is very short. There is no stop after the 10. The foot-stroke of the P of PORT is nearly $\frac{1}{2}$ mm. from the line to left of it, instead of almost touching it; and the foot-stroke to the first limb of the R projects to the left, but not to the right as well. The first N of CANTONAL is nicely shaped. The forgers have copied the inverted v's of the genuine. There is a very faint stop after CANTONAL. The stop after CENT. is less than $\frac{1}{2}$ mm. from the vertical line to right of it, and fully $\frac{1}{2}$ mm. from the end of the tail of the T.

Left-hand half.

The stamp is only 14 mm. wide, by $15\frac{1}{2}$ mm. high. The thin, inner line of the frame, on the left side, touches both the top and the bottom outer frames, as in the genuine. The P of POSTE is like the genuine; the head of the s is rather larger than the tail, and it leans over very slightly towards the T. There is very little head-stroke to the back of the T. The D of DE has no head-stroke, and it touches the frame above it. The upright shaft of the D slopes over slightly to the right; so that, if prolonged upwards, it would pass almost through the centre of the O of PORT. There are thirty-one lines in the glory; two of them touch the D, and two the E of DE. The G of GENÈVE is fairly like the genuine; there is a stop after the word. The 5 has a short, and very concave flag; the neck joins the front end of the flag, in

Right-hand half.

The motto-scroll very nearly touches the frame on the *left* side, but is $\frac{1}{2}$ mm. from it on the right side. The letters in the glory are JHS, and they are a good deal smaller than those of TENEBRAS. Both POST and LUX are legible. There are five lines across the scroll, before the T of TENEBRAS; the fifth cuts through the left arm of the T. The A of this word has no cross-bar.

Right-hand half.

The stamp is $14\frac{1}{2}$ mm. wide, by $15\frac{1}{2}$ mm. high. The thin, inner line of the frame on the left side touches the outer frame, both top and bottom, like the other half of this forgery. The head-stroke of the P of POSTE cuts slightly through the inner outline of the frame, and the head of the s is rather bigger than the tail, and it leans over very slightly towards the T. There is very little head-stroke to the back of the T. The D of DE, so far as I can make out, through the postmark, has no head-stroke, and it touches the frame above it. The upright shaft of the D of DE is under the very tip of the tail of the L of CANTONAL. There are about thirty-two lines in the glory; two of them touch the D, and two of them the E of DE. The G of GENÈVE does not touch the outline above it; the letter is better made

Left-hand half.

the usual manner. The stop after it is exceedingly small and faint. The stop after the C is rather nearer to the frame than to the C. The P of PORT has well-defined head and foot-strokes, and it hardly reaches down at all below the level of the rest of the letters. The T has hardly any head-stroke, and the tail curls up very little. The L of LOCAL is in the same position as in the genuine, but it touches the bottom of the shield. The final L of this word is fairly like the genuine, but a little too much to the left, so that, if the thick vertical right-hand outline of the shield were prolonged downwards, it would not even touch the right-hand foot-stroke of the L. The centre of the stop is exactly 1 mm. from the centre of the L. The thin, inner line of the central shield is broken in the left top corner, but not in the same place as in the genuine; for it is the horizontal line which is broken in the genuine, while it is the vertical line which is broken in this forgery. There are about eighteen dots in the shield, above the eagle, and seventeen below it, including two in the hollow, between the wing and the neck, and two in the hollow, between the leg and the body. The wing shows fourteen feathers; only two of them are broad, and only two of them touch the frame to left of them. One of the claws touches the eleventh and twelfth feathers of the wing. There is no stroke in the beak to represent a tongue. There is a large, shapeless blank patch on the side of the face, extending down the neck; this contains a *black* dot for an eye. The crown is much more to the left than in the genuine, so that its front edge is above the inner end of the opening of the beak. The shield contains fifteen vertical lines, counting at the top, and fourteen at the bottom, the central, dividing-line being decidedly thicker than the rest. The one next to the dividing-line is broken, and does

Right-hand half.

than the genuine. The centre of the stop after this word is only $\frac{1}{2}$ mm. from the right-hand frame; but in the genuine, the centre of the stop is fully 1 mm. from the frame. The neck of the 5 slopes very little; the stop after it is very faint. The rounded back of the 5 is $1\frac{1}{2}$ mm. from the side of the shield, but in the genuine, it is exactly 1 mm. from the side of the shield. The P of the lower PORT is some distance from the O, though the head of the P almost touches the O in the genuine. The T has hardly any head-stroke, and its tail has not nearly the bold hook of the genuine. The first L of LOCAL has no head-stroke. It touches the shield, like the left-hand half, and is in the same position, far to the left of the dividing-line of the shield. It has no sign of any foot-stroke. The final L is taller, instead of shorter, than the first L, with a slight, horizontal head-stroke, and hardly any sign of a foot-stroke. The postmark covers the left top corner of the shield, so I cannot say whether the inner line is broken there or not. The dots above the eagle in the shield are partly hidden by the postmark in my specimen, but there are more than thirteen, including two in the hollow, between the neck and the wing. Below the eagle, there are nineteen dots, including two between the leg and the wing. There are about fourteen feathers in the wing, most of them broad. The third from the top touches the frame of the shield, and possibly others may touch, though the postmark covers them in my specimen. There is an uncoloured patch on the cheek and neck, rather similar to that of the left-hand half. The right-hand half of the shield shows fifteen vertical lines, counting along the top, and fourteen along the bottom. This includes the dividing-line, which is thicker than the rest. The dividing-line is not drawn down across the inner boundary-

Left-hand half.

not reach to the bottom of the shield. The key is only $4\frac{1}{2}$ mm. high; the short line, inside the long one up the barrel, is merely a dot. The motto-scroll does not quite touch the frame on the right side, and it is $\frac{3}{4}$ mm. from the frame on the left side. The letters OS and part of the T of POST are legible, also LU of LUX. The lines before the T of TENEBRAS are obliterated in my specimen, but I fancy there are only three of them.

Right-hand half.

line, at the bottom point of the shield, as that of the left-hand half is. The key is $4\frac{1}{2}$ mm. high. It bears one long, vertical line of shading in the barrel, with another very short line beside it at the top, and another at the bottom. The motto-scroll touches the frame on the right side, but is $\frac{3}{4}$ mm. from it on the left side. The letters JHS are quite as large as those of TENEBRAS. The letters OS and part of T of POST, and LU of LUX are legible. There are only two clear lines of shading before TENEBRAS, the rest being merged in the rows of shading.

Second Forgery.

This dates from 1872. Lithographed, on thick, hard, rather yellowish-green wove paper.

Top of the stamp.

The three rectangles into which this is divided measure, respectively, 5, $20\frac{1}{2}$, and 5 mm., instead of the $5\frac{1}{2}$, $20\frac{3}{4}$, and $5\frac{1}{2}$ mm. of the genuine. The I of 10 has a sloping, pointed top, but there is hardly any sign of a serif. The foot-stroke is equally long right and left, instead of being longer on the right. There is no stop after the 10, and the stop after PORT is very small and faint. Each A of CANTONAL is crossed, and the first N is of normal shape. The foot-stroke of the P of PORT is about $\frac{1}{2}$ mm. from the frame to left of it. The stop after CENT is very close to the frame to right of it—hardly $\frac{1}{4}$ mm. from it—but is further than that from the tail of the T. The upright stroke of the T of PORT is $2\frac{1}{4}$ mm. from the back of the C of CANTONAL.

Both halves of the stamp.

These are practically identical. They are $14\frac{1}{2}$ mm. wide by $15\frac{1}{2}$ mm. high. The thin, inner outline of the frame of the stamp is complete all round, and not drawn too far anywhere. The corner of the head of the P of POSTE just touches the side of the frame, but not so distinctly as in the left-hand half of the genuine. The O, S, and E are 1 mm. high, instead of only a little more than $\frac{1}{2}$ mm.; the S does not lean over towards the T, and the T has hardly any tail. The letters DE are fairly like the genuine in shape and position, though too large, like those of POSTE. One line of the glory runs up clear between the D and E, to almost the height of the E, and another cuts slantingly through the E, as it does in the right-hand half of the genuine. The upright shaft of the D in the right-hand half is under the space between AL of CANTONAL, instead of under the vertical stroke of the L. There are forty radiating lines in the glory; one of them touches the E of POSTE, and several of them touch various letters of GENÈVE. In the genuine, both halves, the two words are quite clear of the glory. Four of the lines touch the D, and three the E, of DE, and the two letters are not joined. Between the TENEBRAS-scroll and the top of the shield there are twenty-eight distinct, radiating lines, joining the scroll to the shield. In the genuine, left-hand half, these lines are all

blotched together, so that they cannot be counted, and in the genuine, right-hand half, there are about nineteen of these lines. The G of GENÈVE is a tall, thin letter, $1\frac{1}{2}$ mm. high, instead of 1 mm. It does not touch the frame above it, and the cross-stroke touches the E. There is a stop after this word. The 5 is of normal shape, not like that of the left-hand half of the genuine. The neck is vertical, and is formed of two lines, instead of one. The stop after it is small. The P of PORT, at the bottom of the stamp, has a long foot-stroke to left, and hardly any to right. It is not at all a lanky letter. The cross-stroke to the T is almost invisible, making it look rather like a short L. The head-stroke to it shows right and left. The first L of LOCAL is far to the left of the dividing-line of the shield, which is over the beginning of the O; the second L is on a line with the right-hand edge of the shield, and its top goes very close to the right bottom corner of the shield. It is about the same height as the first L. The centre of the stop is 1 mm. from the centre of the L. The dots in the left-hand half of the shield are very small and numerous; there are about eighty-nine of them altogether, in the whole shield. The eagle's wing does not touch the side of the shield, so I have had to count the dots in one lot, instead of two. The wing is nicely drawn; it contains eight very distinct feathers, all of them broad. The foot points *downwards*, towards the PO of PORT, instead of turning up to the wing. (This is an easy test.) The bird has a crest, projecting at the back of the head, which does not exist in the genuine, and the upper mandible of the beak is much longer than the lower one. There is no tongue. There is a blank blotch near the crest, for an eye. There are sixteen vertical lines in the key-half of the shield. The dividing-line is double, all the way down; and the last line to the right divides slightly at the bottom. The lines are straighter and more regular than the genuine. The dividing-line does not cut through the inner outline, at the base of the shield. The key is $5\frac{1}{2}$ mm. high, and the barrel is less than $\frac{1}{2}$ mm. wide, instead of $\frac{3}{4}$ mm.; it has the two lines in it, like the left-hand half of the genuine. The handle is a sort of trefoil. The motto-scroll touches the frame on the right, and *almost* touches it on the left. Only OS of POST, and LU of LUX are legible. The N of TENEBRAS is of normal shape. The easiest test for the identification of this particular forgery is, that the foot of the eagle points obliquely downwards, towards the PO of PORT.

Third Forgery.

Lithographed, on stout, rather soft, dark yellow-green wove paper. This is the same as the first forgery of de Reuterskiöld's little book. It dates from 1865.

Top of the stamp.

The three compartments measure, respectively, $5\frac{1}{4}$, $20\frac{1}{2}$, and $5\frac{1}{4}$ mm. The 1 of 10 seems to have a square head, with very little sign of a head-stroke. There is no stop after the 10, and a *very* faint stop after CANTONAL. The N of this word is of normal shape. The T of CENT lacks the head-stroke, cross-stroke, and hooked tail of the genuine; and the centre of the stop after it is less than $\frac{1}{2}$ mm. from the end of the label, instead of fully $\frac{3}{4}$ mm. The (very thin) foot-stroke to the P of PORT is nearly $\frac{1}{2}$ mm. from the beginning of the label, instead of *almost* touching it. The upright stroke of the T of PORT is $2\frac{3}{4}$ mm. from the C of CANTONAL. There is no vertical dividing-line between the two stamps.

Both halves of the stamp.

These are both the same. Each half is $14\frac{1}{2}$ mm. wide, by $15\frac{1}{2}$ high, like the left-hand half of the genuine, from which this counterfeit is

presumably copied. The thin, inner outline of the frame is not broken anywhere, and is not drawn too far at any of the corners. The P of POSTE touches this inner outline, as in the left-hand half of the genuine. The upper half of the S of this word is larger than the lower half, and it slants very little towards the T. The said T has no head-stroke at the back. The D of DE touches the frame above it, and it has a sort of lump, instead of the clearly-defined head-stroke of the genuine. The lines in the glory are the same as in the genuine, but there is one which runs up between the D and E, to the level of the middle of the E. The G of GENÈVE is jammed firmly against the top frame, and its head projects further than the tail. There is a stop after this word, which is placed over the space between LU. In the genuine, it is placed over the X. The neck of the 5 is *almost* vertical; it has an especially short flag, which joins the neck in the normal manner. The P of PORT is of normal shape. The O is larger than the R, instead of shorter and smaller. The T has no head-stroke, and the hook of the tail is very small. The first L of LOCAL touches the base of the shield; it has no head-stroke, and is far to the left of the dividing-line of the shield. The C of this word comes down much lower than the other letters, and the foot of the final L seems to touch the A. This L is a long way to the left of the right-hand vertical edge of the shield, indeed, if this edge of the shield were prolonged downwards, it would almost touch the stop after LOCAL. There are sixteen dots in the shield, above the eagle, including three, in a curved line, in the hollow between the wing and the neck; there are about twenty-one dots below the eagle, including three, in a triangle, between the leg and the body. There are six broad feathers, and one narrow one, in the wing; the second from the top touches the side of the frame. The foot does not touch the wing. There is a pointed lump for a crest, at the back of the head. (In the genuine, both halves, the back of the head is rounded, without any sign of a crest.) There is no tongue, and the bird has a large, circular, blank patch for an eye, and a large, star-shaped patch in the centre of the breast. The crown comes too far forward, so that its front edge is almost over the middle of the beak. There are fourteen vertical lines in the key-half of the shield, the dividing-line being a good deal thicker than the others; they are more regular than the genuine, and the one next to the dividing-line does not touch it. The key is not quite 5 mm. high; its right-hand outline is *very* thick. There is only one short line of shading in it, just at the centre of the top. The central dividing-line of the shield cuts through the inner outline of the shield, and touches the base-point, as in the genuine. The motto-scroll touches the frame on the right side, but is $\frac{1}{2}$ mm. distant from the frame on the left. OS and LU are legible. The letters JHS are about the same height as those of TENEBRAS; the J comes down more than the HS. There is a distinct cross-bar to the A of TENEBRAS.

The readiest tests to identify this forgery are: the eagle's circular, green eye, the almost star-shaped green patch on its breast, and the C of LOCAL coming below the level of the other letters; besides, of course, the fact that both halves are alike.

Fourth Forgery.

The two halves are practically alike. Lithographed, on thick, hard, blue-green, yellow-green, or *dull yellow* wove paper. The top of the I of IO is not pointed, and the O is badly shaped, pointed at the top, and often broken at the bottom. The foot-stroke to the P of PORT is absurdly wide—fully 1 mm.—yet it does not come nearer than $\frac{1}{2}$ mm. to the vertical line to left of it. The shaft of the T is $3\frac{1}{2}$ mm. from the C of CANTONAL. The first A of this word has an extremely oblique cross-stroke,

and the second A has a slightly slanting cross-stroke. The first N is of normal shape, and there is a little vertical stroke above the front part of the head of the second N, as though the vertical stroke had been drawn too high. The stop after CENT is nearly $\frac{3}{4}$ mm. from the end of the label. The three rectangles of this top frame measure $5\frac{1}{2}$, 20, and $5\frac{1}{2}$ mm. respectively. Both stamps are $15\frac{1}{2}$ mm. square. The thin inner line of the frame is not broken anywhere, and is not drawn too long anywhere, except in the right top corner, where the vertical line runs up to join the thick top frame. The P of POSTE has a long head-stroke, and the head-stroke (not the corner of the P itself) touches the left-hand, inner outline of the frame. There is no head-stroke at the back of the T, and it has hardly any sign of the cross-stroke, and hardly any tail. There are thirty-one radiating lines in the glory; five of them peep above the top of the E of DE, but they do not go through the E. The D and E are not joined at the base. The G of GENÈVE does not touch the frame above it, and its cross-stroke extends outwards, as well as inwards. There is a stop after this word. The 5 is of a normal shape, and the stop is nearer to the 5 than to the shield. The stop after the C is nearer to the C than to the frame. In the bottom inscription, the P of PORT is not lanky, and it has a wide foot-stroke. The T of this word has no head-stroke at the back, and the tail is horizontal. The first L of LOCAL is well to the left of the dividing-line of the shield; it has a head-stroke on the left side, and a foot-stroke both sides. The final L is not quite so tall as the other; it has a slight head-stroke on the left side, and a short foot-stroke both sides. The central dividing-line of the shield is prolonged downwards to touch the base of the shield. If prolonged still further, it would pass clear of the L, and almost clear of its foot-stroke. The dots in the left-hand half of the shield are *very* small. There are about 125 of them altogether, above and below the eagle, including about seven in the hollow between the wing and the neck, and about ten between the leg and the wing. There are eight feathers in the wing, all of them broad, and none of them touch the frame. The claws do not touch the wing, but point towards the 5; and the bend of the leg is an extremely *rounded* curve, instead of being rather angular. The upper mandible of the beak is a little hook, which very nearly touches the point of the lower mandible. The crown comes so far forward, that its top edge is above the point of the beak. There is a small crest at the back of the head. In the key-half of the shield, there are fifteen vertical lines, counted at the top, and fourteen at the bottom. They are straighter and more regular than the genuine, though the five which touch the top of the barrel of the key are rather crowded. The one next to the dividing-line is straight, like the rest. The key is $4\frac{1}{2}$ mm. high; it shows two thin, long lines, and parts of one or two others, up the barrel. The wards are indented at the top and bottom, but in the genuine there is no indentation. The ball at the bottom of the handle is not visible. In the ends of the motto-scroll, OS and most of the T are legible, and the whole of LUX can be faintly seen. The scroll does not touch the frame, either side. The A of TENEBRAS has a distinct cross-bar, and also a bar across the top of its head, which is more distinct in the right-hand stamp than in the left-hand one. There are about thirty radiating lines between the TENEBRAS-scroll and the top of the shield.

For identification of this forgery, I think the easiest tests are: the numerous, very fine dots behind the eagle, its hooked upper mandible, the wing not touching the shield, the claws pointing to the 5, and the extremely rounded joint of the leg.

Fifth Forgery.

Lithographed, on very thick, blue-green wove paper. Both halves of the stamp are identical. The oblique side-stroke to the 1 of 10 is *very* faint. It is blunt at the top, and there is no stop after the 10. Each A of CANTONAL has a cross-bar; the first N is of normal shape, and the blank centre of the O has square, instead of rounded ends. The foot-stroke to the left side of the P of PORT is very short, so that it is $\frac{1}{2}$ mm. from the upright line to left of it, instead of *very* nearly touching it. The tail of the T of CENT is very short, so that there is $\frac{1}{2}$ mm. between the tail and the stop after it. The measurements of the three divisions of the top frame are: $5\frac{1}{4}$, 20 (nearly), and $5\frac{1}{4}$. The right edge of the T of PORT is hardly $2\frac{1}{4}$ mm. from the C of CANTONAL. Each stamp measures $14\frac{1}{2} \times 15\frac{1}{2}$ mm. The thin, inner vertical lines of the frame are both drawn too long at the bottom, so that their ends touch the thick outline of the bottom of the stamp. The head of the P of POSTE is at some distance from the side-frame. The S does not slant towards the T, and there is no head-stroke at the back of the T. The upright shaft of the D of DE, in the right-hand stamp, is under the end of the tail of the L of CANTONAL. There are only about twenty-nine lines in the glory; two of them touch the D of DE, but none touch the E. The G of GENÈVE is a long way from the frame above it, and the cross-stroke goes outwards as well as inwards. There is no stop after this word. The flag of the 5 joins the neck in the normal way. The stop after this numeral is considerably nearer to the 5 than to the shield. The C has a very round shoulder, and the stop is a little nearer to the C than to the frame. The P of PORT has an absurdly long foot-stroke on the right side; it is not at all a lanky letter; the top of the head is broken, and the top of the head *very* nearly touches the O. The T of this word has no head-stroke, and the cross-stroke goes right through the letter, and touches the head of the R. The curl or hook of the tail is very small, unlike the large, bold hook of the genuine. Each L of LOCAL has an extremely long head-stroke on the left side, longer and thinner than the genuine. The first L is far to the left of the dividing-line of the shield. The final L is rather shorter than the first, and has an equal foot-stroke both sides. The right-hand edge of the shield, if prolonged downwards, would very nearly cut into the stop after LOCAL. There are about fifty-seven dots in the left half of the shield, including three in a curved line, between the wing and the neck. There are no dots in the hollow between the leg and the wing. The lower joint of the leg is like a straight stick, without any claws; the place where the claws ought to be nearly touches two of the wing-feathers. The wing contains seven feathers, several of them being split at the end; none of them go anywhere near the side of the frame. The beak is long, and drawn out, and the head looks rather like that of a raven. There is an oval, blank patch on the side of the head, containing a cluster of three dots. The base of the crown is almost straight, and is very close to the head. The right half of the shield contains nineteen vertical lines, the dividing-line being very much thicker than the others. This line does not touch the base of the shield. The lines are fairly straight and regular. The key is $4\frac{1}{2}$ mm. high, and there is no line of shading up the barrel, which is less than $\frac{1}{2}$ mm. wide, instead of $\frac{3}{4}$ mm. The handle roughly resembles a mulberry or blackberry, being a cluster of seven oval balls. The motto-scroll does not touch the inner frame either side; it is $\frac{3}{4}$ mm. from it on the right side, and nearly $1\frac{1}{2}$ mm. from it on the left side. The PO of POST can be read; there is a horizontal stroke above the two letters, which are very small. LUX is altogether absent. Part of the shaft of the T of TENEBRAS is dark, but the head and all the rest of the letters

are very faint. There are only three vertical lines before the T, and the A has a cross-bar. The H of JHS leans over towards the S. It is crossed very low down, and is far nearer to the S than to the J.

For easy identification of this particular forgery, I think the PO in the left-hand end of the label, and the crooked and misplaced H of JHS, are the easiest tests.

Sixth Forgery.

Lithographed, on thick, blue-green, wove paper.

Top of the stamp.

The 1 of 10 slopes up to a very sharp point, but there is very little side-stroke. There is no stop after the 10. I fancy there is no stop after CENT, but my specimen is cut in the right top corner, so I cannot be sure. The shaft of the T of PORT is $2\frac{3}{4}$ mm. from the C of CANTONAL. There is no cross-bar to either A of this word, and the first N is of normal shape. The compartment containing the 10 is about $5\frac{1}{4}$ mm. wide; the next compartment is $20\frac{1}{2}$ mm. wide; as the third compartment is cut, I cannot tell the width of it.

Left-hand half.

The stamp measures a shade over 14 mm. wide by $15\frac{1}{4}$ high. The thin, inner vertical line of the frame on the left side is drawn too long at the bottom, so that it touches the bottom outline of the stamp; the thin line under PORT LOCAL is drawn too long at the right-hand end, so that it touches the right-hand edge of the stamp. The corner of the head of the P of POSTE touches the frame. There is no head-stroke at the back of the T of this word. The D of DE has no head-stroke, and touches the outline above it. There are about thirty-three lines in the glory, but some of them are very blotchy. As far as I can make out, three of them touch the D, and three the E. The two letters are not joined, and the E has no cross-bar, so that it looks exactly like a C. The G of GENEVE is rather near to the frame above it, and it has no cross-bar. There is a stop after this word, but it looks rather as though it had been added, since the stamp was printed. The 5 has a normal head, and the neck is absolutely vertical. The stop after it is very small, and rather nearer to the 5 than to the shield. The P of PORT has a distinct head-stroke, but there doesn't seem to be any foot-stroke on the right

Right-hand half.

The stamp is about $15\frac{1}{4}$ mm. square. There is no break in any of the corners of the inner frame, and the lines of this frame are not drawn too long anywhere. The P of POSTE is a long way from the side of the frame, which is an easy test for this forgery. There is no head-stroke to the T of this word, and its tail is drawn at an angle, instead of being a rounded curve. There is a sort of angular hump at the head of the D of DE, and its upright shaft is under the tail of the L of CANTONAL. The two letters are not joined. One ray of the glory seems to touch the D, and two touch the E, one of them cutting slightly through its tail. The cross-bar of the E is very high up. There are about thirty-six lines in the glory. The G of GENEVE does not touch the frame above it; it is a better shape than the genuine. There is no stop after this word. The flag of the 5 is extremely short, but it joins the neck like the genuine does; the neck is nearly vertical. The stop after the C is very much nearer to the C than to the frame. The foot-stroke to the P of PORT is equal both sides; the T has no head-stroke, and the tail is very faint. The L of LOCAL is far to the left of the dividing-line of the shield,

Left-hand half.

side. It is not at all lanky. The T has no head-stroke. The first L of LOCAL touches the shield above it. It is a long way to the left of the centre of the shield. The O is considerably smaller than the C, instead of being slightly larger. The last L does not seem to have any head-stroke. The thin, inner line of the shield is not broken in the left top corner. There are about fourteen dots above the eagle, including two in the hollow between the wing and the neck. Below the eagle, there are nineteen dots, including two between the wing and the leg. The wing shows about eleven feathers, all broad, but they are difficult to count; four of them, or two pairs, touch the side of the shield. Two of the feathers touch the foot. There is no tongue in the beak. There is a large, irregular blank, for an eye, which is continued down the neck to the breast, by a wavy line. In the right half of the shield, there are fifteen vertical lines, counting along the top, and fourteen, counting along the bottom, the dividing-line being a good deal thicker than the rest. The one next to the dividing-line begins all right at the top, but it runs into the eagle, where the eagle joins the dividing-line. The key is only $4\frac{1}{2}$ mm. high, and has one extremely short, vertical line in it, not much more than a dot. The dividing-line does not go down to the base of the shield. The left-hand end of the motto-scroll contains OS; the right-hand end only has L. The letters JHS slope slightly down to the left; they are fully as tall as the letters of TENEBRAS.

Right-hand half.

and it touches the shield like the left-hand half. There is hardly any foot-stroke to this letter. The O is very much shorter than the C, and the final L has a head-stroke both sides, and a foot-stroke on the right side only. It is rather taller and thicker than the first L. The stop after it is very small. There are fourteen dots above the eagle, one of them touching the crown, and two touching the back of the head and neck. There are only two dots in the hollow between the wing and neck; below the eagle there are about eighteen dots, including one in the hollow between the leg and the wing. The wing shows eleven feathers, the upper five being very broad; the third and fourth feathers touch the frame. The beak and eye are the same as in the left-hand half, except that the line from the eye to the breast is absent. There are fifteen vertical lines in the shield, at the top, and fourteen at the bottom, the two right-hand ones being not at all parallel. The dividing-line is much thicker than the others, and it does not come down to the base of the shield. The key is the same as in the left-hand half, except that in the wards there is only a vertical line, instead of a cross. Only OS and L are legible in the two ends of the motto-scroll; the scroll does not touch the frame either right or left; indeed, on the left side, it is $1\frac{1}{2}$ mm. from the frame. The J of JHS slopes towards the H, and the H does not seem to have any cross-bar; the letters are fully as large as those of TENEBRAS.

I think perhaps the very short O of LOCAL in both halves is about the simplest test for this particular forgery.

Seventh Forgery.

This appears to be the same as the third forgery of de Reuterskiöld. It dates from 1878. My single specimen is a washed-out-looking thing, but more correct in the details than some of the counterfeits already described. Lithographed, on rather thin, very yellow-green wove paper.

Top of the stamp.

There is no visible serif to the head of the *l* of *lo*, and the stop is very small and faint. The first *A* and *N* of *CANTONAL* are like the genuine; *i.e.*, with no cross-bar to the *A*, and the *N* malformed. The second *A* has a distinct cross-bar. The vertical line between *lo* and *PORT* has disappeared. The vertical lines enclosing *CENT* (the only ones visible in my specimen) are $5\frac{1}{2}$ mm. apart. The upright shaft of the *T* of *PORT* is only $2\frac{1}{2}$ mm. from the *C* of *CANTONAL*.

Left-hand half.

The stamp is the same size as the genuine. The thin, inner frame is not drawn too far at any of the corners. The corner of the head of the *P* of *PORT* does not quite touch the frame, and the head-stroke of the *T* is a sort of slanting ball. The head and shoulders of the *G* of *GENÈVE* are curiously bent forwards, apparently to avoid touching the frame. There is an acute accent over the second *E* of this word (*Ê*), instead of a grave accent (*È*), which is a very easy test. The glory contains twenty-two lines, the middle ones very faint. None of them seem to touch either the *D* or the *E* of *DE*. The head of the *5* is the same as the genuine. The neck slants very slightly *forwards*. The stop after the *C* almost touches the frame. The *P* of *PORT* has a long head-stroke, and long foot-strokes, and the *O* seems to slant to the right, while the head-stroke to the *T* is rather concave or crescent-shaped. Its tail curls up very slightly. The shape and position of the letters of *LOCAL* are very like the genuine, except that the last *L* has a foot-stroke both sides. The thin inner line of the central shield is not broken at the left top corner. I can only make out twelve dots above the eagle, including three in the hollow, between the wing and the neck, and twenty-two below the eagle, including three in the hollow, between the leg and the wing. These dots are exceedingly faint. There are eight broad feathers in the wing, as in the genuine, but only six thin ones. None of the feathers touch the wing. The beak is open, but there is no tongue; and the whole head reminds one of

Right-hand half.

The stamp is $15\frac{1}{2}$ mm. wide, by $15\frac{1}{2}$ mm. high. There is a break in the left top corner of the inner frame, like the genuine, and the right vertical line of it, as in the genuine, is drawn too high, and touches the thick, top line of the frame. The head of the *P* of *POST* touches the frame. The *D* of *DE* *almost* touches the frame above it, and has hardly any sign of a head-stroke. Its upright shaft is decidedly to the left of the centre of the shaft of the *L* of *CANTONAL* above it. Three lines of the glory touch the *D*, one of them cutting into its body, and two touch the *E*. These letters are not joined. There are about twenty-nine rays in the glory; they are very blotchy on the right side. The *G* of *GENÈVE* does not touch the frame above it, and the first stroke of the *N* comes down lower than the other. There is a grave accent over the second *E*, and a stop after the word, as in the genuine. The top of the *T* of *PORT* curls backwards, but it has no proper head-stroke. The dividing-line of the shield is not prolonged to the base. If this line were prolonged downwards, it would only graze the right edge of the first *L* of *LOCAL*, instead of cutting centrally through it; *i.e.*, the *L* is a little too much to the left. The *O* of this word slopes to the right, and the final *L* has a short head-stroke both sides. The thin, inner line of the central shield shows a break in the left top corner, like the genuine, and the right vertical line joins the top line under the stop after *CENT*, as in the genuine. There are only ten dots in the shield, above the eagle,

Left-hand half.

that of a young nestling ready for food. There is a distinct eye. I can only make out nine vertical lines in the shield, counting at the top, and thirteen, counting at the bottom. The one next to the dividing-line seems to run into the said dividing-line, near the top. They are all very faint. The dividing-line does not run down to the base of the shield. The key is $4\frac{1}{2}$ mm. high. It has no knob at the top; a test which will distinguish it both from the genuine, and from all other counterfeits with which I am acquainted. It has one long line up the barrel, and a short one and a dot at the top. The right and left halves of the handle are not alike. OST and LUX can be read on the scroll. It touches the frame on the right side, but not on the left, the same as the genuine. The letters JHS are smaller than those of TENEBRAS, and the s of the former word has its head much higher than the tail, and higher than the JH. There are only two very faint lines before TENEBRAS. The A has no cross-bar, the same as the genuine.

Right-hand half.

with apparently none in the hollow, between the wing and the neck, and about eighteen below the wing, including one dot in the hollow, between the leg and the wing. The wing shows about eight broad feathers, and two narrow ones. The foot touches the seventh broad feather from the top. The third feather from the top touches the side of the shield, and the second from the top very nearly touches it. The beak has a long upper mandible. It is open. The eye is distinct, but small. It is placed higher up than in the left-hand half. The base of the crown, in both halves, is flat, instead of concave. There are thirteen vertical lines in the shield at the top, and twelve at the bottom. The dividing-line is thicker than the others, which are very faint. The said dividing-line does not reach down to the bottom of the shield. If prolonged downwards, it would graze the right-hand edge of the last L of LOCAL. The key is $4\frac{1}{2}$ mm. long; it has a knob, like the genuine. The s of JHS is taller than the other letters. OST and LUX can be made out in the scroll. The said scroll does not touch the frame either side.

The easiest tests for the identification of this particular forgery are: the lack of a knob to the top of the left-hand key, and the acute accent to the second E of the left-hand GENÈVE, while the right-hand GENÈVE has a grave accent.

Eighth Forgery.

Lithographed, on thick, hard, blue-green wove paper.

Top of the stamp.

The head of the t of 10 is square, instead of sloping to a sharp point. The three compartments measure $5\frac{1}{2}$, $20\frac{1}{2}$, and 6 mm., respectively. The first A of CANTONAL has a cross-bar, and the first N is of normal shape. The shaft of the r of PORT is less than $2\frac{1}{2}$ mm. from the C of CANTONAL. If the dividing-line between the two stamps were prolonged upwards, it would cut centrally through the first N of CANTONAL, but, in the genuine, the line would cut through the right foot of the first A.

Both halves of the stamp.

These are both alike. The stamp is 15 mm. square. The thin, inner frame is not broken, or prolonged, at any of the corners. The P of POSTE touches the frame, like the genuine, but it has a very square-looking head. The s does not slant at all towards the T. The said T has no head-

stroke, hardly the faintest sign of a cross-stroke, and no hook to its tail. The D of DE touches the frame above it. It has no head-stroke. In the left-hand stamp, the shaft of this D comes under the right end of the P of PORT, and, in the left-hand half, the D comes under the very end of the tail of the L of CANTONAL. The letters JHS are about as tall as those of TENEBRAS, but the J is too short. The glory contains twenty-five lines, and no lines can be counted behind DE, as the word is sunk into the glory, so that the bases of the letters are level with the edge of the central sun. One line touches the back of the D. Part of the back of the head of the G of GENÈVE is cut off entirely, by the thin line above it. This part does not show above the thin line, but is erased altogether, so that the upper tongue of the G appears to be a projection from the frame. There is no stop after GENÈVE. The 5 is a normal figure, but the end of the flag is thick and clumsy. The stop after it is very much nearer to the shield than to the flag. The P of PORT has head- and foot-strokes; it leans very slightly backwards. There is no head-stroke at the back of the T. The first L of LOCAL is exactly under the dividing-line of the shield. It touches the shield, and has a most ridiculously-long head-stroke on the left. The O is *very* much smaller than the C. The final L is shorter than the other, and is just under the right-hand edge of the shield. The stop after this L is only $\frac{1}{2}$ mm. from its centre. The thin, inner line of the central shield is not broken in the left top corner, but the left-hand line projects a little above the top horizontal line. There are twenty-three dots in the shield above the eagle, including three very faint dots in the hollow, between the wing and the neck, two which touch the back of the eagle, and two which are joined to the dividing-line. Below the eagle, there are about thirty-six dots, including nine dots in the hollow, between the wing and the leg. The upper part of the wing is a black mass, which does not show the individual feathers. It is firmly joined to the frame. The joint of the leg is a very *rounded* curve, and the claws do not go near the wing. The beak is open; it touches the wing, which is an easy test. There is a good-sized eye, placed very low down. There is no crown, which is another easy test. The key-half of the shield contains fourteen vertical lines; they are all parallel. The key is $4\frac{1}{2}$ mm. high; it has one line in it, running from top to bottom of the barrel; its handle is like an old-fashioned door-knocker. The dividing-line of the shield does not touch the bottom of the shield. The motto-scroll just touches the frame on the left, but not on the right. POS is legible, but there is no sign of any of the letters of LUX. The second E of TENEBRAS has no tongue, and the A is crossed.

I think the crownless eagle, with the beak touching the wing, is the easiest test for identifying this particular forgery.

Ninth Forgery.

This is a very poor production, and I really do not think it is necessary for me to give an elaborate description of it. Coarsely lithographed, on thick, very soft, blue-green wove paper. The upper inscription is far too large and too tall, so that the 10 and PORT CANTONAL reach almost from top to bottom of the containing-label; indeed, the 1 and PORT actually stand on the lower line. The dividing-line between the stamps, if prolonged upwards, would cut into the N of CANTONAL to the left of its centre. The inscription in the glory is JMS, instead of JHS. There is no trace of any part of POST or LUX in the scroll, and its two ends are a long way from the sides of the frame. The two stamps are not quite alike, but I think the above description will be found amply sufficient.

The JMS and the tall upper inscription will easily identify this particular counterfeit.

Tenth Forgery.

Lithographed, in bright *blue*, on yellowish-white wove paper. Of course the paper and colour instantly condemn this forgery in its present state; but it is quite possible that it may also exist in black, on green, and therefore I must describe it.

Top of the stamp.

There is no stop after 10 or CENT. The o of 10 is much smaller than the i. My specimen is cut in two, and the first A of CANTONAL is missing, so I cannot say whether it is crossed, but the second A is. The first N is of normal shape. The O is too small, and leans over slightly towards the T.

Left-hand half.

The thin, inner line of the frame is not broken or drawn too long, at any of the corners. The back of the head of the P of POSTE touches the frame. The S does not slant towards the T. The T is quite as tall as the P, instead of much shorter, and it has no head-stroke. The D of DE touches the frame above it. The glory, in my specimen, is damaged, so I am unable to say how many rays there are. The rays are short in the centre, to allow of the insertion of the DE, so that none of them touch the bases of the letters. The back of the head of the G of GENÈVE is slightly cut away by the frame-line above it; the N is a reversed (not inverted) letter, and the grave accent is absurdly long, coming over the N as well as the E. The head of the 5 joins the neck in a normal manner. The neck is much slanted. The stop is nearer to the 5 than to the shield. The P of PORT has long head- and foot-strokes. It is not lanky. There is no head-stroke to the T. The first L of LOCAL is in the proper position, but its head-stroke is too long and the foot is too long and too thick, both sides. The c has no tail. If the right-hand edge of the shield were prolonged downwards, it would pass far to the right of the shaft of the last L, instead of grazing it. The thin, inner line of the central shield is not broken anywhere. I cannot give the number of dots in the eagle-half of the shield, as my specimen is damaged. The wing

Right-hand half.

The thin, inner line of the frame is not broken, or drawn too long, at any of the corners. The P of POSTE has a long head-stroke, and it is a long way from the side of the frame. The S slants very slightly towards the T, which has no head-stroke. The D of DE has hardly any sign of a head-stroke, and is a long way from the frame above it. The upright shaft is under the space between the L and the stop of CANTONAL. There are about twenty-two rays in the glory. The rays are shortened, to let in the DE, much the same as in the left-hand half. The accent on the È of GENÈVE is also the same as in the left-hand half. The neck of the 5 slopes even more than the genuine, and it has the appearance of an italic figure. The C leans rather backwards, and its back is not much more than $\frac{1}{4}$ mm., instead of 1 mm., from the edge of the shield. The P of PORT has long head- and foot-strokes, as in the left-hand half, and the T has no head-stroke, but it runs up to a sort of point. The first L of LOCAL is in the same position as in the left-hand half, instead of being under the dividing-line of the shield. It has a wide foot both sides. The foot of the last L touches the A on the one side, and the stop on the other, and its head-stroke is absurdly too long. This last L is in the same position as in the left-hand forgery. The inner frame of the shield is not broken anywhere. There are only nine dots above the eagle, including two in the hollow, between the

Left-hand half.

shows one very large, pointed feather at the top, and seven short spikes below, none of them touching the side of the shield. I do not think that the claw touches the wing, as far as I can see in the damaged state of my specimen. There is a coloured dot for an eye, in a white space. The key-half of the shield shows fourteen vertical lines at the top, and thirteen at the bottom, several lines being missing below the handle of the key. The dividing-line of the shield is much thicker than the rest, and it does not run down to the base of the shield. The key is $4\frac{3}{4}$ mm. high. It has no long line up the barrel. The handle is of an indescribable shape, something like an old-fashioned door-knocker, which has been badly broken on the right side. The motto-scroll does not touch the frame either side. OS and UX (or UK?) can be seen. The A of TENEBRAS is crossed.

Right-hand half.

wing and the neck; and fourteen below the eagle, including one dot between the wing and the leg. The wing shows a large feather at the top, and the others are irregular and branching. The second from the top touches the side of the shield. None of the claws touch the wing. The lower mandible of the beak is so very short as to be practically invisible. Most of the face is white, with a coloured dot for an eye. The white extends in a dotted line down the back. The crown slopes downwards over the beak, and is in two parts. The key-half of the shield shows thirteen vertical lines at the top, and fifteen at the bottom. The dividing-line does not run down to the base of the shield. The key is $4\frac{3}{4}$ mm. high. It has one long, broken line up the barrel. The upper part of the handle is framed by a large ring, which encircles the barrel. The motto-scroll does not touch the frame either side. OS and UK (*sic*) can be seen. The A of TENEBRAS is crossed.

The stamp being in blue on white is a very easy test for identification of this particular forgery; but, should it exist in black or green, which is quite probable, the ring round the handle of the key in the right-hand half will suffice as a test. I have only had the right-hand half lately, but the left-hand half has been many years in my possession.

Eleventh Forgery.

This is the fourth forgery of M. de Reuterskiöld, and dates from about 1886. I have not seen it, and copy the description. Much better done than most of those hitherto described. It is sold at Geneva, with the word *facsimile* at the back. The word can easily be erased, and the colour of the paper (a very bright yellow-green) can be altered without difficulty, so that this counterfeit may become dangerous. It exists also on paper like the genuine. All the details of the design are well imitated except the following:—The three compartments of the top label measure $5\frac{1}{4}$, $2\frac{1}{4}$, and $5\frac{1}{4}$ mm. The width of the stamp is correct, but they are only $15\frac{1}{2}$ mm. high.

Left-hand stamp.

The vertical, inner line of the left-hand frame is drawn too high, and touches the thick, top frame; it does not touch at the bottom. The dividing-line of the shield does not run down to the base of the shield. The stop after the C touches the frame.

Right-hand stamp.

The inner, left-hand frame of the stamp is not drawn too high. The dividing-line of the shield does not run down to the base of the shield.

Twelfth Forgery.

This is the fifth forgery of de Reuterskiöld's book. It dates from 1889. I have not seen it, and transcribe the details. It is sold Geneva, with *facsimile*, in violet, on the face of the stamp.

Top of the stamp.

The three compartments measure $5\frac{1}{4}$, $20\frac{1}{2}$, and $5\frac{3}{4}$ mm., respectively. There is no stop after the 10. The letters of **PORT CANTONAL** are too large. The line separating the two stamps is *double*.

Left-hand stamp.

The stamp is $14\frac{1}{4}$ mm. wide, by $15\frac{3}{4}$ mm. high. The thin, inner line of the frame, on the left-hand side, is drawn too high, and touches the top of the stamp, like the genuine, but it does not touch at the bottom. In the inscription, **POSTE DE GENÈVE**, as in the genuine, the P touches the frame, while the D and the G do not touch. There is no stop after **GENÈVE**. **POST** and **LUX** are fairly legible. The letters **JHS** are very small. The dividing-line of the shield does not run down to the base of the shield. There are eleven vertical lines in the key-half of the shield. The first L of **LOCAL** very nearly touches the shield. The eagle's tail does not touch the frame below it. (In the genuine, neither tail touches the frame below it, but the tail in the left-hand stamp is further from the bottom than in the right-hand half.) There is no stop after **LOCAL**.

Right-hand stamp.

The stamp is $15\frac{1}{4}$ mm. wide, by $15\frac{3}{4}$ mm. high. The thin, inner line of the frame, on the right-hand side, is drawn too high, and touches the top of the stamp, as in the genuine, but it does not touch at the bottom. The thin, horizontal line at the top is drawn too long on the left side, and touches the left-hand side of the stamp, which is not the case in the genuine. The inscription, **POSTE DE GENÈVE**, **POST**, **LUX**, **JHS**, and the dividing-line of the shield, are all the same as in the left-hand half. There are twelve vertical lines in the key-half of the shield. The first L of **LOCAL** is at a good distance from the shield. The eagle's tail touches the frame below it. There is no stop after **LOCAL**.

The next three counterfeits I only possess as half-stamps, all being copied from the left-hand half of the genuine, judging from the position of the first L of **LOCAL**. As there is no indication of any top compartment, etc., I cannot say whether they were originally made as double stamps, or in their present condition.

Thirteenth (single) Forgery.

Poorly lithographed, in black, on very pale blue-green, or on dark blue-green. Also in black on *rose*, and in yellow-green on *white* wove paper. The stamp measures $14\frac{1}{2}$ mm. wide, by $15\frac{1}{2}$ mm. high. Specimens with a margin show an outer frame, of a thin line, surrounding the stamp, about $\frac{1}{2}$ mm. from it. The thin, vertical inner line of the frame is sometimes, but not always, drawn too high, so as to touch the top of the stamp, like the genuine; and the thin, horizontal line at the bottom of the stamp is almost always drawn too long on the left side, so as to touch the left frame. The thin, vertical line at the right side of the stamp is broken, in one or more places. The corner of the head of the P of **POSTE** does not touch the frame. The T of this word has no head-stroke,

but its cross-stroke goes right through the letter. There is hardly any sign of a head-stroke to the D of DE, and its top is further from the frame above it than the genuine is. There are twenty-two lines in the glory; none of them touch the D, and, usually, only one touches the E. The D and E are not joined. The G of GENEVE is a long way from the frame above it, and its cross-stroke extends outwards, as well as inwards. The head of the 5 joins the neck normally, and the said neck is perfectly upright. There is no stop after the 5, or after the C. The P of PORT has large head- and foot-strokes. The T has no head-stroke, and the cross-bar goes right through it. There is a stop after this word, which does not exist in the genuine, or in any other forgery. The first L of LOCAL is in the same position as in the left-hand half of the genuine, but its head-stroke is too long. The second L is too far to the right, being exactly under the right-hand outline of the shield, like the right-hand half of the genuine. It has a foot-stroke both sides. The thin, inner outline of the central shield is not broken in the left top corner. There are about eleven dots above the eagle, with no dots in the hollow between the wing and the neck, and about fifteen exceedingly faint dots below the eagle. The head is a good test, as it is merely *outlined*, instead of solid, and the front of the neck is not even outlined. The eye is a distinct, black dot. There is no crown, but one or two little spikes stick up from the top of the head. The lower mandible of the beak is absent. The wing has eight feathers, the lowest three being merely stumps. The second and third from the top touch the side of the frame. The knob of the key touches the frame above it. There are five vertical lines to left of the knob, and seven to right of it. Counting along the bottom of the shield, there are fifteen rather blotchy, vertical lines. The key is slightly over 5 mm. high; its knob slants to the right; there is no line up the barrel. The handle is a plain ring, with a knob at the bottom; and the vertical lines of the background show through the ring, and through its hollow centre. The dividing-line of the shield is thicker than the others, and does not reach down to the base of the shield. The motto-scroll is a good distance from the frame on the right side, and quite $1\frac{1}{2}$ mm. from it on the left side. No portion of POST is visible, but the LU of LUX can be made out. The letters of TENEBRAS are of different sizes, and the A is crossed. The left leg of the H of JHS touches the outline below it. The clear space in which JHS is placed, is a transverse oblong, instead of an oval.

Fourteenth (single) Forgery.

Lithographed, in black, on light and dark yellow-green, light blue-green, and also on *white*, and on pale *ochre-yellow* paper. This is not at all a bad-looking forgery, when printed on the light yellow-green paper. It is intended to represent the left-hand stamp. It measures a shade under 14 mm. wide, by rather less than $15\frac{1}{2}$ mm. high. The inner line of the frame, down the right side, is drawn too long, and touches the bottom frame. This is not the case with the genuine, where it is too long at the top and bottom of the *left* side. The P of POSTE has a distinct head-stroke, and this head-stroke (and not the corner of the head of the P) touches the frame. The glory contains about thirty-one lines. Two of them, above the N of TENEBRAS, are much shorter than the rest. One line touches the D, one nearly touches the E, and one cuts through the tail of the E. The D and E are not joined. The cross-bar to the tail of the G of GENEVE extends outwards, as well as inwards, the centre stroke very nearly touching the E. The flag of the 5 is like the genuine. The P of POST has a thick head-stroke, and also a fairly long foot-stroke on the right side, though there is very little foot-stroke on the left side. The

first L of LOCAL is in the same position as in the left-hand stamp of the genuine, but its head-stroke is exaggerated. The second L is too much to the left, so that, if the right-hand edge of the shield were prolonged downwards, it would pass clear to the right of the shaft of the L, instead of grazing it. The inner outline of the central shield is not broken in the left top corner. There are thirteen dots above the eagle in the shield, including a triangle of three dots in the hollow, between the wing and the neck, as in the genuine; and twenty-one dots below the eagle, including two dots between the wing and the leg. The wing is nicely done, and shows eight broad feathers, and about six narrow ones. As a rule, none of the feathers really touch the frame, but in heavily-printed copies, either the second broad feather or the second narrow one will just touch the frame. The upper mandible of the beak has a peculiar Roman-nosed shape, like the nose of a rhinoceros, when the horn has been removed. There is no sign of any tongue. The central peak of the crown touches the frame above it. The central toe of the foot is absolutely straight. It does not touch the wing, and points towards the bottom peak of the motto-scroll. There are thirteen vertical lines in the other half of the shield, counting at the top, and fourteen at the bottom. The dividing-line does not run down to the base of the shield, and the line next to it only runs up as far as the middle of the shield. The key is only $4\frac{1}{2}$ mm. high. There is one line of shading in the barrel, from the top, nearly to the bottom. The motto-scroll touches the frame on the right side only, as in the genuine left-hand half. OST and LU are legible. Perhaps the best test for the identification of this particular forgery is that the central point of the crown touches the frame above it.

Fifteenth (single) Forgery.

This is very poor. Coarsely lithographed, on *yellow* paper, which has been coloured a sort of Prussian-green on the face. This is meant to imitate the left-hand stamp. My specimen is closely clipped, so I cannot give measurements. The thin, inner line of the frame does not appear to be drawn too long, at any of the corners. The T of POSTE has no head-stroke at the back. There are twenty-seven lines in the glory. Four short ones are under the D of DE, but do not touch it. One touches the E. The D and E are not joined. The G of GENEVE touches the outline above it, and the cross-stroke to its tail extends not only inwards, but also outwards, touching the E. There is a stop after GENEVE. The head of the 5 is normal, its neck is *very* slanting. The stop after it is nearer to the 5 than to the shield. The P of PORT has large head- and foot-strokes. The T of this word slants over to the right; it has no head-stroke at the back. The first L of LOCAL is in the same position as the genuine. The last L is too much to the left; so that, if the right-hand edge of the shield were prolonged downwards, it would pass considerably to the right of the shaft of the L. There is no break in the left top corner of the inner frame of the central shield. Above the eagle, there are nine large, easily-counted dots, and these include two dots between the wing and the neck. There are about sixteen dots below the eagle, but my specimen is damaged, so I cannot be sure as to the exact number. There is one dot between the wing and the leg. The foot does not touch the wing, and it points towards the 5. The wing has only one large feather, and about seven little spikes. The topmost spike just touches the frame. The beak is like that of a crow, and is *very* slightly open. There is a light speck for an eye, and a larger one just below it. The front point of the crown touches the frame above it. There are fourteen vertical lines in the key-half of the shield, counting at the top,

and about twelve at the bottom. They are *very* badly drawn. The key is only $4\frac{1}{2}$ mm. high. It has one long, crooked line up the barrel. There is only a black dot in the wards, in place of the cross of the genuine. The handle looks like two or three links of a chain, twisted up together in a complicated manner. The central dividing-line of the shield does not reach down to the base of the shield, but two of the lines to the right of it do. The motto-scroll does not touch the frame, either side. OS and UX are legible. The A of TENEBRAS is crossed. The letters JHS are quite as tall as those of TENEBRAS, and the J slopes over, towards the H. The dot, instead of a cross, in the wards of the key, and the fact that the front peak of the crown touches the frame above it, will serve to identify this particular forgery.

POSTMARKS.

Genuine.—Three “rosettes” are found, two of them somewhat after the style of 25, which is a Zürich cancellation. In the first, there is a six-pointed star in the centre of the cross, and the outer corners, (where the four balls of the Zürich postmark come), have heart-shaped ornaments, and the centres of the ends of the four broad petals are broken, with the ends curling in towards the ends of the cross. The second cancellation has a cross, with ace-of-spades ends, in the centre of the outlined cross; and there are *two* balls in each of the outer corners of the postmark. The third cancellation is very different. There is no outlined cross, but only four petals, with the heart-shaped ornaments outside the corners of the petals. I have never seen this cancellation myself. All the above are struck in red.

First Forgery.—25, in red.

Second Forgery.—25, in red.

Third Forgery.—25, in red.

Fourth Forgery.—This is very like the second genuine cancellation described above, but the ends of the little cross in the centre of the large one are shaped like acorns. This is struck in red.

Fifth Forgery.—34, in red; also 25, in black.

Sixth Forgery.—My specimen has an indistinct, red blotch, probably 25.

Seventh Forgery.—Something like 25, in red; but there are some indistinct marks in the central cross.

Eighth Forgery.—Rather like 25, in red; but there are no balls in the outer angles.

Ninth Forgery.—51, in black.

Tenth Forgery.—Uncancelled.

Eleventh Forgery.—Cancellation not known to me.

Twelfth Forgery.—Cancellation not known to me.

Thirteenth Forgery.—Uncancelled; also 51, in black.

Fourteenth Forgery.—25, in red; but generally uncanceled.

Fifteenth Forgery.—Uncanceled.

LATER ISSUES.

Of these there are three types:—

Type 1. 5 c., black on green. Round-headed eagle, with open beak, and five claws; wing pointing upwards, and not touching the side of the stamp; fine glory.

Type 2. 5 c., black on green. Flat-headed eagle, with closed

beak, and six claws (two of them very thin); wing not pointing upwards, but touching the side of the stamp; fine glory.

Type 3. 5 c., envelope, green on white. Crowned eagle, with widely-open beak, and four claws; wing pointing upwards, as in type 1, but touching the side of the stamp, as in type 2; very coarse glory.

To avoid confusion, I will describe the three genuine types first, and then take the whole of the forgeries afterwards; as many of the counterfeits contain portions of two, or even of all three of the genuine types, besides being sometimes both in black on green, and in green on white; so that it is not always easy to determine which of the three types is intended.

Issue of 1st April, 1845. Type 1. 5 c., black on yellow-green.

Genuine.

This is usually known as the "small eagle" type. Lithographed, on the same yellow-green wove paper as that of the double stamp, just described. The stamp is $16\frac{3}{4}$ mm. wide by $19\frac{1}{2}$ mm. high, and the central shield is $9\frac{1}{4}$ mm. wide at the top. The top-stroke at the back of the head of the P of POSTE not only touches, but actually cuts through the thin, inner line of the frame to left of it. The glory contains IHS, in very thin letters, much smaller than those of TENEBRAS. There are forty-nine rays in the glory; the ends of twenty-two of them show below the TENEBRAS-scroll, between it and the top of the shield. Some of the rays above the scroll reach further to the left than the T of TENEBRAS; some reach further to the right than the S of that word; and one ray touches the foot of the I of IHS. (This is very distinct in fine specimens.) The forked ends of the motto-scroll point downwards, towards the 5 and the C, respectively. These ends do not go near the frame; the point of the outer fork on the left side being $\frac{3}{4}$ mm. from the left-hand frame, and the point of the outer fork on the right side being 1 mm. from the right-hand frame. The Latin motto is POST TENEBRAS LUX, which can be easily read. The cross-stroke to the tail of the G of GENÈVE touches the following E, and indeed, the cross-stroke in the E appears to be a continuation of that of the G. There is a grave accent over the second E, and a stop after the word. The 5 has a large, rounded body, a short neck, which is very short between the flag and the body, and the flag itself is *very* hollow at the top, and tapers to a fine point. The ball of the tail is thick, heavy, round, and large, for the size of the numeral. There is a stop after it, nearer to it than to the shield. There is no stop after the C. Three of the feathers of the eagle's tail touch the bottom of the shield, and the end of the lowest feather, which is a mere, curved hair-stroke, cuts through the inner line of the base of the shield, touching the outer line, and pointing towards the head of the C of CANTONAL. There are about eleven broad, dark-coloured feathers in the wing, but they are rather difficult to count. The tip points upwards, towards the T of TENEBRAS, and none of the feathers touch the frame. The beak is open, with the upper mandible curving down, to about level with the point of the lower one. In rather heavily-printed copies, the space between the two open mandibles is filled in with black, so that it is not always easy to see that the beak is



open. The key-half of the shield contains twenty-two vertical lines at the top, and twenty-one at the bottom. The second line merely touches the central dividing-line, and is very crooked. The dividing-line is drawn too high at the top, and cuts through the inner line of the top frame, though not quite touching the outer line. The one to the right of the dividing-line is drawn too low, and cuts through the inner line of the base of the shield, though not touching the outer line. One of the lines runs vertically up, through the barrel of the key. The key itself is nearly $6\frac{1}{2}$ mm. high, and nine of the vertical lines can be seen through the handle. The said handle has three outlined balls outside it (one at the bottom, and one each side), but the upper ones are hooks, rather than balls, as the curve of the outline is not complete. There is an oblique stroke to the head of the T of CANTONAL, and a similar, but much fainter one, to the T of POST. There is a stop after CANTONAL, which almost touches the foot of the L.

Issue of 1847-8. Type 2.

5 c., black on yellow-green (January, 1847).

Black on dark green (August 22nd, 1848).

These are two distinct printings. The first was on the same yellow-green paper that was employed for the double stamp, and for the 5 c., type 1, just described. I conclude that, when the original paper was exhausted, no further supply could be procured of the same tint. Fifty thousand stamps were, I believe, printed on the dark green paper. It will be understood that the design is the same for both printings.

Genuine.

This is known as the "large eagle" type. Lithographed, on yellow-green, or on dark green paper, as above. The stamp is $16\frac{3}{4}$ mm. wide, by $19\frac{1}{2}$ mm. high, as in type 1, but the shield is $9\frac{1}{2}$ mm. wide, instead of $9\frac{1}{4}$ mm. The very long top-stroke to the head of the P of POSTE touches, but does not cut through the frame-line to left of it. The glory contains IHS, in rather larger and thicker letters than in type 1, but behind it can be seen traces of JHS, in very much larger letters, which have been drawn first, and more or less imperfectly erased. There are about seventy-three rays in the glory,



but they are difficult to count, as some of them are split. The ends of about sixteen of them can be seen, between the bottom of the TENEBRAS-label and the top of the shield. They are not so plain as in type 1, because the TENEBRAS-label is much closer to the shield. On the left side, only one ray reaches as far to the left as level with the middle of the T of TENEBRAS, and there is no ray touching the I of IHS. The outer fork of the left-hand end of the scroll turns outwards, towards the frame (instead of downwards, towards the 5), and it goes rather close to the frame. The outer fork of the right-hand end of the scroll not only reaches, but *cuts through* the inner line of the frame to right of it. (Almost all the forgeries fail in this test.) The motto is perfectly plain, especially LUX, behind which there is no shading whatever; and behind POST, there is also no shading, but there is a little line, proceeding from the hollow of the fork, which touches the P of POST. The G of GENÈVE is of an ugly shape, with the lower portion much larger than in type 1, so that its cross-stroke, if prolonged to the right, would almost pass over the head of the following E, instead of forming the cross-stroke to the E. The cross-

stroke to the G does not touch the E. There is a grave accent over the second E, and a stop after the word, which is much closer to the final E than in type 1. The 5 has a small body, a very long neck, and a thick, blunt flag, the top of which is nearly horizontal, except at the end, which turns up slightly. The end of the tail of this numeral can hardly be called a ball. There is no stop after it, and none after the C. A thin, curved hair-line from the eagle's tail touches the inner outline of the base of the shield, but none of the feathers of the tail touch the said base. There are ten rather light-coloured feathers in the wing; the tip points to the left, towards the T of POST, and the third and fourth feathers from the top touch the side of the frame, while the second from the top *very* nearly touches the side of the frame. The top of the eagle's head is flat; the beak is closed, with the upper mandible curving down, beyond and below the lower one. There are eight dots in the hollow, between the head and the wing. The key-half of the shield contains eighteen vertical lines. The top end of the central, dividing-line is drawn very slightly too high, so as just to cut through the inner line of the frame above it; while the bottom end of the said dividing-line is drawn so long that it cuts through the inner line of the base of the shield, and joins the thick outer line. One broken line runs up through the barrel of the key. The key itself is the same height as in type 1, and eight of the vertical lines can be seen through its handle. Of the three balls, outside the handle, the bottom one is much the same as in type 1, but the side-balls have degenerated into simple lines, nearly horizontal. The top of the T of CANTONAL, in good copies, shows a slightly forward slant, in place of the sloping line of type 1. The T of POSTE has a faint, horizontal head-stroke at the back, instead of the sloping line in front. There is a stop after CANTONAL, but it is further from the foot of the L than in type 1, and on a slightly higher level. Three lines of the glory run up, between DE and GENÈVE; the left one reaches a good deal higher than the top of the E, and nearly touches its head; the right one nearly touches the back of the G, and the middle one runs clear between the two words.

Issue of February 27th, 1846. Type 3. Envelope stamp; 5 c., green on white.

There were 40,000 of these envelopes printed; sizes 139 × 111, 139 × 77, and 139 × 56 mm. In 1849 and 1850(?) some of them were cut, officially, and used as adhesives. De Reuterskiöld and Mirabaud's book says that they have generally been cut with a paper-knife at the top and to the right, and with scissors at the bottom and to the left. Most of the used genuine ones found in collections have forged cancellations.

Genuine.

Lithographed, in yellow-green, on rather rough, white wove paper, usually made yellowish by age. The stamp is $17\frac{1}{2}$ mm. wide, by $20\frac{1}{2}$ mm. high, and parts of the design are a mixture of both the preceding types. The central shield is $9\frac{1}{2}$ mm. wide. The head-stroke of the P of POSTE is some distance from the frame to left of it. The glory is very coarse, and contains JHS, in letters considerably larger than those of TENEBRAS. There is a distinct, circumflex accent over the H. The glory contains forty-two rays; some of them reach almost to the top of the stamp; one goes nearly as far as the P of POSTE, of the upper inscription, one touches the right side of the E of DE, one goes up vertically, clear between DE and GENÈVE, one goes up vertically, through the centre of the G, one cuts slantingly through the first E, one touches the base of the

second E, one touches the base of the V, one touches the base of the last E, and one runs almost as far as below the base of the stop after GENEVE. The upper fork of the right-hand end of the motto-scroll *almost* touches the frame, while the upper fork of the left-hand end of the scroll is $\frac{3}{4}$ mm. from the frame. These ends do not point either to the S or the C. The motto is quite legible, although it is in much smaller letters than before. The G of GENEVE is the same ugly shape as in type 2. There is a grave accent over the second E, and a large stop after the word. The S is much the same as in type 2, but has a shorter neck, and a well-developed ball to the tail. There is no stop after it, but there is one after the C. The said C has an inward-curving tail. The eagle's tail does not touch the bottom of the shield; it consists of two feathers, curving to the left, instead of the six almost straight feathers (and a hair-stroke) of type 1, and the five almost straight feathers of type 2. The foot shows only four broad claws and a stump, whereas there are five, rather thin, dark claws in type 1, and six claws, two of them thin, in type 2. (Evidently, these heraldic eagles have borrowed an odd claw or two, from the Dorking variety of a commoner species of the feathered race; or perchance naturalists were rare amongst Swiss artists, in the first half of the nineteenth century!) The tip of the wing points upwards, towards the T of TENEBRAS, as in type 2, though the end is more curved. There are ten feathers altogether, of which the second, third, fourth, and fifth touch the side of the shield, something like type 2. They are easy to count. The whole wing is of absolutely solid colour. The head is flat, as in type 2, but there is a crown over it, which does not exist in either of the other types, and the front of the bottom of the crown usually touches the front of the head. The beak is wide open, with the upper mandible projecting much further than the lower one. There are about thirteen dots in the hollow, between the wing and head of the eagle. The key-half of the shield contains fourteen coarse, vertical lines; the dividing-line is drawn a little too high at the top, but less than in type 2. The lines are all parallel, and one broken one goes up the barrel of the key. The dividing-line does not go to the thick, bottom outline of the shield, but the curved, inner outline of the shield itself touches the bottom outline. The key is much taller than in the other types, being $7\frac{1}{2}$ mm. high, and only two lines of the background can be dimly seen through its handle, which is very unlike the other types, and is more like two human ears, placed facing one another. There is a large, ball-shaped lump at the bottom of the handle, but no balls or lines at the sides of it. There is a heavy horizontal head-stroke to the back of the T of POSTE; and the S is quite flat at the bottom. The D of DE, the T of PORT, and the L of CANTONAL have similar head-strokes, but not so thick. There is no stop after CANTONAL. The J of JHS has a top-stroke, but the H is a sans-serif letter.

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; FOST.)

Lithographed, on rather dark, yellow-green wove paper, thick and hard. The stamp is 16 mm. wide, by nearly 19 mm. high, and the shield is $8\frac{1}{2}$ mm. wide at the top. The stroke at the back of the head of the P of POSTE is curved, and raised above the head, and does not quite touch the frame to left of it. The letters IHS are very nearly as large as those of TENEBRAS, and the I leans over towards the H. There are about fifty-two rays in the glory; one very faint ray extends to under the E of POSTE,

and six or seven extend to the right, further than the S of TENEBRAS ; only about ten of their ends show below the TENEBRAS-scroll. The first word of the motto, in my specimen, appears to be POST, but the F may be only a broken P. The last word is rather covered by the postmark, but it seems to be either LWX, or UNX. The cross-stroke to the tail of the G of GENÈVE extends inwards only, and not outwards to the E. I cannot say whether there is a stop after GENÈVE, on account of the postmark. The left-hand, forked end of the scroll is 1 mm. from the side of the frame. Ten lines and a dot can be seen, after the S of TENEBRAS. The body of the 5 is fairly like the genuine, but it has a ridiculously short flag, less than $\frac{1}{2}$ mm. long, instead of over $\frac{3}{4}$ mm. There is no stop after it. The eagle's tail is nearly 1 mm. from the inner outline of the base of the shield. The feathers of the wing are so run together, that I have not been able to count them. The tip points up the left top corner of the shield. The lower mandible of the beak bends down, in the same curve as the upper one, so that it looks like a tongue. The key-half of the shield has twenty-one vertical lines, counted at the top, and twenty at the bottom. The lower part of the dividing-line is dotted. This line is not drawn too high, but the second to right of it, and the fourth and fifth from the right-hand end, all trespass across the top, inner line of the frame. There is one dotted line up the barrel of the key. The three balls outside the handle of the key are solid black, instead of merely outlined. Eight vertical lines can be seen through the handle. The stop after CANTONAL is equidistant between the side of the frame and the foot of the L. The L has an extremely long head-stroke on the left side. The eagle has four drooping claws, instead of the five spreading ones of the genuine, and the whole of its face is quite bare of shading.

Second Forgery.

(Type 1; TREBLE FRAME.)

Apparently engraved in *taille-douce*, on very dark, blue-green wove paper, rather thin. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high, and the shield is $8\frac{3}{4}$ mm. wide. The head-stroke to the P of POSTE just touches the frame. There are about sixty-five rays in the glory ; many of them extend beyond the T and the S of TENEBRAS. The ends of at least thirty-four of them show below the TENEBRAS-scroll. The letters of POST and LUX are larger than those of TENEBRAS. The cross-stroke to the G of GENÈVE does not go near the E. The outer point of the left-hand end of the motto-scroll is less than $\frac{1}{2}$ mm. from the left-hand frame. The 5 is a nicely-shaped figure, with a large flag, and a normal neck. The eagle's tail only touches the base of the shield with one feather. There are about seven broad feathers in the wing, and the tip points up to the beginning of the TENEBRAS-label. There are twenty-two vertical lines in the key-half of the shield ; most of them have an appearance as though they were double. This is probably caused by want of ink. None of them are drawn too long. The thick outline of the shield also appears to be double, from the reason just mentioned. The thick, outer outline of the whole stamp is also double, nearly the whole way round ; so that the stamp has three thin outlines, instead of one thick one and one thin one. The key is only $6\frac{1}{4}$ mm. high. The stop after CANTONAL touches the foot of the L. The treble frame is an easy test for this forgery.

Third Forgery.

(Type 2?; 1NS.)

This has the scroll and flat-headed eagle of type 2, but the wing does not touch the frame. I will describe the differences between it and type 2.

Coarsely lithographed in black, on medium, blue-green, or on thin, *rose* wove paper; also in green, on white and yellowish-white wove paper. The stamp is $16\frac{1}{2}$ mm. wide, by $20\frac{1}{2}$ mm. high, and the shield is $9\frac{1}{2}$ mm. wide at the top. The top-stroke to the P of POSTE does not touch the frame; the head of the T of this word has a slanting point, instead of a cross-stroke, and the cross-bar goes through the letter. The glory contains INS, without any trace of erased letters; and the glory itself is simply an oval of triangular teeth, like those of a circular saw. None of these teeth extend further than the end of the N, and the beginning of the A, of TENEBRAS. The motto is very plain. Before the P of POST, in the said motto, there are some short strokes, which do not exist in the genuine. DE is equidistant between POSTE and GENÈVE, instead of being nearer to the latter word. There is no grave accent to the second E of GENÈVE, and no stop anywhere. Although there are no lines in the glory, the supposed ends of ten lines show between the TENEBRAS-scroll and the top of the shield. The outer fork of the left-hand end of the scroll goes within $\frac{1}{2}$ mm. of the side of the frame; the outer fork of the right-hand end of it touches, but does not cut through the right-hand frame. There is no line from the re-entering angle of the left-hand fork to the P of POST, and there are a few lines of shading both before and after LUX. The neck of the 5 slants too much, and there is a large ball to the tail. No part of the eagle's tail touches the base of the shield. There are eight feathers in the wing; none of them touch the frame. The head is flat, as in type 2, but the crest is much too large. There are only four dots in the hollow, between the wing and the neck. The key-half of the shield contains seventeen vertical lines; none of them are drawn too high, or too low. There is no line up the barrel of the key, which is $6\frac{1}{2}$ mm. high. Ten vertical lines of the background can be seen through the handle of it. The balls are absent, though there is a sort of knob at the bottom. The top of the T of POSTE has a forward slant, like that of the T of CANTONAL. There are, of course, no lines of glory running up between DE and GENÈVE.

Fourth Forgery.

(Type 2; INS. FIST.)

This is very like the last in general appearance, with the motto-scroll of type 2, and the flat-headed eagle, with the wing not touching the frame. Lithographed, on dark, blue-green wove paper. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high; and the shield is $9\frac{1}{2}$ mm. wide. The very thin head-stroke to the head of the P of POSTE just touches the frame. The glory contains INS, as in the last forgery, but in thinner letters, and the motto is FIST TENEBRAS LUX, though the F of the second word may be only a broken E. The rays of the glory are *very* short, and quite uncountable; they do not extend, right and left, further than the N and A of TENEBRAS; but some of them cut through the E of DE, and the G of GENÈVE. The supposed ends of about twenty-three of the rays show between the TENEBRAS-label and the top of the shield. The outer fork of the left-hand end of the scroll goes as near to the frame as in the last forgery, and the outer fork of the right-hand end of the scroll touches, but does not cut through, the frame, also as in the last forgery, but is blunter. There is no line, from the re-entering angle of the left-hand fork, touching the F of FIST. The G of GENÈVE is of a better shape than the genuine; the cross-stroke, if prolonged, would cut into the following E, above its cross-stroke. The said stroke does not touch the E. There is a fairly large stop after GENÈVE, but nowhere else. The stop is midway between the E and the frame. The 5 has a large and very concave flag, and a large ball to the tail. One of the feathers of the eagle's tail

touches the base of the shield. There are only six feathers in the wing, and none of them touch the frame. The top of the head, as before stated, is flat, like type 2, but the crest is too prominent, and points slantingly upwards to the right, instead of being horizontal. The point of the beak touches a blotch, which touches the wing. There are seven rather indistinct dots in the hollow, between the head and the wing. There are only fourteen vertical lines in the key-half of the shield. The eighth from the centre and the fourteenth are both drawn too high, and touch the outer frame at the top; while the ninth from the centre is drawn too low, and touches the base of the shield. None of the other lines are too long. One broken line runs up, through the barrel of the key. The key itself seems to be about $6\frac{1}{2}$ mm. high, but the bottom is covered by a postmark, so that I am not sure. Nine vertical lines can be seen through the handle, and there are no balls or lines at the sides. The T of POSTE has a flat top, and the cross-stroke goes right through the letter. About six short lines of the glory run up between DE and GENÈVE, about the height of the middle E, which one of them touches. The eagle has five claws, as in the last forgery.

Fifth Forgery.

(Type 2; INS. FIST.)

I think I ought to have put this before the forgery just described, as it seems to be an earlier state of the same design. Lithographed, on medium, dark green wove paper. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high, and the shield is $9\frac{1}{2}$ mm. wide. It is exactly the same as the fourth forgery in all respects, except that the rays of the glory are much longer. They are very faint, but, on the left side, some of them extend so far as to touch the side-frame. On the right side, they do not seem to extend further than the G of GENÈVE.

Sixth Forgery.

(IHS. FIST.)

This is very like the last, but the glory is much more distinct. Lithographed, in black, on thick *rose* paper; also in green, on thick, white paper. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high, and the shield is $9\frac{1}{2}$ mm. wide, the same as in the last two forgeries. The N of INS has been altered to H, the remains of the slanting stroke of the N being more or less visible. The glory, in good specimens, extends from the P of POSTE to the stop after GENÈVE. The F of TENEBRAS has been altered to an E. The other tests are the same as in the last two forgeries.

Seventh Forgery.

(INS.)

This is copied from type 2; it is a shockingly bad production. Coarsely lithographed, on fairly thick, blue-green wove paper. The stamp is $15\frac{1}{2}$ mm. wide, by $20\frac{1}{2}$ mm. high, and the shield is $8\frac{1}{2}$ mm. wide. The letters of POSTE DE GENÈVE are very much smaller, instead of larger, than those of TENEBRAS. The head-stroke of the P of POSTE touches the frame. There is no stop anywhere. The glory is very like that of the third forgery, having short, triangular teeth, like a circular saw. It contains INS, instead of IHS. The ends of about twelve supposed rays can be seen between the TENEBRAS-label and the top of the shield. I can only make out the LU of LUX in the motto. The outer fork of the left-hand end of the scroll is prolonged into a line, which touches the frame; the outer fork of the right-hand end of the scroll touches, but

does not cut through the right-hand frame. The opening of the left-hand fork is almost semicircular, instead of V-shaped, and there is some shading before the P, and some very heavy shading after the LU. The G of GENEVE is a very narrow letter, and the grave accent over the second E is a mere dot. The 5 has a very large body, as compared with the head, and the flag is extremely concave. The ball of the tail is very well developed. The eagle has a rounded head, which touches the top of the shield; the whole of the face is absolutely unshaded, and the beak appears to have no lower mandible. There are six outlined feathers and a stump in the wing, and four of the feathers touch the side of the shield. There seem to be only four dots in the hollow, between the wing and the neck. The key-half of the shield contains about sixteen vertical lines at the top, and eighteen at the bottom, but they are so very broken and irregular, that this is merely an approximation. The key is about 6 mm. high; the handle is a mere oval ring, showing five vertical lines through its centre. I cannot make out any line up the barrel, or any side-balls or lines outside the handle. The bottom point of the shield very nearly touches the head of the C of CANTONAL, though, in the genuine, this point is above the A, but a long distance from it. The T seems to be pointed at the top. I do not think this counterfeit is likely to deceive any one but a tyro. There is an extra line running all round the stamp, about $\frac{3}{4}$ mm. from it.

Eighth Forgery.

(Type 2; I.H.S.)

Lithographed, in black, on pale blue-green wove paper; and also in yellow-green, on white wove paper. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high, and the shield is $9\frac{1}{2}$ mm. wide. The top-stroke at the back of the head of the P of POSTE does not touch the frame to left of it. The glory contains I.H.S., in letters slightly thicker and darker than those of TENEBRAS, and there is a stop after each letter. (These stops are an easy test.) There is no sign of any obliterated letters. The rays of the glory are exceedingly fine and faint; there are about eighty of them, and the points of about twenty-four of them show below the TENEBRAS-scroll, between the scroll and the top of the shield. These numbers are only approximate, as the lines are very difficult to count. The longest rays on the left side can be traced to under the S of POSTE, and the longest on the right to under the second E of GENEVE. The outer fork of the right-hand end of the scroll *just* touches the right-hand frame, but does not cut through it; the outer fork of the left-hand end of the scroll is $\frac{1}{2}$ mm. from the left hand frame. The whole motto is quite legible. The T of POSTE has no head-stroke, but the head is cut off with a forward slope, and the cross-bar runs through the letter. The word DE is very nearly equidistant between POSTE and GENEVE, instead of being decidedly nearer to the latter word. The cross-bar to the G touches the back of the head of the E. The last E of this word appears to be a C; and the stop is large, and some distance from it, instead of almost touching it. The 5 has a large ball to the tail, and the neck is shorter than in the genuine type 2, only measuring 1 mm. from the top of the numeral to the bottom of the neck, instead of nearly $1\frac{1}{2}$ mm. The C is equidistant between the shield and the frame; but, in the genuine, it is very much nearer to the frame than to the shield. There are only three curved feathers, instead of five nearly straight ones, in the eagle's tail; and two of them touch the bottom of the shield. There are twelve or thirteen feathers in the wing, and four of them touch the side of the shield. As far as I can see through the postmark, there are only about six dots, in the hollow, between the neck and wing of the eagle. In

the key-half of the shield, there are twenty-two vertical lines; the dividing-line being much thicker than the others. The said dividing-line is not drawn too high. The key is nearly 7 mm. high; the line to left of the handle is a hook, the line to right is nearly horizontal. The top of the T of PORT is cut off square, and the cross-stroke goes right through the letter. The T of CANTONAL is the same as the T of PORT. The stop after CANTONAL is too large, and slightly lower, instead of higher, than the foot of the L. The tongue of the second E of TENEBRAS is a wedge, like that of the first E; but, in the genuine, while the tongue of the first E is a wedge, that of the second E is a very distinct *cross*.

Ninth Forgery.

(Type 2.)

This is a very different affair from any of the counterfeits described so far, and is decidedly dangerous, when printed on the proper paper. Lithographed, on yellow-green, on blue-green, on *rose*, and also on *greenish-faced*, white wove paper. The tests are the same as in the genuine type 2, except as hereafter specified. I can only make out sixty-nine rays in the glory. Only one ray (instead of three) touches the E of POSTE. In the genuine, the central dividing-line of the shield is the only one which is drawn too long at the bottom; but, in this counterfeit, the seventh and eighth vertical lines from the centre are both too long, and trespass across the inner boundary of the base of the shield, sometimes one, and sometimes both touching the thick, bottom outline of it. Beyond these small points, I really do not see any differences that I can describe, between the genuine and the forged; indeed, if I had not possessed this type on *rose*, and also on the *green-faced*, white paper (which are, of course, bogus), I should probably have passed the yellow-green and the blue-green as genuine!

Tenth Forgery.

(Type 3.)

Lithographed, in yellow-green, on medium, hard, white wove paper. The stamp is 17 mm. wide, by 20 mm. high, and the shield is fully $9\frac{3}{4}$ mm. wide. There is hardly any sign of a head-stroke to the P of POSTE, and the corner of the head is quite 1 mm. from the left-hand frame, instead of only $\frac{1}{2}$ mm. The bottom of the S is rounded, instead of flat. There is no circumflex accent over the H of JHS. There are only about thirty-five rays in the glory, above the TENEBRAS-scroll, and the ends of about fourteen rays show (instead of about eighteen) between the scroll and the top of the shield. The rays are a good deal too long; some of them touch the left side of the stamp, and many of them touch the top. The rays touch *all* the letters of the inscription, POSTE DE GENÈVE, but I cannot see one cutting through the centre of the G. The D of DE is upright, instead of slanting over considerably to the left, and it is joined to the E. There is no stop after GENÈVE, or after C, but there is a distinct stop after CANTONAL. The 5 has a thin, very concave flag, and a large ball to the tail. The tail of the C is short, and does not curve inwards. POST and LUX in the scroll are not very legible, but TENEBRAS is plain. The left-hand fork of the scroll is hidden by the postmark in both my specimens, but the right-hand fork is almost closed, instead of being widely open. The said fork points downwards, towards the head of the C, instead of slantingly, towards the right side of the stamp. The eagle's tail is a mere blotch. One of the claws points down to the T of PORT. This claw, in the genuine, points towards the P of that word. The tip of the

wing touches the top of the shield. There are eleven feathers in it, and only one of them touches the left side of the shield. The crown is firmly fixed down on the eagle's head, and the upper mandible of the beak, as far as I can make out, is like that of a parrot, and touches the wing. There are about nine large dots in the hollow, between the wing and the neck. The key-half of the shield contains fourteen vertical lines at the top, and fifteen at the bottom.

Eleventh Forgery.

(Type 3.)

This is much better than the last. It is lithographed, in yellow-green or white, and also in *black*, on *blue-green* wove paper. It measures a little over 17 mm. wide, by $20\frac{1}{2}$ mm. high, and the shield is $9\frac{1}{2}$ mm. wide. The S of POSTE is rounded at the bottom, instead of flat; and the cross-stroke of the T goes right through the letter. The H of JHS has distinct head- and foot-strokes. There are only thirty-four rays in the glory, above the scroll, and the ends of sixteen rays (with a blotch at each end) show between the scroll and the shield. Three of the rays reach far to the left of the P of POSTE. There are two almost perpendicular rays, passing clear up between POSTE and DE, without touching either word. (In the genuine, the rays just there are very oblique, so that one touches the top of the E of POSTE, and very nearly touches the base of the D of DE.) On the other hand, the rays between DE and GENÈVE slant too much, so that there is no ray passing up clear between the words. There is no ray through the G, and one cuts right through the last E. The upper forks of both ends of the scroll are less than $\frac{1}{2}$ mm. from their respective sides of the frame. The stop after GENÈVE is very small. There is a stop after C, and another after CANTONAL. The tail of the C does not curve inwards. The eagle's foot has only three claws. There are eleven feathers in the wing; the tip of the top one touches the top of the shield, and the fifth touches the side of the shield. There are some light marks on the wing. The whole length of the bottom of the crown is *very* close to the head. The beak is only slightly open. My specimens show from six to thirteen dots, between the wing and the neck; they vary. In the key-half of the shield, there are seventeen vertical lines at the top, and sixteen at the bottom; the dividing-line is not drawn too high. The inner outline of the shield does not touch the outer outline at the point. The key is *very* little more than 7 mm. high. Five lines of the background can be seen inside its handle. Some of the later printings (?) of this forgery show hardly any lower mandible to the eagle's beak, the stop after CANTONAL has entirely disappeared, and the stop after the C is almost invisible. As all the other tests are exactly the same as before, I have not thought it worth while to make these into a separate forgery. The dots in the hollow, between the wing and the neck of the eagle, are heavier in these later specimens, and vary from five to eight.

Twelfth Forgery.

(Type 3.)

Lithographed, in rather dark yellow-green, on thick, hard, smooth, very white wove paper. The stamp is rather more than $17\frac{1}{2}$ mm. wide, by *very* nearly 21 mm. high, and the shield is nearly $9\frac{1}{2}$ mm. wide. My single specimen is torn in the left top corner, but I can see that the cross-stroke to the T of POSTE goes through the letter, instead of being only on the right side. The top point of the circumflex accent over the H of JHS is under the end of one of the rays of the glory (the one which

touches the back of the G of GENÈVE; in the genuine, the top point of this accent comes under the space between this ray and the one to the left of it. The glory contains forty-five rays, and the ends of about nineteen rays show, between the scroll and the top of the shield; but I have had to guess at this number, as several of them are blotched into a solid mass, under the B of TENEBRAS. The upper fork of the right-hand end of the scroll touches the frame, the end of the left-hand fork is covered by the postmark. The shading on these forks is much too prominent. As far as I can make out through the postmark, the 5 has a very curved flag, and a very small ball to the tail. There is a stop after GENÈVE, but not anywhere else. The tail of the C does not curve inwards at all. The eagle's tail seems to have only one curved feather, and I cannot make out more than two claws, on the foot. The tip of the wing is too blunt; there are only nine feathers in the wing, and I think only the third and fourth feathers touch the side of the shield. The head appears to be rounded, but I can give no details, on account of the postmark. There are only about ten dots in the hollow, between the wing and the neck. The key-half of the shield contains fourteen vertical lines, as in the genuine. The dividing-line is not drawn too high at the top, and the inner outline of the shield does not bend down to touch the outer one, at the point of the base. The upper corners of the inner outline of the shield are slightly rounded, instead of being perfectly square. The right-hand half of the handle of the key comes down rather lower than the left-hand half; but both are level in the genuine. I can only see a part of one of the lines of the background through the handle. The inner outline of the shield is broken, below the handle of the key, though it is continuous in the genuine. There is no top-stroke to the J of JHS. I hope the above details will be found sufficient for the detection of this forgery, but my description is confessedly imperfect, on account of the heavy postmark. The two-toed foot is an easy test.

Thirteenth Forgery.

(Type 3.)

Lithographed, in light yellow-green, on thick, hard, yellowish-white wove paper. The stamp is nearly $17\frac{1}{2}$ mm. wide, by nearly 21 mm. high, and the shield is less than 9 mm. wide, its outer outline being too narrow. The head of the P of POSTE touches the inner outline of the frame, which is an easy test, and the S is rounded at the bottom. The glory round the JHS has altogether disappeared; and there is a straight stroke, like a hyphen, in place of the circumflex accent, above the H. The letters of TENEBRAS are much too large, reaching almost to the top and bottom outlines of the scroll. The upper fork of the right-hand end of the scroll touches the frame, and the upper fork of the left-hand end is about $\frac{1}{2}$ mm., instead of $\frac{3}{4}$ mm., from the frame. There is a rather small stop after GENÈVE, but none anywhere else. The 5 has an extremely curved flag, and the ball is rather too small. The tail of the C is short and inconspicuous, and it does not curve inwards at all. The eagle's tail has two short, curved feathers, very much shorter than the genuine. The hind claw is almost horizontal, instead of curving downwards. The front claws are blotched, so as to appear like one thick claw. The tip of the wing is exceedingly sharp, and appears to point between the ST of POST, in the motto. There are eleven feathers in the wing, and none of them touch the side of the shield. The four upper feathers are separate from the rest of the wing, there being no outline connecting them. The crown is thin, and joined to the top outline of the shield; it is far above the head of the eagle, not touching it anywhere. The upper mandible of

the beak is not much curved, and does not look like the beak of a bird of prey. The neck and back of the head are almost entirely unshaded, and the breast is very white. The dots in the hollow between the wing and the neck are too faint to be counted. There are eighteen vertical lines in the key-half of the shield; the dividing-line goes right up to the outer outline. The inner outline, at the point of the shield, does not curve down to touch the outer outline there. The inner outline in the left top corner of the shield is drawn too high, and touches the top of the shield. There are parts of two lines running up the barrel of the key. I cannot trace any lines of the background through the handle.

NOTE.—Thus far, I have described from counterfeits in my own possession. For the rest of the forgeries of the 5 c. I am not responsible; I simply copy or translate the descriptions. It is possible that some of them may be the same as one or other of the thirteen described above.

Fourteenth Forgery.

(Type 1; DE REUTERSKIÖLD.)

This is sold at Geneva, usually with the word *facsimile* printed in violet on the face of the stamp. It is $16\frac{1}{2}$ mm. wide, by $19\frac{3}{4}$ mm. high. The top-stroke of the P of POSTE touches the inner line of the frame. There is no stop anywhere. The right-hand end of the scroll is too near the C.

Fifteenth Forgery.

(Type 3; ATLEE.)

This has no stop after GENÈVE. The G and E of GENÈVE are quite distinct (whatever that may mean!). That portion of the scroll 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.

Sixteenth Forgery.

(DE REUTERSKIÖLD.)

This has INS, instead of IHS, in the glory. (Probably my third forgery.)

Seventeenth Forgery.

(Type 2; DE REUTERSKIÖLD.)

This is sold at Geneva, with the word *facsimile* on the back. It is $16\frac{1}{2}$ mm. wide, by 20 mm. high. There is no trace of any partially-erased JHS to be seen behind the IHS. The last E of GENÈVE touches the inner line of the frame. There is no stop after this word, and none after CANTONAL, though the foot-stroke of the L is prolonged somewhat to the right.

Eighteenth Forgery.

(Type 2; DE REUTERSKIÖLD.)

This is found on the light green and dark green paper. It is sold at Geneva with the word *facsimile* on the face. The stamp is $16\frac{1}{2}$ mm. wide, by $19\frac{1}{2}$ mm. high. There is no trace of the partially-erased letters behind the IHS, except that the I looks rather like a partly-erased J. There is no stop after GENÈVE. In the key-half of the shield, there are only fifteen vertical lines, and the dividing-line does not reach the lower outline. There is no stop after CANTONAL.

Nineteenth Forgery.

(Type 3; ATLEE.)

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 paper.

Twentieth Forgery.

(Type 3; DE REUTERSKIÖLD.)

This is well imitated, except for the following details:—The stamp is $17\frac{1}{2}$ mm. wide, by 21 mm. high. The P of POSTE touches the inner frame; the right-hand end of the scroll also touches the inner frame. There are only eight dots, instead of twelve, in the hollow, between the wing and the neck. The vertical, left inner outline of the frame is rather too long at the top, and extends beyond the upper, horizontal, inner line. (This may possibly be my twelfth forgery.)

Twenty-first Forgery.

(Type 3; DE REUTERSKIÖLD.)

This is sold at Geneva, with the word *facsimile* on the face. It is $17\frac{1}{2}$ mm. wide, by $20\frac{1}{2}$ mm. high. Except in the following points, it is well imitated. There are only thirteen vertical lines in the key-half of the shield, and ten or eleven dots between the wing and neck of the eagle.

Twenty-second Forgery.

(Type 1 or 2? ATLEE.)

More roughly engraved. IHS too large. P of POSTE almost touching frame. Portion of scroll inscribed LUX touches, but does not go through, the border-line. Distance between the words in the upper inscription equal. On pale-green, and also on *pink* paper.

Twenty-third Forgery.

(Type 3; ATLEE.)

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. (In the genuine, the point of the shield is above the last stroke of the A.) Yellow-green.

Twenty-fourth Forgery.

(Type 3; ATLEE.)

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.* The 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 neck of the eagle. Printed both in bright green on white, and also in black upon green. (This is probably my eleventh forgery.)

* It will be noticed that Mr. Atlee speaks of "engraving," and a "die"; but, as already stated, the Geneva stamps are all lithographed. The forgeries also are all lithographed, except my second forgery, which is engraved in *taille-douce*.

Twenty-fifth Forgery.

(Type 3; ATLEE.)

Much like the last, only with eight dots between the wing and neck of the eagle. Printed in black, on dark-green paper.

Twenty-sixth Forgery.

(Type 3; ATLEE.)

Same die, only altered to seven dots. Printed in black, on bluish-green paper.

Twenty-seventh Forgery.

(Type 3; ATLEE.)

Three dots only, between wing and neck of eagle. Printed in black, on yellow-green paper, and in pale sap-green, on white paper.

Twenty-eighth Forgery.

(Type 3? ATLEE.)

Very smudged and black eagle. Full-stop almost joined on to final E of GENÈVE. In black, on dull green paper.

Twenty-ninth Forgery.

(Type 1? DE REUTERSKIÖLD.)

The stamp is $17\frac{1}{2}$ mm. wide, by 20 mm. high. The letters of POSTE DE GENÈVE are much too large. The P of POSTE touches the frame. There is a stop after GENÈVE. This counterfeit is surcharged *facsimile*.

Thirtieth Forgery.

(Type 1.)

This is very poor. The shield is $8\frac{1}{2}$ mm. wide. The eagle has no feathers, and resembles a chicken just hatched. There is a stop after CANTONAL, but nowhere else.

Thirty-first Forgery.

This is also very poor. It bears a *crowned* eagle, like type 3. The stamp is $17\frac{1}{2}$ mm. wide, by 21 mm. high.

Thirty-second Forgery.

(Type 2.)

The letters IHS are too large. The right-hand, inner frame is prolonged to the outer frame at the top. The P of POSTE does not touch the frame. There are twenty-two lines in the key-half of the shield. The stop after CANTONAL is on a lower level than the lettering.

Thirty-third Forgery.

(Type 3.)

The stamp is $17\frac{1}{2}$ mm. wide, by $20\frac{1}{2}$ mm. high. The letters of POSTE DE GENÈVE are too close together. The DE is exactly over the JH. (In the genuine, the E is over the J.) 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. The scroll does not touch the frame either side. There are seventeen lines in the key-half of the shield, and eight dots between the wing and neck of the eagle. (This may possibly be my tenth forgery.)

Thirty-fourth Forgery.

(Type 3; DE REUTERSKIÖLD.)

This stamp was made at Geneva, and is generally printed on the blank parts of original envelopes; often sold in *pairs*! It is $17\frac{1}{4}$ mm. wide, by $20\frac{1}{2}$ mm. high. It is a very good imitation, and has had an extensive sale in England. The two vertical lines after the S of TENEBRAS are too far apart. (In the genuine, they are less than $\frac{1}{4}$ mm. apart.) POST and LUX are too clear. There are only thirteen vertical lines in the key-half of the shield. The stop after C is too large. There are only eight or nine dots in the hollow, between the wing and neck of the eagle, instead of twelve; but this is not a very reliable test, as they are seldom all visible in the genuine.

POSTMARKS.

Genuine.—The three postmarks already described in the case of the double stamp. Also one exactly like the second cancellation of the double stamp, but without the little cross in the centre of the outlined cross. I believe this is only found in the dark green, type 2. The above are all in red. Also 40 in black, on type 2.

First Forgery.—The black on green bears 34 in red; the green on white is uncanceled.

Second Forgery.—This bears an imitation of the first of the genuine postmarks, struck in red, but I cannot make out whether the ornament in the centre of the outlined cross is a star or a cross.

Third Forgery.—80. Also uncanceled. Also one in red, something like 25, but without the four balls.

Fourth Forgery.—PP, in thin, black letters, $8\frac{1}{2}$ mm. high.

Fifth Forgery.—PP, in thick, black letters, 9 mm. high, with a stop after each letter.

Sixth Forgery.—PP, in very thick red or black letters, $9\frac{1}{2}$ mm. high.

Seventh Forgery.—98, in black.

Eighth Forgery.—25, in red, without the balls.

Ninth Forgery.—The fourth genuine cancellation, in red. Also an imitation of the first genuine cancellation, in red. Also a four-petalled flower, without any ornament inside or outside it. This is struck in blue, on the black on pink counterfeit.

Tenth Forgery.—34, in black. Also PP, in red letters, 8 mm. high.

Eleventh Forgery.—25, in red, with or without the balls. Also uncanceled.

Twelfth Forgery.—25, in red.

Thirteenth Forgery.—Uncanceled.

I do not know the cancellations of any of the other counterfeits.

NEUFCHÂTEL (*so-called*).

Issue of August, 1850. 5 Centimes, black and red.

I keep to the old names, so as not to puzzle any of my readers; but the stamp here illustrated (as also the two known as "Vaud," to be hereafter described) belongs to Geneva. The work on the stamps of Switzerland, already several times quoted, states that the

canton of Geneva, instead of using the 2½ rappen "Poste Locale" of the Federal Government, preferred to get rid of its stock of the 5 c. Vaud (so-called) for local correspondence; and when these stamps were exhausted, issued the 5 c. of Neuchâtel (so-called). It will be understood, then, that not only are the Neuchâtel and Vaud stamps issues for the canton of Geneva, but that the Vaud labels were earlier than the Neuchâtel ones.

Genuine.

(Figure 8 at top of stamp.)



Lithographed (?), on rather thin and hard, greyish-white wove paper. The letters of the inscription, POSTE LOCALE, are exactly 1 mm. high, and the label containing them is 2 mm. 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 *almost* touches the thin outline of the stamp to the right of it, and the upper fork of the left-hand end is about 1 mm. from the thick outline to the left of it. The shield is 7½ mm. wide, by 9½ mm. 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, slopes 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, 1 mm. 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 ½ mm. distant from the frame. The right-hand one, though close to the frame, does not touch it, but is, perhaps, ⅓ mm. from it. The top outline of the POSTE LOCALE label is 1¼ mm. 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 first 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 first 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. There is no black outline round the white cross, in the shield.

First Forgery.

(No figure 8.)

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 1½ mm. high, and the containing-label is 2½ mm. 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 $\frac{1}{2}$ mm. 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 $\frac{1}{2}$ mm. from the inner outline of the top of the stamp, and there is no figure 8 above the first 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 mm. wide, by a shade more than 9 mm. high. The middle point of the floral ornament above the shield is under the vertical stroke of the first 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 above 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.

(No figure 8.)

Lithographed, on rather hard, very thin, greyish-white wove paper. The letters of POSTE LOCALE are a little more than 1 mm. high, and the label containing them is a little more than 2 mm. 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 1 mm. 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 1 mm. 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 first 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 $7\frac{1}{2}$ mm. wide, by a little over 9 mm. 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. This inner line is not drawn too far to the right, and there is no break in the inner line at the left bottom corner.

Third Forgery.

(No figure 8.)

Lithographed, on yellowish-grey wove paper, hard, and moderately stout. The letters of the inscription, POSTE LOCALE, are $1\frac{1}{2}$ mm. high, and the label containing them is $2\frac{1}{2}$ mm. 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 $\frac{1}{4}$ mm. from the beginning of the label. The trefoil-shaped leaves at the end of this bottom label both touch the sides of the stamp. The top outline of the POSTE LOCALE label is not much more than $\frac{1}{4}$ mm. from the thin outline of the top of the stamp, and there is no figure 8 above the first L of LOCALE. The lower point of the shield is above the end of the N of CENTIMES. The shield is $6\frac{3}{4}$ mm. wide, by $9\frac{1}{2}$ mm. high. The middle point of the floral ornament above the shield is quite to the left of the vertical stroke of the first 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. The inner frame on the right side is drawn too high, and touches the top of the stamp. This inner frame is not broken in the left bottom corner. The white cross has a black outline round it, and the said black outline, at the bottom of the cross, is drawn too long, and projects to the left of the end of the bottom arm.

Fourth Forgery.

(No figure 8.)

Lithographed, on yellowish-grey wove paper, of medium thickness. The letters of the upper inscription are $1\frac{1}{4}$ mm. high, and the label containing them is $2\frac{1}{2}$ mm. 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. The left, upper fork of the scroll *almost* 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 mm. wide, by 10 mm. 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 mm. 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 $\frac{1}{2}$ mm. 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 first L of LOCALE. There is a 3 above the right-hand forked end of the upper scroll. The inner frame is not broken in the left bottom corner.

Fifth Forgery.

(Figure 8 at top of stamp.)

Lithographed, on thick, hard, yellowish, or yellow-grey wove paper. The letters of POSTE LOCALE are 1 mm. high, and the containing-scroll is 2 mm. high. 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 I. 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 1 mm. from the nearest part of the POSTE LOCALE label, and *there is an 8 above the first 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 mm. wide, by 9 mm. high. There is a thin line, running round the stamp, about $\frac{1}{2}$ mm. 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. The inner frame is not drawn too far to the right, either at the top or the bottom, and there is no break in this inner frame in the left bottom corner. In the genuine stamp, there is a little circle or ring, below the bottom of the lower label, between it and the bottom frame, exactly under the T of CENTIMES. In this forgery, there is a semicircle or crescent, instead of a circle, and it is not under the T, but too much to the left.

Sixth Forgery.

(DE REUTERSKIÖLD.)

(No figure 8.)

I have not seen this. The letters of POSTE LOCALE are $1\frac{3}{4}$ mm. high; and the containing-label is $2\frac{1}{2}$ mm. 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 first L of LOCALE.

Seventh Forgery.

(DE REUTERSKIÖLD.)

This also I have not seen. It belongs to the set of counterfeits sold at Geneva, with the word *facsimile*, in microscopic, violet letters, on the upper part of the face of the stamp. The letters of POSTE LOCALE are $1\frac{1}{4}$ mm. high; and the containing-label is $2\frac{1}{2}$ mm. 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 $\frac{1}{2}$ mm. from the lower border of the label, though they are 1 mm. from it in the genuine. De Reuterskiöld does not say whether there is an 8 or not.

Eighth Forgery.

(Two circles, instead of an 8, at top of stamp.)

I got this quite recently, from Mr. Boulton, of Leicester. It has *facsimile*, in violet letters, in a curve across the shield. Lithographed, on thick and somewhat soft, very white wove paper. The letters of POSTE LOCALE are about $1\frac{1}{2}$ mm. high, and the containing-label is a shade over 2 mm. wide. The P of POSTE is nearer to the end of the label than the E of LOCALE is. The O of this latter word is badly drawn, and comes to a point, both at the top and the bottom, while the A leans slightly to the left, instead of to the right. The upper, right-hand fork of the top label does not touch the inner outline of the frame. The shield is only 9 mm. high. The central peak of the three-lobed ornament under the first L of LOCALE does not touch the thin outline above it, though it does in the genuine. The 5 is taller (instead of shorter) than the C of CENTIMES; the M is $1\frac{3}{4}$ mm. wide, instead of $1\frac{1}{2}$ mm.; the S is taller than the E, though it slopes very nearly as much as the genuine. There is no stop after the word. The middle point of the trefoil, at the right-hand end of the lower label, touches the inner outline of the stamp. There is, apparently, an 8, above the first L of LOCALE, but it is, in reality, merely two equal-sized circles, one above the other, and not touching. These two circles will serve

to identify this particular forgery. The thin, inner line of the frame, down the right side of the stamp, is prolonged, to touch the thick, bottom outline, but none of the other thin lines are prolonged. The large break in the thin, bottom outline, near the left lower corner, is not shown in this forgery.

POSTMARKS.

Genuine.—Usually a grille, of nine or thirteen lines, like 30, but without the central square and numeral, in black, blue, or greenish. Also P.P. in red or green. Also P.P., in oval frame, in black. Also P.D., in italic capitals, in rectangular frame, in black. Also I. Also I, with outlined cross at the bottom, in black. Also 29, in different sizes, in blue or greenish, with or without post-horns or crosses separating the words.

First Forgery.—98, bars thinner, in black.

Second Forgery.—34, many bars broken, in black.

Third Forgery.—34, in black.

Fourth Forgery.—25, in black.

Fifth Forgery.—25, in black.

Sixth Forgery.—I do not know the cancellation.

Seventh Forgery.—I do not know the cancellation.

Eighth Forgery.—Uncancelled, except for the printed word, *facsimile*.

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 Neufchâtel stamp, except that the shield is oval, and the arched band at the top bears TESSINO, and the value-label bears 5 RAPPEL.

VAUD (*so-called*).

Issues of 1849-50. 4 c., 5 c., black and red.

These stamps were for the canton of Geneva. The design was identical, except the figure of value. The earliest obliteration of the 4 c. is said to be December 1, 1849. This value had a very short life, as the rate was altered to 5 c., and, by January 22, 1850, an official notice authorised the sale of 5 c. stamps for the town and canton of



Geneva. The original design of the 4 c. was transferred one hundred times to a lithographic stone, and when the rate was altered, the figure 4, on each of the hundred stamps, was erased, and a 5 drawn by hand. Bearing these facts in mind, we can under-

stand why the 4 c. value should be so exceedingly rare, as compared with the 5 c., and also why the numeral varies on the 5 c. I ought to mention that the process of lithographic transfer caused many slight variations in the design. Also each of the four corner stamps of the sheet bears a register-mark, consisting of a red dot in the centre of the white cross.

Genuine.

(Seventeen turns of ribbon.)

Lithographed. The 4 c. is in red and black on bluish, and in red and grey-black on yellowish wove paper. The 5 c. is found in red and grey-black or jet-black, on thick to thin, white or yellowish wove paper. The red shield varies in colour, including pale and bright red, vermilion and carmine. There is a distinct and very unmistakable break in the left top corner of the stamp, where the top and side-lines do not meet. (This is an easy test, as most of the forgeries have the corner complete, or *almost* complete.) In the right bottom corner, there is a black dot, where the lines meet; and in the right top corner, there is another dot, or rather, a horizontal projection. The scroll-work, on the left side, touches the left corner of the foot of the P of POSTE, but no portion of the scroll touches the head of the P. On the right side the point of one of the leaves of the scroll touches the right bottom corner of the E of LOCALE, and there is a stop after this word. Under the first L, there is a little, rounded knob; a line drawn down the right-hand edge of the upright shaft of the L would cut almost centrally through this knob. The thin, horizontal line under POST LOCALE does not pass through the said knob. There are four solid black dots, of graduated sizes, in the scroll-work, each side of the value-label. There is no black outline round the cross, and none immediately round the red shield; *i.e.*, the ring of the post-horn is only outlined externally. The tube of the horn is bound to the ring by seventeen turns of tape or ribbon. The last three or four turns to the left are narrower than the rest, and the first turn to the right is bound only round the horn and not round the ring as well. The last turn to the left, if prolonged downwards, would pass through the centre of the uppermost of the four graduated dots on the left side. Some of these turns of ribbon have one line of shading in them, and some have two, but there are never more than two. The inner edge of the wide mouth of the horn appears to very nearly touch the black outline of the ring; and the left-hand edge of the small end of the horn goes very near to the left-hand edge of the scroll-work on which it is placed. About half-way between the small end of the horn and the last of the wrappings, there is a horizontal, white line, joining the horn to the ring, but it is not very prominent. The top of the shaft (not the serif) of the P of POSTE is $\frac{1}{2}$ mm. from the top curl of the left-hand scroll, and the top of the E of LOCALE is rather more than $\frac{1}{2}$ mm. from the top curl of the right-hand scroll. The C of LOCALE is nicely shaped. Underneath the POST LOCALE label, between it and the scroll-work, there is a shading of wavy, horizontal lines, close together. The top, horizontal line forms the bottom of the POST LOCALE label. This line is quite straight, and some distance above the wavy ones.

First Forgery.

(Twelve turns of ribbon.)

Of this I have both values. Lithographed, on very yellowish wove paper, fairly thick and hard. The left top corner of the stamp has a blotch in it, but it is not broken. There are no dots in the right-hand corners. The part of the scroll below the P of POSTE does not touch its

foot; if it did touch, it would be the right corner, instead of the left. On the other hand, the top curl of the scroll touches the head of the P. No part of the scroll goes near the E of LOCALE, and there is no stop after this word. The horizontal line below POSTE LOCALE cuts right through the rounded knob or prominence under the first L, and this prominence stands under the very centre of the shaft of the L. There are only three graduated black dots each side of the value-label. There is a black outline round the cross, and the ring of the post-horn is outlined internally as well as externally. There are only twelve turns of the wrapping round the horn; they are all about the same width, except the last two to the right, which are broader than the rest; and the first turn to the left, if prolonged, would pass far to the right of the uppermost of the three black dots. Only two of the turns of the ribbon are shaded by two lines; the rest have, some three, and some four lines of shading. The inner edge of the wide mouth of the horn is some distance from the outline of the ring, and the small end of the horn is a long way (nearly 1 mm.) from the left-hand edge of the scroll-work on which it is placed. There is no white line, joining the tube to the ring. The C of LOCALE is very badly shaped, the tail being too short, and the head absurdly too large. The shading between the bottom of the POSTE LOCALE label and the scroll-work is composed of crossed lines. There is a horizontal line below the value-label, half-way between it and the bottom of the stamp. This line does not exist in the genuine.

Second Forgery.

(Twelve turns of ribbon.)

Lithographed, on rather thick, hard, very white wove paper. I have only the 5 c., though the 4 c. probably exists as well. There is no break in the left top corner, and the left side of the frame has been drawn too high, and projects above the top of the stamp. The right top corner of the stamp is rounded, instead of square, and there is no dot in the right bottom corner. The scroll-work does not touch either the P of POSTE, or the E of LOCALE. There is no stop after LOCALE. The knob is under the beginning of the first L; it is pointed, instead of rounded, and the line under POSTE LOCALE cuts through it. There are four graduated black dots in the scroll-work, to left of the value-label, but only three dots to the right of the label, these three being equal in size, instead of graduated. There is a black outline round the white cross, and the ring of the post-horn has a black, inner outline, as well as an outer one. As in the first forgery, there are twelve turns of the wrapping round the horn, all of about equal width, and each having, apparently, three lines of shading. The last turn to the left, if prolonged downwards, would pass far to the right of the uppermost of the four dots. The inner edge of the wide mouth of the horn is too far from the ring, but rather nearer than in the first forgery; and the left-hand edge of the small end of the horn is quite as far from the left-hand edge of the scroll on which it is placed, as in the first forgery. There is no horizontal, white line, joining the left side of the horn to the ring. The topmost curl of the left-hand leaf goes rather near to the P of POSTE, but the corresponding curl of the right-hand leaf is a long way from the E of LOCALE. The shading between the bottom of the POSTE LOCALE label and the scroll-work below it is *very* dark, and is composed of crossed, horizontal and oblique lines. These lines are not wavy. The bottom edge of the value-label has *two* outlines, close together, the lower one being rather thicker than the other. The twelve turns of the ribbon, and the three equal-sized dots on the right side of the value-label will easily identify this particular forgery.

Third Forgery.*(Thirteen turns of ribbon.)*

I have both values of this. Lithographed, on medium, grey-white wove paper. There is no break in the left top corner of the stamp, and no dot in the right bottom corner. The scroll-work does not touch either the P of POSTE, or the E of LOCALE. This forgery has a stop after LOCALE. Of the four dots to left of the value-label, the upper three are almost the same size. There are only thirteen turns of the ribbon round the ring. They are fairly like the genuine, except in number, and are not so flat as in the first two counterfeits. The last turn on the right joins both ring and horn like the rest, instead of being wrapped round the horn only. The last turn on the left, if prolonged downwards, would pass very far to the right of the uppermost dot. The S of POSTE is too tall; the bottom of the O of LOCALE is decidedly above the level of the bottom of the L; and the foot of the C is too close to the A, while the foot of the A is joined to the following L. This is a better counterfeit than either of those already described, but of course the thirteen turns of the wrapping will at once condemn it.

Fourth Forgery.*(Fifteen turns of ribbon.)*

Of this, I have only the 4 c. Lithographed, in scarlet-vermilion and grey-black, on rather thick, grey-white wove paper. There is no sign of any break in the left top corner of the frame, and there are no dots in any of the corners. The knob below the L of LOCALE is under the very centre of the upright shaft of the L. The lowest of the four graduated dots, to the right of the value-label, is so very lightly shaded, that it is practically invisible. The ring of the horn has a black outline round the inside, as well as the outside. The tube of the horn shows fifteen wrappings, as far as I can make out; the last one to the left being very broad, and badly drawn. This last turn to the left, if prolonged downwards, would pass to right of the centre of the large, uppermost dot, on the left side. There are two lines of shading in each turn of the ribbon. The C of LOCALE is rather hump-shouldered. The top of the shaft of the P of POSTE is only about $\frac{1}{3}$ mm. from the top curl of the left-hand scroll; while the top of the E of LOCALE is more than $\frac{1}{4}$ mm. from the top curl of the right-hand scroll.

Fifth Forgery.*(Twelve turns of ribbon.)*

Of this I have only the 4 c. It is lithographed, in bright scarlet or vermilion and rather dark black, on thick, grey-white, or yellowish-white wove paper. There is no break in the left top corner of the frame. In the left bottom corner there is a large, square dot, caused by the little rectangle being filled in with ink, and the bottom outline of the frame is drawn too long, and projects to the left. The little circular dots in the right-hand corners are absent. The scroll-work on the left side touches the right corner, instead of the left, of the foot of the P of POSTE. No portion of the scroll touches the E of LOCALE. The stop after this E is very large and prominent, and it is not placed between two points of the leaf, as it is in the genuine. The rounded knob under the first L of LOCALE is almost under the serif of the tail of that letter. There are four graduated dots to left of the value-label, but only three dots to right of it. (This is an easy test.) There are twelve turns of the wrapping round the tube of the horn, and none of them are joined to the ring at all. The few lines of shading on these turns of the ribbon are horizontal, instead of vertical. The

last turn to the left is a very long way to the right of the uppermost dot. The inner edge of the wide mouth of the horn is a long way from the edge of the ring. The horizontal white line, half-way between the small end of the horn and the last of the wrappings, which ought to join the horn to the ring, is absent. The distance between the top of the P of POSTE and the top end of the scroll to the left of it is about the same as the genuine; but the top curl of the right-hand scroll is very nearly 1 mm. from the top of the E of LOCALE. There is a prominent cross-stroke on the top of the A of LOCALE, and an absurdly wide top-stroke to the following L. The horizontal lines of shading under the POSTE LOCALE label are perfectly straight, and wavy.

Sixth Forgery.

(Sixteen turns of ribbon.)

Of this I have only the 4c. Lithographed, on thick, hard, very yellowish-white wove paper. The red centre is decidedly crimson. There is no break in the left top corner, and no dot in the right bottom corner. There is no outline along the top of the stamp; though in the genuine, and in the counterfeits already described, there is a horizontal line along the top, joining together the outer ends of the fringe of little vertical lines. The graduated dots, each side of the value-label, are not filled in solid, like the genuine, but are shaded by lines. There are only sixteen wrappings round the tube of the horn; the last turn to the left, if prolonged downwards, would pass to the right of the uppermost dot. Several of the turns on the left side, and the last but one on the right, have no lines of shading in them; though, in the genuine, every turn of the wrapping has one or more lines in it. The inner edge of the wide mouth of the horn touches the black outline of the ring, which, at this part, is much more clearly defined than in the genuine. The left-hand end of the mouth-piece of the horn is about $\frac{1}{2}$ mm. from the left-hand edge of the scroll-work on which it is placed, instead of almost touching the edge. The lower limb of the E of POSTE is a little cross, which does not touch the letter; so that it is really an F, with a cross after it. The bottom outline of the value-label is single, instead of double. In the other tests, this forgery is a fair copy of the genuine.

Seventh Forgery.

(Fourteen turns of ribbon.)

Lithographed, on moderately thick, hard, grey-white wove paper. I have only the 5c. of this counterfeit. The red shield is not so crimson as in the sixth forgery. There are no dots in the right-hand corners, and no break in the left top corner. The leaf of the scroll touches almost the centre of the foot of the P of POSTE, and the leaf which touches the foot of the E of LOCALE is thick and blunted, instead of ending in a sharp, curved point. There is no stop after LOCALE. Three of the four graduated dots on the left side show lines of shading in them, instead of being solid. There is a thin, black outline, immediately outside the red shield. The ribbon is wound only fourteen times round the tube of the horn, and all the turns are about the same width. The top of the A of LOCALE is very square, instead of being rounded.

Eighth Forgery.

(Eleven turns of ribbon.)

Apparently engraved in *taille-douce*, with lithographed shield, on very thick, white wove paper. I have only the 4c. of this counterfeit. The shield is vermillion. There is no break in the left top corner, and no dot

in either of the right-hand corners. No portion of the scroll-work touches any part of the E of LOCALE, and the top curl of the scroll this side has a spiral curl in its centre, which does not exist in the genuine, or in any other forgery. The rounded knob under the first L of LOCALE contains a crescent-shaped line (inverted) which does not exist in the genuine. The said knob is exactly central under the shaft of the L. The graduated dots, each side of the value-label, are shaded with horizontal lines, instead of being solid. There is a black outline round the red shield; *i.e.*, the ring of the post-horn is outlined on the inside, as well as on the outside. There are eleven turns of the wrapping round the tubes of the horn, and they are rounded, like cord, instead of being flat, like tape. Some of the turns are shaded by three lines. The white line which joins the thin part of the tube to the ring (above the largest dot on the left side) is *very* prominent, and slopes down to the left, instead of being quite horizontal. The top of the shaft (not the serif) of the P of POSTE is fully $\frac{3}{4}$ mm. from the top curl of the scroll to left of it, while the top of the E of LOCALE is less than $\frac{1}{2}$ mm. from the top curl of the scroll to right of it. The horizontal lines of shading under the POSTE LOCALE label are almost perfectly straight, instead of wavy. The uppermost of these lines is close to the rest.

Ninth Forgery.

(Fourteen turns of ribbon.)

Of this I have both values. It is very similar to the seventh forgery. Lithographed, on thin, grey-white wove paper. There is no break in the left top corner, and no dot in either of the right-hand corners. The stop after LOCALE is faint and shapeless. A line drawn down the right-hand edge of the first L of LOCALE would pass decidedly to the right of the centre of the rounded knob under the L. The lowest of the four graduated dots on the right side is simply a circle, with a white centre, instead of being solid; and the other three dots this side have rings round them. The ring of the post-horn is outlined both outside and inside, so that there is a black line immediately round the red shield. There are only fourteen turns of the wrapping round the horn; each of the turns has two lines of shading in it. The horizontal white line, joining the middle of the tube of the horn to the ring, is simply formed by part of the black shading being omitted. As far as I can make out from my two specimens, both of which are rather imperfect, the nearest part of the top curl of the right-hand scroll is a full millimetre from the top of the E of LOCALE. The central tongue of this E is a thick, straight line, instead of a little triangle; the C is much too narrow, and the A is ridiculously broad at the top. I think the tongue of the E of LOCALE is the easiest test for this particular forgery.

Tenth Forgery.

(Thirteen turns of ribbon.)

Engraved in *taille-douce*, on very thick, greyish-white wove paper. I have only the 5 c. of this counterfeit. The shield is a light vermillion. There is no break in the left top corner, and no dot in either of the right-hand corners. The frame of the stamp is composed of two very thin lines, all the way round, but the genuine has the outline single. The serif to the head of the P of POSTE is so long, that it touches the topmost curl of the scroll to left of it, and the long foot-stroke of the said P touches the lower leaf of the scroll; but the said leaf does not curl round, to touch the bottom of the shaft of the P. On the right-hand side, one leaf of the scroll comes up so far, that its top appears to form a portion of the serif at the tail of the E of LOCALE, instead of merely touching it.

There is no stop after this word. A line down the *left-hand* edge of the first L of LOCALE would pass almost centrally through the little rounded knob, under the L, and the lower outline of the POSTE LOCALE label passes right through the said knob. There are four dots to left of the value-label, all of about the same size, but there are only two dots, instead of four, to right of the value-label. (This is a very easy test.) All these six dots have horizontal lines of shading in them, instead of being solid. The ring of the post-horn is outlined, inside as well as outside; and the inner outline is double. There are thirteen turns of wrapping round the horn, the right-hand turn being bound round both horn and ring, like the rest, instead of round the horn alone. The wrapping appears to be round, like cord, instead of flat, like tape. The inner edge of the wide mouth of the horn encroaches very slightly on the ring, and the left-hand edge of the small mouthpiece looks as though a piece had been taken off it. There is a line of dots along the thin part of the tube, from the mouthpiece to the wrappings. These dots do not exist in the genuine. The horizontal white line, which ought to join the middle of this thin part of the tube to the ring, is absent. The top of the shaft (not the serif) of the P of POSTE is more than $\frac{1}{2}$ mm. from the top curl of the left-hand scroll; and the top of the E of LOCALE is decidedly less than $\frac{1}{2}$ mm. from the top curl of the right-hand scroll. The rounded part of the P of POSTE comes down too low, making the part of the shaft below it look very short. The bottom of the S is very much larger than the top; and the central tongue of the E is so long vertically, that it touches the bottom of the letter. The C of LOCALE has a very small, squeezed-in tail, and there is a sharp, vertical point to the top of its head, which does not exist in the genuine. The tongue of the E of this word is very nearly as large as that of the E of POSTE. Both these tongues are very small in the genuine. The bottom outline of the POSTE LOCALE label is very close to the horizontal shading below it, and the said horizontal shading is quite straight, instead of wavy.

Eleventh Forgery.

(Thirteen turns of ribbon.)

Of this, I have only the 5 c. Lithographed, in rather dark black, on thick, hard, yellowish-white wove paper. The shield is crimson, and, in my single specimen, is printed very much out of place. There is no break in the left top corner, but there is a dot or projection in the right top corner, and no dot in the right bottom corner. The leaf does not touch the foot of the P of POSTE, but is rather close to it. The graduated dots are shaded by more or less oblique lines, instead of being solid. There are, as far as I can make out through the heavy postmark, only thirteen turns of the wrapping round the tube of the horn, though there may, possibly, be fourteen, but not more. The very distinct outline of the broad end of the horn touches the outline of the ring. There is no head-stroke to the P of POSTE, and the A of LOCALE is sharply pointed. The horizontal lines under the POSTE LOCALE label are almost straight, and the uppermost line is not separated from the rest. The other tests are fairly like the genuine.

Twelfth Forgery.

(Twelve turns of cord.)

This is very poor; I have only the 4 c. Coarsely and faintly lithographed, in grey-black, on medium, hard, grey-white wove paper. The shield is dull vermilion. There is no break in the left top corner, and there are no dots in the right-hand corners. The head-stroke of the P of POSTE touches the scroll to left of it, and no part of the scroll touches the

foot of the P. There is no stop after the E of LOCALE, and the scroll does not touch the foot of that letter. The rounded knob under the first L of LOCALE is represented by a pointed projection, like those each side of it, and this point comes under the centre of the horizontal limb of the L. The horizontal line under POSTE LOCALE passes, unbroken, above this pointed projection, whereas it stops short each side of the little ornament in the genuine. The graduated dots, each side of the value-label, are shaded by oblique lines, and the right-hand set of dots does not curve inwards, like the left-hand set. There is a black outline immediately round the red shield, but it has no outer outline, so that there is no real ring to the post-horn at all. There are only twelve turns of cord (not tape) round the tube, and only about six of the turns touch the black outline of the red shield. The last turn to the left does not point towards the uppermost dot that side. Most of the turns are unshaded, but a few of them show some fine, oblique lines. The broad mouth of the horn appears to be a thick, solid ring; this appearance is due to a curved line, near the end, which is not found in the genuine. There is no horizontal, white line, joining the middle of the thin tube to the ring. The top of the E of LOCALE is very nearly 1 mm. from the topmost curl of the leaf to right of it. The serif to the head of the S of POSTE is squarer and heavier than that to the tail. There is an oblique line, or scratch, joining the bottoms of the letters CAL, and the two words are badly spaced, so that the TEL of POSTE LOCALE are at equal distance from one another, while the L is too close to the following O. The horizontal lines below the inscription are quite straight, and the uppermost line is not separated from the rest. I do not think this counterfeit is likely to deceive.

Thirteenth Forgery.

(Fifteen turns of ribbon.)

This is similar to the fourth forgery in general appearance, and has the same number of wrappings (fifteen). I have only the 5 c. Lithographed, on thick, hard, greyish-white wove paper. The shield is of a rather terracotta red. My specimen is not very perfect, but I think there is no break in the left top corner, and there are no dots in the right-hand corners. The leaf does not touch the foot of the P of POSTE. A line drawn down the right-hand edge of the first L of LOCALE would pass decidedly to the right of the centre of the rounded knob below it. The lowest of the four graduated dots on the right side has a white centre, but all the other dots, both sides, are shaded by oblique lines. There are fifteen turns of the tape round the horn. The rest of the tests are like the genuine.

Fourteenth Forgery.

(Sixteen turns of ribbon.)

Except that the tape is wrapped sixteen times round the horn, this is very like the thirteenth forgery. I have only the 5 c. Lithographed, on thick, rather hard, yellowish-white wove paper. The shield is almost crimson. There are no dots in the right-hand corners, and no break in the left top corner. A thin, curved line, proceeding from the leaf (not the point of the leaf itself) touches the foot-stroke of the P of POSTE. Lines of shading can be seen in most of the graduated dots. There are, as I have already stated, sixteen wrappings round the tube of the horn. The top, horizontal line, under POSTE LOCALE, is only very slightly separated from the lines below it. The other tests are like the genuine.

Fifteenth Forgery.*(Fourteen turns of ribbon.)*

This was the tenth forgery of my second edition, and I gave M. de Reuterskiöld's notes concerning it, not having seen it myself. Quite lately, Mr. J. G. Boulton, of Leicester, sent me a 4 c., and I now give a full description of it. Lithographed, on thick, hard, very white wove paper. There is the word *facsimile*, in a curve, printed in tiny, violet letters across the centre. There is a very slight break in the left top corner, and a small, horizontal projection in the right top corner. The shield is bright scarlet. The first L of LOCALE just touches the rounded knob below it, though they are $\frac{1}{4}$ mm. apart in the genuine. The letters CA and LE of LOCALE touch each other at the bottom, and there is no stop after this word. The red shield is too small, making the white ring round it look too wide (nearly 1 mm., instead of about $\frac{1}{2}$ mm.). There are fourteen wrappings round the horn, and *all* of them join the ring. The last turn to the left is far to the right of the uppermost, graduated dot. All the turns, except one, show a single line of shading in them, the fifth from the right having two. The inner edge of the wide mouth of the horn touches the ring. There is no white, horizontal line, to join the middle of the thin part of the tube to the ring. The top of the E of LOCALE is $\frac{3}{4}$ mm. from the nearest part of the curl to right of it. The stamp is slightly too wide, measuring nearly $21\frac{3}{4}$ mm., instead of about $21\frac{1}{4}$ mm. The wavy lines under the POSTE LOCALE label are not horizontal, but slope somewhat down to the left. Altogether, though a new forgery, I do not call this a very successful counterfeit.

Sixteenth Forgery.

I give this on the authority of M. de Reuterskiöld, not having seen it myself. He does not say whether it exists in both values. It is sold at Geneva, with *facsimile* at the back. Almost all the details are well copied, but somewhat coarsely executed. The wrappings of tape or ribbon round the horn are too indistinct to permit of their being counted. There is no white, horizontal line, joining the thin part of the tube to the ring.

Seventeenth Forgery.*(4 centimes.)*

This is the very latest and best. I have not seen it, but learn that it is made by taking a *genuine* specimen of the 5 c., erasing the numeral, and printing a "4" in place of it, to make the rare 4 c. It would be well, therefore, for collectors, having any apparently genuine 4 c. offered to them, to examine the numeral of value very closely, to see that the "4" is really part of the original design, lithographed, and in the same ink. I conclude that the numeral, in those fakes, is *printed* in, for it could not well be lithographed on single stamps. I regret that I have not been able to procure a specimen for dissection.

POSTMARKS.

Genuine.—The third Geneva rosette, as already described in the double Geneva stamps. Also the fourth Geneva rosette, as described in the single Geneva stamps. These are in red. Also the fifth Geneva rosette, which is exactly like the third rosette, but without the large outlined cross in the centre. This is in black. Also 40, in black. Also five thick bars, of graduated lengths, the longest in the centre, something like 66 would be, if the circle and letter were removed, and the bars continued. This is also in black.

First Forgery.—34, also 41, in black.

Second Forgery.—34, in black.

Third Forgery.—An indistinct rosette, in red. Also uncanceled.

Fourth Forgery.—34, in black.

Fifth Forgery.—25, without the balls in the angles, in black. Also 30, without the central oblong and numeral, in black. Also 34, in black.

Sixth Forgery.—A rather clumsy imitation of the fourth Geneva rosette, in red.

Seventh Forgery.—34, in black.

Eighth Forgery.—25, in red.

Ninth Forgery.—An indistinct rosette, in red.

Tenth Forgery.—Apparently the same as the sixth forgery, in red.

Eleventh Forgery.—The same as the sixth forgery, but thicker, and in very bright red.

Twelfth Forgery.—Part of a large, irregular circle, in black.

Thirteenth Forgery.—40, in black.

Fourteenth Forgery.—34, in black.

Fifteenth Forgery.—Uncanceled.

Sixteenth Forgery.—I do not know the cancellation.

Seventeenth Forgery.—As this is a fake, from the genuine 5 c., it must naturally bear genuine postmarks.

NOTE.—In order to save my readers the trouble of wading through many weary pages of description to identify any particular forgery of the Vaud stamps, I append here, in tabular form, the number of wrappings of the ribbon round the horn in each forgery.

First forgery.—Twelve turns of ribbon.

Second forgery.—Twelve ditto.

Third forgery.—Thirteen ditto.

Fourth forgery.—Fifteen ditto.

Fifth forgery.—Twelve ditto.

Sixth forgery.—Sixteen ditto.

Seventh forgery.—Fourteen ditto.

Eighth forgery.—Eleven ditto.

Ninth forgery.—Fourteen ditto.

Tenth forgery.—Thirteen ditto.

Eleventh forgery.—Thirteen ditto(?).

Twelfth forgery.—Twelve ditto.

Thirteenth forgery.—Fifteen ditto.

Fourteenth forgery.—Sixteen ditto.

Fifteenth forgery.—Fourteen ditto.

Sixteenth forgery.—Too indistinct to count.

Seventeenth forgery.—Seventeen ditto. (The genuine stamp, faked.)

The *Stamp Collector's Fortnightly* for August 31, 1891, mentions two dangerous forgeries of the 4 c. and three of the 5 c., but does not describe them; and I do not know whether any of them are among the counterfeits here dissected.

WINTERTHUR (*so-called*).

Issue of (March?) 1850. 2½ Rappen, black and red.

This was a Zürich stamp, issued by the Eighth Postal District, and used in the large towns of that district, in the cantons of Zürich, Schaffhausen, Thurgau, and Zug. I do not know how many stamps there were on the sheet.

Genuine.

(*Large stop after Ortspost.*)

Lithographed, in black and red, on rather thick, white wove paper. 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 frame of the stamp is double, all the way round, the outer line being hardly any thicker than the inner one. The ring of the post-horn is suspended from the top of the stamp by two ropes, with a tassel between them. The ropes touch the *outer* outline



of the frame; the left-hand rope has seven oblique black lines across it, to mark the strands, and the right-hand rope has eight. The tassel hangs by two thin, black lines. Both ropes distinctly touch the ring. At the top of the ring, there are thirteen little black lines drawn across it, but three of them do not go right across. The part of the horn below the ring is crossed by about seventeen lines, several being broken. The central cross has a double outline, the outer one much thicker than the inner one; and this said outer outline is thicker at the right side and the bottom, than it is at the left side and the top; but the difference is slight. The inscription, ORTSP. POST. LOCALE, is in thick, block or sans-serif letters, and there is a large, conspicuous stop after ORTSP. slightly nearer to the P of POSTE than to the last letter of ORTSP. There is a stop after the R in the left top corner, and another after the R in the right bottom corner. The head of this latter R does not touch the scroll-like outline above it. This outline is treble under E LO of POSTE LOCALE, and double for the rest of the way. It ends in a curl at the bottom, and the bottom of the curl is cut off flat, or obliterated, by the bottom outline of the stamp. The similar, scroll-like outline, above the 2½ in the left lower corner, is single, all the way; and the bottom of the curl at the lower end of it is not obliterated by the bottom outline of the stamp, but cuts slightly through it. (In both cases, I am speaking of the *inner* of the two horizontal lines, forming the bottom frame of the stamp.) The long, thin stem of the horn is joined to the ring by a short, white band, bounded by two black lines, level with the P of ORTSP. and there are four black lines drawn across this thin stem, at varying distances, near the end, apparently to represent joints. If produced to the left, one of these lines would cut through the O, another through the R, another through the beginning of the T, and the fourth would pass between TS of ORTSP. There are ten short, oblique lines of shading near the wide end of the horn, and four lines can be seen across the very rim of this wide end. Four curved lines are drawn across the wide part of the horn, at regular distances, opposite, respectively, to the A, the L, the space between LE, and the E of LOCALE. Of these four lines, the one opposite to the L does not go right across. Of the horizontal red lines, thirty-nine can be counted, in the part of the stamp containing ORTSP. reckoning from the curve below the R, in the

right top corner, to the very bottom of the stamp, under POSTE. There is no black dot anywhere, in the white central cross, or its black, inner outline.

First Forgery.

(No stop after Ortspost.)

Lithographed, on thick, hard, *very* yellowish, or pale buff wove paper, also on thin, white wove paper. The red arrows and spirals outside the stamp are absent. The outer line of the frame is very much thicker than the inner one, all round. The two ropes from which the ring of the horn is suspended only go to the inner outline of the top of the stamp, and each rope has only five oblique black lines across it to mark the strands. The tassel hangs by one solid, black line, which does not quite touch the inner outline of the frame above it. There are no lines across any part of the ring of the post-horn. The outer outline of the central cross is extremely thick at the right side and the bottom, while it is a mere hair-line at the left side and the top. The inscription is in *very* thin, block letters, and there is no stop after ORTSPOST. The head of the R, in the right lower corner, touches the curved outline to left of it; this outline is double all the way, and the thick curl at the bottom of it is not cut flat by the inner outline of the bottom of the stamp. The similar curl, at the bottom end of the curved line above the 2½, in the left lower corner, does not touch the bottom of the stamp at all. There is no white band to join the stem and ring of the horn, opposite to the P of ORTSPOST; and there are only three joints in the stem, opposite ORT. There are nine graduated lines of shading, near the wide end of the horn, and some of them run a long way down the horn, the longest of them actually reaching as far as the E of POSTE. There are eleven very short lines drawn across the very rim of the horn, instead of four; and, in place of the four curved lines which go right across the horn, opposite to the ALE of LOCALE, there are ten lines, only going partly across; the uppermost being high above the E of LOCALE, and the lowest opposite the O. There are only thirty-four horizontal, red lines, counting from under the R to the bottom of the stamp. There is a black dot in the upper part of the top arm of the white cross. In the middle of the horn, above POSTE, there are fifteen vertical lines drawn across the tube, most of them being unbroken.

Second Forgery.

(Very small stop after Ortspost.)

Poorly lithographed, on rather thin, white or greyish-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 outer frame of the stamp is *very* much thicker than the inner one. There are six black lines, for strands, across each of the two ropes by which the horn is suspended. There are seventeen little black lines across the top of the wing, none of them broken, and twenty-one similar lines across the middle of the horn, above POSTE, none of them broken. At the centre of the top of the inner outline of the central cross, there is a black dot, hanging from the outline; and there is another black dot between the two outlines of the bottom of the cross. A very small, irregularly-shaped stop is visible after ORTSPOST, and there is a rather large stop after LOCALE, which does not exist in the genuine. There is no stop after the R, in the left top corner. The scroll-like outline, above the R in the right bottom corner, is triple all the way, and the very long head-stroke of the R cuts through the two thin lines, and touches the thick line. My specimen is imperfect, and I cannot see whether the inner outline of the bottom of the stamp cuts off the bottom of the curl at the lower

end of the scroll near the R. The curl of the scroll, near the 2½, in the left bottom corner, is cut off flat, and does not project below the inner outline of the bottom of the stamp. The white band, joining the stem of the horn to the ring, if prolonged upwards, would touch the left top corner of the central cross; and, if prolonged downwards, it would cut into the second O of ORTSPOST. (In the genuine, it would, if prolonged, pass below the centre of the cross, and cut through the P of ORTSPOST.) As far as I can make out, there are only two joints at the thin end of the horn. There are eight rather thick, short lines, near the rim of the horn, and about nine short lines on the very rim of the horn. The four lines across the wide part are in the same positions as in the genuine, but all four go right across the thick part. There seem to be thirty-three horizontal, red lines, counted as before, but they are broken and irregular. I do not think this forgery is at all likely to deceive.

I have a specimen of this forgery which does not show the two black dots in the cross, and the head-stroke to the R, in the right lower corner, only cuts through the first of the three parallel, curved lines to left of it. In all other respects, the tests are the same. It is better printed, but I cannot say whether it is an earlier or later state of the stone.

Third Forgery.

(No stop after Ortspost.)

Lithographed, on thin, white wove paper. The red arrows to right and left, in the margin, have nine spiral turns of the red ribbon round them, as in the genuine, but there are twelve turns of the ribbon above the stamp, and eleven below it, in my specimen, so that some stamps on the sheet must necessarily show the opposite of this, *i.e.*, eleven above and twelve below; as, of course, the spirals are cut through, longitudinally, in dividing the stamps. The outer frame of the stamp is a good deal thicker than the inner one. There are only five black strands in each rope, and the cord from which the tassel hangs is solid. The ropes only touch the inner outline of the top of the stamp. There are no lines across the ring, between the ropes. There are about twenty-four lines across the centre of the horn, above POSTE, but many of them are exceedingly faint, and some are blotched together, so that I cannot be sure of the number. The outer outline of the central cross is much thicker on the right side and at the bottom, than it is on the left side and the top. There is no stop after ORTSPOST, which is an easy test; though one of my specimens has had this omission rectified in pen-and-ink! The R in the left top corner also has no stop after it. The head-stroke of the R in the right bottom corner cuts through the first of the three lines to left of it, and touches the central line. The curl at the bottom of these lines is perfect, and not flattened by the bottom outline of the stamp. The similar curl, near the 2½, in the left bottom corner, *hardly* touches the outline below it. There is no white line, or band, to join the post-horn to the ring. The small end of the horn shows three joints. If produced to the left, one of the black lines, forming these joints, would cut through the O, one through the R, and one through the beginning of the S of ORTSPOST. There are eleven graduated lines near the wide end of the horn, and twelve short lines across the very rim of the horn, three of them not going quite across. The four lines across the horn, near the thick end, are fairly like the genuine, but only two of them seem to go right across. There are thirty horizontal, red lines, counted as before, and they are bold and very regular. The serif to the I of the fraction in the left lower corner touches the large 2, but it does not do so in the genuine.

Fourth Forgery.

(*Very small stop after Ortspost.*)

Lithographed, on rather thick, soft, white, or slightly yellowish-white wove paper. Instead of a spiral, of nine turns, round the shaft of each of the red arrows in the margin, there is a set of nine discs, or cups, separate from each other, strung along the shaft. The outer line of the frame of the stamp is a good deal thicker than the inner one. The ropes touch the inner line only, at the top of the stamp; each rope showing six black strands. At the top of the ring, between the ropes, there are ten vertical, black lines, going across the ring, besides three lines which only go half-way across, just the same as the genuine; but there are only fifteen lines, all unbroken, drawn across the middle of the tube of the horn, above POSTE. The outer outline of the central cross is the same thickness, all the way round. There is a very small stop between ORTSPOST. POSTE LOCALE, and it is nearer to the T, than to the P. In the genuine, these two letters are very nearly parallel with each other; but, in this forgery, the T slopes too much over to the right, so that their shafts would meet, if produced to a little above the centre of the stamp. The tail of each 2 of the 2½, in the corners, is slightly curly in the genuine; but, in this forgery, all four are perfectly flat at the base, with a sloping end. The white band, joining the middle of the thin stem of the horn to the ring, is too broad (½ mm., instead of ¼ mm.), and it points towards the second O of ORTSPOST, instead of to the P. The thin neck of the horn is too thick, being as thick as the end joint, or mouthpiece; but, in the genuine, this end joint is thicker than the neck, and is like a button mushroom. There are only nine lines of shading near the wide mouth of the horn, and seven little lines across the very rim. The four curved lines across the widening part of the horn are opposite, respectively, to the space between AL, the space between LE, the E, and high above the E of LOCALE. They all go right across the horn. There are only twenty-nine horizontal red lines in the shield, counting as before. This is a much better forgery than any of the three already described; but, when there is sufficient margin, the cups, strung along the shafts of the arrows, in place of the continuous, spiral ribbon of the genuine, will be found an easy test.

Fifth Forgery.

(*Small stop after Ortspost.*)

Lithographed, on very thick, very hard, white wove paper. In my specimen, there are twelve spiral turns of red ribbon round the arrow above the stamp, thirteen turns below the stamp, ten on the right side, and ten on the left side. This is an easy test; but it will be understood that some specimens must needs show thirteen turns above the stamp, and twelve below. The outer frame of the stamp is *very* much thicker than the inner one. The left-hand rope shows five black strands across it; the right-hand one has six. The ropes are joined to the *inner* line at the top of the stamp. The tassel hangs by one solid, black line. There are no lines across the ring, and the two circular outlines of the ring are far too close together, leaving only a *very* thin, white line (⅓ mm., instead of ½ mm.) between them. I can see fifteen lines across the horn, above POSTE, but there is a heavy postmark just there, and there are very probably about twenty. The outer outline of the central cross is *very* much thicker at the right side and the bottom, than it is at the left side and the top. The inner outline of this central cross has the two lines forming the left bottom corner drawn too far both ways, "Oxford-frame" fashion. The letters of the inscription are too thin: and the stop after ORTSPOST

is too small, and much too near to the T. There is no stop after the R, in the left top corner. The head of the R in the right bottom corner touches the middle one of the three curved lines to left of it, and it lacks the curled-up tail of the R of the genuine. The inner one of the said three curved lines is continued up above the level of the head of the R; but, in the genuine, this line stops short, before reaching the R. As far as I can see through the postmark, neither of the black curls touches the inner outline of the bottom of the stamp. There is no white band to join the ring to the thin stem of the horn. There are only three joints at the thin end, and the top joint is a *very* tiny ball, not so wide as the next joint. There are about thirteen (instead of four) little lines across the very rim of the ball of the horn; but I cannot be sure of the exact number, on account of the postmark. There are five curved lines across the widening part of the horn, and they are short, not going across the horn. They are opposite, respectively, to the space between OC, the space between CA, the space between AL, the space between LE, and high above the E, of LOCALE. There are only thirty-four horizontal, red lines, counted as before.

Sixth Forgery.

(*Small stop after Ortspost.*)

In my second edition, I described this from notes furnished me by M. de Reuterskiöld. I now describe from a specimen given me by Mr. Boulton, of Leicester. Lithographed, on medium, hard, very white wove paper, with the word *facsimile*, in microscopic, violet letters, in a curve, across the centre. The arrows and spirals are well imitated. The outer frame of the stamp shows a slight break in the left top corner; the right top corner projects horizontally to the right, and the left bottom corner projects vertically downwards. These projections are only slight. There are seven black strands across each of the ropes, and they are rather irregular. The two black lines from which the tassel hangs are too far apart. There are no lines across the ring, between the ropes. There are twelve lines and a dot across the tube, above POSTE. All the lines, except the last one to the left, go across the tube, and the third from the left is much thicker than the others. The inner outline of the central cross is broken and irregular at the top. The inscription is very like the genuine, but the stop is rather too small, and the E of LOCALE very nearly touches the horn. The C of LOCALE is very like a G. There is no stop after either R, which is an easy test. The serif of the head of the R in the right lower corner touches the inner one of the three lines to left of it; and this said inner line is prolonged to nearly the level of the bottom of the C of LOCALE, instead of stopping short before reaching the R. This R has not the curled tail of the genuine, though the one in the left top corner has the curl. The lower, black outline of the white band, joining the ring to the thin part of the horn, is continued *across* the tube, in this forgery. There are only three black lines, for joints, across the thin end of the tube, and the fourth joint is enlarged into a knob, very different from the slight enlargement of the genuine. The four curved lines across the widening part of the horn all go right across, and are opposite, respectively, to the space between CA, between AL, between LE, and above the E, of LOCALE. There are thirty-eight horizontal, red lines, counted as before; and these red lines are, evidently printed *after* the black parts of the stamp, so that they are visible above and across the letters of the inscription. This forgery has a raw look, and is not likely to be found very deceptive.

Seventh Forgery.*(Small stop after Ortspost.)*

I have not seen this, and give M. de Reuterskiöld's description of 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.

POSTMARKS.

Genuine.—34, with thicker lines, in black; also P.P., in red.

First Forgery.—98, with thinner lines.

Second Forgery.—Something like 33; also uncanceled.

Third Forgery.—25, in blue or black, with and without the oblique lines.

Fourth Forgery.—P.P., in black.

Fifth Forgery.—25, in black.

Sixth Forgery.—Uncanceled, except for the violet *facsimile*, across the face.

Seventh Forgery.—I do not know the cancellation of this stamp.

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 counterfeits above described have the arrows in red, like the genuine.

ZÜRICH.

Issue of March, 1843. 4 Rappen, Local-Taxe; black on white.

There are five types of these stamps. They are very scarce; I wish I could say the same for the forgeries, which are to be found in most schoolboys' albums.

Genuine.

Lithographed, on moderately stout, greyish-white wove paper, which is ruled all over with very fine red lines, either vertical or horizontal, according to the way in which the paper was placed in the press. These lines are arranged, two very close together, then one further off, alternately. The corners of the stamp are composed of crossed lines, with five square dots on the lines, forming a cross; and the five dots forming the cross in the right top corner are quite distinct from one another. Down each side of the stamp there is a row of semicircles—six entire ones, with a half-semicircle at the top, on the left side; and six entire ones, with a half-semicircle at the bottom, on the right side. The half-semicircle, in each case, has one more or less comma-shaped, black dot



in it ; and each of the semicircles contains three dots, pear-shaped and comma-shaped. The groundwork of the stamp is a sort of lattice-work of oblique lines. These lines vary according to the type, and they afford a ready means of distinguishing not only the five types of the genuine, but the different counterfeits also. Before I give the table of the types, I had better offer a few words of explanation. The oblique lines of the groundwork are in groups of four, with or without odd lines in the corners, so that, to describe each type, six sets of numerals will be required. In all cases, I begin to count at the left top corner. Thus the formula, 1.15.3 \times 0.16.0, means that there is a single oblique line in the left top corner, then fifteen complete groups of four, then three lines in the right bottom corner ; then beginning to count at the right top corner, the other half of the formula means that there are no lines in the right top corner, sixteen groups of four lines, and no lines again in the left bottom corner. This is actually the formula for type I. of the 6 rappen.

Here is the table :—

Types of the genuine 4 rappen.

Type I.	2.15.2 \times 0.16.0.
Type II.	0.16.0 \times 0.16.0.
Type III.	0.16.0 \times 3.15.2.
Type IV.	3.15.1 \times 2.15.3.
Type V.	2.15.2 \times 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 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 horizontal lines in the top and bottom frames vary in number and position, according to the type. The following are the special notes for each type :—

Type I. The upper frame has seven horizontal lines, and one of them passes below ZÜRICH, without touching any of the letters. The R and the I very nearly touch the top outer line of the frame. The lower frame has 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. The upper frame has six lines, none of them showing below ZÜRICH. The Ü and the I almost touch the upper border. The lower frame has eight lines ; none of them show below LOCAL-TAXE.

Type III. The upper frame has six lines. The letters of ZÜRICH are all equal, and exactly fill the space between the first and the sixth lines. The lower frame has eight lines ; one of them shows below LOCAL-TAXE.

Type IV. The upper frame has seven lines ; one of them shows below ZÜRICH. The lower frame has nine lines ; one of them is very close to the outer border.

Type V. The upper frame has seven lines ; one of them shows below ZÜRICH. The lower frame has nine lines ; two of them showing below LOCAL, and one below TAXE.

First Forgery.

(Dated.)

Rather nicely lithographed, on very yellowish-white wove paper. An easy test is that it has the date, 1-8-4-3, in the corners. The lines, as described above, are : 0.20.2 \times 3.20.0. There are no dots over the U of ZÜRICH, and no hyphen between the words LOCAL-TAXE. The red lines are fairly like the genuine.

Second Forgery.

(Dated.)

Like the last, this has 1-8-4-3 in the corners. There are dots over the U of ZÜRICH, and a hyphen between LOCAL-TAXE. The red lines are single, and nearly 1 mm. apart; *i.e.*, six or seven times further apart than the genuine.

Third Forgery.

(Dated.)

I saw this many years ago, and can only remember that it had the date 18-43, in the two bottom corners.

Fourth Forgery.

(Dated.)

This is also dated, 1-8-4-3, in the four corners. It is 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 LOCAL-TAXE. There is a black cross showing behind the numeral in each corner. 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 CANTONAL-TAXE in the bottom frame. I have no other notes, but this will be quite sufficient.

Sixth Forgery.

Coarsely lithographed, on very white wove paper. The background-lines are $0.17.1 \times 0.16.2$. The red lines are arranged one and one, as in the second forgery, but rather closer together. The square dots in the right top corner all run together, so as to form a solid, black cross. The half-semicircle at the top of the left-hand frame contains a mark like a note of interrogation; the one at the bottom of the right-hand frame contains a comma, and part of a dot. The shading to the back of the tail of the 4 is rather wavy, instead of straight.

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 lines of the groundwork are $3.15.2 \times 0.16.0$. 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 one; *i.e.*, there is not sufficient separation into two and one. The half-semicircle at the top of the left-hand frame contains two dots; and the half-semicircle at the bottom of the right-hand frame contains a large and shapeless dot. There is a stop after TAXE, like type I. of the genuine.

Eighth Forgery.

The lines are: $1.15.1 \times 2.15.2$. The half-semicircle on the left side is at the bottom, instead of the top, and has two dots in it. There are no vertical, black lines in the side-frames.

Ninth Forgery.

The lines are: $2.17.3 \times 2.18.0$. There are thirteen thin, horizontal lines in the top frame, and fourteen in the bottom one. There is no *trema* over the U of ZÜRICH, and no hyphen after LOCAL. The red lines are

arranged two and one, but are all too far apart. I have a note of one of these counterfeits with a stop after TAXE, but the specimen from which I am describing has no stop.

Tenth Forgery.

The lines are: $0.16.0 \times 0.16.0$. This agrees with type II. of the genuine, but there is a stop after TAXE, and the half-semicircle in the left-hand frame contains two black dots.

Eleventh Forgery.

The lines are: $1.14.3 \times 0.15.0$. I give this on M. de Reuterskiöld's authority, not possessing it myself. I have no further notes.

Twelfth Forgery.

The lines are: $2.15.2 \times 0.16.0$. I have not seen this. M. de Reuterskiöld says that it has the word *facsimile*, in microscopic letters, above the numeral.

Thirteenth Forgery.

The lines are: $3.16.2 \times 0.17.0$. There are *two* stops after ZÜRICH in this forgery.

Fourteenth Forgery.

This has never been described before. The lines are: $2.16.0 \times 3.15.3$. There are nine thin, horizontal lines in the top frame, all the letters of ZÜRICH resting on the ninth. In the bottom frame, there are fourteen lines. The letters LOC rest on the thirteenth line; AL and T on the twelfth line; AX on the thirteenth line, and the final E comes down between the thirteenth and fourteenth lines. There is no *trema* over the U of ZÜRICH, and there are no red lines.

POSTMARKS.

Genuine.—25, in red, black, blue, or greenish. Also an upright oval, containing AUSLAG at the top, and VON ZÜRICH, in two lines, at the bottom.

First Forgery.—Something like 25, but without the four diagonal lines. Struck in red.

Second Forgery.—Similar to 25, but the four arms of the central cross are pear-shaped, instead of rectangular, and the crossed lines in the centre of the cross form part of the outline of the cross itself, instead of being inside it. Struck in red on black.

Third Forgery.—I have no notes of the cancellation.

Fourth Forgery.—Like 25, but the arms of the cross seem to be wedge-shaped (I can only see a portion of the postmark). Struck in black.

Fifth Forgery.

Sixth Forgery.

Seventh Forgery.

Eighth Forgery.

Ninth Forgery.—Like 25, but there are no crossed diagonal lines, and no pearls outside the rosette.

Tenth Forgery.

Eleventh Forgery.

Twelfth Forgery.

Thirteenth Forgery.

Fourteenth Forgery.—Like 25, but the arms of the cross are pear-shaped. Struck in red.

I have no notes of the cancellations of these.

I have no notes of the cancellations of these.

Same Issue. 6 Rappen, black.

There are five types of this value also. I have twenty different forgeries, but, fortunately, in not one of the twenty are the lines the same as any of the types of the genuine.

Genuine.

Types of the genuine 6 rappen.

- Type I. 2.15.2 × 0.16.1.
- Type II. 1.15.3 × 3.15.1.
- Type III. 0.15.3 × 2.15.3.
- Type IV. 0.16.0 × 1.15.3.
- Type V. 2.15.1 × 1.16.0.

The red lines, the half-semicircles with their single dots, and the semicircles with their triple dots, are all 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. The cross of square dots in each corner is also the same as in the 4 rappen, and the five dots in the upper right-hand corner are quite distinct from one another. The following are the special notes for each type:—

Type I. The upper frame has eight horizontal lines. The lowest one (very near the bottom of the frame) shows below ZÜRICH. The lower frame has eight lines. One line shows below CANTONAL-TAXE, nearly touching the X.

Type II. The upper frame has eight lines, one showing below ZÜRICH. There is a stop after ZÜRICH in this type, but in none of the others. The lower frame has eight lines. One of them shows below CANTONAL-TAXE.

Type III. The upper frame has eight lines, one of them showing below ZÜRICH. The lower frame has eight lines, one showing below the inscription. There is no stop after CANTONAL-TAXE.

Type IV. The top frame has eight lines, one showing below ZÜRICH. The bottom frame has eight lines; one line shows below the inscription, touching only the T of TAXE. There is a stop after this word.

Type V. The top frame has eight lines, two showing below ZÜRICH. The bottom frame has nine lines, one showing below the inscription. There is a stop after TAXE.



First Forgery.

(Dated.)

This is very like the first forgery of the 4 rappen. Lithographed, on medium, almost buff-faced, white wove paper. The lines are 3.20.1 × 3.20.2. The corners show the date-figures, 1-8-4-3, instead of the crosses of 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 the genuine. There are ten horizontal lines in the top frame, and nine in the bottom frame. The end of the tail of the 6 joins the body, making a solid figure; but in all types of the genuine, the tail runs down by the side of the body of the numeral, as in the illustration.

Second Forgery.

(Dated.)

Lithographed, on medium, yellowish-white wove paper. The lines are: 0.17.1 × 3.16.2. The date, 1-8-4-3, appears in the corners. There is no

trema over the U of ZÜRICH, and no hyphen after CANTONAL. Down the left side of the stamp, there are eight perfect semicircles; and down the right side, there are seven perfect semicircles, with a half-semicircle at the top, and another at the bottom. There are six horizontal lines in the top frame, and the same number in the bottom one.

Third Forgery.

(Dated.)

Lithographed, on hard, yellowish-white wove paper. The corners of the stamp bear the date-figures, 1-8-4-3. There is a *trema* over the U of ZÜRICH, but no hyphen after CANTONAL. 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-hand frame also contains two dots. I have no notes of the lines in the background.

Fourth Forgery.

(Dated.)

This is nicely lithographed, on thick, greyish-white wove paper. The lines are: 2.17.2 × 2.17.2. It bears the date-figures, 1-8-4-3, in the four corners. There is a *trema* over the U of ZÜRICH, a hyphen after CANTONAL, and a stop after TAXE. There are eight horizontal lines in the upper frame, the letters of ZÜRICH resting on the lowest of them. The bottom frame contains eight lines on the left side, but the top line gradually merges into the frame above it, so that, behind TAXE, only seven lines can be counted. The red lines are single, and far apart.

Fifth Forgery.

Lithographed, on yellowish-white wove paper, stouter than the genuine. The four corners of the stamp are filled with a plain network of crossed, vertical and horizontal lines, without any square, black dots. (This is an easy test.) There is no *trema* over the U of ZÜRICH, and the word is in staring type, larger than the genuine, or any of the other forgeries. There is a hyphen after CANTONAL, and a stop after TAXE. The half-semicircle at the top of the left-hand frame contains two dots, instead of one; and the half-semicircle at the bottom of the right-hand frame also contains two dots. I have no notes of the lines in the background.

Sixth Forgery.

I do not possess this stamp, but it can be easily detected by the fact that it has the inscription LOCAL-TAXE instead of CANTONAL-TAXE.

Seventh Forgery.

This is the third forgery in M. de Reuterskiöld's book. It may be known by the fact that the tail of the 6 is joined to the body in one solid piece, like my first forgery.

Eighth Forgery.

Lithographed, in jet-black, on rather thin, very white wove paper, and also on thick, hard, yellowish-white wove paper. The lines are: 0.17.1 × 0.16.3. There is a *trema* over the U of ZÜRICH, but there is no hyphen after CANTONAL. There are only seven lines in the top frame, the letters of ZÜRICH standing on the sixth line. There are eight lines in the bottom frame; the letters CANTON stand on the seventh line, part of the A goes down to the eighth line, and the X and E of TAXE also go down to the eighth line. There are two dots, instead of one, in the half-semicircle, in each side-frame. The red lines are single, and far apart.

Ninth Forgery.

The lines in the background are: $2.18.2 \times 2.18.2$. I have no other notes.

Tenth Forgery.

The lines are: $3.14.1 \times 0.15.0$. I have no other notes.

Eleventh Forgery.

The lines are: $0.16.3 \times 0.16.3$. I have no other notes.

Twelfth Forgery.

The lines are: $0.16.2 \times 2.15.2$. I have no other notes.

Thirteenth Forgery.

I think this is about the best-looking of all my forgeries of this value. Lithographed, on thick, hard, yellowish-white wove paper. The lines are: $2.15.2 \times 3.15.2$. Fortunately, they do not agree with any type of the genuine. There are only seven horizontal lines in the top frame. The letters ZÜRICH rest upon the bottom line, and CH upon the frame itself. There are eight lines in the bottom frame, though a ninth line can be traced above the CAN of CANTONAL. Most of the letters of the bottom inscription rest upon the lowest line but one, while the T and second A of CANTONAL, and the AXE of TAXE, rest upon the bottom line. There is a stop after TAXE, and the letters AX are joined together. There is a hyphen after CANTONAL. The half-semicircle at the top of the left-hand frame contains two dots. The red lines are ruled two and one, but the pairs are too far apart.

Fourteenth Forgery.

The lines are: $0.17.0 \times 0.17.0$. There is a stop after ZÜRICH in this forgery. I have no other notes.

Fifteenth Forgery.

The lines are: $0.16.0 \times 2.16.0$. This has the word *facsimile*, in microscopic letters, above the numeral. I have no other notes.

Sixteenth Forgery.

The lines are: $0.16.2 \times 3.15.2$. The top frame contains thirteen horizontal lines. I have no other notes.

Seventeenth Forgery.

The lines are: $3.15.0 \times 0.15.3$. In *both* side-frames, the half-semicircle is at the bottom. There are no vertical lines in the side-frames. I have no other notes.

Eighteenth Forgery.

Lithographed, on extremely thick, very yellowish-white wove paper, almost as stout as thin card. The lines are: $0.18.3 \times 3.18.1$. There is a *trema* over the U of ZÜRICH, and a hyphen after CANTONAL. The lines in the top frame are so indistinct, that I am not able to say how many there are. The C of ZÜRICH comes down lower than the other letters. I fancy there are nine lines in the bottom frame, but they are almost as indistinct as the others. The tail of the 6 joins the body in this forgery. The red lines are fairly like the genuine. The four outer dots of the cross in each corner of the stamp are wedge-shaped, instead of square. The joined tail of the 6 is the easiest test for this forgery.

Nineteenth Forgery.

Lithographed, on rather thin, white wove paper. The lines are : 1.17.0×0.17.0. There is a *trema* over the U of ZÜRICH, and there are two distinct stops after this word. There are seven horizontal lines in the top frame, and the letters of ZÜRICH all rest upon the seventh line. There is no hyphen after CANTONAL. There are seven lines in the bottom frame, and the letters rest upon the sixth line. The red lines are tolerably like the genuine. The five dots in the right top corner are very much blotched in my specimen, but I cannot say if this is always the case.

Twentieth Forgery.

Lithographed, on rather thin, yellowish-white wove paper. The lines are : 2.15.2×3.15.1, but I must mention that the middle line of the three in the right top corner is double, and the fourth line of the first group of four, under the H, is also double.

POSTMARKS.

Genuine.—As in the 4 rappen.

First Forgery.—Something like 25, but without the four pearls. My specimen is struck in red, but it is exceedingly faint, and only a portion shows on my specimen, so that I cannot be sure of the exact shape.

Second Forgery.—Something like 25, struck in red, but there are no pearls, and no diagonal lines.

Third Forgery.—I have no notes of the cancellation of this.

Fourth Forgery.—Something like 25, in black. As far as I can see, there are no pearls, and the arms of the cross are wedge-shaped.

Fifth Forgery.

Sixth Forgery.

Seventh Forgery.

Eighth Forgery.—What looks like a portion of 25, in black. Also 98, in black.

Ninth Forgery.

Tenth Forgery.

Eleventh Forgery.

Twelfth Forgery.

Thirteenth Forgery.—Something like 25, in bright red. The pearls are pear-shaped, and the cross is like four shields, point to point. There are no oblique lines.

Fourteenth Forgery.—Something like 25, in pale red ; the cancellation is so very faint that I can give no details.

Fifteenth Forgery.

Sixteenth Forgery.

Seventeenth Forgery.

Eighteenth Forgery.—Uncancelled.

Nineteenth Forgery.—Something like 25, in red ; but too pale for me to give details. The pearls appear to be pear-shaped.

FEDERAL ADMINISTRATION.

Issue of April, 1850. Poste Locale. 2½ Rappen.

These stamps were made at Berne by the lithographer, Durheim ; and Mirabaud and Reuterskiöld state that they were intended for French Switzerland, while the Ortspost stamps were for German Switzerland, but the distinction was not really observed. There are forty types, in five horizontal rows of eight ; and each sheet contained four transfers of these forty stamps, *i.e.*, 160 stamps in all. I have never seen a complete sheet, but conclude that the four panes were separated by a space. Some of the stamps are found of a grey-black, and finely executed ; others dark black, and not so clear. The explanation given is, that the fine, grey-black stamps were from the original, engraved stone ; and the darker and coarser ones from the lithographic transfers. If this be correct, then I fancy the grey stamps would probably be found only in single panes.

Genuine.

(Forty types.)

Engraved on stone (grey-black), or a lithographic transfer of the engraving (dark black), as above described, on rather thin, greyish-white wove paper. The shield is a fairly bright scarlet, and the central cross is found both with and without a thin, black outline all round it. Those without the line are very scarce. The ring of the post-horn is composed of three lines, *i.e.*, a thin line runs more or less completely all round the ring, between its two outlines. There are three sets of lines or cords round the body of the horn, consisting of two lines near the large end, three to left of these, and parallel with them, then three (or four, according to the type) nearer to the small end, and slanting the other way. One type, out of the forty, also shows another set of two lines across the thin end, near to the mouthpiece. The darkest part of the extremely ornamental outline of the central shield is not one thick, solid, black line, but shows itself, under the microscope, as three thickish lines, close together ; though, at the top, under the horn, the three seem to be more or less merged into one thick line. (Other, thin lines accompany these, all the way round, and each side of them ; but I speak only of the darkest part of the outline.) The A-shaped lines, inside the ring of the horn, are usually both double ; but in two or three of the types, the right leg of the A is single. There is a sort of curly rope or cable hanging from the POSTE-LOCALE label, and encircling the space round the shield and value. Except in very heavily-printed transfers, this rope shows white and black spaces in it, for strands, and is *not* a solid, black line. In thirty-two of the types, there is a little hook, of varying shape, projecting inwards, from the rope, into the bottom of the almost circular space which contains 2½, and, in thirty-eight of the types, there is a similar hook, projecting inwards, below RP. The rounded part of the rope, to the left of the 2½, does not touch the left-hand outline of the stamp. The head of the little 2 of 2½ is *very* close to the fraction-line. The letters of the inscription are less than 1 mm. high, and do not touch each other anywhere ; while the top point of the A-shaped mark in the ring of the horn is just centrally under the space between the two words. (I have called this a "point," but it is really a knob.)



First Forgery.

Lithographed, in not very dark black, on thin, to medium, greyish-white wove paper. The shield is usually crimson, rather than scarlet, but I have one specimen in bright scarlet. The easiest test is the black outline round the white cross, which is decidedly thicker on the right side than on the left, instead of being equally thin all the way round. (This is copied from the genuine ORTSPOST stamp, which *has* the right side thicker than the left.) The ring of the post-horn is double, instead of treble. There are four sets of lines drawn across the horn, 2, 3, 3, and 2. The darkest part of the ornamental outline of the shield is practically solid all the way round; that is to say, it is a solid (or nearly solid) line, closely accompanied by a very thin one. The two legs of the Λ , inside the ring of the horn, are single lines. The rope encircling the shield and value is a fair copy of the genuine. There is no inward-projecting hook from this rope in either of the lower circles. The rounded part of the rope, to the left of the $2\frac{1}{2}$, just touches the frame to left of it. The head of the little 2 of $2\frac{1}{2}$ is a long way from the fraction-line. The letters of the upper inscription are just 1 mm. high, and the feet of the A of LOCALE touch the C, and very nearly touch the L. The apex of the Λ in the ring is under the middle of the E of POSTE.

Second Forgery.

Rather coarsely lithographed, in dark black, on thick, yellowish-white wove paper. The shield is a fairly bright red. There is no black line round the central cross. The ring of the post-horn is double, instead of treble, and there are five little lines drawn across it, at the top, which are not found in the genuine. There are four sets of lines across the body of the horn, 3, 3, 3, and 3. The darkest part of the outline of the shield is absolutely solid, all the way round. The Λ in the ring is of single lines, the apex being below the beginning of the first L of LOCALE; and the said Λ leans over to the left, instead of being upright. The curly rope is too dark, and parts of it are solid. There is no inward-projecting hook under either $2\frac{1}{2}$ or RP. The upper inscription looks much too large, the letters being $1\frac{1}{2}$ mm. high, though the label containing them (which, in the genuine, is 2 mm. wide) is slightly less than 2 mm. wide; so that there is very little space between the letters, and the outlines, above and below them. The letters ALE of LOCALE are all joined together at the bottom.

Third Forgery.

Very coarsely lithographed, in dark black, on rather thick, white or greyish-white wove paper. The shield is vermilion. There is no black outline round the central, white cross. Most of the ring of the post-horn is one solid, black line, though it shows two lines on the left side. There are four sets of lines across the horn, 2, 2, 2, and 2. The darkest part of the outline of the shield is plainly composed of three lines all round, even under the horn. The two legs of the Λ are single; and, in my specimen, the right leg is too short, and does not touch the ring. The whole of the curly rope is quite black, without any white spaces for strands. There is no inward-projecting hook, under the $2\frac{1}{2}$, but there is a small, projecting lump under the RP. The stop after the RP. touches the rope. The letters of the upper inscription are $1\frac{1}{2}$ mm. high, and are very coarse and ragged.

POSTMARKS.

Genuine.—40, in black. Also a gridiron, with broken corners ("Eagle grille"), in black. Also one like 80, but with six bars, in black. Also one like 41, but with five thick, graduated bars, in black. Also one like 30,

but without the central square, in black or blue. Also eighteen short bars, in six rows of three, in black. Also a sort of ornamental, floral star of eight points, in black. Also P.P., in blue or black.

First Forgery.—P.P., in black. Also 33, ditto.

Second Forgery.—P.P., in black. Also 41, ditto.

Third Forgery.—98, in black.

Same Issue. Ortspost, 2½ Rappen.

(Forty types.)

Of this stamp I had formerly several counterfeits; but not possessing the forty types, I took no notes of them, and they are no longer in my possession, so I can give no details.



Issue of 1st October, 1850. Rayon I. 5 Rappen, black on blue.

From this time, prepayment by stamps was compulsory; 5 rappen for the first Rayon; 10 rap. for the second, 15 rap. for the third, etc. There are forty types, in five horizontal rows of eight. I understand that, in the earlier printings, there was no black outline round the white cross, but that the outline was subsequently added.

Genuine.

Lithographed, on thin to medium, white wove paper. The blue ground, with which the whole face of the stamp, except the central shield, is covered, is in greenish-blue, medium, and deep blue. The stamp is found, with or without a black outline round the cross, as above stated. As in the POSTE LOCALE stamps, the darkest part of the very ornamental outline of the central shield is composed of three parallel lines, close together, and not one solid, thick, black line. The curly rope, enclosing the shield and value-labels, shows, as before, light and dark spaces; though, in heavily-printed copies, more or less of the rope is solid black. The outer, right-hand fork of the RAYON-label does not touch the circular kink in the rope below it. In most of the types, the stop after R.P. is nearer to the edge of the label than to the P. As the stamps all differ so very greatly, I can give no further general tests.



First Forgery.

Lithographed, on medium, white wove paper. This stamp has one small mark in common with No. 14 on the sheet; i.e., there is a small 5 in the maze-work, level with the end of the upper label, and almost touching the right-hand edge of the stamp. As No. 14 is the only stamp on the sheet that shows this 5 (which is, of course, merely an accidental curve of the maze-work), I will give the points of difference between this forgery and type 14 of the genuine. There is a strong black outline round the cross. The darkest part of the ornamental outline of the central shield is solid everywhere, except in a few places on the right-hand side. The curly rope is also solid nearly all the way round. The head of the 5 is almost as wide as the body, but is extremely short in type 14. The left leg of the A in the ring of the post-horn is double, instead of single, and comes down as low as the right leg, instead of

being much shorter. The ball or knob at the top of this A stands under the beginning of the O of RAYON, instead of under the foot of the Y. The stop after the I is small, and very much nearer to the I than to the end of the label; while type 14 has a good-sized stop, which is exactly half-way between the I and the end of the label. The foot of the Y comes down decidedly lower than the A, instead of being exactly level with it. I think these tests will probably be sufficient.

Second Forgery.

This is not so good. Lithographed, on medium, white wove paper. The blue of the background is fairly light, and very slightly greenish, while the shield is a brighter red than the first forgery. There is no black outline round the cross. The darkest part of the ornamental frame of the shield is quite solid, most of the way round; the curly rope is also solid the whole way. The outer, right-hand fork of the RAYON-label touches the circular kink in the rope below it. The stop after RP. is a good deal below the level of the head of the P, which is not the case with any of the genuine. The maze-work at the right-hand edge of the stamp, between the two kinks of the rope, shows, close to the upper kink, first a small circle (not closed at the bottom), with two tails hanging from it, right and left; then, below this, a circle, joined to the right-hand frame by two little, horizontal lines; then, below this, an object like a clumsy foot and ankle, pointing downwards. These are only microscopic tests, but they are not to be found in any of the genuine. Both legs of the A, in the ring of the post-horn, are double, and the apex of the A is under the space between AY of RAYON.

Third Forgery.

Lithographed, on medium, white wove paper. The blue ground is *very* deep, like the colour of the very darkest specimens of the Brunswick, 2 sgr., black on blue. There is no black outline round the cross, which, in my specimen, is smeared with the blue of the ground-work. The darkest part of the ornamental outline of the shield is mostly solid black. The curly rope, enclosing the shield and value-labels, is perfectly solid, without any light spaces. The curled-up tail of the R of RP. very nearly touches the P, and, in my specimen, there is a hyphen above the stop after the P. (τ)

Fourth Forgery.

Lithographed, on medium, hard, white wove paper. The ground is rather a light blue, much the colour of the "pale blue" 2 neugroschen, Saxony, of 1851. There is no outline round the white cross. The darkest part of the ornamental outline of the shield is quite solid; the curly rope is also solid. The stop after RP. almost touches the outline of the containing-label. This is not at all a good forgery.

POSTMARKS.

Genuine.—These are very various. Mirabaud and de Reuterskiöld's book, to which I have so frequently referred, mentions the following: the Zürich cancellation, 25, in red or blue; the Geneva grille, 40, in black; the Lucerne grille, something like 30 (without the central square and numeral), with nine lines in black; the St. Gall grille, like 30, but with SG in the centre, in black; the eagle grille of Vaud, in black, which is an oblong frame, with three bars across it, and the top right corner, and bottom left corner, broken by wide gaps; also 98, of six bars in black; the Yverdon grille, in black, something like 33, but with only five, thick bars;

also the same, but with ten bars, in black, blue, red, or brown; the curious diaper pattern of Zursach, in black; the Coire grille, like 40, but much smaller, in blue; the square of square dots of Pfaffnau, in black; the Sonceboz grille, consisting of six rows of dashes, three in a row, in black; the oval, floral cancel of Pfyn, in black; also an oblong frame, with rounded corners, solid triangles in the spandrels, and a solid oval in the centre, containing M.L., in white, in script characters; also 101 (Bienne), in black. Of lettered cancellations, the following are known: FRANKO, in black; *FRANCO*, in italic capitals, in black; FRANCO, in large capitals, in a double-lined, oblong frame, with truncated corners, in black, blue, or red; FRANGO, in thick capitals, in black; R.L. (Rayon Limitrophe), in an oblong frame, in black; R., in square frame, in black; $\frac{LB}{PH}$, in black, or red; also P., P.P., P.D., with or without frames, in black or red, etc.

First Forgery.—25, in black.

Second Forgery.—A pen-stroke.

Third Forgery.—34, in black.

Fourth Forgery.—P.P., in a circular frame, in black, with pen-strokes in addition.

Same Issue. Rayon II. 10 Rappen, black and red, on yellow, orange, or buff.

Genuine.

Lithographed, as before, on thin to medium, white wove paper, but the ground is in yellow, orange, or buff. The stamp is found with or without traces of the black lines, round the white cross. As in the 5 rappen, the darkest part of the ornamental outline of the central shield is not one thick, solid line, but three thin, parallel lines, close together. The light and dark spaces in the curly rope are very distinct; much more so than in the 5 rappen, on account of the light-coloured ground. As in the 5 rappen, there are four sets of lines across the body of the post-horn; the two inner sets being composed of three lines each, and the outer ones of two lines. The ring of the horn is not one solid line, but formed by two concentric lines, with a space between them. The stop after RP. does not actually touch the outline of the containing-label, though it is *very* close in some of the types.

Forged.

I have only one specimen, and cannot call it dangerous. Rather coarsely lithographed, on thick, hard, buff-faced white wove paper. There is no trace of any black outline round the white cross. The three parallel, black lines of the darkest part of the ornamental outline of the central shield are fairly like the genuine; but the curly black rope is one solid line, all the way round, without any light spaces. There are four sets of lines across the post-horn, but each set has only two lines (2, 2, 2, 2, instead of 2, 3, 3, 2). This is the easiest test. The stop after RP. is joined to the outline of the containing-label.

POSTMARKS.

Genuine.—I fancy most of the very various obliterations described for the 5 rappen may be found in this value.

Forged.—98.

Issue of 1st January, 1852. Small numerals; 15 Rappen, vermillion, rose.

(Ten types.)

The ORTSPOST stone was used for the design of these labels; transfers being made of the second and third vertical rows of stamps on this stone; the original inscription being altered to RAYON III. 15 RP., and the central shield filled, behind the white cross, with vertical, coloured lines. These stamps, with value in RAPPEN, were intended for the German-speaking Cantons.

Genuine.

Lithographed, in rose or vermillion, on thick, white wove paper. The curly rope round the central space has white spots or spaces in it, as before; and the four sets of lines across the post-horn are 2, 3, 3, 2. There are either seventeen or eighteen vertical lines in the shield, according to the type; and the outline of the central cross is decidedly thicker at the right side and bottom, than it is at the left side and top. In all the types, some of the vertical lines of the shield are drawn too high, cutting into the curly white ornaments, under the post-horn; and these white ornaments which form the top of the shield, are outlined all round, and have a trefoil between them, just under the top of the cross.

Forged.

I have only one specimen, and do not fancy it is very common. Lithographed, in pale vermillion, on rather thin, very white wove paper. The curly rope is one solid line all round, without any white spaces. The four sets of lines across the post-horn are all alike, 2, 2, 2, 2. There are only fourteen vertical, coloured lines in the shield. They are not drawn too high, and do not cut into the white curly ornaments above them. The said ornaments show very little trace of outline, and there is no trefoil between them, above the cross. The outline of the cross is the same thickness, all the way round.

POSTMARKS.

Genuine.—As in the 5 and 10 rappen.

Forged.—As far as I can make out, this appears to be PP, in black.

Same Issue. 15 Centimes, rose, vermillion.

(Ten types.)

The transfers for these were from the same ten stamps of the ORTSPOST stone that were employed for the 15 rappen, but with the value expressed in CENTIMES, for use in the French-speaking Cantons. I do not think that the difference was observed very strictly. Only 100,000 of the 15 cts. were ordered, as compared with 300,000 of the 15 rp.

Genuine.



Lithographed, in rose or vermillion, on thick, white wove paper. The tests for the 15 rappen just described will serve for this stamp.

First Forgery.

Lithographed, in rosy-vermillion, on medium, white wove paper. The curly rope is one solid line, without any white spaces in it. There are nineteen vertical lines, with indications of a twentieth, in the shield. None of these lines are drawn too high.

Second Forgery.

Lithographed, in orange-vermilion, on thick, very yellowish-white wove paper. The curly rope is one solid line. This counterfeit may be easily detected by the post-horn, which is shaded with thick, coarse, oblique lines, much thicker than the vertical lines in the shield. The sets of lines across the horn are also very different from the genuine, seeming to be (counting from the left) 1, 0, 2 (blotched together), 2 (also blotched together). The place where the second set ought to be is hidden by the coarse, oblique shading described above. There are fifteen vertical lines in the shield, with parts of another line each side. The outline of the central cross is absurdly thick, especially at the end of the right arm. The curly white ornaments, at the top of the shield, are very thin, being partially obliterated by the coarse shading of the horn. I cannot make out any trefoil between them; but my specimen is post-marked just there. The darkest part of the ornamental outline of the shield is one solid line, instead of three thin, parallel ones.

Third Forgery.

Lithographed, in scarlet, on thick, hard white wove paper. The curly rope is one solid line. The sets of lines across the horn are 2, 2, 2, 2; but each pair is generally blotched together, into one single line. There are thirteen coarse, thick vertical lines in the shield; and none of them are drawn too high. There is a blotch between the two curly, white ornaments, at the top of the shield; but it is not a trefoil. This is the worst of the counterfeits, and not likely to deceive.

POSTMARKS.

Genuine.—Most of the cancellations already described.

First Forgery.—33; also uncanceled.

Second Forgery.—42, without numerals.

Third Forgery.—Something like 33, but with thicker lines.

Issue of the middle of 1853. Large numerals; 15 Rappen, rose, vermilion.

(*Ten types.*)

These stamps are from new transfers, taken from the fourth and fifth vertical rows of the ORTSPOST stone. The value is expressed in rappen only; and the numerals are considerably larger than those of the 15 rappen and 15 centimes, already described.

Genuine.

Lithographed, in rose or vermilion, on fairly thick, white wove paper. The tests of the first issue of 15 rappen will serve for this; but the numerals are much taller: the 1, for instance, instead of being 2 mm. high, is 2½ mm. high.

Forged.

I have only one specimen. Lithographed, in a sort of carmine-vermilion, on medium, white wove paper. The curly rope shows a few white spaces to the left of 15, otherwise it is a solid line. There are sixteen clear, vertical lines in the shield, with an extra line each side, cutting into the sides of the shield. None of the lines are drawn too high. The lines across



the post-horn, counting from the left, are 2, 2, 3, 2. The darkest part of the ornamental outline of the shield is one solid, thick line, instead of three parallel lines.

POSTMARKS.

Genuine.—Most of the postmarks already described.

Forged.—33.

Issue of 1855.

BOGUS STAMP.

No value, green on white.

(Similar to the annexed illustration.)



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.

Issue of 1882. 15 Centimes, yellow-buff.

(Type of accompanying illustration.)

Tête-bêche variety.

Genuine.

My publishers' catalogue says: "The 15 c. was formerly listed, printed *tête-bêche*; but it is doubtful if this is a genuine variety."

Faked tête-bêche.



I have some rather clever fakes, one of which, I see, is priced £12! They are on the *granité* paper. The fakers have taken two stamps, turned one of them upside down, and then very carefully joined the edges of the perforations together. The mark of the join may be seen with a strong microscope, but it is very well done, and looks as though the two stamps had been folded together, and made an almost imperceptible crease. The mount seems to strengthen the weak joint, and sometimes there is a bit of paper at the bottom of the pair as well, to avoid all risk of their coming apart. The fakers have been clever enough to use some insoluble adhesive, instead of gum arabic, so that the stamps *will bear soaking in water*. My specimens are not cancelled.



TASMANIA.

Issue of November 1, 1853. One Penny, blue.

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 *pattée* 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 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 $\frac{1}{4}$ 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.



First Forgery.

Lithographed, in a sort of dark sky-blue, on very poor, medium, yellowish-white wove paper. 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. The outer outline of the white oval is composed of one coloured line, instead of two; and it is thin all the way round. The other line, which ought to accompany it, is simply the thickened edge of the coloured spandrels. 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. The crossed, oblique lines of which the spandrels are composed, are so very close together, that all the portions of the stamp outside the white oval band appear quite solid at a little distance.

Second Forgery.

Lithographed, in indigo, on fairly stout, yellowish-white wove paper. There is no apostrophe before the S of DIEMEN'S. The line of the Queen's mouth, if prolonged to the left, would pass below the V of VAN. The tiara is quite plain, without any projections. The shading of the

* These are the initials of the engraver, C. W. Coard.

central medallion, behind the portrait, is of horizontal lines only. There is only one line round the outside of the lettered oval; it is a little thicker on the right side than on the left. There are no initials on the base of the neck. My single specimen has a white spot, with dark centre (something like a candle-flame), just over the top of the head, but I do not know whether this always exists.

Third Forgery.

This is a very different affair, and much more dangerous than either of the other counterfeits. Engraved in *taille-douce*, in slate-blue, or dull ultramarine, on thick, very yellowish-white wove paper. The line of the Queen's mouth is the easiest test; it slopes down absurdly to the left, so that, if prolonged, it would pass very near to the beginning of the o of ONE. The whole stamp is surrounded by a line, thick on the right side, and thin elsewhere. The engraver's initials can be seen on the neck.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—The cancellation on my specimen is extremely faint and illegible; but I think it is 64.

Second Forgery.—10, 52.

Third Forgery.—62. This is a New South Wales postmark, and I fancy I have seen it on the genuine.

NOTE.—The engraved stamps, sometimes to be met with, showing two thick strokes across the portrait, are reprints, made from the defaced plate in 1879.

Same Issue. Fourpence, orange-yellow.

(Two plates, each of twenty-four types.)

Of the two plates, plate 1 is finely engraved, and plate 2 has coarser lines. There are twenty-four types on each plate, so that there are forty-eight types altogether. The orange, or reddish-orange stamps seem to be always from plate 1.

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



* There exists a 4d. on laid paper, with wide vertical lines; but this is believed to be merely a proof.

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 1, but can only be made out on a few of the types in plate 2.

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 of 1870. 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 1.

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.

There are a good many varieties of this value, but the design is the same in all.

1. Issue of August, 1855. Carmine ; white wove paper ; watermark large star ; unperforated.

2. 1856-7. Pale brick-red ; thickish and *pelure* white wove paper ; no watermark.

3. 1857-70. Brown-red, brick-red, vermilion, carmine ; white wove paper ; watermark double-lined numeral. (The stamps issued in 1857 had inverted watermark.)



4. 1864-9. Perforated issues. It will not be necessary to give the date of issue of each variety, but the following are found : Roughly rouletted 8, and straight-cut roulette 5, vermilion, carmine.

Pin-perforated 10½, 12½, carmine. Oblique roulette, 11 to 13, brick-red, vermilion, carmine. Serrated perforation 19, carmine. Perforated 10, brick-red, vermilion, carmine. Perforated 11½ to 12, carmine. Perforated 11½ × 12, carmine. Perforated 12½, 13, brick-red, vermilion, carmine.

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 (like the point of the left-hand square) is 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, so that their bases are cut off. 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. Twopence, deep green, emerald-green, blue-green, sage-green, yellow-green.

Most of the varieties of paper, perforation, watermark, etc., already enumerated for the 1d., may be found in this value.

Genuine.

Engraved in *taille-douce*; varieties as in the 1d; watermark as illustrated. 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, in sage-green and bright yellow-green, on thickish, white or yellowish-white wove paper, unperforated, or perforated 11½ or 12; no watermark.

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 between the first and second strokes of the W of TWO, and ends exactly 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.—57.

Forged.—10; also a shapeless blotch; also a very thick, black bar.

Same Issues. Fourpence, shades of blue.

This stamp is found in most of the varieties enumerated above, though I have never seen it rouletted.

Genuine.

Engraved in *taille-douce*, on white wove paper; watermark as illustrated. 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.—57.

Forged.—10; 65; also 78, with numerals in the centre.

Same Issues. One Shilling, vermillion, orange-vermillion.

The following are the varieties:—

1. January, 1858. White wove paper; watermark figures of value, as illustrated.
2. 1864. The two kinds of roulette, as in the one penny.
3. 1864-9. Perforated 10, also perforated 11½ to 12.
4. 1864-9. Perforated 12½, 13.
5. 1871-80. Perforated 11 to 11½. (This last variety is found both in the ordinary vermillion of the other issues, and in orange-vermillion.)

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 vermillion-red, sometimes darkened by time.



Forged.

Lithographed, on medium, bluish-white, and on white wove paper, also on thicker white wove paper, with a yellowish wash over the front, to give age; unperforated, or perforated 12, often in oval holes; 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 ; 57 ; also one like 39, with TASMANIA in the centre.

It will be seen from the foregoing, that none of the Tasmanian forgeries can be considered at all dangerous, except the third forgery of the blue one penny, and the first forgery of the octagonal fourpence.



THESSALY.

Issue of 1898. 10 Paras, yellow-green ; 20 Paras, bright aniline rose ; 1 Piastre, dull blue ; 2 Piastres, brownish-orange ; 5 Piastres, mauve.

Some forgeries have lately been brought to my notice by Messrs. Whitfield King, which hail, I am told, from Constantinople. I trust the following dissection will enable my readers to detect them.

Genuine.

Lithographed, on fairly stout, white wove paper, perforated 13½, yellowish-green. There are 112 oblique white strokes in the outer border. The two curly tendrils, near the corners of the broad top label, do not touch the outline of the border of the stamp above them, indeed, the left-hand tendril points horizontally to the right. The outer end of the label containing the English word of value, and the outer end of the similar label on the other side of the stamp, are both cut somewhat forked, so that the small white space, left at the end of each label, is shaped rather like a lance-head. The left side of the Sultan's monogram is formed by two concentric ovals, crossed by a crooked line, and there is a sort of ball in the centre of the inner oval, resting on the crooked line ; this ball cannot be mistaken for a spiral. Below the monogram there is a smudgy landscape, with a bridge of seven arches in the foreground. These arches are rather indistinct, and none of them are pointed. The parapet shows indistinct, cloudy shading. The lower point of the inverted *fleur-de-lys*, below the centre of the bridge, crosses over the inner boundary-line below it, so as to touch the next coloured line. There are a great many places in the arabesque ornamentation which have been badly copied in the forgeries, but they cannot be explained without special diagrams. The colours are : 10 paras, yellow-green ; 20 paras, bright rose ; 1 piastre, pale dull blue ; 2 piastres, bright brownish-orange ; 5 piastres, mauve.



Forged.

Lithographed, on smooth-faced, white wove paper, thinner than the genuine, perforated 11½, ungummed. There are only 107 oblique white strokes in the outer border; both the tendrils at the top of the stamp curl decidedly upwards, and the end of the left-hand one touches the inner outline of the border above it. The outer ends of the value-labels are scooped out almost semicircularly, instead of being forked; the white space at the end of the right-hand label is much larger than the one at the end of the paras (piastres) label, and neither of them is in the least like a lance-head. The ball in the Sultan's monogram is changed into a spiral, and looks like a sort of exaggerated comma, lying on its face. The bridge in the landscape is much too distinct, and the arches are decidedly pointed. The whole length of the parapet of the bridge is shaded by short vertical lines. These lines are quite distinct, and form an easy test. The bottom point of the inverted *fleur-de-lys* ornament, below the centre of the bridge, touches the inner line of the frame below it, but does not trespass beyond this line. The colours are: 10 paras, dull green; 20 paras, dull carmine; 1 piastre, dull indigo; 2 piastres, orange-brown; 5 piastres, cold violet.

POSTMARKS.

Genuine.—I have never seen any postmarked specimen.

Forged.—Like 29, but much larger, the outer circle measuring 29 mm. across. In the centre are three lines of Turkish figures with M.A.I. 6 (or 8), 98 below. The outer circle contains a varying name, in European letters, and some Turkish characters. One of my specimens has LARISSA (YENIDJE); another has DOMOKOS; another VOLOS, etc.

These stamps were employed by the Turkish army of occupation, during the Græco-Turkish War, in 1898.

**TOBAGO.****FORGED POSTMARKS ON FISCALS.**

August, 1879. 1d., rose; 3d., blue; 6d., orange;
1s., green; 5s., slate; £1, mauve; watermarked CC;
perforated 14.

Genuine.

These are the stamps *without* POSTAGE below the head, in the dark ring. They are ordinary fiscals; but, pending the arrival of stamps bearing the word POSTAGE, they were used provisionally as postals.

**Forged.**

The above stamps may often be met with, duly postmarked, but having a cleaned appearance, or showing traces of pen-cancellation. They are simply fiscals, which have been used fiscally, and faked by the total or partial removal of the penmarks, and the addition of a forged postmark. I have the 3d., with postmark 54, lettered A 10, and the 5s., also with 54, but lettered A 11.

Stamps of above type, but watermarked CA.

These are also fiscals, but they were *not* allowed to be used postally, the stamps inscribed POSTAGE having in the meantime arrived. Specimens are, nevertheless, commonly found in collections. I have no postmarked copies, but have seen some. It will be understood that the CA stamps of this type are merely fiscals; and if they bear postal cancellations, these cancellations are forged.

SURCHARGED STAMPS.

HALFPENNY.

1d

1 PENNY

FIG. 1.

POSTAGE

FIG. 2.

Genuine.

The surcharge, Fig. 1, is found on the 2½d., blue, 6d., stone, and 6d., orange-brown. Fig. 2 is found on the 4d., lilac and carmine.

BOGUS.

I have the 1d., Venetian-red, of 1882, CA, perforated 14, with the surcharge here illustrated. This is really a Dominica surcharge, and does not exist on any Tobago stamp. My specimen is uncanceled.

Half
Penny

I have not seen any proper imitations of Figs. 1 and 2, or of the two types of 2½d. surcharge.



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. DEL 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, also as a reprint. It is, in reality, a bogus reprint; *i.e.*, when the stamps of 1871 were reprinted in 1881, the matrix of the 5 c. was probably too much damaged by the cancelling-cuts to be available; and so an entirely new one was made. 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.

Issue of 1879. Registration-label. 10 c., black on tricolour.

There is also a 50 c. value, but I have not seen a forgery of it.

Genuine.

A very elaborate description of this label is not necessary, as the counterfeit was not intended to deceive, but was issued as an "Art Supplement" to the January number of *Senf's Illustrierte Briefmarken-Journal*, of 1890, and is twice marked with the word "facsimile." The stamp is printed in black, on tricoloured wove paper, stout, and rather rough, and backed with brownish-yellow gum.

The label measures 154 × 63 mm., from outside to outside. There are no flaws in the circles which contain the figures of value each side; the C of CENTS is distinctly taller than the rest of the letters, in each case, and the stop under the little s of each CENTS does not touch the outline of the containing-circle. The third star from the left in the central circle is, at its nearest point, very nearly 1 mm. from the shoulder of the condor's wing, and the tip of the left wing (right side of the stamp) just touches the staff of the lower flag. The foot of the I of COLOMBIA does not touch the foot of the following A. The line after SALIÓ DE is composed of short dashes or hyphens. The paper of the label is yellowish-white, and it is only the face which is coloured, evidently by lithography, buff, blue, and red. The blue can be traced for nearly 60 mm., where it gradually merges into the buff on one side and the red on the other. At the bottom of the label, outside, is the imprint, LITAGR. DE PAREDES CA. BOGOTÁ.

Forged.

Printed, like the genuine, on white wove paper, tricoloured on the face. The colours are decidedly brighter than those of the genuine; the yellow being more orange than buff, and the red more of a vermilion, the surface feeling very smooth to the touch. The blue band in the centre of the tricolour is very narrow, and can only be traced for a width of about 35 mm., instead of 60 mm. It is ungummed. From outside to outside it measures 154½ × about 62½ mm. In each value-circle, two of the horizontal lines of shading, above the 10, and near the top of the circle, are blotched together. Two thin lines, gradually approaching one another, run from the centre of the bottom of the circle, right through the N of CENTS; and there is another line, joining the top of the o of 10 to the edge of the circle, below the TA of CENTAVOS. There is a small blotch, which connects the stop under the s of CENTS with the outline of the circle. All these flaws are the same in each value-circle; the right circle has, in addition, a black line or scratch, running up, obliquely, from the centre of the 1 of 10 to the edge of the circle, just below the centre of the E of CENTAVOS. The C of CENTS, in each case, is no taller than the rest of the letters. In the

central circle, the bottom point of the third star on the left very nearly touches the wing of the condor, and the tip of the other wing does not touch the lower flag. The letters RT of LIBERTAD, in the motto-scroll, touch at the top, and the A of that word has no cross-bar. The foot of the I of COLOMBIA touches the foot of the following A. The dashes of the line after SALIÓ DE are so very small, that they appear to be dots. In the lined lower half of the label, each side of the blue portion, is the word FACSIMILE, in large block letters. The imprint at the bottom, outside the label, is KUNST BEILAGE ZU SENF'S "ILLUSTRIRTEM BRIEFMARKEN JOURNAL." No. 1. 1890.

POSTMARKS.

Genuine.—I have not seen a cancelled specimen, but the date would be filled in with the name of the place, and the amount remitted.

Forged.—The forgery is uncanceled.



TRANSVAAL.

One Penny, red, black.

(*Two plates.*)

The following are the principal varieties:—

1. 1869. Thin paper, clear impressions; brown-lake, orange-red; imperforate, and fine roulette, $15\frac{1}{2}$ to 16.
2. 1870. Thin, ready-gummed German paper; coarse impressions; dull rose-red, reddish-pink, carmine-red; imperforate, fine roulette, $15\frac{1}{2}$ to 16, also (carmine-red) wide roulette, $6\frac{1}{2}$.
3. April, 1870. Thick, hard paper, streaky yellow gum; pale rose-red, carmine-red; imperforate.
4. May, 1870. Same paper as No. 3; thin, smooth yellow gum; carmine-red; fine roulette, $15\frac{1}{2}$ to 16.
5. July, 1870. Medium paper, heavy, blotchy impression, whitish gum; deep red, rose-red, carmine-red; imperforate, and fine roulette, $15\frac{1}{2}$ to 16.
6. September, 1870. Stout paper, whitish gum; black, greyish-black; imperforate, and fine roulette.
7. September, 1870. Thin, transparent paper; black, bright carmine; fine roulette.
8. December, 1872. Thinnish, opaque paper, clear impression; reddish-pink, carmine-red; fine roulette.
9. December, 1872. Thickish to very thick paper; dull rose, brownish-rose; fine roulette.
10. September, 1874. Thin, transparent paper; brick-red, brownish-red; also thicker, opaque paper, pale red; both perforated $12\frac{1}{2}$.
11. April, 1875. Very thin, soft, opaque paper; orange-red; imperforate, fine roulette, $15\frac{1}{2}$ to 16, and wide roulette, $6\frac{1}{2}$.
12. 1876. Very thin, hard, transparent *pelure* paper; brownish-

red, orange-red, imperforate; orange-red, bright red, fine roulette, 15½ to 16, also wide roulette, 6½; dull red, pin-perforated.

13. 1876. Stout, hard, surfaced paper; smooth, white gum; bright red; imperforate, fine roulette, wide roulette.

14. 1876-7. Coarse, soft, white paper; brick-red; imperforate, fine roulette, wide roulette.

15. 1876-7. Hard, thick, coarse yellowish paper; brick-red; imperforate.

16. 1883. Reissue of same type; grey, grey-black, black; perforated 12.

Genuine.

Engraved in *épargne*; varieties as above. The eye of the eagle is a circular, white patch, with a coloured dot, almost in its centre. The



lower part of the shaft of the spear, on the right side, behind MAGT, is almost entirely one thick, solid line, and it does not quite touch the outline of the label, below the G of that word. The ball at the bottom of this shaft stands above the space between the IE of REPUBLIEK, but nearer to the I. The lower end of the other spear-shaft, behind EENDRAGT, is composed of two thin, parallel lines, and the ball at the end of the shaft is centrally above the space between the AF of AFR. The stops after Z. and AFR. are both on the same level. The points of the eagle's wings do not touch the flag-staves, though the point of the right wing (left side of the stamp) goes very close to the flag-staff to left of it. The left upper compartment of the shield contains fourteen vertical lines, not counting the thick dividing-line; and the last of these lines to the left is only a dot. The animal in this compartment has a small, white patch in the centre of its face, containing a very tiny dot, for an eye. Its body is almost all dark, with two white patches on it; and the left front paw very nearly touches the outline of the anchor-shield. The right upper compartment has about eighteen horizontal lines in it. The Boer in this compartment is standing full-faced. He has a single dot, by way of features; and at his left hand (right side of the stamp) there is a reading-desk or a camera, on a pillar-stand, with tripod foot. His pipe is not visible. There are about twenty-six oblique lines in the lowest compartment of the shield, the outer ones being very short. The top outline of the waggon is parallel with the horizontal dividing-line of the shield, but the lower outline of the top of the said waggon slopes down to the left. There are eight spokes in the hind wheel, and apparently the same number in the front wheel, but these latter are usually a good deal blotched. The shaft very nearly touches the left outline of the shield. The horizontal dividing-line of the shield is broken in the centre, to allow the point of the small anchor-shield to show itself. There is a thin line from the point of the anchor, which touches the bottom of the little shield, and the lower corners of this shield are equally rounded. The motto on the ribbon is EENDRAGT MAAKT MAGT. The P of POSTZEGEL is close to the side of the containing-label, but the L is further off. There is only one spike sticking out from the back of the eagle's head; and, from that spike to the neck, the back of the head gets gradually smaller, or narrower.

First Forgery.

This is very poor. Lithographed, in black or chalky rose, on white wove paper, rather soft and thick, ungummed, perforated 13. The

whole of the eagle's face (instead of a central circle) is white, so that the eye is too prominent; and there is a projecting lump, below the spike at the back of the head. The shaft of the spear, behind MAGT, is solid below the G, but double-lined above it, and the ball at the bottom is unshaded, and stands exactly above the I of REPUBLIEK. The stop after AFR. is above the level of the stop after Z. There are fifteen vertical lines in the left upper compartment of the shield, exclusive of the dividing-line, which shows signs of being double. The face of the animal in this compartment is entirely white, with a prominent eye in its centre, and the body has but little shading on it. The left front paw is some distance from the outline of the anchor-shield. The right, upper compartment contains about twenty lines of shading. The Boer is walking towards the right side of the stamp, with his hands behind his back, and he has an enormous pipe, with thin and very curly stem, in his mouth. He has a dot for a chin, but no other features. The object which I have likened to a reading-desk, or camera on a tripod stand, is absent. There are twenty-eight oblique lines in the lowest compartment of the shield. Both the upper outlines of the waggon slope down irregularly to the right. The hind wheel shows six spokes, and the front wheel five. They are quite distinct. The end of the shaft is a long way from the side of the shield. The horizontal dividing-line of the shield is two distinct, short pieces; the left one about $3\frac{1}{2}$ mm. long, and the right one $2\frac{1}{2}$ mm. In the genuine, the left piece is 4 mm. long, and the right piece over $3\frac{1}{2}$ mm. There is no sign of any thin line, proceeding from the point of the anchor. The right side of the bottom of the anchor-shield is very badly drawn. The G of EENDRAGT is a distinct C, and the G of MAGT is also rather like a C. The left-hand edge of the P of POSTZEGEL is 1 mm. (instead of $\frac{1}{2}$ mm.) from the perpendicular white line at the beginning of the label.

Second Forgery.

This is often called a "reprint," but I believe Herr Otto had only the *frame* of the original, and the centre is redrawn, so that the stamp may be classed with the ordinary forgeries. It is engraved in *épargne*, on thin, rather shiny, transparent white wove paper, rouletted 15, in light, chalky red, or in bright black. I think I have also seen it unperforated. The white patch on the face of the eagle is not a circle, but quite irregular in shape, and is split on the right side, so that part of it runs into the upper mandible of the beak, and part into the lower one. (In the genuine, the white patches on the beak are not connected with the white round the eye.) The eye itself is joined to the top edge of the white patch, instead of being in its centre. The lower end of the shaft of the spear, below GT of MAGT, is formed by two very distinct, parallel lines, and is joined to the edge of the label, below GT. The ball at the bottom of this shaft is exactly above the I of REPUBLIEK. The stop after AFR. is slightly lower than that after the Z. The point of the eagle's right wing (left side of the stamp) just touches the flag-staff to left of it, and is sharper than the genuine. In lightly-printed specimens, the animal in the left, upper compartment of the shield has a *large* white patch on the face, with an oblique stroke for an eye, and two large patches on the body, the patch on the loins being shaded by four or five oblique lines. In heavily-printed specimens, there is a very tiny, white patch on the face, without eye, and another very tiny patch on the shoulder; while the left front paw touches the anchor-shield. There are about twenty horizontal lines in the right, upper compartment of the shield. There are twenty-five oblique lines in the lowest compartment of the shield. The shaft of the waggon, in heavily-printed specimens, touches the side of the shield, and the horizontal line, dividing the shield, appears to run right across though,

in lightly-printed specimens, these two tests are the same as in the genuine. There is no thin line from the point of the anchor to the bottom of the anchor-shield.

Same Issues. Sixpence, blue.

The varieties of paper, etc., are the same as Nos. 1, 2, 3 (but not wide roulette), 5, 6 (fine roulette), 7, 8, 9, 10, 11, 12, 13 (also with dark-brown gum, staining the paper), 14 (but not wide roulette).

Genuine.

Engraved in *épargne*; varieties as above. Readers will please bear in mind that this first type of the 6d. has the same eagle as the 1d. The tests are the same as in the genuine 1d., except those noted below. The ball of the right-hand spear-shaft is above the space between LI of REPUBLIEK, but nearer to the I. The ball of the left-hand spear-shaft is above the A of AFR., but nearer to the A. In fine copies, the eyes of the Boer, as well as the nose, can be seen. None of my specimens show any thin, perpendicular line, from the point of the anchor to the bottom of the shield. The P of POSTZEGEL slopes slightly backwards (as in the 1d. and 1s.), but it is $\frac{3}{4}$ mm. from the beginning of the label, instead of only about $\frac{1}{4}$ mm. The S of each ZES is very like an 8, and the C of each PENCE is nicely shaped.

First Forgery.

This is uniform with the first forgery of the 1d. Coarsely lithographed, in sky-blue and medium, to dark Prussian-blue, on thick, hard, white or yellowish-white wove paper, perforated 13. The tests are the same as for the first forgery of the 1d., with the following additions:—The S of each ZES is more like a badly-formed 5, than an 8, and the C of each PENCE has its tail projecting almost horizontally, instead of curving upwards, and thus looks like a G. There is a white stop after REPUBLIEK, which does not exist in the genuine.

Second Forgery.

This is uniform with the second forgery of the 1d. Engraved in *épargne*, on medium, transparent, white wove paper, rouletted 15; also on bright azure paper, thin, but not transparent, unperforated, or rouletted 15. The tests are the same as those for the second forgery of the 1d., with the following additions:—The balls at the ends of the spear-shafts are placed as in the genuine 6d. Some of my specimens show a perpendicular line from the point of the anchor to the bottom of the containing-shield. The P of POSTZEGEL is almost upright. The stop after AFR. is slightly higher than that after the Z.

Same Issues. One Shilling, green.

The following are the varieties, according to the numbers of those given for the 1d. value: 1, also 1 on thicker, denser paper, imperforate, and fine roulette, 15 $\frac{1}{2}$ to 16, 3, 4, 5, 8, 9, 14, 16.

Genuine.

Engraved in *épargne*, varieties as above. The tests are the same as for the genuine 1d., with the following additions:—The first E of EEN, in the left-hand label, is 1 mm. from the beginning of the label, and the G of SHILLING is only about $\frac{1}{2}$ mm. from the end of the label. The first E of EEN, in the right-hand label, is only $\frac{1}{2}$ mm. from the beginning of the label. The S of each SHILLING is very like an 8; and the inward-curling tail of each G is level with the centre of the letter.

First Forgery.

This is uniform with the first forgery of the 1d. Lithographed, in several shades of green, on medium, white and yellowish-white wove paper, perforated 13. The tests are the same as for the first forgery of the 1d., except the following :—There are sixteen vertical lines in the left upper compartment of the shield, one of them touching the central dividing-line. The first E of EEN, in the left-hand label, is 1 mm. from the beginning of the label, and the first E of EEN, in the right-hand label, is very nearly 1 mm. from the beginning of the label. The S of each SHILLING is not in the least like an 8, and the G is more than $1\frac{1}{2}$ mm. from the end of the label. The incurving tail of the G in the left-hand label is not nearly level with the centre of the letter.

Second Forgery.

This is uniform with the second forgery of the 1d. Engraved in *épargne*, on thin, transparent, white wove paper, rouletted 15. The tests are the same as for the second forgery of the 1d., with the following additions :—The first E of EEN, on the left side, is only $\frac{3}{4}$ mm. from the beginning of the label, and the feet of the letters EEN SHILLING, in the right-hand label, are *very* close to the edge of the label.

Threepence, lilac, mauve, etc.

1. April, 1871. Hard, medium paper, clear print, greenish gum ; imperforate ; pale reddish-lilac.
2. July, 1871. Thin paper, clear print ; fine roulette, $15\frac{1}{2}$ to 16 ; pale reddish-lilac, mauve.
3. December, 1872. Same as No. 8 of the 1d. ; grey-lilac.
4. April 29, 1875. Same as No. 11 of the 1d. ; lilac.
5. 1876. Same as No. 12 of the 1d. ; lilac, deep lilac.
6. Reissue. Same as No. 16 of the 1d. ; grey-black on rose, black on rose, orange-red, chestnut, red-brown ; all perforated 12.

These stamps have an entirely different eagle, as shown in the illustration.

Genuine.

Engraved in *épargne* ; varieties as above. The tests for the genuine 1d. will serve for this value, except as follows :—The bird is now really an eagle, instead of the impossible fowl of the first type ; and its right wing, under the T of POST, points inwards, towards its foot, instead of outwards, towards the upper flag-staff. The spear-point of the lowest flag-staff on the left side *almost* touches the left side of the frame, and there is usually a tiny flaw at the edge of the frame, close to the said point. The lower end of the flag-staff, below MAGT, is composed of two parallel lines, like the left-hand staff, and there is hardly the slightest sign of a continuation of the staff, between the MAGT-scroll and the central oval. The ball at the bottom of this staff is exactly above the I of REPUBLIEK. The white line under the 3, in each upper corner of the stamp, goes right across the coloured label, cutting it off from the DRIE PENCE label. There is a small ball to the head and tail of each 3. The D of each DRIE is fully $1\frac{1}{2}$ mm. from the beginning of the label, and the last E of each PENCE is rather more than $1\frac{1}{2}$ mm. from the end of the label. The central tongue of the E of DRIE,



in the left-hand label, is the same length as the upper limb; and the central tongue of the second E of PENCE, in the right-hand label, is also the same length as the upper limb; in every other E of the four inscriptions, the central tongue is shorter than the upper limb.

Forged.

Lithographed, in dull reddish-mauve, dull red, scarlet, red-purple, indigo, etc., on medium to fairly thick, white and yellowish-white wove paper, perforated 13. This counterfeit is uniform with the first forgery of the 1d., except as follows (it will be understood that the eagle is the same extraordinary bird as in the said first forgery):—The lowest spear-point, on the left side of the stamp, does not go within $\frac{1}{2}$ mm. of the side-frame, and there is no flaw in the frame there. The continuation of the flag-staff, between the MAGT-scroll and the central oval, is quite distinct, and formed by two short, parallel lines. The ball at the end of this flag-staff is too far to the right, and almost over the space between 1E of REPUBLIEK. The white line under each 3 is much too short, and does not go right across the label. The numerals are badly drawn, and not alike; and the ball at the head and tail of each is very undecided. The D of the left-hand DRIE is $2\frac{3}{4}$ mm. from the beginning of the label, and the D of the right-hand DRIE is $2\frac{1}{2}$ mm. from the beginning of the label. The last E of PENCE, each side of the stamp, is less than $1\frac{1}{2}$ mm. from the end of the label. The first E of PENCE, in each side-label, has all three limbs the same length; every other E, in all four inscriptions, has the central tongue shorter than the upper limb.

Sixpence, lilac; Type II., with eagle like the 3d.
Issue of September 30, 1874. Thin, smooth paper, clear print; fine roulette, $15\frac{1}{2}$ to 16; bright ultramarine.



Genuine.

Engraved in *épargne*; paper, etc., as above. The tests are the same as for the 3d. I have not seen any forgeries of this type, their place being supplied by the reprints.

POSTMARKS OF THE ABOVE ISSUES.

Genuine.—4, but larger.

First Forgery.—98.

Second Forgery.—Uncancelled; also 4, larger; also 6, without numerals.

REPRINTS OF THE ABOVE ISSUES.

The stamps which I have described as the "second forgeries" of the 1d., 6d. (Type I.), and 1s. are sold as reprints; but the centre, at any rate, was re-engraved by Otto, so they are really forgeries. Of the 3d., he retained a duplicate die, and from this he made a plate, and printed stamps for dealers and collectors. Unfortunately, it is not possible to distinguish these reprinted 3d. stamps from the originals which were sent to S. Africa, but they are brighter in colour, and different in gum, from the locally-printed stamps. They are also found in fancy colours: ultramarine, dull rose, ochre, etc., both uncanceled, and with forged postmarks. The reprints of Type II. of the 6d. are hardly to be distinguished from the stamps sent out, though the colour is duller, and the paper thicker. They exist, also, in various fancy colours; and are found with forged cancellations, as well as unused.

The reissued 3d. of 1883, black on rose and red on white, was

also reprinted by Otto. The lilac-rose of the original paper is, in the reprint, bright rose, and the impression brownish-black, instead of grey-black and deep black. The red reprint is a dull, deep orange-red, the paper too thin, and the gum yellowish. The reprints are perforated 12, like the genuine; but, if measured side by side with the genuine, the dents do not exactly fit.

FIRST BRITISH OCCUPATION.

V. R.

V. R.

TRANSVAAL.

FIG. 1.

TRANSVAAL.

FIG. 2.

Preceding issues, surcharged, as in the illustrations, in red or black. Fig. 1 is the ordinary type of surcharge; but No. 11 on the pane, in some printings, is surcharged with Fig. 2.

1. July, 1877. Red surcharge. 3d., 6d., 1s., imperforate, also fine roulette, $15\frac{1}{2}$ to 16, and wide roulette, $6\frac{1}{2}$.
2. Red surcharge. *Pelure* paper. 3d., imperforate.
3. Double surcharge, red and black. 3d., imperforate.
4. 1877. Black surcharge. *Pelure* paper. 1d., imperforate, and fine roulette.
5. Black surcharge. Hard-surfaced paper. 1d., imperforate, fine roulette, and wide roulette.
6. Black surcharge. Coarse, soft paper. Imperforate. 1d., 3d., 6d., 1s.
7. Black surcharge. Same paper. 1d., 3d., 6d., 1s., fine, and also wide roulette.
8. August 31, 1877. Black surcharge. 6d., Type I., blue on rose, imperforate, fine roulette, and wide roulette.

Genuine.

Varieties as above. The point of the V of the surcharge is exactly 5 mm. from the *centre* of the vertical stroke of the R; the centre of the first stop is about $2\frac{1}{4}$ mm. from the point of the V, and 3 mm. from the centre of the vertical stroke of the R. The centre of the stop after the R is 3 mm. from the centre of the said vertical stroke. The centres of the two stops are $5\frac{3}{4}$ mm. apart. The two lines of surcharge are 9 mm. apart in Fig. 1, and about $12\frac{1}{2}$ mm. in Fig. 2, but I have no specimen of the latter, and cannot be sure of the exact measurement. The centre of the vertical stroke of the T of TRANSVAAL is $15\frac{3}{4}$ mm. from the centre of the vertical stroke of the L, and 17 mm. from the beginning of the stop after the word.

First Forgery.

These are surcharged on the "second forgeries" of the 1d., 6d., and 1s., and on the reprint of the 3d., already described. I have only the black surcharge. They may easily be detected by the great distance apart of the V.R. The point of the V is less than 2 mm. from the centre of the stop after it, and about $8\frac{1}{4}$ mm. from the centre of the upright stroke of the R. The centre of the second stop is $2\frac{3}{4}$ mm. from

the centre of the said upright stroke of the R. The two lines of surcharge are $10\frac{1}{2}$ mm. apart. The centre of the vertical stroke of the T of TRANSVAAL is $16\frac{3}{4}$ mm. from the centre of the vertical stroke of the L, and nearly $18\frac{1}{2}$ mm. from the beginning of the stop after the word.

Second Forgery.

These are printed on the "second forgeries" and reprint just described, but the surcharge is much nearer the real thing in appearance. I have the surcharge both in red and in black. The point of the V is somewhat less than 2 mm. from the centre of the stop after it, but it is 5 mm. from the centre of the upright stroke of the R, as in the genuine. The centre of the said stop after the V is $3\frac{1}{3}$ mm. from the centre of the upright stroke of the R, and the centre of the stop after the R is only $2\frac{3}{4}$ mm. from the centre of the vertical stroke of the R. The centres of the two stops are exactly 6 mm. apart, instead of $5\frac{3}{4}$ mm., and the two letters are *very* nearly 3 mm. high, though the genuine are only $2\frac{3}{4}$ mm. high. The two lines of surcharge are just $8\frac{1}{2}$ mm. apart. The centre of the vertical stroke of the T of TRANSVAAL is $15\frac{1}{2}$ mm. from the centre of the vertical stroke of the L.

POSTMARKS.

Genuine.—4, larger.

First Forgery.—4, larger; also more often uncanceled.

Second Forgery.—Ditto.

Later surcharges, with Transvaal in capitals and lower-case, as in Figs. 3-6.

V. R.

V. R.

V. R.

V. R.

Transvaal

FIG. 3.

Transvaal

FIG. 4.

Transvaal

FIG. 5.

Transvaal

FIG. 6.

I have only forgeries of Figs. 3 and 4.

Upright V. R., wide apart, as in Fig. 3.

October, 1877. 1d., red on blue or orange; 3d., mauve on buff; 3d., mauve on green (1879); 6d., blue on green or blue; imperforate, fine roulette, and wide roulette.

Genuine.

The point of the V is $2\frac{1}{2}$ mm. from the centre of the stop after it, 8 mm. from the centre of the upright stroke of the R, and nearly 11 mm. from the centre of the stop after the R. The letters V R are nearly 3 mm. high. The point of the V is $10\frac{1}{2}$ mm. from the lower-case letters beneath it. The T of TRANSVAAL is $2\frac{1}{2}$ mm. high, and the L is $2\frac{3}{4}$ mm. high. From the centre of the vertical stroke of the T to the centre of the L, the distance is 13 mm.

First Forgery.

I have the 1d., red on blue, of the "second forgery," imperforate, and fine roulette; 1d., red on orange, ditto, imperforate; 3d., reprint, lilac on buff, imperforate and fine roulette; 6d., "second forgery," Type I., blue on pale green, fine roulette; 6d., ditto, blue on light and on dark blue, imperforate. The point of the V is 2 mm. from the centre of the stop after it, $8\frac{1}{2}$ mm. from the centre of the vertical stroke of the R, and 11 mm. from the centre of the stop after the R. The letters V R are

$2\frac{3}{4}$ mm. high. The point of the V is $10\frac{1}{2}$ mm. from the lower-case letters beneath it. The T of TRANSVAAL is 2 mm. high, and the L, $2\frac{1}{4}$ mm. high. From the centre of the vertical stroke of the T, to the centre of the L, the distance is $13\frac{1}{2}$ mm.

Second Forgery.

I have this only on a genuine 3d., red on white, of the 1883 reissue, which is, of course, bogus with this surcharge. There are no stops. From the point of the V, to the centre of the vertical stroke of the R, the distance is $8\frac{3}{4}$ mm. The letters V R are very nearly 3 mm. high. The point of the V is $10\frac{3}{4}$ mm. from the lower-case letters beneath it. The T of TRANSVAAL is very nearly 3 mm. high, and the L, $2\frac{3}{4}$ mm. high. From the centre of the upright stroke of the T, to the centre of the L, the distance is 16 mm.; so it will be seen that this surcharge is very much longer than either the genuine or the first forgery.

Italic V.R., as in Fig. 4.

1d., red on orange; 3d., mauve on buff; 6d., blue on blue; imperforate, fine roulette, and wide roulette.

Genuine.

The point of the V is $2\frac{3}{4}$ mm. from the centre of the stop after it, $8\frac{1}{4}$ mm. from the centre of the first stroke of the R, and $11\frac{1}{2}$ mm. from the centre of the stop after the R. The letters V R are 3 mm. high. The point of the V is $10\frac{1}{2}$ mm. from the lower-case letters beneath it. From the centre of the upright stroke of the T to the centre of the L, the distance is $13\frac{1}{2}$ mm.

Forged.

I have only the 6d. (Type I.), "second forgery," deep blue on blue, fine roulette. The point of the V is 2 mm. from the centre of the stop after it, $8\frac{1}{4}$ mm. from the centre of the first stroke of the R, and 11 mm. from the centre of the stop after the R. The letters V R are barely $2\frac{3}{4}$ mm. high. The point of the V is $10\frac{3}{4}$ mm. from the lower-case letters beneath it. From the centre of the vertical stroke of the T to the centre of the L, the distance is $13\frac{1}{2}$ mm.

POSTMARKS.

Genuine.—As before.

Forged.—Ditto, but generally uncanceled.

Issues of April 22, 1879. Sixpence, black, Fig. 8, surcharged with Figs. 1 to 7, in black or red.

1 Penny 1 Penny 1 Penny 1 Penny 1 Penny

FIG. 1.

FIG. 2.

FIG. 3.

FIG. 4.

FIG. 5.

1 PENNY

FIG. 6.



FIG. 8.

1 Penny

FIG. 7.

I only possess counterfeits of Figs. 4 and 6, but I fancy I have also seen Fig. 7, and others may exist.

Surcharge, Fig. 4.**Genuine.**

The surcharge is in black or red, as stated above. The *l* is $3\frac{3}{4}$ mm. high, and the projecting end of the serif at the head is cut off slantingly. The shaft is only $\frac{1}{2}$ mm. thick. The *P* is $3\frac{3}{4}$ mm. high, and the projecting end of the serif at the head is only $\frac{1}{2}$ mm. thick. The foot is $\frac{3}{4}$ mm. thick. The greatest height of the first *N* is $2\frac{3}{4}$ mm. From the beginning of the foot of the *l* to the beginning of the foot of the *P*, the distance is $3\frac{1}{4}$ mm.

Surcharge, Fig. 4.**Forged.**

I only have this surcharge in red. The *l* is 4 mm. high, and the projecting end of the serif at the head is cut off vertically. The shaft of the said *l* is $\frac{1}{2}$ mm. thick. The *P* is 4 mm. high, and the thickness of the foot of this letter is 1 mm. The first *N*, in its tallest part, is 3 mm. high. From the beginning of the foot of the *l* to the foot of the *P*, the distance is only 3 mm. The square end of the serif to the *l*, and the *very* thick foot of the *P*, ought to condemn this counterfeit at once.

Surcharge, Fig. 6.**Genuine.**

From the left-hand edge of the *l*, the following are the distances: To the left-hand edge of the *P*, rather less than 3 mm.; to the left-hand edge of the *E*, $5\frac{1}{4}$ mm.; to the left-hand edge of the first *N*, $7\frac{1}{4}$ mm.; to the left-hand edge of the second *N*, 10 mm.; to the right-hand edge of the *Y*, $13\frac{1}{4}$ mm.

Surcharge, Fig. 6.**Forged.**

I have this in red, upright, and in black, inverted. The inverted surcharge is bogus. From the left-hand edge of the *l*, the distances are: To the left-hand edge of the *P*, exactly 3 mm.; to the left-hand edge of the *E*, 5 mm.; to the left-hand edge of the first *N*, $7\frac{1}{4}$ mm.; to the left-hand edge of the second *N*, $9\frac{3}{4}$ mm.; to the right-hand edge of the *Y*, 13 mm. It will be seen, from the above measurements, that this is a much more deceptive counterfeit than the other, except when inverted.

Genuine.—4, larger.

POSTMARKS.

Forged.—The surcharges have been applied to stamps with genuine cancellations.

Issue of 1895. Ten Shillings, pale brown; waggon with pole. Type of annexed illustration.

Genuine.

Engraved in *épargne*, on medium, white wove paper, perforated $12\frac{1}{2}$. The shaft of the *T* of POSTZEGEL points down to the space between RE of REPUBLIEK, and would hardly touch the *E* if produced downwards. The front of the head of the *G* of the former word almost touches its tail. The *P* of REPUBLIEK leans over very perceptibly to the right, and the *l* is centrally under the space between the EL of POSTZEGEL. All the letters of EENDRAGT are of the same height, and the *G* is not like a *C*. There are five distinct, graduated, vertical coloured lines after MAAKT. There is a serif to the head of the *l* of *to*, and the *o* is not octagonal. The first



L of SHILLING *very* nearly touches the second, and the second *very* nearly touches the I, while the head of the G curls down towards the tail, so as to go rather close to it. The right lower flag hangs down in *two* folds, above the LIN of SHILLING, so that there is one rounded portion, or scallop, above the LI, and another over the last stroke of the N. The first of these scallops rests on the lowest line of horizontal shading, above the outline of the bottom label; and the second, or right-hand scallop does not reach the said line. The left lower flag has two similar folds; one above the o of 10, not touching the lowest line of shading, and one above the S of SHILLING, resting on the lowest line. The spokes of the wheels of the waggon are represented by six-pointed stars, or asterisks. There are twenty-nine oblique lines of shading behind the waggon, very clearly drawn. The Boer in the right, upper compartment of the shield has two distinct legs, fairly wide apart, and the top of his rifle reaches up exactly to the level of the top of his shoulder. The central, vertical dividing-line of the upper half of the shield is much thicker than the lines to left of it, of which there are sixteen. The animal in this compartment is clearly a lion, with a mane. I think these tests will be found quite sufficient.

Forged.

This is quite new to me (1906). Lithographed(?), on medium, white wove paper, perforated about $13 \times 12\frac{1}{2}$. The shaft of the T of POSTZEGEL points towards the left top corner of the first E of REPUBLIEK; and the head of the G does not curl down towards the tail, while the tail itself entirely lacks the re-entering tongue of the genuine. The P of REPUBLIEK is upright, and the I, if prolonged upwards, would touch the left bottom corner of the L above it. The first two and last letters of EENDRAGT are much smaller than the rest, and the G is very like a C. There are only three indistinct lines of shading after MAAKT. There is no serif to the head of the I of 10, and the o is octagonal. The letters LLI of SHILLING are not at all close together, and the head of the G points forwards, instead of towards the tail. Each of the lower flags has only a single fold or scallop at the bottom, and the said folds are flat, instead of rounded, and rest on the lowest line of shading, above the bottom label. There is only a dot in the centre of each of the wheels, to represent spokes. There are only about twenty-three indistinct, oblique lines of shading in the lowest compartment of the shield. The Boer has only one wide leg, or else two wooden legs, according to whether the two vertical lines be taken to represent outlines of a single leg, or two sticks. The top of his rifle reaches up to the level of the centre of his face. There are only fifteen indistinct, vertical lines in the left, upper compartment of the shield, including the dividing-line, which is no thicker than the rest. The animal in this compartment appears to be a dog (a Great Dane?) with prick ears and a collar.

POSTMARKS.

Genuine.—29.

Forged.—29.

Issues of 1882. Fourpence, sage-green, head of Queen, surcharged with Fig. 1 or Fig. 2, in black.

EEN PENNY

FIG. 1.

EEN PENNY

FIG. 2.

The surcharge, Fig. 1, is fairly common, but Fig. 2 is rare. I have a forgery of Fig. 2, but have not been able to procure a specimen of

the rare original. As compared with the two illustrations, the shaft of the P in the forgery is thicker than that in Fig. 1, and not so thick as that in Fig. 2, while the whole surcharge is quite level, and all the letters are upright.

POSTMARKS.

Genuine.—4, larger.

Forged.—My forged surcharge is placed on a stamp with genuine cancellation.

Issues of 1900. Stamps type of Fig. 1, with various surcharges.

V. R. I.

FIG. 2.

V.R.I.
3d.

FIG. 3.



FIG. 1.

V.R.

FIG. 4.

Cancelled

V-R-I.

FIG. 5.

Fig. 2 is the regular surcharge, printed at Pretoria, in black; Fig. 3, locally printed in Lydenburg, in black; Fig. 4, locally hand-stamped in Rustenburg, in violet; Fig. 5, locally printed at Wolmaranstad, in blue, or ($2\frac{1}{2}$ d.) in red. I give all the different surcharges here, as the forgeries now to be described are not like any of them; but I give the measurements of the normal surcharge, Fig. 2.

Normal surcharge, Fig. 2.

Genuine.

The surcharge is printed in black, and the letters are $2\frac{1}{2}$ mm. high, and fat. From the centre of the bottom point of the V, to the centre of the stop after it, the distance is $1\frac{3}{4}$ mm., and to the centre of the stop after the R, $7\frac{1}{2}$ mm. The vertical strokes of the R and I are $\frac{3}{4}$ mm. wide, and the stops are about $\frac{1}{2}$ mm. wide. The head- and foot-strokes to the I are almost invariable.

Forged.

Of this I have only the $\frac{1}{2}$ d. and 1d.; and they are quite unlike any of the genuine surcharges. Hand-stamped in violet, the stops actually piercing the paper in my specimens. The letters are very thin, but of correct height. From the centre of the point of the V, to the centre of the stop after it, the distance is $2\frac{1}{2}$ mm., and to the centre of the stop after the R, $7\frac{3}{4}$ mm. The vertical strokes of the R and I are from $\frac{1}{4}$ to $\frac{1}{2}$ mm. thick, according to the amount of pressure used, and the stops are 1 mm. wide, being very much too large. The easiest test is the I, which has enormous head- and foot-strokes, 2 mm. wide, making it look like a Roman I.

POSTMARKS.

Genuine.—29.

Forged.—My specimens are not cancelled.

1869. Provisional Envelopes.

I have various hand-stamps, of different sizes, more or less like the annexed illustration, but with the value, "6d.," written, in red or black, in the space above the date. I believe they are all considered bogus, though in 1869, Mr. Atlee showed me a letter from Mr. Jeppe, the postmaster at Potchefstroom, containing the first lot of the German-printed adhesives, together with specimens of the envelope here illustrated. I fancy that his letter was *post-marked* with this very hand-stamp (of course without value written in); for we discussed the curious fact of the hand-stamp being used simultaneously for a cancelling-mark and an envelope. My specimen went either to Captain F. Norton or Judge Philbrick. It was, I believe, on white laid paper, size about 136 × 78 mm. The specimens before me are:—



1. Large, like illustration. ✕ POTCHEFSTROOM ✕ Z.A.R.; G.P.E. 6d. Value in red. Thin, white laid paper. Cut.
2. Large. ✕ POTCHEFSTROOM ✕ Z.A.R.; G.P.E. 6d. st. 1869. Value in black. Thick, yellowish-white wove paper. Cut.
3. Smaller. ✕ POTCHEFSTROOM ✕ Z.A.R.; G.P.K. 6d. 1869. Value in black. Thick, grey wove paper. Cut.
4. Small. POTCHEFSTROOM × ZUID AFRICA × Z.A.R. 6d. 69. Value in black. Thick, greyish laid paper. Cut.
5. Large. ✕ POTCHEFSTROOM ✕ Z.A.R.; G.P.E. 6d. st. Value in red. Thick, buff laid paper. Cut.
6. Like No. 4, but on thick, coarse, brown *granité* wove paper. Value in black. Cut.
7. Like No. 6, but Z.A.R. 6d. written in red ink. Cut.
8. Like No. 2, but with 6d. (without "st.") written in black, and G.P.K., instead of G.P.E. On thick, bright blue laid paper.
9. Small. POTCHEFSTROOM × ZUID AFRICA × Z.A.R.; 6d. Pence, written in black. Thick, white laid paper. Entire, size 136 × 78 mm.

Issue of 1872. Envelope. Sixpence, lilac, Type I.

Genuine.

This is an impression from the first type of the sixpence adhesive, already described. I have no specimen by me, and do not remember the paper or the size.

Forged.

This is easily detected, as it is the "second forgery" of Type I. of the adhesive. It is engraved in *épargne*, in sky-blue, and dull, darker blue, on thick, white laid paper, size 142 × 79 mm.

Genuine.—4, larger.

POSTMARKS.

Forged.—Uncancelled.

Of the 6d. envelope of 1873, with the ZES and numeral in each side-label printed in blue, on white tablets, I have seen no forgery. My (cut) specimen of the genuine is on thick, hard, yellowish-white laid paper, and is postmarked with 4, larger.

TRINIDAD.

Issue of 11 April, 1851.

(One Penny) Blued paper. Brick-red, brown-red, purple-brown, blue, grey, grey-brown.

White paper. Dull red, purple-black, grey-black.

Genuine.

Engraved in *taille-douce*; paper as above, wove, and 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 zigzag 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 locally lithographed 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.

Lithographed Stamps (One Penny). Blue, greenish-blue, grey-blue, slate, dull red, bright red.

October, 1852. Yellowish wove paper, fine impressions, with lines of background clear and distinct.

1853. The same, but on blue cartridge-paper.

1855. Thin paper, impression less distinct.

1855. Impression still less distinct, only faint traces of lines in the background.

1860. Impression shows none, or hardly any, of the lines of the background.

Genuine.

Lithographed in the colony, paper and impression as above. The impression varies so much, that I cannot give any reliable tests, but I did not like to omit all mention of the stamps.

Forged ?

I have a slate and a dull red stamp before me, both said to be forgeries. They are ostensibly of the 1860 issue showing no lines in the background, and are lithographed on soft, rather thin, yellowish-white wove paper, showing exactly the same regular graining as some specimens of the genuine, which reminds one of the graining of our own first green $\frac{1}{2}$ d. wrappers. In the slate stamp, the first I of TRINIDAD goes down to the very bottom of the stamp, not being cut off at the bottom by any coloured line, and the same I, in the red stamp, goes quite to the bottom, though there is a thin outline below it. In my genuine specimens of the 1860 stamps, the first I is quite short.

POSTMARKS.

Genuine.—54. Also one somewhat similar, but numeral in a square.

Forged ?—The second of the above cancellations ; also uncanceled.

Fourpence, grey-lilac, dull purple, brown-lilac, dull mauve, reddish-purple, bright violet.

Sixpence, shades of green.

One Shilling, indigo, deep purple, purple-blue, lilac-blue, bright blue, bright mauve, red-lilac, grey-lilac.

Issue of May 9, 1859. No watermark ; unperforated.

Issue of September, 1859. No watermark ; pin-perforated $12\frac{1}{2}$, also 14.

Issue of August, 1860. No watermark ; clean-cut perforation 14 to 16.

Issue of June, 1861. No watermark ; rough perforation 14 to 16.

Issue of 1863. Thick paper ; no watermark ; perforated $11\frac{1}{2}$ to 12, $12\frac{1}{2}$, 13.

Issue of 1864-76. Watermark crown and C C ; perforated $12\frac{1}{2}$.

Genuine.

Engraved in *taille-douce* ; paper, etc., as above, according to the date of issue. The name is at the top, and the value at the bottom, as in the illustration, otherwise the design is very similar to that of the first issue. 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 June, 1863. *Pelure* paper ; 20 Paras, 1, 2, 5, Piastres.

Issue of December, 1863. Thick paper ; 20 Paras, 1 Piastre.

20 Paras, yellow.

Genuine.

Engraved, in black ; paper as above. The proper position of the stamp is as in the illustration, 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.

20 Paras. 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 Issues. 1 Piastre, black on slate, or purple. 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.

1 Piastre. 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 postmarked 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 both 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.

Engraved as before, but on the thin paper only. 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 left 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.

2 Piastres. 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 they are 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*, bluish-green certainly, but decidedly green.

Same Issue. 5 Piastres, crimson, pale red.

Genuine.

Engraved as before, on the thin paper only. 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.

5 Piastres. 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.—I have only one cancelled specimen, and the postmark seems to be composed of rather large dots, but it is so much blotched, that I cannot say, positively, what it is.

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.

Issue of 13 January, 1865. 10, 20 Paras; 1, 2, 5, 25 Piastres.



FIG. 1.



FIG. 2.

These are the stamps like Fig. 1. The black surcharge at the top of the stamp is shown, enlarged, in Fig. 2. The 20 paras and 1 piastre may be found without rays to the star.

Genuine.

Engraved in *épargne*, on moderately stout, rather hard, white wove paper, perforated $12\frac{1}{2}$. The oval ring, round the crescent and star, contains forty-eight pearls, which are large, and close together. There is a thin, oval outline, separating the pearled oval from the crescent and star. The outer frame of the stamp is composed of a white line, surrounded by a coloured one, and the coloured line is very little thicker than the white one. The bottom surcharge is the value in words, and differs, of course, for each denomination, the Turkish characters for "paras" being *parah*, and those for "piastres" being *grush*. I have not thought it necessary to have these characters engraved.

First Forgery.

Very nicely lithographed, on paper much the same as the genuine, perforated 13, or $13\frac{1}{4} \times 12\frac{1}{2}$. There are forty-three pearls round the crescent and star, and some of them are oval, instead of circular, and they are not all of the same size. The coloured, outer frame of the stamp is decidedly thicker than the white line immediately inside it. I have only the 20 paras, and the 2 and 25 piastres of this forgery, and in each, the value, in the bottom surcharge, is a feeble copy of the value on the 1 piastre ("*bir grush*"?). The upper surcharge lacks the hooked dot in the right-hand character (see Fig. 2), and the V-shaped mark under the two dots in the large, hollow letter to the left, also the oblique stroke under this letter.

Second Forgery.

This is not nearly so good as the one just described. Rather coarsely lithographed, on medium to fairly thick, white wove paper, perforated $12\frac{1}{2}$. There are forty-two pearls, and they are some little distance from the oval outline outside them, instead of nearly touching it, and there is no white oval line inside the pearled oval, though there is a distinct one in the genuine, and in all the other forgeries. The pearls themselves are not so round and regular as the genuine. The top surcharge is very badly imitated, its right-hand character does not contain the hooked dot shown in Fig. 2, and the head of this character is joined to the loop to left of it. I have the 10 paras, bright yellow-green, and the 20 paras, *carmine*, of this forgery. The characters for the value in the bottom surcharge are alike in both, and imitated from the 20 paras, though the cluster of three dots below the last character but one to the left is absent. There is one curved white line in the hollow of the crescent, instead of two; it is short, not nearly reaching to the points of it, though, in the genuine, the upper white line reaches quite as high as the points of the crescent. This is not at all a dangerous forgery, principally because the surcharge looks so very heavy and clumsy.

Third Forgery.

Lithographed, on rather thick, hard, white wove paper, perforated $11\frac{1}{4} \times 13\frac{1}{4}$, $11\frac{1}{2} \times 11\frac{3}{4}$, $12\frac{1}{2}$, $12\frac{1}{2} \times 12\frac{3}{4}$, etc. I have the 10 paras, blue-grey, 20 paras, brown-yellow, 2 piastres, blue, and 25 piastres, deep orange. There are forty-eight pearls in the oval, and they are small and irregular. The white line, inside the printed oval, is raggedly drawn, and usually broken in several places. The upper surcharge is fairly well imitated, but the V-shaped mark below the last large character to the left is represented by an oblong dot. The bottom inscription in the 10 paras is copied from that of the 2 piastres; and that of the 25 piastres is apparently copied from that of the 2 piastres. There is only one white

line in the hollow of the crescent ; it is short, and parallel with the curve of the crescent, whereas, in the genuine, the lines are very close to the crescent near the points, and much further off near the middle. The forty-eight pearls ought to be an easy test.

Fourth Forgery.

Rather coarsely lithographed, on fairly thick, very white wove paper, perforated $11\frac{3}{4}$, $10\frac{1}{2} \times 11\frac{3}{4}$, $11\frac{3}{4} \times 13\frac{3}{4}$. I have the 5 piastres, carmine, and 5 piastres, brown-red, the latter being probably meant to imitate the unpaid. There are fifty-seven pearls in the oval, so they are much smaller than the genuine. The white oval line, inside the pearled oval, is often much thicker in some parts than in others. The crescent affords an easy test, as the two parallel, curved white lines, inside the hollow, are very short, not reaching to the points of the crescent. The upper surcharge is nicely copied, though there are two round dots, instead of one hooked dot, in the hollow of the right-hand character ; and the two dots above the V-shaped mark, over the hollow of the left-hand character, are absent. The bottom surcharge is a fair copy of that on the 5 piastres value.

POSTMARKS.

Genuine.—Similar to 52, in black or blue, but not so oblong, and with Turkish lettering in the centre.

First Forgery.—52, in black.

Second Forgery.—1. Also 37, without numerals.

Third Forgery.—Shapeless blotches.

Fourth Forgery.—Blotches. Also what looks like part of 54. Also 37, without numerals.

Issue of 1874-5. 10 Paras, lilac.

Genuine.

Engraved in *épargne* (typographed) as before ; unperforated, or perforated $13\frac{1}{2}$. The perforated issue also includes the 20 paras, green, and the 1 piastre, yellow, orange ; but I have only counterfeits of the 10 paras. The tests are the same as in the 1865 issue, but the top surcharge is now like the enlarged illustration here given (Fig. 3). It will, of course, be understood that the surcharge is in black, as before.




FIG. 3.

Forged.

Lithographed, in bright lilac-rose, or in slate-black, on very thick, very yellowish-white wove paper. A wavy line is *printed* round the stamp, to represent perforations. There are forty-six nice, large, regular pearls in the oval. The two white lines inside the crescent are tolerably like the genuine, though the ends of the upper one come up rather higher than the genuine. At first sight, the stamp appears to be without surcharge, as the four surcharges are printed as part of the original design, in the same colour as the rest of the impression. In the bottom set of characters, the three dots, below the central character, are absent.

POSTMARKS.

Genuine.—As in the last issue.

Forged.—My lilac-rose specimen is uncanceled ; the slate-black one has some irregular bars.

Issues of January, 1876, surcharged as Fig. 4, with additional surcharge, Fig. 5, in the centre of it.
 $\frac{1}{4}$, $\frac{1}{2}$, $1\frac{1}{2}$, 2, 5 Piastres.



FIG. 4.

 $\frac{1}{4}$ **Pre**

FIG. 5.

The design of the stamp itself is the same as in the last issue; but the four sets of characters, forming the oval surcharge, are much more elaborate (Fig. 4), and there is an additional surcharge in the centre (Fig. 5) for the international set. As the tests for the ground design are the same as in the last issue, I need not repeat them, but I shall have to take the five values separately.

$\frac{1}{4}$ Pre, on 10 Paras, mauve.

Genuine.

Engraved in *épargne*, as before, on medium to thick white wove paper, perforated $13\frac{1}{2}$. The central surcharge is " $\frac{1}{4}$ Pre"; the little 1 has a serif and a foot-stroke; the fraction-line is nearly $3\frac{1}{2}$ mm. long, and, if prolonged downwards, it would cut into the left top corner of the P. The 4 is stumpy, with a wide, flat top, and a long foot-stroke. From the bottom of the 1, to the top of the R below it, the distance is $7\frac{1}{2}$ mm.

Forged.

I have seen no forgery of this surcharge so far.

$\frac{1}{2}$ Pre, on 20 Paras, green.

Genuine.

Paper and perforation, the same as in the $\frac{1}{4}$ pre. The 1 has a serif and a foot-stroke. The fraction-line is the same length as in the $\frac{1}{4}$ pre, but if prolonged downwards, it would pass considerably to the left of the P. The 2 is a curiously-shaped numeral, very like the surcharged "2" on the vermillion 5 c. of Argentine, issued in 1887.

Forged.

I have seen no forgery of this surcharge so far.

$1\frac{1}{2}$ Pre, on 50 Paras, rose.

Genuine.

Paper and perforation the same as in the $\frac{1}{4}$ pre. The value is in the singular, "Pre." The large 1 has a long, drooping serif, which hangs down to below the level of the centre of it. Its top is cut off square, and it has no foot-stroke. The small 1 has a serif and a foot-stroke. The fraction-line does not seem to be always the same length, as I have it $2\frac{1}{2}$ and $3\frac{1}{2}$ mm. long. If prolonged downwards, it would pass clear between the P and R of PRE. The little 4, which is only $1\frac{1}{2}$ mm. high, is crossed *very* low down, and its head is cut off square. Its oblique line is slightly hollowed. The P is 8 mm. high, and the tail of the E projects slightly further than the head.

First Forgery.

Lithographed, in pale rose, on fairly thick, yellowish-white wove paper, perforated 12½. The ground of the stamp is the same as in the first forgery of the 1865 issue, with forty-three pearls in the oval, instead of forty-eight. The oval surcharge (Fig. 4) is very carefully copied. In the central surcharge, the large 1 has a foot-stroke, and the shaft of the numeral is thinner near the bottom than at the top, instead of being of one thickness throughout. The foot-stroke to the little 1 is too wide. The fraction-line, if prolonged downwards, would cut into the left top corner of the R of PRE. The 4 is nearly 1½ mm. high, and it is crossed rather low down, but not absurdly so, as the genuine is. Its oblique stroke is not hollowed. The P is nearly 2½ mm. high, and the tail of the R does not project further than the head.

Second Forgery.

This is bogus, as it is impressed on the 10 paras, mauve. The genuine 1½ PRE surcharge is only found on the 50 paras, carmine. The surcharge is printed on a genuine stamp. The value is in the plural, "1½ PRES," which is an easy test. The large 1 has a short serif, which projects well to the left, instead of hanging down; and it is hardly one-third of the length of the shaft. It has a distinct foot-stroke. The little 1 is a simple straight line, without serif or foot-stroke. The fraction-line is very faint in my specimen, and if prolonged downwards, it would cut a good deal more deeply into the head of the P than the genuine does. The little 4 is sharp at the top; it is crossed in the centre, and the oblique stroke is bowed outwards in the middle, instead of being hollowed.

2 Pres, on 2 Piastres, orange-brown.**Genuine.**

Paper, etc., as before. The value is in the plural, "2 PRES," and there is a distance of 6 mm. between the 2 and the R below it.

Forged.

I have no forgery of this value.

5 Pres, on 5 Piastres, blue, grey-blue.**Genuine.**

Paper, etc., as before. The ball at the tail of the 5 curls rather inwards. The P is 2 mm. high.

Forged.

Lithographed, in very pale slate-blue, on thick, white wove paper, perforated 12½, ungunmed. This is, as to the ground design, the same as the first forgery of the 1865 issue, with forty-three pearls, instead of forty-eight. The oval surcharge is well copied, though the lithographic mode of printing makes the characters rather patchy. The ball of the 5 projects rather outwards, and the P is more than 2½ mm. high, and has a long head-stroke (nearly ½ mm.), instead of the extremely short head-stroke of the genuine.

POSTMARKS.

Genuine.—29. Also two concentric octagons, usually in blue. Also 1, smaller.

Forged.—The bogus 1½ PRE, on 10 paras, mauve, bears the genuine cancellation, 29. The others have a blue gridiron, like 22, but with a double outline.

Issue of 15 September, 1876. 50 Paras, blue and yellow.

Genuine.

Engraved in *épargne*, in blue, with (lithographed?) background in yellow, on rather thin, white wove paper, perforated 13½. The inner blue line of the right-hand frame, if prolonged downwards, would cut well into the end of the blue label, after the N of OTTOMAN. Under EMP: OTTOMAN, there are two small scrolls. The right-hand end of the right-hand scroll is rather sharp, and points to the foot of the A of OTTOMAN; while the left-hand end of the left-hand scroll is blunter, and curls up, so as to point to the right bottom corner of the M of EMP. The head or flag of the 5 is wedge-shaped, and a straight-edge, laid along the top of it, would pass clear below the N of OTTOMAN. It points towards the outer end of the left-hand scroll. The 5 is only a shade taller than the O. The S of PARAS leans over somewhat to the right, and seems slightly above the level of the rest of the letters of the word.



Forged.

Lithographed, on rather thick, white wove paper, perforated 12½. The blue is much paler than the genuine, and the yellow is a dull ochre. The inner, vertical blue line of the right-hand frame, if prolonged downwards, would coincide exactly with the end of the blue label containing EMP: OTTOMAN. The outer portion of the scroll, below OM of OTTOMAN, is composed of two lines, like the genuine; but the outer end of the left-hand scroll, below the P of EMP, is a single line, instead of being double. This line ends in a little ball; and if prolonged, it would almost meet the flag of the 5. The said flag is deeply hollowed in the centre, and curls up, so as to point to the M of EMP. The 5 is a good deal taller than the O. The S of PARAS is upright, and on the same level with the other letters. The rest of the design is well imitated.

Same Issue. 5 Piastres, red and pale blue.

Genuine.

Engraved as before; paper and perforation as in the 50 paras. The test of the inner line of the right-hand frame is the same as in the said 50 paras. In the crescent, there are two triangles. Each triangle contains four ornaments, the largest being two concentric circles; the second, a circle with a dot in it; the third, a circle without any dot in it; and the fourth is a simple dot. The 5 is the same as in the 50 paras. None of the letters of PIASTRES touch each other, and the S leans over to the right, as before, while the A is almost exactly under the separation between the two little scrolls. The colon after EMP: leans decidedly over to the left, and the M and A of OTTOMAN do not touch each other.

Forged.

Lithographed, in a sort of pale Indian-red, with *very* pale, greenish-blue background, on thick, white wove paper, perforated 13, ungummed. The inner outline of the right-hand frame, if prolonged downwards, would coincide with the top of the end of the red label, containing EMP: OTTOMAN. In the triangle, in the left side of the crescent, the largest ornament is a circle, with a dot in it, just like the second ornament, but larger. In the other triangle, the largest ornament has a dot in it, but the dot has a white centre, though it cannot be called a circle. The head of the 5 is well imitated. The foot of the I of PIASTRES joins the foot of the A, and the A is not exactly under the centre of the opening,

but near the two little scrolls, and a little to the left. The final s is upright. The colon after EMP: is very nearly upright. The foot of the M of OTTOMAN is joined to the foot of the A.

Same Issue. 25 Piastres, plum and lilac-rose.

Genuine.

Engraving, paper, and perforation the same as in the lower values. The inner line of the right-hand frame is the same as before. The inner circle of the largest ornament in each of the triangles in the crescent is also the same as before. The upper stop of the colon after EMP: does not touch the upper edge of the coloured label containing it. The top of the A of OTTOMAN is a blunt, rather rounded point, and there is a well-marked head-stroke to the right top corner of the N. The 2 of 25 is much shorter than the 5. The I of PIASTRES does not touch the foot of the A, and the S leans over to the right.

First Forgery.

Lithographed, on thick, white wove paper, perforated 13, ungummed. The colours are rose-lilac and greenish. The inner line of the right-hand frame coincides with the top corner of the EMP: OTTOMAN label. The largest ornament in each of the triangles in the crescent has its inner circle *very* small. The upper stop of the colon after EMP: touches the top edge of the containing-label. The top of the A of OTTOMAN is very wide, and cut off square; and the last limb of the N has no sign of a head-stroke. The 2 of 25 is *taller* than the 5, instead of much shorter. (This ought to be an easy test.) The foot of the I of PIASTRES is joined to the foot of the A, and the S is quite upright. The point of the A is not centrally under the space between the two ornamental scrolls, as is the case with the genuine, but is too much to the left.

Second Forgery.

I have a photographic illustration of another forgery of this 25 piastres, but know nothing about the paper, perforation, colours, etc. As far as I can judge, it is an excellent imitation; but the 2 of 25 is *almost* as tall as the 5; the first S of PIASTRES is taller than the R, and the final S slopes to the left, instead of to the right.

POSTMARKS.

Genuine.—29, 32, generally in blue.

First Forgery.—22, with two outer lines, in blue.

Second Forgery.—Uncancelled.

MOUNT ATHOS STAMPS.

1880. Various issues, surcharged in blue with the triangle here illustrated.



The following stamps are catalogued with this surcharge:—

- 1869. 5 piastres, blue; perforated 13½.
- 1871. 2 piastres, red; 5 piastres, blue; perforated 7 to 11.
- 1871. 2 piastres, brown-red; perforated 12 to 13.
- 1875. 10 paras, red-lilac; perforated 13½.

April, 1876. 10 paras, mauve; 20 paras, green; 1 piastre, yellow; perforated 13½.

Mr. Westoby says that this surcharge was used on stamps coming from the Greek Monastery of Mount Athos; the three Greek letters (CH. S. P.) being the initials of the postmaster of the monastery. They would, therefore, be about on a par with the Swiss locals for the mountain hotels, and are not likely to interest the generality of collectors.

Genuine Surcharge.

The line forming the triangle is thick, being about ¾ mm. wide. The central peak of the S (the character very much resembling an E) only reaches to about the centre of the letter. It is centrally above the space between the other two letters, as in the illustration, and does not lean backwards.

Forged Surcharge.

The line forming the triangle is a good deal too thin, being less than ½ mm. wide. The central peak of the S projects to the right, very nearly as far as the top and bottom limbs do. The said S is placed too far to the left, and leans over backwards. This is very noticeable.

POSTMARKS.

Genuine.—29.

Forged.—Something like 11, but smaller.

UNPAID STAMPS.

Issue of 1863. 20 Paras, 1, 2, 5 Piatres; all on red, and also on brown paper.

Genuine.

These are exactly the same as the ordinary postals of 1863, but all the values on red, or on brown paper.

Forged.

These are the same as the forgeries of the 1863 issue, printed on red, on on pale brown *pelure* paper.

POSTMARKS.

Genuine.—I have no cancelled specimens.

Forged.—38 or 42, without numerals; but more frequently a large C, followed by a colon. These postmarks are generally on the *back* of the stamp.

Issue of 1865. Printed in brown; 20 Paras, 1, 2, 5, 25 Piatres; perforated 12½.

Genuine.

These are the same as the ordinary postals, but are all printed in brown.

First Forgery.

I no longer possess these, but my second edition describes them as being the same as the first forgery of the 1865 issue, but printed in various shades of yellow-brown.

Second Forgery.

These also I no longer possess. They are the same as the second forgery of the 1865 issue, but are all printed in shades of red-brown.

Issue of 1871. 20 Paras, 1, 2, 5 Piastres, all in brown, with surcharge in black-brown.

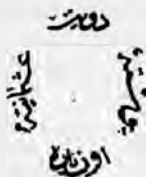


FIG. 1.



FIG. 2.

Genuine.

The design of the stamps is the same as in the 1865, etc., issues, but the surcharge is like Fig. 1, and Fig. 2 is an enlarged representation of the upper surcharge. Engraved in *épargne*, perforated 7 to 11.

Forged.

I have only the 2 piastres. Coarsely lithographed, on thick, wove paper, with the perforations *printed* in. There are fifty-two pearls in the oval, instead of forty-eight, and the white line, inside the crescent, is very thick and coarse, and its ends join the ends of the crescent. There is a Turkish 2 in each corner of my specimen; but the value, as given in the Turkish characters of the bottom surcharge, is "10 paras." The top surcharge is a very poor imitation of the genuine: there is a vertical stroke above the middle character; and the left-hand character, instead of the two dots and the V-shaped mark of the genuine, merely shows four irregular dots above it. The left-hand end of this said top surcharge is shorter, and more hollowed out than the genuine. I don't think this counterfeit is likely to deceive anybody.

POSTMARKS.

Genuine.—As before.

Forged.—Similar to 52, but shorter, and with some hieroglyphics in the centre. This is struck in black.

LOCALS FOR CONSTANTINOPLE.

Issue of December, 1865. 5 Paras, black on blue;
20 Paras, on green; 40 Paras, on rose.

Westoby says that this local post, for Constantinople and the suburbs, was established by a Greek, M. de Lianos, in virtue of a firman of the Sultan, dated August 15th, 1865. The officials put such difficulties in his way, that, after commencing operations in December, 1865, he was compelled to relinquish the post in the following July.



These are the stamps with crescent and star in a circle, in the centre, the value, in Turkish words, in the top frame, and Turkish numerals in the top corners; POSTE LOCALE down the left side; Turkish words up the right side; PARAS at the bottom, and ordinary numerals in the bottom corners. It will be remembered that the Turkish numeral for 5 is a sort of o; 20 is like a 7, with the head turned to the right, and a dot after it; 40 is like a w on its side, with a dot after it (40).

Genuine.

Typographed in black, on moderately stout, coloured wove paper, unperforated, or perforated 14. There are sixty-one vertical lines in the central circle, the first and last being very close to the sides of it. They are even and regular, and not blotched. The central rectangle is $12\frac{3}{4}$ mm. across, between the inner, vertical lines of the frame; and there are thirty-nine radiating lines above the central circle, and thirty-nine also below it, the outer ones being, of course, *very* short. The ring round the central circle is composed of sixty-four little oblongs, or bricks. The Turkish numerals in the upper corners denote the same value as the Turkish words in the top frame, and the ordinary numerals in the bottom corners.

First Forgery.

Of this I have only the 5 paras. It is lithographed, on very dark blue wove paper, unperforated, or perforated 12. There are only forty-seven vertical lines in the central circle. The inner rectangle measures 13 mm. across. There are about forty radiating lines above the central circle, and about forty-two below it. The ring contains sixty-six oblongs; they are much less distinct than the genuine, as the ring is narrower. The Turkish words and numerals and the ordinary numerals are correct; *i.e.*, they all correspond.

Second Forgery.

Of this also I have only the 5 paras. Lithographed, on thick, rather bright blue wove paper, perforated 13. There are fifty-two vertical lines in the central circle, and they are fairly regular. The inner rectangle measures $12\frac{3}{4}$ mm. across. The radiating lines are not easy to count; but there are about thirty-nine above the circle, and about thirty-seven below it. There are only fifty-four oblongs round the circle, and they are much larger and more distinct than those in the first forgery. The words and numerals correspond.

Third Forgery.

Of this I have only the 20 paras. It is nicely lithographed, or possibly typographed, on rather thin, dark green wove paper, perforated 12. There are only fifty-five vertical lines in the central circle. The width of the rectangle is the same as the genuine. There are forty-nine radiating lines above the circle, and forty-eight below it. The ring contains seventy-three oblongs. The words and numerals correspond.

Fourth Forgery.

Of this I have only the 40 paras. Lithographed, on medium, rose paper, unperforated. There are only forty-six vertical lines in the central circle. The width of the rectangle is the same as the genuine. There are thirty-four radiating lines above the circle, and thirty-six below it. The ring contains about seventy-two oblongs. The words and numerals correspond.

Fifth Forgery.

Of this type I have the 20 paras, on rather thin, dark yellow-green wove paper, pin-perforated 13, and the 40 paras, on thicker, rose paper, unperforated. In each case, the top of the stamp does *not* correspond in value with the bottom, having the Turkish words and numeral for "5 paras." Rather coarsely lithographed, paper as above. There are forty-eight or forty-nine vertical lines in the circle. The central rectangle is too narrow, measuring only $12\frac{1}{4}$ mm. across. There are thirty-two radiating

lines above the circle, and the same number below it. The ring contains fifty-seven oblongs. This is the usual forgery; the others I have only got lately.

POSTMARKS.

Genuine.—The unperforated stamps I have seen obliterated with a number of fine, round dots, with a Turkish word in the centre.

First Forgery.—Uncancelled.

Second Forgery.—Like 98, but with the bars closer together.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—38, without numerals. Also a curious lattice-work, of crossed, oblique lines, without outline.



TURKS ISLANDS.

Issue of April 1, 1867. 1d., 6d., 1s.; no watermark; perforated 11 to 12½.

Issue of 1873-9. 1d., 1s.; small star watermark; perforated 11 to 12½ × 15, nearly.

Genuine.

Engraved in *taille-douce*, on stout, yellowish-white wove paper, varieties as above, backed with brownish-yellow 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, diamond-shaped 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; there is also a smaller, dark dot, in the edge or outline of the centre of the profile of the forehead. Along the band of the coronet, there is a row of thirteen pearls; they can be counted without difficulty. 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 others. The front cross *pattée* projects so far into the white, oval ring, round the central medallion, that it touches the outline of the said ring. The small,

dark dot, in the centre of the outline of the forehead, is absent, and the two dots opposite the front of the coronet are represented by large, shapeless blotches, instead of distinct, dark diamonds. There are thirteen pearls along the band of the coronet, as in the genuine; but those towards the back are difficult to see. 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.

I take the description from my second edition; as this forgery is no longer in my possession. 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.—Similar to 54, enclosing the letters TI.

First Forgery.—A number of circular dots, forming a rectangle.

Second Forgery.—62.

SURCHARGED STAMPS.

In my last edition, I spoke of sundry forged surcharges, which I had seen, but was not able to dissect at the time. I now give a description of those in my possession.

Issue of June 1, 1881. $\frac{1}{2}$ d., surcharged on 1d., red.

FIG. 1.

FIG. 2.

FIG. 3.

FIG. 4.

Of the above, Fig. 1 is found on all the values; Fig. 2 on the 1d. and 1s.; Fig. 3 on the 1d. only; and Fig. 4 on the 1d. only. My single counterfeit is an imitation of Fig. 3, which I now describe.

$\frac{1}{2}$ d., on 1d., red; Fig. 3.

Genuine.

This is found on the 1d. of 1873, small star watermark, perforated 11 to $12\frac{1}{2} \times 15$, nearly. It is the only type with a flat-footed 2, and exists with and without fraction-bar. The 1 is very nearly 5 mm. high, and the shaft is rather over $1\frac{1}{2}$ mm. broad. The foot is 3 mm. wide; the serif slopes up, in a somewhat concave curve, to the back of the numeral, and

is pointed in front. The fraction-line is $3\frac{1}{2}$ mm. long. The top of the 2 is $1\frac{1}{2}$ mm. from the base of the 1; its flat foot is a shade over 4 mm. wide, and $1\frac{1}{2}$ mm. thick in the thickest part. Its head is a very large, inward-curving ball, 2 mm. across in the widest part. The thickest part of the back of the head is fully $1\frac{1}{2}$ mm. wide. The turned-up end of the tail is pointed.

Forged.

My specimen is struck on the proper issue of the 1d. The 1 is $4\frac{1}{2}$ mm. high, and the shaft is very much too thin, being less than 1 mm. wide. The foot is only $2\frac{1}{2}$ mm. wide; the top of the numeral is quite flat, and the serif, which is blunt at the end, starts from the front edge of the shaft, instead of running up, in a curved slope, to the back edge. The fraction-line is very short and curved; it is hardly $1\frac{1}{2}$ mm. long. The top of the 2 is 2 mm. from the base of the 1; its flat foot is $3\frac{1}{2}$ mm. wide, and less than 1 mm. thick. The ball of the head is quite small, and hardly curves in at all; it is about $1\frac{1}{2}$ mm. across at the widest part. The thickest part of the back of the head is about $\frac{3}{4}$ mm. wide. The turned-up end of the tail is quite blunt. Except for the flat foot of the 2, this surcharge closely resembles Fig. 1.

Same Issue. 2½d., on 1d., red.

FIG. 5.

FIG. 6.

FIG. 7.

FIG. 8.

FIG. 9.

FIG. 10.

FIG. 11.

FIG. 12.

These surcharges are found on various values of the issues of 1867 and 1873; but I only possess one forgery, which is struck on the 1d. of 1873. The forgers have imitated Fig. 5, which I here describe.

Fig. 5. Genuine.

The bottom end of the oblique stroke of the large 2 is rounded, almost into a ball; and the front of the foot, where it joins this oblique stroke, is quite 1 mm. thick. The end of the tail points almost vertically upwards, so that, if prolonged, it would only cut very slightly into the back of the head of the numeral. The fraction-line of the $\frac{1}{2}$, in all my specimens, is not more than 2 mm. long, and is either horizontal, or slopes down to the right.

Forged.

I only have this on the 1d. of 1873. This is fortunate, because Fig. 5 does not exist on the 1d. The bottom end of the oblique stroke of the large 2 is cut off horizontally; and the front of the foot where it joins this oblique stroke is extremely thin, being less than $\frac{1}{2}$ mm. thick at that part. The end of the tail curls somewhat inwards as well as upwards, so that, if prolonged upwards, it would run into the very centre of the very thickest part of the numeral. The fraction-line of the $\frac{1}{2}$ is much thinner than the genuine, and more than 3 mm. long; it slopes very much down to the left.

Same Issue. 4d., on 1d., red.

FIG. 13.

FIG. 14.

FIG. 15.

All three of the above surcharges are found on the 6d. of 1867; Figs. 13 and 14 on the 1d. of 1873; and Figs. 14 and 15 on the 1s. of 1873. I have a forgery of Fig. 13, on the 6d. of 1867, and forgeries of all three types on the 1d. of 1873. I shall have, therefore, to describe them all.

Fig. 13. Genuine.

The 4 is 8 mm. high; the vertical shaft is nearly 2 mm. wide; the top is a blunt point, $\frac{1}{2}$ mm. wide; the cross-bar is nearly $5\frac{1}{4}$ mm. long; the foot is $3\frac{1}{2}$ mm. long; the oblique stroke, measured along the outside edge, is $7\frac{1}{4}$ mm. long; the base of the white triangle in the numeral is 2 mm. wide; the distance from the bottom of the foot to the bottom of the cross-bar is $1\frac{1}{2}$ mm.

Fig. 13. Forged.

This is a "fake," made by lengthening the top of a genuine 4 of Fig. 15 to imitate Fig. 13. The measurements (except for the added top) of course correspond with those of Fig. 15, described below. A careful microscopic examination will detect the fake, especially if the stamp be held up to the light, and looked through from the back, when the dark ink of the genuine numeral will show up, in contrast to the fainter ink of the added part. I have this fake on the 6d. of 1867, of which the surcharge, Fig. 15, before being tampered with, is catalogued at 50s. The faking of the numeral, to represent Fig. 13, ostensibly makes it worth £5—a gain of £2 10s. by the addition of a tiny patch of black ink!

Fig. 14. Genuine.

This is found on the 6d. of 1867, and on the 1d. and 1s. of 1873, the last two being rare. The height of the numeral is $6\frac{1}{2}$ mm.; the vertical shaft is $2\frac{1}{2}$ mm. wide; the top is $1\frac{1}{2}$ mm. wide; the cross-bar is 6 mm. long; the foot is $4\frac{1}{2}$ mm. long; the oblique stroke is 6 mm. long; the base of the white triangle is 2 mm. wide; the distance from the bottom of the cross-bar to the bottom of the foot is 1 mm.

Fig. 14. First Forgery.

I have this on the 1d. of 1873. The height of the numeral is $6\frac{1}{2}$ mm.; the shaft is $2\frac{1}{2}$ mm. wide; the top is $1\frac{1}{2}$ mm. wide; the cross-bar is $6\frac{1}{2}$ mm. long; the foot is 4 mm. long; the oblique stroke is 7 mm. long; the base of the white triangle is $2\frac{3}{4}$ mm. wide; the distance from the bottom of the cross-bar to the bottom of the foot is $1\frac{1}{3}$ mm.

Fig. 14. Second Forgery.

This also I have on the 1d. of 1873. The numeral is only 6 mm. high; the shaft is $2\frac{3}{4}$ mm. wide; the top is $1\frac{3}{4}$ mm. wide; the cross-bar is $6\frac{3}{4}$ mm. long; the foot is 4 mm. long; the oblique stroke is rather more than 6 mm. long; the base of the white triangle is 2 mm. wide; the distance from the bottom of the cross-bar to the bottom of the foot is 1 mm.

Fig. 15. Genuine.

This is found on the 6d. of 1887, and on the 1s. of 1873, but *not* on the 1d. of 1873. The numeral is $6\frac{1}{2}$ mm. high; the shaft is 2 mm. wide, though in examining a number of specimens, I have found some not quite so wide; the top is $1\frac{1}{2}$ mm. wide; the cross-bar is nearly $5\frac{3}{4}$ mm. wide; the foot is $3\frac{3}{4}$ mm. wide; the oblique stroke is nearly 6 mm. wide; the base of the white triangle is 2 mm. wide; the distance from the bottom of the cross-bar to the bottom of the foot is rather more than $1\frac{1}{2}$ mm.

Fig. 15. First Forgery.

I have this on the 1d., dull red and rose-red of 1873, which does not exist as a genuine stamp. I have two different forgeries, and the peculiarity is that they are not only forged, but faked as well; that is to say, the overprint is an imitation of Fig. 15, to which a top has been subsequently added, to represent Fig. 13. The added top of the numeral can be seen by careful examination, as recommended in the case of the fake of Fig. 13, already described. The original numeral was evidently $6\frac{3}{4}$ mm. high, and the addition has made it $7\frac{3}{4}$ mm.; the shaft is $1\frac{3}{4}$ mm. wide; the original top was $1\frac{1}{4}$ mm. wide, and the added top is 1 mm. wide; the cross-bar is $5\frac{1}{4}$ mm. wide; the foot is $3\frac{1}{2}$ mm. wide; the oblique stroke is 6 mm. long to the top of the original figure, and 7 mm. long to the top of the added part; the base of the white triangle is $1\frac{3}{4}$ mm. wide; the distance from the bottom of the foot to the bottom of the cross-bar is $1\frac{1}{2}$ mm. It will be understood why this forgery has been faked, namely, that, finding they had made a mistake in choosing a type of surcharge for imitation which did not exist on the 1d., the forgers altered it, to represent a real surcharge, which, by the way, is worth £6.

Fig. 15. Second Forgery.

I have this only on the 1d. of 1873, in the brighter red colour. Like the last, it is a forgery and fake combined; being an imitation of Fig. 15, with an addition to the top of the numeral, to make it represent Fig. 13. The height of the original numeral is $6\frac{1}{2}$ mm., and the height to the top of the numeral is 8 mm.; the shaft is only $1\frac{1}{2}$ mm. wide; the original top was $1\frac{1}{2}$ mm. wide; the added top is $\frac{1}{2}$ mm. wide; the cross-bar is $4\frac{3}{4}$ mm. long; the foot is $3\frac{1}{2}$ mm. wide; the oblique stroke is 6 mm. long to the top of the original numeral, and 7 mm. to the top of the added portion. The base of the white triangle is only $1\frac{1}{2}$ mm. wide; the distance from the bottom of the foot to the bottom of the cross-bar is 2 mm.

NOTE.—I have not tried photographing these stamps, but it would be well worth while for dealers who have many specimens, to take a photograph of them, as I believe the camera would show faked specimens at once. I remember an instance of some English 2½d. stamps, plate 7, faked with an added numeral, to change them into the scarce plate 17. The colour of the added numeral was exactly similar to the eye, but I found that the camera refused to be deceived, and showed the added numeral of quite a different tint.

POSTMARKS.

Genuine.—A large copy of 54, with T I (probably intended for T I) in the centre.

Forged.—My ½d. and 2½d. stamps are all uncanceled; the 4d., on 6d., is also uncanceled; the various 4d., on 1d., stamps have genuine cancellations. Those who write about forgeries usually appear to assume that it is an easy matter to see when a postmark has been struck on the

top of a surcharge, or the surcharge printed on the top of a postmark. In reality, it is often a matter of extreme difficulty to decide which was done first. In such cases, if the stamp be held obliquely, facing the light, at such an angle that the ink of the postmark shines or glistens, it is sometimes quite possible to see whether the postmark is on the top of the surcharge, or *vice versa*. Sometimes a straight view with a magnifying glass will answer.



TUSCANY.



FIG. 2.



FIG. 1.



FIG. 3.

Issue of 1851-2. Type of Fig. 1, with watermark of Coronets in the sheet, as Fig. 2. 1 Quattrino, 1, 2 Soldi, 1, 2, 4, 6, 9, 60 Crazie.

Issue of 1853. Type of Fig. 1, as before, but with watermark of Ellipses and Words in the sheet, as Fig. 3. 1 Quattrino, 1 Soldo, 1, 2, 4, 6, 9 Crazie.

There were 240 stamps on the sheet, so it will be understood that only a very infinitesimal portion of the entire watermark appears on any one stamp; *i.e.*, part of one vertical line, or of one or two horizontal lines, or some small portion of a coronet, in the case of Fig. 2, and parts of two or three ellipses in the case of Fig. 3. In the rather puzzling Tuscan coinage, the lira was divided into 60 quattrini, or 20 soldi, or 12 crazie.

Genuine.

Engraved in *épargne*, on blue wove, or on greyish-white (1 quatt., 1 sol., 1, 2, 4, 6, 9 crazie only) wove paper, brownish gum, watermark Fig. 2 or Fig. 3, according to the date of issue. The paper, which is extremely rough, especially at the back, is hand-made. 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 rarely shows itself as a cross. In the base of the crown, there are three white pearls, more or less round. Just below the last of these pearls, there is a white patch in the mane (the highest) different in shape from the rest of the white marks in the mane, and evidently intended for the ear. The dark mark, forming the nostril, reaches to the front of the profile of the nose, and points to the centre of the eye. The front edges of both lips are rounded, and the lower jaw comes forward, very nearly as far as the upper one. There is a semicircular, curved line, from the outer corner of the eye nearly to the mane, and a similar one from near the corner of the mouth, to the

mane. The paw on the top of the shield shows four distinct toes, and there are also four toes on each of the feet on the ground. The front leg has two oblong dots near the front edge, above the ankle, and two dots near the back edge, rather higher up. The upper dot of these latter two is oblique, instead of horizontal. The shading-lines on the body run across it, *very* nearly to the outline of the back, leaving only a very thin, white line, down the outline. The lower outline of the body, joining the front and back leg, slopes considerably down to the right. The tail goes between the feet, behind the shield, and curls round, to left of the base of the shield. The tip of it is rather like three fingers of a hand, with the middle finger *much* the longest; the left "finger" is short; the right one reaches down to the bottom of the first white slab, or stone, or whatever it is, on which the lion is sitting; the middle "finger" reaches down to the bottom of the lower white line, below the lion, and points at the numeral of value. The inner, white outline of the shield is rounded at the top; but the outer outline is cut into flat faces; one opposite NC of FRANCOBOLLO; one near the CO; one under the lion's paw; and the fourth is hidden by the chest and mane. The corner-ornaments are all alike. Each consists of a white St. Andrew's cross, with a very thin, white ring drawn in it, leaving the ends of the arms slightly projecting beyond the ring. Each of the said arms ends in a sort of ace-of-spades enlargement. The F of FRANCOBOLLO is nearer to the end of the containing-label than the final O is; and the C has a serif to the tail, like that of the head. The horizontal, coloured line, below the first slab on which the lion is seated, if prolonged to the left, would scarcely graze the right-hand edge of the shaft of the F of FRANCOBOLLO.

First Forgery.

This is very bad. Poorly lithographed, on medium to thick, hard, white wove paper, with a coloured wash (generally greenish) on the face, no watermark. There is no spike or cross at the top of the crown; and the base, which ought to be coloured, with three white pearls, is white, with three coloured dots or dashes, faintly visible. There is no sign of an ear, and the outline of the mane is merely a continuation of the outline of the back, instead of forming a respectable hump. The face is that of a bear, and not of a lion; the nostril is an almost square gap in the profile; the mouth is very long, and almost horizontal, instead of pointing up towards the ear; the lower lip comes to a sharp point, and is much too retreating. There is no semicircular line, either at the outer corner of the eye, or on the cheek. The paw on the shield shows two clumsy toes, with a slight indication of a third. The front paw on the ground is like a camel's foot, and does not seem to have any claws, and the hind foot is almost entirely hidden by the tail. The fore-leg shows one upright, coloured dash, high up, near the back edge, and sometimes another, similar one, below it. The body has only two thick lines of shading across it, behind the mane, in place of the very numerous lines of the genuine. The tail apparently ends in a stump, just behind the fore-leg, and does not go round behind the base of the shield at all. The coloured, horizontal line, immediately below the piece of ground on which the lion sits, if prolonged to the left, would obliterate the shaft of the F of FRANCOBOLLO; and the white line below this coloured one is *very* thin, instead of being decidedly wider than the top outline of the value-label, immediately below it. The outer outline of the shield is rounded at the top, like the inner outline, and shows no flat faces. The ornament in each of the corners of the stamp consists simply of four white petals not touching one another. The F of FRANCOBOLLO is thin and ragged; the

C has no serif to the tail ; the B is taller than the O after it ; the two L's are too far apart ; and the final O is too close to the end of the label, compared with the F. I could give many more tests ; but the above are, I think, abundantly sufficient for this very poor counterfeit.

Second Forgery.

This is better than the first. Lithographed, on rather thin, smooth, white wove paper, no watermark. The cross on the crown is very distinct, and exactly under the very centre of the T of POSTALE. There are three, and sometimes four, horizontal, white dashes on the base of the crown, instead of the three small pearls. The lion's nostril is an oblong dot, which does not come to the front edge of the profile. The face is rather like that of a monkey. There is no semicircular line at the outer corner of the eye ; and the curved line on the cheek is not nearly a semicircle, and does not touch the mane. The paw on the shield is malformed, and only shows two complete toes. There are from two to six small, scattered dots on the fore-leg, but they are not at all prominent. The lower outline of the body, between the legs, has a rather concave outline. The white line of the tail can be traced all the way up the outline of the back, much more distinctly than in the genuine, as the shading-lines on the body do not go so near the back outline as they ought to do. The white ring in the St. Andrew's cross in the right top corner of the stamp is not circular, but of a sort of diamond shape. The cross *under* the T, and the absence of the semicircular line at the outer corner of the eye, will suffice to identify this forgery.

Third Forgery.

This is, in some respects, a caricature. I have only the 2 soldi, in blood-red. Engraved in *épargne* (electrotyped?), on thick, very hard, bluish-white paper, which appears to be transversely laid, no watermark. There is a tall, blunt, outlined spike at the top of the crown, exactly under the T of POSTALE. The base of the crown does not show any pearls ; and the crown itself is quite different from the genuine in shape, having a flat top, and sharp corners. The mane of the lion is very small, with no sign of an ear. The face is like the profile of a man. There is no semicircular line on the cheek, and the mouth is almost invisible. The paw on the shield is, as far as I can make out, a sort of two-toed hoof. The front paw on the ground, in my specimen, has only three toes, and the hind foot seems to have only two. There is no tail at all, though the tip of what should be the tail peeps out from behind the base of the shield. The doubled-up hind leg, which is such a prominent feature in the genuine and most of the other forgeries, is not visible, the hind foot coming directly from the body. (This is a very easy test.) The ground on which the lion sits is a straight, horizontal, white line, instead of a sort of mound ; and the coloured line between this white line and the one below it, if prolonged to the left, would obliterate the shaft of the F of FRANCOBOLLO. The shield is hardly visible, but I think there are flat places at the top of the inner outline, as well as the outer one. In my single specimen, which is very heavily inked, the ornament in the right top corner is fairly like the genuine ; but that in the right bottom corner is quite invisible, and both the left-hand corners have St. Andrew's crosses, without any rings. The lettering is irregular, and is embossed slightly above the surface of the paper. The R of FRANCOBOLLO is a badly-made P. The human-faced lion and the flat-topped, angular crown will serve to distinguish this counterfeit.

Fourth Forgery.

This appears to be a lithograph, and if so, it is probably merely a transfer of the third forgery. I have only the 1 quattrino. It is printed in jet-black, on thick, hard, yellowish-white wove paper, no watermark. It is exactly like the third forgery, except in the following details:—The outlined spike at the top of the crown is only half the height of the spike in the said third forgery, but still exactly under the T of POSTALE; the front leg on the ground has its outlines shaped and rounded, instead of being an absolutely straight shaft; and there are four toes on the foot of this leg, instead of three. The crosses in the left top corner and right bottom corner have no signs of any rings round them, but the other two crosses show faint attempts at rings. All the other tests are the same as in the third forgery.

Fifth Forgery.

This is not particularly dangerous. I have only the 1 crazia, rose-pink. Lithographed, on medium, rather hard, smooth, white wove paper, no watermark. The cross on the crown is quite distinct, and it is under the centre of the T of POSTALE. The base of the crown, in my single specimen, is covered by the postmark; but I fancy there is a horizontal, white line, where the three pearls ought to be. The mane of the lion hardly rises above the level of the outline of the back. The nostril is a long line, quite as long as the mouth. The face is rather like that of a pig. The line at the corner of the eye is arched upwards, instead of downwards; and the line on the cheek is not a true semicircle, and does not touch the mane. The paw on the shield has four claws, but one of them is a stump. The front paw on the ground has four toes, but the fourth points backwards, instead of forwards, making a wide cleft between it and the rest. This front leg has a number of horizontal lines of shading on it. The end of the tail is entirely covered by the postmark in my specimen, so I cannot give any details of it. The inner outline of the top of the shield is thickened, and not very well drawn, near the lion's chest; and the pearls between the two outlines of the said shield are so large and distinct, that they can be easily counted, which is *not* the case with the genuine. The rings of the corner-ornaments are too thick and clumsy, dwarfing the crosses. There is no serif to the C of FRANCO-BOLLO, or to that of TOSCANO. The backward-pointing, fourth toe of the front foot is the easiest test for this forgery.

Sixth Forgery.

In some respects, this is better than any of the five forgeries already described. I have only the 60 crazie, in carmine-vermilion. Lithographed, on very thick, very hard, rough, white wove paper, indistinctly watermarked with faint ellipses. The crown slopes over to the left, and the blunt spike at the top of it is as far to the left of the centre of the T of POSTALE as in the genuine. I can only make out two thin, dim horizontal dashes along the base of the crown, instead of the three pearls. The hair of the lion's mane hangs down too straight, instead of being very curly. The line of the mouth is curved and split, which produces a sort of grin. The said line is so long, that it nearly touches the end of the semicircular line on the cheek. (In the genuine, the mouth points almost to the centre of the semicircular line.) The paw on the shield is very clumsy, the fourth toe or claw being bent, and malformed. The front leg has three sloping lines near the front edge, and two near the back edge, and the front toe of this foot is raised above the other three, and does not touch the ground, though all four are on the same level in the genuine. The hind foot has three long toes, instead of four moderately short ones.

The middle lobe of the tip of the tail does not touch the coloured, horizontal line, above the value-label. The similar, coloured line above this, immediately below the ground on which the lion sits, if prolonged to the left, would run along the lower edge, instead of the upper edge of the horizontal shaft of the F of FRANCOBOLLO. The A of TOSCANO is lower than the letters each side of it, and its left foot is badly shaped, and nearly touches the C. In my single specimen, the top of the F of FRANCOBOLLO is broken. The forward-sloping crown will serve to identify this forgery.

Seventh Forgery.

This is rather good. I have only the 60 crazie, in vermilion-red. Engraved in *épargne*, on thick, hard, rough, bluish-white wove paper, watermarked with three horizontal lines. There seems to be a ball on the top of the crown, and it is *very* slightly to the left of the centre of the T of POSTALE. The line on the lion's cheek is not a full semicircle; and the semicircle at the corner of the eye does not curl up enough. The paw on the shield has three clumsy toes. There is no shading about the knee of the front leg, except what is joined to the front or back outline. (I do not speak here of the long, pointed locks of hair, hanging down the leg, which are found in the genuine, and in nearly every one of the forgeries.) The lower outline of the body, between the front and back legs, is quite invisible in the dark shading. Of the tip of the tail, only the central lobe is distinct. There is only an excessively thin, coloured line dividing the top of the value-label from the white line above it; though this said coloured line is thick and well marked in the genuine. The inner outline of the top of the shield shows a couple of flat faces, instead of being quite rounded. There is no serif to the C of FRANCOBOLLO, or to that of TOSCANO; and the letters of FRANCOBOLLO almost touch the lower outline of the containing-label.

Eighth Forgery.

This is a curious affair, which I got lately (1906), and I have only the 9 crazie. Engraved in *taille-douce*, in dull, dark purple, on medium, rough, hard, bluish wove paper, watermarked with three *oblique* lines. There is a wedge-shaped knob on the top of the crown, and the crown goes very much closer to the top of the stamp than it does in the genuine. The ornaments in the base of the crown seem to be three diamonds, instead of three pearls. There is a large, bald place in the lion's mane, level with the eye. The face is almost exactly like that of a sheep; and the nostril, which does not quite reach the profile of the nose, points towards the inner corner of the eye, instead of towards the centre of it. The paw on the shield shows three large toes and a small stump; the hind foot, in defiance of natural history, shows five toes. There are five dots on the fore leg: three small ones near the front edge, and two large, horizontal ones near the back edge. The lines of shading across the body are continuous, instead of being mostly dotted. The tail appears to be broken, or badly drawn, above the hind foot; and the tri-lobed end is very defective, the middle point or lobe does not reach down to the coloured line above the value-label. The shield comes far too close to the left-hand edge of the central rectangle, especially near the beginning of the N of FRANCOBOLLO. There is a vertical, white line, after the E of POSTALE, which only exists in this forgery. The ink stands out from the surface of the paper, as is usual with *taille-douce* engravings. I think one of the easiest tests is the background, behind the lion. In the genuine, it is of solid colour;

in this forgery, it is composed of dark lines, scratched, in all directions, on a white ground. Those who know the difference between *taille-douce* and *épargne* will not find this at all a dangerous counterfeit.

Ninth Forgery.

The crown is exceedingly faint; otherwise this is fairly deceptive. I have only the 1 and 2 soldi. Lithographed, on white, or strongly blued wove paper, medium to thick, no watermark. The crown is almost or quite invisible, so that I can give no details of it. The curls of the lion's mane hang down too limply. The semicircular line on the cheek-bone is too short, and does not touch the mane. The paw on the shield is very clumsy; there are two divisions, making three toes, and the rest is a white mass. The front paw on the ground has three well-defined toes, with indications of a fourth; there seem to be only three toes on the hind foot. There is one rather large, pear-shaped dot near the back edge of the front foot, and a smaller one near the front edge. The middle lobe of the tail is very little longer than the one to the right of it. The horizontal, coloured line, below the first piece of ground on which the lion is seated, if prolonged to the left, would pass along the middle of the shank of the F of FRANCOBOLLO. The letters RAN of this word have their feet joined together in some specimens. The four arms of the Saint Andrew's cross in the left top corner are much too wide, and the ornament looks like a four-petalled flower. The ornament in the left bottom corner also looks like a flower.

Tenth Forgery.

Of this I have the 2 soldi and the 9 crazie. They are fairly good counterfeits. Lithographed; the 2 soldi on smooth, thin, blue wove paper, watermarked with what seem to be portions of crowns; and the 9 crazie on thin, smooth, yellowish-white wove paper, watermarked with ellipses. The centre of the cross on the crown is under the centre of the T of POSTALE. The nostril is pear-shaped, and it points rather above the eye, instead of towards its centre. The line on the cheek-bone is nearly horizontal, in place of being semicircular. The paw on the shield has four thin toes; it looks rather like the head of a garden-rake. The middle lobe of the tail, showing from behind the base of the shield, is too short, and does not touch the coloured, horizontal line, immediately above the value-label. There are two upright dots or dashes on the front leg, nearly level with one another; one of them near the front edge, and the other near the back edge. An easy test is the horizontal, coloured line, immediately below the piece of ground on which the lion sits. If prolonged to the left, this line would pass almost clear to the *left* of the shank of the F of FRANCOBOLLO, instead of along its *right-hand* edge. The corner-ornaments are too large and too thin, the rings being very faint. The labels are all too wide, and the letters too tall. In the genuine, the coloured part of each label, within the white lines, measures $1\frac{3}{4}$ mm. In this forgery, the coloured part of each side-label is fully 2 mm. wide, while the coloured part of the POSTALE-label is nearly $2\frac{1}{2}$ mm. high. The lettering is $1\frac{1}{2}$ mm. high, instead of about $1\frac{1}{3}$ mm. In the 2 soldi, the stop after the numeral is more like a hyphen than a circular dot, and the head and tail of the s of SOLDI are of the usual shape, though in the genuine they are rather squeezed-in, towards the body of the letter.

Eleventh Forgery.

Lithographed, on thick, hard, rough paper. I have the 9 crazie in lavender-grey, watermarked with crowns; the 1 quattrino and 9 crazie

with ellipses; and the 1 quattrino and 2 soldi without watermark. The cross on the crown is to the left of the T of POSTALE, as in the genuine. The pearls in the base of the crown are diamond-shaped, instead of round, and there seems to be a fourth pearl in the right-hand end of the base. The face of the lion has a slightly surprised expression. The toes of the paw on the shield are rather more leaf-shaped than the genuine. The rough paper does not take the ink very well, and I cannot give further details; but, as far as I can see, the design has been very accurately copied, and this counterfeit might easily deceive.

Twelfth Forgery.

Lithographed, on thin, soft, rough, white wove paper, watermarked with ellipses. Of this I have only the 1 quattrino. The cross on the crown is slightly to the *right* of the centre of the T of POSTALE. There are three dashes or hyphens, instead of pearls, in the base of the crown. The centre lobe of the tip of the tail is like the genuine, but the lobe to right of the centre one is about the same length as the lobe to left of the centre one; though, in the genuine, the right lobe is decidedly longer than the left one. With these exceptions, the stamp is a very accurate copy of the genuine, but the background has not taken the ink well, and is spotty.

Thirteenth Forgery.

Of this I have only the 60 crazie, in dull red-brown. Lithographed, on thin, soft, rough, yellowish-white wove paper, watermarked with part of a coronet. The cross on the lion's crown is to left of the T of POSTALE, as in the genuine. There are three long dashes, or hyphens, in the base of the crown, in place of the three pearls of the genuine. The slit of the nostril is very nearly as long as the mouth, instead of being decidedly shorter. The semicircle on the cheek-bone has too flat a curve, and is too long. The toes of the hind foot are too acutely pointed, and not curved enough. The front leg is hidden by the postmark, but I fancy the dots on it are not like the genuine. The right lobe of the tail is no longer than the left lobe. The ornaments in the right upper, and left lower corner are simply four-leaved florets, with a white dot in the centre. The C of TOSCANO is almost exactly like a G.

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 $\frac{1}{4}$ inch high. Also one somewhat like 95.

First Forgery.—29, 100.

Second Forgery.—51. Also P.D., in letters $\frac{3}{4}$ inch high.

Third Forgery.—A *very* small copy of 41, with the bars only $\frac{1}{2}$ inch long.

Fourth Forgery.—Some red blotches.

Fifth Forgery.—51.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—1 (dated 27 Ago. 1859). 42, without numerals; 51. Also uncancelled.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—Uncancelled. Also one somewhat similar to 95.

Tenth Forgery.—1 (dated Firenze, 11. I. 51); also Livorno, . . . 1854). Also uncancelled.

Eleventh Forgery.—1. Also uncancelled.

Twelfth Forgery.—1.

Thirteenth Forgery.—A blotch.

REPRINTS OF THE ABOVE ISSUE.

(Official Forgeries?)

Bacon's book says that "in 1866, the 2 soldi and 60 crazie were re-printed, on bluish wove paper, watermarked with crowns and lines in the sheet, and with yellowish-white gum. The labels used for both values (I think he means the value-labels) have been newly engraved, and differ in type from those of the original stamps; that of the 60 crazie has the numerals and the letters of the word CRAZIE too large. The colour of both reprints is much too brown, and the impression is too blurred and heavy."*

Besides these re-engraved "reprints," there is a full set of ordinary reprints, on white wove, unwatermarked paper, but Dr. E. Diena declares that these are printer's proofs.

Issue of 1 January, 1860..

1, 5, 10, 20, 40, 80 Centesimi, 3 Lire.

Genuine.

Engraved in *épargne*, on rough, greyish-white wove paper, watermarked with ellipses, as in Fig. 3, page 559. The centre of the cross on the crown is well to the left of the centre of the T of POSTALE. The circlet at the base of the crown shows five very small, white pearls, and there are two pearls in the arch, under the cross. The top corners of the shield are 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 are fastened. The said collar is usually very indistinct, and would hardly be noticed at a first glance. The Golden Fleece itself,



below the bottom of the shield, does not in the least resemble any animal. It is a thin, arched white line, from each end of which hangs a thing like a sloping 8. Inside the arch, there are two sloping patches, like a moustache, with a division in the centre; and, passing through the bottom edge of the mantle, there is a vertical patch; so that the whole is somewhat like an old man's face, with white hair at the temples (formed by the two 8's), a white moustache and white imperial, but no eyes or nose. The knots or rosettes, or whatever they are called, where the mantle is looped up, near the first L of BOLLO, and the T of TOSCANO, are nearly alike: each of them roughly resembles a three-arched crown, with the centre arch defective. In each of these knots, there are three white dots, besides the oblique patch which I have likened to a defective arch. At the neck of each knot there are two white lines sticking out—apparently the strings, with which the knot has been tied up. In each of the four compartments of the shield, there are five vertical, coloured lines. In the upper compartments, the line nearest the cross is a shade wider than the rest, and the same is the case in the right lower compartment. There are no vertical, fringing-lines in the mantle, between the crown and the top of the shield; but the whole mantle shows a number of irregular, white specks. The vertical side-folds of the mantle can be traced down, as low as the level of the middle of the N of FRANCO, and the very end of the N of TOSCANO. The corner-ornaments are the same as in the first issue. No part of the mantle touches the frame any-

* Westoby says, of these two values: "The printing-blocks of the two stamps were not in existence, and the blocks of some of the other values were made use of, by altering the lower inscription. In the 60 crazie, the numerals were too small and the letters too thick."

where ; nor does the cross on the crown touch the outline of the frame above it. In the rare 3 lire, there is a stop after the 3, level with its centre, and another stop after the 17, level with the bottom of the T.

First Forgery.

Of this I have the 5, 20, and 80 centesimi. Coarsely lithographed, on medium, to thick, rather rough, yellowish-white wove paper, no watermark. There are some indistinct projections, like a couple of balls, on the crown, where the cross ought to be ; the larger of the two being well to the right of the centre of the T of POSTALE. The central arch of the crown is so blotched, that the pearls cannot be made out. In the genuine, there are two unoutlined pearls, on a coloured ground. There are three (and sometimes four) white pearls in the base of the crown, the centre one being very much larger than the others. The collar of the Golden Fleece round the shield is much too white and distinct, but it is very badly drawn. The ornament of the Golden Fleece itself, below the shield, slightly resembles the (arched-up) skeleton of a dog, or some other animal, with a white ball for a head, and a thick tail ; the two feet of the animal touch the bottom outline of the mantle. The looped-up, left upper corner of the mantle contains only two white, oblong dots ; the right upper corner has three white dashes, or hyphens. In the genuine, the inner string of the left-hand looping points to the centre of the crown, and the inner string of the right-hand looping points to the base of the crown. In this forgery, the left inner string curls up, so that it points towards the P of POSTALE, while the right inner string curls up, so as to point to the top of the loop of the mantle. The vertical, coloured lines in the four compartments of the shield are very much thinner than the genuine ; the broadest of them being, respectively, the outer one in the right top compartment, and the outer one in the left bottom compartment. The left vertical side-fold of the mantle only reaches down level with the end of the N of FRANCO. The lower outline of the mantle is too white and too prominent.

Second Forgery.

Lithographed, rather better than the first forgery, on medium, to thick, smooth, yellowish-white wove paper, no watermark. I have the 5, 10, 20, and 40 c. of this type of counterfeit. Instead of a cross, there is a large, and very distinct white, circular ball on the top of the crown, and it is far to the right of the centre of the T of POSTALE ; so far as to be almost under the space between the TA. The centre arch of the crown contains three pearls with coloured outlines, on a white ground, instead of two unoutlined pearls on a coloured ground. The top corners of the shield are splayed out, instead of having two white lumps. The collar of the Golden Fleece does not join either of the splayed-out corners. The Golden Fleece, at the bottom of the mantle, is a skeleton animal, like that of the first forgery, but with very much longer legs. The loop at the left top corner of the mantle contains two large, oblong, white dots, and the inner string of this loop curls round, so as to join the loop itself. The loop at the right top corner of the mantle contains a small, white dot, above two dashes or hyphens ; and the inner string curls round, so as to almost touch the loop. There are a number of vertical, white lines, like a fringe, in the mantle, above the top of the shield, and the rest of the mantle shows a number of short, white lines, some vertical, some sloping, in place of the irregular, white specks of the genuine. The vertical side-folds of the mantle, on the right side, reach down to level with the beginning of the last O of TOSCANO.

Third Forgery.

Of this I have the 40 and 80 c. Lithographed, on thick, rough, yellowish-white wove paper, no watermark. The cross on the crown is distinct, but it is far to the right of the centre of the T of POSTALE. There are no pearls at all in the circlet at the base of the crown; and there is only one (hardly visible) pearl in the centre arch. There are no white knobs at the top corners of the shield. The collar of the Golden Fleece is an easy test. In the genuine (when visible), it is a very elaborate, ornamental chain. In this forgery, it is simply a set of plain, white rings, not touching each other; and the ornament hanging from it is a large, white figure 8, upside down, the head hanging down below the bottom of the mantle. The knots at the upper corners of the mantle have no white dots in them, and there are no white strings. Above the shield, there are a number of very short, vertical white lines, forming a fringe. There are nine rather large white dots in the mantle, in the lower half, following the curve of it. These are to represent the irregularly-placed white specks all over the mantle in the genuine. The vertical side-folds of the mantle can be traced down as far as the level of the beginning of the N of FRANCO, and the middle of the A of TOSCANO. Each corner-ornament consists of four white petals, with a white dot in the centre. The C of FRANCO has an ordinary tail, without the serif of the genuine, and the C of TOSCANO ditto.

Fourth Forgery.

Of this I have only the 3 lire. Lithographed, in pale ochre-yellow, on thick, hard, fairly smooth, white wove paper, watermarked with very distinct ellipses. The centre of the cross on the crown is only *very* slightly to the left of the centre of the T of POSTALE. The white pearls in the circlet, at the base of the crown, seem to vary; as I have a strip of four stamps, on which the pearls are, respectively, 6, 4, 3, 3; but 3 seems to be the normal number. I can only make out one pearl in the centre arch. The right-hand end of the ornament of the Golden Fleece touches the bottom of the mantle. There is one white dot in the left-hand knot of the mantle, and the right-hand knot shows two white dots. An easy test is that the inmost, coloured vertical line above the right arm of the cross in the shield, and the similar, inmost coloured vertical line below the said right arm, are both *much broader* than the rest of the lines—quite twice as broad. The inner strings of both knots of the mantle are loops, instead of lines. The short, vertical, white fringing-lines, in the mantle, above the top of the shield, which are scattered and hardly visible in the genuine, are very distinct and beautifully regular in this forgery. The vertical side-folds of the mantle hang down to about level with the end of the N of FRANCO, and the beginning of the N of TOSCANO. In the corner-ornaments, the white rings are too prominent. The right side of the mantle touches the frame by the C of TOSCANO. The stop after the 3 in the bottom label is very small. There is a faint stop after LIRE, and a still fainter one after IT, so that the inscription reads 3· LIRE. IT.; instead of 3· LIRE IT.

Fifth Forgery.

Of this I have the 1 c., in dull violet, 5 c., dull slate, and 40 c., deep carmine. Engraved in *épargne*, on thick, hard, wove or transversely-laid paper, no watermark. The design looks nicer than the genuine, but can be easily detected. The crown is a long way below the top frame; and there is a neat, perfectly distinct white ball or pearl on it, instead of the cross; and this pearl is under the centre of the space between ST of POSTALE. The three *fleurs-de-lys*, from which the arches of the crown

spring in the genuine, are absent in this forgery, and there are no pearls in the circlet at the base of the crown. The collar or chain of the Golden Fleece is absent, its place being taken by two dotted oblique lines, running obliquely down from the knots of the mantle, to the "thing" at the bottom of the mantle. This "thing" is intended for the ornament of the Golden Fleece, but is simply a somewhat oval ring, half showing above, and half below, the bottom of the mantle. In each knot of the mantle there is one white line, and there are no strings to the knots. The vertical, coloured lines, in the four compartments of the shield, are a great deal thinner than the genuine. There is no sign of any vertical fringing-lines above the top of the shield. The side-folds of the mantle come down as low as the level of the beginning of the A of FRANCO, and the middle of the last O of TOSCANO. The ornaments in the corners are white St. Andrew's crosses, without any rings. The letters of the various inscriptions are too tall, being $1\frac{3}{4}$ mm. high, instead of $1\frac{1}{2}$ mm. The head of the F of FRANCO touches the R, and there is no serif to the tail of the C of that word, or that of the C of TOSCANO.

Sixth Forgery.

Of this I have only the 3 lire. It is very like the fourth forgery, only it is engraved in *épargne*, in dull yellow-ochre, on medium, white wove paper, watermarked with ellipses. The lettering, the frame-lines, and the white cross are all decidedly *embossed*. The cross on the crown is centrally under the T of POSTALE. There seem to be three short dashes in the circlet at the base of the crown. The Golden Fleece and the collar and chain are extremely faint, but seem to be tolerably well copied. As far as I can make out, there are no white dots in the right-hand knot of the mantle, and only one dot in the left-hand knot; and I cannot see any strings. The inmost vertical, coloured line, in each of the right-hand compartments of the cross, is broader than the rest. The vertical fringing-lines above the shield, though very faint, are evidently much too long, and almost touch the top of the shield. I can only see one white speck in the mantle, near the N of FRANCO. The vertical side-folds of the mantle come down as far as the level of the beginning of the N of FRANCO, and about the beginning of the N of TOSCANO. The upper corner-ornaments are almost invisible. The mantle seems to touch the frame near the A of TOSCANO, but I am not sure about this. The stop after the 3 is like the genuine, but too near to the 3. There is a small stop after LIRE, and another almost invisible one after IT. I think the embossing of the white parts (caused by the pressing of the dark parts into the paper) is a good test for this counterfeit.

Seventh Forgery.

Of this also I have only the 3 lire. Engraved in *épargne*, in brownish-yellow, on thick, hard, white wove paper, watermarked with ellipses. The white parts of the stamp show the same embossing as the sixth forgery. There is a ball, or rather a white comma, on the top of the crown, and it is to the right of the shaft of the T of POSTALE. There are no pearls in the circlet at the base of the crown; and the crown itself is hardly visible. I cannot see any sign of the collar, or of the ornament of the Golden Fleece. The knots of the mantle do not seem to have any white dots in them, and no strings are visible. The inmost vertical lines, in the right-hand compartments of the shield, are broader than the others. I cannot make out any fringing-lines above the shield, or any white specks in the mantle; and the side-folds of the mantle are so faint, that it is impossible to see how far they hang down. The corner-ornaments

are usually filled in with colour, so that, except for the embossing, they would be solid squares of colour. There is no stop after the 3, but there is one after *LIRE*, and another after *IT*.

NOTE.—In some of the “watermarks” of the above counterfeits it is plainly evident that they were impressed, after the paper was made, instead of being done during the manufacture. I conclude that after being impressed, the “watermarks” are flattened out. In the fourth forgery, it is easy to see (by holding the stamp obliquely in front of the light) that the ellipses have been impressed from the front of the paper.

POSTMARKS.

Genuine.—As before. Also 1, small.

First Forgery.—P.D., 10 mm. high. Also 38 (no numerals); 41; 98.

Second Forgery.—1, large; 23; 38 (no numerals). Also P.D.

Third Forgery.—38 (no numerals); 41.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—38 (no numerals); 51. Also uncanceled.

Sixth Forgery.—Uncanceled.

Seventh Forgery.—42 (no numerals); 80. Also 29, with *ASCIANO 4 AGO. 1860*.



UNITED STATES.

I have accumulated a good many forgeries of this country since my second edition appeared, but unfortunately of some of them, notably a parcel of envelopes, I have not been able to procure genuine specimens for comparison, so I shall be obliged to omit all notice of them.

POSTMASTERS' STAMPS.

NEW YORK.

Issue of 12 July, 1845. 5 Cents, black.

Genuine.

Engraved in *taille-douce*, on rather thin, hard, grey or white wove paper; also on white, *pelure* paper; also on ribbed paper; also with part of a watermark, in large, Roman capitals. The iris of each of Washington's eyes is shaded by horizontal lines, and there is a distinct, black pupil in the centre of each iris. There is a dark lump, projecting from the back of the neck, which is evidently part of the bow which ties the queue. It is shaded by very thick, oblique lines, running down from left to right, crossed by much thinner, oblique lines, running down from right to left. The spaces between these crossed lines are diamond-shaped, and each diamond has a very fine line running down through it, from left to right. The lips are shaded by oblique lines; but there is a blank spot in the centre of the lower lip. The left corner of the mouth



(right side of the stamp) turns down considerably, so as to point towards the S of CENTS. The face is shaded nearly all over. There is no vertical line from the nose to the centre of the upper lip. The collar of the coat evidently ends above the vertical stroke of the E of CENTS; the triangular piece above the C of this word is plainly part of the waistcoat. The projecting end of the white cravat is plainly visible above the E and C of FIVE CENTS, and it has a little cross-shading, as well as the diagonal shading. There is an unshaded, white ball in the right top corner of the stamp. In the left bottom corner, there is a white triangle, shaded by six short lines, which touch the left outline of the stamp, but do not reach more than half-way across the triangle. The similar triangle in the right bottom corner of the stamp has only three lines of shading, and they go right across the triangle. The letters of NEW, in the left top corner of the stamp, are all joined together at the top: and the letters ORK of YORK, in the right top corner, are all joined together at the bottom. The outermost peak of the hair, or wig, on the left side of the stamp comes between the seventh and eighth vertical lines of the background, counting from the left edge of the oval, the first of these lines being very close to the said edge. The outermost peak of the hair, on the right side of the stamp, comes between the fifth and sixth vertical lines of the background, counting from the right-hand edge of the oval. The background, in the medallion, is formed by regular, crossed vertical and horizontal lines. These lines are sufficiently far apart to be seen plainly without a microscope.

First Forgery.

Nicely engraved in *taille-douce*, on thick, bluish-grey wove paper. There are no horizontal lines of shading in the iris of either eye, and the pupils are scarcely visible. There is no white gap in the centre of the oblique shading of what would be the red part of the lower lip. The left corner of the mouth (right side of the stamp) does not slope down so much as the genuine, and if prolonged downwards, it would pass far above the CENTS-label. The ribbon of the queue at the back of the neck is shaded like the genuine, but the oblique lines, running down from right to left, are as thick as the other lines, instead of being much thinner. The triangular piece of waistcoat, above the C of CENTS, is not distinguishable from the collar of the coat. The white ball in the right top corner of the stamp has a minute, oval ring in its centre. The white triangle in the left bottom corner of the stamp contains four oblique lines of shading; they do not touch the left outline of the stamp, but three of them are drawn to touch its bottom outline. The triangle in the right lower corner of the stamp contains four lines of shading, three of them being drawn across the triangle. The top of the E of NEW does not actually touch either the N or the W, and the foot of the R of YORK does not touch the O. The crossed lines of the background are drawn very close together, so that a microscope is required, to see that the ground is not solid. The word FALSCH is engraved, in small letters, across the base of the cravat.

Second Forgery.

Coarsely lithographed, on thick blue, or very thick white wove paper, ungummed. The crossed lines of shading of the bow of the queue are drawn in such a way that the white parts are squares, instead of diamonds. Both sets of lines are of equal thickness, and there are no fine lines across the little squares. The iris and pupil of each eye are one solid mass. There is no shading at all on the under lip, except a single dot

near the left corner of the mouth. The said corner is horizontal, instead of being curved downwards. All the central part of the face is quite white, without the dotted lines of shading. The corner of the waistcoat is nearly square, instead of triangular, and it is above the CE of CENTS, instead of above the C only. The bow of the cravat, above the E of FIVE, has very thick, dark outlines. There is a black space in the right top corner of the stamp, where the white ball ought to be. The white triangle in the left lower corner has a blotch of three very short lines in it, and the triangle in the right lower corner is all white, with a curved top outline. The W of NEW is widely separate from the E. The letters of YORK are shaded by dots, instead of transverse lines. In both these words, the secondary outlines of the letters are lacking. The outermost part of the hair on the left side of the stamp comes between the seventh and eighth vertical lines from the left, as in the genuine, but these lines are irregularly drawn. The outermost part of the hair, on the right side of the stamp, comes between the eighth and ninth vertical lines from the right. In the background to the medallion, the vertical lines are very irregular, some of them being altogether missing, below the P of POST.

Third Forgery.

This is exceedingly poor. Very coarsely lithographed, on medium, white wove paper, the front of which is covered with a pale buff, or a dull, sage-green wash. The bow of the queue at the back of the neck is usually a solid, black mass. The iris and pupil of each eye are also a solid, black mass. There is no shading at all on the lower lip, and the left corner of the mouth is horizontal. There is hardly any shading on the face, except round the mouth, which shows a number of irregular dots, as though Washington had forgotten to use his razor. There is a strong vertical line coming down from the nose towards the upper lip. The coat and waistcoat seem to be all one. The bow of the cravat, above the VE of FIVE, is not tall enough, and shows only oblique lines of shading. There is no ball in the right top corner, and no definite triangle in either of the lower corners. The letters of NEW are all separate and solid; the letters of YORK are also solid, and the R does not touch the O. The background of the central medallion is formed by crossed, oblique lines, very irregularly drawn. The frame of the stamp is double, all the way round.

Fourth Forgery.

Lithographed, even more coarsely than the counterfeits already described, on green-faced, medium, white wove paper. The bow of the queue cannot be distinguished from the back of the coat. The iris of each eye is not shaded, and contains an oblong, black dot, by way of pupil. The lower lip has only two or three dots for shading. The left corner of the mouth (right side of the stamp) is a long, wavy, horizontal line, reaching almost into the cheek. The shading on the face consists of very irregular dots, leaving several places bare. The waistcoat, above the E of FIVE, is plainly part of the coat. There is no bow to the white cravat, no white ball in the right top corner, and no triangle in either of the lower corners. The letters of NEW and YORK are all solid, and all separate from one another. The background of the central medallion is composed of exceedingly irregular, crossed, oblique lines; and just below the hair, on the right side of the stamp, the lines are not crossed. Like the third forgery, this counterfeit has a double-lined frame all round.

POSTMARKS.

Genuine.—I have no cancelled copy, but my specimens are initialled in red, A.C.M., or R.H.M.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—10, or uncanceled.

Fourth Forgery.—10.

REPRINTS.

Reprints were made in 1862, on bluish-white wove paper. Originals measured $20\frac{3}{4} \times 27\frac{3}{4}$ mm., the reprints $20\frac{1}{2} \times 28\frac{1}{4}$ mm. Originals are $1\frac{1}{2}$ mm. apart on the plate, reprints $2\frac{1}{2}$ mm.

PROVIDENCE, RHODE ISLAND.

Genuine.

Engraved in *taille-douce*, on medium, rather transparent, greyish-white wove paper, yellow gum. The plate contained twelve stamps: eleven types of the 5 c., and one type of the 10 c. I have no forgery of the 5 c. The triangle in the left top corner contains three lines, pointing towards the centre; and the wide end of the triangle is crossed by five oblique lines, two of them blotched. The triangle in the right top corner shows six lines, pointing towards the centre of the stamp, and one short, horizontal line. The wide end of this triangle is crossed by a thick line and a thin line of about the same length, and a third, much shorter line. The triangle in the left bottom corner contains four lines, pointing towards the centre of the stamp. This triangle is crossed by three long lines—a thick one and two thin ones. The triangle in the right bottom corner contains three lines, pointing towards the centre of the stamp. This triangle is also crossed by three lines—a thick one and two thin ones. The square, white dot, at the top of the stamp, between the four white balls, has an unbroken outline all round it. The leaf-ornament to the left of the P of POST cuts into the round, white ball below it; and the leaf-ornaments in the right upper and lower corners both touch the white ball in the right-hand frame. The horizontal lines in the central oval are drawn too short to left of the head of the P of PROV, so that twelve of them do not touch the left outline of the oval. Of these said horizontal lines, ten pass clear above the O of OFFICE, twelve pass clear between the shadow of the said O and the V of PROV below it, twelve pass clear between the shadow of the V of PROV and the C of CENTS below it, and six pass clear between the said C and the bottom of the oval. The tongue of the first F of OFFICE is fully as long as the head; and the shadow of the head of the E of this word touches the outline of the oval. The two feet of the R of PROV are only separated by a very thin, vertical line, and the same is the case with the following R. My specimen shows a very thin, vertical guiding-line outside the right top corner of the stamp, and a horizontal line and a large dot at the left top corner of the stamp. The top leaf of the ornament in the right bottom corner is not forked, like the leaf above the ball, and it touches the ball.

**Forged.**

Lithographed, on rather thin, yellowish-white wove paper, ungummed. The triangle in the left top corner contains about four short lines, point-

ing to the centre of the stamp, and it is crossed by four long lines, the one at the wide end being dotted. The triangle in the right top corner contains three lines, pointing to the centre of the stamp, and is crossed by four lines, three of them close together. The triangle in the left bottom corner contains about three lines, pointing to the centre of the stamp. This triangle is crossed by two thin lines, blotched together, and a third line further off. The triangle in the right bottom corner contains about six radiating lines, and is crossed by three lines, two of them close together, and one further apart. The square, white dot at the top of the stamp, above the O of OFFICE, has the left top corner of its outline broken. The leaf-ornament in the left upper corner, to left of the P of POST, does not go near the white ball below it. The leaf-ornaments above and below the ball in the right-hand frame are both forked, though only the upper one is forked in the genuine, and they do not go near the ball. The horizontal lines in the central oval are all drawn the whole way from side to side, so that there is no break in any of them, near the head of the P of PROV. Of these said horizontal lines, only eight pass clear above the O of OFFICE, ten pass clear between the shadow of the said O and the V of PROV below it, nine pass clear between the shadow of the V of PROV and the C of CENTS below it, six, as in the genuine, pass clear between the said C and the bottom of the oval. The tongue of the first F of OFFICE is shorter than the head, but not so short as that of the second F; the top of the E of this word does not go near the outline of the oval. There is a wide separation between the two feet of the R of PROV, and also between the two feet of the following R. There is usually a guiding-dot at each of the upper corners of the stamp.

POSTMARKS.

Genuine.—I have no cancelled copy.

Forged.—All my specimens are uncanceled.

REPRINTS.

Reprints were taken from the plate of these stamps in 1893, on hard, white, thin yellowish, and thick yellowish wove papers, and in 1898 on thin, tough, white wove paper, sometimes with *lilac* threads in the substance. The reprints have a large capital letter at the back of each stamp in yellow-brown, the combination of these letters on the entire sheet of twelve stamps forming the names "BOGERT DURBIN."

GENERAL ISSUES.

Post Office. 5 Cents, brown, red-brown, orange-brown.
Issue of August 5, 1847.

Genuine.

Engraved in *taille-douce*, on thinnish, to medium, grey-blue wove paper, brownish gum. The chief test is the piece of white shirt-front, coming from the cravat, over the *IVE* of *FIVE*. The annexed illustration gives a fair idea of it. It will be noticed that the left-hand outline of this white patch is, roughly, a straight line, pointing down towards the middle of the *F*, and without any V-shaped gap in the said outline. There is a long line of shading (broken, or very faint in the middle) on this white patch, near to the dark outline of the coat, and parallel with it, above the *E*. (There are also two other long, radiating lines of shading, but the



forgery has these two.) There are twelve horizontal lines of shading, of varying lengths, across the front of the cravat, under the chin. The long curl of *very* dark hair, which comes from below the left ear (right side of the stamp), is very spiral, and gradually decreases, almost to a point, reaching to above the space between FIVE and CENTS. The background of the central medallion is *very* much darker on the right side than on the left. The shadow of the head of the P of POST touches the O; and the corner of the shadow of the I of OFFICE *just* touches the C. The shadow of the head of the C of CENTS runs into the shadow of the tail. In the white outline, at the bottom of the stamp, below E CE of FIVE CENTS, are the initials of the engravers R.W.H. & E. The stamp measures 18 x 23 mm. from outline to outline.

Government Forgery.

(*Soi-disant* "Reprint.")

This official imitation is the only forgery that I have seen of this value; it is engraved in *taille-douce*, on rather thick, grey-blue wove or laid paper, ungummed, or with white gum. I have many specimens of the wove, but have not yet met with the laid paper. The left-hand outline of the piece of white shirt-front above the I of FIVE has a deep, almost V-shaped gap in it, apparently caused by the encroachment of a curl of the hair. Only just the *very* ends of the long line of shading on this white patch, parallel with the edge of the coat, can be seen. There are fourteen horizontal lines of shading across the front of the cravat, under the chin. The long curl of hair ending above the CE of CENTS is lighter in shade than the genuine, the spiral is not so marked, and the end seems to get wider, instead of more pointed, above the C. The background of the medallion is not much darker on the right side than on the left, and the left side very often has a slightly rubbed appearance. The shadow of the head of the P of POST is quite distinct from the O, and the shadow of the foot of the I of OFFICE is some distance from the C; the shadow of the head of the C of CENTS, except in very heavily-printed copies, does not run into the shadow of the tail. The engravers' initials, in the bottom outline, are much fainter than in the genuine; usually only the w is readable. The stamp measures $18\frac{1}{2} \times 22\frac{1}{2}$ mm.

POSTMARKS.

Genuine.—I have often seen this stamp postmarked, but do not remember the cancellation.

Forged.—Usually uncanceled, but I have one specimen postmarked with 22, in red.

Same Issue. 10 Cents, black.

Genuine.

Engraved in *taille-douce*, on thin, to medium, grey-blue wove paper. I have it also on grey paper, but I fancy the blue tint has either faded, or been discharged. Both the eyes of Washington are equally dark, and the pupil of each can be distinguished from the iris. The inner end of the broad, dark shading of the left eyebrow (right side of the stamp) stops short above the level of the eye, and there is no black blotch under the said eye. There is a distinct, dark, double chin, hanging over the top of the front of the cravat. The back of the cravat runs into an acute point, between the back of the coat-collar and the back of the neck; and part of the black bow, tying the queue, can be dimly seen in the



dark background, behind the coat-collar. The piece of the top of the waistcoat, above the E of CENTS, is quite distinct from the coat, and darker. The vertical outline of the other side of the coat-collar, above the S of CENTS, if prolonged downwards, would pass clear to the left of the said S, and cut into the foot of the T. There is a vertical line of division between the two head-strokes of the U, in the left top corner of the stamp, so that they do not join into one line across the top of the letter. The white part of the foot of the S in the right top corner does not touch the white part of the C below it. The O of OFFICE goes very near to the top of the stamp; it touches the second of the fine, horizontal lines above it. As in the forgery of the 5 c., the shadow of the head of the P of POST touches the O. The head of the X in the left bottom corner *almost* touches the left border of the stamp; and the shadow of the head of the X in the right bottom corner *almost* touches the right border of the stamp. The engravers' initials, R. W. H. & E., below N CE of TEN CENTS, are very distinct. The stamp measures 18 x 23 mm., as before. The following tests will be useful for the detection of the Government forgery. The lowest part of the hair on the left side of the face (right side of the stamp) has in its centre a minute, dark ring; and there is a still more minute, slightly oval ring inside this. The bottom of the cravat, under the ENT of CENTS, is simply bounded or cut off by the inner outline of the central oval; *i.e.*, the cravat itself has no bottom outline of its own.

First (Government) Forgery.

(*Soi-disant* "Reprint.")

I have not got this stamp, which is unfortunate; as, of course, it is more dangerous than any other counterfeit likely to be offered. Engraved in *taille-douce*, on bluish wove paper, ungummed, or with white gum. The two little concentric circles in the hair are absent. The bottom of the cravat, under the ENT of CENTS, has an outline of its own, in addition to the inner outline of the oval. The shading of the coat-collar, and that of the cravat, are not so distinctly separated as in the genuine.

Second Forgery.

This is a very poor affair, and not likely to deceive. It is badly lithographed, on thick, very yellowish-white wove paper; also on slightly thinner paper, the latter having the face coloured with a bluish-green wash. The left eye of the portrait (right side of the stamp) is large, very dark, and quite solid, and there is a large, prominent black blotch under the outer corner of this eye. The right eye is smaller, and grey, not black, and there is no pupil visible in the iris. The inner end of the left eyebrow (right side of the stamp) comes down to the level of the inner corner of the eye. There is no particular double chin. The back of the white cravat, where it ends, between the back of the coat-collar and the back of the neck, is quite blunt, instead of sharp, and joins the hair. The bow of the queue is not visible. The front edge of the coat-collar, above the C of CENTS, is quite white, instead of dark. The other vertical side of the collar, above the S of CENTS, if prolonged downwards, would cut through the very centre of the S. The top of the U, in the left upper corner of the stamp, is an undivided white bar, across the top of the letter. The white part of the foot of the S, in the right top corner, touches the outline of the C of OFFICE, below it. The O of this word is a *long* way from the top of the stamp, and there is a wavy line above it, instead of the horizontally-lined background of the genuine. The P of POST is a long way from the O, and the background is solid

behind these letters. The head of the X, in the left lower corner of the stamp, does not go near the left border, and the background is quite solid behind this letter. The shadow of the head of the X, in the right lower corner, is a very long way from the right border (the shadow of the foot of this X touches the border in both genuine and forged). The engravers' initials at the bottom of the stamp are absent. The stamp measures 19 x 20 mm. Besides the outline, close round the stamp, there is an extra one, 1 mm. from the other, all round.

POSTMARKS.

Genuine.—1, very large, in red. Also 100 in red, but of an oval shape, instead of round. Also pen-marked.

First Forgery.—I do not know whether this is ever found cancelled or not.

Second Forgery.—1, in black; also uncanceled.

Issue of February, 1857. 90 Cents, dark blue.

Genuine.

Engraved in *taille-douce*, on rather thick, white wove paper, perforated 15, 15½. The gum is brownish. The white portions of the stamp generally show a faint tinge of blue, owing to imperfect wiping of the plate. The stops after the letters U.S. are large, being nearly one-third of the height of the letters. The dark centre of the O of POSTAGE leans over very decidedly to the left. The foot of the T of this word is joined to the A. The cross-bar of the tail of the G is shorter on the inside than on the outside, and does not run in, to touch the inside of the back of the letter. The T of NINETY is properly shaped. There is a fairly wide gap between the head and the tail of the C of CENTS, and the T of that word is correctly shaped, but its head touches the N before it. The bottom outline of the stamp is composed of three fine, parallel, horizontal lines, very close together; and the arched, top outline of the stamp is also of three lines, but the middle one is thicker than the others. The white, curved beginning of the upper label, close to the U, is crossed by five short, faint, coloured lines; and the similar end of the label, close to the E of POSTAGE, is also crossed by five short lines. The background, behind the portrait, is composed of fine, horizontal lines, placed exceedingly close together, and apparently crossed by oblique lines; but it requires a good microscope to see this, and the background looks quite solid at a little distance. The nose of the portrait is shaded quite all over, and there are only about five or six dots missing, in the shading on the forehead. The upper lip, also, is shaded all over. There are numerous short lines of shading, sloping different ways, on the cravat, besides the thin, dark shading each side, down by the inside of the collar of the coat. There are eight fine white lines on the right breast of the coat, above the IN of NINETY; and nine similar, white lines on the other breast, above the NT of CENTS. One line, in each case, is very faint. There is a rather shapeless button on the left breast, centrally above the vertical shaft of the E of CENTS, and shaded by four oblique lines. The left eyebrow is not a regular arch, but is bent in the centre. The serif of the beginning of the U very nearly touches the side of the label to left of it.



First Forgery.

Lithographed, without any smear of ink, on medium, very white wove paper, perforated 12½. The colour is a *very* dark blue, a good deal darker than the genuine, and more of an indigo tint. The stamp is not gummed. The stops after U.S. are small, being not more than one-quarter of the height of the letters. The dark centre of the O of POSTAGE is upright; the foot of the T does not touch the A; and the foot of the tail of the G points downwards, instead of being rounded off. The head of the T of CENTS does not touch the N, and its left arm hangs down further than the right one. The bottom outline of the stamp is composed of two lines, the lower one a good deal thicker than the other; and the top, arched outline of the stamp is a single line, with traces of a second line, part of the way. The five short, coloured lines, across each curved, white end of the U.S. POSTAGE label, are absent. The background to the portrait is of crossed, rather thick, vertical and horizontal lines, *very* close together: being coarser, they are easier to see than the fine lines of the genuine. The nose is quite white, all down the front; and there is a somewhat circular patch of white on the forehead, above the left eye, where something like twenty-five dots of the shading are missing. There is very little shading on the upper lip. The cravat looks much too white and conspicuous, as there is hardly any shading on it except at the sides, close to the coat-collar. There are eight rather coarse white lines on the right breast of the coat, above the INE of NINETY, and about ten similar, white lines on the other breast, several of them being partly double. The button of the coat is small, white, and circular, with one line of shading in it; and it is too far to the left, so as to be almost above the space between the CE of CENTS. Both eyebrows are fairly regular arches. The U of U.S. stands well away from the end of the label to left of it.

Second Forgery.

Lithographed, in dull Prussian-blue, on thick, hard, bluish-white wove paper, coloured with a blue wash on the face, unperforated; yellowish gum. The stops after U.S. are slightly larger than in the first forgery. The dark centre of the O of POSTAGE leans over very slightly to the left, but not nearly so much as the genuine; the foot of the T does not touch the A; and the inner end of the cross-bar to the tail of the G runs in, so as nearly to touch the inside of the back of the letter. In the word NINETY, the top of the first N is joined to the I, though the genuine is not joined; and the left arm of the T hangs down a little lower than the right arm. The N and T of CENTS are not joined; and the S is upright, instead of leaning over very slightly to the right. The bottom outline of the stamp is a single line, which is continued, like a frame, right round all four sides of the stamp, though there is no frame in the genuine. The arched, upper outline, above U.S. POSTAGE, is also only one single line. There are no coloured lines across the two curved ends of this upper label. The background, behind the portrait, consists of rather coarse, horizontal lines, which can be easily seen. The nose is quite unshaded, all down the front; and some of my specimens have no shading on any part of it. A good deal of the forehead, also, has no shading, and the lips, part of the chin, and part of the cheek, near the corner of the mouth, are bare of shading. Each side of the turned-back corners of the coat-collar shows only one button-hole, instead of two distinct ones. There are about eight thin, white lines each side of the breast of the coat, but they are difficult to see. The button is very shapeless, and is shaded by four oblique lines, of varying thickness. It stands above the centre of the E of CENTS, instead of above the

beginning of that letter. The eyebrows are arched in a regular curve. The serif to the beginning of the U is a good way from the end of the containing-label.

POSTMARKS.

Genuine.—A pen-stroke. Also 1, very large, with name and date, in large capitals.

First Forgery.—A lithographed imitation of a pen-stroke.

Second Forgery.—22, 23.

Issue of September, 1861. 10 Cents, green.

Genuine.

Engraved in *taille-douce*, in shades of green, on white wove paper, perforated 12.

Bogus Colour.



I have no forgery of the 10 c., but the genuine stamp may frequently be met with in bright *blue*, instead of green. This change is easily effected by soaking in a common and well-known chemical, which changes all greens of this class into blue. It will be understood that the colour is not merely a blue-green, but an actual, unmistakable blue.

POSTMARKS.

Genuine.—As before.

Bogus Changeling.—The changed stamps have, of course, genuine postmarks.

Issue of July, 1863. 2 Cents, black.

Genuine.

Engraved in *taille-douce*, on rather thick, greyish-white wove paper, perforated 12. A few tests will suffice, as the forgery is very bad. There is a 2 in each upper corner of the stamp. There is a large stop after the U and the S, in the upper label, and the U does not break into the white line on which it stands. The U and the S in the lower corners of the stamp are formed of fine, vertical lines, and the U is joined together at the top, making a closed figure. The white collar, on the right side of the neck, near TWO, is shaded by horizontal lines. The coat-collar, waistcoat, and cravat are all easily distinguishable. The S in the right bottom corner does not run into the CENTS-label above it.



Forged.

This is a ridiculous affair, and I have only seen it lately (1906.) It is coarsely lithographed, in *purple-brown*, on thick, hard, yellowish-white wove paper. The easiest test is, that there is a 0 in each upper corner, instead of a 2. There is no stop after the U or the S, in the top label, and the U breaks into the white line on which it stands, entirely hiding that portion of the line. The U and the S, in the bottom corners of the stamp, are of solid colour, instead of vertical lines; and the S breaks into the CENTS-label, under the N, while the upper ends of the U are not joined together. The white collar on the right side of the neck, near TWO, is shaded by vertical lines. The coat-collar, waistcoat, and cravat cannot be distinguished from one another.

POSTMARKS.

Genuine.—Usually 29, larger.

Forged.—Uncancelled.

Issue of 1862. 3 Cents, scarlet.
Genuine.



Engraved in *taille-douce*, perforated 12. The type is the same as the ordinary 3 c. of this issue, but the colour is bright scarlet. It is a decidedly scarce stamp, catalogued at £18, unused.

Proof, with Forged Perforations.

I have lately come across a proof of the above stamp, in scarlet-vermilion, on fairly thick, very white wove paper, with bogus perforations, gauging 12 at the bottom, about 12, irregularly, at the top, 11 on the left side, and 10½ on the right side. The design, of course, is the same as the genuine, but the mixed perforation, instead of 12 all round, is an easy test.

POSTMARKS.

Genuine.—I have never seen the genuine cancelled.

Proof.—The above proof is uncanceled.

Same Issue. 24 Cents, purple.

Genuine.

Engraved in *taille-douce*, on medium, hard, greyish-white wove paper, perforated 12. There are a good many shades of colour: purple, reddish-purple, 1861; slate, lavender, dull purple, deep lilac, 1862-6; and violet for the official reprint of 1875, which was available for postage.



REPRINT (?).

I have a specimen before me, which agrees, line for line, with the genuine, so I conclude that, if not a proof, it is a reprint, though it is not the one mentioned by Bacon. Engraved in *taille-douce*, in a very brilliant, deep red-lilac, on very white wove paper, thicker and softer than the genuine, and perforated 10½ × 11½. This abnormal perforation will, of course, easily distinguish the stamp from the genuine.

POSTMARKS.

Genuine.—1, very large; 14, with two concentric circles in the centre, and no numerals; 18, 20, 76, 101.

Forged.—Uncanceled.

Issue of 1867. 3 Cents, with grille covering the entire stamp.

The 1, 3, 5, and 30 cents of the 1861 issue are catalogued, with the large *grille*, covering the whole stamp, but I have never seen any but the 3 c. This is priced at £6 10s., unused, and 35s., used; so it no doubt paid the forgers to imitate the *grille*.



Genuine.

The *grille* is struck from the back, so that the centres of the little squares are raised on the face of the stamp. The lines of squares are perfectly regular and parallel, and gauge 23½ each way.

First Forgery.

It will be understood that the stamp is genuine. The *grille* is struck from the front, so that the centres of the squares are raised on the back—just the opposite of the genuine. The lines of little squares are tolerably regular and parallel, like the genuine; but they gauge not quite $23\frac{1}{2} \times 25\frac{1}{2}$.

Second Forgery.

In this, also, the *grille* is struck from the front, so as to be embossed on the back. The lines of squares are not all truly parallel, and the squares gauge $27 \times$ about $26\frac{1}{2}$.

POSTMARKS.

Genuine.—I have only an unused specimen, but conclude that some of the postmarks already mentioned will be found.

First Forgery.—The stamp has a genuine postmark.

Second Forgery.—Uncancelled.

Issue of 1875-80. 2 Cents, vermillion.

This is the same design as the 2 c., brown, of 1873, printed by the Continental Bank Note Co., with the "secret mark" of a diagonal line under the ball of the scroll over U.S. The following are the varieties:—

1. June, 1875. Thin, hard paper, perforated 12.
2. Ditto, unperforated.
3. Ditto, with *grille*, $7\frac{1}{2} \times 9\frac{1}{2}$.
4. 1875. Special printing, on white paper, perforated 12, carmine-vermillion.
5. 1879. Printed by American Bank Note Co., on soft, porous paper, perforated 12, orange-vermillion.
6. 1880. Reissue, same paper, available for postage, perforated 12, scarlet-vermillion.

Genuine.

Engraved in *taille-douce*, varieties as above. The background of the central medallion is composed of crossed, oblique lines, which are plainly visible under the microscope. The portrait of Jackson has a fairly good-tempered look; there is no pupil to the eye, and the expression is not in the least glaring. The cut-off edge of the neck, above 2 CE, is shaded by distinct, horizontal lines. The sharp-pointed, left-hand end of the scroll, above T of TWO, does not touch the shaded outline of the oval to right of it, and the said shading is formed by horizontal lines. The tail of the 2 is not broken off from the rest of the numeral. Both inscriptions are in very fat letters, and there are extremely large stops after U and S, each stop being fully $\frac{3}{4}$ mm. wide. The curl of the upper scroll, above the space between US, is turned into a ball; and the similar curl, above the space between GE of POSTAGE, is also a white ball. There are three distinct oak-leaves and an acorn in the part of the oval above TWO, and four laurel-leaves in the part of the oval above CENTS. These are quite distinct. There is no patch of white above the said laurel-leaves. Further details are needless, as the counterfeit is extremely poor.



Forged.

Coarsely lithographed, in carmine-vermilion, on white-faced, brown card, with perforations gauging $12\frac{1}{2}$, *printed* in. The background of the central medallion is of solid colour, without any lines. Poor Jackson has been given a most ghastly, glaring expression. There is a dot for a pupil, low down on the ball of the eye. The cut-off edge of the neck above 2 CE is almost entirely solid, with traces of the horizontal lines. The pointed, left-hand end of the scroll, above T, touches the shading to right of it, and the said shading is quite solid. The tail of the 2 is broken off from the rest of the numeral, and the balls of the head and foot of it are not nearly large enough. The inscriptions are in thin, mean-looking letters, and the stops after U and S are merely white specks, instead of large balls. The curls of the upper scrolls, above US, and the G of POSTAGE respectively, are simply thin hooks, instead of balls. Only two of the oak-leaves above TWO are distinct, and there is no acorn. Both leaves touch the shading to right of them, which seems to be solid, instead of horizontally lined. The laurel-leaves, above CENTS, are extremely indistinct, and touch the shading to left of them, which is also solid, instead of horizontally lined. There is a long, vertical patch of white, above the laurel-leaves, which is not visible in the genuine. This miserable counterfeit is not at all likely to deceive.

POSTMARKS.

Genuine.—1, very large. Also a cancellation like 11, but with the circles very much thicker. Also 19, 20, etc.

Forged.—Something like 23, but with the outer oval broken, between each pair of lines. I think this cancellation is *lithographed* on the stamp.

Issues of 1870-82. Three Cents, green.

The following are the varieties:—

1. 1870-1. Printed by the National Bank Note Co., on thin, hard paper, perforated 12, with *grille*, $8\frac{1}{2}$ to $9 \times 10\frac{1}{2}$ to $11\frac{1}{2}$ mm.; no secret marks.
2. Ditto, but without *grille*.
3. May, 1873. Printed by the Continental Bank Note Co., same paper, perforated 12; with secret marks.
4. Ditto, with *grille*, $8 \times 9\frac{1}{2}$ mm.
5. 1875. Special printing, in deeper and brighter colours, on white paper, secret marks, no *grille*, perforated 12. (To complete sets for the Centennial Exhibition.)
6. 1879. Printed by the American Bank Note Co., on soft, porous paper, secret marks, perforated 12.
7. 1880. Special printing, paper as in No. 6, perforated 12. Reissue, available for postage.
8. 1881-2. Re-engraved die, perforated 12.

I have not troubled to take up any of my fast-diminishing space with a description of the secret marks, etc., as those of my readers who are not acquainted with them will find them in my publishers' catalogue.

Genuine.

Engraved in *taille-douce*, varieties as above. The background of the central oval is formed of horizontal lines, set very close together. The white line, surrounding this oval, is about the same thickness all the way

round. There is a partly-shaded, white ball, outside each end of the label containing U.S. POSTAGE, and each ball adheres to the centre of the horizontal end of the label. The stops are very large, and transversely oval in shape. The feet of the T and A of POSTAGE are joined, and the tail of the G is nicely shaped. The C of CENTS is as tall as the rest of the lettering. All the letters of both inscriptions are short and fat, 1 mm. high; and the fat, sharp hook of the head of the large 3 is the same shape (though, of course, reversed) as that of the tail. The shading outside the lower half of the central medallion varies in thickness, but, even in the re-engraved stamps, if prolonged into the lower label, it would only cover the top half of the final E of THREE, and *just* touch the left top corner of the E of CENTS. The outer edge of the stamp, down the left side, is formed by horizontal lines only; the outer edge, down the right side, shows vertical, as well as horizontal lines.

Forged.

Typographed (?), in pale *lilac*, on white-faced, enamelled brown card. The background of the central oval has the horizontal lines much too far apart, and they are crossed by oblique lines, which are not visible in the genuine. The white line, surrounding this oval, is much thinner under U.S. POSTAGE than elsewhere. The balls adhering to the outer ends of this upper label are not opposite to the centres of the ends, but too near to the outside in each case. The stops are small and round. The T and A of POSTAGE do not touch, and the tail of the G is of a very ugly shape. The C of CENTS is very much shorter than the following E. All the letters except this C are too tall, being quite $1\frac{1}{2}$ mm. high. The tail of the large 3 has a sharper hook than the head, and the central tongue of the said 3 points half-way between the middle and lower limbs of the last E of THREE; though, in the genuine, it is exactly level with the bottom of the E. The shading outside the lower half of the central medallion gets very much too wide at the bottom; so that, if it were carried down, it would cover half of the first E, and the whole of the second E of THREE, and the whole of the C, and most of the E of CENTS. The outer edge of the stamp shows vertical and horizontal lines, both on the right-hand edge and on the left.

POSTMARKS.

Genuine.—As before.

Forged.—My specimen is uncanceled.

Issue of 1894-5. 2 Cents, scarlet.

(Type similar to annexed illustration.)

Genuine.

Engraved in *taille-douce*, on thick, hard, white wove paper, perforated 12. There are three types of triangles in the upper corners; the forgers have imitated type B, here given. The background of the central oval is formed by horizontal lines, crossed by oblique ones, all very accurately drawn. The engraver has given Washington a well-marked double chin. The mouth, lips, and chin, are shaded all over, without any white patch anywhere. In the upper label, all the letters of UNITED, except the final D, are joined together at the top, and the letters TED are joined at the bottom. The letters TATE of STATES and



TAGE of POSTAGE are also joined together at the bottom. The shading below the bottom of the central oval, above CEN of CENTS, is composed of vertical lines, through which can be seen some of the horizontal lines of the general background. The lighter portion of the background, below CE of CENTS, is a white triangle, containing three horizontal lines; and the sharp point of the triangle very nearly touches the bottom of the stamp. The bottom edge of the stamp is not solid, but formed by four thick, horizontal lines. The right and left borders of the stamp are also formed by horizontal lines, which are perfectly distinct. The lettering is not spotted anywhere, and is clearly drawn.

Forged.

Lithographed, on thick, white wove paper, rather coarser in grain than the genuine, nicely perforated 12. The corner-triangles are type B, as already stated. The background of the central oval is poorly done, more than half of it being quite solid. There is no real double chin; the front of the upper lip and the point of the chin are quite white, and there is a dark spot in the lower lip, not shown in the genuine. None of the letters of the inscriptions touch each other anywhere, except the TE of STATES, which are joined at the top. There is a large, coloured blotch, obliterating part of the said E, and breaking into the white line above it, in my specimen; I think it is very probable that this may appear in all the forgeries, but of course I am not certain of this. The shading, below the bottom of the central oval, and above CE of CENTS, is perfectly solid. The light-coloured triangle below CE of CENTS has its point broken off, so that it looks like a semicircle, and it does not go near the bottom of the stamp. The bottom edge of the stamp is of solid colour, and the right and left borders of the stamp are also solid in many places. I have only seen this forgery lately (1906), and it was labelled "Chicago Forgery," so I conclude it hailed from that city.

POSTMARKS.

Genuine.—101, smaller. Also a lettered oval. Also the flag postmark.

Forged.—My specimen is uncanceled.

Department of State. 5, 10, 20 Dollars, black and green.

Of these scarce stamps, I have two different counterfeits, and a fake.

Genuine.

Engraved in *taille-douce*, in blue-green and black, on medium, hard, white wove paper, perforated 12. The background of the central medallion is formed by horizontal lines, crossed by oblique lines, from right to left, and from left to right; the medallion itself is usually fairly centred. The white feet of the letters EPARTMEN, at the top of the stamp, are all joined together. There is no vertical line of the background down the centre of the space between the two legs of the U, in the left lower corner. The lower boundary of the shadow, under the U.S. of A., in the right lower corner, undulates, according to the shape of the letters, as in the similar shadow in the left lower corner. Each side of the stamp, there is a bundle of rods (lictors' *fusces*), tied together by crossed ribbons, like a St. Andrew's cross, at the top and bottom. Each ribbon is divided, lengthways, by



a line down its centre. Calling them crosses, for convenience: in the left upper cross, the upper half of the left upper arm shows two faint, vertical lines of shading at each end, and the lower half of this arm is shaded by six vertical lines in the left lower cross; the upper half of the left upper arm shows six very faint, vertical lines of shading, so faint that it is practically white; and the other arm, which runs across this, shows five, rather thick, vertical lines at the top end of its upper half, and two lines at the lower end. The lower half of this long arm is deeply shaded. In the right upper cross, the upper half of the left upper arm shows three faint, vertical lines at the top end, while the lower half of this arm has six strong lines of shading. The long arm, crossing over it, shows seven vertical lines of shading near the top end, and two lines near the bottom end of its upper half, while the bottom half is deeply shaded all along. In the right lower cross, the top half of the right upper limb has five lines of shading; the top half of the left lower limb has three lines at the upper end, and two, wide apart, at the lower end. The upper half of the long limb, crossing over this, has three lines at its top end, and five strong ones at the bottom end. The top outline of the stamp, above RTMEN of DEPARTMENT, is only about twice as thick as the upper outlines of the corner-triangles, each side of it. The edge of Seward's lower lip is shaded by about four lines; and all the strong, oblique lines of shading in the cut-off base of the bust are plainly thicker in the middle than at the ends.

First Forgery.

Nicely engraved, in *taille-douce*, in yellow-green and black, on thick, yellowish-white wove paper, perforated 11½. The word FACSIMILE is printed in the curve, between DEPARTMENT and STATE. This word is frequently scratched out, pen-marked, or postmarked by fraudulent sellers. The central medallion is often very badly centred. There is a slight line of separation dividing the feet of the RT and TM of DEPARTMENT from one another. There is a vertical line of shading of the background visible right down the centre of the space between the two legs of the U, in the left lower corner. The lower boundary of the shadow under the U.S. of A., in the right lower corner, is horizontal, except for one wedge-shaped gap under the stop, after the U. In regard to the St. Andrew's crosses, formed by the crossed ribbons already described, the left upper cross has the whole of its left upper arm quite unshaded, and the long arm which crosses over it has its upper half quite unshaded, with the exception of one line at the top end, and three lines at the bottom end, and the shading on the lower half of this long arm is very light. The left lower cross has both halves of its left upper arm unshaded; the whole length of the long arm crossing over it has its upper half unshaded, and its lower half very lightly shaded. In the cross in the right upper corner, the left upper arm has its upper half quite unshaded, and its continuation in its right lower half is also unshaded; the long arm which crosses over this has its upper half unshaded, except for about three faint, vertical lines at the top end. The cross in the right lower corner has the upper half of all four arms unshaded, and the lower halves very slightly shaded. The top outline of the stamp, above RTMEN of DEPARTMENT, is *very* much thicker than the top outlines of the corner-triangles each side of it. In the portrait, the top edge of the lower lip is absolutely unshaded. The strong, oblique lines of shading on the cut-off edge of the bust are pretty well the same thickness for their whole length, instead of tapering at the ends. There are other small differences, but I hope the above will be sufficient for the detection of this counterfeit.

Second Forgery.

Lithographed, in yellow-green and black, on thick, hard, white wove paper. There is a wavy line all round the stamp, to imitate perforations, but in addition to this, and irrespective of it, the stamp has been perforated about 14. This is a very poor affair, compared with the other, and it has the word **FALSCH** in rather large letters, printed across the **TATE** of **STATE**. The central medallion, in my single specimen, is printed far too much to the left. This said medallion affords an easy test, as the background is composed of very thick, horizontal lines, *without* any oblique lines crossing them. In the word **DEPARTMENT**, the feet of the letters do not touch each other anywhere, and they are on a solid, instead of a lined ground. The letters **U.S. of A.**, in the lower corners, are also on a solid ground, instead of a lined one. The St. Andrew's crosses formed by the ribbons are all alike; that is to say, there is no longitudinal division in any of the arms, and each arm is shaded with vertical lines for its whole length. The top outline of the stamp is the same thickness all the way along, from corner to corner. There are numberless other differences, but those already described will be found quite enough for the detection of this forgery.

Faked Stamp.

I have a curious fake of the ten dollars. It is a proof on cardboard, which has been peeled or thinned down in some way, and then perforated 12, nearly. The result is an apparently genuine stamp, on paper somewhat thinner than the normal.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—19.

Second Forgery.—Uncancelled.

Faked Stamp.—Uncancelled.

REPRINTS.

These stamps, together with the other departmentals, were reprinted in March, 1875, on hard, white wove paper, perforated 12, and surcharged **SPECIMEN** in small block capitals.

NEWSPAPER STAMPS.**Issue of 1865. 5, 10, 25 Cents.**

The following are the varieties:—

1. White wove paper, with coloured border; 5, 10, 25 c.
2. Ditto, with white border; 5 c.
3. Pelure paper; coloured border; 10, 25 c.
4. Ditto, with white border; 5 c.

5 Cents. Genuine.

Engraved in *épargne*, perforated 12; varieties as above. From the fine, horizontal white line at the very top of the stamp, to the similar

horizontal white line below NATIONAL BANK NOTE COMPANY, the height of the stamp is $94\frac{1}{2}$ mm.; and the width of the stamp between the two fine, vertical white side-lines is 51 mm. The white numerals, white lettering, and some of the white engine-turning are all somewhat embossed, from being forced into the hollows of the plate during the process of printing. The white outline of the top of Washington's head is not at all prominent. In the word AND, just below PA of NEWSPAPERS, there is a distinct white dot below the middle of the N, and the vertical stroke of the D is joined to the white outline below it by a tiny white dot, much narrower than the said vertical stroke. The inscription, NATIONAL BANK NOTE COMPANY, NEW YORK, is in perfectly readable letters, and none of them touch the broad white line above them, except the O of NOTE and the C of COMPANY, though I have one specimen in which the B of BANK also touches. In all my specimens, the top of the O of YORK is badly broken, leaving a wide gap.



5 Cents. First Forgery.

This is the stamp with coloured border. Very nicely lithographed, in light blue on medium, white wove paper, perforated 11. I have the variety with coloured border, without embossing, and the variety with white border with the white parts embossed. This embossing affords a good test, as it has been done afterwards with numerals and letters that are too small for the white spaces intended to be embossed; and it is quite easy to see in each 5 the U.S., and the stops after them, and the POST and G of POSTAGE. The stamp with coloured border has not the faintest sign of any embossing, and my specimen has white dots round three sides, some of them being cut out by the perforations. Measured as before, the stamps are $92\frac{1}{2}$ mm. high, by about $49\frac{1}{2}$ mm. wide; thus they are considerably shorter than the genuine, though the perforations cut the paper out to the same size as the genuine. The white outline of the top of Washington's head is too prominent. There is an *exceedingly* small dot under the middle of the N of AND, and the D is blotched into the white line above it, which is not the case in the genuine; while the vertical stroke of the said D is plainly carried down to join the white line below it. The inscription at the very bottom of the stamp is not nearly so legible as the genuine, and the O of NATIONAL, the O and E

of NOTE, and the CO and P of COMPANY, and the R of YORK, are all joined to the white line above them. The M of COMPANY is not so tall as the P, while the break in the O of YORK is not so prominent as in the genuine. The very thin, inner white outline of the stamp is somewhat broken on the left side, opposite the left top corner of the N of NEWSPAPERS. Considering the extremely elaborate nature of the engineering, I must say that the design has been marvellously well copied, as the above are really the only differences that I can see.

5 Cents. Second Forgery.

Typographed, on thick, hard, white wove paper, perforated $11\frac{1}{2}$; printed in dull, dark blue. I have this only in the variety with white border. Measured as before, the stamp is a shade under $94\frac{1}{2}$ mm. high, by 50 mm. wide; so it will be seen that, while about the correct height, the design is decidedly too narrow. The perforations cut the stamp out rather larger than the genuine. The embossing is very good, being caused, of course, in the same way as the genuine, owing to the typographic impression. The white outline of the top of Washington's head is still more prominent than in the first forgery, owing to the darker background. There is no sign of any white dot under the N of AND; the D is joined to the white line above it by two very distinct, white dots, and the vertical stroke of the said D, which is excessively thin, is carried down, to join the white line below it. In the bottom inscription, the T of NATIONAL is a white blotch, and the O is joined to the white line above it. The O and E of NOTE, the CO and P of COMPANY, and the R of YORK, are all joined to the line above them. The K of YORK is very badly drawn, and there is an oblique scratch right through the K, running into the white outline above it, and down to the middle of the dark line below the R. The pegtop-shaped space in the large dark V in the circle, to right of the central medallion, shows an oblique, white line or scratch going across it, and projecting on the right side. There is no such white scratch in the genuine, which contains seven neatly-drawn, graduated, horizontal white lines. The thin, inmost vertical white line, down the left side of the stamp, is broken, as in the first forgery, to left of the head of the N of NEWSPAPERS; and to right of the last s of this word the broad, white line down the right side of the stamp gets suddenly thinner, for about the height of the S. There is a large, distinct white dot, touching the top of the A of PERIODICALS.

POSTMARKS.

Genuine.—I have no postmarked specimens.

Forged.—Both forgeries are uncanceled.

Same Issues. 10 Cents, green.

The varieties are :—

1. White wove paper, coloured border, deep green, yellow-green.
2. *Pelure* paper, coloured border, deep green, pale green.

Genuine.

Engraved in *épargne*, as before; varieties as above; perforated 12. Measured in the same way as the 5 c., the design is $94\frac{1}{2}$ mm. high, by $50\frac{1}{2}$ mm. wide. The white outline of Franklin's eyebrow does not join the white outline of the top of the forehead. There is very little sign of any white outline round the letters of the words NEWSPAPERS and PERIODICALS, though there is a fairly distinct, white stroke under the foot of each of the letters PAPER. There is no white comma under

the second P of APPROVED. The letters of the tiny bottom inscription are quite distinct, and none of them touch the broad, white outline above them, except the O of NATIONAL, the CO of COMPANY, and, very slightly, the O of YORK.

First Forgery.

Lithographed, in blue-green, and embossed afterwards, on medium, white wove paper, perforated 11. Measured as before, the design is $92\frac{1}{2}$ mm. high, by 49 mm. wide, so the design is decidedly too small, though the perforations cut the stamp out considerably taller than the genuine, and slightly wider. The white outline of Franklin's eyebrow joins the white outline of the forehead. In the word NEWSPAPERS, nearly every letter has a very well-marked white outline all round it, and most of the letters of PERIODICALS also have white outlines, but not quite so marked. There is a distinct, reversed (not inverted) white comma, under the second P of APPROVED. The small inscription at the bottom looks very ragged; the T and O of NATIONAL, the B of BANK, the CO of COMPANY, and the YO of YORK, all touch the white outline above them. In some of my copies, the embossing does not fit the white numerals, etc., showing in the green background, as well as in the white. The size of the design, and the white comma under the second P of APPROVED, are the easiest tests for this forgery.

Second Forgery.

Typographed, in yellow-green, and embossed, on stout, white wove paper, perforated 11. This has a much better appearance than the first forgery. The fine, outer outline of the design is extremely thin. Measured as before, the design is $93\frac{1}{2}$ mm. high, by $49\frac{3}{4}$ mm. wide, but the perforations cut the stamp out much larger than the genuine ($101\frac{1}{2}$ by $56\frac{1}{2}$ mm. instead of 99 by 55 mm.). A white line renders the horizontal outline of Franklin's lower lip much more conspicuous than it is in the genuine, and the upper lip is sucked in too much. The white lines on the chest are also far too prominent; they are barely visible in the genuine. There are white lines, not visible in the genuine, along the tops of the NEW and P of NEWSPAPERS, while the white lines along the feet of PAPER are far too prominent. The horizontally-lined background behind these words has a ragged and indistinct appearance, because the white lines are much thinner than the coloured ones, instead of being of the same thickness. The small bottom inscription is barely readable; the T and O of NATIONAL, the C of COMPANY, and the O of YORK, touch the white outline above them. The embossing is part of the design, and is very well done in this forgery, which might easily deceive, except for the perforation and the measurements.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

First Forgery.—Uncancelled. Also 1, large, containing NEW YORK.

Second Forgery.—Uncancelled.

Same Issues. 25 Cents, carmine-red, orange-red,
brown-red.

The following are the varieties:—

1. Medium, white wove paper, coloured border, all three of the above shades, perforated 12.

2. *Peture* paper, coloured border, carmine-red, orange-red, perforated 12.

Genuine.

Engraved in *épargne*, and embossed, as before ; varieties as above. The design is 95 mm. high, by 50 mm. wide. The white outlines of Lincoln's collar, coat, and tie are only very slightly embossed, and the white outline of the back and shoulder looks soft and natural, and not a stiff, white ridge. The WE of TWENTY and the VE of FIVE are apparently joined, but the microscope shows a division between the letters, in each case. The first stroke of the N of AND is not too short. In each corner of the stamp is a square-ended ornament, with a white ball outside it, and outside each of these white balls there is a small white dot. The little inscription at the bottom of the stamp is very legible, and none of the letters touch the white outline above them.

Forged.

Typographed (?), and embossed, in orange-red, on rather thin, white wove paper, perforated 11, or 12½. The design measures 93 mm. high, by 49 mm. wide, but the perforation cuts the stamp to the full size of the genuine. The white outlines of Lincoln's collar, coat, and tie, as well as part of the beard, are highly-embossed ridges, the one down the back of the coat looking especially stiff. The WE of TWENTY and IV of FIVE are firmly joined together. The first stroke of the N of AND is much too short. There is no white dot outside the white ball in each of the corners. The little inscription at the bottom of the stamp is almost unreadable, owing to the high embossing of the horizontal white line above it. As far as I can make out, the T and O of NATIONAL, the O of NOTE, the E of NEW, and the O of YORK, touch the said white outline. The engine-turning round the portrait is irregularly embossed, much too high in some places, and not at all in others.

POSTMARKS.

Genuine.—I have no cancelled specimen.

Forged.—Uncancelled. Also 1, containing NEW YORK, and some unreadable letters or figures.

BOGUS STAMPS.

I have the 5 cents, in carmine-vermilion ; the 10 cents, in deep reddish-purple ; and the 25 cents, in gold. They are all on medium, rather soft, white wove paper, perforated 11 (5 and 10 c.), and perforated 12½ (25 c.). The 5 c. shows no trace of embossing ; the 10 c. is slightly embossed ; and the 25 c. is embossed in ridges, like the forgery last described. They may possibly have been offered as *soi-disant* proofs, but the design is forged in each case. They are all postmarked with 1, large, containing BOSTON-MASS. *

REPRINTS.

Bacon's *Reprints* says : "The 10 cents and 25 cents, with coloured border, and the 5 cents, with white border, were reprinted in July, 1875, on hard, white wove paper, ungummed, and perforated 12. The colours are darker and heavier than those of the issued stamps. A further reprint of the 5 cents was made in 1880 (?), on soft, porous, white wove paper, ungummed, and perforated 12." I have all these reprints, but my specimens on the (very) thick paper are unperforated, and the thick paper has prevented all embossing. The printing has been most care-

fully done. As the genuine stamps are rather scarce, and the reprints tolerably common, I would advise my readers to take particular note of the paper of any specimens that may be offered to them.

Issues of 1875, etc. 1, 2, 3, 4, 6, 8, 9, 10 c., black.

The following are the varieties :—

1. 1875. Printed by the Continental Bank Note Co., on thin, hard, wove paper, perforated 12 ; 2, 3, 4, 6, 8, 9, 10 c.
2. Special printing, on very white paper, perforated 12 ; 2, 3, 4, 6, 8, 9, 10 c.
3. 1879. Printed by the American Bank Note Co., on soft, porous paper, perforated 12 ; 2, 3, 4, 6, 8, 10 c.
4. 1883. Special printing, perforated 12 ; 2 c., intense black.
5. 1885. New value, 1 c., black, perforated 12.
6. 1894. Printed by the Bureau of Engraving and Printing, on soft, white wove paper, perforated 12 ; 1, 2, 4, 6, 10 c., intense black.

Genuine.

Finely engraved in *taille-douce*; varieties as above. The standing figure has a wreath of four stars round her head, and all four stars are shaded with transverse lines. Each of the small balls near the bottom of her upper skirt contains one or more curved lines of shading. The left hand holds a shield and a wreath, and six white leaves of the wreath show from behind the shield. There are eight horizontal lines in the tablet containing U.S. POSTAGE, and all the letters of this inscription stand upon the bottom line but one, and reach up to the top line but one, so that there is a clear line above, and another below the lettering. The dark label, containing NEWSPAPERS, is placed on a much lighter label of fine, vertical lines, and the same is the case with the similar label down the other side of the stamp, containing PERIODICALS; and these fine lines, in all my specimens, are faintly visible through the white letters. The three stars, in each of the shields in the bottom corners of the stamp, are all shaded with vertical lines. The points of the shields come down to the very bottom of the stamp. The globe on which the figure stands is shaded by horizontal rows of dashes, so that it does not look much like a globe.



First Forgery.

Of this I have only the 5, 9, and 10 cents. Nicely engraved, in *taille-douce*, on thick, hard, very white wove paper, perforated 11½. Across the lower part of the skirt is the word FACSIMILE, in rather large type, in indigo, or blue-black, and below this again is the word FALSCH, in some of the values, but not in all. An easy test is the star over the eye of the figure, which is white, while the other stars are shaded, like the genuine. Nearly all the balls across the bottom of the skirt are unshaded. There seem to be about eight white leaves in the wreath behind the shield, but they are badly drawn, so it is not easy to say how many there are. There are only seven horizontal lines behind U.S. POSTAGE, though there are some remains of an extra line below the top one, and of another line above the bottom one. Some of the letters reach quite up to the top line, and the O of POSTAGE almost touches the bottom line. The foot

of the T is thick, and firmly joined to the foot of the A. In the genuine, they are only joined by the thin line on which they stand. The dark label, containing **NEWSPAPERS**, is on a perfectly white ground, and the similar label, containing **PERIODICALS**, is also placed on a white ground, which, however, shows a very few traces of the fine lines of the genuine. There are no lines across the white lettering in either label. The stars in the shields in the bottom corners of the stamp are all white, without any shading, and the points of the said shields do not reach down to the bottom of the stamp.

Second Forgery.

Of this I have only the 2 and 4 cents. This is a very poor affair, compared with the counterfeit just described. It is coarsely lithographed, in greenish-black, on thick, soft, very white wove paper, badly perforated 11. There is one unshaded star over the eye of the figure, and a dark projection at the back of the head, probably intended for another of the stars. A large, shapeless white blotch occupies the place where the small, dark eye ought to be. The white balls near the bottom of the skirt are all unshaded. There are six white leaves in the wreath, with portions of one or two others. There are only six horizontal lines in the U.S. POSTAGE tablet, and the letters all reach up to the top line, and all but the U stand upon the bottom line. The T and A are joined together by the very thick foot of the T. The dark tablets, containing **NEWSPAPERS** and **PERIODICALS**, are on a white ground, and there are no lines through the letters of these words. The three stars in each of the bottom shields are all white, and the points of the shields do not go down to the bottom of the stamp. The figure stands upon a very evident globe; the shading of dashes follows the curve of the globe, instead of being horizontal, and there are white lines of longitude radiating from under the figure. Above the head, close to the top of the central picture, there is the word **FALSCH** to the left, and **FACSIMILE** to the right. These words are part of the design.

POSTMARKS.

I have no postmarked copies of the genuine, or of either of the forgeries.

Same Issues. 12 c., 24 c., carmine, rose.

The varieties of printing are the same as Nos. 1, 2, 3, 5, and 6 of the black stamps, already described.

Genuine.

Engraved in *taille-douce*; paper as above; perforated 12. The scales have their beam not truly level, but inclining slightly to the right.



The eyebrows of Justice are nicely shaped, and the face and neck are shaded almost all over, except the lower part of the nose, and a patch under the left eye. The eagle on the large shield has its beak open, and there are many dots between the horizontal lines of shading on the said shield. The point of the shield resting on the ground is blunt. The upper part of the little shield on the eagle's breast has six or seven vertical lines drawn right across it; these lines have nothing to do with the thick, vertical lines which form the shading on the breast of the eagle. There is a stop after the U at the top of the stamp, but not after the S.

This must be noted as an easy test for the first forgery, hereafter

described. The ball at the bottom of the stamp, above the last E of TWELVE, or the O of FOUR, contains a perfect, dark ring, with a dark, semicircular line inside the ring. There are four distinct toes on the left foot (right side of the stamp), but there are only two distinct toes on the right foot. The letters of value at the bottom of the stamp are on a solid ground. The background of the central picture is shaded by horizontal lines, crossed by oblique ones.

First Forgery.

Nicely engraved in *taille-douce*, on thick, hard, white wove paper, perforated 11½. The word FALSCH is engraved, as part of the design, in the right lower corner of the central picture, and the word FACSIMILE is printed in large, dark blue letters, across the lower part of the said picture. The beam of the scales is accurately horizontal. The eyebrows of Justice are shaped somewhat like circumflex accents, with a peak in the centre. The left side of the cheek and neck are quite white. The beak of the eagle on the large shield is closed, and there are no dots between the horizontal lines of shading on the said shield. The point of the shield resting on the ground is exceedingly sharp, and is joined to the head of the F of FALSCH. There is a short, horizontal line in the upper part of the little shield on the eagle's breast; and a number of the vertical lines, forming the shading on the eagle's breast, have been drawn too far, and trespass into the top part of the little shield. There is a stop after the S, at the top of the stamp, as well as after the U, which is an easy test. The ball at the bottom of the stamp, above the last E of TWELVE, has the semicircular line in it, but not the complete ring. The fourth toe on the left foot is almost invisible, and three toes can be made out on the right foot. The words of value at the bottom of the stamp are on a ground of thick, horizontal lines, placed close together.

Second Forgery.

Of this I have both values. FACSIMILE is printed as part of the design, just above the scales; and FALSCH, in white letters, in the right lower corner of the central picture. Lithographed, in bright red, on thick, soft, very white wove paper, nicely perforated 11. Justice is represented with a most malignant scowl; the left side of her face is entirely white, from the eye to the shoulder. The eagle on the large shield has no lower mandible to the beak, and there are no dots between the horizontal lines of shading on the shield. The scales of the armour on the cuirass are here represented by oblong white dots, and the buckle of the belt is a white square, instead of being shaded with horizontal lines. The large white brooch, which fastens the band of the mantle at the throat in the genuine, cannot be seen in this forgery. The point of the large shield seems to be broken off. The upper portion of the little shield on the eagle's breast has no vertical lines in it, and the lower portion of the said shield shows three short, vertical white lines on a coloured ground, instead of long, dark lines on a white ground. As in the first forgery, there is a stop after the S, as well as after the U, at the top of the stamp. The ball at the bottom of the stamp is a shapeless object in the 12 cents, and has one horizontal line in it in the 24 cents. The left foot shows two toes, and portions of two others; the right foot has three distinct toes. The background of the central picture is composed entirely of vertical lines.

POSTMARKS.

I have no postmarked copies of the genuine, or of either of the forgeries.

Same Issues. 6 Dollars, blue.

The varieties of printing are the same as Nos. 1, 2, 3, of the 1 cent.

Genuine.

Engraved in *taille-douce*, in ultramarine-blue ; paper and printing as above ; perforated 12.



Clio has a five-pointed white star in her head-dress. There is no white outline to the puff of hair on the right side of the face (left side of the stamp). The shading on the bare arm, above the elbow, is composed of oblique lines, running down from left to right ; and below the elbow it is formed by rows of dotted lines, running slightly down from right to left, crossed by oblique, continuous lines running down from left to right. The little finger of the left hand, holding the tablet, is nearly as long as the first finger. The white ball, hanging down near the knee, is shaded by two crescent-shaped lines, the left-hand one being larger and darker than the other. The whole of the background shows crossed, oblique lines, as well as horizontal ones, though this is not so plain on the right side of the stamp as on the left. In the left-hand label, the top of the *w* of *NEWSPAPERS* is quite separate from the *s*, and there is no flaw under the space between *EW*. In the right-hand label, the end of the tail of the *C* of *PERIODICALS* is cut off wider than the head. At the top of the stamp, the uppermost of the three pearls after the *E* of *POSTAGE* contains two semicircular lines ; the inner line is very small, but the outer one is really more than a semicircle. The two vertical white lines in the *S* in the right top corner are of the same length, so that the left-hand one projects below the *S* as far as the right-hand one does. In the bottom label, there is an oval ball above the *OL* of *DOLLARS* ; this ball contains a curved line of three parts of a circle, with a dot in the centre of it.

Forged.

Rather nicely engraved in *taille-douce*, in steel-blue, on thick, soft, white wove paper ; perforated 11½. There is no white star in the head-dress, and there is a strong white outline to the puff of hair on the right side of the face. There is no shading on that portion of the bare arm which is between the elbow and the breast ; and, from the elbow to the hand, the arm is shaded by oblique lines of dots, without any other lines crossing them. The little finger of the hand holding the tablet is extremely short, and seems to bend into the third finger, instead of being separate. The white ball, hanging down by the knee, contains only one semicircular line. Almost the whole of the background is composed of horizontal lines only. The top of the *w* of *NEWSPAPERS* touches the *s*, and there is a dark stroke or flaw under the *EW*, at the bottom of the label. In the right-hand label, there is a vertical scratch in the foot of the *P* of *PERIODICALS*, and the end of the tail of the *O* is no wider than the end of its head. At the top of the stamp, the uppermost of the three pearls near the *E* of *POSTAGE* contains only one crescent-shaped mark, and it is less than a semicircle. Of the two white, vertical lines in the *S*, in the right top corner, the left-hand one does not project so far below the *s* as the right-hand one does. The oval ball, above *OL* of *DOLLARS*, in the bottom label, contains two crescent-shaped lines.

This counterfeit has the word **FALSCH** engraved, in small, dark letters, just above the **X D** of **SIX DOLLARS**, and **FACSIMILE** is printed in black, across the lower part of the body.

POSTMARKS.

Genuine.—I have no cancelled specimen.

Forged.—My copy is uncanceled.

Same Issue. 9 Dollars, orange.

The varieties are the same as Nos. 1, 2, 3, of the 1 cent.

Genuine.

Engraved in *taille-douce*; varieties as above; perforated 12. Minerva has an eager, interested look, and her eyes are soft, and not glaring. There seem to be five fingers on the left hand, and the upper joint of the first finger of the right hand, grasping the spear, is horizontal. The small bit of spear-shaft showing under this joint is all dark, and the bottom of the shaft, where it passes in front of the foot, is heavily shaded. In the left-hand label, the foot of the **N** of **NEWSPAPERS** touches the outline of the bottom scroll, above the **I** of **NINE**, and the foot of the **R** is firmly joined to the foot of the final **S**. In the right-hand label, the foot of the **P** of **PERIODICALS** is joined to the **E**, and the tail of the **C** curls decidedly inwards. The outline down each side of the stamp is exactly the same thickness as the line adjoining it. The curl under the tail of the 9 in the left top corner encroaches plainly into the shading of the 9; and the similar curl, just above the point of the spear, encroaches into the shading of the back of the 9. In the right top corner, the curl under the right side of the base of the 9 encroaches deeply into the shading near the base of the 9, and the curl or leaf opposite the middle of the back of the 9 just touches the shading. The curved line outside the **D** of **DOLLARS** touches the **O**, and the similar curved line outside the said **O** touches the middle of the back of the first **I**. The curved line outside the head of the **R** touches the back of the head of the **S**. The 9 below the **O** of **DOLLARS** comes up to the bottom outline, under the **O**, but the head of this numeral is not cut off by the said outline. It is on a ground of horizontal lines only. There is a white ball, exactly under the centre of the 9, containing a crescent-shaped line, which is nearly a complete ring, and inside this there is a very tiny crescent. There is a strong, bottom outline to the stamp, apparently composed of three fine lines, touching one another.



Forged.

Nicely engraved in *taille-douce*, on thick, white wove paper; perforated 11½. Minerva has two glaring, beady, dark eyes, which cannot fail to strike the observer at once, and the mouth is turned down in a very sour curve. The left hand has four distinct fingers; the upper joint of the first finger of the right hand points slantingly upwards, instead of being horizontal, and the portion of spear-shaft visible under this finger is not shaded. The bottom of the shaft, also, where it passes in front of the foot, is not shaded at all. In the left-hand label, the foot of the **N** of **NEWSPAPERS** does not touch the outline of the bottom scroll, above the **I** of **NINE**; and the foot of the **S** is separated by a sloping line from

the foot of the final S. In the right-hand label, there is a line of division between the foot of the P of PERIODICALS and the foot of the E; while the tail of the C does not curl inwards, but if produced would join the head. The outline down each side of the stamp is more distinct than the line adjoining it. The curl under the tail of the 9 in the left top corner touches the shading of the base of the 9 without encroaching, and the curl above the point of the spear also merely touches the shading of the back of the 9 without encroaching into it. In the right top corner, the curl under the right side of the base of the 9 does not touch the shading of the numeral at all, and the curl opposite the middle of the back of the 9 is a long way from it. The curved line outside the D of DOLLARS does not go near to the O, and the curved line outside the O merely touches the foot of the L. The curved line outside the head of the R does not touch the back of the head of the S. The 9 under the O of DOLLARS has the top of its head completely cut off or obliterated by the lower outline of the dollar-scroll, and the said 9 is on a ground of crossed, vertical and horizontal lines. There is no white ball under the centre of the bottom of the 9. The bottom outline of the stamp is no thicker than the side-outlines. The word *FALSCH* is engraved, in dark letters, above the NE of NINE, and *FACSIMILE* is printed in dark blue across the knees of the figure.

POSTMARKS.

Genuine.—I have no postmarked copy.

Forged.—My specimen is uncanceled.

Same Issues. 12 Dollars, deep green.

The varieties are the same as Nos. 1, 2, 3, of the lower values.

Genuine.

Engraved in *taille-douce*; varieties as above; perforated 12. The forefinger of the hand with which Vesta is holding up her robe is nicely curved, and rather blunt. The foot in the background is indistinctly drawn, so that it is almost impossible to say how many toes there are. The hair is tolerably well drawn, and does not look like a cap. The whole of the background of the central picture is formed by crossed, perpendicular and horizontal lines. In the left-hand label, the foot of the N projects right across the white outline of the label, and the whole word *NEWSPAPERS* is nearer to the top than to the bottom outline of the label, so that there is a much wider space below the letters than above them. The point of the A projects above the rest of the letters. In the right-hand label, the top of the P of PERIODICALS goes across the white end of the label, and the top of the A is taller than the rest of the letters, and very sharp. The white outline under *CALS* is no wider than the rest. In the left top corner, the upper ends of the two vertical white lines can be plainly seen, projecting above the head of the S, and the shadow of the head of the S touches the head of the 1. In the right top corner, the ends of the two white lines projecting above the top of the S are bent a little to the right, and do not come up to the top outline of the shading; these two lines are not crooked where they show below the middle of the body of the S. The shading at the back of the 1 is quite solid, as is also the shading at the back of the 2. In the bottom label, the head of the W of *TWELVE* touches the T and E each side of it, and the V touches the head of the final E. The foot of the A of *DOLLARS* is joined to the R, and very nearly touches the L.

Forged.

Engraved in *taille-douce*, in a greener blue than the genuine, on thick, white wove paper; perforated 11½. The word *FALSCH* is engraved just underneath each of the top corner-shields, in dark letters, and *FACSIMILE* is printed in black across the ankles of *Vesta*. The forefinger of the hand holding the robe is nearly straight, and acutely pointed. The foot in the background shows four distinct toes. The hair has so much white in it, that it looks almost like a cap. The darker parts of the background seem to be formed by horizontal lines only. In the left-hand label, the foot of the *N* does not trespass into the white outline to left of it. The word *NEWSPAPERS* is not too near to the upper outline of the label; indeed, the white outline is broader above *WSP* than elsewhere, being irregularly drawn. The top of the *A* is no higher than the rest of the letters, and is blunt, instead of sharp. The tail of the *R* is badly drawn. In the right-hand label, the top of the *P* does not trespass across the white outline, and the top of the *A* does not project above the rest of the letters, and is blunt, instead of sharp. There is a dark flaw just under the space between *DI*, and the white outline is wider under *CALS* than elsewhere. The vertical lines through the *S* in the left top corner do not project above the head of the *S*, and the shadow of its head does not touch the head of the *i*. The white lines in the *S* in the right top corner are crooked, where they emerge from behind the middle of the *S*. The shading at the back of the *i*, and that at the back of the head of the *z*, is composed of crossed, vertical and horizontal lines, instead of being solid. In the bottom label, all the letters of both words are separate.

POSTMARKS.

Genuine.—I have no postmarked specimen.

Forged.—My forgery is uncanceled.

Same Issues. 24 Dollars, purple.

The varieties are the same as Nos. 1, 2, 3, of the lower values.

Genuine.

Engraved in *taille-douce*; perforated 12; varieties as above. The column against which *Peace* is leaning is fluted, and five vertical, rounded flutes can be plainly seen, just below the head; the shading is of vertical lines only, but all the rest of the column shows horizontal, as well as vertical lines. The front of the tail of the *z*, in each upper corner, curls under, till it almost forms a ball, with dotted centre. The tail of the *L* of *PERIODICALS*, in the right-hand frame, is rather thin or narrow, but not abnormally so. The dark shading, to left of the *T* of *TWENTY*, in the bottom label, ends between the sixth and seventh vertical lines, counting from the left outline of the stamp; and the dark shading at the other end of the label, after the *R* of *FOUR*, touches the fifth vertical line, counting from the right-hand outline. The feet of the letters *LIAR* of *DOLLARS* seem to be all joined together. The bottom of the stem of the olive-branch which *Peace* is holding would, if prolonged downwards, cut into the *A* of *PERIODICALS*, and the said stem is quite dark and solid. I cannot make out any berry on the stem. The right and left, vertical outlines of the stamp are not doubled, in any part of their length.



First Forgery.

This is a very accurate copy of the original, and there are few points of difference. Engraved in *taille-douce*, on thick, white wove paper; perforated 11½. The vertical lines, indicating the flutings in the column, are not distinct enough, so that the top part of it, at any rate, looks circular, instead of fluted, and there is hardly any horizontal shading, except in the lower part of the column. The front of the tail of each 2 curls under, but hardly at all inwards, so that it is not in the least like a ball. The tail of the L of PERIODICALS is abnormally thin or narrow. The dark shading, to left of the T of TWENTY, in the bottom label, reaches to the sixth vertical line of shading from the left; and the similar shading at the other end of the label, to right of the R of FOUR, touches the sixth vertical line of shading from the right. The feet of the AR of DOLLARS are slightly joined together, but none of the other letters are joined. The bottom end of the stem of the olive-branch, below the hand, has shading in it, but is not a solid mass. If prolonged downwards, it would cut into the C of PERIODICALS. The right, vertical outline of the stamp is broken and double near the top, and the left outline is double, or irregular, near the large, left-hand star. The word FALSCH is engraved, in dark letters, across each of the stars; and FACSIMILE is printed in black, across the stamp, below the knees of the figure.

Second Forgery.

This is very like the other. Engraved in *taille-douce*, on very thick, white wove paper; rather badly perforated 13 (nearly). The flutings and cross-shading on the column are more like the genuine than in the first forgery, but still not dark enough. The front curl of the tail of each 2 is the same as in the first forgery, except that the left one has a more oval curl. The tail of the L of PERIODICALS is ridiculously thin. The dark shading, to left of the T of TWENTY, in the bottom label, touches the fifth vertical line from the left; and the similar, dark shading, at the other end of the label, after the R of FOUR, touches (like the genuine) the fifth thin, vertical line from the right. (Outside this thick outline, there is a hair-line, not given in the genuine, or in the first forgery.) In the word DOLLARS, the A and R are the only letters which touch each other. The bottom of the stem of the olive-branch has a white line in it, instead of being solid; and if prolonged downwards, it would touch the foot of the second I of PERIODICALS. There is a distinct, dark berry, adhering to the stem, below the fourth leaf. The left outline of the stamp is double, from about the level of the first P of NEWSPAPERS, nearly to the top. The word FALSCH is engraved, in small, dark letters, as before, on each of the stars, but there is no FACSIMILE.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—Uncancelled.

Second Forgery.—The word FALSCH, across each of the stars, has been obliterated in pen-and-ink, otherwise my single specimen is uncanceled.

Same Issue. 48 Dollars, red-brown.

The varieties of printing are the same as Nos. 1, 2, 3, of the 1 cent.

Genuine.

Engraved in *taille-douce*, in red-brown, or yellow-brown; varieties as above; perforated 12. Hebe's left hand, which lies on the shoulder of

the eagle, is nicely shaped, and the knuckle of the little finger is separate from the other three, and slightly higher. The hand is not at all like a claw. The little finger of the right hand, holding the cup, is held far away from the other three fingers. In the right foot, which is flat on the ground, the great toe is very nearly as long as the second, and there is a wide, dark division between them. In the left-hand label, the W of NEWSPAPERS does not touch the E, and the head of the first P does not touch the A. The letters of this word are on an absolutely solid ground. Outside the beginning of this label, near the head of the N, there is a comma-shaped ornament, the tail of which does not run into the white ring round the U to left of it. The two vertical strokes through the S, in the shield, in the left top corner, can plainly be traced to where they are supposed to be hidden behind the centre of the S; the same is also the case with the S in the right top corner. Both little shields are outlined all the way round. The oblique shading in the left-hand shield reaches as far as the middle of the 4, and the similar shading in the right-hand shield reaches as far as the beginning of the 4. In the right-hand label, PERIODICALS is on an absolutely solid ground; the top point of the floral ornament, over the D, touches the outline of the stamp, and the foot of the A almost touches the L. The comma-shaped ornament, outside the end of this label, near the head of the S of PERIODICALS, has a thin tail, not nearly so wide as the head. The S in the white ring, above the T of EIGHT, has thick, solid shading down the right side and along the bottom. In the bottom label, there is a line of separation between the feet of the T and V of FORTY, and the heads of these two letters do not touch. There is a good wide space between the head of the E of EIGHT and that of the following I; the cross-bar of the G does not touch the inside of the body of the letter, and the serif to the head of the said G does not extend very far beyond the centre of the tail. There is an oval white ball below the second I of DOLLARS; it contains a crescent-shaped line, which is three-quarters of a circle, and a small semicircle inside this. There is an outlined, white ball at each end of the label containing FORTY-EIGHT, and each of these balls contains a crescent-shaped dark line.



Forged.

Nicely engraved in *taille-douce*, on thick, white wove paper; perforated 11½. The colour is a rather dark yellow-brown. The fingers of Hebe's left hand, holding the eagle, are sharp-pointed, and very like a bear's claws; the knuckles are all one continuous white line; that of the little finger not being separate from the rest, or raised. The little finger of the right hand, holding the cup, goes under the bottom of the cup, but is not otherwise separate from the rest. The great toe of the right foot, above the Y of FORTY, is *very* much shorter than the next toe, and lies close to it, instead of being separate. In the left-hand label, the head of the E of NEWSPAPERS is solidly joined to the head of the W, and there is only a thin line between the head of the first P and the A. The groundwork behind these letters is formed by crossed, vertical and horizontal lines, very close together; this can best be seen at the end of the label, after the final S. The comma-shaped ornament, outside the beginning of this label, near the head of the N, is very thick and clumsy; and it runs, without any division, into the white ring round the U, in the left bottom corner. The S in the shield in the left top corner has the pairs

of lines at the top and bottom drawn too short, something like elongated commas; they do not touch the body of the \$. The similar lines in the \$ in the right top corner are even shorter than the others. The left side of the left-hand shield is only outlined by one of the vertical lines of the background, and is not complete in the left lower corner. The left side of the right-hand shield is only outlined part of the way up. The oblique shading in the left-hand shield only reaches as far as the right side of the 4, and the shading in the right-hand shield does not reach even so far as that. In the right-hand label, PERIODICALS is, apparently, upon a ground of close-set, vertical and horizontal lines, but it is rather difficult to see that this ground is not absolutely solid. The top point of the floral ornament, over the D, touches the outline of the stamp, and the foot of the A is some distance from the foot of the L. The comma-shaped ornament, outside the end of this label, near the head of the S of PERIODICALS, has a thick tail, almost as wide as the head, and cut slopingly off to an acute point. The S in the white ring above the T of EIGHT has a double outline round the lower bend, instead of the thick shading. In the bottom label, there is no line of separation between the feet of the T and V of FORTY, and the heads of these two letters are also joined together. The head of the E of EIGHT is only separated from the head of the I by a tiny line; the cross-bar of the G touches the inside of the body of the letter, and the serif to its head is very far to the right of the centre of the cross-bar. The oval, white patch, below the second L of DOLLARS, has no mark in it; and the white balls, outside each end of the label containing FORTY-EIGHT, also have no mark in them. This forgery has the word FALSCH engraved in dark letters, above the GH of EIGHT, and the word FACSIMILE, printed in blue, across the lower part of Hebe's body.

POSTMARKS.

Genuine.—I have no postmarked specimen.

Forged.—My single specimen is uncanceled.

Same Issues. 60 Dollars, violet.

The varieties of printing and paper are the same as Nos. 1, 2, 3, of the 1 cent.

Genuine.

Engraved in *taille-douce*; varieties as above; perforated 12. There are ten white rays in Minnehaha's head-dress, and the largest of them is pointed, and reaches up *very* nearly to the top of the picture. The bunch of grapes which she holds up is very straggling. The white band across her body is rather irregularly drawn; its outlines are not parallel, and the upper end stops short under the middle of the right breast (left side of the stamp). In the shading on the right leg, from the knee to the dress, the shading is formed by crossed, oblique lines, and *both* sets of lines go completely across the leg, from side to side. The knee of the other leg is indicated by horizontal shading, in addition to the oblique lines. There is a well-marked, three-lobed leaf (maple?), from the foliage in the right top corner, lying on the left shoulder. Of the three poles, sticking out of the wigwam under her left hand, the middle one is slightly longer than the



right-hand one. In the left-hand label, there are seven objects, projecting from above and below the NEWSPAPERS-tablet—the handles above, the heads below, and the centres hidden by the tablet. They may be intended for prehistoric hoes. All seven handles are unshaded and all seven heads are shaded. In the right-hand label, there are also seven of these hoes, or whatever they are, with heads and handles all shaded; but the one above the first 1 of PERIODICALS has no head. In the left top corner, the outermost, vertical line of shading in the little shield is carried right up, touching both the tail and the back of the head of the \$. There is a large, diamond-shaped stop after the U of U.S., at the top of the stamp. The central lobe of the ornament, under the T of POSTAGE, is a ball, containing a crescent-shaped line of shading, which is very nearly a complete ring.

Forged.

Nicely engraved in *taille-douce*, on thick, white wove paper; perforated 11½. There are eleven white rays in Minnehaha's head-dress. Six of them have their ends cut off square, and the widest of them is at some little distance from the top of the picture. The bunch of grapes is of a nice, regular shape, not straggling, like the genuine. The white band across the body is much narrower than the genuine, and its outlines are neat, and parallel. The upper end goes right across the body, and is visible beyond the projecting outline of the breast. In the shading on the right leg, the oblique lines running down from left to right go quite across the leg, but the lines running down from right to left stop short in the middle of the leg. The other leg has no horizontal lines to indicate the knee. There is a darkly-outlined, egg-shaped object on the left shoulder, presumably some sort of fruit from the foliage. The right-hand pole from the wigwam sticks out further than the middle one. In the left-hand label, the first of the seven handles, above NEWSPAPERS, is shaded, and has evidently been added as an after-thought, as the shading consists of the crossed lines of the background. The other ends of these hoes (?), below NEWSPAPERS, are only six in number, and they have no heads to them, and are very slightly shaded. In the right-hand label, there are six of these things above, and six below PERIODICALS, all without heads, and almost unshaded. In the left top corner, the outermost, vertical line of shading touches the tail of the \$, but stops short, before reaching the back of its head. There is no stop between the letters US, at the top of the stamp, which is a very easy test. The central lobe of the ornament, which, in this forgery, is under the space between ST of POSTAGE, is a saw-tooth, instead of a ball, and does not contain any crescent-shaped line. The word FALSCH is engraved, in dark letters, just above the LLA of DOLLARS, and FACSIMILE is printed, in black, across the thighs.

POSTMARKS.

Genuine.—I have no postmarked copy.

Forged.—Uncancelled.

REPRINTS.

Bacon says: "All twenty-four values were reprinted about March, 1875, on wove paper, very white and hard. The reprints are without gum, are perforated 12, and the printing was very carefully done, the impressions being clear and sharp."

ENVELOPE STAMPS.

Issue of 1857. 3 c., red; 6 c., red; 10 c., green.

Small oval.

Genuine.

Engraved in *épargne*, 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 20 mm. wide, and $24\frac{1}{2}$ mm. 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 2 mm. in length.



Forged.

There 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 $21\frac{1}{2}$ mm. wide, and 26 mm. 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 $1\frac{1}{2}$ mm. 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 of month 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.

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.

"JEFFERSON" POST CARD.

I copy the following from the *Fortnightly*, for May 10, 1902. I have not seen the forgery, nor have I seen any further notice concerning it.

"Not for some considerable long time has the United States postal department been called upon to cope with a forger, but that is the position of affairs at the present moment; and we have the word of the *Metropolitan Philatelist's* Washington correspondent for it, that the case is causing the Department considerable uneasiness.

"It appears that a counterfeit of the 'Jefferson' post card has turned up in considerable quantities in New York, and it is feared that others may come to light in other quarters.

"The counterfeit is not a fine one (remarks *The Optimist*), but so little attention is given to the detail of printing on postal cards by the route-agents and stampers, that even a poor imitation may get through, without detection. In this counterfeit, the tops of the name-lines run together, whereas the genuine is spaced; the lines of Jefferson's face, instead of being uniform and even, are coarse and broken, and readily detected, if one examines the portrait. The wreath is also poor. The word 'Jefferson,' in the counterfeit, is a light-faced type, whereas the genuine has a heavier type. There is a marked distinction in the paper used. The counterfeit

has a coated or glazed surface, and differs radically from the genuine. The matter has been brought to the attention of the secret-service men and will have close watching."

CARRIERS' STAMPS.

These stamps were used to defray the postage from a post office to the addressee (within the district which that post office served), both before and after the introduction of the general issues. Formerly the ordinary postage only defrayed carriage of mail matter from post office to post office, even in the largest cities and towns, and this still prevails to some extent, outside thickly-populated districts.

Issue of September, 1851. No value, blue on rose.

This is the stamp with head of Franklin to left, as illustrated below. I have no forgery of it, but as the originals are very scarce, costing about £10, and the reprints are to be found everywhere, I thought it would be better to try to give some tests for their detection.

Genuine.

Engraved in *taille-douce*, on medium, rose wove paper. My single specimen has the outer frame broken in the left top corner, but this may be only an accidental damage to this particular specimen. The background of the central medallion is distinctly composed of horizontal lines, crossed by oblique lines, running down from right to left, and from left to right. It will be noticed, in that part of the background between the chin, front of the body, and outline, that the oblique lines running down from left to right are stronger than those running down from right to left. In the piece of background below the cut-off part of the neck, about the MP of STAMP, the oblique lines running down from right to left are altogether absent.



REPRINT.

This is, of course, engraved in *taille-douce*, as before; but I cannot help thinking that the lines of the background of the central medallion have been deepened. According to Mr. Bacon, there were two reprints: the first in April, 1875, on some remainder-sheets of the original paper; and the second in December of the same year, on thicker paper, of a duller and paler rose. All these reprints are ungummed. The left vertical outline of the stamp is carried up to *very* slightly above the level of the top outline in my specimens on the pale rose paper; while in all my specimens on the deep rose paper, the said left-hand outline ends nearly $\frac{1}{2}$ mm. below the level of the top of the stamp. The background of the central medallion is exceedingly dark and heavy, and both sets of oblique lines are about equally strong all over.

POSTMARKS.

Genuine.—My only used specimen is postmarked with a small copy of 92, in red, measuring about $12\frac{1}{2}$ mm. from the opposite points of the star.

Reprints.—I have not seen any of these cancelled, but of course any postmark would be bogus.

Issue of November, 1851. 1 Cent, blue on white.

This is the stamp with eagle to left, as here illustrated.

Genuine.

Engraved in *taille-douce*, in rather dark blue, on fairly thick, white wove paper, the front of which is generally tinged with blue, from imperfect wiping of the plate; unperforated. It is also said to exist with an unofficial pin-perforation (gauge?), which I have never seen. The gum is very brown. The eagle's eye is small, and perfectly distinct from the eyebrow. There are seven very distinct white feathers in its tail. The upper mandible of the beak is strongly hooked, and where the white neck joins the dark body, the shading is of lines, and not of dots. The rays of glory above the eagle are all composed of dotted lines. The branch on which the eagle stands is perfectly distinct, and every leaf is also distinct. In the lettered oval, the blank space each side, between the upper and lower labels, is filled in by fine, horizontal lines; there is a white crescent, more or less distinct, at each end of each label. All the lettering is beautifully engraved and very distinct; there is a white hyphen after PRE, and an outline all round the stamp.



Forged.

This is a very poor affair, and not at all likely to deceive. Coarsely lithographed, in pale, milky-blue on thick, white wove paper, not at all blued on the face, badly perforated about 12½, ungummed. The eagle's eye is very large, and blotched into one mass with the eyebrow. There are seven feathers in the tail, but the one over the O of ONE is so heavily shaded, that it does not seem to belong to the rest. The upper mandible of the beak is hardly hooked at all, and the lower one is very badly drawn. Where the white neck joins the body, there are a number of blotchy dots, instead of short lines. Nearly all the rays of glory are continuous, instead of dotted. The lettered oval is uniformly solid all round, and there are no separate labels, with white crescents at the ends, to enclose the upper and lower inscriptions. The lettering is poor and blotchy; in my single specimen, the left side of the A of DESPATCH, and the head and tail of the C and E of CENT, are missing. There is no white hyphen after PRE.

POSTMARKS.

Genuine.—I have no cancelled specimen.

Forged.—My single copy bears a portion of 22, in black.

REPRINTS.

These are plentiful enough, though I do not happen to have any of them. Bacon says: "This stamp was reprinted in April, and in December, 1875, on hard, white wove paper. The earlier reprints were perforated 12, the later were unperforated, and all were ungummed. The paper is whiter than that of the original." Both reprints were printed in deep blue.



Bogus Carrier's Stamp. Blue on yellow.

I have a curious stamp in my forgery-book, very like the 1 cent, Franklin, here illustrated. It is lithographed in ultramarine, on very thick, very hard, lemon-yellow wove paper. The word CARRIER'S appears where U. S. POSTAGE ought to be, and STAMP where 1 CENT ought to be.

SEMI-OFFICIAL ISSUES.

BALTIMORE.

Issue of 1851. 1 Cent, black or red on white.

This is the oblong stamp, with horseman to right. There are ten types on the sheet of each colour, but unfortunately I have only two or three specimens of each, and must do the best I can with these.

Genuine.

Typographed, in fairly deep black, on thick, hard, yellowish-white wove paper, brown gum; or in red, on what seems to be whiter paper, with white gum. In all my specimens, there are sixteen rays of glory above the horseman, one of them



being outside the ONE CENT label, and two showing below the NT of CENT. Some of the types have all the rays touching the label above them, others have short rays below the VER of GOVERNMENT. In all my specimens, the forked ends of the 1 CENT label touch the label above them. The horse's tail ends in four spread hairs, not in a solid point. The tongue of each E of GOVERNMENT is joined to the vertical stroke. There is a thin outline all round the stamp. Inside this, to right and left of the horse, the frame consists of three vertical lines, the middle one being dotted, and almost every dot is square. In each of the top corners of the stamp there is a white ornament, something like a straggling *fleur-de-lys*, and there are traces of a similar one in the left bottom corner. Along the top of the stamp, every one of the dark, vertical lines of shading has a white break in it, near the top. The effect of these breaks, in the shorter lines, above ERNM of GOVERNMENT, is to make a row of little white H's. The vertical, white lines of shading at the bottom of the stamp are similarly broken, but the white H's in the centre of the row are not visible, as the CITY DISPATCH label comes down too low to show the central one.

First Forgery.

Typographed, in intense black, on very thick, very hard, very white wove paper, ungummed. There is a dot between each of the rays under the V, E, R, and N of GOVERNMENT. All the rays touch the top label, except the second from the left, and the fifth from the right. The ends of four rays show below CENT, and there is a stop after this word, which does not appear in any of my types of the genuine. The horse's tail is solid, and ends in a point. In the vertical, dotted line down the left side of the stamp there are thirty very distinct dots, and many of them are round. In the similar, dotted line down the right side of the stamp there are also thirty dots, many of them being round. There is not the slightest trace of any white ornament in any of the corners of the stamp. The vertical lines along the top and bottom of the stamp are not broken, so that there are no little white H's.

Second Forgery.

I only have this in red. Typographed, in scarlet, on medium, white wove paper, ungummed. There are only fifteen complete rays of glory above the horseman, though there is a short, thin ray between the first two on the right side. Nearly all of them touch the label above them.

There is no ray to left of the ONE CENT label. As in the first forgery, there is a stop after CENT. No rays show below CENT. The forked ends of this label do not touch the label above them. The horse's tail ends in spread hairs, like the genuine. There is a vertical row of dots down each side of the stamp, as before; there are thirty-one dots down the left side, and about thirty-three down the right side, and they are all transverse oblongs, instead of being square. I cannot be certain about the number on the right side, as my specimen has a flaw of five white lines, running obliquely from the top of the stamp, above the M, to the right-hand side-frame. There is no trace of any white ornaments in the corners of the stamp. The vertical lines at the top and bottom are not broken anywhere, except by the flaw of five white lines, already mentioned; so that there are no little H's to be seen. There is a faint stop after GOVERNMENT.

Third Forgery.

I have this typographed, in grey-black, and in brownish-vermilion, on very thick, hard, white wove paper, ungummed, or with white gum. There are eighteen rays of glory above the horseman, including a very short one outside the forks of the ONE CENT label, and a very faint one between the forks. Most of them touch the label above them. The forked ends of the ONE CENT label are a long way from the label above them. The horse's tail ends in a point, but it is not solid, like the first forgery is. The tongue of each E of GOVERNMENT does not touch the body of the letter. There is no vertical line of dots down each side of the stamp, and the vertical lines along the top and bottom are not broken. There is no trace of any white ornament in the corners of the stamp. The E of CENT is usually more or less broken. My specimens are all cut very close; but, as far as I can see, the outline round the stamp is not complete on the left side.

Fourth Forgery.

Typographed, on medium, white wove paper. I have only the black, and the colour is darker than the third forgery. There are only fifteen rays of glory, and none of them touch the label above them. No rays show below the ONE CENT label, and the lettering on this label is larger in the middle than at the ends. The forked ends of this label are a long way from the label above them. The horse's tail is not solid, but it ends in a point. The tongue of each E of GOVERNMENT does not touch the vertical stroke. The outline round the stamp is very thick, and is broken in the right top corner. There are no vertical rows of dots down the sides of the stamp, and there is no trace of a white ornament in any of the corners. The vertical lines along the top and bottom of the stamp are not broken. In the word DISPATCH, the cross-bars to the A and the H are not joined to the sides of the letters, though they are in the genuine.

POSTMARKS.

Genuine.—One of my specimens has a couple of pencil lines scored across it, but all the others are uncanceled.

Forged.—None of my forgeries are cancelled.

Issue of 1852. 1 Cent, red, blue.

This is the little oblong stamp, labelled POST OFFICE ONE CENT, DESPATCH, illustrated at top of next page. There are ten types, but I do not know what the variations are, and must content myself with dissecting my one single genuine specimen.

Genuine.

Engraved in *épargne*, in red or blue, on pale blue wove paper. All the coloured portions of the stamp are decidedly sunk into the paper, so that the lettering and frame are slightly embossed. Measuring from outside to outside of the coloured edge of the stamp, the size is $20 \times 11\frac{1}{2}$ mm.; or, measuring across the white outlines on the inside of the coloured border, the size is $18\frac{1}{2} \times 10\frac{1}{2}$ mm. All the words are in thin, wiry letters. The left arm of the T of POST is as long as the right arm. The O of OFFICE slopes over to the left; the tongue of each F is $\frac{1}{2}$ mm. long, and the bottom of the E is 1 mm. long. The H of DESPATCH is crossed rather high up.

**Forged.**

Lithographed, in brown-red, or pale blue, on medium, very white wove paper. The impression is absolutely flat on the paper. From edge to edge, the stamp measures $20\frac{1}{2} \times 12$ mm. Measuring the white outlines, the size is 19×11 mm. The letters are not wiry. The left arm of the T of POST is very much shorter than the right arm. (This is the easiest test.) The O of OFFICE, if anything, slopes over a little to the right; the tongue of each F is barely $\frac{1}{2}$ mm. long, and the bottom of the E is about $\frac{3}{4}$ mm. long. The H of DESPATCH is crossed in the middle, and its right-hand, vertical stroke, if prolonged upwards, would just touch the right-hand corner of the head of the T of CENT; whereas, in my genuine specimen, if this stroke of the H were prolonged upwards, it would cut through the right-hand side of the foot and the left-hand side of the head of the said T. As a matter of fact, in the genuine, the right-hand stroke of the H is in exactly the same position with regard to the T above it, as the *left*-hand stroke is in the forgery.

POSTMARKS.

Genuine.—My single specimen is cancelled with a pen-and-ink cross.

Forged.—All my copies are uncanceled.

Issue of 1856 1 Cent, red, blue.

This is the stamp with a coin in the centre of a white oval, as here illustrated.

Genuine.

Lithographed, on extremely thick, white wove paper, brown gum. The colour is a pale, dull red. The white ring round the central coin is the same width all the way round, and the edge of the disc inside this ring is dotted or milled, below the RRI of CARRIERS, and above the P of DISPATCH. Inside the oval, to left of the coin, there are six curved, vertical rows of dots, with two dots of a seventh row above the I of DISPATCH. There are seven similar rows of dots at the right-hand end of the oval, with a cluster of three separate dots above the C of DISPATCH. The tongue of the E of CARRIERS does not join the vertical stroke; the I of DISPATCH just touches the bird below it; the bottom of the head of the P of this word is not joined to the vertical stroke; the cross-bar to the A does not touch either side of the letter; and the cross-bar to the H also does not touch the sides of the letter. The bird in the left top corner is very nicely drawn, and looks like a thrush, though it has



a forked tail. The front of the breast and neck are dotted. The bird in the right top corner shows a foot of three toes; the neck points directly towards the right top corner of the stamp, and it has a long beak, like that of a stork, in which it is holding a letter of the usual, oblong shape. The head and white eye of the bird in the left bottom corner are quite distinct, and its beak is some distance from the left-hand outline of the stamp. The bird in the right bottom corner has a long, thin tail, and there is a single dot in the fork. None of the oblique lines of shading in the lower half of the stamp touch the outline of the central oval.

Forged.

Lithographed, in carmine-vermilion, on thick, hard, white wove paper, un gummed. The colour is *very* much deeper than that of the genuine. The white ring round the central coin is thinner on the right side than on the left, and there is no milling to be seen on the edge of the disc, inside this white ring. There are seven curved, vertical lines of dots in the oval to left of the coin, the outer three rows being almost continuous, and seven similar rows in the right side of the oval, the outer line being continuous and blotched. There are no separate dots either side. The tongue of the E of CARRIERS joins the vertical stroke, the cross-bars of the A and H of DISPATCH go right across the letters, and the bottom of the head of the P is joined to the vertical stroke. The bird in the left top corner is a very clumsy swallow; the neck is not dotted, and the breast is covered by the letter which it is carrying. The bird in the right top corner has no foot; its head is bent down, carrying an egg-shaped object. The bird in the left bottom corner has a clumsy head, without an eye, and the beak touches the side of the stamp. The point of the upper wing almost touches the S of DISPATCH, though there is a long distance between them in the genuine. The fork of the tail is very indistinct. The bird in the right lower corner appears to have two heads, one pointing to the right, and the other downwards, though this latter is probably only the thickened corner of the letter which it is carrying. The tail is thick and stumpy, and there is no dot in the fork. Most of the oblique lines in the lower half of the stamp touch the outline of the central oval.

POSTMARKS.

Genuine.—I have no cancelled copy.

Forged.—My specimen is uncanceled.

CHARLESTON.

HONOUR'S CITY POST.

Issue of May 8, 1850. 2 Cents, black on bluish.

Genuine.

There are many different types, but the one here illustrated is the only one of which I possess a forgery. Typographed, in black, on medium, hard, bluish or greenish wove paper. The frame of the stamp is composed of large balls, each having a black crescent in the centre, surrounded by a black ring, which is broken, opposite the opening of the crescent. In the top row, the crescent in the left top corner has its opening upwards; the next two crescents to the right have their openings pointing to the right; and all the rest in the row have their openings upwards. In the bottom row, the ball in the left lower corner has the



opening of the crescent to the left ; the second, third, and fourth all open at the bottom ; the fifth opens to the right ; the sixth and seventh open at the bottom. In the left-hand border, exclusive of the corner-balls, the four crescents all open to the left. In the right-hand border, the first crescent below the top corner opens to the right ; the second opens obliquely down to the right ; the third opens at the top ; and the fourth opens to the right. (My readers will understand that I am describing from a single genuine specimen, and I am afraid it is in the highest degree unlikely that every specimen on the sheet has been set up in this irregular manner ; so the tests given so far very possibly only refer to one single stamp on the sheet.) The dot to the I of PAID is a long way below the outline of the ball above it, and the I does not touch the foot of the A before it. The two feet of the H of HONOUR'S do not touch. The stop after POST does not touch the ball to right of it. The end of the tail of the 2 curls upwards, and slightly outwards. The two feet of the N of CENTS are joined, and the T *almost* touches the S.

Forged.

Typographed, on thin, pale blue wove paper. All the crescents along the top of the stamp point upwards ; all those along the bottom of the stamp point downwards, except the one in the left bottom corner, which, like the four above it, points to the left. The four in the right-hand border point to the right. The dot to the I of PAID just touches the ball above it, and the A and I are joined together. The feet of the H of HONOUR'S are joined together, and the two strokes at the top of the N of this word *very* nearly join, though they are far apart in the genuine. The stop after POST touches the ball to right of it. The end of the tail of the 2 curls not only upwards, but inwards as well ; so that, if prolonged, it would cut across the middle of the back of the numeral. The two feet of the N of CENTS are not joined, and the T and S stand well apart.

POSTMARKS.

Genuine.—My specimen is cancelled with a pen-and-ink cross.

Forged.—My specimen is uncanceled.

STEINMEYER'S CITY POST.

Issue of 1858-9. 2 c., black on bluish, yellow, or pink.

Genuine.

Typographed, on thick, rather rough, yellow paper, also on bluish or on pink. The frame is composed of long ovals, with a ball attached to each end of each oval. Each ball contains a black crescent. The four balls at the top have the crescents pointing upwards ; the four balls at the bottom have their crescents pointing downwards ; and the two balls in each of the side-frames have their crescents pointing inwards. There is no third ball between the two above the ME of STEINMEYER'S, nor is there a third ball at the bottom below the D—2 of PAID—2 CENTS. The apostrophe after the R of STEINMEYER'S does not touch the R. The head of the C of CITY, in my specimen, is broken from the body, but I cannot say whether this is always the case. The O of POST is an upright oval. The line after PAID is no nearer to the D than to the 2, and the C of CTS is of an upright oval shape.



Forged.

I only have this in red. Typographed, on fairly thick, pink-faced, white wove paper, with an enamelled appearance. The long ovals, with their attached balls, are very blotchily printed, so that some of the crescents cannot be seen at all. A very easy test is, that there is an upright, pointed, oval ornament between the two balls above NME of STEINMEYER'S, and a similar ornament between the two balls below the D—2 of PAID—2 CENTS. Each of these oval ornaments contains a crescent; the upper crescent points upwards and the lower one points downwards. The apostrophe in STEINMEYER'S touches the R. The head of the C of CITY is not broken, and the I has no head-stroke, though the genuine shows a very marked head-stroke. The O of POST is very circular. The line after PAID almost touches the D, but is further from the 2. The C of CRS is of a very circular shape.

POSTMARKS.

Genuine.—My specimen is not cancelled.

Forged.—This is also uncanceled.

LOUISVILLE.

BROWN & MCGILL'S POST.

Issue of 1858. (1 Cent), blue, black.

Genuine.

Lithographed, on thick, white wove paper, brown gum. This is evidently copied from the eagle Carrier, as the annexed illustration will show. The eyebrow of the eagle is waved in the centre, instead of being an arch. The white part of the neck ends under the space between & and M of the top inscription; the right wing is shadowy, but fairly complete. The double outline of the left wing is carried right round the front point of the wing. Of the seven white feathers in the tail, the fourth from the top is the longest. The horizontal lines of the background touch the inner outline of the oval, from the level of the bottom of the B of BROWN to the level of the top of the P of P. O. There are two badly-drawn, inner outlines to the oval, and the outer one runs into the lettered oval, below the WN of BROWN. The coloured outline, outside the lettered oval, can be traced all the way round, even right through the foliage. Each end of the lettered oval shows two white crescents, and the space between the crescents is, in each case, filled in with crossed, horizontal and vertical lines. There is a distinct apostrophe before the S of GILL'S. The letters in the lower half of the label are all the same height, and there is a stop after the O as well as after the P. The C of MC is almost invisible. The branch on which the eagle stands has a few dark dots, by way of leaves. There is a very thin line all round the stamp.

**First Forgery.**

Lithographed, on medium, very white wove paper, ungummed. The eyebrow of the eagle is a plain arch. The whole of the top of the right wing is broken off, but the rest of it is very distinct. The front point of the left wing has only a single outline, as the outer outline stops short there. Of the seven white feathers in the tail, the third from the top is the longest. The horizontal lines of the background do not touch the inner outline of the oval anywhere. There are, as in the genuine, two coloured outlines inside the oval, but the outer of these two lines does not touch

the lettered oval anywhere. The coloured outline outside the lettered oval disappears into the mass of dark shading at the left side of the oval, between BROWN and P.O. The two white crescents at each end of the lettered oval have no crossed lines between them. There is no apostrophe in GILL'S. The lettering in the lower half of the oval gets gradually larger from beginning to end, and there is no stop after the O. There is no sign of any C to MC. The leaves of the branch on which the eagle stands are long and dark. There is a thick, dark frame all round the stamp, four or five times thicker than the genuine.

Second Forgery.

Lithographed, on thin, white wove paper, in a sort of dark sky-blue, ungummed. The eagle is nearly all dark ; it has a fierce, dark, strongly-hooked beak, in place of the white, slightly-curved beak of the genuine. The eye and the eyebrow are merged into one long streak. The white part of the neck is short, and ends almost under the N of BROWN. The right wing is quite as dark as the left ; the left wing ends in three points, instead of one, and the middle point touches the outline of the oval, above the centre of the H of DESPATCH, instead of opposite to the stop after the S of U.S. The broad, white streak and double upper outline of the left wing are absent. There are only five feathers in the wing, and they are real feathers, with mid-ribs instead of the white patches of the genuine. One of them touches the outline above the A of DESPATCH ; though, in the genuine, the nearest feather is $1\frac{1}{2}$ mm. from the outline. The whole of the background is filled in with horizontal lines, bounded by a thin outline ; and between this and the lettered oval there is a single, thick outline, regularly drawn. The foliage outside the oval is continuous all the way round the stamp, though, in the genuine, there is a wide break in the said foliage, from above the N of BROWN to above the I of GILL'S. Instead of the crescents, enclosing crossed lines, at each end of the oval, there is a white branch, bearing seven leaves. There is a very distinct C, with a stop under it, in MC. The branch appears to be carried by the eagle, instead of supporting it, and it bears seven large, white leaves. The thin line round the stamp has two oblique lines joined to it, one inside and one outside, level with the P on the left side. It will be seen by the above description that this forgery only very faintly resembles the genuine.

POSTMARKS.

Genuine.—I have no cancelled specimen.

Forged.—Both forgeries are uncanceled.

NEW YORK.

U.S. MAIL. ONE CENT.

This stamp is found on rose, on yellow glazed, and also on buff glazed paper.

Genuine.

Typographed ; varieties as above. There is a stop after the U, as well as after the S, and a short hyphen in PRE-PAID. The M of MAIL is upright, and its first stroke is exactly above the first stroke of the N of ONE. The first stroke of the said N is above the end of the E of CENT. The O of ONE is a rather pointed oval. The centre of the R of PRE does not touch the vertical stroke. The two concentric circles of the stamp are $3\frac{1}{2}$ mm. apart.



First Forgery.

Lithographed (?), on medium, buff wove paper, not glazed. The serif to the right limb of the U is represented by a black ball. The hyphen in PRE-PAID is almost an oval dot. The M of MAIL leans slightly over to the right, and the N of ONE leans slightly over to the left, so that, though the foot of the first stroke of the N is below the foot of the first stroke of the M, they are not in one vertical line; indeed, if the first stroke of the N were prolonged upwards, it would pass quite to the left of the M above it. The foot of the said first stroke of the N is above the *centre* of the E of CENT. The O of ONE has its left top corner badly drawn. The centre of the R of PRE joins the vertical stroke. The two concentric circles are a little over $3\frac{1}{2}$ mm. apart.

Second Forgery.

Typographed, on *very* thick, very hard, very pale rose wove paper (looking exceedingly like pink blotting-paper), ungummed. There is no stop after the U, which is an easy test, and the hyphen after PRE is simply a large, round dot. As before, the M of MAIL leans very slightly over to the right, and the first stroke of the N of ONE, if prolonged upwards, would pass to the left of the first stroke of the M. The N of ONE is above the *centre* of the E of CENT. The O of ONE is not at all pointed. The centre of the R of PRE *hardly* touches the vertical stroke. The two circles, from the inside of the one to the outside of the other, are fully 4 mm. apart.

POSTMARKS.

I have no postmarked specimens of either genuine or forged.

PHILADELPHIA.

Issue of 1850-2. 1 c., blue, black, gold.

There are three varieties of this stamp: 1 c., blue, on white wove; 1 c., black, on white wove; 1 c., gold, on black glazed paper.

Genuine.

I have only the 1 c. on white wove paper; rather rough, and thick and hard. Typographed, in a sort of pale ultramarine. The letters U.S. are slightly thinner than P.O.; and the portion of the shaft of the P which projects below the head is abnormally short. The shaft of the P of PAID is the same width all the way up. If a vertical line be drawn up, through the centres of the two large stops, respectively above and below the word PAID, it will pass far to the right of the stop after the S, which is not in a line with the said two stops. The 1 in the bottom label has the serif to its head on the *right* side, instead of the left, but the forgers have imitated this. The foot of the said 1 is very short, and nearly $\frac{1}{2}$ mm. from the stop after it. The tongue of the E of CENT is less than $\frac{1}{2}$ mm. long, and the left arm of the T is longer than the right arm. In my single specimen, the thin, inner outline, down the left side of the stamp, has a little bent place in it, level with the middle of the P of PAID. There are three radiating lines in each corner of the stamp. Of the three in the left top corner, the points of the upper two both touch the outline above them. Of the three in the right top corner, the lower two touch the corner. Of the three in the left bottom corner, none



appear to touch the outline. Of the three in the right bottom corner, the lowest one touches the bottom outline, and the middle one touches the corner.

Forged.

I have this, typographed, in dark, indigo-blue, on thick, hard, white wove paper, yellow gum; also in gold, on medium, black-faced, glazed, white wove paper; also in what appears to be silver, on the same black-faced paper. The letters in the top label are all exactly the same thickness. The part of the shaft of the P in this label, which projects below the head, is of the normal length. The shaft of the P of PAID is wedge-shaped, being thickest at the bottom, and thinnest at the top. (This is very easy to see.) The stop after the S, and the two stops above and below PAID, are in line with one another, so that a straight-edge would pass through the centres of all three stops. The foot of the I in the bottom label goes *very* close to the stop after it (far less than $\frac{1}{4}$ mm. from it). The tongue of the E of CENT is $\frac{3}{4}$ mm. long, and the left arm of the T is no longer than the right arm. There is no bend in the inner outline, on the left side of the stamp. Of the radiating lines in the left top corner, the upper line touches the corner, and the middle line touches the upper line. Of the lines in the right top corner, the lower two run into the corner. Of the lines in the left bottom corner, the upper one runs into the corner, and the second touches the upper one. Of the lines in the right bottom corner, the upper one runs into the corner, and the second touches the bottom outline of the stamp.

POSTMARKS.

Genuine.—My specimen is postmarked with 92, in red.

Forged.—None of my forgeries are cancelled.



URUGUAY.

Issue of October 1st, 1856.

"Diligencia," 60 Centavos, blue.

Genuine.

Lithographed, on rather thin, white wove paper. The key-pattern begins the same way on each side of the stamp, *i.e.*, with a horizontal white line from right to left (┐). There are ten outward turns of this pattern down the left side, with a small, white oblong at the bottom, which is, presumably, part of an eleventh turn; and there are nine outward turns down the right side, with two sides of a rectangle at the top, as part of a tenth turn. The outer frame of the stamp is broken at all the corners, except the left bottom corner; and the inner frame is broken at the top and bottom corners, on the right-hand side. The tail of the L of DILIGENCIA is often abnormally short; the head of the G hardly bends down at all towards the tail; the tongue of the E is placed centrally, and is actually longer than the top and bottom limbs, which are absurdly short; there is a wide gap in the C; and the right leg of the A is *very* much broader than the left one. Usually, a thin, white foot-stroke can be seen to the foot of the said right leg. The N of CENTAVOS comes almost exactly under the chin of the sun's face. There are about

104 rays round the sun; they are not at all regular, and about nine of them touch the boundary-line round them. The sun's chin is *very* pointed. The eyes are fairly large and open, looking straight forwards; and the white can be seen, each side of the iris. The left eyebrow (right side of the stamp) has its outer side too short, so that it does not come to the outer corner of the eye. Sometimes a line can be seen joining this eyebrow to the nose. The mouth is a thin line, and has a rather irregular curve: in my specimen, the end on the right side of the stamp is too short. The chin has a semicircular line on it, with the ends downwards. The hair has a wide, white central parting, and one lock, on the left side of the stamp, *almost* touches the middle of the right eyebrow (*not* the outer end of the eyebrow).

First Forgery.

Nicely lithographed, in a pale, very greenish-blue, on stout, white wove paper. The key-pattern down the left side of the stamp begins, as in the genuine, with a horizontal stroke from right to left (┐); but the pattern down the right side begins the opposite way, with the horizontal stroke from left to right (┌). There are nine complete outward turns of this pattern both sides of the stamp, which is an easy test. The inner and outer white frame-lines are not broken at any of the corners. The tail of the L of DILIGENCIA is of normal length; the second I is too short at the bottom; the head of the G has a small serif, which is absent in the genuine; the E is of the normal shape, with long top and bottom limbs, and a short tongue, which is placed rather too high; the oblique stroke of the N is the same width as the vertical strokes, instead of being much wider; the C has a backward-slanting serif to its head, which is not found in the genuine; and both legs of the A are of equal thinness, the right leg being too short, and destitute of the little foot-stroke of the genuine. The sun's chin is above the space between CE of CENTAVOS, and the oblique stroke of the N of this word is as narrow as the vertical strokes, instead of being very much wider. There are about eighty strong, continuous rays round the sun, not counting a few faint, dotted rays, in between the others, here and there. None of these rays touch the boundary. The sun's chin is rounded, but there is a depression in the outline of it, above the NT of CENTAVOS. The eyes are very large, but almost the whole oval of each is filled up with solid colour. Both eyebrows reach as far as the outer corners of the eyes. The nose and eyebrow are not joined. The mouth is nicely shaped, and central; the line forming it is thicker and shorter than the genuine. The mark on the chin is a rather slanting blotch. The parting of the hair is not white; one lock very nearly touches the outer corner of the eyebrow on the right side of the stamp; but on the left side of the stamp, the hair does not go near the eyebrow.

Second Forgery.

In some respects this is much more like the genuine. Lithographed, on rather thin, very white wove paper. The key-pattern begins the same way as the genuine, both sides (┐). There are ten outward turns of this pattern down the left side, with no portion of an eleventh turn at the bottom; the right side is the same as the genuine. The inner frame-line is broken in the right bottom corner, above the S of CENTAVOS; all the other frame-lines are continuous. The tail of the L of DILIGENCIA is short, like the genuine; the head of the G bends down towards the tail; all three limbs of the E are very short, and the central tongue is placed far too high up; both sides of the A are equally thin. The sun's chin is

above the space between NT of CENTAVOS. There are only about ninety-eight rays round the sun, including the dotted ones; the horizontal one in the middle of the right-hand circle cuts slightly through the boundary-line; there are only about two other rays which actually touch the boundary. The sun's chin is not very pointed. The eyes are rather squinting; the right eye (left side of the stamp) looking forwards, and the left eye looking inwards and upwards. The eyebrow over this left eye is not particularly short, but the right eyebrow is not much more than half the width of the eye, and the end of it touches the hair. There is no line joining eyebrow and nose. The mouth is short, and has a very pursed-up expression. The semicircle on the chin is the same as in the genuine. There is a narrow white parting in the centre of the hair, crossed by a white line.

Third Forgery.

Lithographed, in rather a deep sky-blue, on *very* thick, very yellowish-white wove paper. Both strips of key-pattern begin the same way as the genuine (□). There are eleven perfect, outward turns of this pattern down the left side of the stamp; the right side is the same as the genuine. The inner and outer frames are not broken at any of the corners; but, in my single specimen, the outer frame along the top of the stamp has a small break above and to the left of DILIGENCIA, and a large break near the right top corner. The inner frame at the bottom also has a rather wide break, exactly above the E of CENTAVOS. (Of course, having only one specimen, I cannot say whether these breaks invariably occur.) The letters of DILIGENCIA are too thin; the head of the G is a mere hair-stroke; the bottom limb of the E is longer than the other two, and very much thicker; the C and I are almost hair-strokes, and there is no foot-stroke to the A. The sun's chin is above the space between NT of CENTAVOS. There are about ninety-nine rays round the sun, including the dotted ones, and about seven of them touch the outer line. In my specimen, below the N of DILIGENCIA, two of the rays are joined together by an almost horizontal line, near their outward ends; and there is a very distinct, dotted line, from the chin to the space between NT of CENTAVOS, which is not to be seen in the genuine. The eyes are large, and the lower eyelid, in each case, is merely a short, thick oblique line from the outer corner, pointing towards the mouth. In the genuine, the lower eyelid of the right eye is a continuous thin line; and the lower eyelid of the left eye reaches from the outer corner to below the middle of the eye, and points towards where the middle of the nose ought to be. The eyebrows are very thick and heavy, and neither of them goes near the hair. There is no line joining eyebrow and nose. The mouth is of a very extraordinary shape. The left-hand corner (right side of the stamp) is exactly as wide as the nose above it; the right side is much longer, and bends up, and then sharply downwards. There is a coloured dot, which joins the mouth to the semicircular line below it. The thin white parting of the hair is not in the centre of the forehead, but too much to the right side of the stamp. The inner points of the converging rays of the sun are all blotched together, so that the space immediately round the face is solid colour, and the outline of the hair cannot be traced. In the genuine, the whole outline of the hair and face stands out well and distinctly from the rays.

Fourth Forgery.

Very nicely lithographed, on thick, hard, slightly yellowish-white wove paper. I have only lately come across this counterfeit (1907). The key-pattern on the right side begins the opposite way from that on the left

side, which is an easy test. There are only nine outward turns of this pattern down each side. The white frame-lines are not broken at any of the corners, but the inner line at the top is damaged under the A of DILIGENCIA, and the inner line down the right side has a wide break opposite to the second turn of the key-pattern. The tail of the L of DILIGENCIA is long; the head of the G is bent round till it very nearly touches the cross-bar; the top and bottom limbs of the E are long, and the tongue short; both sides of the A are equally thin, and it is crossed in the centre, instead of very low down. The long, thin white foot to the right side of this A is absent. The sun's chin is above the space between EN of CENTAVOS. There are about 104 rays round the sun, counting all the dotted ones, and only two of the rays actually touch the boundary-line. They are much more regular than the genuine, or any of the forgeries hitherto described. I can give very few details of the face, as the cancellation in my specimen partly covers it; but I can see that the whole oval of each eye is filled up with solid colour, and that the hair does not go near the eyebrows. In the word CENTAVOS, the gap in the C is very narrow; the top and bottom limbs of the E are very long; the oblique stroke of the N is no wider than the vertical strokes; the shaft of the T is as thin as the cross-stroke, instead of being much thicker; both sides of the A are equally thin, though the right side is much thicker than the left in the genuine; and the V is very broad and square at the bottom, instead of being pointed.

Fifth Forgery.

Nicely lithographed, on thick, hard, white wove paper. The key-pattern down the right side begins the opposite way from that on the left side. There are nine perfect, outward turns of the said pattern, down each side, as in the first forgery. The frame-lines are not broken at any of the corners, but there is a wide gap in the line just above the O of CENTAVOS. An easy test is that all the letters have all their lines thick, and the letters of DILIGENCIA are thicker than those of CENTAVOS. The tail of the L of DILIGENCIA is long; the head of the G curls down till it almost touches the cross-stroke, and the said cross-stroke projects inwards only, and not both inwards and outwards like the genuine; the top and bottom limbs of the E are considerably longer than the tongue; the oblique stroke of the N is no thicker than the first vertical stroke; there is a very small gap in the C; both sides of the A are of equal thickness; it is crossed almost in the centre, instead of very low down, and has no foot. The sun's chin is exactly above the N of CENTAVOS, as in the genuine. There are about 111 rays round the sun, very nicely drawn, and none of them dotted; only two of them touch the outline, one exactly above the N of CENTAVOS, and the other pointing towards the left bottom corner of the stamp. The sun's chin is of an ugly shape; it makes a sudden, outward curve beyond what should be the proper outline of the face. The eyes are vertical dots; the right eye seems to be looking towards the left side of the stamp, and the end of the eyebrow above it runs into the hair. The mouth is rather nicely shaped, and there is a little dot between it and the nose. The mark on the chin is a small, roughly-made cross. The parting of the hair is a small, V-shaped opening, which does not reach to the top outline of the head. The hair has far too much white on it in this forgery, and it has a thick outline. The letters of CENTAVOS have all their limbs of equal thickness; all three limbs of the E are of equal length; the left side of the head of the T is too short; the bottom of the V is extremely broad, instead of being pointed.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

First Forgery.—Uncancelled.

Second Forgery.—Invariably cancelled with a pen-stroke.

Third Forgery.—Uncancelled.

Fourth Forgery.—Pen-stroke.

Fifth Forgery.—Uncancelled.

Same Issue. 80 Centavos, green.**Genuine.**

Lithographed; paper as before. The tests for the 60 centavos will serve for this value, though some specimens show the inner, vertical frame split, either at the top or at the bottom.

Forged.

Lithographed, on rather thin, hard, yellowish-white wove paper. The colour is so nearly blue that I found I had put this among the forgeries of the 60 centavos on my working-sheet. The key-pattern, both sides of the stamp, begins with a vertical line, unlike the genuine, or any of the forgeries hitherto described. Down the left side there are nine perfect outward turns, besides the half-turn at the top, and a half-turn at the bottom. Down the right side there are eight perfect outward turns, with three-quarters of a turn at the bottom. This side ends, as well as begins, with a vertical stroke. (The genuine ends with a horizontal stroke each side of the stamp.) The frame-lines are not broken at any of the corners. The tail of the L of DILIGENCIA is long; all three limbs of the E are of equal length, and much longer than the genuine; the top of the C curls over too far, forwards and downwards, so that it seems about to fall forwards on its face; the A is crossed in the centre, and has no foot. All these letters are too thin. The sun's chin is above the N of CENTAVOS, like the genuine. There are one hundred rays round the sun, nearly every second ray being dotted; only five of them touch the border. The sun's chin is rounded; the eyes are rounder, and more widely open, than the genuine, with very little sign of lower eyelids. The right eyebrow (left side of the stamp) has its outer end running into the hair; the left eyebrow runs a good way down towards the nose. The mouth is a better shape than the genuine, and the mark on the chin is slanting, and not a semicircle; the o of 80 is nearly circular, instead of oval. The tongue of the E of CENTAVOS is as long as the other limbs; the oblique stroke of the N is hardly any thicker than the vertical strokes; the shaft of the T is no thicker than the cross-stroke; the right side of the A is very little thicker than the left side, and it is crossed in the middle, instead of very low down; the right limb of the V is longer than the left; the S slopes very much over to the right. (This should be an easy test, as the S in the genuine is quite upright.)

POSTMARKS.

Genuine.—I have no cancelled copy.

Forged.—My single specimen is pen-stroked.

Same Issue. 1 Real, vermilion.**Genuine.**

Lithographed, in a sort of carmine-vermilion; paper as before. The tests for the 60 c. will serve for this, except the following:—The outer

frame is usually not broken, though I have a specimen that has a break in the right lower corner. The inner frame, in all my copies, shows a slight break in the right upper corner, and a larger one in the right lower corner. The sun's chin is above the space between the RE of REAL. There is just about space enough to put another R between I and REAL. The horizontal line of the inner frame, above I REAL, is double, for nearly its whole length.



First Forgery.

Lithographed, in scarlet-vermilion, on thick, hard, white wove paper. This stamp has slightly brownish gum. I have no gummed specimens of the genuine, or of any other counterfeit. The key-pattern on the left side begins the same way as the genuine (□), but that on the right side begins the opposite way (⌋). There are nine perfect, outward turns each side, with no parts of other turns, either at the top or the bottom. As a rule, there is no break anywhere in the outer or inner frame-lines. The tail of the L of DILIGENCIA is of normal length; the head of the G bends down, and the tail curls inwards, without any cross-bar; the top and bottom limbs of the E are long, and the tongue short; the oblique stroke of the N is no thicker than the vertical strokes; there is a very small gap in the C; the left side of the A is very nearly as thick as the right side, and it is crossed in the centre, instead of very low down, and has no foot-stroke. The sun's chin is above the very centre of the R of REAL, and it is rounded, instead of pointed. There are about 101 rays round the sun, almost every one of them continuous, and about twenty of them touching the boundary-line. The eyebrows are very regular curves, reaching the full width of the eyes; and neither of them touches the hair. An easy test for this forgery is, that the two dots, intended for the nostrils, are either altogether absent (making the face noseless), or else placed high up, quite close to the eyes. The mark on the chin is a crescent, but with the points upwards; and, above this, touching the upper lip, there is another crescent, with the points downwards. The parting of the hair is very indistinct; often it is merely a dot. The I is so far from REAL, that there is room to put two letters between. The horizontal line of the inner frame, above I REAL, is a single, rather thick line, instead of two thin ones.

Second Forgery.

This is, in some respects, much more like the genuine. Lithographed, on medium, white wove paper. The key-pattern, on the left side, begins with a vertical stroke (⌋), but I can see a slight mark, as though more carefully-printed specimens might show the horizontal line, from right to left. The key-pattern on the right side begins like the genuine. There are nine outward turns on the left side, with part of another turn at the top (two sides of a rectangle) and part of another turn at the bottom (two sides of a rectangle). There are nine outward turns, on the right side, with two sides of a rectangle at the top. The outer frame, in my single specimen, is broken at the right top corner, and near the left bottom corner; the inner frame has a slight break at both corners on the right side, at the left bottom corner, and near the right top corner. The cross-bar to the G of DILIGENCIA slopes down to the right, instead of being horizontal; and both limbs of the A are of about the same thickness; there is no sign of a foot to the right limb. The sun's chin is above the E of REAL. There are about 105 rays round the sun; they have a very spotty appearance, as so many of them are dotted, and at least sixteen

of them touch the boundary-line, instead of about nine. The face is very like the genuine, only the parting of the hair is not at all distinct. There is a tiny dot to represent the lower lip, but no semicircle on the chin below this. The whole oval of each eye is filled up with solid colour. The mouth is a straight line. The horizontal line above **I REAL** is not double.

Third Forgery.

Very badly lithographed, in brownish-orange, on thin, hard, bluish-white wove paper. The key-pattern begins the same way both sides, with a vertical stroke, instead of a horizontal one. There are only six outward turns of the pattern down the left side, with three-quarters of a turn at the top, and half-turn at the bottom. Down the right side there are seven outward turns, with a vertical stroke at the top. The outer frame of the stamp does not exist at all, though there are a few traces of it down the right side, and part of the way along the bottom. The inner frame is broken in the right top corner only. The tail of the **L** of **DILIGENCIA** is long; the head of the **G** comes well down towards the tail, which has no cross-stroke; the top and bottom limbs of the **E** are long, and the middle tongue is very short; the **C** is just like a **G**; both limbs of the **A** are of equal thickness, and the little foot to the right limb is absent. The sun's chin is above the centre of the **E** of **REAL**. There are about sixty-six rays round the sun; they are very coarse, and only one of them touches the boundary-line. The sun's chin is not very pointed. The right eyebrow (left side of the stamp) is enormously thick; the inner corner touches the corner of the eye, and it does not touch the hair. The left eyebrow is smaller, thinner, and on a lower level. Each eye is represented by a semicircular line, points upwards. If these are intended for lower eyelids, then there are no eyes and no upper lids. The mouth is faint and pursed-up. The semicircle on the chin touches the lower lip, instead of being far below it. The parting of the hair is on one side, immediately above the left eye. The letters of **REAL** are in Roman capitals, instead of sans-serif letters. This forgery is not likely to deceive, and the face is a mere caricature. There is not room for another **R** between the **I** and the **R**, and the top of the **R** is broken. The horizontal line above **I REAL** is not double.

Fourth Forgery.

Lithographed, in ochre-yellow, on thick, rather soft, yellowish-white wove paper. The key-pattern begins with a vertical stroke on each side of the stamp. There are six outward turns down the left side, with three-quarters of a turn at the top, and half a turn at the bottom; and seven outward turns down the right side, with a vertical stroke at the top, the same as in the third forgery. The outer frame of the stamp cannot be traced all the way round; but I can see a wide break in the right bottom corner. The inner frame is not broken at any of the corners; and there is a short, diagonal white line, running into the right bottom corner of the inner frame, which does not exist in the genuine. The tail of the **L** of **DILIGENCIA** is long; the sides of the **A** are squeezed together, and it has no foot. I cannot give further details of this word, as the postmark covers it in one of my specimens, and the other specimen is torn just there. The sun's chin is above the **E** of **REAL**. There are about sixty-six rays round the sun; they are coarse, and only one of them touches the boundary-line. The sun's chin projects below the general oval of the face, but it is not particularly pointed. I have two specimens, evidently the same forgery, but the sun's face is not at all alike in the two forgeries, probably from bad printing. In both stamps,

the eyes are solid dots, and the mouth and chin almost invisible. One has the right eyebrow (left side of the stamp) a thin, straight line, and the left eyebrow a wedge-shaped blotch. The other has the right eyebrow curved at the inner end, and the left eyebrow a thick, irregular semicircle, with the outer end coming down much too low, and the face bearing a horrified expression. The eyebrows do not go near the hair in either forgery. There is no real parting to the hair in either case. The letters of REAL, as in the third forgery, are in Roman capitals; the R is usually broken at the top, and there is no room for another R between I and REAL. The horizontal line above I REAL is not double.

POSTMARKS.

Genuine.—I have seen a genuine stamp with a postmark something like 26, dated 1862, but I should say this is probably forged.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—10.

Fourth Forgery.—10.

Issue of November 1, 1857. 120 c., blue, slate-blue.

Genuine.

Lithographed, on medium, rather soft, yellowish-white wove paper. The solid, blue central rectangle is $17\frac{1}{2}$ mm. wide, by 16 mm. high. All the stops, in the corners of the stamp, are shaded by horizontal lines; though some of them look solid, when the stamp is heavily printed. The coloured, vertical outline of the inner frame, under the letters of the left-hand CORREO, if prolonged upwards, would pass along almost the extreme outer edge of the M of MONTEVIDEO; and its lower end, if prolonged downwards, would cut exactly centrally through the I of 120. The similar, vertical, inner outline of the right-hand frame, if prolonged upwards, would pass about $\frac{1}{4}$ mm. to right of the last O of MONTEVIDEO; and if prolonged downwards, it would go rather near to the narrow white centre of the O of the right-hand 120. The white centre of each O, in all four inscriptions, is very narrow, being merely a white line. The stop under the little S of CENT^s is a horizontal stroke, or hyphen. There are 148 rays round the sun; their outer ends are vandyked into twelve peaks, but the peaks on the left side are not nearly so deep or distinct as the rest. Very few of the rays touch the outline of the circle: one touches opposite to the right bottom corner of the stamp; two touch above the S of CENT^s; one above the N of CENT^s; and two, pointing to the C of the left-hand CORREO. The inner outline of the hair is wavy, and it is not at all prim, and has no large, projecting puffs over the ears. The face is pleasant, but not at all grinning. In my single specimen, there is a dark mark under the left eye (right side of the stamp), but I cannot say whether this is always the case. The whites of the eyes are quite distinct, and the chin is rounded.

First Forgery.

Clearly lithographed, in sky-blue, on rather thick, hard, white, or yellowish-white wove paper. The solid blue rectangle is 17 mm. wide, by rather less than $15\frac{1}{4}$ mm. high. The stops are all solid, and the outermost one in the right lower corner is defective, i.e., only a portion of the stop has printed. The M of MONTEVIDEO is placed too far to the left, so that if the vertical, coloured, inner outline of the left-hand frame

were prolonged upwards, it would pass along the *inner* edge of the first stroke of the M, instead of along its outside edge. The said outline, if prolonged downwards, would pass along the right-hand edge of the 1 of the first 120. The said 1, like the 1 of the other 120, has a large, sloping serif to its head, though each 1, in the genuine, is simply a vertical stroke, without any serif. The vertical, coloured, inner outline of the right-hand frame, if prolonged upwards, would pass a full millimetre to the right of the last O of MONTEVIDEO; and, if prolonged downwards, would cut through the o of 120, well to the right of its centre. The white centre of each O of all four inscriptions is a good-sized oval, instead of a narrow, white line. The stop under the little S of CENTS is a solid semicircle. There are about 133 rays round the sun; the peaks or vandykes are more distinct than in the genuine; and one or two of the longest rays in each peak touch the outline of the circle, except those of the peak which points to the C of the right-hand CORREO, which do not touch the circle. The hair is exceedingly prim; not at all wavy at the top; and with two large white puffs over the ears. The whole hair is much too white. The lower eyelids are partly visible (there are none in the genuine); the eyes are very wide open, and glaring; and the left eyebrow runs into the hair. The chin is very pointed.

Second Forgery.

I think this is merely a later (and worse) printing of the first forgery. The tests for the first forgery will do for this, except for the following:—Lithographed, on medium, very white wove paper. There is no imperfect stop. I think the numerals have been redrawn, as the vertical line over the left-hand 1, if prolonged downwards, would cut well into the 1, though not centrally. There is a serif to the head of each 1, but smaller and thinner than in the first forgery. The rays of the sun are fainter, and beginning to print badly. The left eyebrow does not touch the hair. There is a dark circular dot in the very centre of the bridge of the nose, which will serve to identify this forgery; and the lower lip is represented by a dot, to the right of the centre. All the other details are the same as in the first forgery.

Third Forgery.

This is, apparently, a still later "state" of the first forgery. Lithographed, in a pale slate-blue, very like the colour of some of the genuine stamps, on rather thin, hard, white wove paper. The tests are the same as for the first forgery, except for the following:—The rays of the sun have become very short on the left side, and there are some short, thick strokes, apparently added to the rays, under the TE of MONTEVIDEO, which do not at all improve the appearance of that part of the stamp. None of the peaks on the left side are long enough to touch the outline. The lower eyelids have disappeared, and the eyes partly fill up the ovals of the eyelids. The rays of the sun are very nearly one solid blotch, so that they cannot be counted. The rest of the details are the same as in the first forgery.

Fourth Forgery.

Lithographed, in extremely dark blue, on very thin, white wove paper. The solid, blue central rectangle is $17\frac{1}{3}$ mm. wide, by a shade over 16 mm. high. The stops are very imperfect, some of them being only crescents. Two of the stops in the right top corner are shaded with oblique lines, running down from right to left. Some of the other stops have disappeared altogether. The coloured, vertical outline of the inner frame on the left-hand side has disappeared altogether, except its two ends. The upper end (which is only a short stroke, hardly reaching

down to the level of the colon after CORREO), if prolonged upwards, would cut into the first stroke of the M of MONTEVIDEO; that is to say, the M is placed a little too far to the left. The lower end of this line (which only reaches up to the level of the C of CORREO) would pass well to the right of the 1 of 120. The left-hand 1 has a very slight horizontal top-stroke; the right-hand 1 is a vertical line, like the genuine, but its top is ragged. The vertical line down the right side of the stamp has, in most of my specimens, entirely disappeared. The last O of MONTEVIDEO is almost exactly flush with the edge of the solid rectangle, as in the genuine. The white centre of the first O of MONTEVIDEO is a narrow line, like the genuine, but every other O, in all four inscriptions, has a broad, oval white centre. Some of my specimens have no stop under the little S of CENT^S; others lack the thin, coloured horizontal line, above the value. In some specimens, the sun's rays have degenerated into a mere blotch around the face; in others there are about 120 rays, not one of them actually touching the outline. The said outline, by the way, is irregularly drawn, and does not truly follow the shape of the solid blue ground outside it. The hair is very like the genuine, but too white. The left eye, when visible at all, fills up the whole oval of the eyelid. The face looks rather sad, and the eyebrows are a good deal too short. There is no dark mark under the left eye.

Fifth Forgery.

Clearly lithographed, on thick, soft, yellowish-white wove paper. The solid, blue, central rectangle is $17\frac{3}{4}$ mm. wide, by $16\frac{1}{4}$ mm. high. Some of the stops are solid, the rest are shaded like the genuine. All the lettering is very thin, quite unlike the genuine, or any of the forgeries hitherto described, and this should be an easy test. The M of MONTEVIDEO is placed too far to the *right*, so that the vertical coloured line under CORREO, if prolonged upwards, would pass $\frac{1}{4}$ mm. clear to the left of the said M. If prolonged downwards, the said line would pass considerably to the left of the 1 of 120. The similar line on the right-hand side, if prolonged upwards, would pass $\frac{1}{2}$ mm. to the right of the last O of MONTEVIDEO; and, if prolonged downwards, it would hardly graze the o of 120. The 1 of each 120 has a small, sloping serif. Each O of all four inscriptions has a wide, oval centre. The little S of CENT^S has no stop under it, and it is placed low down in the label, level with the middle of the T, instead of touching the outline above it. (This is an easy test.) The rays of the sun are much more regular than in the genuine; there are ninety-four of them, and at least nineteen touch the circle outside them. They form sixteen distinct peaks, instead of twelve. The hair is much primmer than the genuine, but it has not the two white puffs over the ears, that are seen in the first three forgeries. There is, in my single specimen, a large, slanting gash between the eyebrows. The eyes fill up solid the whole space of the eyelids. There is no mark under the left eye. The eyebrows very nearly meet, and the outer corner of the left one runs *almost* to the outline of the face. The contour of the face is ugly, being somewhat hollowed in below the level of the eyes.

Sixth Forgery.

Lithographed, in deep blue, on thick, hard, very white wove paper. The solid, blue rectangle is very nearly 18 mm. wide, by $16\frac{1}{2}$ mm. high. One or two of the stops show traces of horizontal shading, but the rest are quite solid. There are two stops, joined together, before the M of MONTEVIDEO, which will serve as an easy means of identifying this particular forgery. The M of MONTEVIDEO is placed too far to the right, so that it is flush with the left-hand edge of the solid central rectangle. The

vertical line on this side, under the letters of CORREO, is double, instead of single. If prolonged upwards, both lines would pass well to the left of the M. If prolonged downwards, the inner one would pass a little to the left of the centre of the shaft of the I of 120, and the outer one would just clear the outside of the shaft, cutting through the long serif at the head of the I. The similar, vertical line, under the letters of the right-hand CORREO, is single, like the genuine; but if prolonged upwards, it would pass a full millimetre to the right of the final O of MONTEVIDEO; and if prolonged downwards, it would just graze the outer edge of the O of 120. The white centre of each O, of all four inscriptions, is a large oval. There is no stop under the little S of CENT⁵, and it is placed low down, as in the fifth forgery. There are 102 very distinct rays round the sun, with twelve distinct peaks. Only ten of the rays touch the outline. The inner outline of the hair is wavy; there is less of it than in most of the other forgeries. There is a dark, irregular blotch between the eyes. The expression of the face is child-like; the eyes are very large, and looking rather to the right of the stamp. The mouth is a straight line, with widened ends. The chin is rather pointed. There is a long serif to the head of the I of each 120.

Seventh Forgery.

I have only lately seen this (1907). Rather nicely lithographed, in pale, greenish-blue, on thick, very hard, white wove paper. The solid, central rectangle is 18 mm. wide, by 16 mm. high. The stops are very light in colour, many of them showing the horizontal lines of shading, and the rest being simply tinted. The M of MONTEVIDEO is much too far to the right, so that even the vertical edge of the solid rectangle would pass $\frac{1}{2}$ mm. to left of it. The left, vertical outline of the inner frame, if prolonged downwards, would pass down the left-hand edge of the I of 120, cutting off the serif. (There is a serif to the head of each I.) The similar, vertical outline, on the right side of the stamp, if prolonged upwards, would pass $\frac{1}{2}$ mm. to the right of the final O of MONTEVIDEO; and if prolonged downwards, it would cut well to the right of the centre of the O of 120. Each O, in all four inscriptions, has a large, white centre. There is a long hyphen under the little S of CENT⁵, and the S does not touch the outline above it, though it does in the genuine. There are about 127 rays round the sun. They only form eleven peaks, instead of twelve; and the central ray of each peak is thicker than the rest. Only four of these thick rays touch the outline. The hair is *very* wavy, or curly; it is much too white. There is no mark under the left eye. The expression appears somewhat surprised. The left cheek (right side of the stamp) has a slight swelling in the outline, level with the end of the nose. The chin projects a little, below the general outline of the lower jaw, and it is above the space between the EN of CENT⁵. In the genuine, it is above the N. The eleven peaks of the rays of the sun are the easiest test for this particular forgery. I don't know any stamp quite the colour of this counterfeit. I should call it a milky, greenish sky-blue!

POSTMARKS.

Genuine.—I have never seen a postmarked specimen.

First Forgery.—62. Also bars.

Second Forgery.—Similar to 27.

Third Forgery.—27. Also a blotch.

Fourth Forgery.—27, small, lettered FRANCO CORREO.

Fifth Forgery.—38, without numerals.

Sixth Forgery.—Pen-stroke. Also uncanceled.

Seventh Forgery.—Uncanceled.

Same Issue. 180 c., green.

Genuine.

Lithographed, in shades of green, on thin, to medium, rather soft, yellowish-white wove paper. The solid, central rectangle measures $17\frac{1}{2} \times 16$ mm., as in the 120 c. The stops are also the same. The vertical line to the left, if prolonged upwards, would pass *exactly* flush with the extreme edge of the M of MONTEVIDEO; and if prolonged downwards, it would cut *centrally* through the I of the left-hand 120. (The I, in each case, is a *thick*, vertical stroke, without any serif to its head.) The vertical line on the right side, if prolonged upwards, would pass $\frac{1}{2}$ mm. to the right of the final O of MONTEVIDEO; and if prolonged downwards, it would pass through the centre of the right-hand half of the O of 120. Each O of all four inscriptions has a very narrow, white centre—a mere white line. The little S of CENT^s is jammed against the outline above it, it is wider than the S in the 120 c., measuring $1\frac{1}{4}$ mm., instead of $\frac{3}{4}$ mm.; and the stop under the said S is a hyphen, very nearly 1 mm. long. There is a distance of $1\frac{1}{2}$ mm. between the S and the vertical edge of the following I. Round the sun there are about 136 rays, instead of the 148 rays of the 120 c.; only about four of them touch the boundary-line, and there is no curly or crooked pair of rays pointing to the head of the T of CENT^s. The hair is the same pretty, wavy coiffure as in the 120 c., with no white puffs over the ears; and there is no mark, or gash, between the eyes, as some of the forgeries have. The eyes are distinct, and the chin is rounded, and exactly above the first stroke of the N of CENT^s.

First Forgery.

Clearly lithographed, on very thick, hard, yellowish-white wove paper. The central rectangle measures 17×15 mm. The stops are all perfectly solid. The M of MONTEVIDEO is much too far to the left, so that the vertical line, if prolonged upwards, would pass along the right-hand edge of the first stroke of the M. If prolonged downwards, the said line would pass clear to the right of the I of 180. The I in each case is barely $\frac{1}{2}$ mm. wide, and has a prominent serif to its head; and the right-hand vertical line, if prolonged upwards, would pass fully 1 mm. to the right of the final O of MONTEVIDEO; and if prolonged downwards, it would cut into the white centre of the O of 180. Each O, of all four inscriptions, has a wide, white centre. The little S of CENT^s does not touch the outline above it; it is only $\frac{3}{4}$ mm. wide, and the stop under it is a short, solid semicircle, $\frac{1}{4}$ mm. wide. The distance from the S to the vertical edge of the I of 180 is $1\frac{1}{2}$ mm. There are 134 rays round the sun, and two of the rays, which point to the left top corner of the T of CENT^s, are joined together and are crooked. Sixteen of the rays touch the outline. The hair is very prim and smooth, with a large white puff, covering each ear. A small dot, representing the lower lip, is placed to the right of the centre. The eyes are large and glaring, and the pupils seem to be oblique ovals. The chin is pointed, and is a shade to the right of the first stroke of the N of CENT^s. The D of MONTEVIDEO is $2\frac{3}{4}$ mm. high, instead of 2 mm., and the vertical stroke of the D is only $\frac{1}{2}$ mm. wide (in measuring the letters, I shall in all cases take the D, for convenience).

The next three forgeries are really hardly worth separating into distinct counterfeits; I fancy they are all, most probably, from the same sheet as the one just described.

Second Forgery.

Lithographed, paper the same as in the first forgery. The tests are exactly the same, except for the following slight differences:—The vertical

line on the right side, if prolonged downwards, would pass through the centre of the right-hand limb of the 0 of 120. The little s of CENT\$ is 1 mm. from the vertical edge of the 1 of 180. Fifteen of the rays of the sun touch the circle. There is a large blotch of colour below the left eye (right side of stamp). These are the only differences.

Third Forgery.

Lithographed, paper as before. Except for the following differences, the tests are exactly the same as for the first forgery:—There is a small stop *after* the s of CENT\$, beside the usual stop below it, and the s is 1 mm. from the vertical edge of the 1 of 120. Eleven of the sun's rays touch the outline. In all other respects this is the same as the first forgery.

Fourth Forgery.

Lithographed, paper as before. The tests are exactly the same as for the first forgery, except for the following small differences:—The distance between the s of CENT\$ and the 1 of 120 is $\frac{3}{4}$ mm., and there is a small vertical stroke just before the foot of the 1, which, by the way, has a distinct foot-stroke on its right side, besides the serif at its head. Eighteen of the sun's rays touch the outline.

Fifth Forgery.

Lithographed, on medium, white wove paper. The rectangle measures $17\frac{3}{4} \times 16\frac{1}{2}$ mm. Most of the stops are solid, but one or two have a single horizontal line in the centre. The vertical line on the left side is double in this forgery, but both lines, if prolonged upwards, would pass clear to the left of the M of MONTEVIDEO. If prolonged downwards, this double line would pass through the centre of the serif to the head of the 1 of 120, without touching the body of the numeral. The vertical line on the right side, if prolonged upwards, would pass 1 mm. to the right of the final 0 of MONTEVIDEO, as in the first four forgeries; and if prolonged downwards, it would cut into the 0 of 120, so as to just graze the white centre. Each 0 of all four inscriptions has a wide white centre. The little s of CENT\$ does not touch the line above it, and has no stop below it; it is 1 mm. wide, and is $1\frac{1}{2}$ mm. from the edge of the 1 of 120. Each 1 has a serif to its head, as in the other counterfeits. There are only 102 rays round the sun, and five of them touch the outline. The hair is fairly like the genuine, though not so wavy. There is a three-cornered gash on the bridge of the nose, level with the eyes. The eyes themselves look too solid, and nearly fill up the oval of the eyelids. The chin projects below the contour of the jaw; it is above the very centre of the N of CENT\$. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke is only $\frac{1}{2}$ mm. wide.

Sixth Forgery.

Lithographed, in a much brighter yellow-green than the other counterfeits, on fairly thick, yellowish-white wove paper. The central rectangle measures $17\frac{3}{4} \times 16\frac{1}{2}$ mm. The stops are shaded with horizontal lines, like the genuine. The M is a great deal too far to the right, so that the vertical line, if prolonged upwards, would pass $\frac{1}{2}$ mm. to the left of it; if prolonged downwards, this line would pass along the left-hand edge of the 1 of 120. The right-hand, vertical line, if prolonged upwards, would pass $\frac{1}{2}$ mm. to right of the final 0 of MONTEVIDEO; and if prolonged downwards, it would just cut into the white of the 0 of 180. The white centre of each 0 of all four inscriptions is particularly wide. The little s of CENT\$ does not go near the outline above it; it is 1 mm. wide, has no stop under it, and is $1\frac{1}{2}$ mm. from the 1 of 180. Each 1 has a serif to

its head, and, like the rest of the lettering, is thin. There are only ninety-five rays round the sun, and eighteen of them touch the boundary. The hair is somewhat wavy, but there are some long side-curls hanging down below the level of the mouth, and bending inwards. There is a large, slanting gash on the forehead, between the eyes. The right eye is circular, while the left eye completely fills up the oval of the eyelid. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke only $\frac{1}{2}$ mm. wide. This will give an idea as to how very much thinner the lettering is than the genuine.

Seventh Forgery.

Lithographed, in dark yellow-green, on thick, hard, white wove paper. The central rectangle measures $18 \times 16\frac{1}{2}$ mm. The stops are shaded like the genuine. The vertical line on the left side, if prolonged upwards, would pass *just* clear to the left of the M of MONTEVIDEO; and, if prolonged downwards, it would cut through the serif of the 1 of 180, but pass clear to the left of the body of the numeral. The right vertical line, if prolonged upwards, would pass 1 mm. to the right of the final O of MONTEVIDEO; if prolonged downwards, it would cut through the right side of the o of 120, without touching its white centre. The centre of each O of all four inscriptions is wide, but not quite so wide as in the sixth forgery. The little S of CENT\$ does not go near the outline above it, and has no stop below it; it is $1\frac{1}{2}$ mm. from the vertical edge of the 1 of 120. Each one has a serif to its head. There are 126 rays round the sun, and no fewer than twenty-two of them touch the outline. The hair is fairly like the genuine, though not quite so wavy. The eyes are looking too much to the right of the stamp. The chin is nicely rounded, and is nearly above the middle of the N of CENT\$. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke is $\frac{1}{2}$ mm. wide.

Eighth Forgery.

Lithographed, in light yellow-green, on fairly thick, very hard, yellowish-white wove paper. The central rectangle measures $17\frac{1}{2} \times 16\frac{1}{2}$ mm. The stops on the left side are only half formed; those on the right side are shaded by oblique lines. The vertical line on the left side is very much broken; the small portion visible at the top, if prolonged upwards, would cut well into the first stroke of the M of MONTEVIDEO; the portion visible at the bottom, if prolonged downwards, would cut into the beginning of the 8 of 180. The vertical line on the right side is also broken, except at the top and bottom. If prolonged upwards, it would pass $\frac{1}{2}$ mm. to the right of the final O of MONTEVIDEO; if prolonged downwards, it would touch the right-hand side of the o of 180. The centre of each O of all four inscriptions is narrower than in any of the seven forgeries already described, but still a good deal wider than the genuine. The S of CENT\$ touches the line above it, and has a hyphen below it, like the genuine; it is only $\frac{1}{2}$ mm. from the 1 of 180. Each 1 is a thick vertical stroke, without serif, like the genuine. The rays of the sun are so much blotched together that it is impossible to count them, and none of them touch the outline. The said outline, in this forgery, is so badly broken, that it only shows here and there, instead of all round the circle. What can be seen of the hair is fairly like the genuine. The right eyebrow is too short, and the left eyebrow too thick. The chin projects a *little* below the contour of the jaw, and it is above the very centre of the N of CENT\$. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke is $\frac{1}{2}$ mm. wide.

Ninth Forgery.

Lithographed, on fairly thick, very hard, yellowish-white wove paper. The central rectangle measures $17 \times 16\frac{1}{2}$ mm. Several of the stops,

especially on the left side, are imperfect, and most of the others are solid. The M of MONTEVIDEO is too far to the left, so that the vertical line on the left side (which is broken all but its two ends), if prolonged upwards, would cut well into the first stroke of the said M. The vertical line on the right side is also similarly broken. If prolonged upwards, it would pass $\frac{1}{4}$ mm. to the right of the final O of MONTEVIDEO; and if prolonged downwards, it would cut into the o of 180, exactly half-way between its white centre and its outer edge. The centre of each O is narrower than in any of the other forgeries; the centre of the o of the right-hand 180 being nearly as narrow as the genuine. The S of CENT^s touches the outline above it; it is 1 mm. wide, the hyphen under it is $\frac{1}{2}$ mm. long, and the distance between the S and the 1 of 180 is $\frac{3}{4}$ mm. Each 1 is a thick stroke, without serif. The rays of the sun are blotched. I think there are about 121 of them; only three rays touch the outline, which is badly broken in several places. The hair is fairly like the genuine. The left eye entirely fills up the oval of the eyelids. The chin projects below the contour of the jaw, and is above the centre of the N of CENT^s. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke $\frac{3}{4}$ mm. wide.

Tenth Forgery.

Lithographed, on fairly thick, white wove paper. The central rectangle measures $17\frac{3}{4} \times 16\frac{1}{2}$ mm. The stops are shaded like the genuine. The left vertical line, if prolonged upwards, would pass just along the outside edge of the M, barely touching it. If prolonged downwards, it would pass along the outside edge of the 1 of 180. The right vertical line, if prolonged upwards, would pass 1 mm. to the right of the final O of MONTEVIDEO; if prolonged downwards, it would cut into the right side of the o of 180 without touching the white centre. The white centres of the various O's are all different, some are wide and some narrow. The S of CENT^s does not quite touch the outline above it; it has no stop below it; it is $1\frac{1}{2}$ mm. wide, and is $\frac{3}{4}$ mm. from the 1 of 180. The left-hand 1 has a small serif; the right-hand 1 is bent a little to the right, and has no serif. There are 116 rays round the sun, and only three of them touch the outline. The hair is not wavy enough; on the left side of the face there is a large, dark puff; on the right side of the face a much smaller one. The left eyebrow has a double curve, and it runs into the hair. The eyes are very large, and quite fill up the oval of the eyelids. The chin projects a good deal below the contour of the jaw, and it is exactly above the space between EN of CENT^s. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke is $\frac{3}{4}$ mm. wide.

POSTMARKS.

Genuine.—A lettered oval, something like 26, but smaller, and without inner outline.

First Forgery.—27, with single outer outline.

Second Forgery.—Ditto.

Third Forgery.—27, with double outer outline.

Fourth Forgery.—27, with single outer outline.

Fifth Forgery.—Like 98, but with bars closer together.

Sixth Forgery.—38, dots larger. My specimen has 500 in the centre.

Seventh Forgery.—27, in green.

Eighth Forgery.—26, lettered FRANCO CORREO, with M in the centre.

Ninth Forgery.—Ditto; also pen-stroked.

Tenth Forgery.—27, without inner oval.

Same Issue. 240 c., red.

Genuine.

Lithographed, on thin, white or greyish-white wove paper. The central rectangle measures $17\frac{3}{4} \times 16$ mm. The stops are horizontally shaded, as before. The M is placed more to the right than in the lower values; so that the left, vertical line, prolonged upwards, would pass to the left of the M, barely touching it. Prolonged downwards, the said line would cut through the 2 of 240, rather to the left of its centre. The right vertical line, if prolonged upwards, would pass 1 mm. to the right of the final O of MONTEVIDEO. Prolonged downwards, this right-hand line would cut through the O of 240, to the right of its centre, so as just to graze the narrow white centre of the O. The centre of each O, of all four inscriptions, is very narrow—a mere white line, as in the lower values. In my single specimen of the genuine, the little s of CENTS is extremely thin, and slopes backwards. It is only $\frac{1}{2}$ mm. wide, and the point of its head is about $\frac{1}{4}$ mm. from the nearest part of the head of the 2. It does not touch the outline above it, and there is a short hyphen below it, less than $\frac{1}{2}$ mm. wide. Each 2 has a straight foot, and the cross-bar of each 4 does not project at the back, behind the vertical stroke. There are 156 rays round the sun, and about thirteen of them, in the lower half, touch the outline. The hair is the same as in the 180 c., and the mouth is curved upwards at the ends. The chin is rounded, and is above the very beginning of the N of CENTS. The D of MONTEVIDEO (taking this as a sample of the lettering) is 2 mm. high, and its vertical stroke is $\frac{3}{4}$ mm. thick. The top and bottom limbs of the first E of MONTEVIDEO, measured from the back edge, are nearly $1\frac{1}{2}$ mm. long, and the central tongue, measured also from the back, is 1 mm. long. The E of CENTS has its top and bottom limbs 1 mm. long, and the tongue $\frac{3}{4}$ mm.



First Forgery.

Lithographed, in scarlet-vermilion, on thick, hard, white wove paper. This is like the first forgery of the 180 c. The central rectangle measures 17×15 to $15\frac{1}{2}$ mm. All the stops are solid. The M of MONTEVIDEO is much too far to the left, so that the left vertical line, if prolonged upwards, would pass along the *right*-hand edge of the first stroke of the M. Prolonged downwards, the said vertical line would cut into the 2 of 240, considerably to the *right* of its centre. The right-hand vertical line, prolonged upwards, would pass less than 1 mm. to the right of the final O of MONTEVIDEO; and prolonged downwards, it would cut through the right side of the O of 240, without grazing the white centre, although the said centre is far wider than the genuine; indeed, the white centre of each O of all four inscriptions is very much wider than the genuine ($\frac{3}{4}$ mm. wide in the broadest part, instead of a mere white line). The little s of CENTS is not particularly thin, and is quite upright. It is about $\frac{3}{4}$ mm. wide, and the point of its head is only about $\frac{1}{4}$ mm. from the nearest part of the head of the 2. The foot of each 2 is curly, instead of straight; and the cross-bar of each 4 projects to the right, beyond the vertical stroke. There are from 132 to 135 rays round the sun, and about eighteen of them touch the outline, from nine out of the twelve peaks. The hair is primly plastered down, with a large, white puff over each ear, as in the first forgery of the 180 c. The chin is very pointed, and is above the first stroke of the N of CENTS. The D of MONTEVIDEO

is $2\frac{1}{2}$ mm. high, and its vertical stroke is less than $\frac{1}{2}$ mm. wide. The top and bottom limbs of the first E of MONTEVIDEO are only a shade over 1 mm. long, and the central tongue only $\frac{3}{4}$ mm. long. The E of CENT^s has the same measurement as the E of MONTEVIDEO. Most of my specimens show the pair of crooked rays, pointing towards the left-hand end of the T of CENT^s.

Second Forgery.

Lithographed, in fairly bright vermilion, on medium, hard, white or yellowish-white wove paper. This is very like the eighth forgery of the 180 c. The central rectangle measures 17×16 mm. Some of the stops show one or two oblique lines of shading; but many of them are imperfect, especially on the left side. One of the stops after the right-hand CORREO touches the o of 240, and there is a small stop after this 240, which does not exist in the genuine. The left vertical line is so badly broken, that only its ends can be seen. If the upper end were prolonged, it would slightly cut into the first stroke of the M; and if the (very faint) lower end were prolonged, it would cut well into the 4 of 240. The right vertical line is also badly broken. If its upper end were prolonged, it would pass about $\frac{1}{2}$ mm. to the right of the final o of MONTEVIDEO; and if the lower end were prolonged, it would cut into the *left* side of the o of 240, not touching the white centre. The white centre of each o, in the top and side inscriptions, is fairly wide, though not quite so wide as in the first forgery, but the centre of the o of each 240 is narrow. The s of CENT^s is thick and upright. It is a shade over 1 mm. wide, and the point of its head is less than $\frac{1}{2}$ mm. from the nearest part of the head of the 2. There is the merest trace of a dot below it. The foot of the left-hand 2 is straight, while that of the right-hand 2, though straight, turns up a little at the end. The cross-bar of each 4 projects beyond the vertical stroke. There are about 126 rays round the sun, but they are much blotched and too short, and this number must only be taken as approximately correct. Only three or four of these rays seem to reach to the outline. What can be seen of the hair is fairly like the genuine. The mouth is straight. The chin projects very slightly below the general contour of the jaw, and is rather to the right of the first stroke of the N of CENT^s. The D of MONTEVIDEO is $2\frac{1}{2}$ mm. high, and its vertical stroke is slightly over $\frac{1}{2}$ mm. wide. The top and bottom limbs of the first E of MONTEVIDEO are quite $1\frac{1}{2}$ mm. long, and the central tongue is 1 mm. long. The top and bottom limbs of the E of CENT^s are about $1\frac{1}{2}$ mm. long, and the tongue nearly 1 mm. long.

Third Forgery.

Lithographed, in scarlet, on fairly thick, white wove paper. This is practically the same as the sixth forgery of the 180 c. The central rectangle measures nearly $17\frac{3}{4} \times 16\frac{1}{2}$ mm. The stops are shaded, very much like the genuine. The M is placed too far to the right, so that the left vertical line, if prolonged upwards, would pass clear to the left of the M, without touching it. (This left vertical line is double.) If prolonged downwards, it would pass very nearly clear to the left of the 2 of 240. The right vertical line, if prolonged upwards, would pass $\frac{3}{4}$ mm. to the right of the last o of MONTEVIDEO; and if prolonged downwards, it would cut very slightly into the right side of the o of 240. The white centre of each o of all four inscriptions is extremely wide (1 mm. in the broadest part). The little s of CENT^s is placed far from the line above it. It is about 1 mm. wide, and there is no stop or hyphen under it. It is quite upright, and the point of its head is $1\frac{1}{2}$ mm. from the nearest part of the head of the 2. Each 2 has a rather curly foot, which curves

up at the end. The cross-bar of each 4 projects slightly to the right of the vertical stroke. There are only 102 rays round the sun. They are more distinct than the genuine, and the central ray of all the peaks but one touches the boundary. The hair is fairly like the genuine. The chin projects considerably below the general contour of the jaw. All the lettering is tall, and very thin. The D of MONTEVIDEO is $2\frac{1}{4}$ mm. high, and its vertical stroke is less than $\frac{1}{2}$ mm. thick. The top and bottom limbs of the first E of MONTEVIDEO are $1\frac{1}{4}$ mm. long, and the central tongue is 1 mm. long. The top and bottom limbs of the E of CENT^S also measure $1\frac{1}{4}$ mm. long, and the central tongue is $\frac{3}{4}$ mm. long.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—26, smaller; also 29.

Second Forgery.—26, smaller, lettered FRANCO CORREO, with M in the centre.

Third Forgery.—26, lettered BIMO^N DE CORREO, ARREGONA, REP. . .

Essay. 240 c., dull vermilion.

This stamp is practically the same type as the genuine 240 c., and I have seen a good many specimens in the last three or four years, which the owners seemed to consider were remainders. Typographed, in dull vermilion, on very thin, white wove paper, and usually having two holes punched out, each about the size of the hole-cancellation of the Spanish used telegraph stamps. The central rectangle measures $17\frac{3}{4} \times 16$ mm., like the genuine. Nearly all the stops are solid. The left vertical line, if prolonged upwards, would pass *quite* clear to the left of the M of MONTEVIDEO. Its lower end touches the 2, and if prolonged downwards, would pass through the very centre of the said 2. The right vertical line is like the genuine. The white centre of each O of all four inscriptions is fairly narrow, but much broader than the genuine. The little S of CENT^S is upright; it has no stop under it, is $\frac{3}{4}$ mm. wide, and the point of its head is only about $\frac{1}{4}$ mm. from the nearest part of the head of the 2. The foot of each 2 is straight, but the end of the foot of the left-hand 2 turns up at right angles into a point. There are only about 122 rays round the sun, and only about four of them touch the outline. The hair is very flat to the head, and there is a small, curved white line (not very conspicuous) sticking out of the back of the parting, and curving over to the left. The chin is rounded, like the genuine, but it is above the space between the EN of CENT^S. The D of MONTEVIDEO is the same height as the genuine (2 mm.), but its vertical stroke is only $\frac{1}{2}$ mm. thick. The top and bottom limbs of the first E of MONTEVIDEO are $1\frac{1}{4}$ mm. long, and the tongue is $\frac{3}{4}$ mm. long. The top and bottom limbs of the E of CENT^S are also $1\frac{1}{4}$ mm. long, and the central tongue is *very* nearly 1 mm. long. The impression is slightly indented into the paper.

POSTMARKS.

This essay is, of course, not postmarked; but, as already stated, specimens are commonly to be met with, cancelled by a couple of holes, punched into them.

NOTE.—Some of the counterfeits described above are the very commonest of all forgeries; and I really believe that there is hardly a school-boy collection in Great Britain which does not boast of one or more specimens.

Issue of June 26, 1859. Thin numerals (Fig. 1).
60, 80, 100, 120, 180, 240 Centésimos.

Issue of November 26, 1860. Thick numerals (Fig. 2).
60, 80, 100, 120, 180 Centésimos.

Before proceeding to the dissection of the forgeries, I had better say a few words about the two types, as some of my correspondents do not always seem able to distinguish them.



FIG. 1.

TYPE I., THIN NUMERALS.

The central, solid rectangle is about $16\frac{3}{4}$ mm. wide, by 15 mm. high, but heavily-printed specimens show a larger measurement. The M of MONTEVIDEO has no line or bar across its top, and the foot of the T of this word is not joined to the N. The letters RE of the left-hand CORREO are not joined together at the bottom. There is no bar across the bottom of the M of CENTÉSIMOS. In the 60 c., the top of the 6 hardly curls over at all, and it has no ball to its head. In the 80 c., the thick, oblique stroke slopes down from right to left. In the 100 c., the serif slopes up to the top of the letter, making it end in a slanting point at the top. In the 120 c., the 1 is the same as in the 100 c., and the little turned-up point of the tail of the 2 goes straight upwards. In the 240 c., the flat foot of the 2 turns up vertically at the end, and the long, sloping first stroke of the 4 comes down level with the bottom of the numeral.



FIG. 2.

TYPE II., THICK NUMERALS.

The solid, central rectangle is $16\frac{3}{4}$ mm. wide, by $14\frac{3}{4}$ mm. high. The letters RE of the left-hand CORREO are joined together at the bottom, and sometimes at the top as well. There is a bar right across the M of MONTEVIDEO; and there is a long stroke joining the N to the foot of the T of this word. There is a bar right across the foot of the M of CENTÉSIMOS. In the 60 c., the top of the 6 curls well over, and there is a large ball to the head, which almost

touches the body of the numeral. In the 80 c., the thick, oblique stroke slopes down from left to right. In the 100 c., the 1 has a flat top, and the serif only runs to its left top corner, instead of to the back. In the 120 c., the 1 has a similar flat top; and the turned-up end of the tail of the 2 slopes outwards to the right, instead of vertically upwards. The following description applies to both types of the genuine, unless otherwise stated.

Genuine.

Lithographed, on thin to medium, white wove paper. The central rectangle, as already stated, is $16\frac{3}{4}$ mm. wide, by 15 mm. high in type I; and $16\frac{3}{4}$ mm. wide, by $14\frac{3}{4}$ mm. high in type II. The left-hand CORREO, measured from the rounded back of the C to the widest part of the right-hand edge of the O, is $8\frac{1}{2}$ mm. long; while the right-hand CORREO measures $9\frac{1}{2}$ mm. MONTEVIDEO is $12\frac{1}{2}$ mm. long, measured from the first vertical stroke of the M. CENTÉSIMOS is 11 mm. long, and there is a distinct acute accent over the second E of this word. Each C in the inscriptions has a serif to the tail as well as to the head, so that head and tail are both alike. The distance between the final S of CENTÉSIMOS and the nearest part of the four-petalled floret in the right lower corner is 1 mm.; and the said S is $\frac{1}{2}$ mm. to left of the right-hand vertical edge of the solid rectangle; *i.e.*, if a line were drawn down the edge of the rectangle, it would pass $\frac{1}{2}$ mm. to right of the S. There are ninety-seven rays to the sun, and they are alternately straight and wavy, forming twelve long peaks. There are no stops anywhere. The letters RR of the left-hand CORREO are not joined together in either type; but, as already stated, the letters RE are joined at the bottom in type II., but not in type I. There are no blotches on the sun's face.

First Forgery.

(*Thick numerals.*)

Of this I seem to have only the 60 c., type II. Lithographed, in a sort of lilac-brown, on thick, hard, yellowish-white wove paper. The central rectangle is $15\frac{1}{2}$ mm. wide, by $14\frac{1}{2}$ mm. high. The left-hand CORREO measures $8\frac{1}{2}$ mm., like the genuine; but the right-hand CORREO is only $8\frac{1}{2}$ mm., instead of $9\frac{1}{2}$ mm. MONTEVIDEO is only 12 mm. long; the M and the NT of this word are the same as in type I. of the genuine, though the thick numerals are those of type II. CENTESIMOS is 11 mm. long, and has no accent. Each C in the inscriptions has the tail of an ordinary English C, without a serif. The S of CENTESIMOS is $\frac{1}{2}$ mm. from the floret to right of it; and a line drawn down the right-hand, vertical edge of the central rectangle would be flush with the edge of the said S. There are about ninety-seven rays round the sun, but some of them are very faint, so that I am not at all sure whether this number is correct. In the genuine, every eighth ray is much longer than the rest; but in this forgery, in many instances, the fourth ray is very nearly as long as the eighth. The letters of the left-hand CORREO are not joined. There are no blots on the sun's face.

Second Forgery.

(*Thick numerals.*)

Lithographed, in pale lilac-brown, on very thick, hard, yellowish-white wove paper. I have only the 60 c., and my specimen is backed with brown gum. The central rectangle is $15\frac{1}{2}$ mm. wide, by $16\frac{1}{2}$ mm. high. The left-hand CORREO measures $8\frac{1}{2}$ mm., and the right-hand one

9½ mm. MONTEVIDEO is 13 mm. long, and the M and NT are those of type I. CENTESIMOS is far too long, measuring 13½ mm.; there is no accent, but there is a stop after the word. The 6 of 60 is jammed against the floret to left of it, and the final S of CENTESIMOS is ½ mm. from the floret to right of it. There is no serif to the tail of any C. The final O of the right-hand CORREO slopes away from the E. The final S of CENTESIMOS is just about flush with the vertical edge of the rectangle. There are only eighty-seven rays round the sun, and nearly all of them are straight. The letters RR of the left-hand CORREO are joined together at the bottom, and the letters RRE of the right-hand CORREO are all joined together at the bottom. There is a blotch or large dot at the inner corner of the left eye (right side of stamp).

Third Forgery.

(*Thick numerals.*)

Of this I have the 80 and 240 c. Lithographed, on thick, hard, white wove paper, white gum. The central rectangle is 16½ mm. wide, by 14½ mm. high. The left-hand CORREO is 8½ mm. long, and the right-hand one 9 mm. MONTEVIDEO measures 12½ mm., like the genuine; the M is like type I., and the letters NT are joined at the *top*. CENTESIMOS is 11 mm. long, like the genuine, but there is no accent. Each C of the inscriptions has a tail without serif. The final S of CENTESIMOS is ¼ mm. to *right* of the vertical edge of the rectangle above it; and the said S is ½ mm. from the floret to right of it. There are ninety-seven rays to the sun, and they are very well done. The letters RE of the left-hand CORREO are not joined. There is sometimes a small dot, near the end of the sun's nose, and the left cheek (right side of the stamp) has a very square look, as the outline is almost vertical.

Fourth Forgery.

(*Thick numerals.*)

Of this I have the 80, 100, 180, and 240 c. Lithographed, on thick, to very thick, hard, white wove paper, yellowish gum. The central rectangle measures 16½ × 14½ mm. The left-hand CORREO measures 8½ mm., and the right-hand one 8¾ mm. MONTEVIDEO is 12½ mm. long, like the genuine; there is a head-stroke sticking out from the first stroke of the M, and the letters NT are joined at the *top*. CENTESIMOS measures 11¾ mm., and there is no accent; the final S of this word is ½ mm. from the floret, and ¼ mm. to right of the vertical edge of the rectangle above it. None of the C's have any serif to the tail. There are ninety-eight rays to the sun, and they are nicely drawn. The letters RE of the left-hand CORREO are not joined, while the RE of the right-hand CORREO *are* joined at the foot. There is a large, V-shaped blotch on the bridge of the nose, and some blotchy shading on the left cheek.

Fifth Forgery.

(*Thinnish numerals.*)

Of this I have the 80 c., orange; 100 c., brown-red; and 240 c., bright orange-vermilion. The central rectangle measures 15½ × 14½ mm. Each CORREO is 8½ mm. long. MONTEVIDEO only measures 12 mm. The 80 c. has the numerals of type II., the 100 c. ditto, while the 240 c. has no turned-up end to the foot of the 2, and the sloping first stroke of the 4 does not come lower than the middle of the numeral, and the right-hand end of the cross-bar turns up, instead of being straight. CENTESIMOS is 11¾ mm. long, and there is no accent; the final S is ½ mm. from the floret, and is so placed that a line down the vertical edge of the

rectangle would almost cut it in two. There is no serif to the tail of any of the C's. The sun's rays are about ninety-three in number, and they are all straight. The R and E of the left-hand CORREO are not joined. There is a mark like a rough cross on the bridge of the sun's nose.

Sixth Forgery.

(*Thick numerals.*)

Of this I have only the 180 c. Lithographed, in bright green, on medium, white wove paper. The central rectangle measures $17 \times 15\frac{1}{2}$ mm. The left-hand CORREO measures $10\frac{1}{2}$ mm., and the right-hand one 11 mm. MONTEVIDEO is $13\frac{3}{4}$ mm. long; the right-hand leg of the M is joined to the point of the V-shaped middle, and the letters TE are joined together at the base. CENTESIMOS is $13\frac{1}{2}$ mm. long; there is no accent; the final S is $\frac{1}{2}$ mm. from the floret, and $\frac{1}{2}$ mm. to the left of the vertical edge of the rectangle above it. There is no serif to the foot of any C. The sun shows only eighty-two rays; they are very badly drawn, and all straight. The two eyebrows meet, and there is a large blotch over the right eyebrow (left side of the stamp).

Seventh Forgery.

(*Thinnish numerals.*)

Of this I have only the 100 and 180 c. The numerals are thin, but the serif to the 1, in each value, is *almost* horizontal, instead of strongly sloping. The central rectangle measures 17×15 mm. The left-hand CORREO is $8\frac{3}{4}$ mm. long, and the right-hand one 9 mm. MONTEVIDEO measures only $11\frac{1}{2}$ mm.; the M is like type I., and the NT are joined together at the *top*. CENTESIMOS measures 12 mm.; it *has* a faint accent over the second E; the final S, like the genuine, is 1 mm. from the floret, and it is also $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it. There is no serif to the tail of any C. The sun has only ninety rays, and the hair hangs down too low at the sides, almost level with the chin. The letters RE of the left-hand CORREO are not joined. There is usually a small dot on the chin, above the N of CENTESIMOS.

Eighth Forgery.

(*Thick numerals.*)

Of this I have only the 80 c. (many specimens). Lithographed, in a sort of ochre-yellow, on thick, hard, white wove paper. The central rectangle measures $16\frac{1}{2} \times 16$ mm. The left-hand CORREO is $9\frac{1}{2}$ mm. long, and the right-hand one $8\frac{1}{2}$ mm. MONTEVIDEO measures 13 mm., and the M and NT are like type I. CENTESIMOS is $12\frac{1}{2}$ mm. long; it has no accent; the first S is $\frac{1}{2}$ mm. from the floret, and $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it (the same as the genuine). There is no serif to the foot of any C. The sun has only seventy-four rays, and almost all of them are straight. The RE of the left-hand CORREO are joined, as in type II. There is a blot in the inner corner of the left eyebrow (right side of the stamp).

Ninth Forgery.

(*Thick numerals.*)

Of this I have only the 60 c. The 6 is something between type I. and type II., and is jammed against the floret to left of it. Lithographed, in a sort of reddish-bistre, on thick, hard, white wove paper. The central rectangle measures $15\frac{1}{2} \times 16\frac{1}{2}$ mm. The left-hand CORREO measures $8\frac{3}{4}$ mm., and the right-hand one $9\frac{1}{2}$ mm. MONTEVIDEO is $12\frac{3}{4}$ mm. long; the M has the same projecting head-stroke on the left

side as is found in the fourth forgery ; the NT are like type I. CENTESIMOS is $13\frac{1}{2}$ mm. long ; there is no accent ; the final S is $\frac{1}{2}$ mm. from the floret, and flush with the vertical edge of the rectangle above it. There is a stop after the said S. There is no serif to the tail of any C. The sun has only eighty-four rays, and they are all straight. The letters RR of the left-hand CORREO are joined at the base, and the RRE of the right-hand CORREO are also all joined at the base. There is a blotch on the nose, by the inner corner of the left eye.

Tenth Forgery.

(*Bogus colours.*)

Of this I have the 60 c. in a sort of lilac-rose, 60 c. in bright pink, and 60 c. in bright, deep blue. Lithographed, on thick, hard, white wove paper. These counterfeits are usually more clearly printed than the genuine, or than any of the other forgeries. The central rectangle measures 16×15 mm., the left-hand CORREO 8 mm., and the right-hand CORREO 9 mm. MONTEVIDEO is $11\frac{1}{2}$ mm. long ; the M and NT are like type I. CENTESIMOS is 11 mm. long ; there is no accent ; the final S of this word is 1 mm. from the floret, like the genuine, and it is $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it. This forgery has a serif to the tail of each C, like the genuine. The sun shows ninety-seven rays, very well done. There is an extremely small and faint colon after CENTESIMOS, level with the centre of the S. The letters RE of the left-hand CORREO and the RR of the right-hand CORREO *almost* touch at the base, but the foot-strokes are *very* thin, so that it is not always easy to see whether they really do touch or not. The hair has a curious, outlined appearance, as the separate hairs are hardly blotched together at all.

Eleventh Forgery.

(*Thinnish numerals.*)

Of this I have only the 180 c. It is rather poor. Typographed, in bright green, on medium, rather soft, very white wove paper, white gum. The 1 of 180 has the square top of type II. ; the 8 leans over to the right, and its base touches the foot of the 1. The central rectangle is $16\frac{1}{2} \times 14\frac{1}{2}$ mm. ; the left-hand CORREO 9 mm., and the right-hand CORREO also 9 mm. MONTEVIDEO is 12 mm. long, and the M and NT are like type I. CENTÉSIMOS is 11 mm. long, like the genuine ; there *is* an accent over the second E ; the final S is $\frac{3}{4}$ mm. from the floret to right of it, and $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it. Each C has a serif to the tail, as well as to the head, like the genuine. The sun has only ninety-five rays, and they are all quite straight. The letters RE of the left-hand CORREO are joined at the base by a strong line, and the letters RR of the right-hand CORREO are also joined at the base. The hair is very dark, and comes down lower on the left side, above the E, than it does on the right side.

Twelfth Forgery.

Of this I have the 80 c., thin numerals ; 100 c., thin numerals ; 180 c., thick ; and 240 c., thin numerals. Lithographed, in bright colours, on medium, white wove paper. The rectangle measures $16\frac{1}{2} \times 15$ mm. ; the left-hand CORREO is $8\frac{1}{2}$ mm. long, and the right-hand one $9\frac{1}{2}$ mm., like the genuine. MONTEVIDEO is only 12 mm. long, and the M and NT are like type I. CENTÉSIMOS is 11 mm. long, like the genuine ; there is an accent over the second E ; the final S is $\frac{3}{4}$ mm. from the floret, and $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it. Each C has a serif to the tail, as well as to the head, like the genuine. The sun only shows ninety-four rays ; they usually print very unequally, with the straight

lines much too strong, and the wavy ones too weak. None of the letters of any of the inscriptions touch each other anywhere. There is a small blotch in the inner corner of the left eye.

Thirteenth Forgery.

(*Thin numerals.*)

Of this I have only the 120 c. Typographed, in dull ultramarine, on medium, white wove paper, thick, crinkled, yellowish gum. The rectangle measures $16\frac{1}{2} \times 15$ mm.; the left-hand CORREO $8\frac{1}{2}$ mm., and the right-hand CORREO 9 mm. MONTEVIDEO is 12 mm. long; the M and the NT are like type I. CENTÉSIMOS is $11\frac{3}{4}$ mm. long; there is an accent over the second E; the final S is $\frac{3}{4}$ mm. from the floret, and $\frac{1}{4}$ mm. to right of the vertical edge of the rectangle above it. Each C has a serif to the tail, as well as to the head, like the genuine. The sun has ninety-five rays, and they are all quite straight, many of them getting thicker towards their outward ends. There is a faint line, joining the bases of the RE of the left-hand CORREO. The sun's face shows a rather large blotch in the corner of the left eye.

Fourteenth Forgery.

(*Badus colour.*)

Of this I have only the 60 c., in rather bright blue. It is, in many respects, very like the blue 60 c. of the tenth forgery. Lithographed, on thick, very yellowish-white wove paper. The rectangle measures $16\frac{1}{2} \times 15$ mm.; the left-hand CORREO $8\frac{1}{2}$ mm., and the right-hand CORREO 9 mm. MONTEVIDEO is 12 mm. long, and the M and NT are like type I. though the numerals are type II. CENTÉSIMOS is 11 mm. long, like the genuine; there is an accent over the second E; the final S is 1 mm. from the floret, and $\frac{1}{2}$ mm. to left of the vertical edge of the rectangle above it, as in the genuine. Each C has a serif to the tail, as well as to the head. The sun has ninety-six rays, nicely drawn. The letters VI of MONTEVIDEO are joined at the top, but none of the other letters of any of the inscriptions touch each other. The sun's chin projects below the general contour of the jaw, and the hair on the right side of the face (left side of stamp) comes down somewhat lower than on the other side. If printed in the proper colours, this would be a deceptive forgery.

NOTE.—In the genuine and all the forgeries, the measurements of the rectangle often vary $\frac{1}{4}$ mm. more or less than the measurements given, which are the average of a large number of specimens. If heavily inked, the mass of solid colour would naturally tend to spread in the press.

POSTMARKS.

Genuine.—1. Also 1, with an oval in the centre. Also 26, without inner outline, in black, violet, or green. Also CERTIFICADO, in a truncated, oblong frame. Also an oval formed by two crescents, joined at their points, with lettering in each crescent, and in the centre, in black or green. Also (rarely) one something like 27.

First Forgery.—27, in blue.

Second Forgery.—My single specimen has only a very small portion of a postmark; it may be 1, or 26.

Third Forgery.—26, in black or blue.

Fourth Forgery.—54. Also the same, much larger.

Fifth Forgery.—A small circle, without lettering. Also a small oval, containing B.M. Also a solid ring, 4 mm. thick, with a small, solid diamond in the centre. (I have never seen this postmark on any other stamp, genuine or forged, of any country.)

Sixth Forgery.—51.

Seventh Forgery.—Part of a postmark like 26.

Eighth Forgery.—1, 51.

Ninth Forgery.—1.

Tenth Forgery.—The two joined crescents of the genuine.

Eleventh Forgery.—Uncancelled.

Twelfth Forgery.—Uncancelled.

Thirteenth Forgery.—Uncancelled.

Fourteenth Forgery.—Uncancelled.

Issue of April 13, 1864. 6, 8, 10, 12 Centésimos.

Genuine.

Lithographed, on rather thin, to medium, yellowish-white ribbed paper. Sometimes there is hardly a trace of the ribbon; but sometimes it is very evident. There is an acute accent over the second E of CENTÉSIMOS; and this is a very good test, as all the five forgeries now to be described have no accent. There is a frame-line, all round the stamp, rather less than $\frac{1}{2}$ mm. from it; and, measuring from these frame-lines, the size of the stamp is $18\frac{1}{2}$ mm. wide, by 21 mm. high. The letters RI of ORIENTAL are joined at the base. There is a round, white stop, shaded with perpendicular lines, before the R of REPUBLICA, above the C of



CENTÉSIMOS; and a similar stop, after the L of ORIENTAL, above the IM of CENTÉSIMOS. A thin, white ring separates the circular inscription from the central design; and the ring runs all the way round, except where the ribbon is, which ties the wreath. The face shows eyes, eyebrows, and nose. The nose is, as it were, hooked on to the top of the oval shield; and it is outlined on the right side (left side of the stamp). The left, upper compartment, and right, lower compartment of the shield are shaded by horizontal lines. The wreath has five bunches of leaves each side. There are two white streamers coming from the two ends of the oblong centre of the bow of ribbon tying the wreath, and which hang down like a frog's legs. The one to the right (from the knee to the foot) points to the second E of CENTÉSIMOS, and the one to the left points to the first E of this word. All four corners of the stamp are filled with thick, vertical lines. The sun's white rays fill up the space between the upper flags, and most of them touch the white ring outside them. The furthest ray to the left, if prolonged, would cut almost into the centre of the shaft of the L of REPUBLICA; and the furthest ray to the right, if prolonged, would cut into the join of the bases of the RI of ORIENTAL. The best test of the genuine is the left lower corner of the value-label. The dark outline of the said corner projects well beyond the outline of the stamp, into the space between it and the outer frame; and, in very heavily-printed copies, it sometimes actually touches the frame-line. There are three distinct flags each side of the shield; the outer half of each flag is white (with a little shading), and the inner half is darkly shaded with vertical lines. The perpendicular dividing-line of the shield, if prolonged upwards, would cut almost centrally through the A of REPUBLICA; and, if prolonged downwards, it would cut centrally through the T of CENTÉSIMOS. The horizontal dividing-line of the shield, if prolonged to the left, would cut through the head of the P of REPUBLICA; and, if prolonged to the right, it would cut into the last stroke of the N of ORIENTAL. The letters of the upper inscription are 2 mm. high; those of CENTÉSIMOS are 1 mm. high.

First Forgery.

Of this I have only the 12 c., but I fancy that all four values exist. Lithographed, on rather thick, hard, very white wove paper. The size of the frame is $19\frac{1}{2} \times 21\frac{1}{2}$ mm. There is no accent over the second E of CENTESIMOS. The letters RI of ORIENTAL are not joined. There is a shapeless, unshaded stop before the R of REPUBLICA, and my specimen shows a whole cluster of small, shapeless white dots after the L of ORIENTAL. There is no white ring between the circular inscription and the central design. The sun's nose is a transverse blotch; it is connected with the eyebrows by a line like the genuine. There are only a few horizontal lines of shading in the left upper and right lower compartments of the shield. There are only four bunches of leaves in each side of the wreath; and, as a matter of fact, each bunch is really a single, three-lobed leaf. The six thin streamers which hang down from the bow of the wreath are not like a frog's legs; the left one points to the N, and the right one to the right top corner of the T of CENTESIMOS. The top corners of the stamp are of quite solid colour, though the lower corners have vertical lines. The sun's rays look like a white fan; the outer edge is split into about twenty-four square-ended rays. The left lower corner of the value-label does not go near the left-hand edge of the stamp, much less project beyond it. The flags are fairly distinct, but they are not divided into a dark, inner half and white, outer half, as the genuine are. The perpendicular dividing-line of the shield, if prolonged upwards, would cut almost through the centre of the A of REPUBLICA, and, if prolonged downwards, it would just cut into the second E of CENTESIMOS. The horizontal dividing-line, if prolonged to the left, would cut into the first stroke of the N of that word; if prolonged to the right, it would cut into the last stroke of the N of ORIENTAL, like the genuine. The letters of the circular inscription are only about $1\frac{3}{4}$ mm. high, while those in the value-label are $1\frac{1}{4}$ mm. high; thus the former are too short, and the latter too tall.

Second Forgery.

Lithographed, on medium, yellowish-white, wove paper. The frame measures $19\frac{1}{2} \times 21\frac{1}{2}$ mm. CENTESIMOS has no accent. The R and I of ORIENTAL are not joined. The stop before the R of REPUBLICA is unshaded. It would hardly be noticed, as it actually touches one of the ribbons of the wreath. It stands above the space between CE of CENTESIMOS, instead of above the C. There is no stop after ORIENTAL, and there is no white ring between the circular inscription and the central design. The sun's face is very like the genuine. There are two or three horizontal lines of shading in the two upper compartments of the shield. There seem to be only three bunches of leaves each side of the wreath. There is only one ribbon hanging down below the bottom of the shield; it looks like a human leg and foot. A line drawn down through the knee and foot would cut into the I of CENTESIMOS, but the toe of the foot points to the second E of that word. The upper corners of the stamp are entirely solid; the lower corners nearly so. The rays of the sun are much the same as in the first forgery; they can hardly be called rays, as the white patch of which they consist merely has two long, vertical coloured lines in it, above the head, and twelve or thirteen very short coloured lines along the rest of the edge. The left bottom corner of the lower label projects, in this forgery, very nearly as much as the genuine. The markings at the sides of the shields are not at all like flags. In the genuine they are, as it were, a series of three steps each side, but in this forgery they

make an unbroken curve. If the vertical dividing-line of the shield were prolonged upwards, it would cut through the right leg of the A of REPUBLICA ; if prolonged downwards, it would pass between the TE of CENTESIMOS. If the horizontal dividing-line were prolonged to the left, it would graze the beginning of the U of REPUBLICA ; if prolonged to the right, it would cut into the last stroke of the N of ORIENTAL, like the genuine. The letters of the circular inscription are 2 mm. high, and those in the lower label are $1\frac{1}{4}$ mm. high.

Third Forgery.

Of this I have the 6, 8, and 12 c., in their proper colours ; also some bogus stamps—1 c., rose ; 6 c., yellow ; 8 c., rose. Lithographed, on medium, white, also on thick, yellowish-white wove paper. The size of the frame is $18\frac{1}{2} \times 20\frac{3}{4}$ mm. There is no accent to the second E of CENTESIMOS. The letters RI of ORIENTAL are not joined. There is no stop either before REPUBLICA or after ORIENTAL. The white ring round the central design is thicker and more prominent than in the genuine. The face is drawn and shaded in such a manner as to appear somewhat in relief, instead of flat ; and the point of the nose is some little distance above the rim of the shield, instead of resting upon it. The nose is outlined on the *left* side (right side of the stamp). All four quarters of the shield are unshaded. There are six bunches of leaves each side of the wreath ; it is bound round with three very loosely-tied, broad turns of ribbon, and the two long, thin, hanging ends of the genuine are absent. All four corners of the stamp have the vertical lines of the genuine. The sun's rays are exactly like a hand of cards, spread fanwise, in the usual manner. The left-hand outer edge of this fan, prolonged upwards, would pass clear between the LI of REPUBLICA ; and the right-hand outer edge, prolonged, would cut almost centrally through the R of ORIENTAL. The left lower corner of the value-label is a long way inside the edge of the stamp. There are only two distinct flags, each side of the central design. If the vertical dividing-line of the shield were prolonged upwards, it would pass through the A of REPUBLICA, like the genuine ; but if prolonged downwards, it would pass clear between the TE of CENTESIMOS. The horizontal dividing-line, prolonged to the left, would pass between the PU of REPUBLICA ; and prolonged to the right, it would cut deeper than the genuine into the N of ORIENTAL. The letters of the circular inscriptions are $1\frac{1}{2}$ mm. high, and those of the value are $1\frac{1}{4}$ mm. high.

Fourth Forgery.

Of this I have only the 6 c. Lithographed, in extremely dull rose, on thick, fairly hard, very yellowish-white wove paper. The size of the frame is $18\frac{1}{2} \times 20\frac{3}{4}$ mm. There is no accent. The letters RI of ORIENTAL are not joined. There is no stop, either before REPUBLICA, or after ORIENTAL. The ring round the central design is thick ; and, opposite to the NTAL of ORIENTAL, it is *very* thick, and double. The nose is represented by a tiny dot, and it is not outlined. There are no horizontal lines of shading in either of the upper compartments of the shield. The bunches of leaves in the left side of the wreath are very difficult to count ; I think there are seven. Those on the right side are distinct, but very thin and scraggy ; there are five of them this side. The ribbons, tying the wreath, are, in this forgery, represented by what appears to be a spreading bunch of leaves. One of them points down to the first E of CENTESIMOS ; another points between the TE of this word ; another to the S ; and another to the M. The corners of the stamp are composed of vertical

lines, like the genuine. The sun's rays are formed by eight broad patches, most of them having fringed ends; *i.e.*, the white fan is cut by seven coloured lines, and the edges of these portions are fringed or ragged. The left lower corner of the value-label is a long way inside the edge of the stamp. The white patches each side of the central design do not in the least resemble flags. If the horizontal dividing-line of the shield were prolonged to the left, it would cut into the head of the U of REPUBLICA. The letters of the name are $1\frac{3}{4}$ mm. high, and those of the value are $\frac{3}{4}$ mm. high.

Fifth Forgery.

Of this I have only the 10 c. (many specimens). Lithographed, in ochre-yellow, on medium, hard, white wove paper. The size of the stamp is $19 \times 21\frac{1}{2}$ mm. There is no accent. The letters RI of ORIENTAL are not joined, and there is no stop either before or after the name. The white ring round the central design is absent. The nose is represented by a very large, irregular blotch, and it is not outlined. There is no horizontal shading anywhere in the shield, and the right half of the horizontal dividing-line is double. There are four bunches of leaves each side of the three hanging ends of ribbon; one points between the CE, another to the T, and the third to the I, of CENTESIMOS. The corners of the stamp have the vertical lines of the genuine. The sun has about twenty-one blunt, white rays. The left lower corner of the value-label is quite $\frac{3}{4}$ mm. inside the edge of the stamp. The flags are not divided into shaded and unshaded halves. If the horizontal dividing-line of the shield were prolonged to the left, it would cut well into the U of REPUBLICA. The lettering is the same height as the genuine.

NOTE.—I have not attempted to give the number of the vertical lines in the corners, as the shorter ones so frequently run together, or are mere dots.

POSTMARKS.

Genuine.—Something like 26. Also a truncated, oblong frame, containing CERTIFICADO. Also a peculiar mark, somewhat resembling half of 14, probably intended for the sun, with rays. Unfortunately, the few specimens before me, bearing this postmark, show only a small portion of it, so that I am unable to say what the entire cancellation is.

First Forgery.—26.

Second Forgery.—26, without heads to the arrows. Also 22, 51.

Third Forgery.—26, 54, larger, 62.

Fourth Forgery.—1, 21, with headless arrows, 51.

Fifth Forgery.—1, 21, with headless arrows, 51, 54, larger.

Issue of January 1, 1866. Stamps of the 1860 issue, surcharged with new values, 5, 10, 15, 20 c.

Of these stamps I have seen no forgeries; but as they are of less value than the unsurcharged ones, it is not very likely that the surcharges will be forged on any genuine stamps; and, if any should exist with the surcharges placed on forged stamps, my readers will be able to detect them easily, from the description of the genuine stamps of 1864, given above.

Issues of 1866-72. 1 c., black.

The following are the varieties :—

1. October 1, 1866. Black or grey-black, on rather thin, white wove paper, unperforated.
2. The same, but with a large, circular black dot at the back of the numeral, near the mountain.
3. January 4, 1867. Paper as before, perforated $11\frac{1}{2}$ to $13\frac{1}{2}$.

Genuine.

Lithographed; varieties as above. The accent over the *ú* of REPÚBLICA is between the *U* and the beaded oval outline to left of it, slightly cutting into the said oval outline, and the accent is partly outlined, like the letters are. The outline to the *A* of REPÚBLICA does not touch the fold of the scroll after it. The foot of the *D* of DEL does not touch the fold of the scroll to left of it. The second *O* of CORREOS is broken at the bottom. Both edges of the scroll or ribbon are beaded, right round the stamp, except above DEL URUGUAY, where it has a plain outline. There is a black accent over the second *E* of CENTÉSIMOS; and the said *E* is placed exactly in the centre of the large numeral. The two scale-pans of the balance in the left top compartment of the shield touch the same horizontal line of the background, leaving one clear line between them and the double outline below them. The easiest test is afforded by the right, upper compartment. The horizontal lines in the top of this compartment only reach down to about level with the *D* of DEL. There are nine of these lines, and there is a large white space between the lowest line and the building on the top of the hill. There is a large, black oblong patch before the *C* of CENTÉSIMOS, and a similar patch after the *O*. There are many more tests, but the above will be found quite sufficient.



First Forgery.

Lithographed, usually in greyish-black, on thick, white, or yellowish-white wove paper, unperforated. The accent over the *U* of REPÚBLICA is not between the *ú* and the outline, but *outside* the outline; and the oval is plain, instead of beaded. The foot of the *A* of REPÚBLICA touches the fold of the scroll to right of it. The bottom corner of the *D* of DEL is joined to the fold of the scroll to left of it. The second *O* of CORREOS is not broken at the bottom. Both edges of the scroll are plain, all the way round the stamp. There is no accent over the second *E* of CENTESIMOS, and the letter is considerably to the left of the centre of the large numeral. The left scale-pan hangs lower than the right, just touching the double line below it; and the right scale-pan rests on the line above this. There are fifteen horizontal lines, instead of nine, in the upper part of the right top compartment; they come down so low, that they cover nearly the whole of the building on the mountain. In the genuine, this building is about $\frac{1}{4}$ mm. high, but in this forgery, it is nearly $1\frac{1}{2}$ mm. high. There is no black patch before the *C* or after the *O* of CENTESIMOS.

Second Forgery.

(Atlee.)

I have not seen this counterfeit. Mr. Atlee says that the horizontal shading above the mountain comes down level with the bottom of the *D* of DEL, and the bull in the right lower compartment is like a mule, or a Noah's Ark lamb.

POSTMARKS.

Genuine.—My only used specimen has what appears to be a small portion of an oval, in red ; probably part of 26.

First Forgery.—26, in black. Also 98.

Second Forgery.—I do not know the cancellation.

Same Issues. 5 c., blue.

1. January 10, 1866. London print, unperforated.

2. 1872. Perforated $11\frac{1}{2}$ to $13\frac{1}{2}$.

There are several errors and other varieties in the sheet, but I do not think I need trouble my readers with them.

Genuine.

Lithographed ; paper as before ; varieties as above. The stamp measures $19 \times 23\frac{1}{2}$ mm. The thin, vertical, left-hand outline of the stamp, inside the frame, prolonged upwards, would cut through the very centre of the R of REPUBLICA ; prolonged downwards, it would pass along the first stroke of the M of MONTEVIDEO. The right vertical outline, prolonged upwards, would cut through the Y of URUGUAY, slightly to left of its centre. The letters UBL of REPUBLICA do not touch each other at the base. There is no horizontal stroke through the second U of URUGUAY, and the top of the Y does not touch the frame-line to right of it. There is a good space between each of the words of the upper inscription. There is no bar across the bottom of the M of MONTEVIDEO ; there is no line joining the tops of the letters TE ; the V is very sharp at the bottom ; and the I has short head and foot-strokes, of equal length both sides, top and bottom. The background is composed of numerous repetitions of 5 CENTECIMOS. There are sixty-six lines of this legend. There are eight radiating, dotted lines to right of the sun, and five or six to left of it. In the head of the 5 there are, normally, four horizontal coloured lines. The curved, inner outlines of the body and tail of the 5 are regularly drawn. The flag on the top of the mountain in the right, upper corner of the shield does not touch the outline above it. In the right, lower corner of the shield there are about fourteen horizontal lines, including the dividing-line. The profile of the horse's face in the left, lower corner only slopes very slightly down to the left, and the very tip of its nose just touches the curled tail of the 5.



Forged.

Lithographed, on medium, soft, or thick, hard, white wove paper. The stamp measures $18\frac{1}{2} \times 24$ mm. The thin vertical outline on the left side, if prolonged upwards, would pass between the R and E of REPUBLICA, cutting into the tail of the R. This line is drawn too long at the bottom, and passes $\frac{1}{4}$ mm. to the left of the first vertical stroke of the M. The right vertical outline, prolonged upwards, would pass a good deal to the left of the centre of the Y of URUGUAY, and the said Y is splayed out so widely, that its right arm almost or quite touches the frame. The letters UBLI of REPUBLICA are usually all joined together at the base ; the foot-stroke of the R very nearly touches the frame, and the A has a cross-bar on the top. There is a line joining the centres of the R and L of DEL,

and another line drawn right across the centre of the second U of URUGUAY. The three words are very much too close together. In the word MONTEVIDEO, the M has a long top-stroke which very nearly touches the frame to left of it, and there is a stroke right across the bottom of the letter. In some of my specimens, the head and foot-strokes of the N nearly touch the O; and in all specimens, the head of the E is joined to the T before it; the point of the V is rather blunt; the head and foot-strokes of the I only show on the right-hand side. I have one specimen in which the I might easily be mistaken for a C. In the genuine, the bottom line of inscription in the background has 5 CENTECIMOS, right and left. In the forgery, the left side reads 5 CENTEC, the right side reads TECIMOS. There are only fifty lines of inscription in the forgery, instead of sixty-six. There are no radiating lines in the white patch to right of the sun, but to left of the head of the 5 there are five hyphens, touching the head. There is a good space between the side of the sun's hair and the dark, vertical shadow of the neck of the 5 to left of it. In the genuine, the hair goes very close to the said shadow and touches it in heavily-printed copies. In the head of the 5, there are five horizontal lines. The curved inner outlines of the body and tail of the 5 are very crookedly and raggedly drawn, as though by a shaky hand. The flag on the building on the mountain touches the outline above it. In the right lower corner, there are about the same number of horizontal lines as in the genuine, but they are much further apart. The profile of the horse's face slopes very much down to the left, and the face is jammed deeply into the shadow of the tail of the 5.

POSTMARKS.

Genuine.—26, rare. Also 29, but with the outer outline octagonal, instead of circular. Also 55. Also a truncated, rectangular frame, about the size of 73, containing CERTIFICADO. Also a similar, truncated rectangular frame, in blue, containing . . . CA, probably FRANCA. Also 29. Also a postmark something like 55. Also a lattice-work postmark, after the style of 7. Also 30.

Forged.—26, 33, 62, 98.

Same Issues. 10 c., green.

1. January 10, 1866. Unperforated.
2. 1872. Perforated $11\frac{1}{2}$ to $13\frac{1}{2}$.
3. Perforated 10, $10\frac{1}{2}$.

Genuine.

Lithographed; paper as before; varieties as above. The stamp measures $19 \times 23\frac{1}{2}$ mm. If the left-hand vertical line were prolonged downwards, it would pass along the first vertical stroke of the M of MONTEVIDEO. If the right-hand vertical line were prolonged upwards, it would cut almost through the centre of the V of URUGUAY; if prolonged downwards, it would graze the right-hand edge of the O of MONTEVIDEO. The letters UB of REPUBLICA do not touch each other, and the L is no taller than the I. The horizontal line under REPUBLICA, etc., is usually single, but I have a specimen which shows a double line there. There is hardly any sign of a head-stroke to the left top corner of the M of MONTEVIDEO; the O is upright; the foot-stroke to the N is very short; the T is upright, with a short foot-stroke; the V is sharply pointed, and does not come any lower than the I; the O is nicely shaped, and not ragged. The bottom line of inscription in the background is IOCENTECIMOSIOCENTECIMOSIOC.,

without any separation; but I have one specimen where this line is placed a shade higher up, and a portion of the tops of the letters and figures of a similar inscription can be seen below it. Normally, there are twenty-five lines of inscription in the background. There are eleven large pointed rays to the sun. The top of the 1 cuts through the third line of inscription from the top, and there is, normally, a perfect line of inscription below the shadow of the foot of the 1. The sun's hair does not touch the shadow of the back of the 1. The top line of inscription inside the o is TEC, the second line is EC, the third line is C, with part of an E before it. The shadow of the right-hand edge of the o is $\frac{1}{2}$ mm. from the side of the stamp, at its nearest point. The bottoms of the numerals are 1 mm. from the line above MONTEVIDEO. There is a line before DIEZ, and another after CENTECIMOS, in the curved inscription in the right-hand limb of the o of 10.

Forged.

Lithographed, on medium, soft, and also on very thick, hard, white wove paper. The stamp is the same size as the genuine. If the left-hand vertical line were prolonged downwards, it would pass nearly 1 mm. to the left of the vertical edge of the M of MONTEVIDEO. If the right-hand vertical line were prolonged upwards, it would pass between the AY of URUGUAY, cutting the foot of the A and the foot of the V. Prolonged downwards, the said line would pass almost clear to the right of the O of MONTEVIDEO. The letters UB of REPUBLICA are joined, top and bottom, and the L is considerably taller than the 1. The horizontal line under REPUBLICA, etc., is always double, and drawn slightly too long on the right side. One of my specimens shows the upper line drawn too long on the left side, under the R. There is a long head-stroke to the left top corner of the M of MONTEVIDEO; the O looks too small, and slopes somewhat to the right. The N has a long foot-stroke to the left; the T seems to slant a little to the right, and has more foot-stroke on the left than on the right; the point of the V is blunt, instead of sharp, and the two head-strokes join at the top, instead of being separate; the I is very short, and does not come down nearly so low as the V. The outline of the O is rather ragged at the top. The shadows of the large numerals partly cover the bottom line of inscription, the right-hand half of which is evidently 10D . . TECIMOS, the E and N not being drawn at all. There are only twenty lines of inscription in the background. I can only see ten rays to the sun; their edges are more darkly shaded than the genuine. The top of the 1 touches the second line of inscription from the top. The sun's hair is firmly joined to the shadow of the back of the 1. The top line of inscription inside the o is INT, the second line is IT, and the third is a hyphen. The shadow of the right-hand edge of the o is only about $\frac{1}{4}$ mm. from the stamp at its nearest point. The bottoms of the numerals are $\frac{1}{2}$ mm. from the line above MONTEVIDEO. There is no line either before DIEZ or after CENTECIMOS, in the right-hand limb of the o.

POSTMARKS.

Genuine.—As in the 5 c.

Forged.—Diamond-shaped dots, as in 42, but I think the postmark is oval. Also 26. Also 98.

Same Issues. 15 c., yellow.

1. January 10, 1866. Unperforated.
2. 1872. Perforated 11 $\frac{1}{2}$ to 13 $\frac{1}{2}$.
3. Perforated 10, 10 $\frac{1}{2}$.

Genuine.

Lithographed; paper as before; varieties as above. The stamp measures $19 \times 23\frac{1}{2}$ mm. The tests of the vertical edges of the stamp are the same as in the 5 c. The C of REPUBLICA is no higher than the letters each side of it. There is a space of $\frac{1}{2}$ mm. between REPUBLICA and DEL, and rather more between DEL and URUGUAY. The horizontal line below these words is single in all my specimens. The vertical edge of the M of MONTEVIDEO is nearly $\frac{3}{4}$ mm. from the inner edge of the left-hand frame, and the final O is less than $\frac{1}{2}$ mm. from the inner edge of the right-hand frame. There are seventy-five lines of the legend CENTECIMOSCENECIMOS in the background. There are five peaks to the sun's rays. The top of the large 1 cuts through the third line of inscription of the background, and there is one clear line of inscription below the shadow of the foot of the 1. The word of value along the 1 and in the back of the 5 is, in each case, spelt CENTECIMOS. The sun's face comes in front of the neck of the 5, but is behind the shield, so that the shield covers it as far as the point of the nose. The tail of the 5 does not touch the shadow of the foot of the 1. The outer frame is $\frac{3}{4}$ mm. thick. There are many other tests, but those here given will be quite sufficient.

Forged.

Poorly lithographed, in dull lemon-yellow, or greenish-yellow, on medium to thick, hard, white wove paper. The stamp measures $19\frac{1}{2}$ (nearly) $\times 23$ mm. If the left vertical edge of the inner frame were prolonged upwards, it would cut into the E of REPUBLICA; and, if it were prolonged downwards, it would pass slightly to the right of the vertical edge of the M of MONTEVIDEO. If the right-hand edge were prolonged upwards, it would cut into the right leg of the A of URUGUAY; and, if prolonged downwards, it would pass clear to the right of the final O of MONTEVIDEO. The C of REPUBLICA is taller than the letters each side of it. In some of my specimens, the foot of the A of this word almost touches the foot of the D of DEL, and there is a space of nearly 1 mm. between DEL and URUGUAY. The horizontal line below these words is double, except in heavily-printed copies, when the two lines run together. The vertical edge of the M of MONTEVIDEO is $1\frac{1}{4}$ mm. from the inner edge of the left-hand frame, and the final O is nearly $1\frac{1}{4}$ mm. from the inner edge of the right-hand frame. The background only shows seventeen lines of inscription, instead of twenty-five, and it is spelt everywhere CENTESIMOS. The peaks of the sun's rays are quite uncountable, being so exceedingly faint. The top of the large 1 cuts into the second line of inscription, and the shadow of its foot cuts into the lowest line, rendering it unreadable. The value in the two numerals is spelt, in each case, CENTESIMOS, and this is, I think, the easiest test for this forgery, as the word in the 1 is quite legible. The side of the sun's face is cut off by the neck of the 5, which is in front of it, but the point of the shield does not hide any portion of the face. The tail of the 5 touches the corner of the shadow of the foot of the 1. The outer frame of the stamp is too narrow, the line being barely $\frac{1}{2}$ mm. thick. The whole stamp has a very poor and washed-out appearance.

Genuine.—As before.

POSTMARKS.

Forged.—26, very small; 62; 76, smaller; 98.

Same Issues. 20 c., rose.

1. January 10, 1866. Unperforated.
2. 1872. Perforated $11\frac{1}{2}$ to $13\frac{1}{2}$.
3. Perforated 10, $10\frac{1}{2}$.

Genuine.

Lithographed as before; varieties as above. The stamp measures $19 \times 23\frac{1}{2}$ mm. The tests of the vertical edges are the same as in the 5 c. The U of REPUBLICA is upright, and properly shaped. The last O of MONTEVIDEO is barely $\frac{3}{4}$ mm. from the inner edge of the vertical frame. There are two clear lines of the inscription, CENTECIMOSCENECIMOSCENECIMOS, below the shadows of the feet of the numerals. There are sixteen peaks to the sun's rays, with signs of a seventeenth on the left side, the last two on the right side being quite white. The coloured line before the CENT in the body of the 2 is $1\frac{1}{4}$ mm. long, and the word in the right side of the large o is spelt CENTECIMOS. The vertical dividing-line of the shield, if prolonged upwards, would pass well to the left of the sun's nose. I think the above tests will be found amply sufficient.

**Forged.**

Lithographed, on medium to thick, hard, white wove paper. The size of the stamp is $18\frac{1}{2} \times 23\frac{1}{2}$ mm. If the left vertical edge of the inner frame were prolonged upwards, it would cut into the tail of the R of REPUBLICA, instead of through its centre; and, if prolonged downwards, it would cut through the very centre of the M of MONTEVIDEO. The right edge, prolonged downwards, would pass clear to the right of the last O of MONTEVIDEO. The head- and foot-strokes of the R of REPUBLICA are too long, and very nearly touch the frame to left of them. The last O of MONTEVIDEO is fully 1 mm. from the frame to right of it. There is only one clear line of inscription below the shadows of the large numerals, and it is CINTICIMOSCENECIMOSCIMOS. There are nine broad rays to the sun, and they have no peaks, but are like a fan. The coloured line before the CENT in the body of the 2 is $2\frac{1}{4}$ mm. long, and the word in the right side of the o is spelt CENTESIMOS. If the vertical dividing-line of the shield were prolonged upwards, it would cut exactly through the very centre of the sun's nose.

Genuine.—As before. **POSTMARKS.**

Forged.—26, 38, without numerals; 52, 98.

NOTE.—These stamps (except the 1 c.) are in sheets of 200, containing 100 varieties. I have given the tests common to all my numerous specimens, but I have not seen any entire sheets. A watermark of a letter or parts of letters is sometimes found, which is part of an inscription across the sheet. The forgeries never show any watermark.

Issues of 1884. 5 c., blue.

There are two types of this stamp. In the first type (Fig. 1), the shadow of the back of the 5, in each of the right-hand corners,



FIG. 1.



FIG. 2.

touches, or nearly touches, the vertical edge of the stamp; there are forty-five horizontal lines in the triangle in the left top corner,

and ninety rays round the sun. In the second type (Fig. 2), the shadow of the back of the 5 in each of the right-hand corners is nearly $\frac{1}{2}$ mm. from the frame to right of it; there are only thirty horizontal lines in the left top corner, and seventy-two rays round the sun. The forgeries are intended to imitate type II., which I describe below.

5 c., Type II. Genuine.

Lithographed, in fairly deep blue, on thin, hard, white wove paper, perforated 12 $\frac{1}{2}$, 13, but also found unperforated. The sun has a pleasant look; the hair is parted in the centre, and does not come down lower than the ears. There are thirty-two horizontal lines in the right lower corner, and thirty in all the other corners. (I do not include the outer frame, or the boundary-line of each triangle in these figures.) There are, as before stated, seventy-two rays round the sun. The right and left points of the lozenge-shaped frame round the sun are firmly joined to the sides of the outer frame of the stamp. The coloured line under the left-hand CINCO CENT\$ is not broken at the bottom point of the lozenge.

Forged.

Apparently typographed, on rather thick, yellowish-white wove paper. My single specimen is unperforated, and it is printed in a sort of lilac-blue. The sun has a very evil look, and is vigorously squinting inwards. The hair is not parted, and gradually merges into the outline of the face, so that it seems to reach nearly to the chin. There are thirty horizontal lines in the left top corner, not including the double frame-lines; and twenty-six in the left bottom corner; twenty-nine in the right top corner; and twenty-seven in the right bottom corner. There are ninety rays round the sun, as in type I. of the genuine. The left point of the lozenge just touches the frame-line to left of it, but the right point is more firmly joined to the frame. The coloured line under the left-hand CINCO CENTS is broken at the bottom point of the lozenge. The numerals in the four corners are all different, and very unlike those of the genuine; but a diagram would be necessary to show the differences. The tail of the 5 in the left lower corner is less than $\frac{1}{4}$ mm. from the vertical outline to left of it, while the tail of the said 5, in the genuine, is $\frac{3}{4}$ mm. from the vertical outline. In some respects, this forgery is better-looking than the genuine.

POSTMARKS.

Genuine.—1, 27, 29. Also one something like 55, but with horizontal lines each side of the central numeral, instead of curved lines.

Forged.—My forgery is uncanceled.

OFFICIAL STAMPS.

OFFICIAL

FIG. 1.

OFFICIAL

FIG. 2.

OFFICIAL

FIG. 3.

There are three types of surcharge, as illustrated above. The forgers have imitated the first type.

Fig. 1 is found in black on the following numbers of Gibbons' 1906-7 Catalogue: 132, 133, 135, 136, 137, 139. In red, on

Nos. 143, 137. In blue, on Nos. 134, 96. These were issued in 1880-1. The same surcharge in black, on Nos. 141, 142 (1882). The same surcharge in black, on No. 144; in red, on No. 146; and in blue, on No. 147 (1883). The same surcharge in black, on the provisionals, Nos. 151, 152. Also on 156 and 157 (1883-4). The same surcharge in black, on Nos. 158 to 170 (1884). The same surcharge in black, on Nos. 166, 173 to 178 (1887-8). The same surcharge in black, on Nos. 182 to 190 (1890). The same surcharge in black, on Nos. 209 to 217 (1895). The same surcharge in black, on Nos. 220 to 227 (1896). Same surcharge in black, on Nos. 232 to 237 (1897). Same surcharge in black, on Nos. 238 to 246 (1897-8). Same surcharge in black, on Nos. 264 to 267 (1899). Same surcharge in black, on No. 182 (1901). I need not give the stamps with the other surcharges, as they have not been imitated.

FIG. 1. Genuine.

The letters of the surcharge are $3\frac{1}{2}$ mm. high; and, from the left-hand edge of the F to the point of the tail of the L, the distance is $15\frac{1}{2}$ mm. The inside oval of the O is nearly $1\frac{1}{2}$ mm. wide. The forged surcharge is found on the stamps here illustrated.



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.



No. 11.

First Forgery.

I have this in black on all the above but No. 6, which is in violet. No. 8 is on the brown stamp, and No. 7 on the deep orange. The surcharge is $3\frac{1}{2}$ mm. high, and the distance F—L is $13\frac{1}{2}$ mm. The centre of the O is very little more than 1 mm. wide.

Second Forgery.

I have this in black on No. 5 and No. 8. The latter is the mauve stamp. The surcharge is $3\frac{1}{2}$ mm. high, and the distance F—L is $14\frac{1}{4}$ mm. The centre of the O is about 1 mm. wide.

POSTMARKS.

Genuine.—As before.

Forged.—All the forgeries, when cancelled, appear to be on stamps with genuine postmarks.

**VENEZUELA.****Issues of 1859-60. $\frac{1}{2}$, 1, 2 Reales.**

The following are the varieties:—

1. 1859. Lithographed. Thin to medium, white wove paper; $\frac{1}{2}$, 1, 2 reales.
2. Ditto, bluish wove paper; 1, 2 reales.
3. 1860. Engraved. Thicker, yellowish-white wove paper; $\frac{1}{2}$, 1, 2 reales.
4. Ditto, greenish paper; $\frac{1}{2}$, 2 reales.
5. Ditto, yellowish paper; $\frac{1}{2}$, 2 reales.

Genuine.

Varieties as above. The gum is usually white on the lithographed stamps, and brownish on the engraved ones. The letters of CORREO are all the same height. The tongue of the first E of VENEZUELA is central, and there is no stop after the word. LIBERTAD is equidistant from the upper and lower outlines of the containing-label. The central, vertical dividing-line of the upper half of the shield is no thicker than the lines to left of it. The horse's legs are thin; the left front foot touches the rounded side of the shield; the right front foot touches the bottom of the shield; and the right hind foot very nearly touches the rounded part of the shield behind it. The head is not jammed up against the semicircular outline above it, though it is very close in the 2 reales. (The design is really separately drawn for each value, but I only take the points common to all.) The background to the horse is composed of horizontal lines. If the central dividing-line of the shield were prolonged upwards, it would pass through the tail of the Z of VENEZUELA; the Z itself is quite upright, and stands under the tail of the second R of CORREO. The right-hand tail of the scroll, above the L of REAL, or the S of REALES, is cut off square by the right-hand frame of the stamp. The left-hand tail is similarly cut off by the left-hand frame, but, in the $\frac{1}{2}$ and 2 reales, it tapers somewhat, before being cut off. Neither tail touches the horizontal outline above the value. There are eight leaves coming out from behind the right-hand end of the LIBERTAD-scroll, five of them being very prominent. There are about twenty-four white leaves on the branch coming from behind the left-hand end of the said scroll. The crossed stems of these branches are white, and their ends do not



touch the horizontal outline below them. The staff of the flag in the right, upper compartment of the shield is composed of two thin, parallel lines. The two crossed tails of the two cornucopiæ above the shield are almost centrally under the Z of VENEZUELA in the $\frac{1}{2}$ and 2 reales, and under ZU in the 1 real. The background, behind the shield, etc., is formed by vertical lines.

First Forgery.

Lithographed, on fairly thick, white wove paper. The E of CORREO is taller than the rest of the letters in the $\frac{1}{2}$ real, and the O and E are taller in the other values. This is caused by a white lump on the top of the said letter or letters. The central tongue of the first E of VENEZUELA is placed too high up. LIBERTAD is much too high in the containing-label, so that the tops of the letters are close to the outline above them, while there is a good space between them and the outline below them. The central, vertical dividing-line of the shield is double; *i.e.*, there is a thick line, with a thin line to left, and almost touching it. The horse's legs are thick and clumsy; the left front foot touches the rounded side of the shield. In the space under his body there are two small objects, like a marble and an earthworm, which are not visible in the genuine. The head is jammed up against the semicircular outline above it, so that it even projects, very slightly, into the outline of the right upper compartment of the shield. The horse has a distinct, dark dot in its neck, which is not found in the genuine, or any other forgery. The background, behind the horse, is almost white, the horizontal lines being very faint or altogether absent. If the central dividing-line of the shield were prolonged upwards, it would pass centrally between the EZ of VENEZUELA, and the Z is sloping to the right, and stands under the EO of CORREO. The right-hand tail of the scroll comes to a point before it touches the side-frame; and the left-hand tail almost comes to a point also. Not more than six leaves (and sometimes only five) can be seen in the right-hand branch; and there are only about sixteen white leaves in the left-hand branch, which is extremely coarse and clumsy. The crossed, lower ends of these branches have a good deal of dark shading on them, and their ends rest on the horizontal outline below them. The crossed tails of the cornucopiæ are exactly centrally under the EZ of VENEZUELA. (This is a very easy test.) The background, behind the shield, etc., is of crossed lines, instead of vertical ones only.

Second Forgery.

Lithographed, a good deal better than the first forgery, on rather thick, hard, yellowish-white wove paper. The letters CO of CORREO are not so tall as the rest. There is a stop after VENEZUELA, which distinguishes this forgery from any other. The central dividing-line of the shield, if prolonged upwards, would cut into the tail of the Z of VENEZUELA, like the genuine; but the Z leans very decidedly over to the left, instead of being nearly upright. The left fore-foot of the horse does not touch the outline of the shield. The tips of the ears just touch the semicircular outline above them. The end of the tail is split, or forked; it is pointed in the genuine. The tail of the scroll on the left side goes into the left bottom corner of the stamp; in the genuine, it is $\frac{1}{4}$ mm. above the corner. There are eight leaves to the right of the scroll, as in the genuine, and about twenty-three in the branch to left of the scroll, which are very nicely done. The crossed stems of both branches rest on the outline below them. The flagstaff in the right upper corner of the shield is single at the top, and double or thicker below. The coloured dots in this compartment are much smaller than the genuine, which are coarse and

irregularly shaped. The crossed tails of the cornucopiæ on the top of the shield are under the ZU of VENEZUELA, but decidedly nearer to the Z than to the U. There is a very large, white flower under the VE of VENEZUELA, something the shape of a daisy. It has a large white centre, with a coloured dot in the middle of it, and about eight white petals surrounding this centre. To the right of this flower, under the N, there is another flower with five petals, like a primrose. In the genuine, the big flower below the VE is absent, and under the N there is a flower something like a cineraria, with seven petals. The background, behind the shield, etc., is formed by crossed, vertical and horizontal lines.

Third Forgery.

Of this I have only the $\frac{1}{2}$ real, and it is so very indistinct, that I can give hardly any tests. It is lithographed, in brownish-orange, on thick, very greenish wove paper. The C of CORREO is a good deal smaller than the O. None of the horse's feet appear to touch the boundary-line. The Z of VENEZUELA leans over considerably to the left. The left-hand tail of the scroll goes into the bottom corner. I can only make out five broad leaves to right of the LIBERTAD-label, and the leaves of the branch on the other side are uncountable. The crossed stems of the branches rest on the horizontal outline below them. The background behind the shield, etc., is of solid colour.

Fourth Forgery.

There is a curious history connected with these stamps. They, together with a set of the issues of 1861, 1863, 1866, and 1874, which I shall describe later, in due order, were seized by the Government. In order not to waste these confiscated labels, and to turn a dishonest penny at the same time, the Government, instead of destroying them, sold them to collectors. They are lithographed, on thick, very white wove paper, white gum. The O of CORREO is broken at the top, and the E is taller than any of the other letters. LIBERTAD is in much thicker letters than the genuine; the B and E are very badly drawn, and there are dots, connecting the B and the R with the outline below them. The central, vertical line of the shield is double; if prolonged upwards, it would cut almost centrally through the Z above it; the Z stands below the RE of CORREO. Three of the feet of the horse touch the bottom of the shield, and the left hind leg is a stump in some copies; while, in others, all four feet touch the outline of the shield. The nose points towards the I of LIBERTAD, though, in the genuine, it points above the left-hand end of the scroll, containing that word. The horizontal lines, behind the horse, are irregularly drawn, and not parallel. The dividing-line of the shield is double, consisting of two thin lines, very close together. If prolonged upwards, these lines would pass through the centre of the Z of VENEZUELA, which stands under the RE of CORREO, but nearer to the E. The tails of the scroll go into the corners of the stamp, touching both the vertical frame, and the horizontal line above the value. There are seven rather poorly-drawn leaves in the right-hand branch, and about twenty-two in the left-hand one. Their crossed stems are dark and short. In the right upper compartment of the shield, the flag is to the right, instead of to the left, and the flagstaff is a single line. The crossed tails of the cornucopiæ are centrally under the Z of VENEZUELA, and there are two apples and some leaves coming out of the mouth of the left-hand one, instead of the flowers of the genuine. The background behind the shield, etc., is composed of vertical lines, but they are not nearly so regularly drawn as the genuine.

POSTMARKS.

Genuine.—29, large. Also a numeral, like 87. I have also seen a set of square dots, and a curious, long, blunt oval. Also a star, like 92, but much smaller. I have also seen three rows of black oblongs, six in a row, those in the top row being wedge-shaped.

First Forgery.—1 ; 38 without numerals.

Second Forgery.—1.

Third Forgery.—1.

Fourth Forgery.—Usually uncanceled, but I have one specimen bearing 29.

BOGUS STAMP (OR ESSAY?).

$\frac{1}{2}$ Real, orange, orange-vermilion.

I thought this stamp was probably an essay, but I am told that it is altogether bogus. It measures $18\frac{1}{2} \times 22\frac{1}{2}$ mm., while the genuine stamps are only $14 \times 19\frac{3}{4}$ mm. The design, as far as its centre is concerned, is a fair copy of the genuine; but a frame, $1\frac{1}{2}$ mm. wide, has been added, at the bottom and each side. In each of the four corners there is a shaded white ball, on a solid ground. The three strips of frame have a peculiar pattern in them, which I can only describe as being like a row of very fat, white capital r's, with the corner of the foot of each joined to the corner of the head of the next by a diagonal, white bar. The r's slant outwards in the side-frames, and are horizontal in the bottom frame. The tails of the LIBERTAD-scroll are as wide as the scroll itself; they are forked at the ends, and do not go near the side or bottom frames.

POSTMARKS.

My specimens are uncanceled.

Issue of 1861. $\frac{1}{4}$ c., green.

Genuine.

Lithographed, on thin to medium, yellowish-white wove paper; white gum. There are seventeen pearls down the left side of the frame, seventeen down the right side, and nineteen along the bottom, counting the corner-pearls in each case. The tail of the C of CORREO is very square, like a G, but without cross-bar; and the D of DE is as tall as the O before it. The stop after VENEZUELA is placed between the two outlines of the frame. The circle formed by the crossed tails of the cornucopie is almost centrally under the E of DE. The said tails cross where they lie on the shield, and again close to their tips. The L of LIBERTAD does not touch the outline below it, but the E does. The crossed ends of the branches, below the LIBERTAD-scroll, are tied together with a stiff bow of ribbon. The horse (which now, by the way, is galloping to the left, instead of to the right) has the usual four legs, and his hind hoof is very distinct, and turned upwards. The upper outline of the compartment containing the said horse is curved, as in the first issue. I think these tests will be found amply sufficient.

First Forgery.

Lithographed, on thick, yellowish-white wove paper. There are sixteen pearls down the left side of the stamp, eighteen down the right side

(the lowest but one is almost hidden by the fork of the scroll), and nineteen along the bottom, counting the corner-pearls in each case. The tail of the C of CORREO is rounded in the usual manner, and not at all like a G; and the D of DE is only half the height of the O before it. There is no stop after VENEZUELA. The circle formed by the crossed tails of the cornucopiæ is almost centrally under the V. The end of the tail of the L of LIBERTAD almost touches the outline below it, and the E does not touch the outline. The lower ends of the branches do not cross, but there are some objects under the BERT of LIBERTAD which somewhat resemble a horse-shoe and an inverted stirrup-iron. There is no bow of ribbon. The horse has five legs, and his hind hoof does not turn up. The outline of the compartment above him is a straight, horizontal line.

Second Forgery.

This belongs to the set seized by the Government, and sold to collectors. Lithographed, in pale emerald-green, on thick, very white wove paper. There are twenty-one pearls down the left side (the lowest but one is hardly visible), sixteen down the right side, and seventeen along the bottom, counted as before. In the genuine, every pearl has a dark crescent in it; but in this forgery, some of the pearls have dots in them, and most of those along the bottom have straight dashes or hyphens, instead of crescents. The C of CORREO leans to the left, instead of to the right; and the cross-stroke or serif at the back of the top of the D of DE is omitted. The L and A of VENEZUELA touch at the base, and there is no stop after the word. The crossed tails of the cornucopiæ (which are more distinct than in the genuine) are below the E V of DE VENEZUELA. The horizontal lines in the part of the shield containing the horse seem to be in pairs (two close together, and then a wider space); and the horse's hind hoof is very badly shaped.

POSTMARKS.

Genuine.—Some of the cancellations of the first issue.

First Forgery.—29.

Second Forgery.—Uncancelled.

Same Issue. $\frac{1}{2}$ Centavo, grey-lilac, brown-lilac.

Genuine.

Lithographed; paper as before. There are sixteen pearls down the left side, eighteen down the right side, and eighteen along the bottom. The D of DE is as tall as the O before it, and the stop after VENEZUELA is placed between the two outlines of the frame, as before. The crossed tails of the cornucopiæ are slightly to the left of the point of the V above them. The I of LIBERTAD leans over slightly to the right. The bow of ribbon fastening the branches is a little broader than in the $\frac{1}{4}$ c. The horse, and the outline of the compartment above his head, are the same as in the $\frac{1}{4}$ c.

First Forgery.

This is like the first forgery of the $\frac{1}{4}$ c. Lithographed, in lilac or violet, on thin to thick, yellowish-white wove paper. There are sixteen pearls down the left side, eighteen down the right side, and nineteen along the bottom. The head of the C of CORREO touches the O, and the D of DE is only about half the height of the O before it, which is shaped exactly like a D. There is no stop after VENEZUELA. The crossed tails of the cornucopiæ, as in the first forgery of the $\frac{1}{4}$ c., are very like a ball and do

not seem to belong to the cornucopiæ, but are, as it were, laid upon them. The I of LIBERTAD leans over very much to the right. As before, the horse-shoe and inverted stirrup-iron replace the bow of ribbon which ought to tie the branches below the scroll. The horse has five legs, and the outline of the compartment above him is straight, instead of curved.

Second Forgery.

Lithographed, in slate-grey, on thick, white wove paper. There are fifteen pearls down the left side (the fork of the scroll encloses the lowest but one), fifteen down the right side (one missing where the fork crosses), and eighteen along the bottom. Nearly all the pearls have dots in them, instead of crescents. The D of DE has an exaggerated head-stroke, making it look top-heavy. There is no stop after VENEZUELA, and the A is joined to the pearl below it. The crossed tails of the cornucopiæ are below the E V of DE VENEZUELA. The I of LIBERTAD is upright. The left-hand end of the branch is above the I, instead of above the O of MEDIO, and it does not touch the pearl below it, though it does in the genuine. The outline above the horse is horizontal, instead of curved.

Third Forgery.

Lithographed, in dark slate, on thick, hard, white wove paper. There are about sixteen pearls down the left side, though some of them are almost invisible, and the top one is a spiral curl, instead of a pearl; there are fifteen down the right side, the top one being only a semicircle; and about nineteen along the bottom. Only a few of these pearls show crescents in them, the majority having a dot, or nothing at all in them. The D of DE is only half the height of the O before it, and is badly drawn. There is no stop after VENEZUELA, and the A is joined to the pearl below it. The forms of the cornucopiæ cannot be made out. There is a large, partly-outlined ball, where the crossed tails should be, and it is centrally under the E V of DE VENEZUELA. The I of LIBERTAD leans over *very* much to the right, and is badly drawn. The space between the LIBERTAD-scroll and the pearls below, is quite blank, as the crossed branches and the bow of ribbon are absent. The shield is divided into four compartments, by a vertical and a horizontal line, crossing one another, and the vertical line cuts right through the body of the horse, which is like a wolf. The wheat-sheaf in the left upper compartment is represented by a tumbler, with vertical sides; there is no flag on the flagstaff, and the oblique sword has become a long battle-axe, while the vertical sword is omitted. This is the worst of all the forgeries, and not likely to deceive.

Fourth Forgery.

This belongs to the set seized and sold by the Government. Lithographed, in cold violet, or in red-lilac, on thick, hard, white wove paper. There are twenty-one pearls down the left side, sixteen down the right side, and seventeen along the bottom. The top pearl on the left side and the bottom pearl on the right side have no marks in them, and very few of the pearls have really well-shaped crescents in them. The letters RRE of CORREO touch each other at the base, and there is no head-stroke to the D of DE. There is no stop after VENEZUELA. The tips of the tails of the cornucopiæ face one another, instead of crossing, and they stand centrally under the E V of DE VENEZUELA. The E of LIBERTAD is absurdly small, compared with the letters each side of it. The ribbon tying the branches has rounded ends, instead of nearly square ones. The end of the branch over the N of CENTAVO does not touch the pearl beneath it, though it does in the genuine. The horse is the same as in

the second forgery of the $\frac{1}{2}$ c. The head-stroke to the M of MEDIO is so long, that it touches the left side of the stamp; while, in the genuine, the said head-stroke is a full millimetre from the side. There is a white space in the centre of the wheat-sheaf, with a coloured dot in its centre.

Fifth Forgery.

Lithographed, in very red lilac, on medium, yellowish-white wove paper. There are sixteen pearls down the left side, eighteen down the right side, and eighteen along the bottom, like the genuine; and the pearls have the dark crescents in them; but all the pearls down the left side have the hollow parts of their crescents facing *inwards*; whereas, in the genuine, the crescents in the two top pearls on the left side face outwards, instead of inwards. The D of DE leans over to the left, and has no serif at the back of the head. There is no stop after VENEZUELA. The motto is LIBERTAD, and the E is smaller than the B each side of it. The letters look too large for the scroll, and go much too close to the ends of the label (about $\frac{3}{4}$ mm., instead of about $1\frac{1}{2}$ mm.). The horse's hind foot does not turn up, but points to the D of LIBERTAD.

POSTMARKS.

Genuine.—As before.

First Forgery.—1.

Second Forgery.—1, 51.

Third Forgery.—1.

Fourth Forgery.—Uncancelled, or two concentric ovals, close together.

Fifth Forgery.—29.

Same Issue. 1 Centavo, brown.

Genuine.

Lithographed, as before. There are sixteen pearls down the left side, seventeen down the right side, and eighteen along the bottom. The D of DE is as tall as the O before it, and it has a thin serif at the back of its head. The bottom of the C of CORREO almost touches the pearl below it. The stop after VENEZUELA, in this value, is *on* the inner frame-line, *i.e.*, the line is drawn through the stop. The crossed tails of the cornucopiæ are exactly under the space between the E V of DE VENEZUELA. If the central dividing-line of the shield were prolonged upwards, it would just graze the left top corner of the V of VENEZUELA.



The L and A of LIBERTAD just touch the outline above them; and the D is the proper distance from the A. The bow of ribbon is much the same as in the $\frac{1}{2}$ c. As in the other values, there are two flags in the right top compartment of the shield, the second being a very small and ragged affair. The horse is the same as in the other values, only his legs are not so well drawn.

First Forgery.

Lithographed, in grey, and in grey-brown, on medium to thick, white wove paper. There are fifteen pearls down the left side, sixteen down the right side, and twenty-one along the bottom. Most of them contain dots, instead of crescents. The C of CORREO is a long way from the pearl below it ($\frac{3}{4}$ mm.); the D of DE is only half the height of the O before it, and has no serif to the back of its head. The name is spaced

VENEZUELA, and there is no stop after it. The B of LIBERTAD leans over to the right, very much more than the genuine, and the letters BERT and D all touch the outline below them. The horse is a caricature, and the horizontal lines in the background are badly drawn, and not at regular distances apart. The outline above the horse is *almost* straight, instead of being strongly curved. There is only one flag.

Second Forgery.

Lithographed, in purple-brown, on thick, very yellowish-white wove paper. There are sixteen pearls down the left side, eighteen down the right side (the lowest but one very small), and eighteen along the bottom, like the genuine $\frac{1}{2}$ c. The D of DE touches the O before it, and has no serif at the back of its head. There is no stop after VENEZUELA. If the central dividing-line of the shield were prolonged upwards, it would cut centrally through the V. The motto is LIBERTAD, as in the fifth forgery of the $\frac{1}{2}$ c. The central point of the bottom of the shield is above the space between the EE of LIBERTAD. In the genuine, the said point is above the beginning of the R. There is only one flag, and the dots of the background show through it.

Third Forgery.

Lithographed, in chestnut-brown, on thick, yellowish-white wove paper. There are sixteen pearls down the left side, eighteen down the right side (the one next to the bottom being very indistinct), and nineteen along the bottom. The C of CORREO is a long way from the pearl below it, and the D of DE is only half the height of the O before it, and has no serif at the back of its head. There is no stop after VENEZUELA. The cornucopiæ are the same as in the first forgery of the $\frac{1}{2}$ c., and the ball which replaces the crossed tails is almost centrally under the V. If the central line of the shield were prolonged upwards, it would cut through the centre of the V. The horse is the same five-legged beast that is depicted in the first forgery of the $\frac{1}{2}$ c.; and the outline above him is straight, instead of curved. There is only one flag. The wheat-sheaf is like a Christmas cracker.

Fourth Forgery.

This is one of the stamps seized and sold by the Government. Lithographed, in grey-brown, on thick, very white wove paper. There are twenty-one pearls down the left side, sixteen down the right side, and seventeen along the bottom. Most of the pearls contain dots, instead of crescents; but those along the bottom chiefly show dashes or hyphens. There is no serif to the back of the head of the D of DE, and no stop after VENEZUELA; the A being at some distance from the frame to right of it. The tips of the tails of the cornucopiæ face one another, instead of crossing. The wheat-sheaf has a white space in the centre, with a coloured dot in it. There is only one flag. The B of LIBERTAD just touches the outline below it, and the E is absurdly small. The I leans over to the left. The right-hand stem of the branch, below the bow, does not touch the pearl below it, so that the opening between the stems contains three pearls, instead of two. The stop after CENTAVO is nearer to the frame than to the O. In the genuine, it is nearer to the O than to the frame.

POSTMARKS.

Genuine.—As before.

First Forgery.—22, 51.

Second Forgery.—29.

Third Forgery.—1.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—I do not know the cancellation.

The following table of the number of pearls (in the order, left, right bottom) will be useful as a quick guide.

Value.	Gen.	1 F.	2 F.	3 F.	4 F.	5 F.
$\frac{1}{4}$ c. .	17.17.19	16.18.19	21.16.17	—	—	—
$\frac{1}{2}$ c. .	16.18.18	16.18.19	15.15.18	16.15.19	21.16.17	16.18.18
1 c. .	16.17.18	15.16.21	16.18.18	16.18.19	21.16.17	—

Issue of 1863-4. $\frac{1}{2}$ (Medio) Centavo, red.

Genuine.

Lithographed, on medium, white wove paper. There are fifty-five pearls round the eagle; and the engraver's secret mark is a vertical, coloured line in the central pearl on the left side of the circle. There are forty-five vertical lines behind the stars, the left-hand line being *very* close to the frame; and, between the second and third lines, under and to the left of the F of FEDERACION, there is a coloured blotch, or irregularly-shaped dot. The said F is more than $\frac{3}{4}$ mm. from the left-hand end of the label. The central star is exactly under the R of FEDERACION.

Forged.

Lithographed, in a sort of salmon-pink, on thinnish, slightly bluish-white wove paper. There seem to be about fifty-nine pearls round the eagle, but many of them are so jumbled together, that it is almost impossible to count them, and there is no secret mark. My specimen is so faint, that I cannot count the vertical lines behind the stars; but they are wider apart than the genuine, and so there are no doubt fewer. The blot in them, below the F of FEDERACION, is absent, and the F is only about $\frac{1}{4}$ mm. from the left-hand end of the label. The central star is under the space between RA of FEDERACION. MEDIO is quite unreadable in my specimen. I cannot give further details, owing to the faint printing, but this is really a good-looking forgery.

POSTMARKS.

Genuine.—I have never seen any other postmark but 29. The stamp is seldom found cancelled.

Forged.—A large oval, with two thin outlines, close together, containing VENEZUELA, etc.

Same Issue. 1 (Un) Centavo, grey.

Genuine.

Lithographed; paper as before. There are fifty-seven pearls round the eagle; and the engraver's secret mark is, as before, a vertical, coloured line in the central pearl on the left side. There are forty-three vertical, coloured lines behind the stars. The said stars are five-pointed, and the central one is slightly to the left of the centre of the R of FEDERACION; none of them touch each other, or the outline above them. The F is $\frac{3}{4}$ mm. from the left-hand end of the label. The eagle's beak is open, and it has just the faintest sign of a crest. In the right claw (left side of the stamp), it grasps two horizontal, white rods, and a slanting pole, with a cap of liberty on it. In the other claw, it holds what looks a flowering stem of white lilies. The name is written VENEZOLANA. The stop after CENTAVO is under the opening of the forked end of the scroll.

First Forgery.

This is a miserable affair, but extremely common. Lithographed, in pale grey, on thick, very yellowish-white wove paper. There is no secret mark in the pearl. The circle has only forty-three pearls; they are far apart, and easy to count. Behind the stars, there are forty-five vertical lines. The stars are much too large (some of them $2\frac{1}{2}$ mm. across, instead of $1\frac{1}{2}$ mm.), and two, and sometimes three, of those on the left side are joined together. The central star is exactly under the middle of the R of FEDERACION. The F is $1\frac{1}{2}$ mm. from the left-hand end of the label. The eagle's beak is short, and not at all hooked. There is a large white crest, sticking out from the back of the head. The right foot (*very badly drawn*) nearly touches the wing, and occupies the place where the slanting pole should be; the left leg is amputated, showing a stump, but no foot; and there is no lily-stem. The name is VENEZULANA. The stop after CENTAVO is under the outer point of the forked end of the scroll.

Second Forgery.

This is better than the first, though I have only a rather poor specimen. Lithographed, in lavender, on thick, white wove paper. There are, as far as I can make out, forty-seven pearls round the eagle; many of them are oblongs, instead of being circular, and there is no secret mark. I cannot see the vertical lines behind the stars, as they are hidden by the postmark in my specimen. The central star is under the RA of FEDERACION, and the F is about $\frac{3}{4}$ mm. from the left-hand end of the label. The letters of this word are irregular, and placed too high in the label. The eagle's beak seems to consist of the upper mandible only; the eye is at the top of the head, and there is no sign of a crest. The slanting pole in its claw has no cap of liberty on it. The rest of the tests are hidden by the postmark. The name is VENEZOLANA, like the genuine, but the O is larger than the other letters, as though the artist had known of the wrong spelling of the first forgery, and had desired to show that the letter was really an O, and not a U.

Third Forgery.

Lithographed, in greenish-grey, on rather thick, white wove paper. There are forty-seven pearls round the eagle, and the secret mark is absent. Behind the stars, there are fifty-six vertical lines. The central star is almost exactly under the R of FEDERACION. The F is 1 mm. from the left-hand end of the label. The eagle is very like that of the first forgery, with a strongly-marked crest, and its left foot amputated. The right foot (left side of the stamp) touches the wing, instead of holding a pole, with a cap of liberty. The postmark covers the name in my single specimen, but I think it is VENEZOLANA. The stop after CENTAVO is under the outer fork of the end of the label above it.

Fourth Forgery.

Lithographed, in greenish-grey, on stout, rather soft, white wove paper. This is exceedingly like the first forgery, but there are forty-seven pearls round the eagle. There is no secret mark. Behind the stars, there are fifty-six vertical lines, many of them wavy. The two stars under the ED of FEDERACION are joined together, and the central star is rather to the right of the centre of the R above it. The F is $1\frac{1}{4}$ mm. from the left-hand end of the label. The eagle's head is very similar to that of the first forgery (*i.e.*, rounded, with a crest, and very unlike the low, flat, long

head of the genuine). The left foot (right side of the stamp) is amputated, and there is, of course, no lily-stem. The right foot has a long claw touching the wing, and the pole and cap of liberty are absent. The name, as in the first forgery, is VENEZOLANA.

Fifth Forgery.

This belongs to the set seized and sold by the Government. Nicely lithographed, in blue-grey, on fairly thick, white wove paper. There are forty-seven pearls round the eagle, and the secret mark is absent. Behind the stars, there are fifty vertical lines, the left-hand one being double, lower down. The left-hand star is badly shaped, and appears to have only four points. The F of FEDERACION is barely $\frac{3}{4}$ mm. from the left-hand end of the label. The eagle's head is rather pointed at the top; there is no crest, and there is a sort of wattle under the beak. The left foot carries a long cross, or cross-handled sword; and the object in the right foot (left side of the stamp) looks very like one of the long-handled sponges, used for sponging out a cannon. The letters of the bottom inscription are placed too near the bottom of the containing-label; the V of VENEZOLANA is above the space between UN and CENTAVO, instead of centrally above the N of UN; and the C of CENTAVO is exactly below the first E of VENEZOLANA, instead of below the NE of that word. The right-hand end of the VENEZOLANA-scroll ends in two tails, instead of a V-shaped fork. There is no stop after CENTAVO.

Sixth Forgery.

Badly lithographed, in bluish-slate, on thick, hard, very yellowish-white wove paper. There are forty-nine pearls round the eagle, some of those on the right side being accompanied by smaller, white dots. There is no secret mark, but the pearl which ought to have it is only a half-pearl (left-hand half), so the forgers have evidently copied from a specimen of the genuine, in which defective printing had caused the vertical secret mark to obliterate the right-hand half of the pearl. There are forty-one thick, vertical lines behind the stars. The stars are very shapeless, and two of them on the left side appear to be six-pointed. The F of FEDERACION is 1 mm. from the left-hand end of the label, and all the letters of this word are much too thin. The eagle's head is exactly like that of a common hen, and there is no crest. The lily-stem in its left foot looks like a cross-handled sword. VENEZOLANA is in very small, and scarcely readable letters. The V of CENTAVO is sharply pointed, instead of being cut off square at the bottom.

POSTMARKS.

Genuine.—29.

First Forgery.—1, 29.

Second Forgery.—An oval, like 27, but smaller.

Third Forgery.—1.

Fourth Forgery.—1.

Fifth Forgery.—1.

Sixth Forgery.—Uncancelled.

$\frac{1}{2}$ (Medio) Real, yellow, orange.

There are two types of this stamp, which I must describe separately, as there are many points of difference. My publishers' catalogue speaks of what I call "type 2," as "from a retouched die"; but I should rather call it a redrawn design.

Issue of 1863-4 (Type 1). Genuine.

Lithographed ; paper as before. There are forty-nine pearls round the eagle. The engraver has put *two* secret marks—the vertical line in the left-hand pearl, as before, and a dot in the top pearl, above the eagle's head. There are about fifty-nine vertical lines behind the stars, and the central star is, as before, slightly to the right of the centre of the R of FEDERACION. The F of this word is only about $\frac{1}{3}$ mm. from the left-hand end of the label ; the white, vertical line to left of the said F is broad (about $\frac{1}{4}$ mm.) ; and the N is about $\frac{3}{4}$ mm. wide. The eagle's head is like that of the 1 c., but there is no sign of any crest. The left foot holds the lily-stem, as before ; but the right foot seems to have only *one* almost horizontal, white line, besides the slanting pole, with cap of liberty. The lower inscription is in letters rather too short, and which do not come up to the upper outline of the label. The vertical stroke of the E of MEDIO is *almost* as wide as the I ; and the L of REAL is too thick, compared with the rest of the letters. There is a nearly square stop after REAL.

**Issue of 1865 (Type 2). Genuine.**

Lithographed ; paper as before. There are fifty-two pearls round the eagle. There is the dot for a secret mark, in the pearl above the eagle's head, but my single specimen does not show the vertical line in the left-hand pearl. There seem to be about seventy-three vertical lines behind the stars, but they are very faint in my specimen. The central star is under the space between the RA of FEDERACION. The F is $\frac{3}{4}$ mm. from the left-hand end of the label ; and the vertical line to left of the F is a mere hair-line. The N is fully 1 mm. wide. The lower mandible of the eagle's beak is shorter than in type 1. The left foot holds the lily-stem, as before ; but the right foot has a spear, in place of the pole with cap of liberty. The letters of the lower inscription come to the top outline of the label ; the E of MEDIO is *very* thin, and the I is far too thick. The L of REAL is almost as thin as the E of MEDIO. I cannot make out any stop after REAL. There are three distinct, graduated dark balls or dots at the upper end of each of the side-labels ; while, in type 1, there are only two balls on the left side.

First Forgery.

Lithographed, on thick, yellowish-white wove paper. There are only forty-three pearls round the eagle, and many of those on the right side are oval, instead of round. Behind the stars, there are about forty-three vertical lines. The central star is under the space between RA of FEDERACION, but nearer to the A. (This is probably meant for an imitation of type 2.) The second star on the right side has six points, instead of five. There is no secret mark. The F of FEDERACION is like a P or a D, and is $\frac{1}{2}$ mm. from the left-hand end of the label. All the letters of this word are *much* too short, not going near the upper or lower outline of the containing-label, and the N is $\frac{3}{4}$ mm. wide. The eagle's beak has no lower mandible, and the eye is at the top of the head. There is, apparently, a long flash of lightning in the left foot, and the slanting pole in the right foot has no cap of liberty on it, while the two almost horizontal lines below the said pole are too prominent. The letters of the bottom inscriptions are fairly regular, but they are too short, not going near the upper and lower outlines of the containing-label. The O of VENEZOLANA is much wider than the Z to left of it. The L of REAL, if

prolonged upwards, would cut exactly into the V-shaped fork of the right-hand end of the VENEZOLANA-scroll; though, in both types of the genuine, the said L would pass far to the left of the fork. There is no stop after REAL. There are three graduated, coloured dots at the top end of the left-hand frame, but only two at the top of the right-hand frame.

Second Forgery.

Lithographed, on medium, hard, yellowish-white wove paper. This is identical with the first forgery of the 1 c., and the tests are the same, except the following: The letters of MEDIO REAL are nicely drawn, but too short; the M is less than $\frac{1}{2}$ mm. from the left-hand end of the label, instead of more than $\frac{1}{2}$ mm. (type 1), or nearly 1 mm. (type 2). The L of REAL, if prolonged upwards, would cut exactly into the left-hand point of the right-hand forked end of the scroll. The name, VENEZULANA, is a very easy test.

Third Forgery.

Lithographed, in orange-vermilion, on thick, white wove paper. There are forty-seven pearls round the eagle; they are irregular, and some of them blotched together. The secret marks are absent. There are only forty-two vertical, coloured lines behind the stars. The middle star is centrally under the R of FEDERACION. The F of this word is more than $\frac{3}{4}$ mm. from the left-hand end of the label. The white, vertical line before the F is wider than the hair-line of type 2, but not so wide as in type 1; while the N is narrow, as in type 1, but badly drawn. The eagle's head is postmarked, in my specimen; but I can see that the back of it runs up into a sort of point, and the beak is that of a fowl. Instead of a lily-stem, there is in the left foot (right side of the stamp) a long-stemmed cross, or a cross-handled sword. The letters of VENEZOLANA are very small. In both types of the genuine, the R of REAL is under the first A of VENEZOLANA, but in this forgery, it is centrally under the L. The letters of MEDIO REAL are in ordinary, Roman type, instead of sans-serif letters, and the E of MEDIO looks like an F. The cross-bars of the top and bottom of the I of this word ought to be an easy test, as the letter is simply a straight stroke, in both types of the genuine. This bottom inscription is set decidedly too high in the containing-label, showing far more space below than above it. There is no stop after REAL.

Fourth Forgery.

Lithographed, in orange-yellow, on thick, hard, white wove paper. This is the same as the fourth forgery of the 1 c., and the tests are the same as for that counterfeit, with the following additions:—The secret marks are absent. The D of FEDERACION, in my specimen, has no back, which makes it into an E. The words MEDIO REAL are regular, as in type 1, but they are too tall, touching the white line above them. The R of REAL is not centrally under the first A of VENEZULANA, but under its right leg.

Fifth Forgery.

This, like the fifth forgery of the 1 c., is the counterfeit seized and sold by the Government. Lithographed, in lemon-yellow, and in rather deep orange, on rather thick, very white wove paper. The tests are the same as for the fifth forgery of the 1 c., with the following additions. There are no secret marks. The N of FEDERACION is the wide letter of type 2, but the I of that word is no thicker than the first stroke of the N, though it is very much thicker in type 2 of the genuine. The white, vertical line to left of the F is the broad line of type 1. There is no stop after REAL.

Sixth Forgery.

Lithographed, in ochre-yellow, on thick, hard, white wove paper. There are usually forty-nine pearls round the eagle, but one of my specimens has three very small pearls, instead of one large one, level with the top of the eagle's left wing (right side of the stamp). There are about forty-two vertical, coloured lines behind the stars. The middle star is centrally under the R of FEDERACION, and several of the stars have six points, instead of five. There are no secret marks. The F of FEDERACION is a full millimetre from the white line to left of it, which is of medium thickness, and the N is $\frac{3}{4}$ mm. wide. The eagle's head is too high at the back. The left foot holds a cross-handled sword, instead of a lily-stem. The top of the O of VENEZOLANA is often broken, making it look like a U, and all the letters of this word are too small. The bottom inscription is in ordinary, Roman capitals, instead of sans-serif letters. The R of REAL is under the L of VENEZOLANA, instead of under the first A. There is no stop after REAL.

Seventh Forgery.

Lithographed, in orange-yellow, on rather thin, hard, white wove paper. There are fifty large, rather oval pearls, very easy to count, round the eagle. Behind the stars, there are about fifty vertical, coloured lines. The central star is nearly under the space between the RA of FEDERACION, like type 2 of the genuine. There are no secret marks. The F of FEDERACION is $\frac{3}{4}$ mm. from the white line to left of it, which is of medium thickness, and the N is nearly $1\frac{1}{4}$ mm. wide. The eagle has a very distinct crest. The stem or branch in the left foot is very coarse. The two parallel white rods (or whatever they are) in the right foot, slope considerably upwards, and touch the inner outline of the pearled circle, though they do not touch it in the genuine. The slanting pole is badly drawn; it appears to be partly double, and there is no cap of liberty on it. (By the way, the said cap of liberty, in the genuine, is often exceedingly like a spear-head.) The letters of the bottom inscription have their vertical strokes all as wide as the I of MEDIO in type 2. There is no stop after real.

Same Issue. 1 Real, blue.**Genuine.**

Lithographed; paper as before. There are fifty-two pearls round the eagle. The secret mark is, as before, a coloured, vertical line in the middle pearl, on the left side of the stamp. There are forty-five vertical lines behind the stars, all rather wavy. The middle star is centrally under the RA of FEDERACION. The F of this word is rather more than $\frac{1}{2}$ mm. from the left-hand end of the label, and the N is exactly 1 mm. wide. The letters of this word do not reach to the top or bottom of the solid background of the label. The eagle's beak is open. There is hardly a trace of any crest. The claw clasping the lily-stem forms a distinct, four-rayed white star. The slanting pole, and two parallel white lines are the same as in the other values. The point of the V of VENEZOLANA is exactly above the right-hand limb of the U of UN, and there is a space of *almost* 2 mm. between the words UN REAL. The stop after REAL is square; it is $\frac{1}{2}$ mm. from the L, and nearly $1\frac{1}{2}$ mm. from the right-hand end of the label, while the U of UN is 2 mm. from the left-hand end of the said label.

First Forgery.

This is uniform with the first forgery of the $\frac{1}{2}$ real, with forty-three pearls round the eagle, most of them oval, instead of round. There are

forty-two vertical lines behind the stars, and they are straight, instead of wavy. There is no secret mark. The tests for the first forgery of the $\frac{1}{2}$ real will serve for this counterfeit, with the following additions:—On the eagle's left foot there is a plain, slanting white bar; and on the other there are two almost horizontal, parallel white bars, crossed by a slanting bar, exactly like the one on the other foot. I say "on," instead of "in," as there are really no feet to grasp the implements. There is, of course, no white star for a claw. The F of FEDERACION is a P, and the D is an O; and the letters do not reach nearly to the top and bottom of the label. The point of the V of VENEZOLANA is a shade to the left of the right limb of the U of UN, and the space between the words UN REAL is barely $1\frac{1}{2}$ mm. There is no stop after REAL, which is an easy test, as the stop is very distinct in the genuine. The U is $2\frac{1}{2}$ mm. from the left-hand end of the label, instead of 2 mm.

Second Forgery.

This is the same as the second forgery of the $\frac{1}{2}$ real, with forty-three pearls round the eagle, and the name written VENEZULANA. The secret mark is absent. There are about forty-three vertical lines behind the stars, most of them straight. The stars are much too large, and three of them are joined together, under the EDER of FEDERACION, the middle star being centrally under the R. The F is $1\frac{1}{2}$ mm. from the left-hand end of the label, and the N is slightly less than 1 mm. wide. The eagle has a large, white crest. The beak is not in the least like that of an eagle; both mandibles slope upwards, and the upper one is not curved. The left foot (right side of the stamp) is amputated, leaving a stump, and the right foot just touches the point of the wing; this being instead of the pole with cap of liberty. The point of the V of VENEZULANA is a shade to the right of the right limb of the U of UN, and the A of REAL is exactly under the last A of VENEZULANA, instead of under the NA. The U of UN is less than 2 mm. from the left-hand end of the label. The space between the two words is only $1\frac{1}{2}$ mm. The stop after REAL is oval, rather than square, and it is only $\frac{1}{2}$ mm. from the end of the label.

Third Forgery.

This belongs to the set seized and sold by the Government. It is lithographed, on thick, white wove paper. There are forty-seven pearls round the eagle, with no secret mark. Behind the stars, there are fifty-one vertical lines, hardly any of them wavy. The middle star is centrally under the R of FEDERACION, and the top ray of the left-hand star is bent over to the left, instead of being vertical. The top of the eagle's head is a sort of blunt peak, and the opening of the beak is long, and curves down, in the direction of the throat, instead of being short and almost horizontal. FEDERACION is in good, bold letters, except the C, which is both thin and narrow. The N is only about $\frac{1}{2}$ mm. from the end of the label, instead of $\frac{3}{4}$ mm. The eagle's right foot holds a cannon-sponge, instead of the pole, with cap of liberty; and the two parallel, white lines are absent. The left foot holds a cross-handled sword, in place of the lily-stem. The R of REAL is under the Z, instead of under the OL of VENEZOLANA. The U of UN is only $1\frac{1}{4}$ mm. from the left-hand end of the label; there is a space of $1\frac{3}{4}$ mm. between the two words; the L of REAL is only 2 mm. from the end of the label, and there is no stop after the word. (This is an easy test.) The white circle round the pearls, in the genuine, encroaches slightly into the side-frames of the stamp; but in this forgery, the said white circle does not even touch the side-frames.

Fourth Forgery.

Lithographed, in dull blue, on yellowish-white wove paper. This is the same as the fourth forgery of the 1 centavo. There are forty-seven pearls round the eagle; all large, round, and easy to count. There is no secret mark. The middle star is centrally under the R of FEDERACION, and the two stars under the ED are joined together. There are about fifty-six vertical lines behind the stars. The F of FEDERACION is $1\frac{1}{4}$ mm. from the left end of the label; the central tongue of the first E is as long as the top and bottom limbs, instead of being much shorter; the central tongue of the second E is also *very* nearly as long as the top limb; the N is *barely* 1 mm. wide. The name is written VENEZULANA. The eagle has a very distinct crest, and there is a deep depression where the upper mandible of the beak joins the head. The opening of the beak slopes strongly downwards to the right, instead of being nearly horizontal. The left foot is amputated, leaving the stump sticking up in the air; and the right foot touches the wing. The pole with cap of liberty is absent. The U of UN is barely 2 mm. from the beginning of the label; the space between the two words is only $1\frac{1}{2}$ mm.; the A of REAL is under the right leg of the last A of VENEZULANA; the stop after REAL is circular, and only $\frac{1}{4}$ mm. from the L, and a shade over 1 mm. from the end of the label. The white circle round the pearls does not encroach on the side-frames at all.

Fifth Forgery.

This is like the sixth forgery of the $\frac{1}{2}$ real. There are forty-nine pearls round the eagle, and no secret mark. There are only forty-two vertical lines behind the stars. The stars are too small, and several of them are six-pointed. The middle star is centrally under the R of FEDERACION. Most of the letters of this word go to the very top and bottom of the containing-label. This is not because the letters are too tall, but because the label is too narrow for them, being only $1\frac{1}{2}$ mm. high, instead of $1\frac{3}{4}$ mm. The F of FEDERACION is $1\frac{1}{4}$ mm. from the left-hand end of the label, and the N is badly shaped; the upper part being only about $\frac{1}{2}$ mm. wide. The eagle has a fowl's head, and it sticks up at the back. The lily-stem is a coarse branch, and there is no four-rayed, white star for claws. The point of the V of the VENEZOLANA is over the middle of the N of UN. Between UN and REAL there is a space of only $1\frac{1}{4}$ mm., and there is a white spur, point uppermost, between the words. (This is quite distinct.) There is a large white dot, after the A of REAL, high up, and a similar dot, on the same level, after the L, but no stop in the proper place. The U of UN is less than 1 mm. from the beginning of the label. This is a very coarse and blotchy counterfeit, and not likely to deceive.

Sixth Forgery.

Lithographed, in rather bright blue, on thick, very hard, very white wove paper. This is like the seventh forgery of the $\frac{1}{2}$ real. There are fifty large and fairly round pearls in the circle, and no secret marks. Behind the stars, there are fifty vertical lines. The middle star is below the space between the RA of FEDERACION. The F of this word is $\frac{3}{4}$ mm. from the beginning of the label, and the N is a shade over 1 mm. wide. The lily-stem is rather too coarse, but the four-rayed star, representing the claws, is visible. The bird's head is not in the least like that of an eagle; it is very rounded at the top, and there is a sharply-pointed, distinct crest. The space between UN and REAL is only $1\frac{1}{2}$ mm., instead of $1\frac{3}{4}$ mm. The R in REAL is centrally under the O of VENEZOLANA,

but in the genuine, the O is above the vertical stroke of the R. The stop after REAL is $1\frac{3}{4}$ mm., instead of $1\frac{1}{4}$ mm., from the end of the label. This is, I think, one of the best of the forgeries of this value.

POSTMARKS.

Genuine.—I have only seen 29.

First Forgery.—Something like 27, but smaller and without the inner line.

Second Forgery.—29.

Third Forgery.—Uncancelled.

Fourth Forgery.—26.

Fifth Forgery.—98, 100.

Sixth Forgery.—29.

Same Issue. 2 Reales, green.

Genuine.

Lithographed, in yellow-green or blue-green; paper as before. There are fifty-three pearls round the eagle, with the secret mark of a line in the middle pearl on the left-hand side; but the line, in this value, slants very slightly down to the left, instead of being vertical. There is also a comma-shaped mark in the pearl under the A of FEDERACION. Behind the stars, there are fifty-one vertical lines. The middle star is a little to the right of the centre of the R of FEDERACION. The tests for the F and N of FEDERACION are the same as in the genuine 1 real; the lily-stem is also the same, but there is no four-rayed star for the left foot (right side of stamp). On the other hand, there is a four-rayed star for the right foot (not visible in the 1 real), which grasps the pole and slanting lines. The D of DOS is $\frac{3}{4}$ mm. from the left-hand end of the label, and the S is like a reversed Z. The R of REALES is exactly $1\frac{1}{4}$ mm. from the nearest part of the S of DOS. The first E is extremely narrow, being less than $\frac{1}{2}$ mm. wide, while the second E is fully $\frac{3}{4}$ mm. wide. The S is more misshapen than the S of DOS, and looks like a badly-made 5. The stop after this word is a short hyphen. The point of the V of VENEZOLANA is over the right-hand edge of the O of DOS, and the S of DOS is below the EN. The R of REALES is centrally below the Z. The first E is below OL, the A is centrally below the A, and the first stroke of the L is below the last stroke of the N. The value is in sans-serif capitals, as before.

First Forgery.

Lithographed, in yellow-green, on thick, soft, yellowish-white wove paper. This is like the first forgery of the 1 real. There are forty-three very oblong pearls round the eagle, and no secret marks. Behind the stars, there are forty-four vertical lines. The second star, under the D of FEDERACION, is much smaller than the rest; the third star seems to have six points; the middle star is under the RA of FEDERACION, but nearer to the A; the last star but one is centrally under the O, instead of under the IO, and has six points. The letters of FEDERACION do not go anywhere near the top and bottom outlines of the containing-label; the F is only $\frac{1}{4}$ mm. from the left-hand end of the label; the D is a distinct O; the N is $\frac{3}{4}$ mm. wide, and 1 mm., instead of about $\frac{1}{4}$ mm., from the end of the label. The lily-stem is represented by a plain white rod, and the claw holding it looks very like a white crab, with all its legs stretched out. There is no cap of liberty on the slanting pole on the other foot; the foot itself is not visible. The eagle's head is the same as in the forgery

of the 1 real. The D of DOS is rather like a P, and it is $1\frac{1}{2}$ mm., instead of $\frac{3}{4}$ mm., from the left-hand end of the label. The O slants over to the right, and the head of the S is very much larger than the tail, making it look a note of interrogation, facing the wrong way. The A of REALES slopes very much over to the left, and the S is not like a Z. There is no stop after this word. The point of the V of VENEZOLANA is above the centre of the O of DOS; the S of DOS is exactly below the N. The R of REALES is under the ZO; the first E is exactly under the L; the A is under the AN; and the first stroke of the L is below the first stroke of the final A.

Second Forgery.

Lithographed, in yellow-green, on thick, hard, yellowish-white wove paper. This is uniform with the second forgery of the 1 real, with forty-three pearls round the eagle, about forty-three vertical lines behind the stars, and the name written VENEZULANA. There are no secret marks. The tests for the said second forgery of the 1 real will serve for this counterfeit, with the following additions:—The D of DOS is $1\frac{1}{2}$ mm. from the left-hand end of the label, and the S is not like a reversed Z. The R of REALES is only 1 mm. from the nearest part of the said S; and each E is 1 mm. wide. The S is very similar to the S of DOS. There is no stop after REALES. The point of the V of VENEZULANA is centrally above the O of DOS, and the S of DOS is below the N. The R of REALES is below the ZU; the first E is below the L, but so far to the right, as to be almost under the LA; the A is below the N. This counterfeit ought not to deceive, but all values of this set are very common.

Third Forgery.

This belongs to the set seized and sold by the Government. Lithographed, in very bright yellow-green, on rather thick, very white wove paper. There are forty-seven pearls round the eagle, and about fifty-one vertical lines behind the stars. The secret marks are absent. The tests are the same as for the third forgery of the 1 real, with the following additions:—The D of DOS is only $\frac{1}{2}$ mm. from the right-hand end of the label, and the S is $1\frac{1}{2}$ mm. wide, instead of about $\frac{3}{4}$ mm. Each E of REALES is 1 mm. wide, and the S is a good deal too far from the E. There is no stop after this word. The V of VENEZOLANA is above the S of DOS; the R of REALES is below the second E; and the upright stroke of the L is below the middle of the N.

Fourth Forgery.

Lithographed, in bright green, on medium, white wove paper. This is the same as the fourth forgery of the 1 real. There are forty-seven pearls round the eagle, and about fifty-six vertical lines behind the stars. The secret marks are absent, and the name is written VENEZULANA. The tests are the same as for the fourth forgery of the 1 real, with the following additions:—The R of REALES is only $1\frac{1}{4}$ mm. from the nearest part of the S of DOS; the first E is wider than the second; the point of the V of VENEZULANA is clear to the right of the O of DOS; the A of REALES is under the AN; and the vertical stroke of the L is under the last A.

Fifth Forgery.

Lithographed, in deep yellow-green, on thick, hard, yellowish-white wove paper. This is the same as the fifth forgery of the 1 real. There are forty-nine pearls round the eagle, with no secret marks, and forty-two perfectly straight, vertical lines behind the stars. Most of the tests

for the fifth forgery of the 1 real will serve for this counterfeit, with the following additions:—The lily-stem is a cross-handled sword. The value is in Roman capitals, instead of in sans-serif letters. The D of DOS is 1 mm. from the left-hand end of the label, and there is a white blotch in the left-hand corner of this label. The vertical shaft of the R of REALES is only 1 mm. from the nearest part of the S of DOS. The point of the V of VENEZOLANA is above the space between the OS of DOS; the S of DOS is centrally below the first E of VENEZOLANA; the R of REALES is below the second E; and the L is below the NA. There is no stop after REALES.

Sixth Forgery.

Lithographed, in bluish-green, on rather thick, hard, white wove paper. This is the same as the sixth forgery of the 1 real, with fifty pearls round the eagle, no secret marks, and about fifty vertical lines behind the stars. The tests for the sixth forgery of the 1 real will serve for this counterfeit, with the following additions:—The D of DOS is $\frac{1}{2}$ mm. from the left-hand end of the label; the R of REALES is $1\frac{1}{4}$ mm. from the nearest part of the S of DOS; the bottom of the first E is $\frac{3}{4}$ mm. wide, and the bottom of the second E is 1 mm. wide. There is a small, circular stop after this word, much nearer to the end of the label than to the S. The A of REALES is under the right leg of the first A of VENEZOLANA, instead of under its centre; and the vertical shaft of the L is under the last stroke of the N. I think this is about the best of the counterfeits.

POSTMARKS.

Genuine.—As in the other values.

First Forgery.—Uncancelled.

Second Forgery.—29.

Third Forgery.—Uncancelled.

Fourth Forgery.—1.

Fifth Forgery.—100.

Sixth Forgery.—29.

Issue of 1866-7. $\frac{1}{2}$ Centavo, green.

In the stamps of this issue, the arms in the shield have undergone another change. The wheat-sheaf, which was in the left top corner in the first two issues, is now in the right top corner; and the horse, which runs to the right in the first issue, and to the left in the second issue, now runs to the right again.

Genuine.

Lithographed, in yellow-green, on medium, white wove paper. There are about sixteen vertical, coloured lines in the left top compartment of the shield, including the dividing-line, and also the short lines in the played-out left corner. There is no horizontal row of dots below the wheat-sheaf, in the right top compartment. There are about thirteen horizontal lines behind the horse, including the horizontal dividing-line. His ears just touch the said dividing-line, and the eye is far in front of the ears, i.e., not below them. The bottom point of the shield is just above the vertical stroke of the D of FEDERACION. The whole motto on the scroll is DIOS Y FEDERACION, and the Y is as tall as the F. There are six white leaves to right of the shield, and, apparently, seven to left of it; but the seventh is like a wavy strap, instead of a laurel-leaf. If the

vertical dividing-line of the shield were prolonged upwards, it would just touch the tip of the central tongue of the first E of the inscription, E.E.U.U., above it. Each of these letters has a stop after it. The letters CEN of CENTAVO are perfectly upright. There is a star before MEDIO, and another after CENTAVO. Each star is double, *i.e.*, there is a four-pointed, coloured star, with one of its points vertical, and on this is a four-pointed, white star, with its rays pointing obliquely. The left-hand star is nearly 2 mm. across.

First Forgery.

Lithographed, on thick, slightly surfaced, very white wove paper. The colour, though yellow-green, is quite a different tint from that of the genuine, but I don't know the proper name for it. There are two coarse, vertical lines in the left top compartment of the shield, and the oblique flag-staff ends at the bottom in a very large, dark blotch, instead of distinctly running down to touch the central dividing-line. A row of dots can be seen below the wheat-sheaf in the right-hand compartment; and the bottom of the sheaf is hardly splayed out at all, though it is widely splayed in the genuine. There are only eight horizontal lines behind the horse, including the dividing-line; and the two which pass behind the face are widely separated from those above and below them. The horse's eye is much too prominent, and is exactly under one of the ears. The bottom point of the shield is centrally above the second E of FEDERACION. The O of this word is a U, and the Y is only half the height of the F after it. There are only five white leaves to right of the shield, and two disconnected, jumbled bunches of leaves to left of it; the upper bunch has six leaves in it, and the lower one four. If the central dividing-line of the shield were prolonged upwards, it would cut through the stop after the first E, at the top of the stamp. The letters CEN of CENTAVO slope over greatly to the left. There is no star either before MEDIO or after CENTAVO, which is a very easy test for this counterfeit.

Second Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. There are about twelve vertical lines in the left top compartment of the shield, including the dividing-line, and a horizontal row of four dots is plainly visible below the wheat-sheaf. The bottom of the wheat-sheaf is hardly splayed out at all. Behind the horse, there are twelve horizontal lines, including the dividing-line. The head is not that of a horse at all; it has a long, dark muzzle. The eye seems to be just below one of the ears. The motto is almost unreadable; it seems like *IOS Y FNTACOS*; and the point of the shield is above the N of FNTACOS. There are five white leaves to right of the shield, and six to left of it, the wavy, strap-like leaf being absent. Of the four letters, E, E, U, U, at the top of the stamp, there is a very faint stop after the first E, and a large one after the second U, but none after either of the others. The two stars, before MEDIO and after CENTAVO, are only about half the size of the genuine, the left-hand star being only about 1 mm. across.

Third Forgery.

This is very poor. Coarsely lithographed, on medium, yellowish-white wove paper. The shield is almost undecipherable; I can only see parts of two vertical lines in the left top compartment, and the crossed swords and flag are a mere jumble. There is no band round the wheat-sheaf, though there is one in the genuine. The lines behind the horse are uncountable; but the horizontal and vertical dividing-lines are very strong, and the vertical one has a thin line each side of it. The horse

seems to have a rabbit's hind-quarters, and a bird's head; the tail is invisible. Only two or three of the letters of the motto can be read, and the point of the shield is above the space between DE of FEDERACION. There are five leaves to right of the shield, and the leaves in the large bunch to left of the shield cannot be counted. The only divisions between the first words of the inscription are where they change their slope to fit the octagon, so that they read CORRE ODELO SEE., instead of CORREO DE LOS EE. The letters are very badly drawn, and there is no stop after the first E of E.E.U.U. Between the left-hand star and the C of CORREO, there is a blotch, like a thick hyphen, which is only found in this counterfeit.

Fourth Forgery.

Lithographed, very much better than the last, on thick, very hard, yellowish-white wove paper. In the left top compartment of the shield, the vertical lines at the left side of the said compartment are missing. There is a coloured dot to left of the hilt of the upper sword, and another to right of the hilt of the lower sword; these dots are not in the genuine. The horse is nearly hidden by the postmark in my single specimen; but I fancy he has only one fore-leg, instead of two, and the ears are like those of a rabbit; while the tail droops, instead of being horizontal. The motto, as far as it is legible under the postmark, is SIO SECEDFRADON. There are five leaves to right of the shield, and seven very distinct laurel-leaves to left of it. The first E and first U of E.E.U.U., at the top of the stamp, have no stops after them. The stars are very small; and the left-hand star has the white star nearly vertical, instead of the coloured one. The point of the shield is above the end of the D of SECEDFRADON.

POSTMARKS.

Genuine.—29. Also the same, with each circle double-lined.

First Forgery.—Usually uncanceled; but I have one specimen which has a thick, curved mark, like part of a very large U.

Second Forgery.—51.

Third Forgery.—29, the outer circle much thicker than the other.

Fourth Forgery.—1, very small. Also the same, ordinary size.

Same Issue. 1 Centavo, blue-green.

This is the stamp which is always sold as genuine, so I suppose it is all right, though the drawing is inferior to that of any of the other values.

Genuine.

Lithographed, in blue-green; paper as before. There are about thirteen vertical lines in the left top compartment of the shield, including the dividing-line, which is slightly thicker than the rest. There are only two dots below the level of the bottom of the wheat-sheaf, and the flagstaff in the opposite compartment goes up to the top of the shield. Behind the horse, there are about thirteen horizontal lines; but, except the dividing-line, they are very faint in my specimen. The horse has one white ear, which touches the dividing-line below the centre of the wheat-sheaf; and the eye is oblong, and far to the left of the ear; while the mouth is V-shaped, and wide open. The point of the shield is above the vertical stroke of the D of FEDERACION, but just a shade to the left of it. The motto is not very distinct, and the Y is half the height of the letters each side of it. There are five leaves to right of the shield, and, apparently, seven to left of it. If the vertical dividing-line of the

shield were prolonged upwards, it would cut into the (very faint) stop after the first E of E.E.U.U. The letters CENT of CENTAVO are quite vertical, and the A is very nearly vertical. The two stars are like those of the $\frac{1}{2}$ c., but rather larger; in the left-hand star, the two longest white rays are more than 2 mm. across, from point to point.

First Forgery.

This belongs to the set seized and sold by the Government. Lithographed, in blue-grey, on thick, smooth, white wove paper. There are only about ten vertical lines in the left compartment of the shield, and the top of the flagstaff does not go anywhere near the top outline of the shield. There are five dots below the wheat-sheaf. Behind the horse, there are about nine horizontal lines, and they are partly arranged in pairs, with a wider space after each pair. The horse has two dark ears, and they do not touch the dividing-line above them. The eye is a large, coloured dot, very much more prominent than the genuine; it is exactly under the front ear. The muzzle is dark, pointed, and closed. The point of the shield is above the beginning of the second E of FEDERACION. There seem to be eight leaves to left of the shield, in three bunches. The stop after the first E of E.E.U.U. is large and oblong, and it touches the foot of the second E. The letters CENTA, at the bottom of the stamp, all slope over greatly to the left. There is a coloured line below the right side of the N of UN, which is not found in the genuine. The left-hand star is poorly drawn, and too small. The L of LOS slopes over to the right, instead of being parallel with the E of DE.

Second Forgery.

This is very like the third forgery of the $\frac{1}{2}$ c. Lithographed, in dark yellow-green, on thin, yellowish-white wove paper. There are about sixteen vertical lines in the left compartment of the shield, but only the three lines to the right are at all continuous or prominent. The horizontal lines behind the horse are fine and numerous, but are covered by the postmark in my single specimen. The horse seems to have a dog's head, with a crown on. The inscription in the octagon is curiously spaced; it reads, CORRE ODELO SEE.U. U.DE VENEZ². In the bottom inscriptions, there is very little space between UN and CENTAVO, though there is a wide space in the genuine. The T of the latter word is above the level of the CEN, and the A slopes very much over to the left. There is a small, oblong stop after the T. If the vertical dividing-line of the shield were prolonged upwards, it would cut well into the second E of E.E.U.; and there is no stop after the first E. There is a large, dark, comma-shaped mark between the left-hand star and the C of CORREO, an oblong stop after the T, and a dot under the O of CENTAVO.

Third Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. There are about twelve full-length vertical lines in the left top compartment of the shield. Level with the bottom of the wheat-sheaf, there are three large dots and two faint ones; and below the bottom of it, there is one large dot and one faint one. There are about nine horizontal lines behind the horse, including the dividing-line, which is decidedly thicker than the rest. The horse appears to have one dark ear. The mouth is closed, and not V-shaped. The T of CENTAVO is shorter than the N before it, and the V, in my one specimen, is very much blotched. In the genuine, the outer outline of the octagon is double, all the way round; but in this forgery, they are blotched into a single, thick line, all round, except outside the U. DE V. I think this is the best of the counterfeits.

POSTMARKS.

Genuine.—29.

First Forgery.—Almost always uncanceled ; but I have one specimen bearing a mark which looks like part of a very large letter, and another with 27, smaller.

Second Forgery.—10, 29, 51.

Third Forgery.—Uncanceled.

Same Issue. $\frac{1}{2}$ Real, rose, lilac-rose.

Genuine.

Lithographed ; paper as before. There are about sixteen vertical lines in the left top compartment of the shield, including the (thicker) dividing-line, but not counting the short lines in the splayed-out, left top corner of the shield. There are about fourteen horizontal lines behind the horse, including the (thicker) dividing-line. The horse has no ears ; the eye is faint and oblong, and close to the top outline of the face. There are five leaves to right of the shield, and about ten to left of it. The point of the shield is above the space between DE of FEDERACION. The L of LOS is parallel with the E before it, and the S is quite upright. The first U of E.E.U.U. is also quite upright. The top limb of the E of MEDIO is cut off slopingly, and is slightly shorter than the central tongue, which has a rounded end. The bottom limb is longer than the central tongue, but not absurdly so. The first stroke of the R of REAL is very nearly vertical ; and the central tongue of the E is very much shorter than the top limb, which is, again, shorter than the bottom limb. There are five dots, irregularly placed, below the level of the bottom of the wheat-sheaf, which splays out well, above and below the band that ties it together. The flag is like a boy's kite, upside down, and is in one fold.



First Forgery.

This belongs to the set seized and sold by the Government. Lithographed, in dull red, carmine, rose-carmine, pink, or vermillion, on thick, somewhat surfaced, white wove paper. There are only about eleven coarse, vertical lines in the left top compartment of the shield, including the dividing-line. Behind the horse, there are nine or ten horizontal lines, arranged in pairs. The horse has two distinct, dark ears, and the eye is a large, more or less circular dot, in the middle of the head. On the left side of the shield, there are two bunches of leaves, five in each bunch. The point of the shield is above the beginning of the second E of FEDERACION. The L of LOS slopes *very* much away from the E of DE, and the S leans over to the left. The first U of E.E.U.U. leans over to the right. The top limb of the E of MEDIO is cut off square, and is longer than the central tongue, which is also cut off square ; and the bottom limb is ridiculously long, almost double the length of the top limb. The first stroke of the R of REAL leans over to the left, and all three limbs of the E are of equal length. As in the genuine, there are five dots below the level of the wheat-sheaf, but they are much too dark and prominent. The wheat-sheaf does not splay out very much, either at the top or at the bottom. The flag is in two distinct folds.

Second Forgery.

This is not nearly so good. Lithographed, in a sort of lilac-rose, on thick, rather soft, very yellowish-white wove paper. The vertical lines

in the left top corner of the shield are so faint that they are almost invisible, but I think there are about ten of them. There are about ten horizontal lines behind the horse, besides three in the point of the shield, which is white in the genuine and in the first forgery. The horse has one small, dark ear, and the oblong eye is joined to the outline of the top of the head. Its tongue is hanging out. There are only four leaves to right of the shield, and about five to left of it. The point of the shield is above the *first* E of FEDERACION. The serif to the foot of the second E of E.E.U.U. touches the foot of the first E, and there is no stop between them. The E of MEDIO has long top and bottom limbs, and a short, central tongue. The same is the case with the E of REAL. In my single specimen, there are no dots at all in the wheat-sheaf compartment of the shield, and the wheat-sheaf is badly drawn, and has a *very* large and solid-looking band. The flag is exactly like a leg of mutton.

POSTMARKS.

Genuine.—29.

First Forgery.—29, very large ; but generally uncanceled.

Second Forgery.—A square of very small dots.

Same Issue. 1 Real, vermilion.

Genuine.

Lithographed, in vermilion, on rather thick, yellowish-white wove paper. My single specimen does not show the vertical lines clearly in the left top compartment, and I cannot say how many there are. There seem to be about twelve horizontal lines behind the horse, including the dividing-line. The horse's ears are joined together, and almost exactly under the centre of the wheat-sheaf, the top of which splays out so much that it touches the middle of the central vertical dividing-line. The horse's eye touches the top outline of the head, and it is solid ; the mouth is open, and it looks as though it were laughing. There are five leaves to right of the shield, and about seven to left of it. The point of the shield is above the space between ED of FEDERACION. The D of DE slopes over towards the E, but the L of LOS is parallel with the said E, and the S is nearly upright, and does not touch the O. There is no mark between the left-hand star and the U of UN, and the top of the U goes very close to the top of the N. The R of REAL is vertical. The top limb of the E is shorter than the bottom one, and there is a distinct stop after the word. DIOS, in the motto, is perfectly readable. There is only one dot under the A of VENEZ^A.

Forged.

This belongs to the set seized and sold by the Government. Lithographed, in scarlet, on very thick, hard, white wove paper. There are about ten coarse, vertical lines in the left top compartment of the shield, and ten horizontal lines and a piece of ground behind the horse. The horse has two distinct ears, and a large, open eye in the centre of its head. The mouth is drawn out into a long muzzle, as in the other counterfeits of this set. The top of the wheat-sheaf is very slightly splayed, and it does not go near the left side of the compartment. There are about ten leaves to left of the shield, divided into three bunches. The point of the shield is above the beginning of the second E of FEDERACION. The D of DE is parallel with the E ; the L of LOS slopes very much away from the said E, and the tail of the S is firmly joined to the O. There is a mark like an A, between the left-hand star and the U of UN ; the top of the U is a long way from the top

of the N. The R of REAL leans over a little to the left; the top limb of the E is longer than the bottom one; there is a dot under the A, and there is no stop after the L. The word DIOS looks like UICS. There are two small dots, side by side, under the A of VENEZ^A.

POSTMARKS.

Genuine.—29.

Forged.—A portion of what appears to be 10.

Same Issue. 2 Reales, yellow.

Of this I have not been able to procure a specimen.

First Forgery.

This belongs to the set seized and sold by the Government. Lithographed, in lemon-yellow, on medium, white wove paper. The design is the same as the forgery of the 1 real, with altered value.

Second Forgery.

Poorly lithographed, in orange, on thick, smooth, white wove paper. This is the same as the third forgery of the $\frac{1}{2}$ centavo, with altered value.

POSTMARKS.

Genuine.—29.

First Forgery.—Uncancelled.

Second Forgery.—51.

Issues of 1874. The same stamps, but with a black surcharge in two lines.

The varieties are:—

1. Contraseña—Estampillas de Correo.
2. Estampillas de Correo—Contraseña.
3. Like No. 2, but correo has a small c.
4. Larger lettering, Contraseña—Estampilla de Correos.

Of No. 1, the values are: $\frac{1}{2}$ c., yellow-green; 1 c., blue-green; 1 c., lilac; 2 c., yellow-green; $\frac{1}{2}$ real, rose; 1 rl., brick-red; 2 rs., yellow.

Of No. 2: 1 c., lilac; 2 c., green; $\frac{1}{2}$ rl., rose; 1 rl., vermilion; 2 rs., yellow.

Of No. 3: $\frac{1}{2}$ rl., rose; 1 rl., red.

Of No. 4: 1 c., lilac; 2 c., green; $\frac{1}{2}$ rl., rose; 1 rl., red; 2 rs., yellow.

Genuine.

In all the varieties, each CONTRASEÑA is in tiny Roman lower-case letters, with a capital C, and a *tilde*, or accent, over the N.

Forged.

These are all variety 1, and are placed on the forged stamps of the set seized and sold by the Government, and already described under each value. I have the 1 c., grey-lilac; 2 c., blue-green; 2 c., yellow-green; $\frac{1}{2}$ real, light rose; 1 rl., scarlet; and 2 rs., yellow. Each CONTRASEÑA is

in tiny block capitals, with a large capital C. There is no accent over the N, and one of the words has the R omitted, and reads CONT ASENSA. Both genuine and forged are found with the surcharge inverted.

POSTMARKS.

Genuine.—29. Also 29, with each circle double-lined. Also, very commonly, a pen-and-ink flourish.

Forged.—Uncancelled.



VICTORIA.

One Penny, red.

Issue of 5th January, 1850. White wove paper, varying in substance; whitish gum; no frame; brown-red, orange-vermilion.

Ditto, with outer frame to stamp; brown-rose, brick-red.

Issue of 1854. With outer frame, but stamps printed wider apart on sheet; dull brick-red, rose, pink.

Genuine.

(*Lettered E W.*)

Lithographed; varieties as above. Every stamp has the letters EW in the bottom corners. This is a very easy test. The background, behind the head, is a *moiré* pattern of fine wavy lines, not separated into groups or bands. There is a strip of the same *moiré* pattern down each side of the stamp, separated from the central picture by a faint, somewhat irregular, coloured, vertical line. The V and A of VICTORIA are equally distant from the ends of the label. The P of PENNY is $1\frac{1}{2}$ mm. from the nearest part of the E of ONE. The locket on the Queen's neck seems to be a heart, with a crown on the top of it, and the necklace from which it hangs is often so thin as to be invisible. The first finger of the hand holding the sceptre is above the shaft of the P of PENNY, and the other three fingers taper towards it, so as almost to come to a point. There are seven ornaments on the top of the coronet. The hand holding the orb shows a thumb and three fingers, and the cross on the orb is a stumpy cross *pattée*. There are many other tests that I might give, but the above will be found amply sufficient.



Forged.

(*Crosses in corners.*)

Lithographed, in dull pink, or carmine-vermilion, on thick, white wove paper, the face of which is coloured by a yellowish wash. I have never seen this forgery rouletted. In each lower corner of the stamp, instead of an E or a W, there is a white floret, like a St. Andrew's cross. The background, behind the head, shows a plaid pattern, formed by sets of three wavy lines, with white spaces between the sets. These sets of lines cross each other, running down, respectively, obliquely from left to right, and from right to left. The side-frames have strips of fine *moiré*, something like the genuine, with a strong, vertical line separating each strip from the central picture. There is *always* an outer line, down each side of the stamp, touching the *moiré* strip, though one variety of the genuine

has no outline to the *moiré*, either side. The V of VICTORIA is much further from the end of the label than the A is. The P of PENNY is 2 mm. from the nearest part of the E of ONE. The locket is oval, and has no crown on the top of it; it hangs from a necklace of good-sized pearls. The first finger of the hand holding the sceptre is above the middle of the head of the P of PENNY. There are *five* fingers, and no thumb, and they are parallel, instead of converging to a point. There are only three ornaments on the top of the coronet. The hand holding the orb has three fingers, and no thumb; and the cross on the orb is an ordinary one, instead of a cross *pattée*.

POSTMARKS.

Genuine.—The so-called “butterfly-postmark,” which is a gridiron, in the shape of a dice-box, with a numeral above one hollow side, and V below the other side. Also one like 54, but a good deal larger. Also 63.

Forged.—1, 29, 54, 62 (bars closer).

Issue of 1854. Same stamps, rouletted.

Genuine.

These are the stamps with outer frame, and printed close together on the sheet. I think the colour is always rose. The rouletting gauges about 7.

Forged Roulette.

I have specimens of both brick-red and rose (genuine stamps). They have no outer frame, and the rouletting gauges $12\frac{1}{2}$, so these counterfeits are not particularly dangerous.

POSTMARKS.

Genuine.—As before.

Forged.—The rouletting is done on stamps with genuine cancellations.

Issue of 5th January, 1850. Twopence, lilac, grey-lilac, brown-lilac, cinnamon.

The following are the varieties:—

1. Fine background, fine border; lilac (type I.).
2. Coarse background, fine border, no outer frame; grey-lilac, brown-lilac (type II.).
3. Ditto, with outer frame; grey-lilac, brown-lilac (type II.).
4. Coarse background, coarse border, outer frame; grey-lilac, lilac-brown, cinnamon (type III.).

Type I. Genuine.

(Lettered T H.)

Lithographed; paper as before. The lines of the *moiré* pattern in the fine border gauge six to 1 mm. The plaid pattern of the central background, in all three types, is arranged in triplets of wavy lines, with a white space between every two triplets. From the left-hand edge of one triplet, to the left-hand edge of the next triplet, the distance is just $\frac{1}{2}$ mm. The bottom corners of the stamp always bear the letters T and H, respectively. From the left-hand edge of the shaft of the T of TWO, to the left-hand edge of the shaft of the P of PENCE, the distance is very nearly $6\frac{1}{2}$ mm. The first finger of the hand which



holds the sceptre points to the left of the P of PENCE. There is a round, white dot (secret mark?) in the left-hand corner of the background, 1 mm. to the right of the side-frame, and $\frac{3}{4}$ mm. above the T of TWO. The locket, necklace, converging fingers, ornaments on the coronet, left hand, and cross on orb are the same as in the one penny value.

Type II. Genuine.

(*Lettered T W.*)

The lines in the fine border gauge six to 1 mm., as before; but the background of the picture is much coarser. Each triplet of lines is, in itself, $\frac{1}{2}$ mm. wide; and, from the left-hand edge of one triplet, to the left-hand edge of the next, the distance is not far short of 1 mm. The letters T and W are in the bottom corners of the stamp. The round, white dot in the left-hand corner is higher up in this type, being $1\frac{3}{4}$ mm. above the top of the T of TWO, and $\frac{1}{2}$ mm. from the side-frame. The third finger of the hand holding the orb has nearly disappeared. The rest of the stamp is the same as in type I.

Type III. Genuine.

(*Lettered T W.*)

The lines in the coarse border gauge about $4\frac{1}{2}$, instead of 6, to 1 mm.; the background of the central picture is like that of type II. The letters T and W are, as before, in the bottom corners. The white dot is not visible in the left-hand corner. There are only two fingers and a thumb on the hand holding the orb. The rest of the stamp is the same as in type I.

First Forgery.

(*Crosses in corners.*)

This is the same as the forgery of the one penny, with altered value. Lithographed, in grey-lilac, rose-lilac, dull red, or dull brown-red, on thick, hard, white wove paper, the face of which is coloured by a yellowish wash. The lines in the border gauge six to 1 mm., as in types I. and II., and the triplets of wavy lines in the background, behind the picture, are the same as in type II. The first finger of the hand holding the sceptre points midway between the P and E of PENCE. From the left-hand edge of the shaft of the T of TWO, to the left-hand edge of the P of PENCE, the distance is a shade over 5 mm. The rest of the design, including the St. Andrew's crosses in the bottom corners, is the same as in the forgery of the one penny.

Second Forgery.

(*T and W in corners.*)

This is a much more pretentious affair, which I have only seen quite lately (1907). Lithographed, in shades of sepia, cinnamon, and lilac-brown (all rather dark), on thick, very hard, white wove paper. The lines of the *moiré* pattern in the side-frames are very blotchy and heavy, so that it is difficult to gauge them. I think, however, that there are four to 1 mm. The plaid pattern of wavy lines in the central background is *very* coarse; and the lines which run obliquely down from left to right are all arranged in *fours*, instead of in triplets, which is an easy test. Nearly all those which run down from right to left are also in fours. The distance between the sets of four averages $1\frac{1}{4}$ mm. The bottom corners of the stamp have the letters T and W, like all the genuine types. There are two types of this forgery. In the first, the (very blunt) first finger of the hand holding the sceptre, if pro-

longed downwards, would pass almost centrally down the shaft of the P of PENCE; in the other, the said finger is very sharp, and points clear to the left of the P. From the left-hand edge of the shaft of the T of TWO, to that of the P of PENCE, the distance is only 6 mm. There is no white dot in the left lower corner of the central picture. The hand holding the orb shows three fingers and a thumb, as in type I., but the thumb strongly resembles a very fat, little finger. In all my six specimens, the postmark covers most of the coronet, but the ornaments on it seem to be a confused jumble; whereas, in the genuine, as far as I can make out, (counting from the left) the said ornaments are: a small cross *patée*, a pearl, another small cross, a much larger cross, a small cross, a pearl. The locket, necklace, converging fingers, and the cross on the orb are fair imitations of the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—1. Also uncanceled.

Second Forgery.—The “butterfly” postmark. Also 39, 62, 63.

NOTE.—All my specimens of the second forgery are on pieces of paper, with the postmark showing on the paper, as well as on the stamp. I have a horizontal pair of the second type of this counterfeit which are 1 mm. apart.

Issue of 5th January, 1850. Threepence, blue.

The following are the varieties:—

1. Short band across orb, as in Fig. 1; no frame. Type I.
2. Long band across orb, as in Fig. 2; no frame. Type II.



FIG. 1.



FIG. 2.

3. Same as type II., but with outer frame.
4. Ditto, stamps $1\frac{1}{2}$ to 2 mm. apart on sheet.
5. Ditto, but printed 2 to $2\frac{1}{2}$ mm. apart.

Type I. Genuine.

(E E in corners.)

Lithographed; paper as before; varieties as above. The white line across the centre of the orb is very short, and does not reach nearly to the left-hand edge of it (see fig. 1). The hand which holds it is generally a mere blotch of white. The plaid pattern of the central background is in sets of four, and sets of three, alternately. The left-hand bottom corner of the stamp always bears the letter E, and there is also an E in the right-hand corner, but this latter is generally very difficult to make out. The first finger of the hand holding the sceptre points to the left edge of the top of the shaft of the second E of THREE. From the left-hand edge of the shaft of the T of THREE, to the centre of the shaft of the P of PENCE, the distance is 8 mm. From the left-hand edge of the shaft of the T of THREE, to the end of the last E of PENCE, the distance is 14 mm., and the space between the two words is 1 mm.

The locket, necklace, converging fingers of the hand holding the sceptre, and ornaments on the coronet, are the same as in the genuine one penny.

Type II. Genuine.

(*E E in corners.*)

The white line across the centre of the orb is much longer than in type I., and projects over the left-hand edge of the orb (see fig. 2). The hand which holds it shows a thumb and two fingers, and sometimes part of a third. The other tests are the same as in type I.

First Forgery.

(*Crosses in corners.*)

This is the same as the forgery of the one penny, with altered value. Lithographed, in very pale blue, on rather thin, very white wove paper. The white line across the orb just comes to the left-hand edge of it, without projecting over, and the convex, upper part of the shading on the said orb is outlined, though it is not in the genuine. The hand holding the sceptre is the same as in the forgery of the one penny. The plaid pattern of the central background is an easy test, as the whole of it is in sets of three lines, instead of three and four, alternately. The bottom corners of the stamp bear florets, like St. Andrew's crosses. The first finger of the hand holding the sceptre points far to the left of the P of PENCE. From the left-hand edge of the T of THREE, to the centre of the shaft of the P of PENCE, the distance is only 7 mm. From the same place, to the end of the last E of THREE, the distance is a shade over 13 mm.; and the space between the two words is $\frac{3}{4}$ mm. The hand holding the orb shows a thumb and three fingers. The locket, necklace, hand holding the sceptre, and ornaments on the coronet are the same as in the forgery of the one penny.

Second Forgery.

(*E and cross in corners.*)

This is the same as the second forgery of the twopence, with altered value. Lithographed, in dark, indigo-blue, on yellowish-white wove paper. It is intended to represent type I. of the genuine. The hand holding the sceptre is perfectly distinct; the extremely square-ended first finger is above the right-hand edge of the shaft of the last E of THREE. The plaid pattern of the background is all in sets of four lines, instead of four and three, alternately, and this is an easy test. There is, as in the genuine, an E in the left bottom corner of the stamp, but the right bottom corner contains a perfectly distinct, four-petalled flower, or outlined cross *pallée*, with a large, dark dot in the centre. The first finger of the hand holding the sceptre points to the right edge of the top of the shaft of the second E of THREE. The space between THREE and PENCE is only $\frac{3}{4}$ mm. The bracket, necklace, hand holding the sceptre, ornaments on the coronet, etc., are the same as in the second forgery of the twopence. Both in the second forgery, and in this counterfeit, there is a heavy, dark line running down the centre of the chin, from the lower lip. This line is not found in the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—1, 24, 54, without numerals; 62, 100. Also what looks like a portion of 51.

**Issue of 1850. The same stamp, rouletted. Type II.
Genuine.**

The roulette gauges about 7.

Forged Roulette.

I have a few genuine stamps of type II., with forged roulette, gauging 9. The rouletting is very neatly done, but of course the gauge exposes it.

POSTMARKS.

Genuine.—As before.

Forged.—The rouletting is done on stamps bearing genuine postmarks. I have seen no forgeries of the variety perforated 12.

Issues of 1852-4. Twopence, brown, etc.

The following are the varieties :—

December, 1852. Engraved, on stout, hard, yellowish-white wove paper; reddish-brown.

1854. Lithographed, from transfers of the engraving; similar paper; brown-lilac, red-lilac, mauve.

Genuine.

(*Fifty Types.*)

The lower corners are lettered, somewhat after the fashion of our own early stamps. The corner-letters in the sheet of fifty stamps are here given :—

A	E	B	F	C	G	D	H	E	I	F	K	G	L	H	M	I	N	K	O
L	P	M	Q	N	R	O	S	P	T	Q	U	R	V	S	W	T	X	U	Y
V	Z	W	A	X	B	Y	C	X	D	A	F	B	G	C	H	D	I	E	K
F	L	G	M	H	N	I	O	K	P	L	Q	M	R	N	S	O	T	P	U
Q	V	R	W	S	X	T	Y	U	X	W	Z	X	A	Y	B	Z	C	W	M

I have only one or two specimens, and must do the best I can with these; but the forgeries are not dangerous. The top outline of the



Queen's dress is of the usual, concave shape, running up to join the bows on the shoulders. The diagonal ribbon of the Garter is composed of several lines—I have a specimen with five lines, and another with four. The crown is more or less of the shape shown in the annexed illustration, with two rounded puffs or wings. The Queen is looking to the right of the stamp; the neck is slim, and outlined with dots; the two puffs of hair hang down about level with the mouth, and there are no curls below the puffs. The flowers in the top corners of the stamp are quite small, measuring (in my specimens) from 1 to 1½ mm. in diameter. The top peak of the throne ends in a sort of ball, with a smaller ball on the top of it, and there is one vertical line down the centre of each of the side-turrets. The sceptre has a more or less lance-shaped head, which touches the horizontal line of the throne above it, and the lower end is thickened. The bottom outline of the dress is

dotted; the left side of it (right side of the stamp) lies on the top step of the throne, but it slants upwards, to the left of the stamp, revealing part of the footstool, which is shaded with vertical lines, and has a wavy, bottom outline. The dark robe or mantle, on the right side of the stamp, hangs down over the bottom step, so as to touch, or almost touch, the outline above *TWOPENCE*, in the right bottom corner. The arch above the throne is composed of four coloured lines. None of my specimens show any horizontal line across the orb.

First Forgery.

Lithographed, on very thin, white wove paper, the face of which is coloured with a buff wash. The stamp imitated is the eighth in the second row, which has the corner-letters *sw*, and there is a continuation of the inner outline of the pilaster at the right side of the stamp, which cuts right through the *w*, and trespasses below the bottom outline of the stamp. The upper end of this said line runs right to the very top of the stamp, cutting through the right-hand corner of the arch, into the right-hand flower, and across the white space, between the two outlines of the top frame. (This ought to be an easy test.) There are no bows on the Queen's shoulders, and the top of the bodice of the dress, in my specimen, is entirely absent, no portion of the dress showing above the diagonal line of the Garter, except just above where the lower corner of the Garter comes down to the waist. The Garter-ribbon itself shows only the two outlines, with a white space between them. The crown has some small ornaments along the top, in place of the two rounded wings. The Queen's face is looking to the right side of the stamp, but her eyes are looking to the front. There is no dotted outline to either side of the neck, which is rather thick and short. The hair on the left side (right side of the stamp) comes down to the shoulder, and on the other side, it lies along the shoulder. The flowers in the top corners are too large; the one on the right is $1\frac{3}{4}$ mm. across, and the one on the left is 2 mm. across. There is one very tiny ball to the left of the top of the peak of the throne. The side-turrets have several vertical lines down them. The sceptre has no head, and is about the same thickness throughout; its outline is wavy, and the top is $\frac{3}{4}$ mm. from the horizontal line above it. The bottom outline of the dress is a broken, wavy line, not dotted; it lies horizontally along the top step of the throne, and there is no sign of any footstool. The mantle, on the right side, does not go below the upper edge of the bottom step of the throne. The arch, above the throne, has a double upper outline, but there are only the very faintest indications of the line between this and the lower outline. There is a distinct, horizontal band across the orb. The mantle is bordered with ermine, both sides; but all my specimens of the genuine only show the ermine spots on the left side of the stamp, and not on the right as well. In the genuine, the whole of the background, behind and each side of the throne, is formed by sets of curved lines, crossing each other obliquely. In this forgery, the background consists of outlined lozenges, each lozenge having a diamond-shaped patch of dots in the centre.

Second Forgery.

This counterfeit I no longer possess, and must transcribe the details from my second edition. 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 on the sheet, bearing the position-letters *QU* 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 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.

POSTMARKS.

Genuine.—63, 64, and one somewhat like 54, only larger.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Issues of 1854. Sixpence, orange-yellow.

Genuine.



This stamp exists unperforated, rouletted 7 or 9½, serrated 19, serpentine-perforated about 10½, and a compound of serrated and serpentine.

Forged Roulette.

I have no forgery of the stamp itself, but possess some of the genuine stamps rouletted about 8½; this is sufficiently near to the genuine to be dangerous. The cuts are very clean, each cut being 1½ mm. long.

POSTMARKS.

Genuine.—39; also one like 54, but larger.

Forged.—The rouletting is done on stamps with genuine postmarks.

Issues of 1858-61. Two Shillings, green.

(*Same type as 6d. above.*)

Genuine.

This stamp is found unperforated, rouletted 7½, and perforated 12.

Forged Roulette.

This is a genuine stamp, very nicely rouletted 9, exactly.

POSTMARKS.

Genuine.—The same as in the sixpence just described.

Forged.—The stamps used for the forged rouletting bear genuine postmarks.

One Shilling, octagonal, blue.

The varieties of this stamp are the following:—

1. July 6th, 1854. Unperforated.
2. 1857. Rouletted 7.
3. 1861. Perforated 12.

Genuine.

Lithographed, on fairly stout, white wove paper; varieties as above. The background of the central circle is formed by crossed, vertical and horizontal lines, close together. The band of ribbon which ought to go to the top of the head, under the T of VICTORIA, shows parts of four lines, but only the right-hand line of the four reaches the top of the head, and even this one is broken. There is an almost circular, white dot or ball in the chignon, opposite the foot of the A of VICTORIA, and another rather smaller and shaded white ball below it. The back of the neck shows thirteen nearly horizontal lines of shading, some of them dotted; and from the front of the neck to the front of the ear, there are nineteen rows of dotted lines, the uppermost line consisting of two dots only. The horizontal arm of the left-hand cross, if prolonged to the right, would pass centrally through the eye. There are sixty-five vertical lines in the outer background, counting along the bottom of the stamp; the left lower face of the octagon, under ONE S, includes nineteen of these lines; the bottom face, under SHILL, includes twenty-six, reckoning the nineteenth line as number one; the right lower face includes twenty-two, reckoning the twenty-sixth as number one.

**Forged.**

Lithographed, in light or dark blue, on rather thin, bluish, white wove paper, unperforated; or on thick, yellowish-white wove paper, very nicely perforated 12. The background of the central circle is quite solid. Of the four lines forming the band of ribbon, under the T of VICTORIA three go unbroken, right to the top of the head, and the fourth or front one goes within $\frac{1}{8}$ mm. of the top. There are no white balls in the chignon, and the curl hanging from the back of it is much more distinct than the curl in the genuine, and hangs down far below the level of the G of SHILLING, instead of to about the level of the top of it. The shading at the back of the neck is so very blotchy, that the lines cannot be counted; there are only eight lines in front of the neck. The horizontal arm of the left-hand cross slopes down to the right, so that, if prolonged to the right, it would pass far below the level of the eye. There are seventy-three vertical lines in the outer background, counting along the bottom, as before. There are twenty-two vertical lines included in the left lower face, under ONE S, but the twenty-second line does not go quite to the corner of the octagon; there are twenty-eight included in the bottom face of the octagon, under SHILL, counting the twenty-third line as number one; there are twenty-two lines in the right lower face. The forgers have mistaken the lowest lock of the hair in front of the ear for a third ribbon; this ribbon starts above the level of the eye, runs down to the top of the ear, then is looped up a little behind the ear, and then runs to the chignon, in which it loses itself.

POSTMARKS.

Genuine.—Usually something like 54, only larger.

Forged.—54, larger; 63.

Forged Perforations.

I have a genuine stamp, nicely perforated 11 $\frac{1}{2}$, and another, nicely perforated 14 $\frac{1}{4}$.

Issue of October, 1856. One Penny, green.**Genuine.**

Engraved in *taille-douce*, on thick, yellowish-white wove paper, unperforated ; watermark, large star.

**Forged Roulette.**

I have no forgery of the stamp, but possess a specimen with a bogus roulette, irregular, gauging about $6\frac{1}{2}$.

POSTMARKS.

Genuine.—54 (larger), etc.

Forged.—The stamp bears a genuine postmark.

Issue of November, 1858. Same type. Sixpence, blue.**Genuine.**

Engraved in *taille-douce*, in deep blue, on thick, yellowish-white wove paper, rouletted ; watermark, large star. The engine-turning of the background, behind the throne, etc., is so close that it is absolutely solid, with the exception of a few scattered, white specks. Two steps of the throne can be seen above the POSTA of POSTAGE, and a white foot shows on the lower step, in the space between and above the TA. There are nine white, outlined scallops down each side of the stamp. The white ball in the left top corner has a coloured dot in its centre (secret mark?), but the balls in the other corners have no dots. The top peak of the back of the throne goes up centrally into the space between the TO of VICTORIA, touching both letters.

Forged.

Lithographed, in very pale sky-blue, on thick, white wove paper ; no watermark ; unperforated. A very easy test for this counterfeit is the background, behind the throne, etc., which consists simply of thick, straight vertical lines. The bottom of the Queen's dress is level, so that only the lower step of the throne can be seen, and there is no white foot. There are only 7½ outlined scallops down each side of the stamp. There is a coloured dot in each of the balls in the four corners. The top peak of the back of the throne is much sharper than in the genuine, and is much nearer to the O than to the T of VICTORIA. There are plenty of other differences, but the above will be quite sufficient.

POSTMARKS.

Genuine.—54 (large), etc.

Forged.—An oblong, like 73, with VICTO at its right-hand end, and the left-hand end blank.

Issue of 1860. Sixpence, orange.

(Type of the annexed illustration.)

This is one of the scarcest of the Victoria stamps. I have never come across an unused specimen.

Genuine.

Engraved in *épargne*, on rather thin, white wove paper, watermarked SIX PENCE, perforated 12. The colour is usually a rather brownish orange. In the centre of each side-frame there is an oval, containing a



distinct numeral, 6. There are twenty-three pearls round the upper half of the central oval, from one of the little, side-ovals to the other, and twenty-three also round the lower half.

Forged.

Lithographed, in orange-yellow, on thin, soft, yellowish-white wove paper; no watermark; unperforated. This forgery may be easily detected by the side-ovals, each of which contains a tall, white 6, instead of a 6. There are twenty-one pearls round the top half of the central oval, from one side-oval to the other, and twenty-one also round the lower half.

POSTMARKS.

Genuine.—54 (larger).

Forged.—An imitation of the genuine postmark.

Issue of 1868. Five Shillings, blue on yellow.

Genuine.

Engraved in *épargne*, in blue, on yellow wove paper, perforated 12, 13; watermark, V and crown. There are three coils of plaits in the chignon, the laurel-wreath round the head shows (more or less completely) twelve leaves, and the front leaf does not touch the outline of the central circle. The hair on the top of the head is divided into two portions; the front half being brushed almost vertically downwards, and the other portion brushed back, towards the chignon. The lower portion of the Queen's ear is plainly visible below the hair; the iris and white of the eye are distinct, and there are a number of short, oblique lines of shading up the side of the nose, to the inner corner of the eye. The nose itself is sharply pointed, and its outline almost perfectly straight. The middle arch of the crown rests upon a cross *pattée*; there is a *fleur-de-lys* each side of this; and each of the outer arches rests on a cross *pattée*, seen in profile. The left *fleur-de-lys* is much nearer to the left cross *pattée* than to the centre one; and the right *fleur-de-lys* is about equidistant between the two crosses. Each side-arch of the crown bears seven pearls; and the top outline of the cross *pattée*, on the top of the crown, slopes down to the right.



First Forgery.

This is a wretched production, and not likely to deceive. Coarsely lithographed, in Prussian-blue, on stout, yellow wove paper, no watermark, perforated 11, in oval holes, also perforated 12. Two loose, untidy coils of plaits (sometimes only one) can be discerned in the chignon. It is quite impossible to count the leaves of the laurel-wreath. The part of the hair at the top of the head, under the TO of VICTORIA, which is brushed downwards in the genuine, looks, in this forgery, like part of the laurel-wreath. No part of the ear is visible; the whole of the eye-opening is filled with solid colour, and the profile of the nose varies considerably, in different specimens, according to the amount of colour used in the printing. I have one stamp with the pug-nose of the Queen of Spain, others with a Roman outline, and others with a wavy one. The details of the crown are far too much smudged to be seen; I can make out part of one cross *pattée*, but no *fleur-de-lys* is visible. The pearls on the arches are uncountable. In the genuine, there is a small, coloured ring each side of VICTORIA, with a coloured dot in the centre of each ring. In this forgery, the right-hand ring is a solid disc.

Second Forgery.

This looks very much better, though the details will not bear a close examination. Typographed (?), in deep ultramarine, on orange-faced, white wove paper, fairly thick, no watermark, and with the perforations *printed*, as part of the design, and gauging 10½ to 12, along the same line. Four coils of plaits can be seen in the chignon. There are fifteen laurel-leaves in the wreath, and the front leaf touches the outline, under the beginning of the C of VICTORIA. The hair on the top of the head, above the wreath, is not divided into two portions, but is *all* brushed back towards the chignon. The eye is very small, and is not so much in profile as the genuine is. There is no shading at all up the side of the nose, and the profile of it is decidedly Roman. The crosses *pattée* in the lower portion of the crown are fairly like the genuine; but the right *fleur-de-lys* is much too close to the central cross *pattée*, and the left *fleur-de-lys* is equidistant between the crosses. There are ten pearls on each of the side-arches of the crown. The upper outline of the cross on the top of the crown is horizontal. Below the HI of SHILLING, there is a curly ornament, like a sort of crescent, with its rounded side upwards. In the genuine, this crescent has its *hollow* side upwards, and the said hollow side contains five more or less comma-shaped marks. The cross-bars to the A of VICTORIA and the H of SHILLING are not joined to the side-limbs, though they are in the genuine.

POSTMARKS.

Genuine.—39, 54 (large), and one something like 56.

First Forgery.—10. Also what appears to be part of 58.

Second Forgery.—Uncancelled.

Issue of 1868-81.

Same type. Five Shillings, blue and red.

Genuine.

Engraved in *épargne*, in different shades of blue and red, on thick, yellowish-white wove paper, watermarked V and crown, perforated 12, 13. The tests are the same as for the five shillings, blue and yellow, described above.

Forged.

Coarsely lithographed, in bright blue and carmine, on thick, white or yellowish-white wove paper, no watermark, perforated 12, in oval holes. This is the same as the first forgery of the five shillings, blue on yellow, except that it is printed in two colours. The red part of the design has been drawn to the radius of too large a circle, so that it will not fit properly into the blank ring of the blue design. For instance, even suppose the letters TOR of VICTORIA are exactly in their right position, the SH of SHILLING will encroach considerably outside the blank ring. The tests for the first forgery of the blue on yellow stamp will serve for this counterfeit. I have seen no forgeries of the later varieties of this value.

POSTMARKS.

Genuine.—As before.

Forged.—A cancellation similar to 32. Also a blotch.

Issues of 1873-6. Ninepence, red-brown on rose.**Genuine.**

Engraved in *épargne*, on rose wove paper, watermarked with the numerals 10, or with V and crown, perforated 12. Along the base of the crown there are a number of jewels of various shapes and sizes. The side-arch of the crown, which joins the middle cross *pattée* to the top of the crown, and points to the RI of VICTORIA, has two dots on it. The solid background in the corners does not fill up the points of the scallops which bound it, but leaves a triangular, uncoloured piece at the point of every scallop. Inside the white ring of the central circle, there is a border all round of inward-pointing scallops, and in the hollow of each scallop, there is a small uncoloured ring, with a coloured dot in the centre of it. These dotted rings are not at all prominent, indeed, I have not been able to count them with certainty. The horizontal lines of shading behind the portrait gauge seven to 1 mm., and as a rule they are not at all blotched together.

**Forged.**

This is quite new to me (1907), but is not likely to deceive. Typographed, in bright carmine, on thick, hard, white wove paper, no watermark, unperforated. Along the base of the crown, the whole space is filled in with vertical lines, or what would be vertical lines, if the crown were straight. These are in place of the jewels of the genuine. The side-arch of the crown which points to the RI of VICTORIA does not show the two coloured dots of the genuine. The solid background in the corners fills in the outward-pointing scallops completely, so that it is the edge of the solid background itself which is scalloped, instead of having a border of outlined scallops outside it. Inside the white ring round the central circle is a broad ring of solid colour, not scalloped, but edged, next to the horizontal-lined background, by a circle of small, but prominent white rings, with dark centres. Unfortunately, my specimen is damaged, but I think there are forty-five of these white rings. The horizontal lines of the central background gauge six to 1 mm., and show numbers of small blotches in many parts.

POSTMARKS.

Genuine.—1, 39.

Forged.—My specimen is uncanceled.

Issue of 1873-83. One Penny, green on yellow.**Genuine.**

This stamp was issued on white, yellow, and drab wove paper. The white is, of course, a very common stamp; but the one on yellow paper is worth 12s. 6d., and the one on drab, 30s.

Dyed Stamp.

The forgers have taken the common white stamp, and have dyed the paper yellow. The shade is a very good imitation, and I really do not know of any test for the detection of this fake. Perhaps some of our chemical friends might find a test for us. It is quite possible that the white paper may also have been dyed to imitate the drab, but so far I have seen no specimens.

Issue of 1885. Halfpenny, salmon, on white.

Genuine.

This stamp was only issued on white wove paper.



Dyed Stamp.

I have a specimen of this stamp on very distinctly *blued* paper, which is bogus. The dyeing is not at all well done, as the back of the stamp is irregularly stained.

BOGUS PROVISIONAL.

Halfpenny on One Penny, red-brown.

I have a specimen of the 1 penny like the annexed illustration, with the value obliterated by a black bar, $2\frac{1}{4}$ mm. wide, running



HALFPENNY

right across the base of the stamp, and **HALF PENNY** in sans-serif capitals above the bar, very like the illustration, but only 15 mm. long. This stamp is altogether bogus, so I need say no more about it.

POSTMARKS.

Genuine.—1 ; 29 ; 39 ; 54, larger.

Forged.—The faked stamp has a genuine cancellation.

VIRGIN ISLANDS.

One Penny, green.

The following are the varieties :—

First issue of 1866. White wove paper, perforated 12.

Second issue of 1866. Toned paper, perforated 12.

Issue of 1867-8. White wove paper, perforated 15.

Issue of 1879. White wove paper, C C watermark, perforated 14.

Genuine.

Lithographed ; paper, etc., as above. There are, as far as I can make out, eighty-five horizontal lines in the central oval ; they are so close

together, that seven occupy the space of 1 mm. The top lamp on the left side rests on the nineteenth line. The outline of the central oval (inside the broad, white oval) is formed by two coloured lines, very close together. The upper, white label is a shade over $1\frac{1}{2}$ mm. high, and the lower label is $1\frac{3}{4}$ mm. high. If the first I of VIRGIN were prolonged upwards, it would cut exactly through the centre of the rose in the left top corner. The Virgin's face is very pleasing; the eyebrow is short, and the chin comes well forward. Her right hand is nicely shaped, and the separation-line between the thumb and the finger does not go near the back of the hand. The two strings of the lamp meet in a point at the point of the thumb. The left hand has an abnormally long thumb, longer than the finger, so that it really looks like another right hand. The lily-stem projects barely $\frac{1}{2}$ mm. below the end of the finger; its upper end bears three white lilies, the top one touching the shoulder. The Virgin's foot is nicely drawn, long and slim. The cords or strings by which the lamps are suspended are so faint, that they are not visible at the first glance. As the letters in the lower label are no taller than those in the upper label ($\frac{3}{4}$ mm.), there is, of course, a much wider space above and below ONE PENNY, than above and below VIRGIN ISLANDS.



Forged.

Poorly lithographed, on thick, yellowish-white wove paper, perforated 11; on medium, very yellowish-white wove paper, perforated 12; and on thick, hard, white wove paper, perforated and pin-perforated 13. There are only about sixty horizontal lines in the central oval, and five (on an average) occupy the space of 1 mm. The top lamp on the left side rests on the fourteenth line. The outline of the central oval (inside the broad, white oval) is single most of the way round, and ragged. The letters in the upper label are 1 mm. high, and those in the lower label $1\frac{1}{4}$ mm. high, so that both sets go considerably nearer to the top and bottom outlines of their respective labels than the genuine do. If the first I of VIRGIN were prolonged, it would pass above the centre of the rose in the left top corner. The Virgin's face is very inane-looking, with an abnormally long eyebrow, and an excessively retreating chin. The thumb of the right hand is absurdly long, as the line of separation between thumb and finger reaches almost to the back of the hand. One cord of the lamp meets the point of the finger, and the other, the point of the thumb, so that the two cords do not meet. The left hand seems to have a *very* short, pointed thumb, and *two* short fingers. The lily-stem projects nearly 1 mm. below the end of the thumb; its upper end bears three white flowers and one dark one; the dark one is near the shoulder, but does not touch it. The foot is rather clumsy, and has a double outline to the sole. The cords of the lamps are very dark and prominent.

POSTMARKS.

Genuine.—54, with the colony-number, A 91, in the centre.

Forged.—1; 37, without numerals; 100.

Same Issues. Sixpence, rose.

The varieties are the same as the first three issues of the 1d.

Genuine.

Lithographed; paper and perforation as in the 1d. of 1866 and 1867-8. The background of the central rectangle is composed of *wavy*, horizontal



lines. There are thirteen fine, horizontal lines in the top label, and fourteen in the bottom label, the lowest line in this bottom label being very close to the outline below it. The head and tail of the G of VIRGIN are separated by a distinct gap, through which one of the horizontal lines runs clear of both. There is no dot joining the S and L of ISLANDS, and the L does not touch the A. The little white balls or loops at the top of the lamp-cords are all *very* small. The halo on the head of the Virgin does not touch the outline above it; the face is pleasant, as in the one penny value, with a well-developed chin; the eyebrow is visible, and the hair does not go near the eye. The lily-stem shows three white flowers and two dark ones; one of the white flowers lies against the shoulder, as in the lower value. The toe of the front foot turns up. Each of the side-frames shows thirteen bars of the trellis-work, sloping down from left to right, and thirteen sloping down from right to left. In the word PENCE, each E has its lowest limb somewhat longer than the top limb, and the middle tongue is nearer to the top than to the bottom of the letter.

Forged.

Coarsely lithographed, on medium to thick, white, bluish-white, or yellowish-white wove paper, perforated 12, 12½, or 13. The wavy background of the central picture is much too light; the lines gauge five to 1 mm., whereas the genuine gauge six to 1 mm. There are only eleven horizontal lines in the top label, the top and bottom lines being very close to the outlines. There are twelve similar lines in the bottom label, the first and last of them touching the outlines. The head and tail of the G of VIRGIN are so close together, that their inner outlines touch. There is a large dot between the feet of the S and L of ISLANDS, and the foot of the L touches the A. The loops at the top of the lamp-cords are much too large and prominent. The halo round the head of the Virgin touches the outline above it; the face is a caricature; there is hardly any chin; the hair *almost* touches the eye, and there is no eyebrow. The lily-stem has four white flowers, one of them touching the shoulder. The toe of the front foot does not turn up at all; in one of my specimens, it runs to an acute point, which goes across the boundary, between the two horizontal lines beneath it. The strip of lattice-work down the right side of the frame is like the genuine, with thirteen lines or bars each way; but the strip on the left side only shows eleven bars each way. Each E of PENCE has its top and bottom limbs of equal length, and the tongue of the letter is central.

POSTMARKS.

Genuine.—As before.

Forged.—1; 37, 38, both without numerals.

Fourpence, lake-red, lake-brown, etc.

The following are the varieties:—

1867-8. Pale rose or flesh-coloured paper, perforated 15.

1887-9. Chestnut on white, CA, perforated 14.

Genuine.

There are 127 pearls round the central circle. The white line above VIRGIN ISLANDS, and the similar white line below FOUR PENCE, are both

fully as broad as the width of the first I of VIRGIN ; while the white line *below* VIRGIN, and the white line *above* FOURPENCE, are twice as broad as the width of the said I. There is a row of faint pearls above and below each inscription, but I do not think the whole of the pearls in each row are ever visible. In my specimen, I can make out about sixteen pearls above, and about twenty-four below, VIRGIN ISLANDS ; and fourteen above, and about twelve below, FOUR PENCE. Of the eight stars above the Virgin's head, the two central ones touch the outline above them, and the two end ones hang down level with the left eye (right side of the stamp). The face is nicely drawn, and the parting of the hair points to the centre of the fifth star from the left. The left side of the bodice of the dress (right side of the stamp), below the clasped hands, is shaded by four oblique, coloured lines, and the right side is shaded by seven similar lines. All these oblique lines join the busk, which runs down the front of the bodice, making the whole into one single piece ; and the bottom end of the busk is closed. There are only very faint traces of a white ring, inside the circle of pearls. The groundwork, outside the central circle, is a sort of mosaic of heraldic roses, each having an extremely small, white dot in the centre. Each of the flowers in the bottom corners of the stamp has a fair-sized, circular white dot in the centre, from which radiate eight extremely thin, white spokes. The A of ISLANDS is crossed very low down.



First Forgery.

This is the common one, which is seen in every schoolboy's collection. Lithographed, in brownish-red, on medium, rose paper, perforated 12 or 13. There are only eighty-two pearls round the central circle, and they are larger and more distinct than the genuine. The white lines above and below VIRGIN ISLANDS and FOUR PENCE are all thinner than the width of the I of VIRGIN. In the genuine, almost the first thing that strikes the eye is the thickness of the white, bottom outline of the upper label, and the similar, white, top outline of the lower label ; so that the thinness of these two lines is an easy test for this counterfeit. There are twenty-two prominent, white pearls above VIRGIN ISLANDS, and the same number below those words ; fifteen above, and fifteen below FOUR PENCE. Only one of the stars above the Virgin's head (the fifth from the left) touches the outline above it. The end star on the left side of the stamp hangs down level with the end of the nose, and the end star on the right side is level with the eye. The face is very coarse ; the eyes are two staring dots ; the mouth appears to be part of the shading of the front of the neck ; and the parting of the hair points between the fifth and sixth stars from the left. The bottom of the busk is not closed, so that the shading in the bodice is in two pieces ; that on the right side, (left side of the stamp) showing four oblique, coloured lines, and that on the other side, three oblique lines. There is a distinct white ring inside the pearled circle, similar to the one outside it. The groundwork of the corner-spandrels is very coarse, the dot in the centre of each "rose" being as large as one of the pearls above VIRGIN ISLANDS. (It is difficult to recognise the things as heraldic roses.) The flowers in the bottom corners of the stamp are much too prominent. The radiating lines in these flowers do not seem to touch the central white dot. The A of ISLANDS is crossed almost in the centre.

Second Forgery.

I have only seen this quite recently (1907). Lithographed, in light red (very much lighter than the genuine or the first forgery), on rather thin, very hard, slightly-tinted wove paper, perforated 11. There are about 129 pearls round the circle. (I have had to guess one or two, through the postmark of my single specimen, but I think that is the number.) The white line above FOUR PENCE is very broad, almost $\frac{1}{2}$ mm. (In the genuine, it is about $\frac{1}{3}$ mm.) The other lines are about the same thickness as the 1 of ISLANDS. There are forty distinct pearls above, and forty below, VIRGIN ISLANDS; and twenty-three above, and twenty-three below, FOUR PENCE. There is an upright line, instead of a colon, between the latter words. The eight stars above the Virgin's head are smaller than the genuine, and none of them touch the outline of the circle. The outer stars are level with the eyes. None of them have more than six points, though some of the genuine have eight. The head is nearly upright in this forgery, though it is *very* much inclined, both in the genuine and in the first forgery. The parting of the hair runs, open, to the back of the head, though it does not in the genuine; it is under the left side of the fifth star from the left. The shading on the bodice of the dress is too indistinct for description, but there is a row of pearls, like a girdle, near the base of it, which does not exist in the genuine. The busk is closed at the bottom, like the genuine. The white ring inside the pearled circle can be traced all the way round. The mosaic of heraldic roses in the spandrels is very like the genuine, but too faint. The flowers in the bottom corners of the stamp are extremely coarse, the right-hand one being almost square; the rays are joined to the central dot in each case, and many times thicker than the genuine. All the lettering is much too thick; the G of VIRGIN is merely an O with a gap in it; the first E of PENCE has all three limbs of equal length, but in the genuine, it has the central tongue much shorter than the upper and lower limbs.

POSTMARKS.

Genuine.—As before.

First Forgery.—1; 37, without numerals.

Second Forgery.—54, with 40... in the centre.

One Shilling, rose-carmine.

Issue of 1867-8. White wove paper, perforated 15 (Fig. 1).

Ditto, toned paper, perforated 15.

Ditto, with double-lined frame, perforated 15.



FIG. 1.



FIG. 2.

Ditto, on blued paper, perforated 15.

Ditto, with broad crimson margin, as in Fig. 2, on white or toned paper, perforated 15.

Genuine.

Lithographed; varieties as above. The background of the central picture shows thirty-six horizontal rows of a sort of white chain-pattern, consisting of links, with dots between. This pattern can be traced through almost the whole figure of the Virgin, except from the waist to the knees; the space left for the reception of the figure being evidently much too small. The rays of glory are faint and hardly noticeable at a first glance; those from the elbow upwards are nearly vertical. The eight stars are small, and the upper ones are almost twice as far from the outline of the head as the side ones are. The N of VIRGIN is $1\frac{1}{2}$ mm. wide. The I of ISLANDS slopes so much to the left that, if a card be laid along its left-hand edge, it will cut into the first L of SHILLING; the first S of ISLANDS is upright; the A is crossed *very* low down; and the D is nicely shaped. The letters of ONE SHILLING are nearer to the bottom than to the top of the label. The E of ONE has its central tongue nearly as long as the other limbs, and the N of SHILLING is $1\frac{1}{4}$ mm. wide.

First Forgery.

This has the narrow red border, like Fig. 1. Coarsely lithographed, in deep crimson, or in rose, on thinnish to medium, white wove paper, perforated 12, $12\frac{1}{2}$, $12\frac{3}{4}$. There are only thirty horizontal rows of the chain-pattern in the central picture; and the pattern, as a rule, is not visible through any part of the figure of the Virgin, though I have two specimens in which the figure is printed rather too high up, and, in these two, the pattern can be seen behind the upper part of the face. The rays of glory are too coarse and prominent, and those from the elbows upwards slant outwards much more than the genuine. The eight stars are too large; most of them are six-pointed; they are all much about the same distance from the outline of the head. The N of VIRGIN is barely $1\frac{1}{2}$ mm. wide. The I of ISLANDS does not slope very much to the left, so that a card laid along its left-hand edge would pass clear to the left of the first L of SHILLING. The first S of ISLANDS leans over very much to the right; the A is crossed nearly in the centre; the D is very nearly square. The letters of the lower inscription are much nearer to the top than to the bottom of the containing-label, and the outline above them is barely half as thick as in the genuine. The E of ONE has its central tongue very much shorter than the top and bottom limbs, and the N of SHILLING is only 1 mm. wide. In the genuine, the lowest line or black base of the figure is 13 mm. long, but in this forgery it is barely 10 mm. This base, by the way, is a portion of a white moon, surrounded by clouds, both in the genuine and in the forged. I have not gone into particulars of the figure of the Virgin, as the thirty horizontal lines of chain-pattern are such an easy test.

Second Forgery.

This is the stamp with the broad red margin, like Fig. 2. Lithographed, on medium, white wove paper, perforated 13. Except for the broad margin, this forgery is the same as the other.

POSTMARKS.

Genuine.—As before.

First Forgery.—23; 37, 42, both without numerals.

Second Forgery.—37, without numerals.



WESTERN AUSTRALIA.

Issues of 1854. One Shilling, brown.

The varieties are:—

1. Rather thin, yellowish-white wove paper, unperforated; pale brown, grey-brown, red-brown, chocolate.
2. Ditto, rouletted 8 to 14, and compound; pale brown, grey-brown.

Genuine.

Lithographic transfers from a steel die, colonially printed; water-marked with a swan, as here illustrated. In the word POSTAGE, the dark



centre of the O is very narrow, being not more than about $\frac{1}{2}$ mm. across, and the G is very like a C, and not at all like the G of SHILLING, which has a very distinct foot. The first A of AUSTRALIA is rather squeezed in, and the spread of the base is less than $1\frac{1}{2}$ mm. The feet of the second A are a good distance from the R and the L each side of it; and the final A is also a good distance from the foot of the I. The centre of the O of ONE is narrow, like that of the O of POSTAGE. The top of the S of SHILLING is a long way from the H; the first I is parallel with the H; and the last I is parallel with the N. The swan's eye is white, and it is exactly under the stop after POSTAGE. The short lines of shading on the wing all slope upwards to the right. There is a distinct, horizontal white line at the top of the water, below the swan's body; and the leg can be seen, pointing between the IN of SHILLING. The upper part of the water is formed by more or less horizontal lines, but the lower half, above SHILLI, consists of dots. In the background, there is a vertical strip of lattice-work, from the A of POSTAGE to the N of ONE; and, on the other side, a wide lattice-work pattern fills the whole space between AUSTRA and the swan.

Forged.

This is new to me (1907). Rather nicely lithographed, in *black*, on thick, hard, *dirty pink* wove paper, no watermark. The bottom edge of my single specimen bears some traces of rouletting, gauging about 9. The dark centre of the O of POSTAGE is fully $\frac{1}{2}$ mm. wide; and the G has a long, sloping tongue, like that of the G of SHILLING. The lowest point of the tongue goes *very* near to the E. The first A of AUSTRALIA is wide, having a spread of 2 mm. at the base; the second A is squeezed in, and *very* nearly touches the R and the L; the last A very nearly touches the I. The centre of the O of ONE is broad, like that of the O of POSTAGE. The top of the S of SHILLING goes very close to the top of the H; the top of the first I slopes over too much, towards the top of the H; and the top of the second I slopes very much over, towards the top of the N. The swan's eye is black, and there is a distinct, straight eyebrow. The said eye is not under the stop after POSTAGE, but a great deal too far to the left. The short lines of shading on the wing are all horizontal. There is no white line along the top of the water, and the swan's leg is not visible. The whole of the water is formed by straight, horizontal lines, without any dots in the lowest part. The whole background, behind the swan, is a uniform pattern of vertical scallops, formed by fine

dots, regularly arranged ; but there is a blank space under the w, which is filled in with dots in the genuine. This counterfeit is clearer than the genuine ; but, of course, the colour of the ink and paper will instantly condemn it.

POSTMARKS.

Genuine.—70.

Forged.—Uncancelled.

Issues of 1857. Sixpence, bronze.

The varieties are :—

1. Medium to thick, yellowish-white wove paper, unperforated ; grey-black, black-bronze, golden bronze.
2. Ditto ; rouletted 9 to 14, and compound ; black-bronze.

Genuine.

Lithographed as before, watermarked with a swan. The O of POSTAGE is circular, and the top limb of the E is as long as the bottom one. I expect that the original, engraved die shows a white line all round the frame, close to its outside edge, and a similar one all round, close to its inner edge ; but, in these transfers, the outer line seldom shows anywhere, except below SIXPENCE, and outside AUSTRALIA ; and the inner line, in all my specimens, only shows for part of the way below POSTAGE. There is a bunch of about four reeds (one of them split) in front of the breast of the swan ; they are growing out of the side-frame, and not out of the water. They all lean over towards the swan. The bunch of leaves under the tail of the swan contains four leaves bending towards the swan, one nearly upright, and three bending away from the swan. The bill is long and slender. The top outline of the wing runs up, for half its length, towards the G of POSTAGE, and then bends off to the right, towards the S of AUSTRALIA. Only the one wing can be made out. Its right-hand edge is rounded, and shows the rounded tips of four feathers. The place where the tail meets the lower edge of the wing is level with the tail of the R of AUSTRALIA, and the upper outline of the swan's tail slopes strongly upwards to the right. The engraved die probably showed a dotted background, behind the swan ; but, in all my specimens, the dots have all disappeared, except three or four rows below POSTAGE, and a few scattered ones to the right of WESTERN.



First Forgery.

Lithographed, in greenish-gold, on thick, hard, very white wove paper, no watermark, unperforated. The O of POSTAGE is oval, and the top limb of the E is much shorter than the bottom one. There is a very distinct white line all round the frame, close to its outside edge, and another, rather narrower, all round, near the inside edge. In front of the breast of the swan there are seven reeds. They are growing almost perpendicularly out of the water ; five of them bend towards the swan, and the outer two bend away from it, the second from the left being much the longest. In the bunch of leaves under the tail of the swan, there are three radiating from one stalk, and an upright one to left of the three ; the outer one of the three bends over to the right, and *nearly* touches the frame, by the foot of the second A of AUSTRALIA ; the left-hand one bends over to the left, towards the tail of the swan ; and the centre one bends over towards the R, and has a knob near the

end. The bill is more stumpy than the genuine. There are two distinct wings, both tolerably sharply pointed; they point towards the right top corner of the stamp, and the ends of the feathers of the front wing cannot be made out. The top outline of the tail is horizontal, and the place where the tail meets the wing is level with the space between the TR of AUSTRALIA. There are no dots in the background, behind the swan, which is an absolute blank. The first A of AUSTRALIA is simply a triangle.

Second Forgery.

I must transcribe the description of this from my second edition, as it is no longer in my possession. Very nicely lithographed, on stout, extremely hard, white wove paper, which has been stained with something, to give it a look of age; ungummed; no watermark. The paper is much smoother than that of the genuine; thus the impression is better. There are *six* distinct reeds or flags in front of the breast of the swan, all of them curved like scimitars, 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 touches 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. In the genuine, a line so drawn would pass clear to the left of the breast and 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 in 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 those named above, but the tests given ought to be quite sufficient to detect this forgery.

Genuine.—70.

POSTMARKS.

First Forgery.—A very thick, curved line, which is probably part of a large circle.

Second Forgery.—Uncancelled.

Issues of 1854. One Penny, black.

The varieties are :—

1. Rather thick, yellowish-white wove paper, unperforated.
2. Ditto, rouletted 9 to 14, and compound.

Genuine.

Engraved in *taille-douce*, watermarked with a swan. The two points of the W of WESTERN are cut off square at the bottom, and the top limb of the first E of this word is much longer than the central tongue. The centre of the O of POSTAGE is a pointed oval. The top of the first A of AUSTRALIA is very broad and square, and the U is nicely rounded at the bottom. Both the E of ONE and the E of PENNY have the bottom limb decidedly longer than the top limb. The lettered labels are not solid, but show a white, lattice-work pattern, which can be seen, more or less



distinctly, in the spaces between the letters, especially in the space before the P of POSTAGE, which shows a mark like a \lessapprox placed sideways, interlaced with part of another w. The first and last letters of AUSTRALIA are *very* close to the ends of the label, and all the letters of this word are as broad as the letters of the other inscriptions. The shading on the swan's wing is in short lines, *not* all sloping the same way, and the tail is very blunt. The top, horizontal line of the water, behind the said tail, if prolonged to the right, would cut centrally through the L of AUSTRALIA. There are some oblong, white patches, like large, indistinct hyphens, in the engine-turned pattern of the background; *i.e.*, about five horizontal ones, in a vertical row, in front of the swan's breast; four vertical ones, behind the back of the neck; and a vertical row of three horizontal ones, above the tail.

Forged.

Lithographed, on very white, and also on neutral-tinted paper, very thin and poor, no watermark, unperforated, also perforated 12. The colour is usually a much deeper black than that of the genuine. The left bottom point of the W of WESTERN is sharp, while the right point is often blunter, and rounded. The top limb of the first E of this word is almost exactly the same length as the central tongue. The centre of the O of POSTAGE is a wide, upright oblong, rounded at the top and bottom. All the letters of AUSTRALIA are thinner than those of WESTERN; the top of the first A is much too narrow, and cut off slopingly, instead of square, while the bottom outline of the U is quite flat. The label containing WESTERN is practically solid, with hardly any trace of white lines between the letters. The top label shows a few white dots and scratches, but there is no recognisable w before the P of POSTAGE. The right-hand label is almost perfectly solid. In the bottom label, there is a white lattice-work after the E of ONE, a couple of marks under the P of PENNY, a zig-zag, upright white line between the NN, and a similar white line between the NY. The first A of AUSTRALIA is much nearer to the end of the label than the last A is. The shading on the swan's wing is nearly all in long, parallel lines, sloping up to the right; and the tail is rather sharply pointed. The top outline of the water, under the swan's tail, if prolonged to the right, would pass along the centre of the shaft of the L of AUSTRALIA, instead of through the centre of the letter. The oblong, white hyphens of the background are absent; but a long, vertical white line can be seen, at the point of the swan's tail, reaching up as high as the beginning of the middle of the U of AUSTRALIA, and down to the water-line. There are two similar white lines in front of the swan's breast; the outer one, in a line with the left-hand edge of the P of POSTAGE, can be traced upwards to level with the tail of the R of WESTERN, and downwards to the level of the middle of the W. The second, similar vertical line is parallel with this, and about 1 mm. to the right of it. It is split at the top. These straight lines are hardly noticeable in the genuine.

POSTMARKS.

Genuine.—70.

Forged.—6, without numerals; 54, ditto; 69; 101.

Issues of 1860. Twopence, orange.

The varieties are:—

1. Hard, yellowish-white wove paper, swan watermark, unperforated; pale orange, orange-vermilion.
2. Ditto, rouletted, $7\frac{1}{2}$ to 14.

Genuine.

Engraved in *taille-douce*, watermarked with a swan; varieties as above. Each E of PENCE has its lowest limb longer than the top limb. The head of the T of TWO almost touches the end of the label, and the lowest limb of the last E of PENCE is less than $\frac{1}{2}$ mm. from the other end. The P and E of POSTAGE are $1\frac{1}{2}$ mm. from their respective ends of the label, and the dark centre of the O, though not so pointed as in the one penny value, is only a shade over $\frac{1}{4}$ mm. broad at its widest part. The centre of the O of TWO is also only a shade over $\frac{1}{4}$ mm. in its widest part. The C of PENCE has no lump on it; it is simply an O, with a wedge-shaped piece removed; the bottom limb of the last E of this word is longer than the top limb. The four lettered labels are quite solid, showing no trace of the white lattice-work visible in the one penny value. The other tests are the same as in the one penny.

First Forgery.

Lithographed, in orange, on thick, hard, white wove paper, badly perforated 12, no watermark. (This may be intended to imitate the issue of 1882, CA, perforated 12, but the colour is a decided orange, instead of chrome-yellow.) The top limb of the first E of PENCE is thinner than the bottom one, and the top limb of the second E is as long as the bottom one. The head of the T of TWO is $\frac{3}{4}$ mm. from the left-hand end of the label, and the last E of PENCE is $\frac{3}{4}$ mm. from the other end. The dark centre of the O of POSTAGE has very blunt ends, and it is fully $\frac{1}{2}$ mm. wide in its broadest part. The centre of the O of TWO is a badly-shaped, sharply-pointed oval, and is $\frac{3}{4}$ mm. wide in the widest part. The tail of the C of PENCE has a small lump on it, so that it is more a G than a C. The ink of the background of the lettered labels is quite flat on the paper, instead of standing out, as it does in the genuine. The other tests are the same as in the forged one penny.

Second Forgery.

This is worse than the last. It is poorly lithographed, in dull, ochre-yellow, on thick, hard, greyish-white, vertically *laid* paper, no watermark. The W of WESTERN is badly drawn, with the bottom of the last limb having a lump on it, and the top of it much thinner than the top of the first limb. The centre of the O of POSTAGE is a very blunt oval. The top of the T of TWOPENCE is nearly $\frac{1}{2}$ mm. from the left-hand end of the label; the right side of the O is misshapen, and its centre very much narrower than that of the O of POSTAGE. The top limb of each E of PENCE is quite as long as the bottom limb, and the last E is $\frac{1}{2}$ mm. from the end of the label. The lettered labels show white specks in the background. The C of PENCE is rather like a G. There is a distinct white line up the swan's neck, which is not noticeable in the genuine, and the part of the body above OPE of TWOPENCE is principally shaded with blotches, instead of short, curved lines. The background is very white, showing very little of the engine-turned work of the genuine. The swan's eye is a solid, dark blotch, though it is white, with a dark pupil, in the genuine.

Third Forgery.

This is decidedly the best; and except for being lithographed, instead of engraved, it is deceptive. Lithographed, in orange-vermilion, on thin, hard, white wove paper, no watermark. There is a line round the stamp, which does not exist in the genuine. The right bottom peak of the W of WESTERN is fairly square, but the left one is sharper and more

rounded. The P of POSTAGE is only $\frac{3}{4}$ mm. from the left-hand end of the label, and the E is only 1 mm. from the right-hand end. The centre of the O of this word is a very round oval, $\frac{3}{4}$ mm. wide. The centre of the O of TWOPENCE is like that of the O of POSTAGE; the top limb of the first E is slightly longer than the bottom limb; the C is rather like a G, and the bottom of the final E goes *very* close to the end of the label. The lines of shading on the swan's wing *all* slope the same way (upwards to the right). The leg is not visible, though it is very distinct in the genuine. The dark, top outline of the water, behind the swan, if produced to the right, would pass through the tail of the L of AUSTRALIA, very near its end; and the white, horizontal line under the swan, if similarly produced to the right, would pass along the I of that word, rather above its centre; though the said line in the genuine, which is not so prominent as in this forgery, would pass between the L and I, touching both. The engine-turning of the background is rather nicely done, though it is too faint, and is evidently formed by coloured dots on a white ground, instead of white lines scratched out of a dark background.

POSTMARKS.

Genuine.—70.

First Forgery.—70, without numerals, in black or blue.

Second Forgery.—54.

Third Forgery.—70, without numerals, in blue.

Same Issue. Sixpence, green.

The varieties are the same as in the twopence, orange:—

1. Unperforated.
2. Rouletted $7\frac{1}{2}$ to 14.

Genuine.

Engraved in *taille-douce*, watermarked with a swan; varieties as above. The tail of the S of SIX, at its nearest point, is only $\frac{1}{2}$ mm. from the left-hand end of the label; and the top limb of the last E of PENCE is $\frac{3}{4}$ mm. from the other end. The P and E of POSTAGE are, as before, $1\frac{1}{4}$ mm. from their respective ends of the label; the A is crossed very low down; and the head and tail of the G, at their nearest point, come within less than $\frac{1}{2}$ mm. of each other. The four labels are solid, as in the twopence. I have not been able to make out the white hyphens in the engine-turned background, but the rest of the tests are the same as in the genuine one penny value.

Forged.

Lithographed, on medium, white wove paper, unperforated, no watermark. The bottom corner of the tail of the S of SIX is $1\frac{1}{4}$ mm. from the left-hand end of the label, and the top limb of the last E of PENCE is nearly 1 mm. from the other end. The P of POSTAGE is $1\frac{1}{4}$ mm. from the left-hand end of its label, and the E is also $1\frac{1}{4}$ mm. from the other end; the A is crossed in a normal way, and the head and tail of the G are nearly $\frac{3}{4}$ mm. apart. The labels are solid, but the other tests are the same as in the forged one penny.

POSTMARKS.

Genuine.—As before.

Forged.—Like 101, but with four concentric circles.

Later Issues.**Genuine.**

I need not enumerate these, for the reason given below.

Forged.

All the forgeries in the following list 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-carmine, on bluish-white wove paper; no watermark; unperforated.

ONE PENNY: dull rose-carmine, on medium, soft, white wove paper; no watermark; badly perforated $12\frac{1}{2}$.

ONE PENNY: red-brown, marone, rose-carmine, on thin, white wove paper, the face of which has an almost buff wash; no watermark; perforated $10\frac{3}{4}$.

TWOPENCE: very dull blue, on medium, very white wove paper; no watermark; unperforated.

TWOPENCE: chalky, greenish-blue, on medium, rather soft, very white wove paper; no watermark; badly perforated 12.

TWOPENCE: rather dark, dull blue, on rather thick, very yellowish-white wove paper; no watermark; perforated 11.

FOURPENCE: a sort of lilac-rose, on stout, very yellowish-white wove paper; no watermark; unperforated, or perforated about 14.

SIXPENCE: chestnut-brown, also darker red-brown, on medium, very white wove paper; no watermark; unperforated.

SIXPENCE: dark red-brown and purple-brown, on thin, soft, greyish-white wove paper; no watermark; perforated about 12.

SIXPENCE: 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, rather thin, very yellowish-white wove paper; no watermark; very nicely and clearly perforated $12\frac{1}{2}$.

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 perforated $12\frac{1}{2}$.

POSTMARKS.

Genuine.—As before.

Forged.—6, without numerals; 54; also 54, without numerals; 69; 70.

Issue of 1879. Twopence, mauve. Error of colour.

Genuine.

This is the same as the twopence of 1865, *i.e.*, with watermark CC, perforated $12\frac{1}{2}$.

Dyed Stamp.

This is the grey twopence of 1889; watermarked CA; perforated 14. In the genuine error, the stamp is in mauve, on white paper. In this fake, the whole stamp has been dyed mauve, so that it is in mauve on mauve.

POSTMARKS.

Both the genuine and the fake bear genuine postmarks.

Issue of March, 1875. Twopence, yellow, surcharged ONE PENNY, as illustrated, in green.

Genuine.

($12\frac{1}{2}$; CC.)

The stamp surcharged is the twopence of 1865, CC watermark, perforated $12\frac{1}{2}$. The following are the measurements of the surcharge:—

1. Height of O and P, $2\frac{3}{4}$ mm.
2. Height of other letters, $1\frac{3}{4}$ mm.
3. Width of ONE, $7\frac{1}{4}$ mm.
4. Left-hand edge of vertical shaft of E of ONE to left-hand edge of vertical shaft of P, $4\frac{1}{4}$ mm.
5. Width of PENNY, from left-hand edge of vertical shaft of P to left-hand edge of vertical shaft of Y, $9\frac{3}{4}$ mm.
6. Left edge of P to left edge of E, $2\frac{3}{4}$ mm.
7. Width of inside of O, $1\frac{3}{4}$ mm.
8. Width of inside of head of P, 1 mm.

ONE PENNY**First Forgery.**

($12\frac{1}{2}$; CC.)

Like the genuine, this is printed on the twopence of 1865, CC, perforated $12\frac{1}{2}$. I have this inverted. The following are the measurements, numbered to correspond with those of the genuine, to avoid repetition:—

1. 3 mm.
2. 2 mm.
3. 7 mm.
4. $5\frac{1}{4}$ mm.
5. $9\frac{1}{4}$ mm.
6. $2\frac{1}{4}$ mm.
7. $1\frac{1}{2}$ mm.
8. $1\frac{1}{4}$ mm.

Second Forgery.

($12\frac{1}{2}$; CC.)

This is, as before, on the twopence of 1865, CC, perforated $12\frac{1}{2}$. The following are the measurements:—

1. 3 mm.
2. $1\frac{1}{4}$ mm.
3. $7\frac{1}{4}$ mm.
4. $4\frac{1}{2}$ mm.
5. $9\frac{1}{4}$ mm.
6. $2\frac{1}{4}$ mm.
7. 1 mm.
8. $1\frac{1}{8}$ mm.

The measurements are very like those of the genuine, but the P seems to lean over *very* slightly to the right.

Third Forgery.(14; C.C. *Bogus.*)

I have this on the twopence of 1872, C.C., perforated 14, which is bogus. The following are the measurements:—

1. O, 3 mm.; P, $3\frac{1}{4}$ mm.
2. 2 mm.
3. $6\frac{1}{2}$ mm.
4. $4\frac{1}{2}$ mm.
5. $9\frac{1}{4}$ mm.
6. $2\frac{1}{2}$ mm.
7. 1 mm.
8. $1\frac{1}{2}$ mm.

The head of the P slopes down slightly where it joins the middle of the letter, instead of being truly horizontal.

Fourth Forgery.

(Both stamp and surcharge forged.)

The whole stamp is forged, the surcharge being lithographed on the first forgery of the twopence, already described. The following are the measurements of the surcharge:—

1. $2\frac{3}{4}$ mm.
2. $1\frac{1}{4}$ mm.
3. 7 mm.
4. $4\frac{1}{2}$ mm.
5. $9\frac{1}{4}$ mm.
6. $2\frac{1}{4}$ mm.
7. $1\frac{1}{2}$ mm.
8. $1\frac{1}{4}$ mm.

Fifth Forgery.(12; C.A. *Bogus.*)

This is on the twopence of 1882, C.A., perforated 12. I give this bogus stamp on the authority of my publishers' catalogue, as I have not seen it myself.

Sixth Forgery.(14; C.A. *Bogus.*)

This is on the twopence of 1882-90, C.A., perforated 14. I give this bogus stamp on the above authority, not having seen it.

The following table gives all the measurements together, for convenience of reference. The first column shows the tests in the order in which they are described in the foregoing pages.

	G.	1 F.	2 F.	3 F.	4 F.
1 ...	$2\frac{3}{4}$...	3 ...	3 ...	$3:3\frac{1}{2}$...	$2\frac{3}{4}$...
2 ...	$1\frac{1}{2}$...	2 ...	$1\frac{1}{2}$...	2 ...	$1\frac{1}{2}$...
3 ...	$7\frac{1}{2}$...	7 ...	$7\frac{1}{2}$...	$6\frac{1}{2}$...	7 ...
4 ...	$4\frac{1}{2}$...	$5\frac{1}{2}$...	$4\frac{1}{2}$...	$4\frac{1}{2}$...	$4\frac{1}{2}$...
5 ...	$9\frac{1}{4}$...	$9\frac{1}{4}$...	$9\frac{1}{4}$...	$9\frac{1}{4}$...	$2\frac{3}{4}$...
6 ...	$2\frac{1}{4}$...	$2\frac{1}{2}$...	$2\frac{1}{4}$...	$2\frac{1}{2}$...	$2\frac{3}{4}$...
7 ...	$1\frac{1}{2}$...	$1\frac{1}{2}$...	$1\frac{1}{2}$...	1 ...	$1\frac{1}{2}$...
8 ...	1 ...	$1\frac{1}{4}$...	1 ...	$1\frac{1}{4}$...	$1\frac{1}{4}$...
	CC ...	CC ...	CC ...	CC ...	...
	$12\frac{1}{2}$...	$12\frac{1}{2}$...	$12\frac{1}{2}$...	14 ...	... Forged



WURTEMBERG.

(Type of illustration.)

Issue of 1851-2. 1 Kreuzer, black on buff.

Genuine.

(Teeth = 32.32.32.32.)

Engraved in *épargne*, on fairly thick, buff wove paper, brownish-white gum. The stamp is about $22\frac{1}{2}$ mm. square, but it varies slightly, according to the quantity of ink on the plate. The left-hand inscription is DEUTSCH=OESTR. POSTVEREIN, with two parallel, slanting hyphens after the first word, and a stop after each of the others. In the top label, the end of the projecting tail of the left bottom corner of the W of WÜRTEMBERG is exactly 1 mm. from the left-hand end of the label; and the left-hand dot of the two over the U is not above the first stroke of the U, but considerably to the right of it. The short letters of this word are equidistant from the top and bottom outlines of the containing-label. The right-hand label contains VERTRAG V. 6. APRIL 1850. The F of FREIMARKE has a tongue sticking out of the middle of its right side, and the K is the usual, German, lower-case K, which is like a lower-case T, with an extra, curved stroke on the right side of its head. There is a large, diamond-shaped stop after FREIMARKE. The words in each of the side-labels are enclosed in two rows of saw-teeth, and there are thirty-two inward-pointing teeth in each of the four rows. None of the points of the central diamond touch the inner frame. The squares in the diamond are carefully drawn, all the same size, and are in thirteen rows, of thirteen in a row. The top of the large 1 cuts across the centre of the fourth vertical diamond from the top; and the bottom of the said 1 covers more than half of the fourth vertical diamond from the bottom. I think the four rows of thirty-two saw-teeth are the best test.



First Forgery.

(Teeth = 29.31.26.28.)

Rather coarsely lithographed, on medium, dark buff, or on thicker, light buff wove paper, ungummed. The stamp varies from $22\frac{3}{4} \times 23$ mm., to $22\frac{1}{2} \times 23\frac{1}{4}$ mm. The left-hand inscription is DEUTSCH. OESTR. POSTVEREIN, with a small stop after each of the words. The point of the projecting tail of the W of WÜRTEMBERG is nearly $1\frac{1}{2}$ mm. from the left-hand end of the label, and the right-hand dot of the two over the U touches the said U, though it is high above it in the genuine. The short letters of this word are much nearer to the outline below them than to the one above them. The right-hand label bears VERTRAG D. 6. APRIL 1850, with no stop after 1850. There is no tongue to the centre of the right side of the F of FREIMARKE, and the K of this word is very like the K before it in shape, though much taller. There is no stop after the word. The inward-pointing saw-teeth down the left side are twenty-nine and thirty-one, and those down the right side, twenty-six and twenty-eight respectively. The right-hand point of the central diamond *almost* touches the frame to right of it. The top of the head of the large 1 leaves only a very tiny portion visible, of the fourth vertical diamond above it; and the fourth diamond below the foot of the said 1 is as nearly as possible perfect; i.e., the numeral is set a shade too high.

Second Forgery.*(Soi-disant Reprint.)**(Teeth = 29. 29. 28. 28.)*

This is an official imitation, made in September, 1864. It is engraved in *épargne*, on medium, pale buff wove paper, white gum. The stamp measures $22\frac{1}{2} \times 23$ mm. In the genuine, the long S of DEUTSCH has a very short, horizontal head, the end of which is $\frac{1}{2}$ mm. from the shaft of the H, while the head of the S of OESTR. touches, or almost touches, the head of the T, and the heads of the S and T of POSTVEREIN are joined. In this forgery, the head of the S of DEUTSCH is long, and curls upwards at the end, which is only about $\frac{1}{4}$ mm. from the top of the H, while the head of the S of OESTR. is also long, and slopes upwards at the end, and does not touch the T. The heads of the S and T of POSTVEREIN do not touch. The point of the left bottom tail of the W of WÜRTEMBERG is $1\frac{1}{2}$ mm. from the end of the label, and the left-hand dot over the U is exactly above the left stroke of that letter. The T of VERTRAG is too short, being hardly any taller than the R each side of it. The tongue of the F of FREIMARKE touches the R, though they are separate in the genuine. There are only twenty-nine saw-teeth in each of the left-hand rows, and twenty-eight in each of the right-hand rows. The stop after WÜRTEMBERG is nearly round, instead of a distinct diamond.

Same Issue. 6 Kreuzer, black on green.**Genuine.***(Teeth = 32. 32. 32. 32.)*

Engraved in *épargne*, as before, on thin to medium, green wove paper. The top point of the large diamond, containing the 6, is not under the centre of the first E of WÜRTEMBERG, but to the right of it; and the bottom point of the said diamond is to the right of the central stroke of the M of FREIMARKE. All the other tests, except those which refer to the central numeral, are exactly the same as in the genuine 1 kreuzer.

Forged.*(Soi-disant Reprint.)**(Teeth = 29. 29. 28. 28.)*

This is the same as the second forgery of the 1 kreuzer. It is engraved in *épargne*, on medium, rather blue-green, instead of yellow-green, wove paper, white gum. The top point of the central diamond is exactly under the centre of the first E of WÜRTEMBERG, and the bottom point is exactly above the central stroke of the M of FREIMARKE. The other tests are the same as in the second forgery of the 1 kreuzer.

Same Issue. 9 Kreuzer, black on rose.**Genuine.***(Teeth = 32. 32. 32. 32.)*

Engraved in *épargne* on medium, rose wove paper. The top point of the central diamond is decidedly to the right of the first E of WÜRTEMBERG, and the bottom point is slightly to the right of the central stroke of the M of FREIMARKE. The other tests are the same as for the genuine 1 kreuzer.

Forged.

(Soi-disant Reprint.)

(Teeth = 29. 29. 28. 28.)

This is uniform with the second forgery of the 1 kreuzer. Engraved in *épargne*, on rather thin, pale rose wove paper, white gum. The rose has a slight shade of blue in it. The top point of the central diamond is exactly under the centre of the first E of WÜRTEMBERG, and the bottom point is slightly to the left of the middle stroke of the M of FREIMARKE. The other tests are the same as for the second forgery of the 1 kreuzer.

Same Issue. 18 Kreuzer, black on purple.

As this value is very much scarcer than the others, the forgers have imitated it much more frequently.

Genuine.

(Teeth = 32. 32. 32. 32.)

Engraved in *épargne*, on fairly thick, purple wove paper, brownish-white gum. The stamp is about 23×23 mm. in size. The inscriptions are the same as in the genuine 1 kreuzer, but the left bottom tail of the W of WÜRTEMBERG is only about $\frac{3}{4}$ mm. from the left-hand end of the label, in all my specimens. There are, as before, two rows of thirty-two saw-teeth down the left side, and two rows of thirty-two teeth down the right side. The central diamond has a ground of horizontal lines, behind the numerals. The heads of the said numerals touch the twelfth line from the top, and their feet touch the fourteenth line from the bottom. Nine lines can be seen in the hollow head of the 8, and eleven in the lower half.

First Forgery.

(Teeth = 28. 30. 27. 31.)

Lithographed, on medium, wove paper, about the same shade as the genuine. The stamp measures $21\frac{1}{2} \times 22\frac{3}{4}$ mm. The stop after POSTVEREIN is almost invisible. The left lower tail of the W of WÜRTEMBERG is only about $\frac{1}{2}$ mm. from the end of the label, and the second T and the B almost touch the top outline of the label. The stop after 1850 is a mere speck. There are only twenty-eight and thirty teeth down the left side, and twenty-seven and thirty-one down the right side. The tops of the numerals come between the eleventh and twelfth horizontal lines from the top; the base of the 1 slants a little, so that its left side comes between the eleventh and twelfth lines from the bottom, and its right side touches the eleventh line. The 8 rests on the eleventh line; and eight lines only can be seen through its upper half, and ten through its lower half.

Second Forgery.

(Teeth = 28, 31 ? 28, 31.)

Typographed (?), on medium, very pale purple wove paper; size 22×23 mm. The S of DEUTSCH is bent over into a very distinct hook, and the C and H are separate, though they are joined together in the genuine. The tails of the said S and H, and the S of OESTR., are all so long that they very nearly touch the saw-teeth, instead of being no longer than the other letters. The stop after POSTVEREIN is only just visible. There are twenty-eight and (I think) thirty-one teeth down the

left side, and twenty-eight and thirty-one also down the right side. The tops of the numerals come between the eleventh and twelfth horizontal lines from the top, and the top of the 1 is rather sloping and ragged, instead of perfectly square. The base of the 1 comes between the eleventh and twelfth lines from the bottom, though the right-hand end of the said base touches the eleventh line. The 8 rests on the eleventh line; only seven lines can be seen through its upper half, and six through the lower half.

Third Forgery.

(*Soi-disant Reprint.*)

(*Teeth* = 29. 29. 28. 28.)

Typographed, on rather thin, reddish-purple wove paper; ungummed; size $22\frac{1}{2} \times 23$ mm. The inscriptions are the same as in the second forgery of the 1 kreuzer. There are twenty-nine teeth in each of the rows down the left side, and twenty-eight in each of the two rows down the right side. The horizontal lines are the same as in the genuine.

Fourth Forgery.

(*Teeth* = 29. 31. 26. 28.)

Lithographed, on thin, very dark purple wove paper; size $22\frac{1}{2} \times 23$ mm. The inscriptions are the same as in the first forgery of the 1 kreuzer. There are twenty-nine and thirty-one saw-teeth down the left side, and twenty-six and twenty-eight down the right side. The tops of the numerals touch the tenth line from the top, and their bases rest on the eleventh line from the bottom. Eight lines can be seen through each half of the 8.

Fifth Forgery.

(*Teeth* = 30. 32. 31. 32.)

Typographed (?), on medium, reddish-purple wove paper; size $22\frac{1}{2}$ mm. square. There is no stop after OESTR. The tail of the w of WÜRTEMBERG is 1 mm. from the left-hand end of the label. There are thirty and thirty-two teeth down the left side, and thirty-one and thirty-two down the right side. The tops of the numerals come between the fourteenth and fifteenth lines from the top; and their bases between the fifteenth and sixteenth lines from the bottom. Nine lines are visible through the upper half of the 8, and eleven through the lower half.

Sixth Forgery.

(*Teeth* = 31. 31. 30. 33.)

Lithographed (?), on fairly thick, purple wove paper; size $21\frac{3}{4} \times 22$ mm. The marks over the U of WÜRTEMBERG are like two acute accents ('), instead of two dots. There are thirty-one teeth in each row down the left side, and thirty and thirty-three down the right side. The tops of the numerals come between the twelfth and thirteenth lines from the top (the top of the 1 is ragged), and their bases rest on the sixteenth line from the bottom. Nine lines can be seen through the top half of the 8, and ten through the lower half.

Here is a table of the numbers of teeth down the two sides of the 18 kreuzer, for reference. The first two numbers, in each case, are those down the left side, and the other two, those down the right side.

G.	1 F.	2 F.	3 F.	4 F.	5 F.	6 F.
32. 32l. ...	28. 30 l. ...	28. 31 ? l. ...	29. 29 l. ...	29. 31 l. ...	30. 32 l. ...	31. 31 l.
32. 32r. ...	27. 31 r. ...	28. 31 r. ...	28. 28 r. ...	26. 28 r. ...	31. 32 r. ...	30. 33 r.

POSTMARKS.

Genuine.—As before.

First Forgery.—1.

Second Forgery.—Two lines of capital letters, without frame.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—29, with the outer circle double-lined.

Sixth Forgery.—29.

Issue of December, 1856. 1, 3, 6, 9, 18 Kreuzer.

I have no forgeries of this issue, but the reprints (which were made in September, 1864, at the same time as the official imitations of the first issue, already described) are rather common, and I thought it best to mention them. Moens says they were allowed to pay postage.

Genuine.

The stamps are all on thick, white wove paper, with a horizontal, *orange* silk thread running through it. There is only a space of $\frac{3}{4}$ mm. between the stamps on the sheet.



REPRINTS.

There is a full set of these, with *red* silk thread ; and besides these, the 6 kreuzer exists with *yellow* thread, and there are fancy varieties of the 1 kreuzer, in green, lilac, and bistre, with *deep blue*, vertical thread.

POSTMARKS.

Genuine.—29. Also the same, with the outer circle double-lined.

Reprints.—Uncancelled.

Issue of 1858. 1, 3, 6, 9, 18 Kreuzer.

Genuine.

These are the same type as the 1856 issue, but are on plain paper, without silk thread. The stamps are only 1 to $1\frac{1}{2}$ mm. apart on the sheet.

REPRINTS.

There is a full set of these, the 1 kreuzer on thin white wove, the other values on thick ditto. The stamps are $1\frac{1}{2}$ to $1\frac{3}{4}$ mm. apart on the sheet, and single specimens with little margin are difficult to distinguish from the genuine. I have an assortment of specimens of the 1 kreuzer, in various fancy colours, on *pelure*, thin, thick, and cartridge paper.

POSTMARKS.

Genuine.—As in the last issue.

Reprints.—Uncancelled.

Issue of 1863-4. 1 Kreuzer, green, perforated 10.

Issue of 1865-8. Ditto, rouletted 10.

This is the same design as the 1856 issue, but with the colour changed.

Genuine.

Engraved in *épargne*, and embossed, on medium, white wove paper. The ornaments in the corners are six-petalled florets, with each petal nicely rounded. The central peak of the M of FREIMARKE comes down to the very bottom of the letter, even trespassing a shade below the level of its two feet. The outer frame-line is much broader than the inner one; the outer one being broader than the width of the shaft of the F of FREIMARKE, while the inner one is decidedly narrower than the said shaft. The lion's crown adheres closely to his head; his features are quite recognisable; the mouth is open, and the tongue sticks out. The end of the tail curls over, and points downwards to the left, towards the bottom of the first E of the left-hand KREUZER. The left hind leg appears to be almost separate from the body. The stag's nose is sharply pointed, and there is a white projection, which is either a beard, or the tongue hanging out. The crown on the top of the helmet is very nicely done, and not at all lop-sided; the helmet is a royal one, with six vertical bars. There is no colour on it. The central background is formed by rows of thin, white, horizontal chains, on a coloured ground, each link of each chain having a large, coloured, oval centre. The forked, right-hand end of the scroll is over the right-hand limb of the bottom KREUZER.

Forged.

Lithographed, on thick, white wove paper. The ornaments in the corners are stumpy, six-pointed stars. The central peak of the M of FREIMARKE does not come down quite to the level of the bottom of the feet. The white line of the outer frame of the stamp is as thin as the inner one—very much thinner than the shaft of the F of FREIMARKE. The lion's crown does not touch his head, and the face is an absolute caricature. The end of the tail has a blunt knob, in place of the long, tapering tassel of the genuine; it points upwards, towards the middle of the Z of the left-hand KREUZER. The left hind leg is well joined to the body. The stag's nose is blunt, and there is no tongue. The crown on the helmet is badly done; the left side is unlike the right. The helmet is represented by a turnip, marked by coloured eyes, nose, and mouth. The central background is a chequer-work of alternate white and green oblongs, rather irregularly disposed; or it might be described as horizontal rows of white oblongs, on a coloured ground. In any case, it is not all like the white chain-work pattern of the genuine.

POSTMARKS.

Genuine.—29.

Forged.—Uncancelled.

COMMISSION FÜR RETOURBRIEFE.

I have several counterfeits of the black labels of various towns, bearing arms, and the inscription COMMISSION FÜR RETOURBRIEFE; but they are not worth describing, as the originals are only tickets of the Dead Letter Office.



ZULULAND.

Issue of 1888-92.

Current British Stamps, surcharged ZULULAND.

In a sheet of stamps sent to me in 1905, for examination, I found a 2d. with a forged surcharge. It is so very different from the genuine that it is hardly worth describing, but I thought I might as well include it in this book, lest any youthful collector should be imposed upon by it.

Genuine.

The surcharge is in sans-serif or block letters, not quite 3 mm. high. The whole length of the surcharge is 16 mm., but, as this is rather awkward to measure accurately, I may say that, from the **ZULULAND** left-hand edge of the first upright stroke of the first U, to the right-hand edge of the last stroke of the N, the distance is a shade under 12 mm. The impression is in *black*.

Forged.

The surcharge is in large, ordinary Roman capitals, $3\frac{1}{2}$ mm. high. The whole length of it is about $19\frac{1}{2}$ mm. The distance from the U to the N, measured as before, is $13\frac{3}{4}$ mm. The impression is in *aniline violet*.

POSTMARKS.

Genuine.—29.

Forged.—My specimen is surcharged on a stamp that had evidently done duty on a parcel; as it bears the familiar, thick, concentric circles, so commonly employed in the parcel post.

BOGUS STAMP.

I have lately come across the English $\frac{1}{2}$ d., slate-blue, of April, 1884, as here illustrated, surcharged ZULULAND in rather short, black, outlined sans-serif letters, $2\frac{1}{2}$ mm. high, and the word fully 20 mm. long. The stamp bears a British postmark, and is, of course, altogether bogus.



PLYMOUTH
W. BRENDON AND SON, LIMITED
PRINTERS



Gibbons Stamp Weekly

A popular Weekly Stamp Journal for the general collector,
and more especially for beginners and young collectors.

Weekly Contents :

THE COUNTRIES OF THE WORLD.
PORTRAITS ON STAMPS.
NEW ISSUES. WRITTEN UP TO DATE
AND FULLY ILLUSTRATED.
MISCELLANEOUS ITEMS OF NEWS
AND FACTS.
GOSSIP OF THE HOUR.
PHILATELIC SOCIETIES' REPORTS.

THE STAMP MARKET. BY AN ODD
LOT. A CHAT ON PRICES.
SPECIAL FOREIGN AND COLONIAL
CORRESPONDENCE.
ANSWERS TO CORRESPONDENTS.
PHILATELIC DIARY OF COMING
EVENTS.

PREPAID SUBSCRIPTIONS must commence with the current number, and can be for 3, 6, or 12 months at the following rates, post-free :—

	GT. BRITAIN AND COLONIES.	U.S.A. AND CANADA.	FRANCE, ITALY, OR SPAIN.	GERMANY.
3 months .	1s. 8d.	40 c.	fr. 2.00	m. 1.70
6 " .	3s. 3d.	80 c.	fr. 4.00	m. 3.25
12 " .	6s. 6d.	\$1.60	fr. 8.00	m. 6.50

In Great Britain it will be cheaper for our readers to order *G. S. W.* from their nearest Newsagent or Stationer, or from the Railway Bookstall. This will save postage, and the paper will be delivered flat, instead of folded as it would be if posted.

The Monthly Journal

Edited by MAJOR E. B. EVANS.

The *Monthly Journal* is chiefly intended for Stamp Collectors who are rather advanced. The chief features are—

- 1st.—A series of entirely Original Articles by the leading Philatelic Writers of the day on all subjects of interest to Stamp Collectors.
- 2nd.—A special and most carefully compiled list of all New Issues, Discoveries, Minor Varieties, etc.

Subscription: 2/- per Annum.

*All Subscriptions must be prepaid, and commence with the first number of a volume.
Collectors who subscribe now will receive the back numbers of the current volume.*

STANLEY GIBBONS, Ltd., 391 Strand, London, W.C.

"NEW ISSUES" AT FIFTEEN PER CENT. OVER NOMINAL VALUE.

**A Department is now in operation for the supply of
NEW ISSUES to Stamp Collectors.**

CUSTOMERS who desire to receive "New Issues" regularly are advised to apply for the allotment of one of our *boxes* in which "New Issues" are placed (according to requirements) as soon as they appear. The contents of these boxes are forwarded to *box-holders* once a month, and when the value amounts to Ten Shillings or over we pay *postage*.

This New Issue Service is conducted quite separately from the other branches of our business, and customers are kindly requested to help us in this respect by keeping any remittances, orders, correspondence, etc., relating to such service distinct from other matters.

Each month the face value of the contents of the boxes will be calculated, and **Fifteen per cent.** will be added for our commission.

Are you interested in New Issues?

If so, please send us a postcard, and we will send you full details of our scheme.

A GOOD INVESTMENT

is appreciated by everybody, and "New Issues" supplied at the small premium we mention cannot fail to prove a good investment.

TO STAMP DEALERS.

We regret that we cannot undertake to supply Dealers on these terms. Our "New Issue Service," based on such small profits, is established mainly for the convenience of Collectors, and to secure our best efforts must be confined to **Collectors only.**

Address all communications regarding "New Issues" to:—

STANLEY GIBBONS, LIMITED,

"NEW ISSUE DEPARTMENT,"

391 STRAND, LONDON, W.C.

STANLEY GIBBONS APPROVAL SHEETS

are made up of picked copies.

They are arranged in over sixty differing sheets, so that a Collector who goes through them all will have had the chance of making his selection from more than

Six Thousand different Stamps.

We keep a record of every sheet a Collector has had, so that we never send a Collector the same sheet twice.

On these sheets we allow a discount of 10 per cent. = 2s. off each 20s. May we send you a sample sheet of your favourite country?

**STANLEY GIBBONS, LIMITED,
391 STRAND, LONDON, W.C.**

STANLEY GIBBONS, LTD.

Foreign Stamp Dealers.

Grand Collection Packets.

NEW AND GREATLY REDUCED PRICES.

No. 64 contains 100 Varieties, including used and unused. Post-free, 7d.

No. 65 contains 250 Different Varieties, both used and unused Stamps, Envelopes, and Post Cards, and is well recommended as a capital start for a collector. Post-free, 2s. 1d.

No. 66, 500 Varieties, and is strongly recommended as the cheapest collection of 500 different Stamps ever offered—the Stamps could not be bought separately for three times the marvellously low price at which it is now offered. The Stamps, &c., are clean, picked specimens fit for any collection. The best 500 varieties in the trade. Post-free, 4s. 1d.

No. 67, 1000 Varieties.—This packet contains 1000 different Stamps (and no Envelopes, Bands, and Cards), and is the **cheapest packet** ever offered by S. G. Ltd., satisfaction being absolutely guaranteed. The price it is offered at is the lowest ever quoted for such a collection, embracing as it does scores of scarce varieties, provisionals, new issues, and many very fine and obsolete varieties. Price 15s., post-free and registered.

No. 68, 1500 Varieties. Each specimen is in perfect condition, and the 1500 different Stamps form a noble start for any one. A large number of really rare and valuable Stamps are contained in this collection; but it is impossible to enumerate them, as we are constantly adding New Issues and Older Stamps when we purchase such. Satisfaction is guaranteed. Price £1 15s., post-free and registered.

No. 69, 2000 Varieties. A grand packet for a dealer or collector, every stamp being different and genuine, and thus forming a choice collection in itself, or a stock to make up sheets or for exchange purposes. Price £3, post-free and registered.

No. 69a, 3000 Varieties. A very fine packet, containing many rare stamps, all arranged in order, and mounted ready to price or remove to a collection. Price £8 10s., post-free and registered.

No. 69b, 4000 Varieties. A valuable collection, all mounted on sheets in order. Real good value; being sold by us to collectors at less than the price usually charged in the trade. Price £14, post-free and registered.

The Prices for Postage are those for Great Britain only.

NOTICE TO COLLECTORS.

We are often asked to advise clients who are about to start collecting as to the most advantageous method of starting, and how to obtain the best value at the commencement.

If a client starts a collection by ordering even the cheapest stamps from our Catalogue, the cost soon runs to an appreciable amount, as our lowest unit for a single stamp is one penny, whereas it is only a fraction of that amount if he starts with the cheaper packets.

We therefore recommend beginners to start with a good **PACKET**; the larger and greater number of stamps that it contains, the better will be the value he will get for his money.

When the contents of the packet have been arranged in his album, the collector will then be able to see in which countries he is weakest, and can then with great advantage turn to the **SET LIST**, in which we quote nearly 2000 different sets of stamps, at prices from 20 per cent to 50 per cent less than our retail Catalogue prices. He can then select just those sets that will help to make a good display in his album; and eventually, when he has filled up his pet country or group in this manner, can then turn to the retail Catalogue and order any particular variety he may be short of in his collection.

Prospectuses of Stamp Albums, Catalogues, Sets and Packets.

Post-free on application to

STANLEY GIBBONS, LTD., 391 STRAND, LONDON, W.C.

The Stamp Collector's Library.

A good library of the best and most reliable Philatelic Publications is a prime necessity to the Stamp Collector who wishes to thoroughly study the Stamps he collects. The most successful collectors pride themselves upon the range of their philatelic libraries. Handbooks and other works by writers of established reputation are, in fact, indispensable to supplement the Stamp Catalogue, which at best is only a Dealer's Price List of what he has to sell.

STANLEY GIBBONS CATALOGUE. Part I, British Empire. Cloth, 2/9. Part II, Foreign Countries, 2/9.

STAMPS AND STAMP COLLECTING. By MAJOR E. B. EVANS. A glossary of terms used in Stamp Collecting. Invaluable as a reference book. Full of information as to the various kinds of paper used, methods of printing, embossing, perforating, etc. Fully illustrated. Paper cover, 2/3; cloth, 4/3.

STAMP COLLECTING AS A PASTIME. By EDWARD J. NANKIVELL. A peep behind the scenes, explaining how it is that, after nearly half a century, Stamp Collecting has never been more popular than it is to-day. Contents: The Charm of Stamp Collecting—Stamps with a History—Great Rarities—Romance of Stamp Collecting—Stamp Collecting as an Investment—What to Collect and how to Collect, etc. Cloth, 1/3.

ALBUM WEEDS. By REV. R. B. EARRÉ. Forgeries, and how to detect them. Fully illustrated. New and Revised Edition, greatly enlarged. Vol. I, cloth, 8/-; Vol. II, cloth, 8/-.

THE STAMP COLLECTOR. By W. J. HARDY and E. D. BACON. Contents: Collecting, its Origin and Development—Stamps made for Collectors—Art in Postage Stamps—Stamps with Stories—History in Postage Stamps—Famous Collections, etc. Cloth, 4/9.

REPRINTS of Postal Adhesives and their Characteristics. By E. D. BACON. A guide to the Collector to enable him to separate Reprints from originals, with a history and detailed description of all known Reprints. With 426 illustrations. Paper cover, 4/3; cloth, 5/9.

PORTUGUESE INDIA. By the late GILBERT HARRISON and LIEUT. F. H. NAPIER, R.N. A Handbook for Specialists, full of notes and explanations of all the issues. Two full-page plates. Paper cover, 4/9; cloth, 6/3.

SOUTH AUSTRALIA. By LIEUT. NAPIER and the late GORDON SMITH, M.A. A most exhaustive work on the issues of South Australia; indispensable to the Specialist and useful to the General Collector. Three full-page plates of photographic illustrations, showing the various types of surcharge on the old stamps, etc. Cloth, 9/9.

SHANGHAI. By W. B. THORNHILL. An important handbook, with eight full-page plates of photographic illustrations showing the variety of the early issues and the later surcharges, etc. Paper cover, 5/3; cloth, 7/9.

ST. VINCENT. By LIEUT. F. H. NAPIER, R.N., and E. D. BACON. Illustrated with two full-page autotype plates, one of which shows illustrations of the stamps and surcharges, and the other the various perforations found in the stamps of the colony. Paper cover, 5/3; cloth, 7/9.

BARBADOS. By E. D. BACON and LIEUT. F. H. NAPIER, R.N. Illustrated with three autotypes of stamps, specially showing all the varieties on the 1d. on half of 5/-, three facsimile reproductions of the Star watermarks, and a list of the number of stamps of each value printed by Messrs. Perkins Bacon & Co. and Messrs. De La Rue & Co. Paper cover, 7/9; cloth, 10/9.

GRENADE. By E. D. BACON and LIEUT. F. H. NAPIER, R.N. An exhaustive history of the stamps of this colony with their many intricate and minor varieties; to which is prefixed an account of the perforation of the Perkins Bacon printed stamps of the British Colonies. Illustrated with nine full-page autotype plates. Paper cover, 7/9; cloth, 9/9.

SICILY. By DR. EMILIO DIENA, translated by MAJOR EVANS. A complete history of the exceptionally interesting series of stamps of this country, with a brief history of Sicily, a biography of the celebrated artist by whom the fine portrait of King "Bomba" was engraved, a full account of the circumstances under which the stamps were issued, of the difficulties in the production of the plates, of the various essays and proposals for subsequent issues, and a description of the postmarks and obliterations. Illustrated with twenty full-page autotype plates, showing seven complete or reconstructed sheets, varieties of retouches, etc., and various illustrations in the text. Paper cover, 21/6; half morocco, 30/9.

STANLEY GIBBONS, Ltd., 391 Strand, London, W.C.

"THE STAMP KING." A PHILATELIC NOVEL.

By MESSRS. BEAUREGARD & GORSSE.

Translated from the French by EDITH C. PHILLIPS.

The story commences at the New York Philatelic Club, and traces out in a most amusing manner the struggles of the two leading members to secure the rarest stamp in the world. The chase leads these collectors to London, Paris, and Naples, and ends, after many curious adventures, in New York.

Half bound in Art Buckram, cloth sides, gilt lettering, plain edges, 200 pages, 80 fine Illustrations.

Post-free, 6/4; abroad, 6/8.

THE FOLLOWING PUBLICATIONS OF

The Royal Philatelic Society, London, CAN NOW BE SUPPLIED.

"AFRICA," PART I. The Postage Stamps, Envelopes, Wrappers, Post Cards, and Telegraph Stamps of the British Colonies, Possessions, and Protectorates in AFRICA.

This part comprises *British Bechuanaland, British East Africa, British South Africa* (including *British Central Africa*), and the *Cape of Good Hope*. The Illustrations include those of the Stamps described, and also Eight Sheets of Photo-mezzotypes of the Envelopes, Wrappers, and Post Cards. This Work, already out of print, is now rare.

S. G., Ltd., have a limited supply. Price 50/-; post-free 50/3; abroad, 50/4.

"AFRICA," PART II. Comprising Gambia, Gold Coast, Griqualand East, Griqualand West, Lagos, Madagascar, Matabeleland, Mauritius, and Natal.

With Illustrations of the Stamps described, Thirteen Sheets of Photo-mezzotype Illustrations, and One Sheet of Coloured Autotype Illustrations.

247 pages. Price 16/-; post-free, 16/4; abroad, 16/8.

"AFRICA," PART III. Comprising New Republic, Northern Nigeria, Oil Rivers and Niger Coast Protectorate, Orange River Colony with Orange Free State, St. Helena, Seychelles, Sierra Leone, Southern Nigeria, Stellaland, Swaziland, the Transvaal with South African Republic, Uganda, Zanzibar, and Zululand.

As may be seen from this list, the work is one of the most important that the Society has issued.

The work is edited by *Mr. E. D. Bacon*, and his collaborators were *Messrs. W. D. Beckton, C. J. Daun, T. W. Hall, A. de Reuterskiöld, and R. B. Yardley*.

The full-sized plates are thirty in number, and some hundreds of Illustrations are dispersed throughout the text.

The entire edition of the work consists of 750 copies; of these about 300 were wanted for members of the Society and for other purposes, so that only about 450 remained for sale.

450 pages. Price 40/-; post-free in Great Britain, 40/6.

It will be advisable to order early, as similar publications by the Society have soon been at a premium. We might mention that *West Indies* has sold at 80/- and *North American Colonies* at 110/-, and no copies of either are now on sale anywhere.

"INDIA & CEYLON." The Postage Stamps, Envelopes, Wrappers, Post Cards, & Telegraph Stamps of BRITISH INDIA & CEYLON.

With Twenty-four Sheets of Autotype Illustrations.

Price 25/-; post-free, 25/4; abroad, 25/6.

A History of the Adhesive Stamps of the BRITISH ISLES

AVAILABLE FOR POSTAL AND TELEGRAPH PURPOSES.

By HASTINGS E. WRIGHT AND A. B. CREEKE, JUN.

With Twelve Plates of Photo-mezzotype Illustrations and Twenty-six Plates of Diagrams.

This work is the most complete History of the Stamps of our own Country which has ever appeared, and consists of about 290 pages, *Imperial 8vo*. The text contains numerous Illustrations of Watermarks, Marginal Inscriptions, etc., in facsimile, in addition to the Plates of Illustrations mentioned above.

Price post-free, 24/6; abroad, 25/-

A Supplement to the British Isles (With a Plate of Ten Illustrations).

By A. B. CREEKE, JUN.

Price 2/6; post-free, 2/7.

Stanley Gibbons, Ltd., 391 Strand, London, w.c.

STANDARD ALBUMS

For Stamp Collectors.

IMPROVED STAMP ALBUMS.

		s.	d.
No. 0	. . . post-free	1	3
" 2	. . . "	3	11
" 3	. . . "	5	6
" 4	. . . "	8	0

STRAND STAMP ALBUMS.

No. 14	. . . post-free	2	11
" 15	. . . "	5	5
" 16	. . . "	9	0

CENTURY ALBUM.

No. 21	. . . post-free	13	4
" 22	. . . "	26	0

BRITISH AFRICA.

No. 25	. . . post-free	10	7
" 26	. . . "	21	8

THE IMPERIAL ALBUMS.

Great Britain and Colonies.

No. 5	. . . post-free	10	9
" 7	. . . "	15	9
" 8	. . . "	26	0
" 9	. . . "	51	0

Europe and her Colonies.

No. 65	. . . post-free	12	9
" 67	. . . "	18	3
" 68	. . . "	28	6
" 69	. . . "	51	0

Foreign Countries.

No. 95	. . . post-free	10	9
" 97	. . . "	15	9
" 98	. . . "	23	3
" 99	. . . "	45	9

"LOCAL"

POSTAGE STAMP ALBUM.

		s.	d.
No. 75	. . . post-free	11	1
" 78	. . . "	23	2

ENVELOPES, &c., ALBUM.

No. 85	. . . post-free	11	1
" 88	. . . "	23	3

BLANK ALBUM.

No. 31	. . . post-free	8	0
" 32	. . . "	11	3

THE KING'S OWN.

K. O. 1	. . . post-free	8	0
K. O. 2	. . . "	21	8

BLANK ALBUMS,

With Movable Leaves, for Advanced Collectors.

ORIEL ALBUM.

Post-free	. . .	30	7
-----------	-------	----	---

PHILATELIC.

A	. . . post-free	31	0
B	. . . "	51	0
C	. . . "	101	0
D	. . . "	51	0
E	. . . "	25	9

The "G. H.-S."

Post-free	. . .	41	0
-----------	-------	----	---

Full details and illustrations of the above Albums will be found in our new 60-page Prospectus of Publications, which will be sent post-free on demand to any address.

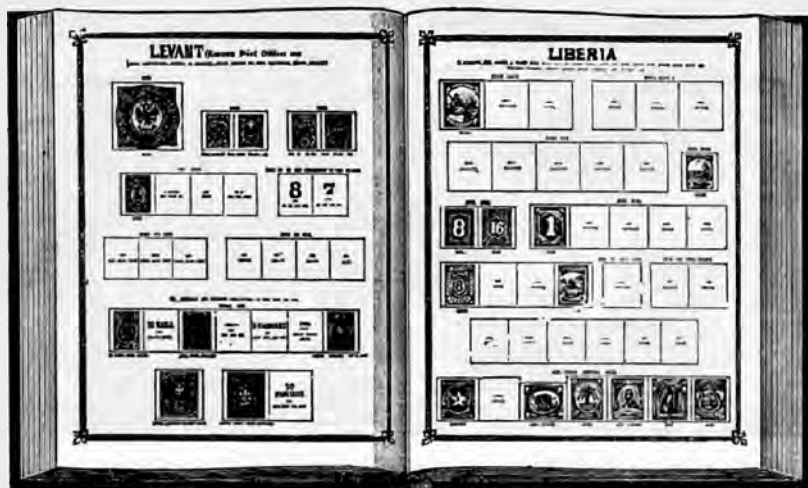
The prices for postage are those for Great Britain only.

STANLEY GIBBONS, Ltd., 391, STRAND, LONDON, W.C.

THE IDEAL ALBUM.

**200 POSTAGE STAMPS, all different,
presented free with each Ideal Album.**

On the inside of the front cover there is a permanent linen pocket for duplicates, and in this pocket the above packet of Stamps will be placed in the first 4000 Ideal Albums.



600 pages. Size—9½×11½ inches. 5,200 Illustrations.

A New and Thoroughly Up-to-Date Album.

For some years past we have had a great demand for a simple Album, fully illustrated, with a square for each Stamp, and omitting all minor varieties, and we trust that collectors and the trade will be pleased with this our latest production.

It is essential that an Album of this description should be in one volume, and in order to make this possible we have had to print it upon both sides of the paper and to rigidly cut down varieties.

With the aim before us of producing a book to suit the great bulk of *general* collectors, we have, after much consideration, decided to limit **THE IDEAL ALBUM** to the *Postage Stamps of the World*, and to omit all such varieties as Postal Fiscals, Official or Service Stamps, Postage Due or Unpaid Letter Stamps, etc. etc.

This Album is *arranged strictly alphabetically*—thus Vathy will be found under the V's and not in French Consular Offices, Aitutaki under the A's and not after New Zealand, etc. etc.

IDEAL I.—*On extra stout paper, strongly bound in cloth, artistically designed cover in assorted colours, sprinkled edges, gold lettered on back, 600 pages.*

Price, post-free, U.K., 10/7 ; abroad, extra.

IDEAL II.—*As last, but INTERLEAVED to prevent any chance of Stamps rubbing, and in superior and stronger binding.*

Price, post-free, U.K., 15/10 ; abroad, extra.

IDEAL III.—*Sumptuously bound in half-morocco, gilt edges and lettering, and INTERLEAVED as Ideal II.*

Price, post-free, U.K., 25/9 ; abroad, extra.

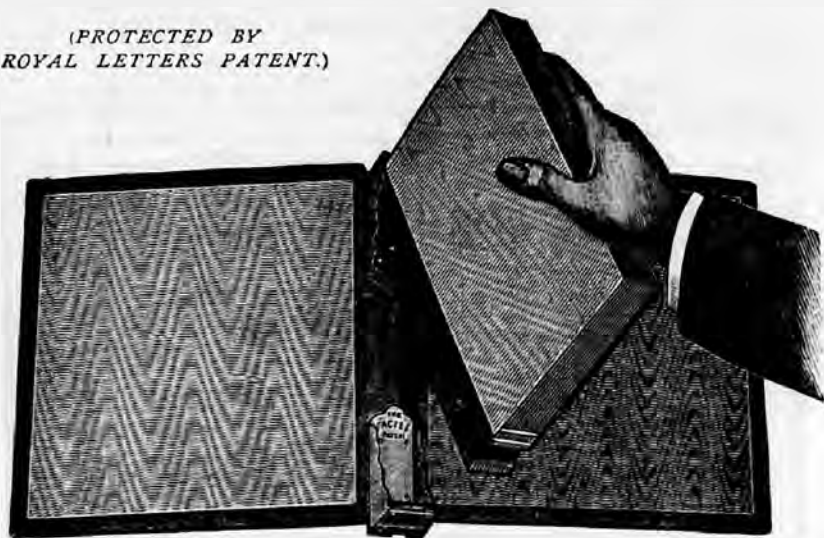
IDEAL Nos. I. and II. can be supplied bound in blue, green, or red.

IDEAL No. III., bound in half red or green morocco only.

STANLEY GIBBONS, Ltd., 391 Strand, London, W.C.

THE "FACILE" Postage Stamp Albums

(PROTECTED BY
ROYAL LETTERS PATENT.)



A—SHOWING LEAVES RELEASED.

THESE Albums present externally the same appearance as our well-known

"ORIEL" and "PHILATELIC" BLANK ALBUMS

and are identical in all respects except as regards the method of holding the detachable leaves, which is now a vast improvement upon the old system.

The leaves instead of being threaded upon pegs have a groove cut across each end of the linen joint (see A), and, together with a protecting cover, are held in position by means of two "V"-shaped projections, the whole being securely fastened by an ingenious spring.

When it is desired to remove the leaves it is only necessary to release the spring, when the "V"-shaped projections open automatically, and the contents can be removed with one hand. A great feature of this improvement is that a single leaf can be inserted or detached without disturbing the contents of the Album. Collectors already using the "ORIEL" and "PHILATELIC" can conveniently continue with the "FACILE."

Leading Features of the "FACILE."

1. It is undoubtedly the "acme" of loose-leaf albums.
2. Changing position of, or adding to the number of the leaves can be effected instantly and without disturbing contents of Album.
3. The binding of cover being rigid, all possibility of friction between the leaves is prevented.
4. The patent binder has no loose or detachable parts, and therefore cannot get out of order.
5. The action of the patent binder is automatic, and can be perfectly understood the moment it is seen.

(CONTINUED ON NEXT PAGE.)

Stanley Gibbons, Ltd., 391 Strand, London, W.C.

The "FACILE" Postage Stamp Albums—continued.



B—SHOWING LEAVES SECURED.

At present we are applying this improvement to the following, supplies of which are now ready :—

THE "FACILE" ORIEL ALBUM.

Containing fifty detachable leaves (10 in. \times 10 $\frac{1}{4}$ in.), of the best handmade paper, overprinted with quadrillé network, faced with Japanese tissue paper, and bound in half-red morocco with cloth sides, finished in gold.

Each Album is contained in a cloth drop-in case lined with lambswool.

Price 30s.; post-free in U.K. 30s. 6d.

THE "FACILE" PHILATELIC ALBUMS.

Each containing 100 leaves of a very fine quality white card paper, overprinted with quadrillé network, and strongly bound in half-morocco, gilt ornaments and lettering, and packed in a box.

A—Size, 12 $\frac{1}{2}$ in. \times 10 $\frac{1}{4}$ in. Price 30s.; post-free U.K. 30s. 9d.

B „ 11 „ \times 9 $\frac{1}{4}$ „ „ 25s.; „ „ 25s. 7d.

The same improvement is being applied to the "G.H.S." Albums, and a supply of these will be ready shortly. Prices will be announced later.

STANLEY GIBBONS, LIMITED,
391 STRAND, LONDON, W.C.

STANDARD HELPS FOR STAMP COLLECTORS.

THE "IDEAL" PERFORATION GAUGE.

Can be carried in the pocket, and stamps measured without removing them from the album. *Price 7d., post-free.*

GUMMED STAMP MOUNTS.

The "S. G." Stamp Mounts, in tin boxes, per 1000, *7d. post-free.*

Better quality, in three sizes, per 1000. *1/- post-free.*

TWEEZERS for Handling and Sorting Stamps.

No. 1.—Blunt ends, post-free, 2/7.

No. 2.—Round ends, post-free, 2/1.

No. 3.—Pointed ends (in use in our offices, and highly recommended), post-free, 2/1.

"MY DUPLICATES."

A small but handy pocket book, with slips to contain duplicates or new purchases. Very useful. *Post-free 1/1.*

A larger POCKET COLLECTING BOOK,

with large pocket at back and patent fastening on flap. *Post-free, 2/7.*

POCKET MAGNIFYING GLASSES.



AFTER examining some scores of different sorts, we have been able to get one combining the greatest power with the largest field obtainable for pocket use. These glasses are mounted in handsome vulcanite frames, and are very compact. There are two lenses in each, which may be

used singly, or if a very strong power is desired, may be combined.

Price 7/6; post-free, 7/7; abroad, 8/4.

NEW STAMP MAGNIFYING GLASS.

WE have pleasure in bringing to the notice of our readers the new Magnifying Glass shown in the illustrations. It is specially useful for the examination of stamps, to find out the plate-numbers and for the detection of forgeries in conjunction with the new edition of *Album Weeds*. It is used by placing the flat side in contact with the stamp to be examined.

Price of the Magnifying Glass, 5/-; post-free in Great Britain, 5/1.



STANLEY GIBBONS, Ltd., 391 STRAND, LONDON, W.C.

COLLECTING BY CATALOGUE.

The shrewdest and most eminent collectors collect by Catalogue. They may have their own ideas on minor varieties, and other minor points, but —————

GIBBONS' CATALOGUE

is for all the basis of the best collecting of the day, for the very good reason that it is the mature work of the most eminent philatelists of our time, and it is subjected to their continual criticism and revision. So indispensable has the Catalogue become to all that it has been styled —————

The "Philatelists' Bible."

Country after country has been revised and rewritten in the light of the latest researches, in fact no trouble or expense is ever spared in the unceasing endeavour to make and keep —————

GIBBONS' CATALOGUE

well abreast of the times as the one indisputable and acceptable authority for the advanced collector and specialist. The method adopted by the publishers of pricing only what they have in stock has made the Catalogue the best and most reliable —————

Guide to Market Values.

Part I. BRITISH COLONIES. Price 2/6, pcst-free, 2/9.
Part II. FOREIGN COUNTRIES. Price 2/6, post-free 2/9.

Stanley Gibbons, Ltd., 391 Strand, London, W.C.

Transparent Envelopes.

**MADE OF BEST TOUGH WHITE PAPER,
STRONGLY GUMMED ON FLAP AND AT THE JOINTS.**

Invaluable to the Collector for keeping Duplicates, and to the Dealer for use in sending Selections on Approval as well as for use in his own Stock.

SUPPLIED IN FOUR SIZES:

	INCHES.	PER 100	PER 1000.	Postage extra for Great Britain—
A.	2½ by 1½ . .	5d. .	3/6 . .	A, 1d. per 100; 3d. per 1000.
B.	3½ „ 2½ . .	6d. .	4/6 . .	B, 1d. „ 3d. „
C.	4½ „ 3½ . .	8d. .	5/9 . .	C, 1½d. „ 5d. „
D.	6½ „ 5 . .	1/2 .	10/- . .	D, 2½d. „ 7d. „

Abroad by Parcel Post or Express at actual cost.

WATERMARK DETECTOR.



MANY Collectors experience great difficulty in detecting the Watermarks in some Stamps, such as Barbados Stars, United States, 1904 issues, etc. etc. We have therefore put into stock a small contrivance for holding Benzine, which does not affect either the colour or the gum on a Stamp, and reveals the watermark instantly. This is a most useful little Article and is in constant use in our offices every day of the year.

Price 1/-; post-free in Great Britain, 1/2.

**STANLEY GIBBONS, LIMITED,
391 STRAND, LONDON, W.C.**

TERMS FOR Examination of Stamps

OWING to the great number of forgeries being offered for sale by unscrupulous persons, a great portion of our time is taken up with the expert examination of surcharges, cancellations, perforations, added margins and corners, and the scores of other tricks that are resorted to by the faking fraternity.

As this examination can be done only by experts, whose time is valuable, we have found it necessary to increase our charges, which in future will be as follows :—

ONE SHILLING PER STAMP.

Postage and Registration extra.

In exceptional cases where special knowledge is necessary, e.g. examination of U.S. grilles or Italian postmarks, additional time will be required to allow of such stamps being sent to the recognized experts abroad.

The stamps should be sent lightly fastened on sheets, with sufficient space above each stamp for the insertion of the desired information. The following abbreviations are used in giving an opinion :—

- "B." = Bogus, *i.e.* never existed.
- "F." = Forged.
- "G." = Genuine.
- "G.F." = Stamp Genuine, surcharge Forged.
- "R." = Reprint.
- "W." = Watermarks.

STANLEY GIBBONS, LIMITED,
391 STRAND, LONDON, W.C.

Glendining & Co., Ltd.,

7, ARGYLL STREET, REGENT STREET,

LONDON, W.

(Adjoining Oxford Circus Railway Station.)



Auctioneers

OF

PHILATELIC,
NUMISMATIC

AND

Fine Art Property.



Postage Stamp Auction Catalogues may be had
on application.

Sharp Sales every alternate **THURSDAY**
and **FRIDAY**.

SMALL OR LARGE COLLECTIONS
Promptly Catalogued and arranged for Sale.
Value advanced pending realization if desired.
All Accounts settled within ten days of Sale.

WEEKLY SALES of

Coins, Medals, Antique China, English and Oriental Works of
Art, Jewellery, Silver Plate, Engravings, Coloured Prints,
Ivories, Bronzes, Antiquities, etc. etc.

Valuations for Probate. Experienced Valuers sent to all parts of the Country.

**GLENDINING & CO., Ltd., Auctioneers, 7, Argyll St., Regent St.,
LONDON, W.**