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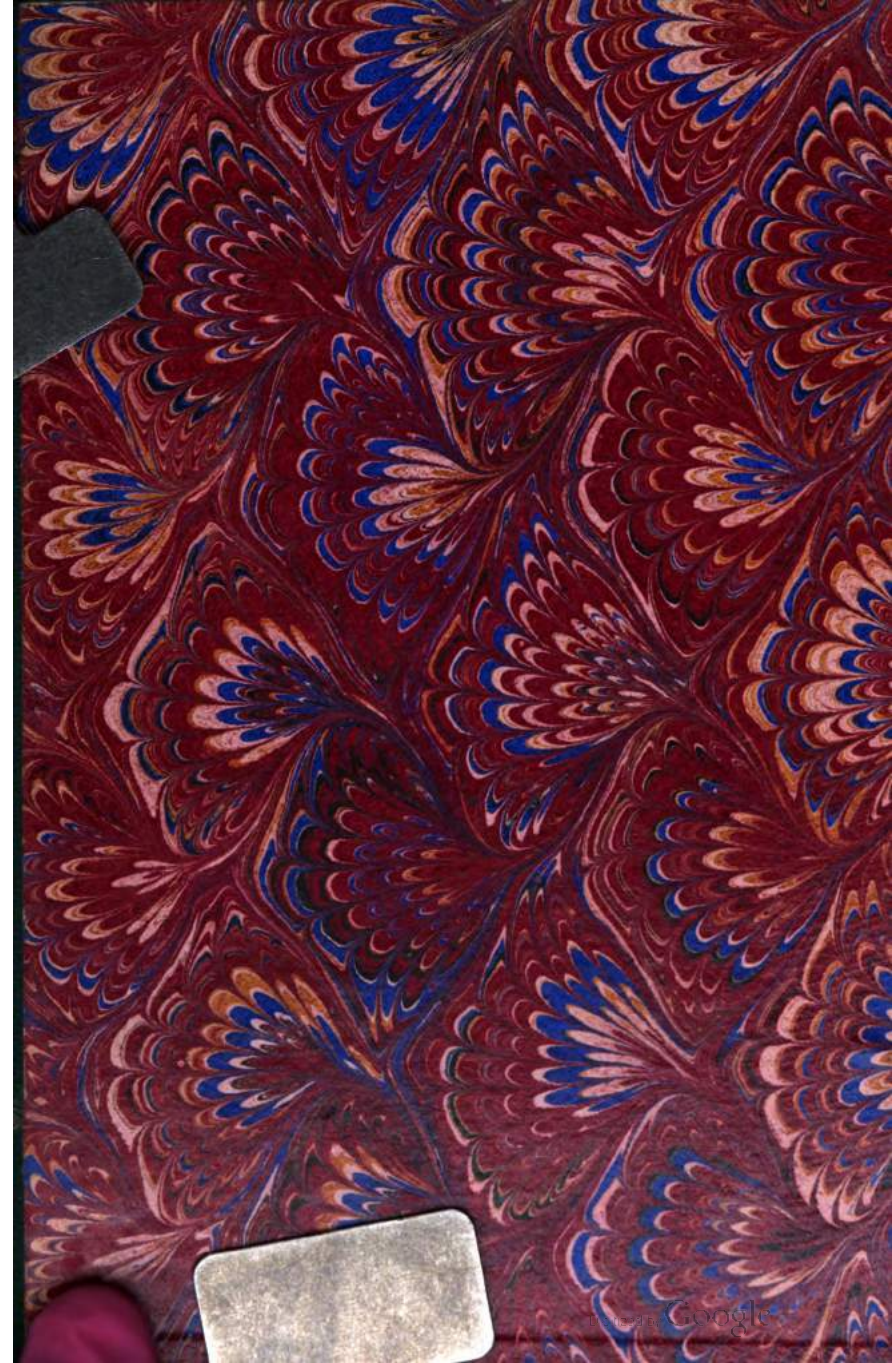
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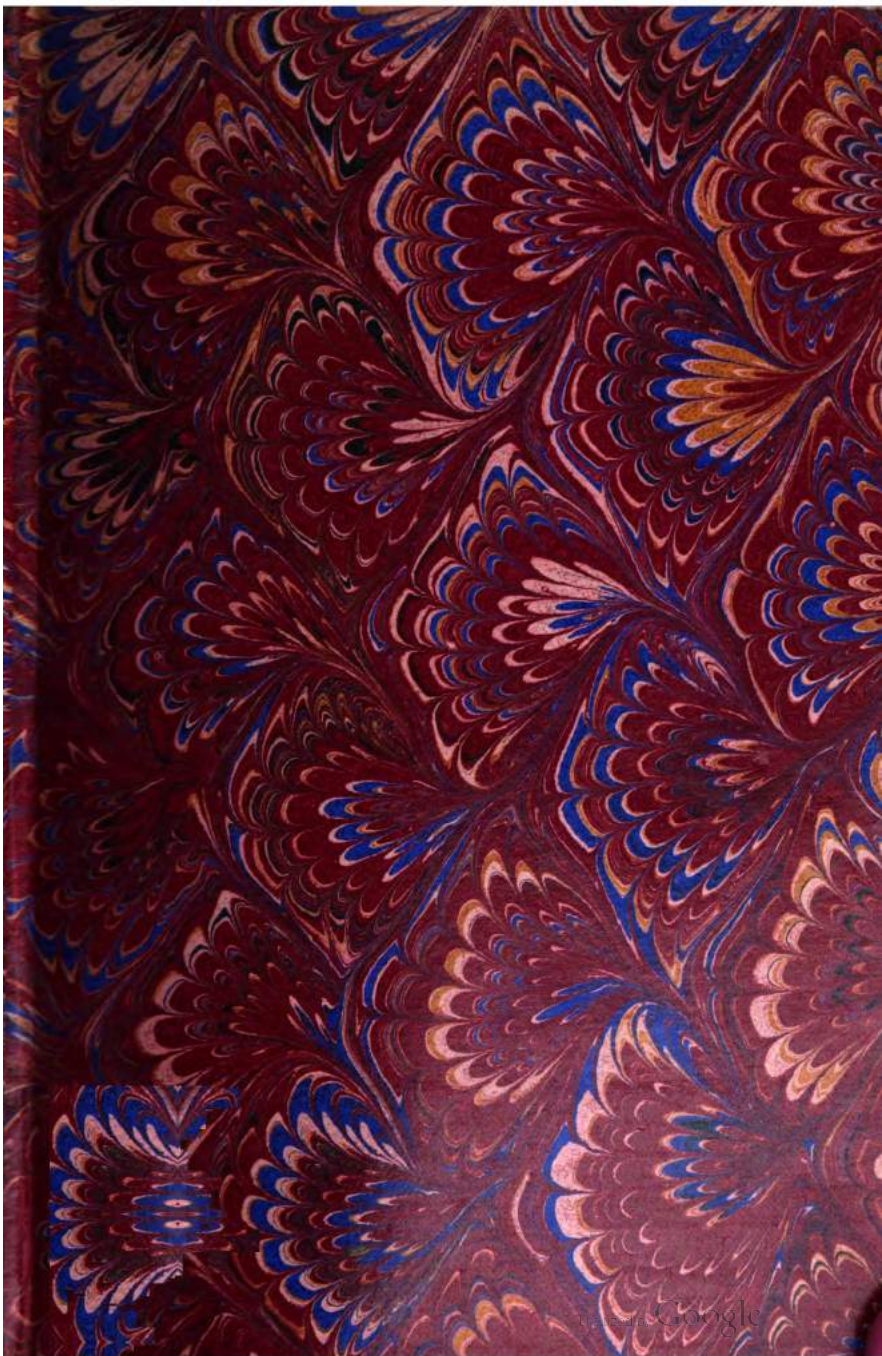
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ALBUM WEEDS  
OR  
HOW TO DETECT FORGED STAMPS







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# ALBUM WEEDS;

OR,

## HOW TO DETECT FORGED STAMPS.

BY THE

*REV. R. B. EARÉE.*



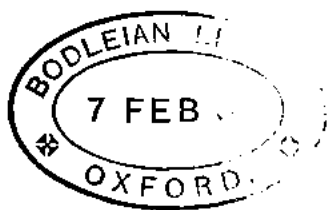
*LONDON:*

STANLEY, GIBBONS, AND CO.,

*Philatelic Publishers,*

8, GOWER STREET, W.C.

175 J



## INTRODUCTION.

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THE only guide to the detection of forged stamps with which I am acquainted is that by Messrs. Lewes and Pemberton, published in 1863. This work, a *brochure* of thirty-six pages, is, of course, now out of date, owing to the enormous number of counterfeits which have been issued since it appeared; and I venture to offer my book to the philatelic public as a description of the majority of the forgeries existing up to the end of 1881. It was originally intended to be little more than a reprint of the "Spud Papers," from the *Philatelist*; the proprietors of that magazine, Messrs. Stafford Smith and Co., having kindly given me permission to make use of Mr. Atlee's articles, as well as of those of which I was myself the author. But I found that I should have to go more thoroughly to work if I intended to make my book really useful; I have therefore only occasionally made use of the "Spud Papers," and, in doing so, I have invariably re-written the description of those stamps chronicled by Mr. Atlee. Some of the articles in this work have already appeared in the pages of the *Bazaar*; they are reproduced here by permission of the manager, who kindly placed at my disposal, for the purposes of this work, all that I had written in the *Bazaar* on the subject of forged stamps.

I have also to express my sincere thanks to all those who, during the two years in which I have been engaged in writing my book, have kindly supplied me with rare stamps, forgeries, and information. It would be impossible for me to enumerate



all those who have thus helped me from time to time, but my best thanks are due to Messrs. Philbrick, Westoby, Botteley, Evans, &c. ; to Mons. Fouré, of Berlin ; and to all the principal dealers of England, my own publishers included.

I have always, when possible, avoided attempting to describe any forgery from comparison merely with a single genuine specimen, lest I should mislead my readers ; and, through the kindness of some of the above-named gentlemen, I have been enabled to compare numbers of specimens of the rarest stamps, which are seldom found, except as forgeries, in ordinary collections.

Within the last few years, owing to the invention of new methods of transferring, engraving, printing, and copying designs, the forgeries have been very much better than the coarse lithographic imitations of fifteen years ago. Of these I may instance the 2 *reales* of Spain, of the 1851 and 1862 issues, and the 2 *neu-groschen* of the second issue of Saxony. Forgeries such as these require long experience on the part of the collector, before he can feel sure of detecting them at once ; and this book is intended to supply the lack of experience of our younger amateurs, so that they may easily find and remove the worthless weeds which spoil their collections.

My plan has been sufficiently simple in conception. It is to describe the genuine and forged in such a manner as to enable the amateur to decide for himself, from any single specimen in his possession, whether it is good or bad. This has naturally made my descriptions rather verbose occasionally, but this could not be avoided without sacrificing clearness to conciseness.

During the compilation of this book some advanced collectors have occasionally suggested to me that an elaborate work on forgeries would be rather a mistake, as the forgers would naturally, by means of such a book, be enabled to correct the errors in their productions. It must, however, be remembered that all the many thousands of forgeries here described actually exist, and that they are bought, and sold, and mounted in collections every day ; so that, though it may possibly assist the

forgers in the *future*, a description of their existing productions is necessary for the *present*.

It will be noticed that I have only occasionally described the reprints of genuine stamps. When any have come particularly under my notice I have chronicled them, but not otherwise. The fact is that a book on reprints would be almost as large as this present volume; so that, with the occasional exceptions above noted, I have confined myself to forgeries. The so-called "reprints" of the surcharged Transvaal, and of the earliest United States stamps are simply *forgeries*, and I have chronicled them as such. One or two sets of forgeries known to me I have perforce been obliged to omit, owing to the impossibility of obtaining all the different types of the genuine—notably the ORTS-POST and POSTE LOCALE stamps of the Swiss Cantons; otherwise this work contains notes upon almost all the forgeries with which I am acquainted.

As this book is intended for young collectors, I have avoided using technicalities as much as possible. It was my original intention to preface it by a description of the various styles of engraving, perforation, &c.; but, as it has already grown so far beyond the size to which I meant to limit it, I must, with the exception of the few short notes appended below, leave these matters to a future edition, if such should be required.

As, however, some misconception appears to exist concerning the manner of reckoning perforations, I ought to say that the dents in a stamp are not *all* counted, but simply as many as are found in the space of two centimètres. It will readily be understood that, if all the holes in a stamp were counted, a large and a small stamp perforated by the very same machine would give a different number; but, as the system called the "two centimètre gauge" only takes into account as many holes as exist in the space of two centimètres, it matters not whether the stamps be large or small; for, supposing them to be perforated by the same machine, they will give the same number of dents, irrespective of the size of the stamps themselves.

Concerning the various methods of printing, I have denominated "*taille-douce*" all those stamps in which the lines of the design have been cut into the material used, whether copper, steel, or stone. In "*épargne*" I have included all those stamps in which the lines of the design are caused to stand out from the material used, whether steel, wood, or an electrotpe *cliché*. The stamps which I have called "*lithographed*" are those in which the design has been simply transferred and fixed on the surface of a flat, unengraved lithographic stone. As a rule, these three principal methods of printing are very easily distinguished from each other. The lines in a *taille-douce* design stand out from the paper in thick ink, in relief; in an *épargne* engraving the lines appear to be more or less sunk into the paper, after the manner of ordinary type; and, in a *lithographed* design, the lines are neither raised nor sunk, but appear perfectly flat; the paper being generally rather shiny, owing to the sliding action of the lithographic press.

As regards paper, the only varieties with which the philatelist has generally to deal are *laid* and *wove*. I suppose it is scarcely necessary to say that laid paper is that which, when held up to the light, shows transparent parallel lines running down it, as in our ordinary "cream laid" note paper; whilst wove paper is that used for our books and newspapers, having no lines or marks upon it.

Watermarks in the paper used to be formed by pieces of wire or metal, technically called "bits," which were either fastened upon, or woven into, the wire gauze on which the pulp was formed into paper. Lately, however, the use of these "bits" has been somewhat less frequent, owing to the invention of the "dandy-roll," a roller with the desired watermark in relief upon its face, many times repeated, which impresses the said watermark upon the paper before it has acquired its full consistence. In either case the result is the same; *i.e.*, to leave a portion of the paper thinner than the rest, which thus shows the design as a transparency.

The above short notes will, I trust, explain the few technicalities which I have used. As regards errors and inaccuracies, I shall be glad to have these pointed out to me by any reader who will take the trouble; as I am fully aware that it is more than probable that many such have crept in, owing to want of sufficient information on my part. I shall also be thankful for specimens of any forgeries which are not described in the following pages, and for that purpose I append my address.

R. B. EARÉE.

JERUSALEMERSTRASSE, 44-45, BERLIN.

*January, 1882.*

**ERRATUM.**

**Page 12, line 3 from bottom, strike out "machine-perforated 144."**

# ALBUM WEEDS.

## ANGOLA.

1870. 5, 10, 20, 25, 50, 100 Reïs.



I have not seen a complete set of the forgeries of these stamps; but the description given below will enable collectors to decide upon any in their possession. All the stamps of the Portuguese Colonies of this type have been very extensively forged, and appear to have been pretty well patronised by a too-confiding public.

### *Genuine.*

Engraved in *épargne*; machine-perforated 13. 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 on the various arches, beginning with the right-hand arch, are 9, 10, 5, 10, 9. The cross on the top of the crown is not so wide as the "orb," or ball on which it rests. There are 121 oval white dots round the central circle, and they are almost perfectly uniform all the way round. The framework, down the two sides, is formed of two lines, a very thick outer one and a very thin inner one, placed close together. The thick line above 100 REÏS cuts into the thick outer line of the border, as well as into the thin inner one, on both sides.

### *Forged.*

Lithographed; pin-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. The cross on the top of the crown is wider than the "orb," or ball on which it 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 framework, down

the sides, is composed of two lines, as in the genuine; but both lines are of the same thickness, and they are much too far apart. The thick line above 100 REIS 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, and the perforation is better than usual, though not clean-cut.

*Postmarks, etc.*

I have never yet seen the genuine stamps postmarked; but these forgeries bear a cancellation rather like one of those used for our own newspapers, consisting of a sort of oblong (which is blank in these forgeries), formed by three straight lines on each side of the oblong, and two curved lines at each end of it. The forgeries are not gummed; but the genuine may occasionally be met with in the same state; I cannot tell the reason for this.

## ANTIGUA.

1862-73. One Penny.



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

*Genuine.*

Engraved in *taille-douce*; machine perforated 14 to 15½, compound; on pinkish-white paper; watermark, star. The groundwork, behind the head, is composed of strips of two 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.*

Pin-perforated 13; lithographed on yellowish paper; no watermark. The beautiful engine-turning on 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 on 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 front of the face.

#### Sixpence.

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

#### *Genuine.*

Engraved in *taille-douce*, either machine-perforated 14 to 15½, compound, with star watermark; or machine-perforated 12½, with watermark crown and cc. The die is exactly similar to that of the penny, value only excepted; and therefore the tests for the genuine penny will hold good for the genuine sixpence.

#### *Forged.*

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

#### *Postmarks, etc.*

All the originals of this colony, as far as I am aware, have a postmark consisting of lines forming an oval, with a numeral, or letter and numeral, in the centre. The forgeries are cancelled with a rectangle of dots, somewhat larger than the stamps.

## ANTIOQUIA.

1869. 2½, 5, 10, 20 Centavos.

These stamps are lithographs; but they are very fairly done, and will bear a pretty close inspection. The forgeries have a



woolly, misty look, which condemns them at once ; though I should fancy that specimens of the latter adorn a good many of the albums of our school-boy friends.

*Genuine.*

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

Now for each value separately.

2½ c. *Genuine.*



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

5 c. *Genuine.*



There is a stop after each of the letters **E.** and **B.** 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. U. DE COLOMBIA," and there is a sort of guiding line running almost all round the tops of these letters. The roses in the top corners have large shaded spots in their centres.

*Forged.*

The following description holds good for all the forged values. Lithographed, on thick wove paper. There is no indication of a tail to the q of name, which thus appears to be ANTIOQUA. The bird above the shield appears to be an eagle. Its ruff of feathers is conspicuous by its absence.

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 s of ES is absurdly slanted away from the E. The inner outline of the band containing the name is bulged very much towards the centre, at the top, at the bottom, and in the middle of each side, so much so that any one looking at the stamp would notice it immediately. The c of COLOMBIA comes just under the second R of CORREOS.

5 c. *Forged.*

There is no stop after the letters E and S of E. S. DE ANTIOQUIA. 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.*

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. *Forged.*

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

*Postmarks.*

None of my copies are cancelled with any thing but a word, or letter, written in pen and ink, so I cannot say what is the regular hand-stamp used for this purpose. All the forgeries just described are cancelled with a square of small dots.

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

## ARGENTINE.

## 1858. 5, 10, 15 Centavos.

I have never seen a forgery of this issue as yet ; but I would remind my readers that the 10 c. and 15 c. of this set were never issued to the public. They are distinguished from the next issue by having the key-pattern border very much smaller, having six pieces at top and bottom, and the lowest value has the 5 very large ; whereas the stamps of the next issue have a larger border, containing four pieces at top and bottom in the same space as the six of the first issue ; and the figures of value on each of the set are a good deal smaller than the 5 of the early issue.

## 1861. 5, 10, 15 Centavos.



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

*Genuine.*

Lithographed on white wove paper ; unperforated. In each corner is a little upright oblong, by way of ornament. The key-pattern down the right side looks the same way as that down the left side ; but it has a long piece sticking out at the bottom, which is not visible on the left side. The first letter of the word CONFEDERACION is much nearer the left border of the stamp than the last letter of the word ARGENTINA is to the right ; in fact, there is almost room for another letter to be added on the right side. There are two lines under the last two letters of CONFEDERACION. They are very distinct in

all my copies; but I notice that Mr. Atlee, in his paper on these stamps, says that the two lines are not always to be made out. The oval seems to be a shade more rounded on the right side than on the left; and it touches the border on both sides. There are ten horizontal lines of shading in the upper half of the oval, which can be easily counted, though there appears to be an eleventh line which has run into the upper outline of the oval, and so cannot be distinguished. The sun's face is a little like the Tichborne claimant. It has a pointed chin; the mouth is slightly oblique, inclining downwards to the right; the hair is parted on one side, though this cannot always be seen; and the whole face is exactly above the centre of the oval. The cap of liberty extends from the very bottom of the shaded half of the oval, right up to the blotched line at the top of the oval, of which I spoke; and though not very well drawn, it is sufficiently so to enable one to see what it is intended for. The **ARG** of name is quite twice as far from the top of the stamp as the **CEN** of value is from the bottom. The rays of the sun are composed of dots, except just at their outer ends, where they merge into lines, as though the dots had run into each other. The pole upon which the cap of liberty is placed is solid in all my copies; i.e., it is a thick line of colour, and not merely outlined. The 5 c. has a stop after the figure, and sometimes two. The other values have no stop; and in none of them is there any stop after **ARGENTINA**.

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

*Forged. First Set.*

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

*Forged. Second Set.*

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

*5 Centavos, Forged.* The little upright oblongs in each corner are represented in this value by shapeless blotches. The top and bottom key-patterns are joined to the one on the right-hand side. The

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

10 *Centavos, Forged*. This is a better forgery in most respects ; but the top lettering is badly done, or else I should have called it dangerous. The top and bottom ornaments on the left side are squares ; the one to the right at the top is a transverse oblong ; and that at the bottom is like the genuine. The top lettering is equidistant from both borders, but it is not drawn to a true curve like the genuine. The letters **RG** of **ARGENTINA** almost touch the top border of the stamp. There is only one line under **ON** of **CONFON**. The oval is tolerably well-shaped ; but it does not touch the border on either side. There are eleven lines of shading in the oval, and no blotched one at the top ; though the bottom one is blotched on the right side. The sun's face appears to be looking towards the **V** of **CENTAV** ; the mouth is straight ; the hair is very distinctly parted on one side ; the chin is at some little distance from the outline of the oval ; the head is placed in the correct position. The cap of liberty is a shapeless blotch, and only reaches from the bottom of the shaded part of the oval about three-fourths of the way up to the top. The outer ends of the sun's rays do not form a regular curve as in the genuine. The pole is composed of two lines where it comes below the hands, and is solid above them.

15 *Centavos, Forged*. The little dots in both bottom corners, and in the left-hand top corner, are almost square ; and the dot in the right-hand upper corner is a transverse oblong. The key-pattern down the sides of the stamp ends abruptly at the bottom, without the straight stroke pointing downwards on either side. The lettering of the name is equidistant from both borders. There is only one line under **ON**. The oval is rather rounder on the left than on the right side ; and on the right it only just touches the border-line. There are twelve horizontal lines of shading in the oval ; and there is no sign of the uppermost one running into the outline of the oval above it. The sun's face has a round chin ; the mouth is almost straight ; and the hair seems to be parted in the middle ; the head is a good deal

too much to the right of the centre of the top of the oval, so that the pole and the cap of liberty are hardly under it at all. The pole on which the cap is placed is formed by two lines; and the cap of liberty is a totally unrecognisable object, which might be a "wilted" cabbage, or a gigantic oak-leaf, or almost anything one might choose to fancy it. The ARG of ARGENTINA is far too close to the upper boundary-line; the rays of the sun are principally composed of lines instead of dots.

*Forged. Third Set.*

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

*Forged. Fourth Set.*

Lithographed in black ink, on GREEN paper. The 5c. 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 it 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 CONFON almost touches the border; and there are two lines under the ON. The halo round the sun is formed of dots running anywhere, bounded by a lot of thick strokes. Two of these strokes on the right-hand side touch the boundary-line. There is a stop after both 5 and CENTAV.

*Postmarks.*

The usual postmark on the genuine stamps of this issue is a large, transverse oval, with name, etc., inside the curve, and FRANCO in large letters in the centre. Several of the forgeries are postmarked with an imitation of one of the oldest Spanish cancellations—a sort

of quatrefoil, with straight lines sticking out from the middle of each curve. The third set is cancelled with a lot of fine dots, and also, occasionally, with an oval containing something undecipherable. The fourth set bears a number of *large* oval dots, each of them being about the size of the c in CENTAV. The later issues bear very different postmarks, which will be noticed in their proper places.

**Issue of 1862. 5, 10, 15 Centavos.**



There are two types of each of these stamps; but in order to keep my descriptions as plain as possible, and to avoid confusion, I think the best plan will be to take only those general points of difference between the genuine and the forged, which can be easily seen and detected. Unused copies of this issue are getting very common now, and very cheap; they are reprints.

*Genuine.*

Lithographed on soft, slightly surfaced, finely-wove paper. The top of the cap of liberty falls well over to the right. The hands clasping the pole are tolerably distinct. The E and N of CENTAVOS almost touch each other. The pearls in the circle, outside the lettering, vary in number, according to the type. There are 71 in one type, and 78 in the other. The O of CENTAVOS is the same size as the rest of the lettering.

*Forged. First Set.*

Lithographed on coarsely-wove paper. The cap of liberty looks more like a bundle of flax on a distaff than anything else, and the top hardly droops over at all. There is a considerable space between the E and N of CENTAVOS, and the O in the same word is much smaller than the rest of the lettering. All the values have 81 pearls round the circle. The hands and arms holding the pole in the originals are here represented by two parallel wavy lines.

*Postmarks.*

I have seen the genuine stamps postmarked with an oval the same as the first issue, and also with a different sort of oval, composed of a number of thin straight lines, with words and figures in a space in the centre. The forgeries are postmarked with five thick, parallel, black bars, making an oblong considerably larger than the stamp cancelled by it. Compared with the forgeries of the first issue, I must say that the counterfeits just described are very fairly done, and they are likely to deceive many.

*Forged. Second Set.*

This forgery can easily be detected, but still it looks very well at a first glance. I have only seen it quite lately, so it is either a new one just out, or a very old one not now in the market. Litho-

graphed. There are no rays or lines of any kind outside the pearly circle except two curved parallel lines in each corner, so that the stamp looks like a central circle on a white ground, as indeed it is. The pole, bearing the cap of liberty, is solid; and the hands clasping it are represented in this forgery by two perfectly *straight* parallel lines running *behind* the pole. The central oval is also very uneven, its outlines being quite ragged. I don't think it necessary to trouble my readers with a further description, as the above tests will abundantly suffice for the detection of this imposture.

#### *Postmarks.*

This forgery is often found unused; that is to say, the majority of the few I have seen were not cancelled; but one I have is obliterated with an imitation of the old transverse oval of the first issue, only much too thick.

#### **Issue of 1864. 15 Centavos.**



I am not sure whether there is a full set of the forgeries of this issue. I have seen a badly-done 5 c., but I never saw a 10 c. This 15 c. now to be described is a capital imitation, and must have been copied by transferring. If it were not for the method of printing, and the want of a watermark, I should call it a dangerous forgery.

#### *Genuine.*

Engraved in *taille-douce*; watermarked R A., in script letters; badly perforated 12; also found rarely unperforated, and sometimes unwatermarked; but both the latter are very scarce, and not likely to be offered to collectors in a general way. The upper lip is almost straight. The background is so very dark that the outline of the back of the head can hardly be traced at all. The shading on the forehead is composed of *very* fine dotted lines. There is a triangular-shaped white dot at the base of each of the trefoil-like ornaments in the spandrels, as well as on each side of them. The bow of the necktie is so little shaded that it is hardly visible. The 1 of 15 on each side is just the least bit higher than the 5. The ink stands out very much from the paper.

#### *Forged.*

Lithographed, rather well done; no watermark; unperforated. The upper lip is *very* much curved in the middle; and this is really the only place in which the forgery differs very much from the genuine. The background is not very dark, and the outline of the head is so dark at the back that it can be seen very distinctly. The shading of the forehead is composed of rather coarse lines, *not* dotted. There is no white spot at the base of each of the trefoil ornaments in the spandrels, though they have the other dots like the genuine. The



bow of the necktie is very darkly shaded, so much so indeed, that it appears to be the most prominent portion of the design except the face. The 1 of each 15 is exactly the same height as its 5. Being a lithograph, of course the ink does not stand out from the paper.

*Postmarks.*

The genuine stamps rejoice in a great variety of postmarks. I have seen CERTIF in very large letters, being, I suppose, part of the word "CERTIFICADO." I have also another with a double circle, with name and date; and another with a single thick circle, struck in blue, with thick lettering; another of my copies bears a large diamond of diamond-shaped dots; and another has a large transverse oval, like the usual postmark of the first issue.

The forgeries are postmarked with five or six thick parallel bars.

**Issue of 1867. 5, 10, 15 c.**



*Genuine.*

Very finely engraved in *taille-douce*; machine-perforated 13.

*Forged.*

Very badly lithographed; pin-pricked 13½; colours chalky. I saw some forgeries of this set as above a few months ago; but they were really so extremely bad that I did not think it worth while to take note of their points of difference from the genuine, and the simple notice just given will be quite enough. The genuine stamps are extremely well executed, and will bear examination with a microscope; whilst the forgeries of them would certainly not be likely to deceive anybody, they are so bad in every way. I have not yet seen forgeries of any other issues besides those already described; but I have heard of some decent counterfeits of those of 1864.

**A U S T R I A.**

*Journal Stamps.*

1851. No value; blue, yellow, rose; unperforated.

1856. No value; red; ~~unperforated~~

Very few of the Austrian stamps have attracted the kind attention of the forgers; I suppose because most of them are so

common as not to be worth counterfeiting. But the early journal stamps, with head of Mercury, have always been among the rarities of collections, except, indeed, the blue one; and so they have been forged not one nor twice. However, I think that we all have a very easy means of testing a supposed forgery of any stamp of the above issue, because blue, yellow, rose, and red are all from the same die, so that the common blue one can be used to test the real value of any of its brethren whose authenticity may be doubted; or, in other words, the rare ones, if genuine, will correspond with the design of the common blue one, line for line.

*Genuine.*

Typographed (3) usually on thick, rough, wove paper. There is a most peculiar long curly line attached to the P of POST at the base, pointing to the left, and a similar one attached to the first K on the opposite side of the stamp. There is a hyphen after the word ZEITUNGS, and at some little distance from the end of the word. The hyphen is level with the centre of the letters. The tunic runs into the outline of the inner square, just above the beginning of the s in STÄMPEL. The corner ornaments are heraldic roses, with four large petals, and four smaller ones peeping out from behind them. The lips stick out a good deal, and the upper one projects beyond the lower. There is a very strong line of shading at the corner of the nose. The shading of the groundwork of the 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.

*Forged. First Set.*

Lithographed on rather thin bluish paper; unperforated. The P of POST is in block type, and it has no indication of the curly tail of the genuine. The hyphen after the word ZEITUNGS is level with the bottom of the letters, and it is too near the word. There is also a hyphen after the word POST, which is like the genuine. The front of the tunic runs into the outline of the inner square, just over the middle of the T of STÄMPEL. The ornaments in the corners are an unknown species of flower, of the shape of a St. Andrew's Cross, not in the least like heraldic, or any other roses. The lips appear to be close shut, and they do not project, and are level with each other. The nose is hooked instead of straight, and the line of shading at the corner of the nose is extremely faint. The shading at the bottom of the square is very little darker or closer than at the top. The diæresis over the Ä of STÄMPEL touches the white line above it, so that it is not seen except on close inspection.

*Forged. Second Set.*

Very like the last; lithographed on thinnish white paper; un-

perforated. Dot after ZEITUNGS. Tunic comes into outline of the square on the right side of the T in STÄMPEL. The diæresis over the Ä in the same word is very low down, almost touching the Ä. With these exceptions this forgery is almost exactly like the one just described.

*Forged. Third Set.*

Lithographed on thicker paper than the other two sets of counterfeits. Of this forgery I have only seen two copies, one in pale salmon-colour, and the other in dull, chalky green. There is a dim blotch after ZEITUNGS. The first K has a hyphen just before it, close to the base of the letter, supposed to be an imitation of the curved line in the original. The word STÄMPEL is quite unreadable. The nose has a slight curve; but is neither hooked nor straight. The front of the tunic runs into the outline of the inner square, just above the middle of the S of STÄMPEL. The P of POST is in ordinary type; but has not the tail projecting from it which is seen in the genuine. The roses in the corners are plain four-leaved flowers. The whole impression is very dim.

*Postmarks.*

The genuine stamps are usually cancelled with a thick single or double circle, containing ZEITUNGS-POST, and the name of the office. The first and second sets of forgeries are postmarked with a number of dots, forming a rectangle larger than the stamp. The third set is not cancelled.

My readers will do well to be careful before buying any but the blue stamp of this issue, because the others are very hard to procure, and most of those one meets with so commonly are forgeries, and the fine-looking, unused ones are only reprints.

Mr. Pemberton, in the *Philatelic Journal*, says that the originals of 1850 may be known by the thick paper, and thick brown gum; and the original one of 1858 is perforated with small holes, 14½. The reprints are on thinner paper, with thin gum, slightly tinted with brown; and the reprint of 1858 is perforated with large holes, 10 instead of 14½. I do not know how many times these stamps have been reprinted; but they have been certainly reprinted twice, if not oftener.

**Issue of 1867. Foreign Offices; 3 Soldi.**



I believe this is rather a new forgery; for I never remember meeting with it until within the last twelve or eighteen months. The original is common enough, and it is almost a wonder that the forgers have thought it worth their while to imitate it. However, I suppose they know their own business best.

*Genuine.*

Engraved in *épargne*, on thick, wove paper; machine-perforated 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 *sunken*, so that the ornamental spandrels and some other parts seem to be slightly in relief. This does not show so much in those copies which have passed the post, as they get flattened by being wetted. There are ninety pearls in the circle round the head, and they are all tolerably even and of one size. The perforation is very cleanly cut, and it is so close to the stamp as almost to cut into the border of the stamp itself, so that, if the sheet has not been made to "register" exactly in the perforating-machine, the border, on one side or the other, is frequently cut off altogether.

*Forged.*

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

*Postmarks.*

The genuine are usually cancelled with either one thick circle, containing name and date in thick letters, or two thin circles, with name and date in thin letters. I have not seen any postmarks on the forgeries.

## BAHAMAS.

## One Penny; red, carmine.

1859. Unperforated, also perforated, 14, 13, 12. No watermark.  
 1862. Machine-perforated 12½, 14. Watermark crown and cc.  
 1875. Vermilion; machine-perforated 14. Watermark crown and cc.



I have given the above list of the different issues of the penny stamp so as to assist in the detection of any future forgeries which may appear; but the originals are so very pretty, and so nicely executed, that there is not much fear of any of the forgeries being dangerous. Before I say anything about the counterfeit now to be described, perhaps I had better mention a fact which some of my readers have no

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

*Genuine.*

Engraved in *taille-douce* ; perforated and watermarked 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 ; pin-pricked 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 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.

**Fourpence, rose; Sixpence, grey, mauve.**

1859. No watermark; machine-perforated 14, 13, 12.

1862-63. Watermarked with crown and cc; machine-perforated 12½, 14.

*Genuine.*

Engraved in *taille-douce*; both from the same die; perforation and watermark as above, according to the issue. 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 lines, vertical and horizontal; but I ought to mention here that I possess a copy of the 6d. of 1859 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 either eighteen or nineteen pearls in the necklace; and the central one, which has a 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 containing the word **POSTAGE**. The whole stamp is *very* delicately engraved. The queen's lips are slightly parted, as though she were just going to speak.

*Forged.*

Lithographed; no watermark; perforated 11½. This perforation is done much better than usual, though, of course, no Bahamas stamp was ever perforated to this gauge, nor is likely to be. The dots on the alternate strips of engine-turning (or what represents the engine-turning) are of various shapes, but mostly square. One point of each of the lower stars usually touches 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 unlike the genuine. There are thirteen pearls in the necklace. They are not nicely graduated in size like the genuine; and the one with the 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 like 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 the word have to be made a little smaller than the rest of the letters. The whole stamp has a coarse look. The queen's lips are far too wide open, and she looks as though she were going to scream rather than speak.

**One Shilling, green. 1862.**

Machine-perforated 12½, 14 ; watermarked with crown and cc.



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

*Genuine.*

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

*Forged.*

Lithographed on ordinary white wove paper ; pin-pricked 13 ; no watermark, un gummed. The front of the face, from the forehead to the chin, has hardly any shading upon it. The rim of the ear is white, and the lobe of it inclines forward instead of downward. The letters of the name BAHAMAS are clumsily copied, and the circle 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 6 of SHILLING is only a straight line. The base of the defective key over the 8 of SHILLING is much longer than the bases of the others; whereas, in the genuine, it is the same length as the others.

#### Postmarks.

The genuine postmark is an oval formed by straight lines, with two curved lines at each end, and "A O 5" in the space thus made. Some of the forgeries bear a similar cancellation, but with two more curved lines on each side instead of the lettering. Some of them have an oval ring, containing six parallel bars, like one of the Spanish postmarks; and I have also seen them cancelled with four concentric rings.

### 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 *Hand-book* 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 on the second state of the die, with the lines close together. The head-dress of Britannia is a helmet, with some animal (a lion?) couchant on the top of it, and two five-pointed stars below the animal. This is in the first state



of the plate. The second state, with fine lines of engine-turning, shows only one of the stars (the one immediately over the right eye of Britannia), the other being obliterated. I have given this slight description of the types or states, as I do not remember having noticed any mention of them elsewhere.

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

*Genuine.*

Engraved in *taille-douce*, on several sorts of white wove paper ; no watermark ; unperforated.

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 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 rest, and is rather apart from them. All four fingers or knuckles can be seen on the hand holding the spear.

*Forged.*

Poorly lithographed on thick white wove paper, the white parts generally being a little smeared with the ink, so as just to give the surface a greenish or bluish tinge, according to the colour of the stamp. 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 on the left end, and a very little bit of one to fill up on the right end of it. The bordering down the left side of the stamp has fourteen whole crescents, with a half-crescent to fill up at each end. The bordering down the right side has also fourteen whole crescents, but with a three-quarter crescent to fill up at the top and bottom. These crescents are bluntly-pointed, and very much more clumsy and

coarse than those of the genuine. The head of the spear is of a long pointed shape, just like the flame of a candle, and it is not shaded. There are no eyebrows, and the nose is represented by a dot without any side-line. There are no vertical lines down the front of the breast of the dress. I do not think even a sailor would be able to tell what vessel, or rather what sort of vessel, the design is intended to represent, as the sails seem to be all in one line, as though there were three sails on each yard. The pennant or streamer is very short, and does not go near the arm. The hair on the right side of the face has a white patch in the centre of it. The first and fourth fingers are much too short, and the second and third are much too long. There is no particular separation between the first and the other fingers. Two of the knuckles of the hand holding the spear can be made out; but the other two are jumbled together.

#### *Postmarks.*

The originals bear several varieties of cancellation. I have some early ones, with an oval formed by four lines at the top, four at the bottom, and two curved ones at each end, with a large numeral in the central space thus made. The later ones generally have sixteen oblong blotches, arranged in an oval curve, with their ends pointing to the centre, and a numeral in the middle as before. The later ones, with watermark, bear the name of the island in a plain, single circle, like our own common postmark, with date of month and year in the centre. These forgeries are either uncanceled, or pen-stroked with a cross. I have not seen the forgery of the red stamp of this issue.

#### **Issue of 1859. Sixpence, One Shilling.**

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

#### *Genuine.*

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

#### *Forged.*

Very poorly lithographed on rather thin yellowish paper; unperforated. In both values the name is in ordinary capitals, and the value in block letters. In the SIXPENCE the value is in letters which are very much smaller than the genuine, and they do not fill

up the label. All the other tests for both these forgeries are exactly the same as in the counterfeits just described. The imitations of the earlier issue are much better executed than these, which are very much smudged.

*Postmarks.*

The genuine stamps are postmarked like the earlier ones. The forgeries are cancelled with an imitation of the postmark of lines forming an oval, but without the central numeral.

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 two sets of forgeries now exposed.

## BAVARIA.

1849. 1 Kreuzer, black.



This stamp is said to exist with and without the silk thread found on later issues; but I have never yet seen one with the thread. Of course if any reader *should* possess one with the thread, he may be pretty sure of its genuineness. However, I have met with rather clever imitations of other stamps possessing this thread, done in the following manner: The stamp was printed on very thin paper, then the thread gummed on the back of it, and then another sheet of thin paper laid over that, so that, looking at the light through the stamp, it seemed all right; but of course the fraud was exposed on putting the made-up stamp into water. I suppose I need hardly say that, in all genuine stamps made with the silk thread, the thread is worked into the very substance of the paper in the act of manufacture, and that no amount of soaking in water will bring the thread out. With regard to the stamp now to be described, I must do the forgers the justice of saying that they have copied it pretty well, and it is a hard matter to point out any very striking tests. The forgery is, I believe, tolerably common throughout Europe, and has had a good sale. I asked a friend, going into Bavaria some time ago, to bring back a specimen or two of this 1 kr. black for me. One only was sent, and that, when I came to examine it, proved to be this very forgery, so that my readers must not trust too much in the genuineness of their specimens, even though they should have been procured in Bavaria itself.

*Genuine.*

Engraved in *épargne*, in greyish black, on yellowish paper; usually without the silk thread. The solid labels which bear the words of value, name, etc., are only a very little darker than the rest of the stamp. They are also rather spotty—that is to say, the ink has left little places untouched—and the figure in the centre is at an equal distance from both top and bottom of the central square of maze-work. The maze-work itself is rather irregular at the top, and under the letters AYE of BAYERN it does not come up far enough, thus leaving a broader space of white there than in any other part. The little figures in each corner are all well made, and perfectly distinct.

*Forged.*

Lithographed in very black ink, on very white paper; no silk thread, of course. The solid labels containing name, value, etc., are intensely black, and there are no spots of white upon them. The large figure in the middle of the stamp is nearer to the bottom of its containing square than to the top. The maze-work comes quite close up to the top and bottom boundary lines, but not quite so close to the side boundary lines. The little figures in the corners are not all alike, and are not very distinct.

There have been several forgeries of this stamp, some of them better in execution than the one now under discussion, but not so accurate in minute details. I think the easiest and readiest test for this present forgery is the intense blackness of the labels, especially the one bearing the word EIN, which, being a short word, allows more of the label to be seen.

*Postmarks.*

The old Bavarians used to be postmarked with a thing like a wheel, without the tyre; that is to say containing only the centre and spokes. The present forgery is cancelled with an oval, composed of straight lines.

## BERGEDORF.

**Nov. 1, 1862.**  $\frac{1}{2}$  Schill., black on violet; 3 Schill., black on rose.

These stamps have always been very rare; and this is not to be wondered at, when we consider the extremely short life which they enjoyed. They were suppressed on the 10th of the same month, making way for the very common  $\frac{1}{2}$  schill., black on blue, and the 3 schill., blue on rose. But though the originals are so rare, the reprints are more common, and I fancy that they have been often passed off on the unsuspecting as real originals. However, collectors need not be taken in with them

if they will remember that the originals are very nicely done, and all the design is very clear; whereas these reprints show very evident 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. Of course it will be understood that I am not condemning the reprints, for I think that when the originals are unattainable the reprints serve to show us what they are like; but I altogether object to these, or any other reprints, being palmed off by some unscrupulous dealer upon his clients as originals, for in this case the reprints are nothing better than forgeries. With regard to the forgeries of the stamps of this issue, I have not seen any which can compare for a moment' with the extremely well-executed counterfeits of the later set, but it is possible that such may exist; and therefore my readers will do well to remember the tests of the second issue, to be given hereafter, and apply them to any *soi-disant* stamps of the first issue offered to them for sale, as the same tests (barring the change of colours) will serve for both issues.

*Genuine*  $\frac{1}{2}$  Schill., black on violet.

(Mr. Pemberton speaks of the "die" of these stamps, but they certainly appear to me to be lithographs.)

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 these rings are fifty-five in number. Both in this and all the other values of both issues the central design is formed by "dimidiation," as the heralds call it, of half of the double-headed eagle of Lübeck joined to half of the triple-turreted castle of Hamburg, showing, I suppose, that Bergedorf was under the joint protection of these two places. The left-hand turret is very slightly lower than the right-hand one. The half of a tail which the heralds have left to the unfortunate eagle is very shapeless, and is cut off somewhat obliquely at the bottom. The tail of each R in BERGEDORF turns up a little at the end. Between the point of the beak of the eagle and its wing two of the oblique lines of shading of the groundwork can be seen. The tail of the K in the word POSTMARKE does not join the straight first-stroke of that letter at all, but springs out of the oblique side-stroke instead. It will be understood that the reprints have all these characteristics, and merely fail by having the colour too bright and the design much worn.

*Forged*  $\frac{1}{2}$  Schill.

Lithographed; paper and colour much duller than in the genuine. The forgers have not troubled to count the little rings surrounding

the central circle, or else the designer was too lazy to put in the full number; at any rate, there are but forty-seven of them in lieu of the orthodox fifty-five. The left-hand turret is higher instead of lower than the right-hand one. The eagle's tail, or half tail, appears to be covered with hair instead of feathers. The tail of each R in the word BERGEDORF ends square at the bottom, instead of turning up. Between the point of the eagle's beak and its wing only one line can be distinguished, instead of two. The tail of the K in the word POSTMARKE is like that of an ordinary capital K. This forgery is not particularly dangerous, owing to the mistake about the number of the little rings, and the general badness of the execution.

#### *Genuine 3 Schill.*

Lithographed in greyish black, on rose, or rather pale red paper. Mr. Pemberton, in his *Handbook*, chronicles this value as "*green*." I suppose this is a printer's error, for I never heard of, or saw such a stamp, though I have many times seen the rose, or red one. There are, as usual, fifty-five, linked rings encircling the central design. The lower half of the B in the word BERGEDORF is a good deal larger than the upper one. The tail of the first R in this word is thickest in the middle, and gets narrower towards each extremity. The last R in the same word has the tail smallest at the point of insertion and widest at the outer end.

#### *Forged 3 Schill.*

The linked rings are fifty-one in number, so that this forgery, like the one just described, can be easily detected by anyone who will give himself the trouble of counting the said rings. The bottom half of the B in BERGEDORF is very nearly the same size as the upper half. The first R in this word has its tail of very nearly the same width throughout its whole length. The tail of the second R is small at each end, and gets thicker in the middle.

In both these forgeries the little linked rings are not exactly alike all the way round; some of them are too small, and some of them encroach too much upon their neighbours; *i.e.* are too much linked. Both forgeries agree with the genuine in one respect, and that is, that the little balls in the inner corners all touch both the circle of linked rings and the outer frame. In the forgeries of the second issue these balls do not all touch, although in other respects these latter forgeries are greatly superior.

#### *Postmarks.*

I do not remember seeing a postmarked specimen of this issue; but the forgeries are obliterated with five long, parallel black lines, after the manner of the stamps of Hanburg. I have also seen one or two of these counterfeits cancelled with a shapeless blotch of ordinary writing-ink.

**Second Issue ; November 10th, 1862.  $\frac{1}{2}$ , 1, 1 $\frac{1}{2}$ , 3, 4 Schilling.**

I can remember the time when these stamps were decidedly uncommon ; but now they are to be found in every collection, with the exception of the 1 $\frac{1}{2}$  "SCHILLINGE," with the final **E**, which variety is not often met with. I suppose the reason why the set of five can now be bought unused for the not very alarming sum of 9d. is, that all the remaining stock in the hands of the officials was, no doubt, bought up by the dealers when the stamps became obsolete. But, on the other hand, the forgeries are so extremely well done, and these Bergedorfs have been so little studied, that I very rarely see a set in a collection without at least one duffer among them. And therefore I hope that this *exposé* of the counterfeits will be found useful even by the dealers, as well as by amateurs. To show how careful one ought to be, I may mention that only a few weeks ago one of our principal dealers sent me twenty or thirty of these Bergedorfs, which had been decided to be genuine by him and by several amateurs, and I found that only three or four out of the whole lot were genuine. I do not say this with the intention of making myself out to be so much more clever than anybody else, but simply to show that unless the tests happen to be known, these forgeries may very easily deceive anybody. As there are several slight differences between the various stamps of the set, I shall have to take each one separately.

*Genuine  $\frac{1}{2}$  Schill.*



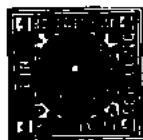
Lithographed in rather dull black, on somewhat pale Prussian-blue, wove paper. I may mention here that the test of the stamps of the first issue is of no use with this set, as the originals and the forged both bear, in all the values, the fifty-five little linked rings round the central design. The best test for most of this set is in the fact that the little balls outside the linked rings all touch both the said rings and the outer frame in the genuine ; whereas, in the forgeries, some of the balls touch the frame, some of them touch the rings, some of them touch both ; but in no case do they all touch both. On the body of the castle, between the base and the battlements, there are nine horizontal lines, representing the courses of the masonry ; and there are, as far as I can make out, ten of these lines on each of the turrets, between their bases and roofs.

*Forged  $\frac{1}{2}$  Schill.*

Lithographed in intense black, on very dark blue paper, though still of a Prussian-blue tint. The ball in the right-hand bottom corner, just above the **A**, does not touch the linked rings. There are

only six of the horizontal lines to be seen on the body of the castle, and the same number on each of the turrets; which latter can be very easily counted, though they are difficult to reckon on the genuine. The tint of this stamp is a good test, for it is very much darker than the genuine, though not at all dull.

*Genuine 1 Schill.*



Lithographed in very dull black, on yellowish-white wove paper. All my own copies are on yellowish-white; but I fancy I have seen some printed on pure white. All the little balls touch both the linked rings and the frame, except the one in the left top corner above the L, and the one in the right top corner below the H, both of which touch the border, but not the linked rings. The bottom half of the B of BERGEDORF is a good deal larger than the top half. The lines in the background, behind the arms, are very much waved, and, just under the tip of the wing of the eagle, there will be noticed several lines more waved than the rest, quite curly, in fact. The little shield on the breast of the eagle bears four very plainly-visible vertical lines.

*Forged 1 Schill.*

Lithographed in a very spotty-looking black, on white wove paper. The little ball above the H in the right-hand top corner does not touch either the frame or the linked rings; and the ball below the H does not touch the rings; all the other balls touch both. The bottom half of the B of BERGEDORF is smaller than the top half, and it is badly shaped; i.e. it is sloped away at the bottom. The lines in the background, behind the arms, are not much waved, and those just under the tip of the eagle's wing are no more waved than the others. Only one distinct line can be seen on the little shield on the eagle's breast, all the other lines having run together into a uniform black patch or blotch. The general outline of the linked rings does not form a true circle.

*Genuine 1½ Schilling.*



Lithographed, on pale yellow wove paper. All the balls touch both rings and frame. The B of BERGEDORF has its lower half considerably larger than the upper. There is a full stop very plainly visible after the U, in the value "EIN U. EIN HALB." The line which divides the fraction of 1½ in the right-hand top corner touches the outer border-line of the frame, as does also the similar line of the fraction in the bottom left-hand corner. The shield on the breast of the eagle bears four distinct vertical lines. The second R in BERGEDORF is of the same size as the first R; but the tail is placed far too high up, according to our notion of what a capital R should be.



*Forged 1½ Schilling.*

Lithographed, on darkish yellow wove paper. All the balls touch both rings and frame, except the one above the A in the bottom right-hand corner, which does not touch the rings. The upper half of the B of BERGEDORF is larger than the lower half. The end of the wing of the eagle will be seen to touch the two linked rings opposite to the L in the left-hand top corner. There is a very tiny full stop after the U. of the inscription, EIN U. EIN HALB, which can hardly be seen. The lines dividing the fractions are all much shorter than in the genuine, and none of them touch the frame anywhere. The shield on the eagle's breast contains three lines only. The first R of BERGEDORF has a squeezed-up look, and is not so broad as the second R. The tail of the latter R is of the usual shape.

*Genuine 1½ Schillinge.*

Lithographed, as before. This stamp is exactly the same as the one just described, with the exception of its having the value written as "SCHILLINGE" with a final E, instead of "SCHILLING."

*Forged 1½ Schillinge.*

I have not yet come across any forgery of this variety. If, however, any such should exist, either in *esse* or in *posse*, the tests given above for the 1½ Schilling will serve to detect it.

*Genuine 3 Schill.*

Lithographed in chalky ultramarine blue, on pale pink, or rose paper. Copies which have passed through the post have the above tints particularly noticeable; but most of the remainders now sold are in a brighter shade of blue, and on quite a bright rose paper. This almost looks as though they were reprints rather than remainders of the actual issue; but I will leave this to be decided by those who know more about the history of these stamps than I do. All the balls touch both rings and frame. The lower half of the B of BERGEDORF is larger than the upper half. The D of the same word is rather tall and narrow; but still it is plainly a D, and nothing else. The lines to the right of the castle are a good deal waved, and they are very close together. The lines between the eagle's wing and neck are also much waved. The post-horn has a very large mouthpiece, but the tube is very much smaller, or rather thinner, than the mouthpiece, until it begins to turn round. The figures in the corners do not touch the outline of the little squares which contain them in any part. The little shield on the eagle's breast bears four lines.

*Forged 3 Schill.*

Lithographed in dark ultramarine, on pale rose paper. All the balls touch both rings and frame, except the one in the left-hand bottom corner above the A, which does not touch the rings, and the one in the right-hand top corner below the H, which does not touch the frame. The upper half of the B of BERGEDORF is larger than the lower half. The D of the same word seems to be an O. The lines to the right of the castle are hardly waved at all, and they are far too wide apart. The lines between the eagle's wing and neck are four straight ones instead of the six wavy ones of the genuine. The post-horn is very badly drawn, and it is almost the same thickness throughout, except at the "bell" end. The 3 in the top right-hand corner is like the genuine, and does not touch its containing square anywhere; but the 3 in the top left-hand corner touches the top of its square, the 3 in the bottom left-hand corner touches the top of its square, and the 3 in the bottom right-hand corner touches the bottom of its square. The little shield on the eagle's breast seems to bear two lines only.

*Genuine 4 Schill.*

Lithographed in dull black, on a sort of dirty Indian red, or Sienna red, wove paper. The catalogues agree to call this colour *brown*; but I think that Sienna red is the real name for it. All the balls touch both frame and rings. The lettering in each side of the frame is very broad. Just to the right of the top of the right-hand turret the lines of the background are very much waved. The tip of the eagle's wing touches the rings just opposite to the L. The tube of the post-horn is very thin, much about the same thickness as the eagle's leg at the smallest part. Between the wing and neck of the eagle there are six wavy lines of background. The E of the word SCHILLINGE goes very close to the border of the frame.

*Forged 4 Schill.*

Lithographed in intense black, on almost salmon-coloured wove paper. The ball under the H in the right-hand top corner does not touch the rings, the ball above the A in the right-hand bottom corner does not touch the rings, and the ball above the L in the left-hand top corner does not touch the rings. All the lettering of the stamp is very long and thin, not half as broad as in the genuine. All the lines of the background on the right of the castle are almost straight, and very wide apart. The tip of the eagle's wing does not touch the rings. The tube of the post-horn is far too thick, and is almost the same thickness all the way, except just at the "bell" end. Between the wing and neck of the eagle there are four almost straight lines of background. The E of the word SCHILLINGE is at a considerable distance from the side of the frame.

*Postmarks.*

The genuine are very seldom to be met with postmarked. The forgeries just described are not cancelled. My readers will see that I have been rather elaborate in my description of these stamps, but it is because I consider the forgeries very decidedly dangerous ones. I have seen several other forgeries, but have none in my possession at present. However, they can easily be detected by the difference in the number of linked rings round the central design, having somewhere between forty and fifty instead of the normal fifty-five.

## 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*; watermarked with crown and cc; machine-perforated 14. Part of the eyebrow is hidden by the hair. The rim of the ear is shaded, and the lobe is fat, and hangs down. The shading on the neck does not go quite across, leaving a white patch all down the front of the neck and throat. The thistles in the coronet are nearly as high as the pearls.

*Forged.*

Lithographed; no watermark; pin-perforated 13. The hair is brushed clear of the eyebrow. The rim of the ear is thin, and unshaded. The lobe is thin also, and does not hang down. The shading of the neck goes right across. The thistle towards the front of the coronet is very small, and much lower than the pearls on each side of it. The one over the ear is rather higher than the pearls. In both genuine and forged the framework differs for each value.

The simplest test for these forgeries is the absence of watermark. I have not thought it necessary to enter into any very elaborate

description of the various other discrepancies between the genuine and the forged, because the forgeries are very poor, and not likely to mislead. Of the set, the shilling value is, perhaps, the best.

#### *Postmarks.*

The forged cancellation is very like the genuine one, but it does not bear the central figures. I cannot help wondering that the forgers should take so little notice of postmarks; for almost all counterfeits bear some sort of a cancellation, and yet not one out of five hundred bears an obliteration in the smallest degree resembling the genuine, and that five-hundredth is, I believe, only a lucky coincidence.

### BOLIVIA.

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

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

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

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

#### *Genuine.*

Very coarsely engraved in *taille-douce*, on thin, yellowish paper. The shoulder of the bird's wing near the s of **CORREOS** is pointed in all my copies; and the outside of this wing is clear of the inner boundary-line of the name-oval from the top to about the first o of **CORREOS**, where the wing and the outline of the oval run together into one line. All my copies have five curved lines of shading on the globe under the bird. The stamp is somewhat rounded at the corners, and all four corners are rounded alike. The ink stands up

a good deal from the surface of the paper, after the manner of all *taille-douce* engravings, but not absurdly so; only just enough to make the stamp perceptibly rough to the feel.

*Forged.*

I have been very much puzzled about this stamp, and the 100 centavos next to be described, as they are done in quite a new style. All the forgeries which I have seen until now have been lithographs, or very ordinary woodcuts; but these two stamps bear the signs of *taille-douce* engravings, even to an exaggerated degree. The ink stands up from the paper most absurdly, in absolute ridges; and the lines can be felt with the finger perfectly distinctly. Now of course I need not tell my readers that it would not pay the forgers to go to the expense of engraving their wares on steel or copper; and I have come to the conclusion that these imitations have been made from wood blocks, like ordinary woodcuts; but that *the design has been cut into the wood in the same manner as is done for taille-douce*, and the stamps printed in a lithographic press. It will be remembered that in wood engraving all the lines which are to print on the paper are left standing, and that all that is not to mark is cut away; but in *taille-douce* it is just the reverse, and all the lines which are to mark on the paper are cut in. Yet, notwithstanding my supposition, I am still rather at a loss to know how the forgers have avoided smearing their stamps, as I do not think a wood block could be wiped clean, like a polished copperplate; and these forgeries are not smeared in the least. But now with regard to the description of this forged 50 centavos. It is printed, as above-mentioned, on tolerably stout, white wove paper. The tint is more orange than that of the genuine. The shoulder of the bird's wing near the s of **CORREOS** is very blunt and rounded, as is also the shoulder of the other wing. The outside of the right wing is joined to the inner outline of the name-oval from the very bottom to about level with the last o of **CORREOS**, just where the shoulder of the wing begins to turn round. There are only four curved lines of shading on the globe beneath the eagle. The bottom corners of the stamp are rounded; but the top corners are square and pointed. The ink stands out in thick masses and ridges from the surface of the paper, so that it feels ribbed to the touch.

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

*Genuine.*

Engraved in *taille-douce*, like the 50 centavos, and of a very similar design; same sort of paper. The right wing of the eagle only touches the inner outline of the name-oval just at the bottom. Each of the little transverse ovals containing "100" touches both name-ovals and also both sides of the outline of the stamp. The

figures "100" in each of the lower ovals are in their normal position, and this test will serve to detect the forgery very easily.

#### *Forged.*

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

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

#### *Postmarks.*

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

#### *Types.*

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

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



Any collector who allows himself to be sold with such things as the set of forgeries now to be described, deserves to lose his money; for they are coarse lithographic imitations of a most beautiful *taille-douce* design. Yet with all this they are to be found almost everywhere; and in the many albums sent to me every month by various amateurs for inspection and opinion, I can safely say that I find these wretched things in nine out of every ten collections, and sometimes in

the albums of those who decidedly ought to know better ; indeed, perhaps I may venture just to whisper here that I once found a forgery of the 500 Centavos in the collection of one of our leading amateurs ! But now, in saying all this, I must also say that the mere details of the design have been copied with considerable accuracy. It is the exquisite clearness and fineness of the genuine that the forgers have altogether failed to imitate.

*Genuine.*

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

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

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

*10 Centavos.* The *1* of the right-hand 10 is almost upright, and the same figure on the left-hand side leans over a little to the left.

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

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

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

*Forged.*

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

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

10 *Centavos*. The 1 of the right-hand 10 is *very* much inclined, almost as though it were lying upon its back. The 1 of the left-hand 10 leans very much to the left.

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

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

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

#### *Postmarks.*

The genuine are postmarked with a large figure, or sometimes with an ordinary circular obliteration. The forgeries usually bear a cancellation something like the Danish one, with three concentric rings, only with the middle filled up by six little straight lines. I have, however, seen some of them postmarked with a single circle, containing some unreadable lettering and figures.

#### **Issue of 1871. Eleven stars.**

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

#### **Essay, 1865. No value.**

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

#### *Genuine.*

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



## BRAZIL.

Issue of 1848. 30, 60, 90 Reis.



These stamps have always been rather uncommon, especially the 90 reis; but the forgeries are to be seen everywhere, and I suppose there are few of my readers who cannot remember having been taken in by them before they arrived at what I call "years of suspicion." From the comparative scarcity of the genuine, and the many years which have elapsed since they were issued, it might naturally be supposed that there would be many imitations in circulation; but I have only met with five varieties, though one of them, as I said, is extremely common. I must confess that it is a task of no common difficulty to describe these forgeries in such a manner as to enable the possessor of one solitary specimen to say at once whether it be genuine or forged; for, as the design is nothing but a couple of figures, or rather a figure and a cipher, 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 paper, and the second on thin, bluish paper; both wove. There is a black rectangle, formed of one single line, drawn round each stamp, and touching it in one or more places. The chief part of the background is composed of little square dots, formed by the intersection of the white lines of the engine-turning; and these black dots are arranged in alternate large and small diamonds, of nine and twelve dots respectively. Inside the ornamental outline (which is broad at the top and bottom and gets thin at each side) there can be discerned no fewer than four concentric ovals, each separated from its neighbours by a more or less distinct line. The engine-turning of the first oval, close to the ornamental outline, is very lightly done, so as to give almost the appearance of a white oval following the outline spoken of. The division between this oval and the one next inside it is formed by a single line of long dots or strokes, not at all prominent. The other divisions are broadish dark bands, crossed by white lines.

The special variations of each value are as follows:

30 Reis. *Genuine.* The tail of the 3 is split up into two curls like those in the tail of a black grouse; these two curls are level with

each other. There is no line of shading in the straight, pointed commencement of the 3. The little white ornamental ball at the top of the stamp is not so large as the corresponding one at the bottom.

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

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

*Forged. First Set.*

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

30 Reis. *Forged.* I have not yet met with a 30 Reis forgery of this type, though I dare say that there is 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; both top and bottom ones are circular.

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

*Forged. Second Set.*

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

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

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

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

*Forged. Third Set.*

Of this set I have only the 60 Reis. Lithographed on rather thin, hard, bluish-white wove paper. There is a zig-zag dotted line just inside the outer ornamental oval, but it only goes part of the way round. The major part of the groundwork is composed of diamonds of dots, far too prominent, and separated from each other by wide lines. There are usually twenty dots in each diamond. The white ball at the bottom is misshapen, but the one at the top is round; both are about the same size as in the genuine. The division between the first and second ovals is formed by sets of three short, parallel black lines; the inner divisions are of irregular patterns. The head of the 6 is more oval than round.

*Forged. Fourth Set.*

Lithographed in very dark, greasy, black ink, on soft, yellowish wove paper, rather thin. Of this forgery I have only the 60 Reis; and I have never met with any but one copy. It is very like the illustration given at the head of this article. There is no line forming a rectangle round the whole stamp, as in the originals, and in all the forgeries hitherto described. This forgery can easily be detected by the wreath (or whatever it is) in the lower ornamental border, having its white leaves or lines disposed in bunches of four, whereas the originals, and all the other forgeries, have them in sets of three. The white dots at the top and bottom of the stamp are very much too small. It is impossible, on account of the heavy way in which the stamp is printed, to make out how many dots there are in each of the diamonds in the background; but the diamonds appear to be all of equal size. The division between the first two ovals is formed by sets of two short lines, with a good white space between each set. The next division is composed of three rows of short, black lines, arranged like courses of brickwork. I think this forgery will not prove very deceptive; it is so very black, and the details are so smudged.

*Forged. Fifth Set.*

I have not any of this set before me, but can describe them from memory sufficiently for their detection. Lithographed on stout, wove paper, of a yellowish white. The design is done in two colours. First of all an oval, the size and shape of the stamp, is

printed in a decidedly blue, neutral tint, and then the usual forgery is printed on the top of this. Thus all the parts of the design which ought to show white are blue. I think this will be quite sufficient to describe the forgery, without entering into details which I do not now remember.

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



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

*Genuine.*

Finely engraved in *taille-douce*; paper varying as above. The design of these stamps is of bewildering intricacy, and yet I shall be obliged to try to describe it, in order to show where the forgeries are at variance with it. Immediately inside the border-line there is a sort of chain-pattern, formed by the white lines of the engine-turning; but only parts of the oval made by this chain-pattern can be seen; for the oval, if complete, would be larger than the stamp. Then comes a complete oval, of a sort of lacework, very white, and showing prominently. Then comes another complete oval, formed of what appears to be one single black line, not very perfectly drawn, but which is, in reality, simply formed by the engine-turning. Inside this again there is a broad oval, with shadowy-looking crosses on it. Inside this is another chain-pattern oval, then a zig-zag oval, then comes the central oval, filled with a pattern of plain, crossed lines, bounded by a single black line, and with a straight, horizontal, black line in the centre of all. The reader will please understand that there are no breaks in all this intricate design, but that these ovals just described are simply those parts of the design which are most prominent, the intervals between them being entirely filled up with a plainer pattern of engine-turning. The outline of the stamps is formed by two parallel, black lines, with a white space between them; the outer line being a good deal thicker than the inner one. The thick shading of the figures is very dark, much blacker than the rest of the design; but sometimes the ink has not taken equally all along the shading, leaving little white spots. The ink of these darkly-shaded portions stands out from the surface of the paper.

Finally, in glancing at one of these stamps, the first thing which strikes the eye is the central value, and then the wavy, white oval which almost encloses the figures.

*Forged. First Set.*

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

*Forged. Second Set.*

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

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



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

*Genuine.*

Engraved in *taille-douce*, on grey or white, wove paper, thin and soft. The background is the same for all the values. The design on this background looks, as indeed it is, like white lines cut or scratched out of a solid black groundwork. Setting aside the figures of value, there is no black line anywhere in the whole design, except the small, straight, horizontal one in the very centre of the stamp, and the plain outline of the oval immediately surrounding it; and these are hidden by the figures in the higher values. The design is not sufficiently pronounced for me to describe it, piece by piece, as I did with the last issue; so this fact of there being no black lines in the stamps, except the ones mentioned, must be remembered as a principal test. Most of the dots formed by the intersection of the white engine-turning are triangular, and all those which are not triangular are diamond-shaped. There are none of any other form but these two.

10 Reis. *Genuine.*

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

20 Reis. *Genuine.*

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

30 Reis. *Genuine.*

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

60 Reis. *Genuine.*

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

90 Reis. *Genuine.*

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

180 Reis. *Genuine.*

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

300 Reis. *Genuine.*

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

600 Reis. *Genuine.*

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

*Forged. First Set.*

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

10 Reis. *Forged.*

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

20 Reis. *Forged.*

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

*Postmarks.*

The forgery just described is not cancelled. I think this forgery is rather a deceptive one, the figures are so very nicely done for lithographs, and they stand out well from the background. However, the feel of the paper will condemn them in an instant; for no Brazilian stamps were ever printed on thick, hard paper like these.

*Forged. Second Set.*

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

*10 Reis. Forged.*

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

*20 Reis. Forged.*

I do not possess a 20 reis of this type.

*30 Reis. Forged.*

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

*60 Reis. Forged.*

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

*90 Reis. Forged.*

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



180 Reis. *Forged.*

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

300 Reis. *Forged.*

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

600 Reis. *Forged.*

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

*Postmarks.*

These forgeries are cancelled with an oval formed by twelve straight lines of different length. On some copies the cancellation is very heavy, which is a good thing, as it helps to conceal some of the defects of the design.

*Forged. Third Set.*

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

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

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

10 Reis, blue. *Genuine.*

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

30 Reis, blue. *Genuine.*

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

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

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

30 Reis, blue. *Forged.*

I have not seen a 30 of this type.

*Postmarks.*

This forgery is not cancelled.

*Forged. Second Set.*

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

## 10 Reis, blue.

I have not seen a 10 reis of this type.

## 30 Reis, blue.

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

*Postmarks.*

I have never seen a cancelled copy of this forgery.

*Forged. Third Set.*

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

30 Reis, blue. *Forged.*

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

*Postmarks.*

This forgery is cancelled with the same set of twelve lines forming an oval as I mentioned above. Some of them seem to have had this cancellation really stamped upon them with the usual greasy ink; for I have seen some copies in which the ink has greased the paper.

I have been rather "wordy" about the above stamps; but the fact is that the design is so difficult to describe.

**Issue of 1854. 280 Reis, Vermilion; 430 Reis, Yellow.**

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

**280 Reis. *Genuine.***

Engraved in *taille-douce*, on white or greyish paper, wove, thin, and very soft. The ink stands well out from the surface of the paper, especially in the thick shading of the figures. The central oval is formed of an engine-turned design, with a very distinct wavy outline. This outline touches the boundary-line of the stamp in four places; viz., to the left of the 2, above and below the 8, and to the right of the 0. Some copies are so heavily printed that occasionally other parts of the wavy outline *almost* touch the boundary-line, besides the four above mentioned; but there can be no mistake

about the said four. The centres of the 8 and of the 0 are very deeply shaded. Not counting the boundary-line, there are fourteen horizontal lines in each of the right and left bottom corners. The colour is a deep red-vermilion, rather dull.

#### 280 Reils. *First Forgery.*

Lithographed on very thin, very white wove paper. There is very little attempt at any imitation of the engine-turned central oval; but the said oval is marked by a very prominent chain-pattern, more like a string of sausages than anything else. There is, of course, no indication of the ink standing out from the surface of the paper. The chain-pattern touches the outer border-line to the left of the 2, to the right of the 0; and two of the scallops touch under the 8, and none at all at the top above the 8.

The centres of the 8 and of the 0 are very lightly shaded. There are only twelve horizontal lines of shading in each of the right and left bottom corners. The colour of this forgery is very different from that of the genuine, being a sort of washed-out brick-dust hue.

#### *Second Forgery.*

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

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

#### *Postmarks.*

The most usual postmark on the genuine is a set of eight V's, placed point to point, though occasionally any of the postmarks hitherto described may be found. The first forgery bears four concentric circles; the second forgery has a single circle, with some lettering inside it.

430 Reis. *Genuine.*

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

*Forged.*

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

*Postmarks.*

The genuine are cancelled with the same obliterations as the genuine 280 reis. This forgery bears sometimes four concentric circles, and sometimes an obliteration like that usually found on the British Guianas; but without the numerals in the centre. I have also seen some of the first forgeries of the 280 reis cancelled with this latter mark.

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

The forgers seem to have reserved their best efforts for the last, as the counterfeits now to be described are certainly far superior to any of the forgeries above mentioned. Usually embossed stamps do not tempt the forgers much, on account of the difficulty attending their production; but the embossing of these counterfeit envelopes is very well done, though I do not know how it has been managed. These stamps strikingly exemplify the advisability of collecting entire envelopes, as the watermark on the genuine cannot be imitated, though it never, or "hardly ever," can be seen on a cut stamp. With reference to this matter, I think I must say that most of the blame for the mutilation of envelopes must be laid upon the shoulders of the album-makers;

for they leave no space in their books for the collection of entire specimens, so that those who are what I call *slaves to their albums* have no choice but to cut their envelopes, to make them fit the little squares provided for them.

*Genuine.*

Engraved in *épargne* on white laid paper, with the lines running obliquely, and watermarked in large letters, with the words CORREIO BRASILEIRO in two lines, extending almost across the envelope from one side to the other. There is nothing special about the envelopes, except that they are rather large—6½ in. by 3½, 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 *r* in REIS, it will just touch the *B* of BRAZIL. In the figures of value on each side, the 1 of 100 is nicely drawn, with a long upstroke or sidestroke, and a very distinct footstroke, showing on each side of the figure.

200 Reis. *Genuine.*

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

300 Reis. *Genuine.*

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

*Forged.*

There are two sets of forgeries, one of them much more likely to deceive than the other; and I really think that the better one of the two might easily deceive anybody who did not happen to have

genuine stamps by him to compare. I will take the inferior forgery first, as it was the first to appear.

*Forged. First Set.*

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

100 Reis. *Forged.*

The rule when laid along the centre of the I in REIS will not touch the B of BRAZIL, but falls to the left of it. In the figures of value on each side the 1 has scarcely any side-stroke, and only a very small foot-stroke.

200 Reis. *Forged.*

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

300 Reis. *Forged.*

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

*Forged. Second Set.*

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

100 Reis. *Forged.*

A straight-edge through the 1 of REIS runs a long way to the left of the word BRAZIL. The 1 of 100, on the left side of the stamp, has only half of its foot-stroke visible; i.e. the right-hand half.

200 Reis. *Forged.*

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

300 Reis. *Forged.*

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.*

The forgeries are not postmarked. I suppose that the manufacturers were so pleased with their handiwork that they thought it a pity to spoil it by an obliteration. The genuine envelopes are cancelled with a double circle, with name between the circles, and date in the middle; and generally a little star at the bottom of the postmark. Some of them also bear a solid black, circular blotch, out of which a plain cross has been cut.

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

## BREMEN.

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



## 5 Silbergroschen, green.

1855. Unperforated. 1861-4. Saw-perforated, or "*Perçé en Scie.*"  
1866. Machine-perforated 13.

*Genuine.*

Lithographed on thick, yellowish-white, wove paper, with a very shiny surface; perforated or not, as above, according to the date of issue. The outer border of the stamp is composed of a series of balls and rounded oblongs, placed alternately; and all the balls are of exactly the same size and shape. There are fifty-eight vertical lines in the background, behind the shield, very regularly drawn; and a few of the ends of these lines are drawn a little too far, and project very slightly beyond the boundary-line under the letters **EM** of **BREMEN**. This is especially plain in the later issue, perforated 13. The chief test for the genuine is, that the little trefoil-shaped ornament at the top of the shield, below the **EM** of **BREMEN**, does not touch the boundary-line under the said letters. The curly ornaments above the **v** in each corner are exactly alike, except that they are reversed—one curling to the right, and the other to the left. Supposing one of these ornaments were to be turned face downwards, and laid upon the other, they would correspond line for line. The sides of the frame, behind the hanging ends of the top scroll, are shaded by broad, horizontal green lines, on a white background. The top of the **s** is larger than the bottom, and the stop after **SGR** is round. The inner ends of the cross-strokes of the **v** on the left side are exactly the same distance from each other as the corresponding strokes of the **v** on the right side. There is a quatrefoil ornament punched out of the handle of the key; and, supposing the key were a real one, there would still be plenty of metal left in the handle to avoid all risk of breakage.

*Forged. First Set.*

Lithographed, on rather thin paper, very white, and not shiny. I have seen copies both unperforated, and also pin-pricked 13; the latter seems to be the forgers' usual perforation-gauge. The balls in the border are not all of the same size and shape; those down the left side more especially being oval, instead of circular, and much too large compared with the rest. The background, behind the shield, contains about eighty vertical lines of shading, but they are excessively difficult to count, more especially as one has to guess how many would be supposed to go behind the trefoil ornament at the top. None of these lines project into the label containing the word **BREMEN**. The little trefoil-shaped ornament under **EM** of **BREMEN**, at the top of the shield, touches the boundary-line under the said letters; and this fact had better be borne in mind as the best test for

both this forgery and the one next to be described, which has the same fault. The curly ornaments above the v on each side are not exactly alike; and, if one of them were turned face downwards, and laid upon the other, they would not correspond. The broad, green lines of shading across the left-hand label are well imitated, and very like the genuine; but those on the right-hand label are quite different—much too thin, and much too close together. Of course I need hardly say that, in the genuine, both sides are alike. The top of the s is no larger than the bottom, and the letter is not nicely rounded at the curves like the genuine, but looks a little like a reversed z. The stop after SGR. is a sort of upright oval. The inner ends of the cross-strokes of the left-hand v are farther apart than the corresponding ends of the cross-strokes of the v on the right-hand. The quatrefoil is not nicely shaped, and, supposing the key to be a real one, I should say that the ornament had been cut out with a very blunt punch.

*Forged. Second Set.*

This forgery is much better than the one just described, and I think it is likely to deceive. Lithographed, on thick, wove paper, unperforated. The outer border of balls and rounded oblongs is a fair copy of the genuine. There appear to be about sixty vertical lines of shading in the background outside the shield, but I cannot be certain of the exact number, as I have counted these lines in all these stamps at the top side, and there may be three or more behind the trefoil-shaped ornament. Three or four of these lines project into the label, just under the R of BREMEN; but the projecting line in the genuine come under the EME of this word. The trefoils shaped ornament touches the boundary-line under EM of BREMEN, as in the first forgery. The curly ornaments above the v on each side do not exactly correspond, but they are better drawn than in the other forgery. The broad, green, horizontal lines of shading in the side-labels are drawn too close together, especially on the right side, where they almost touch, giving the label the appearance of being printed in solid colour. The bottom of the s is larger than the top. The stop after SGR. is a transverse oval. The inner ends of the cross-strokes of the v on the right side almost touch each other, whilst the corresponding cross-strokes of the left-hand v are at some distance from each other. The quatrefoil ornament, punched out of the handle of the key, is too large; so that, supposing it were a real key, the handle would probably break if roughly used.

*Postmarks.*

As all the Bremen stamps are postmarked in exactly the same manner, I will defer the description of the obliteration until I have concluded my notice of all the forgeries.

## 3 Grote, black on blue.

1855. Unperforated. 1861-4. *Perçé en Scie*. 1866. Machine-perforated 13.

*Genuine.*

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

*Forged.*

Poorly lithographed on *wove* paper, of a very pale bluish lavender, or sometimes of a pale neutral tint; pin-pricked 13, rather better than usual. The wards of the key are like two capital E's placed back to back, with the central tongue of each E sticking out level with the top and bottom projections. The top lobe of each strawberry leaf in the crown is a great deal larger than the two side lobes, and oval instead of round. There are twenty vertical lines of shading on the shield, and they are not at equal distances apart as the genuine are. There are two clear lines of shading to the left of the key, which by the way are *very* close together. The top of the T of AMT touches the M. The letters of the word BREMEN are very ragged, and not clearly cut like the genuine; and the letters BRE are somewhat smaller than the letters MEN in this forgery. There are no little white dots to be seen in either 3. I think the easiest test of this forgery is in the paper, which is *wove* instead of *laid*; but my readers must judge for themselves.

It will be noticed that I have put a "?" after the statement that the genuine is lithographed; for the fact is that I am not absolutely certain; and some copies look like *épargne* engravings.

## 5 Grote, black on pale rose, or flesh.

1855. Unperforated. 1861-4. *Perçé en Scie*. 1866. Machine-perforated 13.



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

*Genuine.*

Lithographed on rose, or flesh-coloured wove paper, rather thin; unperforated, perforated *en scie*, or machine-perforated 13, according to date of issue, as above. There are twelve vertical lines of shading on the shield, regularly drawn, and all at the same distance apart; but in one type the twelfth line on the left side is so very close to the thick boundary-line of the shield that it is very difficult to see, and seems to form part of the said thick line. The word **MARKE** is at exactly the same distance from the bottom of its containing-label as the word **FRANCO** is from the bottom of its containing-label. There is a little piece snipped out of the lowest portion of the centre of the ornament joining the above labels, and the centre trefoil on the top of the crown goes a little way into the angle thus formed, but too much to the left, so that it almost touches the left side of it. The crown is so far off the shield that one of the wavy lines of the background can plainly be seen between the base of the crown and the top of the shield, running the whole way across. The label containing the words **FÜNF GROTE** is at the same distance from both sides of the stamp.

*Forged.*

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

## 7 Grote. Black on Yellow.

1855. Unperforated. 1866. Machine-perforated 13.

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

*Genuine.*

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

*First Forgery.*

This is an admirable forgery, and might deceive almost anybody, though the colour is too pale. Lithographed on pale, dirty yellow wove paper. It is probably perforated; but the only specimen I have seen is cut closely round, so that I cannot say for certain. There are only fifteen lines on the shield; and the one to the extreme right is very close to the side of the shield, but crookedly drawn. This crooked line is a good test. The last line on the left is at some distance from the side of the shield. The lines do not, in any part, come up beyond the top of the inner outline of the shield. The key is cut square off, as in the genuine, so that no portion of the inner hollow of the barrel can be seen. The only dot outside the shield which touches its floral ornament is the one on the top, at the right-

hand side; all the others do not touch. The three knobs on the handle of the key appear to be separated from the handle by grooves, instead of solid rings. The trefoils on the ends of the **FRANCO MARKE** label do not touch the side of the stamp; but the one on the right looks at first sight as though it did, because there is a thin line outside the trefoil which does touch the side of the stamp.

*Second Forgery.*

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

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

**2 Grote, orange on white.**

1861-4. *Perçé en Scie*. 1866. Machine-perforated 13.

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



*Genuine.*

Lithographed on thin, porous, soft white wove paper, *perçé en scie*, or machine-perforated 13, according to the date of issue. The quatrefoil punched out of the centre of the handle of the key is *dark*. The point of the key does not touch the outline of the oval containing it. The central oval is surrounded by twenty-four rays of white, in the shape of sugar-loaves, each having a dark spot at its point. The ornamental engine-turning of the oval which bears the inscription **BREMEN, ZWEI GROTE**, touches the inner line of the frame in two places; namely, at the left side near **AD OF STADT**, and at the right

side near M of AMT. It does not touch at the top or the bottom. There is a large shaded white stop after the word GROTE.

*Forged.*

Very coarsely lithographed, in dark, reddish orange, on thin, white wove paper, unperforated. The quatrefoil punched out of the handle of the key is white, with a dark outline. The point of the key touches the outline of the containing oval. The said oval is surrounded by nineteen white rays in the form of pyramids, sharply pointed, of different sizes, and without the dark spots at their points. The imitation engine-turning of the central design touches at the top, under ROER, and also at the bottom, but not at either of the sides. There is a dim blotch to be seen after the word GROTE, but it is not the least like the very prominent stop in the genuine.

I have not gone very much into details in my description of this forgery ; for it is very poor, and I do not think it is at all likely to deceive. The genuine is rather finely done, without a coarse line about it.

10 Grote, black on white.

1861-4. *Perçé en Scie.* 1866. Machine-perforated 13.



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

*Genuine.*

Lithographed on soft, porous, white wove paper ; *perçé en scie*, or machine-perforated 13, as above, according to the date of issue. There are five of the vertical lines of shading of the background visible in the hollow quatrefoil punched out of the handle of the key, and these lines are all perfectly straight, and at the same distance apart. The oval immediately outside the central one bearing the key is composed of white lace-work points, or semi-rosettes, joined together by small chains, except the three at the bottom, which seem to be jumbled into each other without the little white chains. Each of these rosettes contains four concentric rows of ornamental holes ; and each of the chains joining the said rosettes together has three links. The outer wavy oval, containing the name and value, is composed of a kind of lattice-work of white rods on a ground of very fine horizontal black lines, which can only be seen with the microscope. It would be too much to have to count the

number of these white rods all round the stamp ; but if we take the side to the left, where the wavy oval bends outwards, between B of BREMEN and Z of ZEHN, and imagine a line drawn exactly across the centre of the stamp, then that imaginary line would be cut by seven of these rods slanting from left to right, and seven rods slanting from right to left. The top of the key touches the outline of its containing oval.

*Forged.*

Lithographed on rather thick, white wove paper, pin-perforated 13. The impression is rather too grey in shade, but otherwise this is, as I have said, a most excellent imitation. Six of the vertical lines of shading of the background can be seen through the quatrefoil in the handle of the key ; and the third from the left is very crookedly drawn, sloping from left to right. The rosettes of imitation engine-turning surrounding the key have only three rows of ornamental holes in them ; and none of the chains joining the said rosettes together have more than two links except the one below the B of BREMEN, which has three like the genuine. The lattice-work of white rods is much too distinct, a great deal coarser than the genuine. If a line were drawn across the middle of the stamp it would be cut by five of these rods on the left side, slanting from right to left, and five slanting from left to right ; and this will suffice to show how much less closely they are set than in the genuine, which has seven, as before mentioned. The top of the key does not touch the outline of its containing oval.

I am sorry I cannot give better tests for this forgery ; but it has been so very well copied, and the design is so intricate, that I am afraid I shall only be likely to confuse my readers by going into more elaborate details.

*Postmarks.*

All the Bremen stamps appear to have been cancelled in exactly the same manner, and that was with a large transverse oblong, containing the name, date, &c. This cancellation has, for a wonder, been carefully imitated by the forgers, so that it does not help us at all.

*Reprints.*

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

**Envelopes. 1 Grote. On blue and on white.**

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



*Genuine.*

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

*Forged.*

Lithographed on very thick, white paper. This forgery is a great deal more handsome in appearance than the genuine, and all the details of the design are beautifully clear. The point at the base of the shield, if prolonged, would cut into the M of BREMEN below it. It is obliterated with six parallel bars, a cancellation which was never seen on any genuine Bremen stamp.

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

I think I ought to mention that there are three types of the genuine 3 grote, two of the 5 grote, and three of the 7 grote ; but I have, unfortunately, not been able to get hold of all the types of each value.

## BRITISH COLUMBIA.



The stamps of this colony have not been very extensively forged, so far as I can ascertain. I only know of one rather good forgery of the threepence, and an extremely bad set of counterfeits of the surcharged values. The latter ought not to deceive even the veriest tyro.

1865. 3d., blue.

*Genuine.*

Very nicely engraved in *épargne*, on white wove paper, rather surfaced ; watermarked with crown and CO ; perforated 14. One of the best tests for these stamps is the number of pearls on each of the arches of the crown. There are six rather small pearls on each of the side arches, and only four on the central arch. The ornaments round the centre of the crown are composed of crosses *pattée* and of *fleurs-de-lys*, placed alternately ; and 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 largish stars on the oval band, serving as stops to divide the name and the value ; and

these stars are eight-pointed, four of the points being large, and the other four very small. Perhaps I ought to call them asterisks rather than stars. 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. Both the engraving and the printing of this stamp have been very carefully done, and consequently every little detail shows with the utmost clearness, very different from a slipshod lithograph.

*Forged.*

Moderately well lithographed on wove paper, sometimes yellowish; no watermark; unperforated. All the copies I have hitherto seen have been unperforated; but of course the forgers can soon remedy this omission when their attention is called to it. Each of the side arches of the crown bears five pearls instead of six, and the central arch has three instead of four. These pearls are all much too large. The cross *pattée* at the base of the central arch is somewhat lower than the points of the *fleurs-de-lys* on each side of it. The two stars on the oval band are six-pointed, and very different from those on the genuine stamps. There are no stars visible at the intersections of the lattice-work in the outer corners of the stamp. The general appearance of this forgery is tolerably good, considering that it is only a lithograph. The colour of the original has been fairly imitated; but the tests here given will decide its character at once.

*Postmarks.*

The originals are not often found postmarked; for, as may be supposed, the amount of correspondence from this colony was not very extensive. My used copies bear a very blotchy cancellation, something like the Canadian. The unused copies, now moderately common, are remainders, bought up by dealers and amateurs on the incorporation of British Columbia into the dominion of Canada. This took place in 1868, and since then the colony has used the Dominion stamps. The forgeries I have not seen cancelled.

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



These stamps are of exactly the same type as the one just described. 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 threepence 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 printed in different colours, are from the die of the threepence, blue, and therefore I need not describe them.

*Forged.*

Very badly lithographed, in chalky-looking colours; unperforated, or pin-pricked 13; no watermark. The design of these forgeries is very similar to that of the forged threepence just described, but not nearly so well executed. The tests are the same as above. The surcharge on the highest value of these forgeries is spelt "doller."

*Postmarks.*

The genuine are postmarked like the threepence; the forgeries bear the usual oval of mixed straight and curved lines which seems to be so dear to the hearts of the counterfeiters. I have seen no forgery of the first issue.

## BRITISH GUIANA.

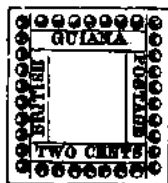
## 1862. Provisionals, 1, 2, 4 Cents.

These stamps are remarkable for two things: first, their excessive hideousness; and, secondly, their equally excessive rarity, for they generally fetch the modest price of £3 each, or thereabouts. They are type-set, and bear written initials, in red or black ink, in the central oblong.

*Genuine.*

Type-set, on rather thick, coloured wove paper. I have never seen the genuine otherwise than unperforated; but Moens gives the "pearl" type, 1 and 2 cents, as being rouletted. There is not a full set of any of the various borders; the sets being as follows:

1. With border of balls or pearls, 1 cent, 2 cents.
2. With border of ovals, having crossed lines in the centre of each oval, 1 cent, 2 cents.



1.



2.



3.

3. With border of little bunches of grapes, 1 cent, 2 cents.
4. With border of quatrefoils, having crosses in their centres, 4 cents.

5. With border of intersecting, ornamental arches, having a little ball at the apex of each arch, 4 cents.
6. With border of trefoils, 4 cents. N.B. No interior lines in this type.



4.



5.



6.

Thus it will be seen that there are three varieties of each of the lower values, 1 cent and 2 cents, and three of the 4 cents, but that none of the 4 cent stamps resemble either of the other values. The whole impression of these genuine stamps has a very greasy and blurred look, as though little pains had been taken in their production, and the stamps never seem to have been set truly square. Of the lines forming the interior oblong, the one under the word *GUIANA*, and the one above the words of value, are a good deal thinner than the side lines under *BRITISH* and *POSTAGE*.

#### *Forged.*

Type-set, like the originals, on rather thinner paper, unperforated. The whole impression is considerably better than the genuine; the border, lettering, and lead-lines being all set truly square. The stamps are not blurred anywhere; the very paper is exactly the same curiously rough material as that of the genuine; but the forgers have made one grand mistake. No doubt they found it difficult to obtain specimens of all the varieties of the genuine, and so they have printed the whole set from one type; namely, that of the 4 cents with trefoil border. Thus the 1 cent and 2 cents may be detected instantly, as there never existed a 1 cent or a 2 cents with trefoil border. All the four interior lines are of the same thickness. I am sorry not to be able to give a better description of these stamps; but the fact is, I have not a copy of the 4 cents with trefoil border. However, there is one test by which the forged 4 cents can be easily detected, and that is, that the genuine trefoil type *has no interior lines*, whereas this forgery has them like the other values.

Thus the mistakes of the forgeries are briefly these:

- 1 cent, trefoil type, not found in the genuine.
- 2 cents, trefoil type, not found in the genuine.
- 4 cents, trefoil type, having the interior lines, which are absent in the genuine 4 cents of this type.

*Postmarks.*

The initials on the genuine are not postmarks; being, I suppose, the official countersign to guard against both robbery and forgery; for, of course, nothing would be easier than to set up the type-borders again, supposing the printers to be dishonestly disposed. The counterfeit initials in the forgeries are found either written in black ink, or, apparently, with a *red pencil*, whereas the originals are always in ink.

The genuine postmarks which I have seen are either eight very thick, parallel black bars, forming an oval, or with three straight bars, separated by three curved ones, forming an oval with a space in the centre, and this space filled up with the lettering "A O 3," or "A O 4." The forgeries are postmarked with a cancellation like this latter one, only lettered "A O 1."

Issue of 1860. 1, 2, 4, 8, 12, 24 Cents; perforated 12 and 13; value not close to the word "cents."

1869. 1, 2, 4, 8, 12 Cents; perforated 10; value closer to "cents."

1875. 1, 2, 4, 8, 12, 24 Cents; perforated 15.



These stamps need not detain us long; for the forgers have made a grand mistake, which condemns their productions at once.

*Genuine.*

Engraved in *épargne*; perforation as above, according to date of issue. The inscription on the oval band round the ship is "DAMUS PETIMUSQUE VICISSIM." The outer line of the whole stamp is *very close* to the frame. The 0 in the right-hand bottom corner is cut off almost square at the top.

*Forged.*

Lithographed; pin-pricked 12½. The inscription on the oval band is "DAMUS RETIMUSQUE VICISSIM." This mistake of RETIMUSQUE instead of PETIMUSQUE renders this forgery easy of detection. The outer line round the stamp is at some distance from the frame, there being almost the width of the 1 in the left top corner between the line and the frame. The 0 in the right bottom corner is oval.

Issue of 1863. 6, 24 cents.

6 Cents. *Genuine.*



Engraved in *épargne* on yellowish-white wove paper; perforated 13, 12, 10. The design is rather nicely done, and all the lettering is well formed, and perfectly distinct. The groundwork outside the central circle is of uniform, solid colour, except, of course, the part occupied by the ornamental spandrels.

*Forged.*

Very coarsely lithographed on very white paper; pin-pricked 12½ very badly. I have not a copy of this forgery in my possession at present; but Mr. Atlee's description of it says that there is an oblong space above the central circle, and a similar one below it, each with three lines. There are short strokes of shading at the sides, outside the circle. The *Q* in the word *PETIMUSQUE* is almost square instead of being of the normal shape. The numerals *VI* touch each other. The *N* of *GUIANA* has no top-stroke to the first upright, and the *N* of *CENTS* shows the same defect.

24 Cents. *Genuine.*

Engraved in *épargne*; perforated 13, 12, 10. This stamp is not so nicely done as the 6 cents, the printing being generally too heavy. The bowsprit of the vessel touches the inner boundary-line of the circle, and, if prolonged, it would cut through the first *s* of *VICISSIM*. The top of the mainmast is at some little distance from the inner outline of the circle, and, if prolonged, it would pass almost midway between *US* of *PETIMUSQUE*. The lower halves of the *XX* in *XXIV* are, if anything, a little larger than the upper halves. Each of the ornamental spandrels has four white dots below it. The colour is a rich yellow-green.

*Forged.*

Very poorly lithographed on very white paper; pin-pricked 12½. The whole impression is much too light, instead of, as in the genuine, much too dark. The bowsprit of the vessel does not go near the circle, and, if prolonged, it would cut through the *c* of *VICISSIM*, which, by the way, is spelt "*VICISSIM*." The top of the mainmast almost touches the circle, and, if prolonged, it would pass between the *MU* of *PETIMUSQUE*. The upper halves of the *XX* of *XXIV* are considerably larger than the lower ones. Each of the ornamental spandrels has only two dots below it, or rather at each end of it there is one dot. The ornamental floret at the bottom of the name-circle is too much to the left.

*Postmarks.*

The genuine bear the same postmarks as before, and sometimes the oval before described is surrounded by a circular line, and the "*A 0 3*" or "*A 0 4*" is in *italics*. These forgeries are cancelled with a diamond-shaped gridiron.

I have not seen any forgeries of the earlier issues, nor do I know whether such exist. I think that the provisionals are the best imitations, except for the mistake in the bordering; but even our youngest philatelic brethren might think it rather suspicious, having these stamps offered freely to them for a few pence when they are worth as many pounds.

## BRITISH HONDURAS.

1865-72. 1d., 3d., 6d., 1s.



The outer portion of these stamps is not badly done; but I cannot say that the forgers have been very successful in their "counterfeit presentment" of Her Majesty, to whom they have imparted a truculent and very unpleasant expression of countenance.

*Genuine.*

Engraved in *épargne* on somewhat *glacé* paper, machine-perforated 14, watermarked with a crown and CC. The frames all vary slightly; but the head has only two types—one for the 1d., 6d., and 1s., and the other for the 3d., which was issued later than the others. The hair covers a good portion of the eyebrow. The lettering does not touch the boundary-lines anywhere. There is a very distinct buckle to the garter in all the stamps, but differing slightly for each value. The nose is straight in the 3d., but somewhat *aquiline* for the others. The top of the *fleur-de-lys*, near the back of the head, just touches the arch of the crown above it in all the values. These stamps, as a rule, are very good specimens of *épargne* engraving; but sometimes the copies of the 1d. may be met with slightly blurred, and not so well printed; the fault, however, being with the printers, and not with the artist.

*Forged.*

Lithographed on unsurfaced paper, pin-perforated 13; no watermark, ungummed. The head is the same for all the values, with a moderately straight nose, which is very sharply pointed. The 1d., 6d., and 1s. have the large square buckle of the garter, which is found only on the genuine 1d.; and the 3d. has no buckle at all. The word PENNY (OR PENCE, as the case may be) touches the outer boundary-line of the garter in the lower values. The two little ornamental stops between the name and value are alike in all the forgeries, being copied from the ones found on the genuine 1d. They are all different in the genuine. The cross *patée* in front of the crown just touches the boundary of the shaded oval, as also do the orb at the top, and the bunch of hair at the back, though none of them touch the boundary in the genuine.

*Postmarks.*

The genuine stamps bear a postmark something like our own usual cancellation, but with the colony-number, "A O 6," in the centre. All the forgeries which I have seen were obliterated with four concentric circles, like the old Baden, Transvaal, &c.

I should hardly call the above set *dangerous* forgeries, but they are sufficiently like the genuine to deceive our younger brethren, who have not yet learnt to distinguish between an engraving and a lithograph. I believe these counterfeits came from Hamburg, but I am not quite certain of this, though they have the appearance of Messrs. Spiro's productions.

## BRUNSWICK.

I must say that the Brunswick stamps have been very well forged; but, with the exception of the first issue, they can be easily detected by the absence of the post-horn watermark, which is so distinct upon the genuine. The first issue does not bear any watermark, so that the forgeries of that set are far more dangerous than any of the succeeding ones. By the way, it may not be out of place here to mention that some of our younger brethren are occasionally in doubt as to how to tell the 3 silbergroschen of the first issue from the 3 silbergroschen, rose, of 1862. However, there need be no difficulty about this, if it be borne in mind that the early one has no watermark, and is of a dull vermilion colour, whilst the later one is watermarked with the post-horn, and is of a deep rose, almost carmine in hue. The first issue has always been rather rare, as it had only about a year's currency; but all the others are tolerably common. The unused ones of the latest issue, so freely offered at much below face value, are remainders which were sold to dealers and collectors when the stamps of this duchy became obsolete. I do not think this latest issue has ever been forged; at all events, I have never seen any imitations, and I should think that, as the genuine stamps are so very cheap, it would hardly pay to forge them.

### Issue of 1852. 1, 2, 3 Silbergroschen.

#### *Genuine.*

Typographed in colour, on thick, white wove paper; no watermark; backed with rose-coloured gum. The impression of these stamps is usually very badly done, and sometimes half the vertical lines in the oval are wanting, or drawn only a part of the way. The design is the same for all the values, except the difference in the figures and words of value. The crown is very indistinct, and the base of it shows three ornaments of some kind, but whether they be jewels or not it is quite impossible to say. The right fore-foot of the horse does not touch the outline of the oval, but it does touch the



last vertical line on the left side of the oval. The tail ends at the last line but two on the right side. The lettering of the inscriptions, especially of the upper one, is particularly clear, and none of the letters touch each other. The back of the horse's neck, from the shoulder to the head, is nicely curved and arched. The ends of the lower scroll are at some distance from the bottom outline of the stamp, particularly in the 2 sgr.

*Forged.*

Fairly lithographed, on white wove paper, rather thin; no watermark; no gum. Many of these forgeries look rather better than the originals. All the vertical lines in the central oval are well marked. The base of the crown shows five very distinct pearls or dots, which are not visible in the genuine. The right fore-foot of the horse touches the outline of the oval, and *nearly* touches the very last vertical line on the left side. The tail reaches to the very last vertical line on the right side of the oval. The lettering of the inscriptions is uneven, and not particularly clear. In the upper scroll the bottoms of the letters RA touch each other, and the letters HWE almost touch at their tops. The back of the horse's neck, from the shoulder to the head, is drawn just in a plain slant, without any graceful curve like that of the genuine. The ends of the lower scroll are very near the bottom outline, and in the 2 sgr. they very nearly touch it. The colour of the 3 sgr. is almost the same as that of the 1 sgr., whereas it ought to be a dull vermilion. The colours of the others are imitated with tolerable accuracy.

It will be seen that there are no very great and striking differences between the genuine and forged stamps of this issue, and therefore I would suggest to my readers to be careful not to buy of any but well-known dealers.

**Issue of 1853-56.  $\frac{1}{2}$ , 1, 2, 3 Silbergroschen,  
black on colour.**

*Genuine.*

The tests for this issue are the same as for the first issue. All the genuine have a very distinct watermark in the shape of a large outlined post-horn. I do not think it necessary to go more minutely into the various slight differences between the genuine and forged of this set, as the watermark affords a very ready means of deciding upon the character of any specimen.

*Forged.*

Almost exactly like the forgeries of the first issue, except that the letters of the word BRAUNSCHWEIG are rather better done, though the B and A still touch at the bottom. There is no watermark, which of itself is amply sufficient to condemn these counterfeits.

**Issue of 1862-4.**  $\frac{1}{2}$  black on green, 1 yellow, 3 rose, both on white paper.



*Genuine.*

Exactly the same as the last; watermark post-horn as before.

*Forged.*

Like last forgeries; no watermark. The  $\frac{1}{2}$  is generally smudged and blotted to a marvellous extent, so that no sane person would take it for a genuine stamp. The 1 sgr. is a sort of orange colour; the 3 sgr. is a bright rose, and cannot be told from the forgery of the 3 sgr. of the first issue.



I have not seen any forgeries of the  $\frac{1}{2}$  ggr., nor of the embossed set, nor of the envelopes; but I believe the latter have been re-printed.



*Postmarks.*

The stamps of the first issue are generally cancelled by the name of the town struck across the face of the stamp in large black letters without any frame. The later issues are generally postmarked with a couple of circles, with name in the outer circle, and date in the inner one, very similar to the Hanoverian postmark; or with a large diamond, formed of parallel lines of varying length, with a number in the centre. I have occasionally seen the circle cancellation on the first issue; but very rarely. The forgeries imitate the circle, and the diamond also; so that a knowledge of the genuine postmarks does not help us much in this case, though it is very seldom that the counterfeiters take the trouble to imitate any genuine cancellation.

## BUENOS AYRES.

**Issue of 1856; Steamer. 1, 2, 3, 4, 5 pesos.**



If a prize were to be offered for the ugliest stamp, I must say that I think these Buenos Ayres would worthily deserve to have it bestowed upon them; for it is very seldom that one has the privilege of beholding such abominable specimens of the designer's art. I suppose I need hardly say that all the stamps of this first issue are rare, the higher values especially. I have seen the 4 pesos priced at £4 used. The denomination of value on some of the

stamps is rather puzzling to a beginner. The 1 peso is found as "IN," and also as "TO;" and the 4 pesos is labelled "CUATO." But I think I cannot do better than transcribe Mr. Pemberton's remarks upon the series from the *Handbook*, wherein he says that the 4 and 5 pesos had only a six months' existence, when they were suppressed; the impressions from the CUATO die, in brown, passing for 4 reales, and the CINCO die having the value partially erased, leaving only the letters IN, which passed, in blue and brown, as 1 peso. Later the CUATO was erased to TO, also to pass as 1 peso.

*Genuine.*

Very badly lithographed on rather soft, 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 considerably 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 four long rays proceeding from his upper limb. The thick oval line surrounding the ship, &c., does not go all the way round; it is broken on the left side, and the shape of the oval is continued by the shading which represents the sea. The stamp which has been imitated is the IN PESO, and the genuine one has the IN 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. I ought to say here that all the values differ from each other in several respects; but I have tried to take those points common to all, in order to avoid confusion.

*Forged.*

There are three distinct forgeries, the chief difference being in the size of the lower lettering.

*First Set.*

Rather nicely lithographed in very dark blue on very white, hard wove paper. The value appears as IN PS; and the partly-erased c has only had just the back taken out of it, leaving the rounded top and bottom as well as the tongues. The lettering of CORREOS and of BUENOS AIRES is all small, and there is no hyphen between the latter two words. All the letters of CORREOS are of exactly the same size, and as small as the letters of the name. The white dots in the corners are quite small, and about the same size as the o of CORREOS. None of these dots touch the border. The sun does not show any lower rays, but still, by his height above the steamer, he

ought to be quite risen. There are seven short rays proceeding from his upper limb. The thick oval line surrounding the steamer, &c., goes all the way round, unbroken. The easiest test of this forgery is in the value being 1R PS instead of 1N PS. The R is quite distinct, and cannot be mistaken for an N.

#### *Second Set.*

This forgery is found in brown, in light green, and in dark green; but all the colours are labelled alike, 1R PS, like the forgery just described, so that no one need be taken in by them. Very badly lithographed on hard, yellowish-white wove paper. The lettering at the top and bottom is very large and tall, almost reaching to the top and bottom of the containing labels. The word CORREOS gets gradually larger from the beginning to the middle, and then gradually smaller again from the middle to the end. The white dots in the corners are a good deal smaller than either o of CORREOS, and they do not touch the border anywhere. The rays of the sun are very short, and have been placed so close together that they have all run into one semicircular blotch. The oval is unbroken all the way round. I think this forgery is more deceptive than the last; but the great size of the lettering of BUENOS AIRES will instantly condemn it. I do not know whether these counterfeits have had much sale; but I often have them sent to me, so I expect they are tolerably common.

#### *Third Set.*

Of this set I have only the 1N PS. I believe it is quite a new forgery, and it is dangerously like the original.

Lithographed in pale, dead blue, on very white wove paper. The value is correctly written 1N PS; but there is hardly any indication of the erased c before it, just the merest trace. The lettering of CORREOS and of BUENOS AIRES is all of the same size, and all in very 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 short rays of equal length. The thick, oval line surrounding the steamer, &c., is unbroken. The easiest test for this stamp is in the fact that the line which runs round the whole stamp, outside everything, is a very thin, straight line; whereas this line in the genuine is thick and waved, almost as if it had been intended to imitate a perforation. The final o of FRANCO is very small, and a good deal smaller than the rest of the letters of that word.

This forgery is not cancelled; it is gummed at the back, and has a very new look; but, at the same time, I think that many collectors might be deceived by it. By the way, there is another good test for it, which I see I have not mentioned. In the genuine the mast of the steamer has two flags or streamers on the very top, one just under the other, whilst this forgery does not carry any flags at all.

Concerning the genuine stamps, I ought to add that, besides the varieties mentioned by Mr. Pemberton, I have seen the 1 peso properly 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. I do not remember seeing more than one specimen of this, so it is probably not common.

*Postmarks.*

The genuine stamps have a cancellation altogether different from that of any other country, and the forgers would have done well to try to imitate it. It is a diamond of dots, surrounded by a fringe of short lines, forming an oval. It forms a splendid cancellation, looking at it from an official point of view; for most of the stamps are so completely covered and obliterated by it that they are altogether undecipherable; but this very fact renders it extremely obnoxious from our point of view, as it spoils valuable specimens.

The forgeries are cancelled with two large concentric ovals, with lettering in the centre and between the ovals; generally in blue.

**Horseman (Guacho) Essays, 1859.**



I have not been able to get any of these essays for description, and this is rather unfortunate, as there is a full set of forgeries. The counterfeits are lithographed on thin paper, very shiny, and generally postmarked. This latter fact would alone suffice to condemn them, as it is believed that none of these essays ever passed the post.

**Issue of 1859, Paris imprint. 4 Reales, 1, 2 Pesos.**

The first issue of the set with head of Liberty was printed in Paris, and they are nicely done. They are not marvels of execution, but they are infinitely clearer and better in every way than the later ones printed in the Republic itself. Indeed, I fancy that some of the latter would be rejected by our younger brethren as counterfeits, though they must yield the palm of ugliness to the first issue.



*Genuine.*

Well lithographed, on wove paper. The head of Liberty is nicely done; and there are five lines of shading at the crease formed where the cap doubles over at the top of the head. There are three distinct dark waves of hair in front of the cap; there is a necklace upon the

neck, bearing four pearls. All the rest of the necklace, except these four pearls, is hidden by the tail of the cap, which exactly covers over the line, or direction, in which the rest of the necklace would lie. The eye is distinct and open; the chin is curved considerably forwards. The narrowest part of the shaded background, outside the central circle, on each side, contains four vertical lines of shading. The tail of the cap comes forwards to cover the ear, then it goes straight downwards, getting narrower as it goes, until it gives a twist over, and joins the necklace, as before described. There is usually a hyphen between the words BUENOS-AIRES, but I have seen many undoubtedly genuine copies without it, so it is not safe to trust too much to this test. The lettering at the sides is very thin, and the value is at equal distances from both ends of the containing label.

*Forged. First Set.*

Moderately well lithographed, on white paper. The head is not well done. There are three lines of shading where the cap bends over, at the top of the head. There is a white blotch at the top of the forehead, being, apparently, part of the cap; and beneath it there are two waves of hair. The side of the face is shaded with blotches. There is no necklace visible at all; its place being occupied by what looks like dishevelled hair, which has apparently escaped from the cap. The eye is a dark blotch; the chin points downward, instead of forward. The narrowest part of the shaded background, outside the central circle, has seven vertical lines of shading on the right, and about six on the left, though the latter are so blotched that it is very difficult to be certain as to the real number. The tail of the cap looks like a rough representation of a leg and foot, the knee coming over the ear, and the rest of the leg pointing forward, so that the toe, if prolonged, would cut into the *U* of BUENOS. There is no indication of any hyphen between the words of name. The lettering at the sides is stumpy and fat; and, in the 2 pesos, the value has been altered by simply changing the 1 into a 2, and adding an *s* to the end of PESO; thus the last *s* of PESOS is much nearer to the one side of the label than the 2 is to the other side.

*Forged. Second Set.*

This forgery may possibly be found in all the values, but I have only seen the 2 pesos. It is very badly done. Lithographed on white paper. Poor Liberty looks like a very shrewish old woman, and her cap is a real nightcap. The front corner of the base of the neck is cut off altogether. There are four vertical lines of shading on each side, just outside the central circle; but they are very crookedly drawn, so that they look very different from the genuine. The *s* of BUENOS looks like a *z* reversed and inverted. There is no stop between the words BUENOS AIRES. The final *s* of PESOS is much too near its own end of the label. The tail of the cap points to the *o* of BUENOS.

*Forged. Third Set.*

Of this I have only seen the 1 peso in red. Lithographed on hard wove paper, of a yellowish white. The upper part of the head is tolerably well done, but the lower jaw is swollen, as if the poor goddess were suffering from tooth-ache. The shading in the crease formed where the cap doubles over at the top of the head consists of five lines radiating from a thick line, like twigs from a branch. There are four very distinct twists or waves 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 q.

*Postmarks.*

The usual cancellation of the genuine is a smallish oval, filled with crossed, oblique lines. But many of the genuine stamps of this issue passed the post without being cancelled, owing to a habit on the part of the Buenos Ayreans of applying the stamp or stamps by way of seal to their letters, so that they escaped the notice of the officials. I have not seen the first and second forgeries cancelled; but the third is obliterated with a double circle, containing the name and some figures. This postmark is imitated from the usual cancellation found on the genuine local impressions now to be described.

**Issue of 1860. Local Imprint. 4 Reales, 1 Peso.**

This issue can easily be distinguished from the last by the extreme badness of the impression. The type is, I believe, really the same; but it looks very different, owing to the faulty execution of the printing.

*Genuine.*

Very badly lithographed on soft wove paper, as before. The pearls of the necklace are merged into one dark line, which is joined to the tail of the cap. In all my copies there is a dot between the words BUENOS AYRES. There is no stop after the s in the 4 reales value. It will be understood that this issue is exactly like the last in all points, except that the whole design is blotchy, and very badly printed.

*Forged.*

Lithographed on hard, white paper. The whole front and base of the neck seem to be merged into the background, and are almost invisible. There is no necklace to be seen, nor the part of the tail of the cap which ought to join it. The waves of hair of the originals are here made part of the cap instead, and, in some copies, this part is perfectly white. The tail of the cap points in the same direction as that in the first set of forgeries of the Paris-printed issue. There is no dot between the words BUENOS AIRES. There is a stop after REALES in the 4 reales value.

*Postmarks.*

The genuine bear an oval of diamond-shaped dots, and also a double circle containing the name of the republic between the circles, with figures in the middle. The forgeries are cancelled with part of an oval with a very thick outline, but most of them are unobliterated.

## CABUL.

The issues, types, varieties, and values of these stamps are quite bewildering in their number; and, unless a collector happen to have a pretty deep purse, I am afraid he will be obliged to be content to see a good many blanks in the portion of his album devoted to this State. I only know, at present, of one forgery, which came out in 1877. 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 imposters came over from Germany. The imitation purports to be the

**Issue of 1876. One Anna, grey.***Genuine.*

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

*Forged.*

Lithographed, on thin wove paper. The colour is, what I should call, a dark grey, quite different from that of the genuine. The



outer border of the stamp is a *rope*, the strands of it being quite distinct. These strands do not at all resemble the dots on the genuine. The tiger has no eyebrows, and his face is not spotty. There are, of course, a good many other little differences, but I think the ones I have here given will enable anyone to detect the counterfeits.

#### *Postmarks.*

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

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

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

### CAPE OF GOOD HOPE.

Issue of 1857. 1d., 4d., 6d., 1 shilling.

*Genuine.*

Engraved in *taille-douce*, on stoutish wove paper; watermarked with an anchor, but unfortunately the said anchor is often very difficult to see. The right foot of the figure of Hope is in profile; but the left foot is turned sideways, so that all the toes can be seen. The background to the figure is made up of engine-turning, but the lines are so very close together that they seem to make one uniform groundwork of plain colour. Both flukes of the anchor beside the figure are of the same size and shape, and the anchor is nicely drawn. The engine-turning, behind the lettering, is composed of fine curved lines in white, apparently scratched out of a dark background. The letters of name, &c., are equal in height, and of the same thickness. The engraving of these stamps is very beautifully done, and I think nobody ought to be taken in by the miserable imitations now to be described.



*Forged. First Set.*

Very coarsely lithographed on rather thick, wove paper; no watermark. The feet of the figure are in much the same position as in the genuine, but the toes cannot be counted, and both feet are misshapen. The background to the figure is made up of crossed, wavy lines, very coarsely done, and very wide apart. The fluke of the anchor which is nearest to the figure is much thicker than the other, and absurdly out of shape; the whole thing looking like a boy's first attempt to draw Hope's emblem. The engine-turning behind the lettering is formed by almost straight, coloured lines on a white background, and these also are very coarse. The letters have a ragged, unfinished look about them, and they are not all alike in height and thickness. In the 1d. the value appears as "ONEPENNY," and in the 4d. as "FOURPENCE," without any separation between the words. The o of FOURPENCE is squeezed flat at the bottom. In the 6d. the words of value are smaller than the other lettering. In the 1s. the ONE is a good deal larger than any of the other lettering.

*Forged. Second Set.*

These are very much better counterfeits than the set just described, and I have only come across them lately. They are good enough to take in any young collector who does not know the difference between a *taille-douce* engraving and a lithograph. Lithographed on rather thin, wove paper; no watermark. The figure of Hope has only four toes, the little toe being twice the breadth of the others. The o of POSTAGE is much smaller than the rest of the letters, and the background behind the lettering is composed of coloured lines on a white ground. The top of the anchor ends in a small spike, which is not found in the genuine. The star, or flower, or whatever it is, in the top point of the stamp has eight points of very nearly equal size, and a very tiny dot in the centre, surrounded by a coloured ring; whereas, in the genuine, four of the points are very large, four very small, and the centre is a large dot, without any coloured ring round it. The background behind the figure is a fair imitation of the genuine.

*Postmarks.*

The postmarks of the genuine stamps are very various. The most general is a set of undecipherable blotches; but I have some with a sort of gridiron pattern, and some with a diamond of thin parallel lines very close together, each of these two containing "G. H." in the centre. Another of my copies bears the name of the town in block letters, arranged in an oval form, without any lines round it; and I have also one with the name of a town within a large outlined oval. The forgeries have a cancellation formed of five thick, parallel lines very far apart, and some of them have a pen-stroke in addition. This cancellation is found on both sets of forgeries, which looks as though they came from the same maker.

## Issues of 1864-76. 1d., 4d., 6d., 1s.

*Genuine.*

Engraved in *épargne*, machine-perforated 14; watermarked with a crown and cc. The head of the figure of Hope comes exactly beneath the first o of the word GOOD. The eye, mouth, and horn of the emblematic ram are very plain and distinct. The lettering is so tall that it reaches almost from top to bottom of the containing labels. There is a tiara on the head of the figure. The dress is fastened with a distinct brooch on each shoulder. The flukes of the anchor are diamond-shaped.

*Forged.*

These counterfeits are very common, and I am afraid they have had a sale much beyond what their appearance would lead us to expect; for one glance at them will to a practised eye be quite sufficient to decide upon their worth, or rather worthlessness. Poorly lithographed on very white paper; no watermark; pin-pricked 13. The head of the figure of Hope comes just under the G of GOOD. The head of the ram seems to be all eye and horn, and very indistinct. The lettering is a good deal too small, and it does not come anywhere near the top and bottom of the containing labels. The c of CAPE appears to be a G. There is no tiara on the head of the figure, and there are no brooches on the shoulders.

## 1868. 4d.; Surcharged on Lilac, 6d.

*Genuine.*

The words POSTAGE SIX-PENCE are obliterated by a broad bar of dull carmine, and the surcharge value FOUR-PENCE is printed near the top of the stamp in the same colour as the bar, with a stop after the said words. All the other tests are exactly the same as in the genuine set just described; for it will be understood that this stamp is merely the 6d. of the last set, with the new value surcharged upon it.

*Forged.*

I suppose the forgers have not been able to imitate the cancelling of the old value properly, so they have left the bottom of the lilac design blank. On this blank space there is a broad band of vermilion, with the words POSTAGE SIX PENCE in white letters on the band, instead of underneath it. The surcharged words FOUR PENCE are in the same vermilion hue, and there is no stop after them. All the tests for the other parts of the design are exactly the same as in the forged set last described. I do not think this particular forgery is at all likely to deceive anybody.

*Postmarks.*

Amongst my copies I find only three varieties of cancellation. One is an oval, formed by very thick parallel bars, with a square or a rectangle in the centre, containing numerals. Another is the same rectangle with numerals, but the rectangle is surrounded by a fringe of fine lines like a sort of halo. The third is a plain circle, containing the name of the town, date, &c. The forgeries are postmarked with a set of five parallel bars, forming a large oblong, the same as the forged cancellation of the first issue.

I have not yet seen or heard of any forgeries of the native triangular provisionals, known as the "wood blocks;" but I should have thought them the easiest of all to forge, as they are very poorly done, and almost always very much blotched.

## CEYLON.

**Issue of 1857. 1d., 6d., 10d., imperforate.**

I have forgeries of the above values, but they are badly done, and I do not think them very likely to deceive anybody. They came to me out of a German album, and I believe they were made in that country. They are not very common in England, and I only remember seeing one more copy besides the ones now in my possession. I expect what sale they have had has been chiefly on the continent, where the stamps of our colonies are not so common as they are here.

*Genuine.*

Engraved in *taille-douce*, on thin white paper; unperforated; watermarked with a star, which is generally very distinct. There are two little square ornaments in the top corners, and each of these squares has its inside lower corner projecting very slightly into the outline of the central oval. The coronet is composed of alternate crosses *pattée* and things which look like shamrocks, though the latter may be some leaf or flower emblematic of the island. The last cross and the last shamrock towards the back of the head are smaller than the rest, or rather, placed on a lower level, and the coil of hair at the back of the head stands up high above these last two ornaments. The queen's forehead is distinctly rounded, and the lower lip does not project so far as the upper one. There are two curls of hair, of almost equal length, hanging down from the back of the coronet to within one-eighth of an inch from the bottom of the back of the neck. Following the curve of the word CEYLON there will be seen two ovals of white dots, formed by spaces in the engine-turning of the background, but they are not very prominent; and inside these again there are two more ovals a little less distinct. There are only eight variously-shaped jewels to be seen in the lower band of the coronet.

*Forged.*

Lithographed on thin, wove paper—the 1d. on blue, the other values on white; unperforated; no watermark. The little square ornament on the left side, at the top of the stamp, encroaches considerably on the outline of the central oval; but the one on the right side does not even touch the said oval. The ornaments on the coronet appear, at first sight, to be all crosses *patée*, 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 slightly hollowed in the centre, and the lower lip projects, if anything, slightly further than the top one. The two curls hanging down from the back of the coronet are very badly drawn; the inner one is barely half the length of the outer one, and the outer one is quite quarter of an inch from the bottom of the neck. There are two *very* prominent ovals of dotted lines following the curve of the word CEYLON; and there are two other ovals inside these, also of dotted lines, and nearly as distinct. All these ovals can be seen at a glance. There are either eleven or twelve jewels round the base of the coronet. In these forgeries Her Majesty has been favoured with a very forbidding cast of countenance by the designer, though she looks very amiable on the genuine stamps.

*Postmarks.*

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 a set of twelve long, parallel bars, forming an oval, but without any oval outline round them. The forgeries bear either a pen-stroke, or an oval outline, filled with eight parallel bars, making a sort of gridiron.

I have taken all these three 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 either the 1d., the 6d., or the 10d., or of all three. The engineering of the originals has been very well copied in these forgeries, especially in the 1d. value, which is the best of the three; and I cannot imagine how the forgers managed to prevent the fine lines from running together, and making a solid background.

**Issue of 1868. 3d., Rose.**

I have only seen the above value of this set; but as it exists, it is probable that the 1d. exists also. The forgery is poorly done, and not at all dangerous.

*Genuine.*

Engraved in *épargne*, on rather stout, hard, and somewhat *glacé* wove paper; perforated 12½ or 14; watermarked with a crown and cc. The diamond-shaped jewels along the base of the coronet seem to stand out well from it. The face is shaded all over, except the front of the forehead. The large pearls on the top of the coronet are shaded almost all over. The letters of the word CEYLON do not touch the outline of their containing-label anywhere, and both name and value are in beautifully clear and clean-cut letters. The colour of the stamp is a bright rose, or rose-pink.

*Forged.*

Poorly lithographed in a very washed-out lilac-pink, on very white wove paper, very thin; pin-pricked 12½; no watermark. The ornaments along the base of the coronet appear to be oval holes, instead of diamond-shaped jewels. The face is white all round the mouth. The large pearls on the top of the coronet are only slightly shaded; at least three-fourths of each are left white. The c of CEYLON touches the bottom of the containing-label, and the y and L touch at the top. The whole stamp has a blurred and indistinct appearance, very different from the genuine.

*Postmarks.*

The genuine stamps generally bear an oval, formed by three very thick, parallel straight bars at each end, and two curved, parallel bars at each side, leaving a space in the centre which contains a large capital letter. The forged cancellation is something similar, but very much smaller, and with the lines thinner.

## CHILI.

Issue of 1853. 1, 5, 10, 20 Cent.

The forgeries of this set have been in existence a long time, and are very common; indeed I seldom see a youth's collection which does not contain one or more of these counterfeits.

*Genuine.*

Engraved in *taille-douce*, on soft wove paper; watermarked with the value in figures. They are all from the same die, so that the description of one will answer for all the rest. The ink stands out well from the surface of the paper. The ground of the central circle is formed by a multitude of engine-turned lines, very close together, and there are a great many very tiny triangular white spots between the intersections of the engine-turning, but these spots are quite in-

visible 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 FORTE is rather taller than the rest of the letters of that word. The F of FRANCO is too thin, and the R is too thick. There is a slightly scalloped line of white running all round, immediately inside the outline of the central circle, but it is so very faint that it would not be noticed unless purposely looked for. There is a very great variety in the printing of these stamps ; the earlier ones are beautifully executed, but the later ones are often very much smudged, so that the details of the design can hardly be seen. The first-issued 5 centavos was printed on very strongly *bleuté* paper. The forgers have not ventured to imitate this ; at least, I have never seen a copy.

#### *Forged.*

Lithographed on thin, hard paper ; no watermark. The ink does not stand out from the surface of the paper. The ground of the central circle is formed by a sort of *very* coarse network of colour, the spaces between the network being very large, mostly round or oval, and each space having two or three thin lines crossing it. This gives a very spotty look to the whole groundwork, and the white spots can be seen at a considerable distance, being the first thing to strike the eye after the head and lettering. In the left top corner of the stamp there are parts of *three* ovals or links, and below them there are four more, like the genuine, only the lowest one does not go near the word CORREOS. In the right top corner there are two links, and below them four more, the o of FRANCO going rather close to the lowest one, but not absolutely cutting into it. The o of FORTE is the same height as the rest of the word, and the F and R of FRANCO are of the same thickness as the other letters. Inside the outline of the central circle there is a *very* prominent scalloped line running right round the circle, which is far more conspicuous than that in the genuine stamps. In many copies the first o of COLON is badly drawn, but I notice that this is not always the case, so that it is not much of a test. The easiest test is the spotty ground of the central circle, which condemns these counterfeits at a glance.

#### *Postmarks.*

The normal cancellation of the genuine appears to be a set of shapeless blotches, utterly undecipherable ; but I have some copies postmarked with four concentric circles, with six parallel straight lines in the centre. Another postmark is an oval of straight lines, with large lettering in the centre. The forgeries are cancelled with an imitation of the four concentric circles with six straight lines in the centre.

**Issue of 1867. 1, 2, 5, 10, 20 Centavos.**

These stamps are really very handsome, and are much superior in design and execution to those of the issue just described—every detail showing with clearness. The forgeries are very poor, and ought not to deceive anybody.

*Genuine.*

Beautifully engraved in *taille-douce*, on thick, hard wove paper; no watermark; perforated 12. The stars in the lower corners are of exactly equal size. The white lines of the engine-turning of the central circle are all curved. There is no dark line round the outline of the bust of Columbus, or President Freire, or whoever the worthy may be.

*Forged.*

Very coarsely lithographed on stout wove paper; no watermark; unperforated, or pin-pricked 13. The star in the left lower corner is somewhat larger than the other. The white lines of the imitation 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 bust. The whole impression is very poor and coarse, and immeasurably inferior to the genuine in every way. The broad line of shading round the bust is a very easy instant test. Some of the forgeries are to be found unperforated, as I have already said; the originals are *always* perforated. It will be noticed that I have not troubled to give many details of these last forgeries, for they are so very poor that it would be almost an insult to my readers to suppose them capable, for one instant, of being taken in by these miserable counterfeits.

*Postmarks.*

Shapeless blotches, as before, seem to be the favourite obliterations of the genuine; but a few of my copies are cancelled with four triangular blotches, leaving a white cross in the centre. If a cork were to have a plain cross of about  $\frac{1}{4}$  inch wide cut out of its end, and were then used as a hand-stamp, it would accurately represent this cancellation which I have been endeavouring to describe. The forgeries are obliterated either with a large oval, formed of parallel straight lines, or with a sort of imitation of the British Guiana postmark.

**Issue of 1872-5. 5 c., envelope.**

It is possible that the whole set of envelopes may have been forged, but at present I have only come across the 5c., violet on





yellow. It is not badly done, but I do not think it is very common. Of course the forgery only represents a *cut* envelope, which gives us yet another argument in favour of collecting entire envelopes only, if any such argument be really needed. For my own part, I must say that my opinion in the matter of entire envelopes is so strong that I would not give a penny for the rarest cut envelope in existence.

*Genuine.*

There is a key-pattern rectangle round the bust in the centre of the stamp. This key-pattern forms a very easy test ; for, counting the outer points of the pattern, there will be found sixteen points on each side, and thirteen each at the top and bottom. The figure 5 is of a natural shape ; the word CHILE is well embossed ; the c of CENTS is the same size as the other letters of the word.

*Forged.*

The colour of this forgery is a dull mauve instead of violet, and the paper is yellowish-white instead of a decided yellow. The points in the key-pattern are very different from the genuine ; there are fifteen points on the right side of the stamp, sixteen on the left, and twelve each at the top and bottom. The head of the 5 is abnormally large ; the word CHILE is not embossed at all ; the c of CENTS is smaller than the other letters of the word, and the ground behind the word CHILE is blotchy and imperfect.

*Postmarks.*

I have not yet seen any postmarked copies of either the genuine or forged, so am unable to give any information on this point.

## CONFEDERATE STATES.

I am afraid my readers will be rather disappointed with this portion of my book ; but the fact is that I have been unable to obtain more than a few specimens of the rare locals to describe from ; and therefore most of the forgeries will have to be passed over altogether. However, my first business is with the Government issues, which naturally take precedence of the locals.

Some of these Government issues are decidedly rare, but the majority of them are to be had at considerably less than the original face value. Whether they are reprints, or *bond fide*

remainders of the stock in the hands of the Postal authorities at the conclusion of the war, I do not know. My own personal feeling on the subject may be guessed when I confess that I do not care for any but post-marked copies; but of course this is a matter of opinion.

### Issue of 1861. 2 Cents, green.

#### *Genuine.*

Badly lithographed, on thick, very soft, coarsely-wove paper. The groundwork behind the bust is composed of crossed vertical and horizontal lines. This is very plain on the left side of the stamp; but near the back of the head the lines are so dark, and so very close together, that the background appears almost solid, or uniform. The nose of the figure is broad all the way down, and rounded at the tip. The eyes are very large, the pupils round, the eyelashes well marked. The eyebrows are far apart, so that there is a good space across the base of the forehead. The coat is shaded with strong, oblique lines. The hair is rather curly, and is brushed away so as to show a large space of white at the side of the head. There is a stop after each of the letters *C. S. A.*; but the one after the *s* is not quite so plain as the other two. There is no stop after the word *TWO*, either on the left or on the right side of the stamp. The ribbon at the bottom of the stamp, containing the words *TWO CENTS*, appears to be folded into a sort of bow in the centre, between the two words; and the *s* of *CENTS* goes right up to the forked end of the ribbon, so that the fork absolutely cuts into the *s*. In the word *POSTAGE* the head of the *P* is too high up, the cross-stroke of the *T* is very thin, and the *G* is of the usual type: the ribbon containing *TWO CENTS* is very wavy.

#### *Forged.*

Coarsely lithographed on thick paper, very hard. The feel of the paper is almost like that of exceedingly thin card, quite different from the soft paper of the genuine. The groundwork behind the bust is composed of horizontal lines of shading; and this will serve as a very easy instant test. The nose is thin, pinched up, and acutely pointed at the tip. The eyes are very small and piggish, and the pupils small, and irregularly shaped. The eyelashes cannot be made out. The eyebrows almost meet over the nose. The coat appears to be composed of solid colour; but some of the lines can be seen on very close inspection. The hair sticks up almost straight on end, and there is a lot of it on the temples, which are bare in the genuine. There is no stop after any of the letters *C S A*; but there is a very plain one after the *two* on the left side of the stamp. The ribbon at the bottom of the stamp is almost straight; the centre appears to be folded on itself, but without any indication of a bow;

and in the middle fold there is a very distinct I, which does not exist in the genuine. The forked end of the ribbon on the right side is quite clear of the S of CENTS. In the word POSTAGE the P is like a D, the cross-stroke of the T is as thick as the rest of the letter, and the G has a most peculiar tail, extending almost to the bottom of the E.

The genuine stamp is rather rare, and used copies very especially so; the unused ones sell for six or seven shillings. The forgeries do not seem to be very common. I have only seen two copies; but they were very clean and new in appearance, so we shall probably see plenty of them after a while.

#### *Postmarks.*

I have not seen any postmarked originals, and the forgeries also are uncanceled. However, the almost universal postmark of the Government issues was a very large circle, struck in black or blue, containing name, month, and day of month, without the year; and those of my readers who possess copies which have passed the post, will probably find them bear the above cancellation.

#### **1861. Five Cents, blue; Five 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, which give Davis the appearance of having very high cheek-bones. There is a slight line marking the hollow in the centre of the upper lip, but it is so slight as to be hardly noticeable.

*First Forgery.*

Lithographed on very similar paper to the genuine, also on thin cardboard. It is found in *red*, as well as in blue and green. I suppose I need hardly say that there never was a 5 c. *red* of any of the Government issues, so that the red one may be laid aside at once as a humbug, without examination. The design of this forgery is remarkably good, and might easily deceive anyone who had not a genuine copy to compare, and some specimens look almost better than the originals. I do not know where it was made. The background, behind the figure, is of crossed vertical and horizontal lines, like the genuine, but not quite so close together. The chief difference between this counterfeit and the originals is that the designer of it has made a mistake in his copying, and evidently taken the left corner of the shirt-collar to be part of the beard. (When I say "left" I mean the one which would actually be the left if it were a real bust.) Thus there appear to be two wedge-shaped patches of white hanging from the chin; and these are very distinct, and will serve as good tests of this imitation. These wedge-shaped patches give the beard an unduly prominent look, and it seems to come over the necktie, instead of beneath it. In the word POSTAGE the dark spot of shading in the P is perfectly oval; the shading of the O does not go near to either the top or bottom of the letter; there is no white dot over the A; and no blotch after the E. The letters ON of CONFEDERATE are the same distance apart as the other letters of that word. The last S of STATES and the E of AMERICA are properly shaped. The dimple in the upper lip is very strongly marked; and the portrait does not appear to have high cheek-bones.

*Second Forgery.*

This is a very poor imitation, not to be compared with the one just described. It is found in blue, green, and also in red, like the first forgery. The portrait is not like an American at all. The beard and necktie are so indistinct that it is almost impossible to make them out. The eyes, instead of being directed forward, appear to be slyly looking over the shoulder. Only the right side of the shirt-collar is visible. The background, behind the figure, is of very coarse, crossed lines. The words POSTAGE FIVE CENTS are in thin letters, instead of the very large, fat letters of the originals; and the words CONFEDERATE STATES OF AMERICA are so small as to be almost unreadable. Altogether this is a wretched attempt, and I think I need say no more about it.

*Third Forgery.*

Lithographed on very thick, hard wove paper. This forgery is only a slight reminder of the design of the originals, and hardly seems to have been copied from them at all. The face is rather more like that of Jefferson Davis than the last forgery; but the back-

ground 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.*

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. 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 the ones at the top and bottom. Outside these scallops there are five coloured rings on the right-hand side, and four on the left, each having a blotch of lighter colour in its centre; these do not, in the smallest degree, resemble the stars of the original stamps. The *s* and *g* of POSTAGE are of the normal shape; the words TEN CENTS are in thin block letters; the *s* of CENTS is correctly shaped. There is only one coloured line under the words TEN CENTS.

#### *Postmarks.*

The genuine stamps bear the cancellation mentioned above, but sometimes they are obliterated merely with a pen-stroke. I have not seen any of the forgeries cancelled.

I can't 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.

#### 1862. Five Cents, blue.

This is the small stamp, with head of Davis to right. Mr. Pemberton gives two printings of this stamp; the London print, on glazed paper, and the local print, on rough paper. I do not remember ever having seen one of the stamps on glazed paper which had passed the post, all my own used copies being on the rough paper. But 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 most dingy 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*, on rather thin, rough paper, local print; or on somewhat thicker, hard, *glacé* paper, London print. The upper lip is well shaped, with a very strong, vertical hollow, or dimple, in the centre of it. The nose is straight, and not in the least like the Jewish type. The eyes look to the right of the stamp. The horizontal lines of shading in the background are set so very closely together as to make the whole background look very dark. The white centres of the four stars in the corners are all of the same size and shape. The *c* of CONFEDERATE is at the same distance from the left border of the stamp as the last *s* of STATES is from the right border. The central tongue of the first *e* in CONFEDERATE is much

shorter than the top and bottom strokes; but the tongue of the second *e* in that word projects almost as far as the top and bottom strokes. The first *t* of STATES is a *very* little taller than the *s* which precedes it. The *s* of CENTS stands perfectly upright. The line running round the outside of the stamp is dark, and well-defined.

*Forged.*

Lithographed in pale greenish-blue, on thin wove paper, smooth, but not shiny. The upper lip appears to have been crushed in, so as to give Davis a sort of hare-lip. The nose looks like a regular Jewish "beak," which is a good test for this counterfeit. The eyes seem almost to look towards the spectator. The horizontal lines of shading in the background are farther apart than in the genuine, and quite pale, so that the bust appears many shades darker than the lines. The white centres of the stars in the bottom corners are smaller than those in the top corners, and the centre of the right-hand bottom star is not round like the rest. The *c* of CONFEDERATE is nearer to the left border of the stamp than the last *s* of STATES is to the right border. The central tongue of the first *e* in CONFEDERATE is as long as the top and bottom strokes; and the tongue of the second *e* in that word is very much shorter than its top and bottom strokes. The first *t* of STATES is no taller than the *s* which precedes it. The *s* of CENTS seems to be falling over to the right. The line running round the outside of the stamp is very faint, and would hardly be noticed on a first inspection.

*Postmarks.*

All my used copies are cancelled with a word, or words, written in pen-and-ink. The forgeries are generally unobliterated, but I have one specimen postmarked with the letters *P D* in largish capitals.

I do not think this forgery is very common; I have never seen more than three or four specimens. Except for the Jewish hooked nose, it is not at all badly done, and would no doubt deceive many a young collector, whose faith was greater than his experience.

1862. 10 Cents, blue.



This is the stamp here illustrated, with profile portrait of Davis to right. Mr. Pemberton gives it as existing in three types, but I do not possess all the three.

*Genuine.*

Engraved in *taille-douce*, on rather thin wove paper, generally backed with brown gum. The oval of crossed lines, immediately behind the head, is very much the darkest part of the stamp. The profile of the beard almost forms a right angle with the neck where it joins it. The front of the base of

the neck goes to the very edge of the dark oval background of crossed lines. The *s* and *r* 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 *r* of *THE* is not mixed up with the boundary of the containing-label, and the *e* of that word is an ordinary Gothic *e*, just like the others. In the inscription on the right-hand side of the stamp there is a very small *OF*, in tiny, block letters, between the words *STATES AMERICA*; but though so extremely small, it can be readily seen with a microscope, or, indeed, with a good pair of eyes either. The ornament to the left of 10 contains four very heavy bars of shading, placed obliquely; and the similar ornament to the right of the *s* of *CENTS* has also four bars in it. The outlines of all the various ovals in the design are drawn perfectly true, without any wavering or unsteadiness.

#### *Forged.*

Poorly lithographed, on stout wove paper; no gum. The oval of crossed lines behind the bust is very pale, and does not show off the portrait at all. There is a rounded hollow where the beard joins the neck. The front of the base of the neck does not come to the edge of the oval of crossed lines. The *s* and *r* 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 *r* 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 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 very different from the firm, smooth lines of the genuine. Although there are so many differences between the genuine and the forged, still this counterfeit might deceive. However, if my readers will remember that it is a lithograph, and the genuine ones are *taille-douce* engravings, they need not be taken in.

#### *Postmarks.*

I have never seen a cancelled copy of the genuine. The forgeries are sometimes uncanceled, but more generally bear the letters *P D*, in thick, largish capitals.



1862. 20 Cents, green.



This stamp is very common in an unused state, but I do not remember having seen more than one postmarked copy. The forgery of it is very poor, and need not detain us long. I have only seen it lately, and it came over from New York with a packet of forged Confederate locals, of which I shall speak presently.

#### *Genuine.*

Engraved in *taille-douce*, on very thin wove paper, usually so thin that the design can be plainly seen from the back of the stamp. The nose of Washington is well formed, and straight. The forehead is *very* lightly shaded, so that it is impossible to see where the forehead ends and the wig begins. The cravat and shirt-front seem to be all in one piece, as there is no division-line between the two. The background, behind the bust, is composed of very distinct, vertical lines of shading. The 20 at the top of the stamp is printed very much darker than any other part of it. The coat stands out well from the background, and it is shaded with very thick, oblique lines, which are quite plain. The Gothic lettering, THE CONFEDERATE STATES OF AMERICA, is also distinct, and in good-sized letters. The part of the lower ribbon immediately behind the word TWENTY is almost totally devoid of shading, so that the word stands out plainly.

#### *Forged.*

Badly lithographed on thick, hard wove paper. The design cannot be seen through the back of the stamp, on account of the thickness of the paper. The nose is a mere caricature, being knocked all to one side; and the mouth is very badly shaped, instead of being almost a straight line as in the genuine. The forehead is darkly shaded with horizontal lines, and the wig is perfectly white, so that it contrasts strongly with the forehead, as in our illustration, which rather resembles this forgery in many respects. There is a dark line dividing the cravat from the shirt-front. The background, behind the bust, seems to be solid, though there are indications of shading in one or two places. The coat is perfectly invisible, owing to the darkness of the background. The 20 at the top of the stamp is no darker than the rest of the design. The words CONFEDERATE STATES OF AMERICA are *very* faint, and almost unreadable; the lettering is much thinner than in the genuine. The ribbon is a good deal shaded behind the word TWENTY, so that the letters do not stand out from it, and the last T is just like a Y.

#### *Postmarks.*

The originals, when postmarked, bear the same cancellation as I have described above. The forgeries are not obliterated.

## 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 lately received from a dealer in the Northern States, who is, I am sorry to say, rather too well known as a vendor of falsities. The stamps all look very new and fresh, and I think that a good many of them are only lately issued ; but I recognize a few which I used to know years ago. The forgeries in the said packet are :

- Athens, Ga. ; red, blue, mauve.
- Bucks Richmond Express ; 2, 5, 10, 20, 25, 50 cents.
- Baton Rouge, La. ; 5c., on green, blue, and orange papers.
- Charleston, S.C. ; numeral in garter ; 5c.
- Charleston ; fort in centre ; 1, 2, 5c.
- Confederate States ; flag ; 10c., green, blue, black.
- Confed. Blockade Postage ; 1 dollar, blue, green, brown, red, mauve.
- Columbia, P.O. ; 5c., blue on white, red on blue, red on white, red on orange.
- P.O. Columbia, S.C. ; 5c., blue on green, red on blue, red on orange.
- Florida Express ; mauve, red, blue, green, brown, also red on green.
- Fredericksburg ; 2c.
- Greenville, Ala. ; 5c., 10c.
- Houston, Texas ; 30c.
- Knoxville, Tenn. ; eagle ; 5c., green on green, red on orange.
- Knoxville, Tenn. ; numeral ; 10c., blue.
- Livingston ; 5c.
- Macon, Ga. ; 5, 10c.
- Madison ; 3c., green on white ; 2c., blue on green.
- Memphis ; numeral ; 5c.
- Mobile ; 2c., 5c.
- Nashville ; small numeral ; 5c., 10c.
- Nashville ; large numeral ; 3c.
- New Orleans ; head ; 20c., blue, mauve.
- New Orleans ; numeral ; 2c., blue, red ; 5c., brown, red, mauve.
- Petersburg, Va. ; 5c., blue, red.
- Rheatown, Tenn. ; 5c., red.

Richmond ; crossed cannons ; black, blue, also red on green.  
 Richmond ; flag ; 5c., red, green.  
 Savannah ; 2c., 10c.  
 Selma, Ala. ; 5c., red, blue.  
 Sparta, Ala. ; 2c., 5c., 10c.  
 Statesville, N.C. ; 3c., brown, blue, also red on blue.  
 Weldon ; 5c.  
 Wilmington ; 1, 2, 3, 5, 10c.

All these labels are, as I said, very new-looking, have plenty of gum at the back, and most of them are probably new concoctions. Of course it will be understood that some of the stamps here named never had any existence, except in the too fertile brain of their forger ; but many of them are counterfeits, more or less good, of undoubtedly real stamps, most of them of great rarity. Of the Livingston, for instance, I never saw but one copy ; 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 any average Englishman to write a description of the endless number of counterfeit Confederate locals. However, as many of the genuine ones are only to be found treasured up in the collections of our leading amateurs, it is extremely improbable that any of my readers will ever have specimens of the rarest of them offered ; so I need say no more about them, except to suggest that *none* of these stamps should be accepted without a certain guarantee from some irreproachable authority.

**Knoxville, Tenn. 5c., vermilion ; 10c., blue.**

These are the rectangular stamps, with figure of value in the centre, under the word PAID, surrounded by eleven stars. They are tolerably rare, unused copies being worth about ten shillings. This same design, with the necessary alterations of name, &c., is found on the stamps of Athens, Nashville, &c.

**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.E. CHARLTON. The letters XV of KNOXVILLE are joined together at the top. There are eleven large, five-pointed stars round the central oval.

*Forged.*

Lithographed rather better than the genuine, on thin, white wove paper. There is a full-stop after the word CHARLTON, a full-stop after the word KNOXVILLE, and a full-stop after TENN. The word PAID is level with the C of C.H. CHARLTON. The letters XV of KNOXVILLE are not joined together anywhere. There are eleven *small* five-pointed stars round the central oval.

**10 Cents, blue.***Genuine.*

This stamp is the same as the 5 cents in design, except that the value is altered. The tests are exactly the same as those of the genuine 5c.

*Forged.*

This stamp is the same as the forged five cents, except that the value is altered. The tests are exactly the same as for the forged 5 cents.

*Postmarks.*

I have not seen obliterated copies of either genuine or forged.

**5 Cents, circular, black.**

This is the stamp with eagle in centre. I believe the envelope and adhesive are exactly the same type, but I have not an envelope to compare. Both are on white; but the adhesive is gummed, and on thinner paper than the envelope.

*Genuine.*

Typographed (engraved in *épargne*), usually on very thin, white *quadrillé* paper. Mr. Pemberton says that it is found on several different kinds of paper; but he does not specify them, and I have only seen the stamp printed on the paper above described. The words KNOXVILLE, TENNESSEE are in very ornamental letters, much like those of the word TWENTY in the 20c., Government issue, green. The eagle is very nicely drawn, and there is no white blotch in the centre of its body. The outline round the whole stamp is composed of two concentric circles, the inner one of the two being *very* thin, even thinner than the circle immediately round KNOXVILLE, TENNESSEE. The stops after U.S. POSTAGE are very tiny squares. The four little dots in each of the hour-glass ornaments on each side of the stamp are diamond-shaped. The eagle's eye is distinct, and the beak is slightly open.

*Forged.*

Lithographed in blue, on green wove ; also in vermilion, on orange wove ; also in brick-red, on blue laid. Of course, these imitations may be instantly condemned as being on coloured paper ; but no doubt they can be printed in black on white, if required. The words KNOXVILLE, TENNESSEE, are in plain block letters. The eagle has a very distinct white blotch in the very centre of the dark part of the body. The inner one of the two circular boundary-lines round the stamp is much too thick, even thicker than the circular line round KNOXVILLE, TENNESSEE. The stops after C.S. POSTAGE are large square dots. The little dots in the hour-glass ornaments on each side of the stamp are of all sorts of shapes, except the right one. The eagle's eye is not visible ; his beak is badly shaped, and almost straight, and closely shut.

I do not think these forgeries are likely to have much sale ; their very look condemns them as things merely made for the juveniles.

*Postmarks.*

My genuine and forged specimens are all unused, so that I am not able to say what is the usual cancellation.

**Memphis. 5 Cents, red.**

This is the ugly stamp, with "PAID 5 MEMPHIS, TENN." on a sort of plaid ground. The originals are poorly done ; and one of the forgeries is considerably better looking than the genuine.

*Genuine.*

Lithographed in a sort of vermilion, on stout, yellowish-white wove paper. The plaid groundwork will have to be carefully examined, as the chief test of the genuine is to be found there. Counting the white lines which run from the left-hand top to the right-hand bottom, there are ten whole sets of four lines, with a half set at each end. Of the lines which run from the right-hand top to the left-hand bottom, there are ten whole sets of four, with half a set at the bottom. The P of PAID has its up-stroke carried too high, so that it shows considerably above the rounded part. This is very plainly to be seen, and will form a good test. The D of the same word is of the proper shape. The figure 5 has its lower curl projecting too far, with a very large ball at the end of it. The inside of the hollow of the 5 is so filled up with the white lines that, at first sight, it might almost be supposed to have a solid white background. There are thirty-eight scallops round the outside of the stamp, and some of them are very much blotched, though they are all about the same size and shape.

*First Forgery.*

Lithographed on rather thin wove paper, the tint of the stamp being almost exactly the same as that of the genuine. There are ten sets of four white lines running from the left-hand top to the right-hand bottom, but there are three lines, instead of two, at each end to fill up. There are ten whole sets of four lines running from the right-hand top to the left-hand bottom, with two lines at the top, and three at the bottom, to fill up. The P of PAID is an ordinary block letter, with the up-stroke level with the top of the rounded portion as usual. The D of the same word is *almost* square. The figure 5 is almost exactly like the genuine, but the white lines inside it are not so conspicuous. There are thirty-eight scallops round the stamp, but they are too large, too regular, and too light in colour, and not at all blotched. I should call this a dangerous forgery.

*Second Forgery.*

Lithographed in rose-carmine, on thick, soft, very white wove paper. There are only nine whole sets of four white lines running from the left-hand top to the right-hand bottom, with half a set at each end. There are ten whole sets of lines running from the right-hand top to the left-hand bottom, without any parts of sets at the ends. The up-stroke of the P of PAID shows slightly above the rounded portion, but only *very* slightly. The outline of the D of the same word is perfectly rectangular, without any rounded corners. The lower curl of the figure 5 gets far too thin towards the end, and the ball at the end of the tail is absurdly small for the size of the figure. The inside of the hollow of the figure shows almost as much colour as white, because the lines are too far apart. There are thirty-eight scallops round the stamp, but they are of all shapes and sizes, and those on the right are so blotched and out of shape as to be hardly counted. This forgery is very poor. The deep rose-colour of the impression will condemn it instantly.

*Postmarks.*

None of my forged specimens are postmarked. I have one copy of the genuine which bears part of a large circle, with the letters "PI" or "PH" in it; very probably part of the word MEMPHIS.

## NASHVILLE.

Issue of 1861 (P) 5c., brown, rose.

I have only been able to obtain the 5c., brown, but I believe that both it and the 5c., rose, are exactly the same in everything except colour, so that a description of one will hold good for both. The brown 5c. is worth about 7/6, the rose, which is a good deal more uncommon, sells for 15/-.



*Genuine.*

Engraved in *épargne*, on bluish-gray wove paper, rather hard and thin. There is a large comma after the word NASHVILLE, a colon after TENN., and a comma after NISH. The white line under PAID is equidistant from the bottom of that word and the top of the 5. The upright stroke of the P in PAID is too short, making the letter look almost like a D. Both the lower points of the w in the postmaster's name are cut off square. The c of *mc* is a small capital, with the usual head. The head of the i in NISH is too large on the right-hand side, and the tail of that letter is too large on the left-hand side. The two upright strokes of the H of NISH are far apart. In the word TENN., the first two letters are a good deal larger than the last two.

*Forged.*

At present I have only seen the 5c., red, but no doubt it also exists in the other colour. Lithographed in carmine-red, on very thick, *green* wove paper. There is a little upright, oblong stop after NASHVILLE, a similar one after TENN., and a full-stop after NISH. The line under PAID is nearer to the bottom of that word than it is to the top of the 5. The P of PAID is properly shaped. The left lower point of the w is cut off square, but the right one is pointed. The c of *mc* is a small (or "lower-case") letter. The head of the i in NISH is properly formed; the tail is not perfect on the right-hand side. The top of the s in the same word is *very* much larger than the bottom. The upright strokes of the H in this word almost touch each other, and the top and bottom strokes extend right across the letter, though they are short and separate in the genuine. All the letters of the word TENN. are of equal size.

**10c., deep green.***Genuine.*

I have not a copy of this, but I believe that it is the same die as the 5c., with the necessary alteration in the value. At any rate, if my readers possess a stamp answering to the following description, they may know that it is a counterfeit.

*Forged.*

Lithographed in bluish-green, on white wove paper, rather thin and soft. The whole of the outer frame is rather smudged in the printing. There is a full-stop after NASHVILLE, an upright, oblong stop after TENN., and a full-stop after NISH. The white line under PAID is close to the bottom of that word, and a long way from the top of the 10. The 1 of 10 is taller than the 0, and the top of it is damaged. The letters of the word TENN. are all of equal size.

*Postmarks.*

I have seen no cancelled copies of either genuine or forged.

## NEW ORLEANS.

Issue of 1861. (F)

I believe that the unused copies of these stamps now so common must be reprints, as they have all the appearance of being quite used up, and yet are evidently from the original matrix.

2c., red, blue.

*Genuine.*

Lithographed on thickish, but somewhat transparent, wove paper. The lower front corner of the 2 breaks into the white circle surrounding it, and the point of the tail is curled up until it touches the white line round the back of the numeral. The ornaments on each side, between PAID and CENTS, are evidently cotton-pods, and the three pointed ends of the calyx, or cup-shaped part, which holds 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.



## 5c., brown on white, brown on blue.

*Genuine.*

Lithographed on thin, white or blue paper. The tail of the 5 ends in a large white ball, as thick across as the broadest part of the numeral. Inside the hollow formed by the tail of the 5 there is an 8, in white, very distinct. I do not know the meaning of this small numeral, nor whether any of the copies bear a different one, but all my specimens have it. The I of PAID, if prolonged upwards, would pass between the letters EL of ORLEANS. The O of the latter word is almost circular. One of the points of the ornament in the left-hand upper corner extends right under the initial L of the postmaster's name. The ornament in the left-hand lower corner is a sort of leaf. There are nine little dots between the top of the stamp and the upper label containing the name J. L. RIDDELL, and eight very much larger dots between the lower border and the lower label. The upper dots are generally blotched, but the lower ones show the white centres very plainly. The s of ORLEANS is at some distance from the end of the label containing it.

*Forged.*

Lithographed in brown, on white wove, rose on white wove, mauve on yellowish wove, and brown on blue wove paper. The mauve stamp is on very thick paper, but all the others are on thin, like the genuine. The tail of the 5 ends in a very small white ball, much too small for the size of the numeral. There is no 8 inside the hollow of the 5, though the brown on blue has an indistinct blotch there, which is wanting in the other copies. The I of PAID, if prolonged upwards, would cut into the L of ORLEANS, except in the brown on blue, which is like the genuine in this respect. The O of this latter word is oval, and badly formed. The central point of the leaf-ornament in the left-hand upper corner of the stamp does not extend beyond the initial J. of the postmaster's name. The ornament in the left-hand lower corner is in three separate pieces, the outer one being exactly like a four-pronged dinner-fork, with a stout handle. This is an easy test, and is very distinct; it is not in the least like the leaf-ornament of the genuine. There are only eight little dots between the top border of the stamp and the upper label containing J. L. RIDDELL; and the similar dots at the bottom of the stamp are of the same size as the ones at the top, and generally solid. The s of ORLEANS very nearly touches the end of its containing-label. It will be seen, from the foregoing remarks, that the forgery of the brown on blue differs from the rest in several points; but I have not thought it worthy of a separate description. The brown on white is the best forgery, but of course I need hardly say that the red and mauve stamps are in altogether imaginary colours.

*Postmarks.*

The only cancellation which I have seen on the genuine is a pen-and-ink cross. The forgeries are unobliterated.

The reprints now sold are dreadfully smudged and "used-up." In some of them the letters J. L. of the name at the top have entirely disappeared.

**Petersburg, Va. 5c.**

I have not been able to obtain a genuine copy to compare with the nice-looking forgeries before me (printed in rose and in blue); but 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.

## MEMPHIS, TENN.

**First Issue. 2c., blue.**

This is the stamp, without name of issuing town, inscribed PAID, M.C. CALLAWAY, with numeral in the centre, crossed by the word CENTS.

*Genuine.*

Lithographed in pale greenish-blue, on pelure paper. The N of CENTS is very thin, the letters E, T and S are thick, and the C is very thick. The front bottom corner of the 2 is blunt, and the dark line round this numeral is unbroken, except just under the T of CENTS, where there is a little flaw. The stars in the circle are very large, and the rays are fat, and not very acutely pointed. The star to the left of the C of CENTS is on a considerably higher level than that letter. The D of PAID is very square. The first L of CALLAWAY comes nearer to the bottom of the stamp than the second L does. The white lines of the plaid groundwork are all perfectly straight and parallel. Of those running obliquely down from right to left there are fourteen complete sets of four, with three lines at the left-hand top corner, and two at the right-hand bottom corner. Of those running obliquely down from left to right, there are fifteen complete sets of four, with three lines at the right-hand top corner, and none at the left-hand bottom corner.

*Forged.*

Lithographed in dark blue, on rather stout, hard paper. All the letters of the word CENTS are about the same thickness, except the N, which is thicker than the rest, instead of thinner. The front bottom corner of the 2 is very sharply pointed; there is a very slight flaw in its outline, under the T of CENTS, and a very distinct flaw at the top, near the ball. The star to the left of the C of CENTS is very

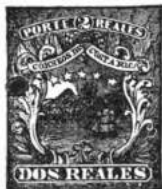
much below the level of that letter. The D of PAID is properly shaped. The second L of CALLAWAY comes as near to the bottom of the stamp as the first L does. Some of the white lines of the plaid groundwork are wavy and irregular. Of those running obliquely down from right to left, there are fifteen complete sets of four, with three lines at the right-hand bottom corner. Of those running obliquely down from left to right, there are fourteen complete sets of four, with three lines at the right-hand top corner, and three also at the left-hand bottom corner.

*Postmarks.*

I have not seen a cancelled specimen of the originals. The forgeries are unused.

COSTA RICA.

1863.  $\frac{1}{2}$ , 2, 4rs., 1 Peso.



There is not much to chronicle concerning these stamps, except that the genuine ones are very nicely and artistically engraved, and that the forgeries are exceedingly common. When I was some years younger than I am now, a forged 2 reales occupied a very honourable place in my collection; so I fancy that one forgery, at any rate, is a very old one. Moens and Pemberton both give the  $\frac{1}{2}$  and 2 reales as existing unperforated. I have never seen the 2, and cannot remember whether the  $\frac{1}{2}$  had passed the post. I mention this because Moens offers the 2 and 4 reales, and the 1 peso unperforated, in the original colours, as essays; and, in the absence of any information concerning the paper upon which these essays are printed, I would suggest the possibility of the  $\frac{1}{2}$  and 2 reales unperforated being essays also; or *else* that the whole set was really issued unperforated at first. I must leave this question to be decided by those who know more about the history of these stamps than I do.

*Genuine.*

Beautifully engraved in *taille-douce*, on thick, yellowish-white wove paper; machine-perforated 12; very cleanly cut. Moens gives the perforation as being 14, but this is a mistake; at any rate, all the copies I possess, or have ever seen, are perforated 12. The groundwork, behind the whole design, is composed of exceedingly fine, parallel horizontal lines, quite straight. The shafts of the right-hand spears are all dark, without any white on them at all. The spear-head, last but one on the left side, has a double point;

indeed, it looks as if there were two heads, one a little behind the other, and slightly to one side of it. The bottoms of the ornamental leaf-border, encircling the shield, project below the bottom of the value-label, showing five ornamental curls below it of various shapes. There are four spear-heads to the right, and three of them are very much longer and thinner than those on the left, and of a different shape. At the bottom of the shield there is a trefoil-shaped ornament, the centre peak of which is perfectly distinct, and as large as the other two, though darker. The three-cornered piece of sea, between the mountains and the distant ship, is shaded all over with fine horizontal lines. The central star is a good way below the bottom ends of the little wreath above it; the stars at each end of the row do not touch the inner outline of the shield; and all the five stars are of exactly the same size and shape. On each side of the trefoil ornament, at the base of the shield, there is a sort of cup, from which the thick side-leaves issue; the right-hand cup is encircled by a row of three pearls; the left-hand one has four. 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, rather well done, on rather thin, and very soft, white wove paper, generally of a very slight yellowish tint; nicely perforated 12½. I may mention, that this is about the best perforation that I have ever seen on a forgery. The shafts of the right-hand spears are all white along their centres. There is no double point to any of the spear-heads on the left-hand side. There are no ornamental curls projecting below the bottom of the value-label, at the base of the stamp. There are four spear-heads to the right, but they are of the same shape and size as those on the left. The centre peak of the trefoil, at the base of the shield, is very small, and hardly to be seen. The three-cornered piece of sea, below the distant ship, is very slightly shaded in the broad part, and perfectly white at the small end. The central star comes too close to the ends of the little wreath at the top; the outer ones on each side touch the inner border of the shield; and one of the lower points of the outer star on the right-hand side is much too long. There are no pearls round the cups on each side of the trefoil at the base of the shield, their places being supplied by short lines of shading. The word *PORTE* has the top-stroke of the *T*, and the projecting ends of the *E*, as thick as the perpendicular strokes of those letters. The outer end of the label

containing COSTA RICA is shaded like the genuine ; there is no shading on the outer end of the label containing CORREOS DE ; and the inner ends or corners of the said labels *almost* touch each other. The bottom label in the UN PESO value has a double line round it, which is not found in the genuine ; and there are only three white dots round the right-hand flower, and two round the left-hand flower, at the ends of that label.

#### *Second Forgery.*

Of this I have a full set. Poorly lithographed on thin, hard, very white wove paper ; badly pin-pricked  $12\frac{1}{2}$ , 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  $\frac{1}{2}$  and 2 reales. Rather well lithographed on thin, hard white paper; *perçé en scie*, or saw-perforated 13. This is a very unusual sort of perforation for forged stamps; and of course I need hardly say that no genuine Costa Rica stamp was ever so perforated. There are only three spears on the right-hand side, and no double-pointed one on the left. There are too many curls projecting under the base of the label at the bottom of the stamp; they seem to be all run together, and twelve projections can be counted. There are lines of shading, instead of pearls, round the cups from which the ornamental leaves issue, at the bottom of the shield. Most of the triangular piece of sea, between the distant vessel and the mountain, is white. The central star does not come under the middle of the little wreath, as in the genuine, but is too much to the right. The right-hand star is badly shaped. The labels containing the words CORREOS DE COSTA RICA are not shaded at the outer ends, they are a good distance apart; and the right-hand label ends in a very large, upward hook. The easiest test for this forgery is in its having only three spears, instead of four, on the right-hand side; and the saw-perforation will also condemn it.

*Postmarks.*

The originals bear an oval, containing eight lines, in the "gridiron" style; or an oval of very thick bars; or a small cancellation of little diamond-shaped dots; or a thick pen-marked bar; or a heavy, undecipherable blotch. The forgeries have an oval of thick bars and blotches alternately; or, which is the usual cancellation, a large thick horseshoe, or "v" with a scalloped outline, and containing some unreadable dots and marks. Quite ninety per cent. of the counterfeits have this latter curious obliteration. Whether it ever did appear on the originals or not I am unable to say, but I never saw it.

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 impositions are very common; and the collections of our youthful friends are generally ornamented with one or more specimens.

## CUBA.

Most of the various issues of this country have been forged, and several of them very well forged; especially the issues for 1867 and 1873. The watermarks on the first two issues were more than the counterfeiters could manage; but yet, as will be seen below, the 2 reales of the first set has been copied by them, though, of course, *sans* watermark.

## Issue of 1855. 1, 2 Reales.

*Genuine.*

Engraved in *épargne* (or *taille-douce*?), on greenish-blue wove paper; watermarked with loops at the top and bottom very distinctly. The circle round the queen's head contains *seventy-three* pearls; and this will have to be particularly noted as being the chief test of the genuine. The netted or fish-scale groundwork comes close up to the white circle all round the top half of the stamp; but there is a gap between the network and the circle in the bottom half of the stamp, from the left-hand side to about level with the sharp peak at the base of the bust. The pearls are all the same size, and the same distance apart. The *c* of *CORREOS* has the same sort of end both at top and bottom of the letter; and it is as far from the left-hand end of the top label as the *s* at the end of the word is from the right-hand end of the label. The head of the figure 2, at the bottom of the stamp, is not simply bent over into a plain hook, but is curled inwards into a spiral. The said figure is at a good distance from the border of the label, and the stop after it is not anything like touching it. The *s* of *R<sup>e</sup>* is perfectly upright. The stop after the *R* is on the same level with the stop under the *s* of *R<sup>e</sup>*; and both are higher than the stop after the 2. The side-borders of the stamp are composed of little florets almost in the shape of horse-shoes, and of little dots, placed alternately; and the topmost dot in the left-hand side is exactly above the centre of the little floret below it.

*Forged.*

Except for the lack of watermark this forgery is exceedingly deceptive. Lithographed on soft bluish-green wove paper, smoother than the genuine; no watermark. The circle round the queen's head contains *seventy-eight* pearls; and those above the chignon and the top of the head are smaller than the rest, and farther apart. The netted groundwork comes tolerably close to the white circle all the way round; and there is no distinct gap between the two in the bottom half. The head of the *c* of *CORREOS* is larger and more distinct than the tail; and it is nearer to the left-hand end of the border than the *s* of the same word is to the right-hand border, though the difference is not very great. The head of the figure 2 is a plain hook, not curled in upon itself. The figure 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 figure *almost* touches it. The *s* of *R<sup>e</sup>* slants over very distinctly to the right. The stop after the *R* is on the same level as the stop after the 2, and a good deal lower than the stop after the *s* of *R<sup>e</sup>*. The dot above the highest floret or

horse-shoe, in the left-hand side of the frame, is not exactly above the centre of the floret, but far too much to the right of the centre. I have not seen any forgeries of the lower values of this issue.

#### *Postmarks.*

These stamps were used in the Philippine Islands, as well as in Cuba, Porto Rico, &c. ; and the postmark on those from the former place is an oval, containing lattice-work lines, with a four-pointed star at each place where the oblique lines of the lattice-work intersect each other. Those used in Cuba seem to have been usually cancelled with a large postmark of small diamond-shaped dots. The forgeries bear four parallel lines, far apart, and very thin.

#### **Issue of 1857. $\frac{1}{2}$ , 1, 2 Reales.**

The forgeries of this set are particularly good, and very likely to deceive, especially as the genuine are lithographed, and bear no watermark. There is considerable variety in the paper and execution of the originals of this issue ; the early ones are on a very rough paper, which would hardly take the ink ; and the later ones are on a thicker paper, but very smooth and shiny, and the impression is clear. I have noticed that the early ones cannot be distinguished, by their faces, from the stamps of the second issue, which bear a watermark of crossed oblique lines, or "lozenges," as they are usually called. The later ones are very like the forgeries in general appearance.

#### *Genuine.*

Lithographed on white wove paper, varying as above described ; no watermark. The design is exactly the same as that of the first issue, including the seventy-three pearls round the central circle, the gap between the lower part of the circle, and the netted background, &c. ; 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, &c. 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 R; and the R itself is closer to the right-hand end of the label than the 1 is to the left-hand end of it. The 2 reales is exactly the same as the forged 2 reales of the 1855 issue, already described; except, of course, that both genuine and forged 2 reales of this issue are pink on white, instead of crimson on bluish-green.

#### Postmarks.

All my obliterated genuine specimens bear a heavy oval blotch; design totally undecipherable. The forgeries are cancelled with several bars, far apart, and rather thick, in the Hamburg fashion.

N.B.—There is a local stamp for Habana in each of the issues of 1855-7, formed by surcharging upon the 2 reales the legend "Y  $\frac{1}{2}$ ," which stands for "Ynterior, un cuartillo." I do not think the forgers of the batch, above described, have turned out an imitation of any one of these three locals; at any rate, I have not seen any; but I understand that much more dangerous forgeries have been manufactured, by taking a *genuine* 2 reales of either of the issues, and forging the surcharge upon it. Unfortunately I have not been able to procure any specimens of these forgeries at present, and cannot give any tests for their detection.

The 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 original is scarce; but the type is the same as that of the 1860 issue of Spain, except, of course, in the monetary denomination; so that the latter, which are common enough, can be used for comparison with any suspected copy.

#### Genuine.

Engraved in *spargne*, in black, on thinnish, tinted wove paper; no watermark. There are forty-three small regular pearls down the right-hand border of the stamp, forty-four down the left-hand side,

thirty-six across the top, and thirty-six across the bottom, counting the corner ones in, in all four cases. Each of these little pearls has a very small curved line, or dot, in its centre. The ends of the scroll containing CORREOS do not touch either the border of the stamp or the central circle. There is a very distinct line down the shank of the anchor in the right-hand lower corner of the stamp, and a similar line down the stem of the caduceus in the left-hand lower corner. There are at least sixty-five horizontal lines of shading in the background, outside the central circle; but they are very difficult to count, being so close together. The ornamental border to this central circle has within it a dotted line and an unbroken line running all round; but the dotted line is the outside one in the upper and lower quarters on the left-hand side, and the unbroken line is the outside one in the upper and lower quarters on the right-hand side. The groundwork behind the queen's head is perfectly solid, and not blotched.

#### *Forged.*

Badly lithographed in *blue*, on pink wove paper, rather hard. I have not seen the stamp in the proper colour, black, but most probably it exists. There are only twenty-nine pearls on the right-hand side of the stamp, twenty-seven down the left-hand side, and thirty-one at the bottom, of different sizes; and some of them being oval instead of round, and having, in many cases, the little line of shading straight instead of round. The only specimen of this forgery at present in my possession is damaged at the top, so that I am not able to say how many pearls there are across the top of it; but it will be seen that all the other sides differ from the genuine in the number of pearls; so most probably the proper number will not be found at the top any more than on the other sides. The outer left-hand end of the scroll containing the word CORREOS almost touches the border of the stamp, and the inner right-hand end touches the outline of the central circle. The shanks of the anchor and caduceus are plain, without any line down their centres. The lines of shading in the background, outside the central circle, are very coarse, far apart, and only fifty-three in number; they are easier to count than the genuine. The ornamental border to this central circle has two lines all round it, as in the genuine; but the dotted one is the outside one, and the unbroken line is the inside one all the way round. The groundwork behind the queen's head is very blotchy, and hardly appears to be solid. I think our illustration is a better imitation of the genuine than this forgery which I have been describing; so it will be seen that the latter need not be classed with the dangerous forgeries.

#### *Postmarks.*

I have never seen the genuine postmarked; but the forgery before me bears an oval, containing six lines, *à la gridiron*.

Issue of 1864.  $\frac{1}{2}$ ,  $\frac{1}{4}$ , 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, usually tinted wove paper; no watermark. The ornaments in the scroll down each side of the stamp consists of zig-zag points, with a little pearl on a stalk between every two of the zig-zags; these pearls point, alternately, to the outside and the inside of the stamp. The thing to be remembered is, that *none* of these pearls touch the outlines of the scroll containing them 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.

*Forged.*

Lithographed, very much better than usual, on wove paper. In the specimens before me the  $\frac{1}{2}$  and 1 real are on thick, soft, coloured paper; the  $\frac{1}{4}$  real is on rather thick, hard, white paper; and the 2 reales is on very thin, very hard, tinted paper. *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 also, though not all of them. Several of the zig-zags are rather blunt, though many of them are like the genuine. One at least of each of the four pearls radiating from each of the stars in the angles touches the circular border round it. The upper ray of the star in the left-hand top corner is slanting too much 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 it 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; for it is so well done that almost anybody would be deceived by it, and I do not hesitate to class it among the dangerous forgeries.

#### *Postmarks.*

The genuine stamps usually bear an oval, with lattice-work lines, and stars where the lines intersect, as in the earlier ones described above. The forgeries have the gridiron, like the forged  $\frac{1}{2}$  real of 1862.

#### **Issue of 1866. 5, 10, 20, 40 Centimos.**

These are exactly the same type as the last, except that they are dated, and have the value expressed in centimos instead of reales, as in the annexed illustration.



#### *Genuine.*

Engraved in *épargne*, on very thin, white wove paper; no watermark. The type, with the exception of the alteration of value, is exactly the same as that of the issue last described; and all the tests are the same as for the genuine stamps of 1864. All my copies are printed on much thinner paper than that used for the last-described set.

#### *Forged.*

Badly lithographed on thinnish, white wove paper. These forgeries are exactly like the counterfeits of the last issue, except that they bear the value in *centimos* instead of *reales*, and are dated, like the genuine. All the tests for the last forgeries will hold good for these, and, in addition, I may mention that this set of counterfeits is not nearly so well printed as the last, so that they are not so likely to deceive. However, a carefully-executed copy would have a very good appearance; but those which I have seen of this set have always been more or less smudged.

#### *Postmarks.*

All my used genuine copies bear some very faint and totally undecipherable blotches. The forgeries have a sort of oval, formed by four straight lines of different length at each side, and three curved lines at each end; and occasionally there are four curved lines at each end.

**Issue of 1867. 5, 10, 20, 40 Centimos.**

These stamps are exactly the same as the last, except that the date is altered to 1867, and that they are perforated.

*Genuine.*

Engraved in *épargne*, on thin, white wove paper, dated 1867, and perforated 14. All the tests are exactly the same as for the last two issues.

*Forged.*

Badly lithographed on thinnish white wove paper; dated 1867; pin-pricked 12½. The type is exactly the same as that of the last two forgeries, so that the tests for them will hold good for this set also. The impression is usually blotchy, but otherwise it is a fairly good imitation. The perforation is in oval holes, which can be readily seen if two unsevered stamps be examined. Of course the perforation of the genuine is in *round* holes.

*Postmarks.*

The cancellation of the genuine stamps is usually illegible, but one of my copies bears two concentric circles, with lettering between them. The forgeries are obliterated in the same way as the counterfeits of the set of 1866.

**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 original.

*Genuine.*

Engraved in *épargne*, on thin, soft, white wove paper; machine-perforated 14. The bottom of the chin of the figure is darkly shaded, and there are horizontal lines of shading down both sides of the neck, leaving a white space down the centre of the neck. Just below the bottom of the neck, in the solid groundwork, there are the two letters *E.J.* in very small white capitals, but plainly visible. The crown is very distinct, and four coloured dots can be seen along the top of each of the turrets on the crown. The right side of the face (*i.e.* on the *left* side of the stamp) is shaded, from the side of the forehead down to the bottom of the chin, with short, but distinct, horizontal lines. The outer border of the stamp is *very wavy* all round; and eight waves can be seen on each side, and seven at the top and the bottom.

The outline of the label containing the value and date is perfect all round. The down-stroke of the 7 in 1870 is thinnest at the top, and gets gradually thicker to the bottom; and the 0 of 1870 is not quite round, though this would hardly be noticed, unless expressly looked for.

#### *Forged.*

Lithographed on very thin white paper; pin-pricked  $12\frac{1}{2}$  very badly. There is only the merest trace of shading on the bottom of the chin, and the neck is only shaded down the left-hand side above 1870, all the rest of the neck being white. The letters E. J. (the initials of the engraver) are not visible in these forgeries. The crown is very indistinct, even in the most heavily-printed copies; and the tops of the turrets, when visible at all, seem to have only a little blotch on them, instead of the four dots of the genuine. There is a little shading down the right side of the face, but it is indistinct and not regular, and the lines are omitted here and there. The outer border of the stamp is very slightly waved, and it is almost impossible to say how many waves there are. The label containing the value and date is always broken somewhere, and is very faint and undecided. In the date, the down-stroke of the 7 is the same thickness all the way, and the 0 is perfectly round. There is a peculiar white, flat look about the face in these forgeries which condemns them at once; and yet the design has been carefully copied.

#### *Postmarks.*

The genuine stamps of this issue are usually cancelled with two concentric circles, rather small, and closely resembling the present obliteration in use in France. One of my own copies bears, in the outer circle, "DINAS DE CUBA," and in the centre, "Nov. 70." The forgeries bear either an oval, formed of parallel bars, or the combination of straight and curved lines found on the imitations of the 1866 set.

#### **Issue of 1871. 12, 25, 50 c., 1 Peseta.**

The forgeries of this set are tolerably faithful copies of the genuine, but they are hardly what I should call dangerous. It will be observed that there is some alteration in the values of this set. The coinage was, first of all, reckoned in *reales plata fuerte*; i.e. sterling, instead of the island currency; then, from 1866, it was in *centimos de escudo*; and now there is another change to *centimos de peseta*, which has continued ever since, and which is a pretty close approximation to the coinage of France, Belgium, Italy, and Switzerland.



*Genuine.*

Engraved in *épargne* on thick, white wove paper; machine-perforated 14. The rampant lion on the shield has the normal compliment of legs, and his tongue is not visible. The hair of the figure, and the wreath round her head, are very plainly drawn, as are also the hand and fingers holding the branch. The right foot is sharply pointed, and the point touches the inner boundary-line of the frame. The wand borne in the left hand is formed by two parallel coloured lines. The cross-bar of each A of the lettering, in all the values, is a good deal lower down than is usually the case in ordinary capital letters. I think the easiest test for the genuine stamps is, that the stop after the D. of C. D. PESETA, in the three lower values, is placed level with the centre of the D, as in our illustration, instead of being level with the bottom of the letter, and that in the 1 peseta there is no stop at all, except after the figure 1.

*Forged.*

Lithographed on thin, poor paper; pin-pricked 13. The rampant lion on the shield hangs his tongue out, and he has been deprived of one of his legs. The hair of the figure, and the wreath round her head, are blotched and indistinct, whilst the hand holding the branch is a mere smudge, and the fingers cannot be counted. The right foot is blunt, not to say stumpy, and it does not touch the inner boundary-line of the frame. The wand in the left hand is, in most copies, merely one thick line instead of two thin ones. The cross-bar of each A in the lettering of all the values is level with the centre of the letter, as in an ordinary capital A. The stop after the D of C. D. PESETA, in each of the three lower values, is level with the bottom of the letter, instead of being in the middle of the line; and, in the 1 peseta value, there is a sort of faint hyphen before the 1, a very small stop after the 1, and a faint hyphen and a stop after the end of the word PESETA.

*Postmarks.*

In the 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 the oval containing lattice-work and stars described with the first set, 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. The forgeries seem to be always obliterated with the combination of straight and curved lines, forming an oval, found on the counterfeits of the 1866 and 1870 sets.

**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 *Espagne*, on very thin white wove paper; machine-perforated 14. The king's right shoulder (i.e. to the left of the stamp) forms a continuation of the shape of the oval of horizontal lines of the background. The end of the moustache which projects upon the shading of the background has two very distinct points instead of one. The top of the white collar, towards the back of the neck, is formed by two lines. The braiding on the collar of the uniform is worked into what seems to be the letters "w.c.," after the fashion of a monogram. At the bottom of the central oval, about where a cravat would come, there are the words "E. JULIA," in very small white letters, almost requiring a microscope to read them. This, as I said before, is the name of the engraver of the stamps. Between the central oval and the line encircling it there is a white space, which is of equal width all round; and the line itself, encircling the oval, is single under the words *ULTRAMAR, AÑO 1873*, but all the rest of it is formed by short horizontal lines placed close together. This is very distinct towards the lower part of the oval, where the line gets gradually thicker. None of the letters at the top of the stamp touch the outline of the oval below them. The final *R* of *ULTRAMAR* is not cut off at the top by the outline of the frame, but is simply dwarfed purposely to make it fit into the small space provided for it. The outline of the king's neck, from the ear to the collar, is not formed of one single vertical line, but of a number of very fine parallel and slightly oblique lines; this requires a close inspection.

#### *Forged.*

Lithographed on thinnish white wove paper; unperforated, or pin-pricked 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 *r* and the final *AR* of the word *ULTRAMAR* touch the outline of the oval below them. The final *E* 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 *ANSO* 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.*

The genuine stamps have either the double circle like the present French cancellation, or a large oval formed of eight very thick parallel bars. The forgeries are ornamented by the combination of curved and straight lines before described, which, by the way, appears to be a favourite with the counterfeiters, though I never remember seeing it on any genuine stamp.

**Issue of 1876. 12 $\frac{1}{2}$ , 25, 50 c., 1 Peseta.**



There may possibly be a full set of the forgeries of this issue; but I have only seen the 25 c., and that in a wrong colour. The originals are like the illustration, only dated 1876.

*Genuine.*

Engraved in *épargne*, on rather thin, hard wove paper, machine-perforated 14. The label at the bottom of the stamp, containing the value, is cut off perfectly square at each end. There is the word *CORREOS* in very small white letters, in a little label on each side of the stamp. The hair makes a very slight peak at the back of the head, level with about the centre of the forehead. The engraver's signature is visible, in white letters, on the broad, dark part, towards the back of the base of the neck. The signature appears to be "JIG," but it is so exceedingly small that I have not been able to decipher it with certainty. The triangular white outlines of the spandrels containing the *fleurs-de-lys* are not broken in any part. The lions and castles in the four corners of the stamp are quite distinct.

*Forged.*

The only one which I have seen at present is the 25 centimos, in black, on green; but if it were in the proper colour, on proper

paper, it would certainly be a dangerous forgery, as the design has been very faithfully copied.

*Typographed* in black, on thick dark green *laid* paper, unperforated. The label containing the value is cut off square on the left-hand side, but somewhat obliquely on the right-hand side, sloping from left to right. There are some marks or letters in the little labels on each side of the frame, but they cannot be deciphered. The back of the head is rounded evenly, without any peak of hair projecting from it. There is no engraver's signature at the base of the neck. The white outline of each of the triangular spandrels is broken in one or more places. The lions and castles in the corners are very indistinct, and much smudged. When the forgers have corrected their little mistakes, I think our youthful friends will have to look out. It will be noticed that this forgery is typographed, so it may possibly be an impression from some electrotype *cliché*, used for fraudulent purposes, though it is very much more like the genuine than the illustration here given.

#### *Postmarks.*

Some of my used copies bear the oval with lattice-work and stars, and some have an obliteration formed by two large concentric circles, the outer one very thick, and containing letters and figures. The forgeries are unused.

#### ESSAY.

The accompanying illustration represents a stamp very beautifully engraved in *taille-douce*, evidently the work of the American Bank Note Company. Whether it is an essay for the insurgents, or a stamp ordered by them, or merely an essay on the credulity of collectors, I do not know; but the engraving would seem to prove that it is not a mere forgery; and the inscription, "REP. DE CUBA," apparently shows that the Government had no hand in it. The ordinary essays for this island are well known.



#### DANISH WEST INDIES.



I have never yet seen any forgeries of the earlier issues, 1860-73, of the design of the accompanying illustration; but if any should exist, my readers will please remember that all the genuine bear a very distinct crown watermark, which the counterfeiters cannot imitate.

## 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 waterwark, 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, and of the 1 dollar.

*Genuine.*

Nicely engraved in *spargne*, on wove paper, white, and rather thick; machine-perforated 13 $\frac{1}{2}$ , 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-pricked 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 *spargne* engravings. As these forgeries are lithographs, I need hardly say that they show no sign of any such embossing.

*Postmarks.*

All my used genuine copies are cancelled with five concentric circles, very similar to the postmark of the old issues of Denmark itself. The obliteration of the forgeries is the combination of four straight lines above, four below, and four curved ones each side, forming an oval, which has been so often described already in the course of this work.

These forgeries 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 present issue of the United States has this same disagreeable peculiarity.

### DANUBE STEAM NAVIGATION COMPANY.

In the catalogues these stamps are usually placed under the head of Austria, to which country the company belongs, but I place the stamps here alphabetically for convenience of reference. The forgeries are not particularly well done, though they are very common; some of them are printed in altogether fancy colours. The genuine stamps are only found in mauve, green, and vermilion.



**Issue of April, 1866. 17 Soldi, vermilion.**

#### *Genuine.*

Rather nicely lithographed on *pelure* 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.

#### *Forged.*

Lithographed on smooth wove paper, *very* white, and thicker than the genuine; pin-pricked 13. There is a very thin boundary-line all round the stamp; but I have remarked that the counterfeiters occasionally cut off the perforations, and then, of course, the said thin line disappears. All the taller letters of the upper inscription

touch the thin inner line of the outside oval, and, in most copies, the whole of the letters of the word *GESELLSCHAFT* touch the line below them, and the taller letters touch the line above 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 outer one runs into the solid background in several places. The 17 is well provided with stops, as there is one before and below the 1, and a large one and then a small one after the 7. The inner fluke of the left-hand anchor is quite invisible, and the cable twisted round it is not nearly so distinct as that round the right-hand anchor.

**Issue of August, 1866. 10 Soldi, mauve.**

*Genuine.*

Exactly the same as the last, except the change in the central numerals; so that the tests for the genuine 17 soldi hold good for this 10 soldi also. It is printed in a bright, pretty shade of mauve.

*Forged.*

Exactly the same as the forged 17 soldi, except that the numerals are altered; so that the tests for the forged 17 soldi will hold good for the forged 10 soldi also. This particular value is printed in several colours. I have seen it in red-brown, red-violet, dull vermilion, &c., but never in the bright mauve of the genuine.

**Issue of 1868. 10 Soldi, green.**

*Genuine.*

Lithographed, but much better printed than the other two, though the design is the same. The tests are exactly as before. The colour is a yellow-green.

*Forged.*

Exactly the same as the last forgery, but printed in a bluish-green.

**Issue of 1871. 10 Soldi, red.**

I have not seen a forgery of this value, but the tests given above will suffice for its detection, supposing there should be one.

*Postmarks.*

The genuine stamps are not very often obliterated. In my own collection I have a 10 soldi, green, postmarked with a large circle, struck in blue, and containing the word "GALATA," and some letters and numerals. Another of my copies is cancelled with a black bar, like that found on some of the Spanish "remainders." Some of the forgeries bear a cancellation consisting of four concentric circles; and some bear, in a single circle, "K. K. ZEITUNGS-EXPEDITION."

I have only described the first issue fully, as the others are from the same matrix.

## DECCAN.

1866. 1 Anna, olive-green.

*Genuine.*

Very nicely engraved in *taille-douce*, on thin yellowish-white paper, which appears to be laid, but the laid lines are very indistinct, so that it might easily be thought to be wove; machine-perforated 12. The groundwork of the stamp, outside the central design, is formed by a network of diamonds, in forty-eight vertical rows. These rows are of large and of very small diamonds alternately. The first



row on the left-hand side is composed of halves of the large diamonds; the last row on the right-hand side is of halves of the small ones; the row along the top is of halves of the large ones; and the row along the bottom is of halves of the small ones, but these latter are so very close to the border that they are almost invisible. Between the bottom of the stamp and the bottom of the central design there is only one horizontal row of the large diamonds, between two rows of the small ones; this is best seen towards the right side of the stamp, as the central design comes a little lower down on the left than on the right. The central design bulges out at the bottom, a little to the right of the middle, in order to allow one of the characters room; and this character, in the curl of its tail, follows the shape of the bulge, and fills it up evenly. The three upper points of the central design are of equal height; but the middle one ends in a very sharp point, and the ones on each side of it end in rounded points. It will be understood that I speak only of the outline of the frame containing the characters, and not of the thick dark lines which follow that outline. These three upper points do not touch the inner outline at the top of the frame; indeed, there is one of the large half-diamonds between each point and the top of the frame. The ink, especially of the thick Oriental characters, stands out well from the surface of the paper, as is usual in *taille-douce* engraving, and the design is very distinct all over, and not blotched anywhere.

*Forged.*

Lithographed on thick wove paper; pin-perforated 13½, very badly. There are only thirty-five vertical rows of diamonds, and the small diamonds are not very much smaller than the large ones. The first vertical row on the left-hand side of the stamp is composed of parts of the small diamonds, but the line of the frame to the left of them is generally so blotched that the whole row cannot be seen. The last row on the right-hand side, as in the genuine, is formed by

halves of the small diamonds. The row along the top is of parts of the large diamonds, but they are cut into smaller portions than the genuine. The row along the bottom is of large diamonds on the left side of it, and small ones on the right side. At the bottom of the stamp, between the outline of the design and the outline of the frame, there are parts of three horizontal lines of the diamonds plainly visible, two of the rows being of large diamonds. The bulge at the bottom of the central design does not touch the bottom of the frame as the genuine does; and the Oriental character, whose tail ought to fill up this bulge neatly, only goes a very little way into it, leaving the left side of the bulge quite blank. The left upper point of the central design is rather lower than the other two, both of which touch the frame at the top of the stamp; the left and middle points are both rather sharp, but the right-hand one is rounded. The ink does not stand up from the face of the stamp, and the design has an indistinct and woolly look, and is always more or less blotched somewhere round the outline. I hope I have been distinct enough in my description; but the stamp is very well copied, and it is extremely difficult to give the points of difference clearly without being unduly verbose.

#### Postmarks.

I have never seen a postmarked copy of the genuine. The forgeries are cancelled with three concentric circles, containing something undecipherable in the centre.

#### Issue of 1869 (?). $\frac{1}{2}$ , 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 1870. 1 Anna, brown.

The full set of these stamps consists of  $\frac{1}{2}$ , 1, 2, 3, 4, 8, and 12 annas, but I have only met with the forgery of the 1 anna; and as the design seems to have been separately engraved for each value, it will be understood that the following description applies only to the 1 anna, which, by the way, is found in various shades of *dark brown*.



*Genuine.*

Nicely engraved in *taille-douce*, on yellowish-white wove paper, rather thicker than the last two issues; machine-perforated 13. Immediately outside the central circle, which contains Oriental characters on a horizontally shaded ground, there is a broad, dark ring, or rather what would have been a broad ring, only its outer circumference is, as it were, bitten all the way round into a series of semicircular holes. This is rather difficult to describe verbally, but the outer edge of the ring is just like the edge of an ordinary perforated stamp in appearance, the dark body of the ring answering to the paper, and the semicircular white dots answering to the perforations in it. The dark parts, between the white dots, are cut off square, and they do not reach out far enough to touch the very thin ring of colour encircling this scalloped ring. The letters of the words POST STAMP in the upper label are equidistant from both top and bottom of the label; i.e. the tops of the letters are no nearer to the outline above them than the bottoms of the letters are to the outline below them. Just below the ST of STAMP there is a character which looks like the letters UTT in block capitals, but with the tops of all three letters joined together, the cross-bar extending also right across the U. Outside the whole stamp there is a very fine line, very close to the outline of the stamp itself; but it is so fine that it will require a good pair of eyes to see it, and in blotched copies it runs into the outline of the stamp part of the way round.

*Forged.*

Lithographed on white wove paper, rather thinner and softer than the genuine; pin-pricked 13, in small holes, far apart. The ring round the central circle is exactly like a circular saw, with pointed teeth which extend so as to touch the next circle outside them. This is, perhaps, the easiest test for this forgery. The letters of the words POST STAMP are too high up in the label, and show a greater space between their bases and the line below them than between their tops and the line above them. In the character under the ST of POST, which I have compared to the letters UTT, the top of the U is not crossed. There is no indication of any fine line outside the stamp. The colour of the forgery is a warm *bistre*, totally unlike the various shades of dark brown found in the originals. The general appearance of this counterfeit is poor, and washy, and yet, when examined closely, the main points of the original design are seen to be copied with wonderful exactness, and I must confess that it has cost me a great deal of time and trouble to discover and point out the differences here offered to my readers.

*Postmarks.*

I have no postmarked copies of the genuine. This forgery is cancelled with a number of diamond-shaped black dots.

I do not think this forgery is very common; I have not seen more than two or three copies.



## DENMARK.

Until lately I thought that none of the Danish stamps had been forged except the 2 R.B.S. of 1851, and the essays; but I have recently come across a couple of poorly-executed counterfeits of the 1858 set, which seem, judging by their appearance, to have been in existence some time. I almost wonder that any but the first issue should have been imitated, as all the others are extremely common; but no doubt the forgers know their own business best.

## Issue of 1851. 2 R.B.S., blue.

*Genuine.*

Lithographed on decidedly yellowish-white wove paper, rather thin; watermarked with a crown. This watermark is particularly distinct, and can very often be traced even on the face of the stamp as it lies on the table. There is a "burelé" pattern, in pale brown, over the face of the whole stamp; but in some copies this is so faint as to be hardly visible. This same pattern will be found on the next issue, 4 R.B.S., brown, which is common enough in all collections; and this will be a guide to those who do not possess a genuine specimen of the 2 R.B.S. The front of the tail of the 2 is very sharp, and points obliquely towards the top of the I 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 R. 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 KIL all touch each other. The cross-strokes of the I are large. The letters LL are very close together; the next I almost touches the last L, and its cross-strokes are distinct. 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. 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 square 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 is very thick, and slants over a *little* to the left; the cross-stroke is very much thinner. There is a large white hyphen, with squarely-cut ends after the word *POST*. The little piece of dark background, behind the cross on the top of the crown, is of a more or less circular shape; but not at all prominent, and would hardly be noticed unless expressly looked for. There are four places between the arches of the crown, where the dark background of the circular label shows through. These dark places are irregular in form; the two outside ones are very small, and the two inner ones are large. All four are of a sort of three-cornered shape. Outside the circle containing the words *FRIMÆRKE, &c.*, there is a white line running just outside the rim on 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 trefoil in each of the corners. The central coil of the post-horn is *very* large, quite dwarfing the mouthpiece and the bell. Indeed, this coil is so large that it reaches almost to the rim of the bell. There is a row or ring of small dots all round this coil, about 25 in number, but so small as to be "uncountable" without a microscope. The hyphen after the word *POST* is level with the bottom of the *r*. There is a large white stop after *RGL*, 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 laid paper, 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 *bureau* pattern over the face of the stamp. The front of the tail of the *2* is blunt, and points towards the *G* of *RIGSBANK*. 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 *R*. 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 the L does not touch them. 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. 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, &c., 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 trefoil in any of the corners. The central coil of the post-horn is quite small, and it does not encroach at all upon the bell or the mouthpiece. It is shaded with a few short transverse strokes, very different from the clear, coloured dots of the originals, which are perfectly round. There is a very small white stop after KGL, and it is equidistant from the L and from the P of POST.

#### *Second Forgery.*

This is very much better than the last, and I should call it an exceedingly dangerous forgery; in fact I was taken in by it myself quite lately; 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 with heavy pressure, and then smoothed flat again, leaving its traces on the stamp. The watermark is visible both looking at the light through the stamp, and even when the stamp is lying on the table. It is rather different from the genuine watermark, somewhat larger, and neater; but is otherwise a very good imitation. The paper is only very slightly yellowish, and there is no *bursé* pattern over the face of the stamp. I have seen one or two copies of this forgery steeped in some dirty

concoction, like those of the last described counterfeit; but they are generally on white paper. The front of the tail of the 2 is rounded, and points between the G and 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. 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 KIL do not touch each other. The I has no cross-strokes. The letters LL are not close together, and they lean away from each other at the tops. The next I is placed at an equal distance from the L and the N, and the cross-strokes do not show on the right-hand side. The G is the same size as the N, but is placed on a lower level. The stop after SKILLING is not near the outline of the circle at all. The hyphen after RIGSBANK touches the outline of the circle; but it does not touch in the genuine stamps. The coloured line immediately outside the central circle is the same breadth all the way round. The lower part of the crown from which the arches spring is not divided into compartments at all, and bears a row of nine oblong dots. There are two dots on the central arch, as in the genuine; but they are very much too small. The cross on the top of the crown is very distinct, though the ball on which it rests is almost invisible. Both strokes of the cross are about the same thickness, and it is perfectly upright. There is a hyphen after the word POST; but only one of its ends is cut square, the other is more or less rounded. 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 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 trefoil-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 mouthpiece. 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. The hyphen after the word POST is too high up, and almost level with the middle of the 2. There is a white stop after the letters EGL, 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 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 P than to the M. In the bottom inscription there is such a distance between the S & and the winged rods on each side of them, that there would be plenty of room to put another full-sized letter to right and left of the inscription. The dotted groundwork, between the wreath and the frame, is of no particular pattern; i.e. the dots are disposed irregularly. The bell-mouths of the little post-horns in the four corners are quite distinct.

*Forged.*

This is one of the two forgeries which I said I had not seen until recently. It is very poorly done, and ought not to deceive anybody.

Lithographed, very badly, on white wove paper, thinner and harder than the genuine; no watermark. There is a white blotch projecting from the top of the crown, but it does not, in the smallest degree, resemble a cross. The handles of the crossed sword and sceptre both touch the wreath, and the sceptre is very crooked towards the middle. The wreath hardly seems to touch the frame at the top or bottom, but touches it very distinctly at each side. The letters of all the inscriptions are much too close to each other, especially in the word POST, where they almost touch. In the left-hand inscription the top and bottom tongues of the G touch each other, the upright stroke of the L is hollowed out on its left-hand side, and there is a very distinct

stop after it, much plainer than in the genuine, where the stop would hardly be noticed. In the right-hand inscription there is no stop after the R, an almost invisible stop a long way after the M, and the R and M touch each other at the bottom. In the bottom inscription there is no room for the introduction of any more letters, and the 8 looks like a badly-formed 3. The dots of the groundwork, between the wreath and the frame, are arranged in a wavy form, being, apparently, a sort of compromise between the genuine stamp of this issue and the 8 sk. of 1853, which had the groundwork composed of wavy lines instead of dots. The curl of the tube in each of the little post-horns is so much exaggerated that the bell-mouth can hardly be seen at all, being hidden by the curl.

*Postmarks.*

The cancellation of both genuine and forged is the same as described for the first issue.

**Same Issue. 16 sk., lilac, dotted ground.**

*Genuine.*

Engraved in *épargne*, on yellowish-white wove paper, like that of the 8 sk.; watermarked with a crown. This stamp is exactly the same type as the last, only lettered 16 s. instead of 8 s. All the tests are just the same as for the genuine 8 sk. This value was never issued with the wavy ground, and this fact will serve to detect, instantly, the forgery now to be described.

*Forged.*

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 left-hand inscription, and the tail of the R is curiously splayed out. The winged rod almost touches the M, though it is at a considerable distance from it in the genuine. And, lastly, the groundwork, between the wreath and the frame, is composed of wavy lines, though, as I said, the genuine is never found with anything but the dotted ground. Thus this forgery is much more easy to detect than the one last described, though it is very much better executed. I do not think this counterfeit is very common; I have never seen but one copy, which was kindly lent to me, for the benefit of my readers, by Mr. J. Albert, of Paris.

*Postmarks.*

Same as last for both genuine and forged.

## DOMINICA.

Issue of 1874. 1d., 6d., 1s.



I do not think the forgeries of this set are likely to prove dangerous: for the execution of the genuine is very fine, though there is nothing very original about them. If our English engravers would take the trouble to invent really new and original designs, I think we might challenge even the American Bank Note Company to produce finer stamps than we can turn out; but, as it is, we are never favoured with anything more striking and uncommon than the same tiresome and aggravating old portrait, which is about as much like Her Majesty as I am.

*Genuine.*

Engraved in *épargne*, on thin, white wove paper, slightly surfaced; machine-perforated 12½; watermarked with a crown and cc. All the values are from the same die. The circle containing the name does not touch the value-label. The T of POSTAGE is very much dwarfed. The lower part of the tiara is divided into three compartments, with an oblong jewel in the first, over the forehead, a diamond-shaped one in the centre, and another oblong one in the third, over the ear. The lobe of the ear is very round and fat. The last pearl of the tiara, over the ear, leans towards the left. The portrait is shaded all over with very fine lines. The hair covers part of the eyebrow at the outer corner.

The colours of the genuine are: 1d., bright mauve; 6d., emerald-green; 1s., rich rose, with a very slight tint of blue.

*Forged.*

Lithographed on soft, white wove paper, rather thick, and un-surfaced; pin-pricked 13, very badly; no watermark. All the values are from the same stone. The circle containing the name runs into the value-label below the T of POSTAGE, and the said T is the same size as the other letters of that word. There is no jewel over the forehead; the centre jewel is blotched; and the one over the ear is very indistinct. The lobe of the ear is quite thin, and does not hang down. The last pearl of the tiara over the ear is upright. The forehead is unshaded, and there is a white patch at the back of the neck. The hair does not touch the eyebrow.

The colours of these counterfeits are: 1d., lilac; 6d., dark, yellow-green; 1s., chalky rose.

*Postmarks.*

I have not yet seen any postmarked specimens of the genuine. The forgeries are cancelled with the oval, so often mentioned, with four lines at the top, four at the bottom, and curved lines at the sides; only, in this case, there are *five* curved lines each side, instead of the usual four.

## DUTCH INDIES.

I think all the forgeries of these stamps are above the average, as the design has been very carefully copied in all the issues.

**Issue of 1864. 10 Cents., brownish-carmine.**

This stamp was first issued unperforated; but in 1864 it was machine-perforated 12. The type of both perforated and unperforated is exactly the same.

*Genuine.*

Finely engraved in *taille-douce*, on soft, thin, yellowish-white wove paper, the face of which almost invariably shows a tinge of the same colour as the stamp, no doubt owing to the imperfect wiping of the plate during the process of printing. The same thing may be very well seen on some specimens of the current blue 5c. of the United States, and on the 50 reis, blue, of the first head issue of Brazil. The stamp is either unperforated, or machine-perforated 12, as above-mentioned; and the gum with which it is backed is of a dark, yellowish-brown colour, almost as dark as that on the first 3 cents of S. Thomas. The background behind the head is composed partly of crossed, vertical and horizontal lines, and partly of horizontal lines only; the portion of the background in the top, left-hand corner, has *only* horizontal lines. The king's nose stands out well, with a blunt, and rounded point. The front of the moustache is clipped rather short, so that the contour of both lips can be seen; the upper lip is decidedly pointed in front. On the shoulder, above the L of ZEGEL, will be seen a dim, white blotch, and one or two indistinct white lines, forming the button and part of the shoulder-strap of the epaulette; but the whole would not be noticed unless expressly looked for. The ground of the two side-labels containing NEDERL INDIE is very decidedly shaded with crossed, vertical and horizontal lines, which can be easily seen. The side-stroke of the 1 of 10 does not touch the tail of the left-hand dolphin; and the bottom of the said 1, and that of the T of CENT are both slightly pointed, instead of being cut



off square. There are four lines of shading on the label to the right of the T of CENT, and all four are of different lengths. This is very well marked.

*Forged.*

Rather nicely lithographed, on white wove paper, very thin, not at all tinted, backed with white gum; unperforated. The whole of the background behind the head is shaded uniformly with crossed, vertical and horizontal lines. The king's nose is much too white, and the point is quite sharp compared with the genuine. The front of the moustache hides the upper lip altogether, and the outline of the mouth is one straight line. On the shoulder, above the L of ZEGEL, there is a very prominent and distinct mark like a V on its side, with a large white dot or blotch inside it. The ground of the two side-labels, containing the words NEDERL INDIE, appears to be perfectly solid and uniform at first sight, though it is really formed by crossed lines, which are set so close that they have run together in almost every part. The side-stroke of the l of 10 touches the tail of the left-hand dolphin; and the bottoms of the l, and of the r of cent, are cut off almost square; indeed, that of the r is quite square. The four lines of shading to the right of the T of CENT are of equal height. The colour of this forgery is something like that of the genuine, but with more red and less brown in it. Mr. Pemberton calls the genuine stamp "rose," but I never saw one that could be said even to approach that colour. One of my own specimens slightly resembles the tint of our own ordinary 1d., just obsolete; 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.*

The genuine stamps usually bear a large, thin circle, with lettering and numerals inside it. The forgeries have an imitation of the old Dutch obliteration—an oblong, containing the word FRANCO in large letters.

**Issue of 1869. 5, 10, 20, 50 Cents.**



I have only seen the forgeries of the above four values; but it is quite possible that the stamps issued five years afterwards; i.e. the 1, 2, 2½, 15, 25, and 2g. 50c., may also have been forged. The counterfeits are remarkably well done, and are found everywhere.

*Genuine.*

Engraved in *épargne*, on thickish white wove paper; no watermark; machine-perforated 14. All the stamps are from the same die. There are *eighty-seven* pearls in the circle round the head of the king. The lower lobe of the ear is very small, and part of it is shaded. The wings on the serpents round the rods in the tops of the side-labels are very distinct, each having four feathers. The bottoms of the anchors are both alike, and both pointed; and their flukes also are all alike, and very distinctly barbed, like arrow-heads. The tails of the serpents round the rods do not touch the outline of the central circle.

*Forged.*

Lithographed, rather carefully done, on very white, and rather thick wove paper; pin-pricked 13½. There are only *eighty-six* pearls in the circle round the head of the king. 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 have no eyes, though these can be very well seen in the genuine. The tail of one of the serpents round the right-hand rod *almost* touches the outline of the circle round the king's head; and in many copies it does touch it. The bottom of the left-hand anchor is generally more acutely pointed than that of the right-hand one; and the barbs are not all alike, one or more being invariably a mere blotch. The colours, except in the 5c., are a very close approximation to those of the genuine. The 5c. is too bright. It will be seen, from the above description, that the chief difference between the genuine and the counterfeits is the number of pearls in the central circle. If the designer of these latter had taken the trouble to put one more pearl in the circle I should have called these dangerous forgeries. The pearls are easy to count, even in the forgeries; but they are not so clear or so round.

*Postmarks.*

The genuine stamps are found with at least three different varieties of cancellation. Among my own specimens I have some obliterated with the large, thin circle, described with the first issue; some with a diamond of diamond-shaped dots, with a numeral in the centre; and some have a very peculiar postmark, consisting of three-fourths of a circle, with a chord at the bottom, name and date inside the circle, and FRANCO in large letters below the chord. The forgeries imitate this latter obliteration, for a wonder.

## ECUADOR.

The counterfeits of the Ecuador stamps will not be found particularly dangerous, except the imitations of the 1873 set, which are above the average. There are two *timbres de fantaisie*, which I had better take first ; it will be understood that these two stamps never existed.

Bogus stamps : dos (2) reales, green ; doce (12) reales, scarlet.

Both of these stamps are very nicely done, and, if they had been imitations of any of the values really issued, they would have been decidedly dangerous. They are of the type of the 1865 set, of which only the values medio real ( $\frac{1}{2}$ ) and un real (1) were issued. There is no need to go any further into the details of these two essays on credulity, as their facial values will at once condemn them.

*Postmarks.*

The dos reales is not cancelled ; the doce reales bears three concentric circles, with numerals in the centre.

**Issue of 1865. Medio Real, blue.***Genuine.*

Lithographed in slate-blue, and also in ultramarine, on thin, greyish-white wove paper. The sun's face has several dots on it, but they cannot be said to resemble eyes, nose, and mouth, as in all legible copies there is merely a straight row of dots, touching each other, where the eyes would be, and two dots, very much to the left, where the nose ought to come. There are seventeen rays round the sun, including those which form part of the rainbow. The key-pattern is in four separate pieces, each piece containing five "keys." The branch on the left side, between the oval and the flag, bears thirteen leaves. The right-hand flag has five white stripes on it, and the left-hand flag has four. The head of the axe shows very distinctly, sticking out from the left-hand end of the *fascis*, below the central oval. The steamer in the oval has a large, dark flag flying from the left-hand mast. There are seventy pearls round the large circle ; they are large, uniform in size and shape, and not touching each other anywhere. The vertical lines of shading in the spandrels are *very* fine, and many of them run together, so that I have been unable to count them. Some copies of these stamps are very badly lithographed, so that the design can hardly be made out at all ; this is more especially the case with those printed in slate-blue. The ones printed in ultramarine, especially the dark shades, are usually much better executed.

*Forged.*

Lithographed in Prussian blue, on greasy-looking wove paper, which has a very strong shade of greenish-blue on the surface, showing more or less through the substance of the paper. The sun's face bears regular eyes, nose, and mouth, which can easily be seen. There are twenty-eight rays round the sun. The key-pattern is very coarse, and there are only three "keys" in each piece. The branch on the left-hand side bears nine leaves only. The right-hand flag has five white stripes on it; the left-hand flag has five also. The *fascies* would hardly be recognized, and there is no axe-head to be seen projecting from the left-hand end. The steamer has no flag, and what ought to be the funnel appears like a palm-tree with a dome-shaped head. There are 102 pearls round the large circle; they are very small, and some of them are pointed instead of being round. The vertical lines of shading in the spandrels are very coarse, more especially on the left-hand, at the bottom.

*Postmarks.*

The genuine stamps show a considerable variety in this respect. Some of my copies bear a single circle, containing name and date; some have a double circle, with name between the circles, and date in the centre; and some have a large diamond of round dots, generally in red, with large numerals in the centre. The forgeries bear a thick, single circle, with name, &c., in a straight line in the centre.

**Same Issue. Un Real, shades of Yellow.**

I have called this the same issue; but the fact is that the medio real, blue, and the un real, green, are said to have circulated in the interior only, and this un real, yellow, was used for letters to foreign countries.

*Genuine.*

Lithographed in pale yellow, ochre-yellow, orange-yellow, or greenish-yellow, on greyish-white, or on bluish-white paper. The greyish-white paper is wove; but the bluish white is usually what is called "*papier quadrillé*," having laid lines in it forming oblongs or squares. The large circle contains seventy-seven pearls, but they are not so large nor so regular as those of the medio real. There are five "keys" in each of the four pieces of key-pattern, as in the genuine medio real. The white lines forming this key-pattern, and the crosses in the four corners, and the letters of both top and bottom inscriptions, are all of as nearly as possible the same width. There is a white stop before UN, and a similar one after REAL, and these two words do not anything like fill up the label which contains them. There are five white stripes on the right-hand flag, and four on the left-hand one, as in the genuine medio real; and seventeen rays round the sun, including those which form part of the rainbow.

*Forged.*

Very coarsely lithographed in vermilion, on roughly-made, bluish-white wove paper. The large circle contains 108 pearls, very irregular in shape and size, and many of them running together. There are only three "keys" in each of the four pieces of key-pattern. The words ECUADOR CORREOS are in thin letters, like the genuine, but the bordering lines of the key-pattern are thicker than the lettering of the said words. The words UN REAL are thicker still, and the crosses in the corners are thickest of all ; whereas, as I have pointed out, *all* these are of the same thickness in the genuine. I hope I have made it sufficiently clear that the above description has reference to the thickness or thinness of the white lines composing the said letters, key-pattern, and crosses. The words UN REAL fill up the label containing them, and there is no stop either before or after them. Each flag has five white stripes in it. I have only a very bad copy of this forgery to describe from, but there seem to be far more than seventeen rays round the sun, and they are blotched together a good deal. This forgery is not at all likely to prove dangerous ; it is even coarser than the forged medio real.

*Postmarks.*

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. The forgery bears the often-described imitation of one of our own postmarks, consisting of an oval, formed by three straight lines at the top and bottom, and four curved lines on each side.

It will be noticed that I have not described the genuine so minutely as the medio real ; but the colour is invariably so very faint that it is extremely difficult to make out any details at all. The forgery is a downright vermilion, about the same shade as the normal hue of the 40 centimes of the French Republic of 1849.

**Issue of 1873. 1 Real, orange-yellow, and orange-vermilion.***Genuine.*

This stamp is an evident copy of the Costa Rica set, but of very inferior execution compared with those beautiful stamps. Lithographed on white wove paper, usually rather thin and soft, but I have one copy on quite stout paper ; perforated 11. The condor's neck is very thin, but not unnaturally so ; it is about the same thickness as the upright

stroke of the T in PORTE. The sun is set rather high up on the rainbow; that is to say, supposing the rainbow passed in front of the sun, instead of behind it, the lower part of the sun's face would be hidden, and the upper third of it would appear above the rainbow. There are seventy-eight horizontal lines of shading, including the border lines, counting down the right side of the stamp. The horizontal lines inside the scroll-work, that is to say, behind the condor, flags, and shield, are *very* close together, quite twice as close as the lines on the outer portion of the design. This is, perhaps, the best test of the genuine, for it can be very readily seen. The cross-strokes of the T and E of PORTE, and of the E and L of REAL, are *very* thin, much thinner than the vertical strokes of the said letters. The white outline of the little oval containing the figure 1 at the top of the stamp is perfect all round, and the top of this oval touches the fourth line from the top of the stamp, including the outer line. The two lines running round the whole stamp are very close together, so much so, that there is not room for another line to be put between them. The white spot representing the paddle-box is in its proper place in the centre of the hull of the steamer; the lower part of the funnel is dark, and the upper half is white. There is a very distinct cloud of steam or smoke coming out of the funnel, and going to the right.

#### *Forged.*

This is not at all a bad imitation, and I have no doubt it has taken in a good many unwary ones. Lithographed in pale vermilion, on thin, yellowish-white wove paper; pin-pricked 12½. The condor's neck is unnaturally thick, being quite twice as thick as the upright stroke of the T of PORTE. The sun is set centrally on the rainbow; that is to say, supposing the rainbow were to pass in front of it, it would hide the centre of the sun's face, leaving a little bit of equal size showing both at the top and the bottom. There are only sixty-nine horizontal lines of shading in the general background of the stamp, counting down the right-hand side, and including the top and bottom lines. The horizontal lines inside the scroll-work, behind the condor, flags, shield, &c., 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 of 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.*

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. The forgery is obliterated with an oval, formed of straight and curved lines, like that found on the last-described imitation. 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 (3) in rose or carmine, on very white wove paper; perforated 11, and also 8, and 10. I give the perforation 10 on the authority of M. Moens, as I have not seen it; but I have both the 8 and 11 myself. There is a good space of white between the rays of the sun and the border of the shield. The mountain-peaks have a sort of oblique snow-line marked upon them, and their points are rather higher than the smoke from the steamer. The front flags are shaded all over, except a very small portion near the outer edge. The axe, in the lictor's *fascis*, 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-pricked 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 *fascis* appears to be cleft in two. There are only sixty-eight of the square white

dots round the circle. The inside of the *U* of *UN* is rounded, and the inside of the *o* of *PESO* is very nearly round. The point of the condor's right wing touches the circle below the *E* of *ECUADOR*.

#### *Postmarks.*

The genuine stamps usually bear a double circle, with name between the circles at the top, *FRANCA* at the bottom, and date, &c., in the centre of the inner circle. The forgeries are cancelled with a rectangle, or a diamond, of square dots.

### EGYPT.

One peculiarity I have noticed, with regard to the first issue for Egypt, on the part of the vast majority of collectors, and even of catalogue-makers who ought to know better; and that is their very determined habit of placing these unfortunate stamps any way but the right one. All the later issues are evidently intended to be placed with their longest sides top and bottom; and so I suppose that, as the stamps of this first issue are much about the same shape, it is thought that they ought to be placed in the same position; but the proper way of placing them is with the oval loop of the central surcharge upwards, as is done in our illustration of the 10 paras value, which renders three out of the five surcharges legible at once, and the other two with little difficulty. The watermark will also assist in the proper placing of the stamps, though I have seen many copies in which it is inverted. As regards the surcharges, the central one, according to my reading of the characters, means "Egypt," the left-hand one, probably "Egyptian." The bottom one is the value in words, and the others are beyond my small skill to decipher. Some stamps, apparently of this first issue, are not uncommonly found on thickish paper, without watermark, but of much the same colours as the normal specimens. Moens calls them essays; but I fancy they are very likely proofs.

As officials in the country in question are ever ready to turn an honest penny (or a dishonest one either, as some of my friends say, who are Egyptian bondholders), it is more than probable that very many of the unused specimens of this first issue now to be found in the albums of collectors are reprints, issued, on purpose for sale to philatelists, since the issue became obsolete; and therefore I, with many others, decidedly prefer *used* specimens.



**Issue of 1866. 5, 10, 20 Paras; 1, 2, 5, 10 Piastres.**

*Genuine.*

As the design varies for each separate value, I shall have to describe them one by one; but first I may take the things common to all the values.

Typographed (†) in colour, on thin, greyish-white wove paper; watermarked with a ten-rayed star, or flower, whichever it may be, over a pyramid and sphinx; perforated 13 all round, or sometimes perforated 13 top and bottom, and unperforated at the sides. The characters of the top surcharge are all joined together; the one like a magnified comma touching the oblique stroke to left of it with its tail.

5 Paras. *Genuine.*

The right-hand end of the middle surcharge is a very small, blunt, upward hook; and the left-hand end of it is a long, large, upward hook, whose upper point ends on a level with the right-hand hook. In the bottom surcharge there are one dot below the first character on the right-hand end, three clustering dots below the centre of the said surcharge, and one dot above a short wavy line above the surcharge, a little to the right of the centre. Each 5 in the corners is small and compact, with its head quite as large as its tail. The central flower has fourteen petals. The borders of the stamp are formed of diamond-shaped ornaments; but the point of a large diamond runs into the middle of each piece of bordering, at the top and bottom and sides. The top border has three entire diamonds to left of the large one, and *almost* three entire diamonds to the right; but the large diamond hides a small part of the inner diamond on the right. The bottom border contains three entire diamonds to right, and also three entire ones to left of the large one. The inner points of these large diamonds at top and bottom do not touch the frame, or rather the points of the frame, of the central flower.

5 Paras. *Forged.*

Lithographed on stout, very white wove paper; no watermark; perforated 12, and sometimes 12½. The character like a magnified comma in the top surcharge does not touch the oblique stroke to the left of it with its tail. The right-hand end of the middle surcharge is a small knob, which points downwards obliquely to the right. The left-hand side of the said surcharge ends merely in a curve, with a blunt end, a good deal lower than the level of the right-hand end. The bottom surcharge is quite different from the genuine, being a copy of the bottom one of the genuine 20 paras, to be described hereafter. There is a stroke under the first character of this surcharge to the right, three clustering dots under the last character to left, and no dot at all above the surcharge. Each 5 is of a peculiar shape, with the tail very much larger than the head. The central flower has nineteen petals. In the top border there are only 2½

entire small diamonds on each side of the point of the large diamond. In the bottom border there are 3 to the left, and  $2\frac{1}{2}$  to the right of the large diamond. The inner points of the top and bottom large diamonds are joined to the points of the frame round the central flower.

10 Paras. *Genuine.*

The paper, watermark, and perforation are the same as in the genuine 5 paras; the central surcharge also is exactly the same. In the bottom surcharge there is a short upright stroke at the right-hand end, and a thing like a figure 8 with the top broken, at the left-hand end, with three clustering dots below it. There are twenty-eight circles round the central oval. The coloured line outside this oval is not blotched anywhere, and it is the same thickness all the way round. The 10 in the left-hand upper corner has the 1 without any oblique side-stroke; i.e. it is simply a straight line, and the 0 is very much thicker than the 1. The 10 in the lower left-hand corner has its 1 a simple straight stroke like the other, and the 1 and the 0 are of equal thickness.



10 Paras. *Forged.*

Paper, perforation, &c., same as in the forged 5 paras. The large central loop of the middle surcharge is broken at the top. In the bottom surcharge there is a dot at the right-hand end, a large hook at the left-hand end, and three separate dots and a sort of comma at various distances along the top of the inscription. (This is a copy of the bottom surcharge on the genuine 1 piastre.) There are only twenty-seven circles round the central oval. The coloured line surrounding this oval is blotched to the left of the bottom of the oval, and too thick to the right of the bottom of the oval. There is a stop before the 1 of the 10 in the upper left-hand corner, and the 1 has an oblique side-stroke; the 1 and the 0 are of equal thickness. The 10 in the lower right-hand corner is like the other, but there is no stop before the 1.

20 Paras. *Genuine.*

Paper, perforation, watermark, &c., 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 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, &c., same as in the forged 5 paras. The right-hand end of the middle surcharge is a black knob; and the centre of the middle loop of it is round, instead of being oval as the genuine is. The bottom surcharge is like that of the genuine 5 paras, with a dot below the first letter at the right-hand end, a dot and a stroke above the middle of it, and three clustering dots below the middle. The P of PARA in the upper left-hand corner is very thin, and squeezed-up, compared with the rest of the letters of the word; the first A is pointed, and the second A is cut off square. The P of PARA in the lower right-hand corner is very badly shaped; the first A is cut off square, and the second A is rounded at the top. The bottom point of the central cross or ornament inclines too much to the left of its proper position.

1 Piastre. *Genuine.*

Paper, perforation, watermark, &c., same as in the genuine 5 paras. The little loop at the right-hand end of the central surcharge is on a level with the line to the left of it. This surcharge exactly fills up the width of the central oval; that is to say, it is as long as the oval is wide. The semicircular portions of the arabesque oval, which project into the corner labels containing the figures and letters, are all of exactly equal size and shape. There is a round white stop between the letters P.E in the left-hand upper corner, and the E is taller than the P. There is also a round white stop between the letters P.E in the lower right-hand corner, and the E is very much taller than the P. There are ninety-seven equal-sized pearls round the frame. The outer line of the stamp is thicker at the top and bottom than at the sides.

1 Piastre. *Forged.*

Paper, perforation, &c., 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, &c., 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, &c., 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, &c., 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 one filled with pearls; these pearls are very indistinct, and would hardly be noticed at a first glance. There are eleven of them in the top part of the oval, twelve in the bottom part, eleven on the right-hand side, and thirteen in the left-hand side. There is a stop after each of the letters P.E. in the upper left-hand corner, and a stop after the P only in the lower right-hand corner. There is a stop after the 5 in the upper right-hand corner, and the head and tail of the figure are both of the same thickness. There is no stop after the 5 in the lower left-hand corner, and the head of the 5 is much thinner than the tail. Each of the corner circles distinctly touches both sides of each corner; indeed, the upper right-hand circle projects slightly beyond the right side of the stamp.

5 Piastres. *First Forgery.*

Paper, &c., as in forged 5 paras. The large central loop of the middle surcharge is broken at the top, and the left-hand hook has a blunt point instead of a very sharp one. The lower surcharge is a passable imitation of the genuine. The central design is a flower with six petals, and the little ring round it is perfectly white, without any shading at all. This is a very easy test. The pearls are far too distinct, and too far apart; there are ten of them in the top of the oval, ten in the bottom of it, twelve on the right-hand side, and ten on the left. In both the lettered circles there is a stop only after the P. There is no stop after either 5: the upper one is a large, straggling figure, with the tail larger than the head; the lower one is more compact, with head and tail of equal thinness. The corner circles do not really touch any of the boundary-lines, though there is a blotch to the left of each of the ones on the left side, which makes them look as though they touched the left-hand outline of the frame.

5 Piastres. *Second Forgery.*

Paper, &c., same as forged 5 paras. The right-hand end of the middle surcharge is opened out into a semicircle, and the left-hand hook is blunt. The lower surcharge is not in the least like the

genuine, being a copy of that upon the genuine 10 piastres. There are only six petals to the central flower, and the ring round it is white, as in the first forgery of this value. The pearled oval has ten pearls at the top, ten at the bottom, thirteen on the right-hand side, and ten on the left-hand side. There is a stop after both P and E in the upper left-hand corner, and a stop after the P only in the lower right-hand corner. There is a stop after the upper 5, which figure has its head larger than its tail. There is no stop after the lower 5, which figure has its tail very much larger than its head. The head and tail of both these figures are of equal thickness; the corner circles do not touch the outline of the frame.

#### 5 Piastres. *Third Forgery.*

Paper, &c., same as last forgery. The right-hand end of the middle surcharge is opened out into a semicircle. The large loop in the centre of this surcharge is broken at the top, and the tail of the left-hand hook is blunt. The central flower has six petals. The ring round it is white instead of being shaded. There are ten pearls in the top of the pearled oval, nine at the bottom, about twelve on the right-hand side, and ten on the left-hand side. There is a stop after each of the letters P.E. in the upper left-hand corner; but a stop after the E only in the lower right-hand corner. The upper 5 is altogether undecipherable, being blotched into the background. The lower 5 has its tail very sharply pointed, and larger than the head, and thinner. The circles do not touch the outline of the frame. This is the worst forgery of the lot, and ought not to deceive anybody.

#### 10 Piastres. *Genuine.*

Paper, watermark, &c., 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 X 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.*

These in my genuine copies are very much blotched and indistinct; but, as far as I can make out, the usual cancellation is a large circle, containing name and date in Roman letters and figures, and also in Turkish. The forgeries bear either three concentric circles, or three concentric oblongs or rectangles, after the manner of some of the Turkish stamps, from which this latter obliteration is evidently copied.

#### **Issue of 1867. 5, 10, 20 Paras; 1, 2, 5, Piastres.**

According to Moens, there are four varieties of each value in this issue; but I have not been able to obtain entire sheets of the different values. Some of the forgeries are rather well done, and are considerably more deceptive than the counterfeits of the first issue.

#### *Genuine.*

All the values are engraved in colour on hard, moderately thick, white wove paper, watermarked with a star over a crescent; perforated 15. I have called the design on the back a "watermark;" but the fact is that this design is, I believe, impressed *after* the paper is made, something after the manner of the oval design on the backs of the current Swiss stamps; whereas a proper watermark is made in the paper before it is quite solidified.

#### **5 Paras. *Genuine.***

The head of the sphinx does not touch the two outlines of the front face of the pyramid, and there is a pretty good space between the head and the said outlines. There are twenty horizontal lines of shading in the left-hand half of the central oval, and only nineteen in the right-hand half. The point of the pyramid projects very slightly above the topmost line of shading. The dark oval

touches the frame to left, to right, and at the top; but not at the bottom. The left shoulder of the sphinx (*i.e.* to the right of the stamp) has two horizontal lines across it, separating it, as it were, into three divisions; but these divisions are not like steps. The point of the pyramid is rather blunt. The labels at the bottom containing the figures of value are very much wider than the width of the side frames which contain the pillar and "needle;" indeed they are nearly as wide as the two labels at the top which contain the word *PARA*.

#### 5 Paras. *First Forgery.*

I have only one copy of this counterfeit. It is very good, and not common. The specimen is cut closely, so I am not able to say whether it has been perforated or not. Lithographed on hard, white wove paper, very like that of the genuine, but without any watermark. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-one horizontal lines of shading in the left-hand side of the central oval, and the same number on the right-hand side. The pyramid ends in a tolerably sharp point, which only just comes up as far as the uppermost line of shading, and does not project beyond it. The dark oval touches the frame on the right side only, and very nearly touches it on the left; but is at a considerable distance from the top and bottom of the frame. The left shoulder of the sphinx, on the right side of the stamp, is cut into three very distinct steps. The labels at the bottom containing the figures of value are as wide in this forgery as in the genuine.

#### 5 Paras. *Second Forgery.*

This is much less like the genuine than the one just described, but is very much more common; in fact, I continually find the whole set of this type in the collections sent to me for opinion.

Lithographed in reddish orange, instead of golden yellow, on thick, rather soft, *very* white paper; no watermark; badly pin-perforated 12½. The head of the sphinx *almost* touches the outlines of the front face of the pyramid, as in the first forgery. There are twenty-two horizontal lines of shading on the left-hand side of the oval, and twenty-one in the right-hand side. The pyramid is sharply pointed, and the point does not project beyond the topmost line of shading. The left shoulder of the sphinx, on the right-hand side of the stamp, is cut into three distinct steps, as in the first forgery. The great test, however, for this counterfeit is in the fact that the lower labels which contain the figures of value are only as wide as the width of the side frames which contain the "needle" and the pillar. The dark oval touches the frame on the right side only. The Egyptian inscription in the bottom label is that of the genuine 5 *piastres*, to be described hereafter.



10 Paras. *Genuine.*

Perforation, watermark, &c., exactly the same as in the genuine 5 paras. Indeed, to save trouble and unnecessary repetition, I may say here that all the genuine are alike in these characteristics. The head of the sphinx does not touch the two outlines of the front face of the pyramid. In one type there are twenty horizontal lines of shading on each side of the central oval behind the pyramid; and in another type there are twenty in the left-hand side, and nineteen in the right-hand side. In the former type the point of the pyramid projects considerably beyond the topmost line of shading, and in the other type it does not project at all, the dark oval touches only the right-hand side of the frame. The left shoulder of the sphinx looks somewhat as though it had been cut into steps, but not so markedly as in the forgery of the 5 paras. The labels at the bottom are nearly as wide as the corresponding ones at the top. The 1 of 10 in the left-hand label has a distinct side-stroke, exactly like the 1 in the right-hand label. The last character at the left-hand end of the lower inscription does not touch the left-hand side of its containing frame, but is at a considerable distance from it.

10 Paras. *Forged.*

Lithographed; paper, perforation, &c., same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading to the left of the pyramid in the central oval, and the same number on the right-hand side. The point of the pyramid is sharper than in the genuine, and projects very slightly beyond the topmost line of shading behind it. The dark oval touches the frame at the sides only, and not at the top or bottom. The left shoulder of the sphinx is cut into three unmistakable steps. The labels at the bottom are like the genuine. The 1 of the 10 in the left-hand one has no oblique side-stroke; the 1 in the right-hand label is like the genuine. The last character at the left-hand end of the lower inscription touches the left side of its containing frame. The colour of the genuine stamps varies from lilac to mauve; the forgeries are more of a violet colour.

20 Paras. *Genuine.*

Watermark, &c., same as in genuine 5 paras. There is a distinct space between the head of the sphinx and the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the central oval to the left of the pyramid, and the same number to the right of it. The point of the pyramid is very blunt, and comes just up to the 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, &c., 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 2 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, &c., 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  $\pi$  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  $\rho$  and  $\epsilon$  in the upper corners.

2 Piastres. *Genuine.*

Paper, watermark, &c., same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the left-hand side of the central oval, and nineteen in the right-hand side. The dark oval *just* touches the frame on the left-hand side, but not on any of the other sides. The white line to the left of the  $\pi$  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, &c., 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  $\pi$  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, &c., same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the pyramid. There are nineteen horizontal lines of shading in the left-hand side of the central oval, and the same number in the right-

hand side of it. The dark oval touches the frame at the top only. The white line to the left of the  $\pi$  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  $\pi$  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, &c., 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  $\pi$  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 on 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.*

The genuine stamps are cancelled with a large thin circle, containing the words *POSTE VICE-REALE, EGIZIANE*, and some Egyptian characters; but in many copies the postmark is so blotched or faint as to be unreadable. The forgeries are obliterated with a large rectangle of diamond-shaped dots, which is a postmark that I have never seen upon the genuine stamps.

With regard to the first forgery of the 5 paras, and the first forgery of the 5 piastres above described, I fancy that there must exist a full set of all the values forged in that particular type or style, though, as I have said, I only know of the two values just mentioned. However, I think my readers will be able to decide upon the worth or worthlessness of any particular specimen by counting the lines in the central oval, and by seeing whether the white line down by the left-hand side of the needle goes straight up and down from top to bottom.

**Issue of 1872. 5, 10, 20 Paras; 1, 2, 2½, 5 Piastres.**

The stamps of the 1867 issue are not what would be considered marvels of beauty; but they are very superior to the set now to be described. Some of the later copies of the 1872 issue are so extremely bad as to be almost undecipherable, and look as though they had been boiled for an hour or two after being printed. Fortunately for me the general differences between the genuine and forged are so well marked that I shall be able to describe the whole set at once, instead of having to take each value separately, as in the issues already dissected.

*Genuine.*

Engraved in *épargne* on thick, rough, rather hard, yellowish-white wove paper; watermarked—or rather impressed at the back—with a star over a crescent; and machine-perforated 13. The 10 paras, and the 1 and 5 piastres, were also issued unperforated in 1873; these latter are rare. There are four white stripes in the hair on the head of the sphinx, three of them being particularly distinct. The ear is small, and the top of it is level with the eyebrow. There is a distinct white line running almost across the stamp near the top, forming the lower outline of the label containing the Egyptian inscription, and there is a similar distinct white line running almost across the stamp near the bottom, forming the upper outline of the frame containing *POSTE, &c.* The right side of the top stroke of the *r* 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**, &c. 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.*

The genuine stamps invariably bear, as far as my experience goes, a thickish circle, smaller than that of the cancellation of the second issue, inscribed **POSTE EGIZIANE**, with name at the bottom, and date in the centre. The forgeries are obliterated either with two concentric circles containing something undecipherable, or with three concentric oblongs or rectangles, after the manner of the Turkish cancellation.

I have not yet seen any forgeries of the current issue, nor of the provisionally surcharged 5 and 10 paras of 1879.



## FIJI ISLANDS.

**Issue of 1871. No surcharge; 1d., 3d., 6d.**

I don't think these stamps need occupy us very long, as the forgers have made a grand mistake in imitating all the values from the die of the 1d.; though *all* the values are quite different from each other in the genuine.

One Penny. *Genuine.*

Engraved in *épargne* on thin, soft, white wove paper, badly perforated 12½, watermarked FIJI POSTAGE in the sheet. The dark shading at the bottom of the crown is in a perfectly straight line. The ends of all the white strokes forming the letters C R are tapered off until they are quite fine; but they get wider in the centre as they would in ordinary written capitals made with pen-and-ink. The central circle is surrounded by sixty white pearls, all circular in shape, and of one uniform size. The bottom of the P of POSTAGE is a little sloped off, so as not to touch the outline of the frame to the left of it. The 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 number; no watermark. The dark shading at the bottom of the crown is considerably curved or rounded in the centre downwards. The strokes forming the letters C R are as nearly as possible the same thickness throughout their whole length. The central circle contains only fifty-five pearls, and they are oval, instead of round, and some of them smaller than the others. The bottom of the P of POSTAGE is joined to the frame to the left of it. The Y of PENNY is of the normal shape; *i.e.*, the arms are not unduly splayed out. As the stamp is a lithograph, I need hardly say that the lower inscription does not show any appearance of being sunk into the paper, but is perfectly flat. The outline of the circle, immediately inside the row of pearls, is composed of one broadish white line only.

One Penny. *Second Forgery.*

This is not nearly so good an imitation as the last. Lithographed on soft paper, very like that of the genuine; no watermark; perforated 14. The dark shading at the base of the crown is rounded downwards, instead of being in a straight line, and the crown itself is extremely blotchy and indistinct. The letters C R are tapered more like the genuine than the first forgery; but their outline is ragged. There are only fifty-two pearls in the circle, and they are very irregular both in shape and size. The P of POSTAGE does not touch the side of the frame to the left of it, but the bottom of the letter is not sloped off at all. The r of the same word is very tall and lanky; the o of ONE is very much smaller than the NE; and the E of PENNY has hardly any indication of a central tongue. This inscription is not sunken at all.

**Threepence. Genuine.**

Paper, watermark, perforation, &c., same as in the genuine one penny. The design of this stamp is different from that of the penny; the circle having little rectangles instead of pearls. The crown and the letters C R are the same as in the genuine penny.

**Threepence. Forged.**

Lithographed on thin white 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, &c.

**Sixpence. Genuine.**

Paper watermarked, perforation, &c., same as in the genuine one penny. This stamp again is different from either of the other values. The outline of the central circle is composed, not of pearls as in the one penny, nor of little white rectangles, as in the threepence; but of a dark, zig-zag pattern on a lighter ground. The base of the crown is straight; the letters C R are tapered nicely at their ends, as before; the lower corners, above **POS OF POSTAGE**, and above **NCE OF PENCE**, contain large triangles composed of white dots. The ends of the upper label, which contains the name, are of peculiar curly ornaments, instead of crosses as in 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**.

**Sixpence. Forged.**

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 **NCE 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.

**Issue of 1872. Same stamps surcharged 2, 6, 12 Cents.***Genuine.*

These are exactly the same as the genuine stamps described above, except that the one penny is surcharged in black **TWO CENTS**, the threepence is surcharged **SIX CENTS**, and the sixpence is surcharged **TWELVE CENTS**.



*Forged.*

These will easily be detected, as they are simply the forgeries just described, with the surcharge added. Both the above-described forgeries of the one penny value are found with the two CENTS surcharge.

I have not seen any other forgeries of the other varieties; but, if such should exist, my tests will probably suffice to condemn them.

*Postmarks.*

All my genuine copies bear a very peculiar cancellation, consisting of a number of lines forming a sort of halo round an imaginary centre, something like the spokes of a wheel with the tyre and a large portion of the centre taken away. These lines must have been highly embossed on the hand-stamp, with sharp edges; for they cut through the stamp, and sometimes even through the paper of the envelopes to which the stamps are affixed. I suppose the Fiji postal authorities are resolved that the stamps shall never do duty a second time. I have found two varieties of cancellation on the forgeries; one is a set of three concentric circles, with numerals in the centre; and the other is an oval, formed by fourteen thin, parallel straight lines.

## FINLAND.

The first stamps issued for this country were envelopes only, and it was not until 1856 that adhesives came into use. The earliest envelopes are rather puzzling to collectors, not only on account of their rarity, but also because there were two separate issues of the 1845 envelopes, differing from each other in colour, paper, and slightly in type. All the sets also have been reprinted.

**First issue of 1845. Envelopes; 10k., black; 20k., red.**

*Genuine.*

Engraved in colour, on rough laid paper, stamped on left lower corner of the envelope. The lower arm of the cross, where it rests upon the orb on the top of the crown, is wedge-shaped, and thicker at the bottom than at the top. The 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 STEMPPEL 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 STEMPPEL is a good deal nearer the top of the right-hand post-horn than the P of PORTO is to the top of the left-hand post-horn. In nearly all the forgeries the lower end of the right-hand post-horn points downwards, almost towards the last K of KOPEK.

**Second issue of 1845. Envelopes; 10k., rose, vermilion, 20k., black, greenish-black.**

*Genuine.*

Engraved, very similar to last issue; stamped on flap of the envelope. On the rough laid paper with oblique laid lines, like that of the last issue, are found the 10k., rose, the 10k., vermilion, the 20k., black, and the 20k., greenish-black. On thick, yellowish-white wove paper are found the 10k., rose-red, and the 20k., black. I think these are about all the varieties. The tests for this issue are the same as those for the issue just described. In the 10k., the last K of KOPEK does not run into the stop after that word.

*Forged.*

Lithographed on thick, smooth laid paper, with the laid lines running straight up and down, or on thinnish, and rather hard,

white wove paper. The tests are exactly the same as for the forgeries of the first issue. In the 10k. there is a queer little tail to the last *x* 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.*

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. The forgeries are generally unobliterated; but some of them bear part of a large circle or oval, with unreadable letters.

#### *Reprints.*

There is a complete set of reprints of these envelopes; but I have only seen them cut, so I am not able to say whether they are printed on envelopes like the originals, or in sheets. They are on thick, very smooth, white wove paper; and look very clean and fresh, and are very much more carefully printed than the originals. These reprints sell at about 3s. 6d. each. The originals are worth from 10s. to 12s. 6d., cut; but are worth a good deal more entire.

#### **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 bell-mouths of the post-horns below the shield having no balls or pearls in them; whereas, in the 1856 issue, each horn has a little white pearl in its mouth.

#### *Genuine.*

Engraved, in a transverse oval, instead of the upright oval of the two issues of 1845, stamped on the flap of the envelope, in the following varieties:

5k., blue, 10k., rose; both on thin, blue wove paper. 5k., blue, 10k., rose, 20k., black, and greenish-black, all on thick, yellowish-white wove paper.

20k., black, and greenish-black, on white laid paper. This latter 20k. was the last issued of this set, and did not appear, I believe, until just before the next set with the pearls in the post-horns, to be hereafter described. The design is much clearer than that of the two issues of 1845. There are seven five-pointed stars in the shield, and the lines in it are a good deal farther apart than in either the genuine or forged stamps of 1845. The lion's crown has five distinct rays or points to it. The point at the base of the shield is rather long and sharp, and it points exactly between the

crossed mouthpieces of the post-horns below it. The cross on the top of the large crown has a wedge-shaped base, as before, resting on the orb. There are nine pearls on each of the side arches of the large crown, and four pearls in the central arch. Issuing from the top of the lower circlet of the crown there are seven rays something like teeth, as in the last issue, though I did not mention them then, as the forgeries were similarly provided. The jewels in the lower circlet consist of five longish diamonds tolerably far apart with no dots between them. In some very darkly-printed copies I notice that the ground behind some of the diamonds is dark; but usually the jewels are light, on a light ground. The lion holds an uplifted sword in his right front paw, and treads on a short sheath with the other three, the left front paw coming just to the front end of the sheath. Neither of the post-horns touches the shield anywhere. The lettering on the left side is in Finnish, that on the right side is in Russ, the final letter on the right being like two capital P's joined together at the top. All the stops after the letters and figures are diamond-shaped.

#### *First Forgery.*

I have seen but one forgery of this set, very poorly-done and not likely to deceive. Very coarsely lithographed on thick, soft, coarsely-made, white wove paper, showing the marks of the meshes of the canvass or wire-gauze very distinctly. There are only four stars on the shield, and they are six-pointed. The lion's tail is single, instead of being double like the genuine, and has a star at the end of it, by way of tassel, I suppose. The crown on his head has no rays or points on it, and is very indistinct. The point at the base of the shield is very short, and points to the left of the centre of the crossing of the horns. The cross on the top of the large crown is too large, and very badly-shaped; it touches the outline of the frame above it; and the lowest arm is not wedge-shaped. There are eleven pearls on the right arch of the crown, ten on the left arch, and none at all in the central arch. The orb is unshaded, though there ought to be two transverse lines across it. The circlet at the base of the crown is quite plain, and has no jewels upon it; there are no rays issuing from the top of the said circlet. The lion has no sword, and the sheath is so long that it reaches as far as the raised front paw. The middle curl of the right-hand post-horn touches the base of the shield. The final letter of the right-hand inscription is an English capital H; and all the stops are round, or as nearly round as the artist could make them for the money.

#### *Second Forgery.*

Of this set I have seen only the 5 kopeks, and the 20 kopeks, cleanly lithographed on very thin, hard, white wove paper. There are eight stars in the shield, one being added just above the lion's

crown, which is not very plain. These stars are mostly four-pointed, though the two in the rounded corners of the base of the shield are five-pointed. The pearls on the side arches of the crown are so exceedingly small, and so jumbled together, that it is quite impossible to count them, though there seem to be about twelve on the right-hand arch, and thirteen on the left-hand one. The pearls in the central arch are even smaller still. The orb and cross are all on one side, leaning considerably over to the right; this can be seen in an instant, and is an easy test for these forgeries. On each side of the central diamond in the circlet at the base of the crown there is a little white S. Andrew's cross, which, of course, does not appear in the genuine. The stops in the inscription are all round, instead of being diamond-shaped. The word of value on the right-hand side reads KOIL, and has no stop after it; this will suffice, of itself, to condemn this counterfeit. I do not think this set of forgeries is very common. I have only seen one specimen each of the 5 and 10 kop., as mentioned above. They have a German look, but I do not know where they came from.

#### *Postmarks.*

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. The forgeries bear part of a large oval, containing lettering.

#### *Reprints.*

The reprints of this issue are printed on very hard, very thick, very white wove paper, and look clean and fresh. They are more carefully printed than the originals, and are, of course, always unused.

#### **Issue of 1856. Envelopes and Adhesives, 5, 10 kopeks.**

There are some slight differences between these stamps and those of the issue just described; but the most noticeable points are, that there is a small white pearl in the open end of each of the post-horns, and a very small pearl underneath the crown, between it and the top of the shield, and somewhat to the left of the centre; *i.e.*, just above the face of the lion. The varieties are as follows: Envelopes, 5 k., blue, 10 k., rose, both on yellowish-white wove paper; 5 k., blue, 10 k., rose, both on thick, hard laid paper, with laid lines running obliquely. Adhesives, 5 k., blue, 10 k., rose, both on stoutish yellowish-white wove paper. These adhesives are exactly like the envelopes, and, when the latter are cut, those on the wove paper cannot be distinguished from the adhesives.

5 Kopeks. *Genuine.*

Engraved as before, paper, &c., as preceding. The lion's paw holding the sword is only partly shaded, and the point of the upper tail *almost* touches the bend of the lower one. The pointed base of the shield goes down so low as to come almost into the angle formed by the crossed mouth-pieces of the horns. The dot between the top of the shield and the base of the crown is tolerably round. Three out of the five diamonds on the circlet at the base of the crown (*i.e.*, the three to the left) have their points drawn out so as to touch, thus all the three are linked together. There are three distinct pearls in the central arch of the crown, and there is some appearance of a fourth just at the very point of the central ray which touches them, and they and the ray are all joined together. All the stops are very large, and very distinctly diamond-shaped. The pearls in the wide ends of the post-horns are perfectly round, and the left-hand one is a good deal larger than the other. The final letter of the right-hand inscription is, as before, like two capital I's, with a line running across the top from one of the uprights to the other. The crown is put exactly midway between the two sides of the shield.

5 Kopeks. *Forged.*

Lithographed on white or bluish-white wove paper. The paw of the lion which holds the sword is of absolutely solid colour, and is much the darkest part of the whole of the design on the shield. The point of the upper tail does not nearly touch the rounded part of the under one; in fact, there is a good space between them. The dot between the top of the shield and the base of the crown is of a very well-marked diamond-shape. The five diamond-shaped jewels on the circlet at the base of the crown do not touch each other. There are three small pearls in the central arch of the crown; but they appear to hang down from the orb above them, and do not touch the pointed ray beneath them. Some copies have no stop after the 5 on the left-hand side, and those which have it show the stop rounder and smaller than the others. The pearls in the open ends of the post-horns are anything but round, and both are about the same size. The final letter of the right-hand inscription is formed by two capital I's, without any line running across to join their tops together. The crown is slightly nearer to the right-hand side of the shield than to the left-hand side. The pointed base of the shield is very short, and does not go near the angle formed by the crossed mouthpieces of the post-horns.

M

10 Kopeks. *Genuine.*

Engraved as before, paper, &c., as described above. The upper tail of the lion is very wide at the end, and touches the rounded part of the lower one. There are four vertical lines of shading on the arm which holds the sword. The white dot between the top of the shield and the base of the crown is diamond-shaped. There are three pearls in the central arch of the crown, indistinct, and far apart. The two sides of this central arch project slightly above the level of the side arches, but do not stand up higher than the pearls on the said side arches. The uppermost star on the left-hand side of the shield just touches the upper boundary-line of the shield, and the uppermost star on the right-hand side very nearly touches the boundary-line above it in a similar manner. There is a tiny dark dot to the right of the uppermost star on the right-hand side of the shield, caused by the vertical line of shading being broken. The point at the base of the shield is like that of the genuine 5 kopeks, and comes down to almost within the angle formed by the crossed mouthpieces of the post-horns. These mouthpieces are of a sort of funnel-shape. The pearls in the large ends of the horns are very small, and the right-hand one is a little 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.*

The genuine are very often only pen-stroked ; but many copies bear part of a large circle, which contains name and date. I have sometimes seen *both* these cancellations on a stamp together. Sometimes also a word is written upon the stamp ; and I have seen this both on the envelopes and adhesives. The forgeries usually bear a small circle, smaller than the size of the stamp instead of larger, containing lettering and figures ; and some of them are pen-stroked besides.

*Reprints.*

These stamps have been reprinted on very white, very hard, thick wove paper, the impressions, though very clean and fresh, showing a very marked deterioration of the dies, and being generally blotchy.

When the amateur has got thus far in collecting Finland stamps he usually becomes rather "mixed" in his ideas ; for the varieties are certainly rather puzzling. In the stamps now to be described there are two different types of the envelopes, one having only seven stars in the shield, the shield itself being shaded with fine vertical lines ; and the other having an additional star just over the lion's head, and having the lines in the shield far apart. The first type is found, normally, impressed on yellowish white wove paper ; but the authorities, I suppose, found that it would be a pity to waste all the stock of the oval envelopes, and so impressed this new rectangular design upon the old envelopes in the left-hand upper corner, at the same time cancelling the oval stamp which had originally been struck on the flap. Thus the present set is found on the thick laid paper of the earlier set, with the laid lines running obliquely ; also on the yellowish white wove paper of which I have just spoken, &c. ; 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, &c., it will be, of course, understood that it will naturally vary for these "economy-envelopes" now under discussion ; and thus the variety-seeker will have enough to do to fill his pages of Finland. If any argument



were needed for the retention of entire envelopes it would be supplied by these envelopes; for it is impossible to show both the stamps unless the whole envelope be kept. But now for the tests of the genuine.

**Issue of 1860. Type 1., seven stars; 5, 10 kop.**

*Genuine.*

Engraved in *épargne* on any, or all, of the different kinds of paper hitherto mentioned. The stars in the shield are all small and five-pointed. There seem to be twenty-one lines in the shield, counting them along the extreme base of the shield; but they are difficult to see clearly. The cross on the top of the crown comes almost under the tail of the  $\kappa$  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  $\kappa$  below it. There are nine upward-pointing "keys" of the key-pattern in the left-hand frame, and nine downward-pointing "keys" in the right-hand frame. The white lines which define the cirlet at the base of the large crown are *very* much curved upwards in the middle. The orb on the top of the crown, underneath the cross, is very distinct. The final letter of the upper inscription is joined at its top, but not at the bottom; and the two upright lines of the letter are far apart. It will be understood that all these tests serve equally for the 5 and 10 kop.

*Forged.*

I have only seen the 10 kop. forged, but the tests given above will easily serve to detect the 5 kop., if that value should exist. It is lithographed on thinnish, white wove paper, rather hard. The stars in the shield are large, flat-looking, and all six-pointed. There are only eighteen lines of shading in the shield. The cross on the top of the crown comes exactly under the straight commencing stroke of the  $\kappa$  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  $\kappa$  below it. There are only eight upward-pointing "keys" in the left-hand frame, and the same number of downward-pointing "keys" in the right-hand frame. The white lines which define the cirlet at the base of the crown are not nearly so curved as in the genuine; in fact, the upper one is almost straight. The orb on the top of the crown is almost invisible. The two perpendicular lines forming the last letter of the upper inscription are joined by cross-strokes both at the top and bottom, and are so close together that they almost run together.

**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 serpentin*." 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 envelope. 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 *к* of the inscription than the bottom figure is from the *к* following it. The circle at the base of the crown contains three very distinct diamond-shaped jewels, and portions of two others. Both the upper corners of the shield are sharp, and the base of the shield does not touch the dotted oval anywhere. There are ninety-two dots in the oval in the 5 kop., and eighty-four in the 10 kop. There are fourteen vertical lines of shading in the shield of the 5 kop., and seventeen in the shield of the 10 kop., not counting the outlines of the shield itself.

*Forged.*

The counterfeiters have made an adhesive of this, and have not thereby improved its appearance. Lithographed, in a very blotchy

way, on thin, white wove paper, pin-pricked 14. I only possess the 10 kop. of this set of forgeries. The blade of the sword is double, so that the lion appears to have two swords in his hand or paw. His head is like that of a goat, with a little, pointed beard, and open mouth. The lettering of the upper and lower inscriptions is far too low and dumpy, so that the figures and letters do not extend nearly to the top and bottom of their containing labels. The o of the top 10 is almost touching the κ immediately following it, but the o of the lower 10 is at a good distance from the κ 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.*

In both these issues the genuine are usually cancelled either with a pen-stroke, or with two lines of capitals in an oblong frame. 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 20 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 27 lines of shading, but they are very much blotched, and difficult to count. The oval has only 64 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.*

The genuine stamps are usually cancelled with a rough circle, containing name and date. The forgeries bear the five parallel bars as before.

N.B.—The description given above will only serve for the 8 pennia; for, as I have said, the different values vary greatly, each being separately engraved.

I have not seen any forgeries of the current issue.

## FRANCE.

Issue of 1849-50. 10, 15, 20, 20, 40c., 1fr.

*Genuine.*

Very nicely engraved, on thickish wove paper, more or less tinted, but never quite white. In the large majority of copies the paper presents a very strong yellowish tinge, probably due to age. The fifth dotted line of shading on the neck, counting from the bottom, goes right across the neck from front to back. There are five very distinct ears of wheat in the head-dress, on the side shown, and the tips of two other ears can be seen peeping round from the other side of the head. The front of the eyebrow does not touch the front outline of the face. There is a distinct line of shading on the lower lip to mark the form of the red part of it. There are ninety-seven pearls round the portrait, all large, round, very close together, and most of them touching the white ring outside them. The key-pattern down, the



left-hand side of the stamp has four entire "keys" pointing outwards, in the part of the frame which is above the central circle, and a portion of a fifth "key" as well; there are also four entire ones and part of a fifth in the lower portion of this left-hand frame. The key-pattern on the right-hand side of the stamp has four entire "keys" both above and below the central circle, counting, as before, only those "keys" which are turned outwards. There is a small but distinct stop both before and after every word, &c., of both inscriptions. Taking the 25c. 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 25c., 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, and 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 have seen others some time ago. It is lithographed in a peculiar sort of orange-red, on thick, hard wove paper, of a pale yellow tint, not yellowish-white. None of the dotted lines of shading on the neck run right across from back to front. There are five ears of wheat, moderately distinct, in the headdress; but they are in one group instead of two, and there are none visible from the other side. The front of the eyebrow is a long way from the outline of the front of the face, even more distant than in the genuine. The red part of the lower lip is outlined as in the genuine. There are eighty-six very small pearls round the circle, far apart, and not touching the white ring round them. There are four outward-turned "keys" in each of the four pieces of key-pattern at the sides. All the stops in the inscription are as in the genuine, except the one before the first 1, and the one after the last *FR.*, both of which are absent. The leaf is like that of a horse-chestnut, and there are only sixteen grapes in the bunch.

*Postmarks.*

These, in the genuine, are very various. My earliest copies bear a diamond-shaped frame, filled with crossed lines in a sort of lattice-work; others have a diamond of large square dots; others a diamond of small round dots, with numerals in the centre of the diamond among the dots; 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. The forgeries bear either the lattice-work diamond, or a square of oblong dots. There is a 20c., *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, 10c., 25c.**

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 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 front of the nose. Below the bottom of the neck there is a very distinct *n*, the initial of the engraver, whose name was Barré, I believe. This can be seen very easily, and is a good test. There are eighty-eight pearls in the circle. The rest of the frame seems to be an exact copy of the first issue.

*Forged.*

Rather nicely lithographed on thick, wove paper, very white. The shading on the chin does not touch either the imperial or the point of the moustache. There is no shading at all down the front of the neck, nor on the front 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.*

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 the diamond of large square dots. 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 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 FRANÇ.** instead of **REPUB. FRANÇ.**, and that the engraver's initial at the base of the neck is absent. The number of pearls in the circle, key-pattern, &c., are just as before.

*Forged.*

Same as the forgeries of the Presidency issue, except for the necessary alteration from **REPUB.** to **EMPIRE**. In this stamp the white line across the stamp, forming the upper outline of the bottom label, is narrower, and more like the genuine. The wrong shading, and the defective key-pattern, as in the last-named forgeries, will suffice to detect this counterfeit.

*Postmarks.*

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. 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.*

My genuine copies all bear the large six-pointed star of small round dots, with numerals in the centre, as described above. The forgeries are cancelled, not to say daubed, with five extremely thick parallel bars.

## FRENCH COLONIES.

Issue of 1860-65. 1, 5, 10, 20, 40, 80c.

There are two sets of counterfeits of these stamps ; the first set being rather good, the second very bad, and not at all likely to prove deceptive.

*Genuine.*

Nicely engraved in *épargne* on toned paper, wove, and rather thin. There is a small, but distinct cross at the top of the crown, which is upright, and comes under the first stroke of the M of EMPIRE. The ground on which the eagle is standing touches the inner circle of pearls at both ends. There are ninety-six pearls in the said inner circle, and one hundred and twelve in the outer circle. All the stops in the inscription are of equal size. The ground-work, behind the eagle, is composed of thirty-six horizontal lines—counting them to the left of the eagle—with small, coloured dots in the channels between the lines. There is a very distinct apostrophe between the L and R of L'EMPIRE.

*First Forgery.*

Nicely lithographed on toned paper, both laid and wove, and rather thick. The little cross on the top of the crown is not particularly distinct, and appears to be leaning far too much over to the right, coming slightly to the right of the first stroke of the *M* of *EMPIRE*. The ground on which the eagle stands touches the beaded circle at both ends, as in the genuine. This "ground," by the way, is, I believe, intended for one of Jupiter's thunderbolts grasped in the eagle's claws, but it is not very distinct, either in the genuine or in the counterfeit. There are only ninety-two pearls in the inner circle, and one hundred and fifteen in the outer one; and all the pearls are inclined to be oval or oblong, instead of round. The stops after the letters and figures of value are not all of the same size, some of them being almost invisible. The groundwork behind the eagle has the same number of lines as the genuine, but many of the dots between the lines are absent. The apostrophe between the *L* and *E* of *L'EMPIRE* is more like an accent than a comma in shape.

*Second Forgery.*

Coarsely lithographed on very yellowish-white wove paper, thicker and harder than the genuine. The cross at the top of the crown is a complete failure, having hardly any perpendicular stroke, and the horizontal stroke being absurdly too long. The ground or thunderbolt on which the eagle is standing does not touch the pearls of the inner circle on either side. There are ninety-two pearls in the inner circle, of all shapes and sizes; and one hundred and fourteen in the outer circle, most of them similarly malformed. The stop before *COLONIES* is absent, and the others are of different sizes. The groundwork behind the eagle, counting on the left side, has thirty-two horizontal lines of shading, but there are no dots in the channels between the lines. There is no apostrophe between the *L* and *E* of *L'EMPIRE*.

*Postmarks.*

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*; and the second is a double circle, the outer one plain, the inner one dotted, containing name and date, &c. This latter obliteration is exactly like the postmark on the current French, except that *the inner circle is dotted*, instead of plain. The cancellation of the forgeries is a diamond of dots, 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.

## 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, &c. The former have no numeral at the back, except the 10 lepta, which has a very large 10 upon it; whilst the latter have a numeral, except the 1 and 2 lepta, whilst the 10 lepta of this latter set has a small 10. The Athens-printed stamps vary a good deal; those earliest issued were very much better done than the later ones, so that it would be possible to make an early and late Athens-printed set, as well as a Paris-printed one.

*Genuine.*

Engraved in *épargne* on wove paper, varying very greatly in colour, from yellowish-white to very strongly toned, and in texture and substance from the very transparent and hard *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 ground-work in the corners, outside the central circle, is composed of wavy lines, with small coloured dots all along the channels between the wavy lines. The upper half of the frame, down the left-hand side of the stamp, shows three outward turns of the key-pattern, and also a very faint line, not connected with them, which marks a portion of another outward turn of the pattern, but which might be very easily overlooked. This same thing will be seen more distinctly in both halves of the key-pattern in the frame down the right-hand side of the stamp, but the lower half of the left-hand frame does not show it.

*First Forgery.*

Lithographed on white or tinted wove paper, moderately stout. Those which are supposed to imitate the Paris-printed set have no figure on the back, not even in the 10 lepta value; the others have the figure, as in the genuine; the face of the stamp in each case being exactly the same, and not differing in the shading as in the two genuine issues. There are only seventy-five pearls in the central circle, but they are moderately uniform. The easiest test is that the shading on the back of the neck does not go anything like up to the outline of the back of the neck; but leaves a broad line of white to mark the back of the neck, which is very conspicuous. The back peak of Mercury's winged cap is quite sharp. The outline of the central circle is at some little distance from the outer edges of the side-frames, so much so that in the narrowest part it would be almost possible to draw a row of pearls (of the same size as those in the circle) between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of wavy lines, somewhat as in the genuine, but there are no dots to be seen between the wavy lines. The upper half of the left-hand key-pattern has only three outward turns, without any indication of any part of another turn.

*Second Forgery.*

This is very poor compared with the one just described. Lithographed on white or tinted paper, something like that of the genuine, with or without the figure at the back, according to which issue they are intended to represent. There are only sixty-six pearls in the central circle; some of them are mere oblong dashes, and all of them are very much too small. There is, as in the first forgery, a very distinct white line down the back of the neck, and the lines of shading near it are very much too short. Mercury's winged cap is very indistinct and blurred. The outline of the central circle is a long way from the edges of the side-frames, so that two rows of the pearls might almost be placed in the narrowest part, between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of straight lines, instead of wavy ones, and there are no dots between the lines. The key-pattern in the side-frames is very badly and unevenly drawn.

*Postmarks.*

The genuine stamps bear either a large diamond of small dots, with numeral in the centre, or else two concentric circles, with name between the circles, and date in the centre. The forgeries have the diamond of dots, but without the numeral in the centre.

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.

### GRANADA CONFEDERATION.

Many of the stamps of this country being uncommon, and some of them decidedly rare, I need hardly say that the forgers have tried their hands, more or less successfully, on most of the issues. As the originals are only lithographed, the forgeries are rather above the average; but still I do not think I should class any of them as dangerous counterfeits, except the second, or latest, forgery of the 1861 set, which is extremely good, being done, I believe, by the photo-lithographic process.

Mr. Pemberton, in his *Handbook*, says, speaking of the issues of 1859 and 1860, "Most excellent counterfeits, transferred by lithography from the original stamps, have been made of these issues, notably of the 1 peso." I have unfortunately not been able to meet with any of the said forgeries, except that of the 20c. of 1860, now to be described.

#### Issue of 1860. 20 Centavos, blue.



This is the issue with arms on white shield, with small figures of value above and below the shield, on a ground of wavy vertical lines. The full set includes the 2½, 5, 10, 20c., and 1 peso; but I have only seen the forgery of the 20c., as mentioned above.

#### *Genuine.*

Lithographed, generally in shades of dark ultramarine, on greyish white wove paper, thin, and rather hard. The lowest compartment of the shield contains an isthmus, darkly shaded with wavy horizontal lines. The portion of sea above the isthmus is very nearly

as large as the somewhat similar portion below it; and the dark object in the centre of the lower sea is shaped like the hull of a boat, without masts or sails. The very curious object in the top compartment of the shield is shaded with irregular oblique lines. There are forty-four large, round, and uniform pearls in the circle round the shield. The plain white circle outside the pearls is very wide, almost as wide as the diameter of one of the pearls, and wider than the width of the white strokes of any of the letters of the inscription. The figures of value above the top of the shield are very nearly the same size as the corresponding figures below the base of the shield; perhaps they may be just the least trifle bigger. There are forty wavy lines of shading in the background above the shield, and forty-one below it, though they are not very easy to count. The outline of the white circle outside the pearls is broken at the sides, and runs into the inner side-frames just by the D of CONFED., and by the CIO of NACIONALES. The stop between CENT. 20 is midway between the T and the 2, and almost touches both. The S of NACIONALES is just level with the angle of the inner frame to the left of it.

*Forged.*

Lithographed, in more or less slaty-blue, and also in pale rose, on white wove paper, thicker and softer than the genuine. The isthmus in the lowest compartment of the shield is dotted with several irregular blotches, and with no lines of shading on it anywhere. The portion of sea above the isthmus is not more than a quarter of the size of the corresponding portion below it. The dark object in the lower sea is a transverse oblong. The curious object in the top compartment is shaded with about sixteen vertical lines. There are forty-five pearls in the circle round the shield, and most of them are oblong instead of round, and they are all much too small. The plain white circle outside the pearls is narrow, even narrower than the white strokes of the letters of the inscription. The figures of value above the top of the shield are a good deal larger than the corresponding figures below the shield. There are forty-four wavy lines of shading above the shield, and thirty-eight below it; and many of them are blotched, and run together, so that they are even more difficult to count than the genuine. The outline of the plain white circle outside the pearls is broken on the left side, and does not run into the frame to the left of it, but appears to go under it. The outline of this circle is complete on the right side, and does not even touch the frame to the right of it. The stop between CENT. 20 does not touch either of the letters, but is very much nearer to the 2 than to the T. The letters of the lower inscription are tall and thin, reaching almost from top to bottom of the frame; but they are stumpy in the genuine, and do not nearly reach from top to bottom of the frame. The S of NACIONALES is lower than the level of the corner of the inner frame to the left of it.

*Postmarks.*

The genuine stamps usually bear two rather large concentric ovals, with an ornamental line in the centre, and name in thick capitals between the ovals. The forgeries are obliterated with a rectangle of large, square dots. Both genuine and forged are also occasionally found cancelled with a written word.

**Issue of 1861 (P) 2½, 5, 10, 20 c.; Un Peso.**

The stamps of this set have always been rare, but the forgeries are very plentiful. Of the latter there are at least five distinct sets.

*Genuine.*

Lithographed on very thin, yellowish-white wove paper. The shield, as in the issue just described, is divided into three portions, the central one only being white. The upper portion of the shield contains two horns of plenty, their mouths turned towards each other, and an unknown thing between them, which is of an oval shape, with an oblique line in the centre of it.

This upper portion is shaded with nine horizontal lines on the left side, and eight on the right side, counting the bottom line in each case. The central portion contains a cap of Liberty on a pole. The lower portion contains an isthmus, with a ship on each side of the isthmus, though the said ships are represented merely by blotches. The left top corner of the shield is a good deal higher and more pointed than the right top corner. The portion of sea above the isthmus extends rather further to the right than to the left of the shield, and the portion of sea below the isthmus entirely fills up the lower point of the shield. The oval band outside the shield contains, at the bottom, nine eight-pointed asterisks or stars, the points being tolerably easy to count. The cross-stroke of the T of ESTADOS is very short, and is of equal length each side of the perpendicular stroke. The word DE at the top of the oval is in very small capitals, and is placed in the centre of the top. The lines in the shaded ground, outside this oval, are rather inclined to be blotchy, and are difficult to count. There ought to be fifteen in the right-hand top corner, sixteen in the left-hand top corner, fourteen in the right-hand bottom corner, and sixteen in the left-hand bottom corner, counting the outer line in each case. I am almost afraid that these lines do not form a very reliable test; because, as I have said, they are inclined to be blotchy, and the two top lines and two bottom lines often run together; however, I give them as they will be found on good specimens of the genuine. The second O of COBRESOS is a transverse oval, but

not so markedly so as the O of NACIONALES. The letters of the outer inscription are tall and thin, and moderately regular; those of the inner inscription are thinner, and a little taller, and more regular. The lowest value is lettered 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 fancy that there will be no difficulty in at once deciding on its worthlessness. All three divisions of the shield are white. There are no stars at all at the bottom of the oval. The letters of the outer inscription are thick and unequal.

*Second Forgery.*

Of this I have only seen the 2  $\frac{1}{2}$  centavos. It is lithographed on paper which is thicker and a good deal harder than that of the genuine. The upper portion of the shield is so much blotched that the design upon it is quite undecipherable. The pole upon which the cap of Liberty is placed is so very short that the cap seems almost to rest upon the line below it. The ship in the sea above the isthmus is represented by a very small projection from the land below the centre of this upper sea. The left top corner of the shield is very slightly higher and more pointed than the right top corner, but it would hardly be noticed. The portion of sea above the isthmus is set equally distant from each side of the shield, and is too short. The lower sea is too small, and the ship in it is represented by a large blotch hanging from the land above this lower sea. The oval band outside the shield contains nine asterisks as in the genuine; but they are extremely blotchy, and it is impossible to count the eight points which ought to appear. The easiest test for this forgery is in the word at the top of the oval band, which is "be" in small letters, instead of DE in small capitals. The lines in the shaded ground outside this oval are so blotched that I have not been able to count them; indeed, in the right-hand bottom corner they are all merged into one solid piece. The second O of CORREOS is larger than the O of NACIONALES, and almost round. The letters of the inner inscription are far too thick and blotchy. The value is correctly lettered 2 i  $\frac{1}{2}$  centavos. This forgery is sufficiently like the genuine to be deceptive, supposing it were printed more carefully.

*Third Forgery.*

This is the common one, and seems to be in universal request among young collectors. It is lithographed on white wove paper, a little thicker and harder than the genuine. The left top corner of the shield is very little higher than the right. The upper portion of the shield contains an extraordinary thing, like the head and



wings of a young owl. This upper portion is shaded with nine lines on the left-hand side, and six on the right-hand side, counting the bottom line in each case. The central portion contains an ornamental flower-vase, with a plant growing out of it. There is a small projection from the land under the top sea of the isthmus to represent the upper ship. The lower sea is represented simply by a very distinctly-marked white comma, which does not go near the bottom of the shield. There are only eight asterisks, or stars, in the bottom of the oval band, and the points on them cannot be counted. The cross-stroke of the T of ESTADOS is long, and the side towards the A is a good deal longer than the side towards the S. The word DE at the top of the oval is like the genuine. The lines in the shaded portion outside the oval are too distinct, and very easily counted. There are fourteen in the right-hand top corner, sixteen in the left-hand top corner, eleven in the right-hand bottom corner, and fourteen in the left-hand bottom corner, counting the outline of the frame in each case. The second O of CORREOS is about the same size as the O of NACIONALES, but not so oval in shape. The letters of the inner inscription are nearly as thick as those of the outer one. The lowest value is lettered 2 1 2 centavos, and the highest value is lettered 1 PESO.

#### *Fourth Forgery.*

Lithographed on thin, white wove paper. This seems to be a bad copy of the last forgery, and need not detain us long. The left top corner of the shield is no higher than the right. The upper portion of the shield contains the head and wings of the young owl, as in the last counterfeit, with seven lines of shading to the left of it, and the same number to the right of it. The thing in the central portion of the shield is a plain glass or tumbler, containing a blotchy plant. The sea above the isthmus is like two small basins side by side; for the thing projecting from the land below it to represent the upper ship is so large as to divide this upper sea into two portions. The lower sea is represented by a small, curved white line. There are only eight asterisks at the bottom of the oval band; the eight points of two of them can be counted. The cross-stroke of the T of ESTADOS is of normal length, longer than that of the genuine, and is of equal length on each side of the perpendicular stroke. The word DE, at the top of the oval band, is a good test for this counterfeit, as it is placed far too much to the right, instead of being at the very top. Outside the oval band there are twelve lines of shading in the right-hand top corner, seventeen in the left-hand top corner, eleven in the right-hand bottom corner, and seventeen in the left-hand bottom corner. The O of NACIONALES is perfectly round, and much larger and thicker than the second O of CORREOS, the latter O being too oval. I only possess the 2½c. of this set, and it is lettered 2 1 2 centavos, as in the last forgery.

*Fifth Forgery.*

Of this forgery I am unable to give any description, as it was lent to me for a day, at a time when I had none of the genuine stamps by me; and I was thus unable to take any useful notes of the points of difference. Lithographed on paper a little thicker than that of the genuine, but a marvellously correct copy in all other respects, as far as my memory will serve me. It was produced, I believe, by photo-lithography, and varies very little from the genuine. However, any reader possessing specimens of this set will, very probably be able to detect them by the tests for the genuine given above.

*Postmarks.*

The genuine stamps usually bear the name of the town in medium-sized capitals. The forgeries bear either the same medium-sized capitals, or the name in ordinary large and small letters, or in enormous letters about one quarter the height of the stamp itself, or part of an extremely thick oval.

**Issue of 1868.** 5c., buff; 10c., blue; 20c., red; 20c., green (error); 50c., green; 50c., red (error).

These are the stamps with branches on white ground, as in the annexed illustration. The forgeries are good, and not very common.

*Genuine.*

Lithographed on thin wove paper, rather hard, and usually with a very slight surface-tint of the same colour as the stamp; and also on blue paper. Both of the cornucopias in the top compartment of the shield have blunt, rounded outer ends, *very* nearly touching the sides of the shield, and neither of them curling downwards more than the other. Each of them is disgorging pieces of money, which are tolerably distinct. The flower standing up between them, and separating them from each other, is apparently a tulip, almost closed, and leaning over to the right. The cap of Liberty in the central compartment is large and distinct, and is shaded all over with oblique lines, running from the right downwards to the left. The tassel or top of the cap bends over to the left, and hangs down level with the bottom of the part which is supposed to go on the head. The pole which bears the cap gets suddenly wider towards the top. The bend of the cap just touches the transverse line above it. Two parallel lines close together separate the top compartment of the shield from the second, and two similar lines, equally close together, separate the second compartment from the bottom one. The peaked part at the centre

of the top of the shield is a good deal higher than the corners. Above the shield there are nine six-pointed stars, arranged in two rows, the upper row curving upwards in the centre, the lower row curving downwards in the centre, so that the whole looks like a narrow, transverse, oval ring of stars. The leaves in the two branches of the wreath are unmistakable oak-leaves, and they are all shaded more or less all over with oblique lines running from the left downwards towards the right. The point of the lowest leaf on the left-hand side touches the corner of the inner frame, just under the letter E of E. U. DE, etc. The side of the top leaf but one in the right-hand branch touches the frame very distinctly, beside the I of NACIONALES. The S of this latter word is exactly level with the E of E. U. DE, etc., on the opposite side. There is an eight-pointed star or asterisk at the top of the frame between COLOMBIA and CORREOS. The bottom end of the right-hand branch, which crosses over to the left, is nearer to the line below it than the corresponding bottom end of the left-hand branch which crosses under it to the right.

*First Forgery.*

Lithographed on thick, soft, very white wove paper. The outer end of the left-hand cornucopia is blunter than the outer end of the right-hand one, and neither of them touches the outline of the shield. The outer end of the right-hand one bends down a good deal lower than the other. Their mouths are very close together, and there is no money coming out of them. The flower between them is of irregular shape, and might be a helmet, or a dustpan, or almost anything; but is not in the least like a flower. The cap of Liberty is like a chemist's retort, and the pole which supports it is so very short as to be hardly visible. There is some shading on the cap; but it is irregular. The bend of the cap does not touch the transverse line above it. The two lines which separate the top compartment of the shield from the central one are very much closer together than the two lines which separate the central compartment from the lower one. Most of the stars above the shield have only five points instead of six. The leaves on the branches are oak-leaves; but the shading on them is irregular. The point of the lowest leaf on the left-hand side is a very long way from the outline of the frame, and is higher than the E outside it. The side of the top leaf but one in the right-hand branch does not touch the frame either. The S of NACIONALES comes very much lower than the E of E. U. DE, etc., on the other side. There is a six-pointed star each side of the value. The star at the top of the stamp, which ought to be equally distant from the A of COLOMBIA and the C of CORREOS, is very much nearer to the C than to the A. The bottom end of the left-hand branch which crosses under to the right is a good deal closer to the line of the frame below it than the bottom end of the right-hand branch which crosses over to the left.

*Second Forgery.*

This is not nearly so good as the last. It is lithographed on very soft, white wove paper, rather thicker than that of the genuine. The cornucopiæ are both joined into one, with a large, dark ball on the top of a pole sticking out from the middle. The outer ends of this affair are extremely sharp points, curling downwards into a hook, and both ends being at a long distance from the sides of the shield. There is, of course, no money to be seen. The cap of Liberty is like a mushroom three parts grown, with a tail coming out of the top and hanging over to the left, ending in a sharp point instead of a blunt tassel. This point does not come down anything like level with the base of the cap. The pole is the same thickness all the way up. The top compartment of the shield is separated from the second by one thick line; and there is no line separating the second compartment from the lower one, except just across the top sea of the isthmus, where there is a short single line to support the pole. The peaked part at the centre of the top of the shield is level with the corners. Above the shield there are nine *eight-pointed* stars in two rows, and both rows curve upwards in the centre. The leaves in the two branches are of some unknown species of tree; at any rate they are not oak leaves, and they are principally shaded with blotches of colour instead of lines. None of the leaves touch the frame, except the large leaf at the bottom on the right-hand side, near the *ES* of *NACIONALES*. The *s* of this word is higher up than the *E* of *E. U. DE*, etc., on the opposite side. The star at the top of the stamp has twelve rays or points, and it is a little nearer to *CORREOS* than to *COLOMBIA*. The bottom ends of the branches point almost towards the bottom of the stamp instead of towards the lower corners.

*Postmarks.*

The genuine stamps usually have either the name of the town in large capitals, within an ornamental oval, or else an enormous letter (generally an "O"), which may possibly form part of a word. The first forgery is cancelled with a smallish oval, formed by straight lines at the top and bottom, and curved lines at the sides. The second forgery bears part of a *very* thin oval, but I have not been able to see any lettering in it.

I have not got specimens of all the types and values of this issue. Mr. Pemberton enumerates them as follows: On white paper; 5, buff; 10, blue; 20, red; 50, green. Errors, reversed colours; 20, green; 50, red. On blue paper; 10, blue; 20, red; 50, green; also 10 blue, with dot after numerals. With star after *CENT*; 5, 10, on white; 50, on blue. He also says that the unattainable errors are comparatively common in an unused state *as forgeries*, and that they lack the clearness of the originals. I have not met with any of the said forgeries, and am, therefore, unable to give any description of them.

Issue of 1864. 5, 10, 20, 50 c.; 1 Peso.

These stamps are almost exactly like the ones just described and illustrated, except that the background, behind the branches, is of solid colour, instead of being white.

*Genuine.*

Lithographed on thin, white wove paper. The shield, and the arms on it, are exactly the same as in the genuine stamps of the last issue; and, as before, there are two distinct thin parallel lines separating the top compartment of the shield from the second, and two similar ones separating the second from the third. What



seemed like a single leaf at the bottom of the left-hand branch in the last issue is now evidently double; *i.e.*, one leaf laid over another, and partly covering it. The dark outline of that part of the front leaf which overlaps the other is scalloped, and shows four scallops or waves, whilst the leaf behind it has no dark outline, and the edge visible has only one faint indentation in it. This latter leaf *almost* touches the corner of the frame beside the E of E. U. DE., etc.; and the corresponding leaf of the right-hand branch *almost* touches the corner of the frame between E and S of NACIONALES, but is not quite so close. The bottom end of the left-hand branch crosses under the other, and points towards the ornament outside the right-hand bottom corner of the frame; and the bottom end of the right-hand branch crosses over, and points more towards the bottom of the stamp; *i.e.*, at the figure or figures of value. All the outer leaves of the left-hand branch *almost* or *quite* touch the frame, and the outer leaves of the right-hand branch are very close to the frame also. There is, as in the last issue, an eight-pointed asterisk at the top of the frame, which is equally distant from the A of COLUMBIA and the C of CORREOS. The E and S of NACIONALES are not joined together, and the S is level with the E of E. U., etc., on the opposite side of the frame. There is a small oblong mark in each of the seas of the isthmus to represent ships.

*First Forgery.*

Lithographed on thick, hard, white wove paper. This is really a most excellent counterfeit. The mouths of the two cornucopizæ are open, and show the money tumbling out, as in the genuine; but the outer ends decidedly touch the sides of the shield, instead of *almost* doing so, and the outer end of the left-hand one curls downwards and inwards upon itself considerably more than the outer end of the other one. The part of the cap of Liberty which is supposed to go on to the head is too tall and narrow, like half a cocoa-nut, instead of being something like an inverted bird's-nest, and the pole does not

get any wider towards the top. There is no mark in the upper sea, but in the one below the isthmus there is a tiny, but distinct vessel, with mast, etc. All the leaves of the two branches are at some little distance from the sides of the frame, and the lowest leaves, which ought to be nearest to the frame, are the farthest from it. The lowest leaf in the left-hand branch has five scallops instead of four on its top edge, and the white leaf behind it is deeply scalloped, instead of being almost smooth. The bottom end of the left-hand branch points between the N and T of CENT, and the bottom end of the other points at the figure or figures of value.

### *Second Forgery.*

This is not so good as the last in some respects, though tolerably deceptive. Lithographed on very thin, white wove paper. The two cornucopias in the shield are drawn as one, with no mouths or money showing, and the outer end of the left-hand one is much more sharply pointed than the other; the outer ends of both are at some distance from the sides of the shield. The flower on a stalk in the centre, between the cornucopias, looks like half a broken egg-shell, and points directly upwards. The top compartment of the shield is divided from the second by one thick line, and the second is divided from the bottom one also by one thick line. The cap of Liberty is drawn too high up, so that it appears to be quite jammed up against the line under the cornucopias, instead of just merely touching it. The pole also is much too tall. The sea above the isthmus is made very small, and has no mark on it to represent a ship. The top edge of the bottom leaf on the left-hand side has three scallops, and the top edge of the white leaf behind it has four scallops. All the leaves of both branches are a long way from the sides of the frame. The bottom end of the left-hand branch, crossing under to the right, is of a concave form, and the end bends upwards until it points almost at the S of NACIONALES. The ends of both branches are a long way from the bottom frame. The first O of CORREOS is absurdly tall and thin, and the letters ES of NACIONALES are very much squeezed together, and joined at the bottom. Besides the normal colours, there is a forgery of the 5 centavos of this type printed in blue, making a bogus variety.

### *Third Forgery.*

This is a very poor attempt, and ought not to deceive. The 20 centavos of this type, printed in a brilliant orange-vermilion, is very common, and I have seen many copies lately. The cornucopias are represented by a pair of buffalo-horns, acutely pointed, the points touching the sides of the shield, and almost resting on the line below the compartment. Standing up from behind them is a "poppy-head;" i.e., the seed-capsule of a poppy, on a very thick stalk, and pointing directly upwards instead of leaning to the right. This compartment is divided from the second by one thick line, and the second is

divided from the third also by one thick line. The easiest test for this forgery is the cap of Liberty in the second compartment of the shield, which is represented by an unmistakable *ace of clubs*, with a sort of feather or hook hanging from the top of it over to the left. The isthmus is very faint, so that the upper sea seems to extend right across the shield. There is no ship in this sea; but there is one in the lower sea, or rather a mark to represent one, as in the genuine. All the leaves of both branches (not very much like oak-leaves by the way) are at some distance from the sides of the frame. The lowest leaf in each branch is not double, but each of the said lower leaves has a dark vein in its centre. The ends of both branches point downwards, one between the figure or figures and CENT, and the other to the middle of the N of CENT; and there is no shading to show which branch crosses over the other. The asterisk at the top of the stamp, which has *twelve* points, is very much nearer to the C of CORREOS than to the A of COLOMBIA.

*Postmarks.*

The genuine stamps usually bear the ornamental oval before described, containing the name in large, thick capitals. The first forgery imitates this; but the outline of the oval is very thin. The other forgeries are uncanceled.

**Issue of 1865. 5, 10, 20, 50, 50 c.; 1 Peso.**



This, as the illustration shows, is an entirely new type. There are many shades of the genuine. The catalogues generally give 5 c., yellow; 5 c., orange; 10 c., lilac; 10 c., violet; 20 c., blue; 50 c., small figures, emerald-green; 50 c., large figures, emerald-green; 50 c., dark green; 1 peso, rose; 1 peso, vermillion.

*Genuine.*

Lithographed on white, and also on bluish-white wove paper, rather thin. There are nine lines of shading in the top compartment of the shield, if those be reckoned which run into the middle peak of the shield. The cap of Liberty, though small, is very distinct, and shaded with oblique lines running down from right to left. The two seas in the bottom compartment are both larger than the isthmus which separates them. There is a distinct ship in the lower sea, and a mark something like a ship in the upper one. The label or ribbon above the top of the shield is bent down in the middle so as to touch the top point of the shield; and the forked ends of the ribbon do not touch the oval outside them. The neck of the condor is very much narrower than the width of the ribbon. The eye is very small and round, and there is a distinct ring of white feathers

round the base of the neck. There are eighty-nine little pearls round the white oval. They are all distinct, and moderately uniform in size and shape. Between these pearls and the inscription there are nine eight-pointed asterisks or stars, placed in the following positions: the first is exactly above the head of the bird, and one of its points touches the stop after COLOMBIA; the second comes below the space between RE of CORREOS; the third below NA of NACIONALES; the fourth below ON of NACIONALES; the fifth below S of NACIONALES; the sixth under E; the seventh under the E of DE; the eighth under the L of COLOMBIA; and the ninth below MB of COLOMBIA. There is a stop after the words E.U. COLOMBIA and CENT OF PESO, but none after the other words. At the bottom of the coloured oval there are two little white branches, very easily seen, and with their bottom ends crossing. All the lettering is distinct, and the letters nicely formed. The A of COLOMBIA is pointed at the top.

*First Forgery.*

Lithographed on white wove paper, about as thin as that of the genuine, but much softer. About four lines of shading can be seen in the top compartment of the shield; but they are so blotched that they are very difficult to make out. The cap of Liberty in the middle compartment is an utterly shapeless blotch. The base of the shield is hardly to be distinguished from the flags on each side of it. The isthmus is larger than either of the seas. There is no mark in the upper sea, and a large, shapeless blotch in the lower one, not in the least like a ship. The ribbon above the shield is bent, like the genuine, in the middle; but the right-hand end touches the oval outside it, and the left-hand end very nearly touches the oval also. The neck of the condor is quite as broad as the width of the ribbon, and there is no ring of feathers at the base of the neck. The eye is large, blotchy, and of a sort of triangular shape. There is a dark line down the centre of the neck, which is not visible in the genuine. In some copies the oval of pearls is almost invisible, in others many of the pearls are missing, and in the clearest copies there are only about seventy-three pearls to be seen. The stars or asterisks are very blotchy. Most of them are six-pointed, and they are placed as follows: the first is over the head of the bird; the second under RE of CORREOS; the third under N of NACIONALES; the fourth under O of that word; the fifth under ES of that word; the sixth under the stop after E; the seventh under O of COLOMBIA; the eighth under O of that word; and the ninth under B of that word. There is a stop after the E, which commences the inscription, and another stop under the A of NACIONALES; but there is no stop after any of the other words, except the word of value. The little white branches at the bottom of the coloured oval are so blotched and indistinct that it is quite impossible to make out what they are. The letters of the inscription are irregular in size and shape. The top of the A of COLOMBIA is broken off.



*Second Forgery.*

Lithographed on white wove paper, a good deal thicker than that of the genuine. The lines in the top compartment of the shield are very close together, so that it is difficult to see them. The cap of Liberty in the second compartment is of a better shape than that in the genuine; the eud leaning over to the left is quite blunt, instead of terminating in a very sharp point. The lower compartment is a failure; for the upper sea is a mere white dot, with no mark in it. The lower sea has a thing like a sirloin of beef instead of a ship, and the isthmus is white instead of being shaded. The middle of the label or ribbon above the shield is not bent downwards, and it touches the right-hand corner of the shield as well as the middle point; both ends touch the oval outside it. The neck of the condor is the same width as the ribbon, the eye is oblong, there is a dark crest at the back of the head, and the ring of feathers at the base of the neck is dark, instead of white. There are eighty pearls round the oval, more distinct than in the first forgery, but some of them, especially at the bottom of the oval, are mere specks of white. The stars or asterisks outside the pearls are all six-pointed, and not much blotched; they are placed as follows, the first is at the top, over the head of the bird; the second is under *RE* of *CORREOS*; the third is under the end of the *N* of *NACIONALES*; the fourth is exactly under the second *N* of that word; the fifth is quite beyond the *S* of that word; the sixth is under *E*; the seventh is under the *E* of *DE*; the eighth is under the *L* of *COLOMBIA*; the ninth is under the beginning of the *B* of that word. There is a stop after the *E*, and after the *U*, but none after any of the other words, and none after the word of value. The letters of the inscription are much better and more regular than in the first forgery; but the *A* of *COLOMBIA* is blunt at the point.

*Third Forgery.*

This is not very common, and I have only seen one or two specimens. It is lithographed on thick, hard, yellowish-white wove paper. The shield will instantly condemn this counterfeit; as there is nothing on it except a shading of eight lines in the top compartment, and a vague attempt at part of the isthmus in the bottom one; the flower, cornucopia, cap of Liberty, etc., being altogether wanting. The stars on the oval would not be noticed at a first glance, for they are exceedingly small, and are placed *among* the pearls, instead of outside them. There is no stop after any part of the inscription except after the word of value. The little white branches at the bottom of the oval are very much too large and too prominent, almost touching the *E* and the *S* to left and right of them respectively. The above tests will be amply sufficient for this forgery.

*Postmarks.*

The genuine stamps have either a pen-stroke or a written word, or, more frequently, the ornamental and thick oval before described, bearing the name. The first forgery is cancelled with a set of four concentric rings, with three straight strokes in the centre, or with five or six parallel bars; or with a plain, thin oval, containing the word Bogota, in very thick and clumsy capitals. The third forgery bears an oval, formed by four thick, straight lines at the top and bottom, and six parallel curved lines each side, with a numeral in the centre.

*Note.*

The genuine 50 centavos of this issue with small figures of value, is of a different type from the others. The asterisks are placed as follows: Above the head of the bird, under BE 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 50c. are copied from the one with large figures of value.

**Issue of 1865. "Anotados," 5c., 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 below the cross-bar, seventeen down the right-hand side, eighteen on the left foot, and twenty-four on the right foot. The base of the *5* is at some distance from the leaf to the left of it.

*Forged.*

Lithographed on greyish-white wove paper, moderately thick. There is no stop anywhere except to the word *CENTS*, and this stop

is placed exactly under the s. By a close inspection three berries can be discerned in the left-hand branch, but they are very small and would hardly be noticed. None of the leaves touch any part of the word **CORREOS**. The **E** of **DE** is over the point of the top leaf in the left-hand branch. The top leaf in the right-hand branch is very blunt and rounded, being as broad as the very widest part of the corresponding leaf in the left-hand branch. There are four oblique lines of shading in the triangular hollow of the **A**, eleven below the cross-bar, eleven down the right-hand side, sixteen on the left foot, and sixteen on the right foot. The base of the **5** almost touches the leaf to the left of it.

*Postmarks.*

My cancelled copies of the genuine all bear a written word, or part of a word. The forgeries are obliterated with four concentric circles, thick and large.

**Same Issue. "Registro," 5c., black.**

*Genuine.*



Tolerably well printed, on very thin, grey-white, wove paper. In the inscription there is a dash after the **E**., a very short dash, almost like a full stop, after the **U**., and no other stops. The **C** of **COLOMBIA** is a **C**, and does not touch the outline of the star below it. The **S** of **NACIONALES** is very near the outline of the star, but does not actually touch it. The centre of the star has a pattern in black and white, behind the **R**, like horizontal courses of brickwork; and there are thirty-two of these horizontal courses. The **R** has been drawn too big for the circle which ought to contain it, and therefore the part of the brickwork behind the tail of the **R** is bulged out very considerably, so far, indeed, that it touches the bottom of the **5** in the right-hand lower corner, and thus totally destroys the outline of the central circle. There is a very thin line running all round the inside of the white outline of the large **R**, and this line goes almost to the very end of the tail of the said letter. All the letters of the inscription are thin, and none of them are blotched.

*Forged.*

Lithographed in a greasy-looking black, on very yellowish white wove paper, very thick. There is a thick dash after the **E**. of the inscription, a triangular-shaped full stop after the **U**; the **C** of **COLOMBIA** is a **G**, it touches the outline of the star below it; the **S** of **NACIONALES** touches the outline also. There are thirty-one hori-

zontal lines of brickwork in the central circle. This circle has a slight bulge under the tail of the large R, but it is not at all conspicuous, and does not touch the 5 to the right of it. This is the easiest test for the forgeries. The line running round the R just inside the outline of it is thick and coarse. It is so much broken that it looks as though it were intended for a dotted line instead of a continuous one, and it does not go anything like to the end of the tail of the letter. All the letters of the inscription are thick and clumsy, and many of them are blotched. Except for the above differences, I think this is a moderately successful counterfeit. The thick, yellowish paper will be found a good test, it is so very different from the greyish, thin paper of the genuine.

*Postmarks.*

I have never seen the genuine cancelled in any other way than by being written on, and I think that the unused copies are more common than obliterated ones. The forgeries are uncanceled.

**Same Issue, Sobre Porte. 25, 50c.; 1 Peso.**

These stamps are for additional postage. All the values differ from each other; the 25c. has the words SOBRE PORTE curved like an inverted U, or a horse shoe; the 50c. has SOBRE PORTE 50 CS. in an octagon; and the peso has SOBRE PORTE \$1, in a circle. I have never seen a forgery of the highest value.

**25 Centavos. Genuine.**

Lithographed (?) in black, on dull blue wove paper, rather thin. All the lettering is very thick and coarse. The frame is damaged under the N of CENTS. The 5 is a good deal taller than the 2. The condor is very black, with a white patch on the cheek; the eye can usually be seen, and the left wing goes right under the R of PORTE. The cannons are thick, black smudges, with sometimes a very faint bit of white about the centre of each, and the wheel on the carriage of the one on the right-hand is not so distinct as the wheel of the left-hand one. Slight breaks can be observed in the horizontal lines of shading in the background; that is to say, many of them do not go right across from one side to the other in one continuous line, but are broken here and there where the ink has missed. Outside the frame of the stamp, in all copies which have any margin, a little spot or round stop can be seen exactly under the stop after the T of CENTS.



25 Centavos. *Forged.*

Lithographed on darkish blue wove paper, rather thinner than the genuine. The lettering is very thin, and much more elegant than in the genuine stamps. There is no blotch or break in the outline of the frame under the N of CENTS. The 2 is as tall as the 5. The condor is not very darkly shaded, there is no white patch on the cheek, the eye is not visible, the head and neck are equally shaded all over, there is a broad white ring round the base of the neck, and the left wing is cut short off just before it reaches the R of PORTE. The cannons are very lightly shaded, and both wheels are equally distinct. Almost all the horizontal lines of shading in the background run across from one side to the other without any break. There is no spot outside the outline of the frame. I think, on the whole, the forgery has a better appearance than the genuine.

50 Centavos. *Genuine.*

This is like the accompanying illustration. It is very boldly drawn, and is enclosed in an octagonal frame. It is typographed on yellow wove paper, which seems to be rather harder than that of the 25c.

50 Centavos. *Forged.*

The artist has made a great mistake with this value, and has copied it from the 25c. The words SOBRE PORTE are in a horseshoe form; the bird is an eagle, the cannons are not visible, the octagonal frame, is of course, absent.

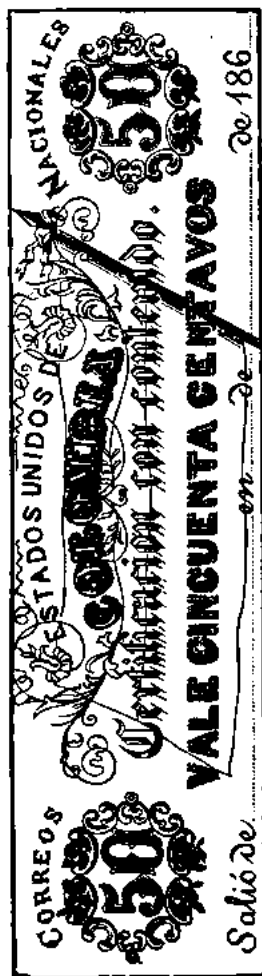
**Issue of 1865. Registration label, 25 Centavos.**

This stamp and the 50 centavos of the same issue, which later 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, &c., 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 which 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..... 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 1 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 l 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.*

I have not seen the genuine stamp cancelled; but the blanks will probably be filled up in writing. The forgeries are unobliterated.

**Issue of 1867 (?). 5, 10 Pesos.**

These two high-value stamps are said to have been used to frank packages of coin, just as the high value Griqualand stamps are said to be for packages of diamonds. Both this set and the larger ones of 1870 are rare, which is not surprising.

**5 Pesos. Black on green.**

*Genuine.*

Lithographed (?) in black, on thick, white wove paper, the face of which is surface-coloured a bright green, and highly glazed. The condor has a head just like a goose, and the eye is placed absurdly far back, quite at the back of the head in fact. The backgrounds, both inside and outside the oval, are extremely dark, so that the oval shows up very prominently. Most of the curly lines round the





oval are separate from each other; indeed, on the right-hand side, towards the bottom, every curl is distinctly separate from its neighbours. There is a stop after E., another after U., another after COLOMBIA., and a very faint cross-shaped blotch after NACIONALES. The right-hand branch crosses distinctly over the left one, and has ten leaves on it. The left-hand branch has nine leaves.

*Forged.*

Lithographed on very similar paper to the genuine; but the value, 5 pesos, is printed instead of being lithographed. The condor has a rounded head, like a pigeon, and the eye is in its proper place. The whole stamp is very faintly printed, so that no part of the design is more conspicuous than the rest. The curly lines in the oval are all joined together, except under the first O of CORREOS, and beside the last A of NACIONALES. There is no stop after any of the words or letters, nor is there any cross-shaped blotch after NACIONALES. The left-hand branch seems to cross over the right-hand one; but the stems are very indistinct. The right-hand branch bears eleven leaves, and the left-hand branch has eight; but both lots are exceedingly difficult to count.

*Postmarks.*

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. 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.*

The only cancellations I have seen on the genuine have been the oval, or the written word, as in the 5 pesos. The forgeries are not obliterated.

It will be seen that this 10 pesos is not nearly so good an imitation as the 5 pesos just described.

#### **Issue of 1865. 2½ Centavos, triangular.**

This stamp, I believe, was used for unpaid letters. The shape is extremely awkward, for it is evidently intended to stand with the value at the bottom; and as the upper angle is not a right angle, it is impossible to make it fit in any way into the corner of an envelope in the way that the old Cape stamps used to do. The arms are tripled, owing, I suppose, to the difficulty of making any ordinary shield, broadest at the top, fit nicely into the said triangle, broadest at the bottom; and so the engraver has put *three* shields instead of one.



#### *Genuine.*

Very clearly printed in pale black, on very thin, lilac wove paper. All the details of each shield are perfectly distinct, with cornucopias and flower in the top compartments, cap of Liberty in the centre compartments, and isthmus and ships in the lower compartments. The 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 l of ½ has a very distinct oblique side-stroke, and the fraction-line dividing the ½ is very thick, thicker than the little figures themselves. This is very well marked, and will be a good test. The C of CENTAVOS is perfectly square at the shoulders, and

the o is almost exactly like a d. The outline of the whole stamp is composed of spikes, teeth, or thorns, or little triangles, whichever my readers may like to call them; and there are a hundred and sixteen round the whole stamp. The insides of both the first and second o of COLOMBIA are very square, and the second o is too near the m, and too far from the l. The i of NACIONALES is very much too tall compared with the c and the o each side of it.

*Forged.*

Badly lithographed in dark black, on pale violet paper, a good deal thicker than the genuine. The shields are very coarsely done, and all the details are more or less smudged. The flowers, which in the genuine rise on stalks from between the two cornucopiaz, 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 r-shaped line, dividing the three shields, is far too thick, and yet indistinct. The ends come respectively opposite the middle of the first o of COLOMBIA, between the words CORREOS NACIONALES, and after the e of CENTAVOS. There is a plain full-stop after both the e. and the u. of E.U. DE COLUMBIA. All three inscriptions are in letters of exactly the same size, except that the letters of DE are smaller than the rest. The i of 2 i  $\frac{1}{2}$  is level with the bottom of the preceding 2, and the dot of it is level with the top of the 2. The i of  $\frac{1}{2}$  has hardly any visible side-stroke, and the fraction-line is exceedingly thin, far thinner than the fraction-figures themselves. The c of CENTAVOS is round at the shoulders, as in an ordinary c, and the o is round, or rather oval. There are only eighty-six spikes round the outline of the whole stamp, and they are irregular, and not uniform like the genuine ones are. The insides of both the first and second o of COLOMBIA are oval, and the second o is placed midway between the l and the m. The second o of CORREOS is absurdly small, and is at too great a distance from the r and the s on each side of it. The i of NACIONALES is of proper size.

*Postmarks.*

The genuine stamp is usually unobliterated; but I have seen it with the ornamental oval, before described, with lettering in the middle. The forgery is not obliterated.

I do not consider this counterfeit at all likely to deceive; the coarse blotchy way in which it is printed, and the violet colour of the paper, are alone enough to condemn it.

**Issue of 1867. 50 Cents, green.**

There are two full sets of the stamps of this issue, one on thick, and the other on thin paper, each comprising 5, 10, 20, 50c., and 1 peso; but I have only seen the 50 centavos forged.

*Genuine.*

Engraved in yellow-green, on thick white wove paper, and also in dark green, on thin wove paper, both rather soft. The shield is surrounded by nine very large white stars, on a ground of crossed lines, with the figures 50 in a small dark oval placed both above and below the shield. In a curved white band, outside the central design, there are four inscriptions; at the top are the words E.U.DE COLOMBIA, to the left CORREOS, to the right NALES, and at the bottom 50 CENTS. The latter is in a curve, and in smaller type. The outer corners of the stamp are filled up with white scroll-work, and there is also a small scroll outside CORREOS, and a similar one outside NALES.

*Forged.*

There need be no mistake about this counterfeit, as the forgers have copied the 10 centavos here annexed, merely changing the value to "50 cs." The shield is, as will be seen, in a circle, with nine dark stars above the circle, and crossed branches below it; E.U.U. DE COLOMBIA at the top, and CORREOS NALES at the bottom, and 50 cs. in a plain oblong below this. There is no scroll-work outside the frame, and the white band is cut into a sort of

imitation of perforation. I think it is not necessary to give any more minute description of these two stamps, as my readers have the types before them.

*Postmarks.*

The genuine stamps are either obliterated with the oval containing name on large letters, or else have a word written upon them. The forgery bears an imitation of the oval, struck in blue, but with the letters too small.

**Issue of 1870. 5 Pesos, black on green.**

The 5 and 10 pesos of this set were used for the same purpose as the similar high values of the 1867 issue. I have only seen a counterfeit of the 5 pesos.

*Genuine.*

Lithographed in black, on soft, rather thin, white wove paper, coloured on the surface only of a yellowish-green, and highly glazed. The principal test for the genuine is in the condor, which has hardly any beak at all. The two green bands



hanging from the beak to the top of the shield are very distinct, and can be seen at a glance. The scroll upon which the condor stands contains the motto, "LIBERTAD, ORDEN," and the latter word can be read with tolerable ease, though the other is very difficult to decipher. The ships above and below the isthmus are almost exactly alike, and the upper one does not touch the cap of Liberty in the compartment above it, The bottom of the shield ends in a blunt or rounded point. There are nine five-pointed stars above the condor, generally more or less blotched (especially *more*), and the two lower ones on the left side of the stamp almost touch the wing of the condor. Part of the shading on each of the lower flags is dotted; this is more conspicuous on the left-hand flag than on the right-hand one. The upper spear-head on the right-hand side does not project across the tip of the condor's wing; and the lower spear-head on the same side does not touch the scroll-work to the right of it. The tassel hanging down from the lower left-hand spear-head ends in a very distinct black knob or ball, just before the first E of the inscription *REPUBLICA DE COLOMBIA*; the letters *ER* are at some distance from the outline of the flags; the second O of *COLOMBIA* is exactly like the first O; and the long tassel hanging down from one of the right-hand spear-heads joins the upper stop of the colon after *COLOMBIA*. The two stops of the said colon have green centres. The bottom stroke of the *L* of *NACIONALES* is very short, but not ridiculously so. The *O* 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 *O* about the shoulder. There are small black dots almost all the way round the outline of the frame, along the centre of each of the curved bands or scrolls, just above *CORREOS* and *NACIONALES*, and just below *CINCO* and *PESOS*.

*Forged.*

Apparently typographed; the paper is a good deal thicker and harder than that of the genuine, and the green is darker and bluer; otherwise the whole is very like the original. The condor has a particularly long beak, and its eye is far more prominent than in the genuine. There is some confused marking from the beak to the top of the shield, but it cannot be resolved into the two distinct green bands of the genuine. The scroll upon which the condor stands contains some marks, but totally illegible. The ship above the isthmus is very much darker than the one below it, and of a different shape; the upper ship joins the cap of Liberty in the compartment above it. The bottom of the shield ends in a very sharp point. There are nine asterisks above the condor; they seem to have about eight points each, but are rather blotchy. The two lower ones on the left-hand side are at a considerable distance from the outline of the condor's wing. The flags are altogether shaded by lines only, and there are some lines of shading on each side of the centre compartment of the shield which are not visible in the

genuine. The upper spear-head on the right-hand side projects distinctly beyond and across the tip of the condor's wing; and the lower spear-head on the same side touches the scroll-work to the right of it. The tassel hanging down from the lower left-hand spear-head has a knob or ball which is no larger than that of the upper spear-head, and is not in any way prominent. The letters *EE* almost touch the outline of the left-hand flags, the second *o* of *COLOMBIA* is rather like a *D*, and the upper stop of the colon after *COLOMBIA* is not touched by either of the tassels hanging down from the right-hand spear-heads. The two stops of the said colon are solid black dots. The bottom stroke of the *L* of *NACIONALES* is so ridiculously short as to be almost invisible, making that letter look like an *I*. The *c* of *CINCO* is much smaller than the other letters of that word, and it is not even touched by the scroll-work which ought to break in upon the outline of it. The green lines above *CORREOS* and *NACIONALES* and below *CINCO* and *PESOS* have no dots in them.

*Postmarks.*

The only cancelled copies of the genuine which I have seen were obliterated by being written on. The forgeries are not cancelled. I think the counterfeit just described is quite good enough to deceive an average collector; indeed, it is printed more carefully than the originals.

**Issue of 1870. 2½ Centavos, violet.**

This triangular stamp, though of somewhat peculiar appearance and shape, fits better into the corner of an envelope than the lilac one of 1865, as it has a right angle.



*Genuine.*

Nicely lithographed in black on rather thin, coloured wove paper. The large *2* of *2½* has a solid top with a dot in the centre. The solid band or label bearing the inscriptions is divided into three parts by faint lines. One of these lines is under *co* of *CORREOS*, another is under *s* of *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.*

The genuine stamps usually bear the ornamental oval described with former issues. This forgery has a sort of very large o, by way of imitation of the ornamental oval, containing the word BOGOTA in large thick capitals. I think this forgery need not deceive anybody, it is so badly executed.

**Same issue. "Rejistro," 5c., black on white.**

This stamp is a good deal smaller than its predecessor of 1865, and, perhaps, more convenient; but I think the design is not so original. It is something like the annexed illustration, with R in the centre instead of A.

*Genuine.*

Typographed (?) in black, on greyish-white wove paper, rather thin and soft. There are four vertical lines of shading to be seen, both in the top and bottom hollows of the central R, and the top point of the star above the said R does not touch the black circular outline above it. The o of REJISTRO is nicely shaped, and the top of it is not flat or broken in any way. The top star of the three before REJISTRO is a good deal smaller than the two below it, and the top star of the three after the said word is also smaller than the two below it. The middle star of the three before REJISTRO does not touch the outline of the black circle, and the lowest star of the said three has its left lower point absurdly too long. The lowest star of the three after REJISTRO has a similar long point, but not quite so much exaggerated as the other. The stop after the EE does not touch either the E or the V, and the stop after the UU almost touches the V, but not the D after it. The second o of COLOMBIA is a good deal too large, and comes much lower than the level of the L and M on each side of it. This will be found an easy test. The narrow white ring outside the inscription REJISTRO 5 CENTAVOS is equally broad all the way round. The little oval containing the 5 just above the R of CENTAVOS has a white knob projecting from each side of it, and the right-hand knob is rather longer and more oval than the left-hand one, which is almost perfectly round.

*Forged.*

Tolerably well lithographed on paper very similar to that of the genuine, but much whiter. The top bole or hollow of the central R has four lines of shading inside it, but the bottom one has only three. The top point of the star just above the said R touches the

black outline under the I of REJISTRO. The o of REJISTRO is very badly drawn, and it is quite flat at the top. The stars before and after REJISTRO are all about the same size, except the lowest one after the said word, which is larger than the others. The middle star of the three before REJISTRO touches the white ring to the left of it. The lowest of these three stars does not show the long point which is so conspicuous in the genuine, neither does the similar lowest star on the right-hand side after REJISTRO. The stop after the EE distinctly touches both the E before it and the U after it, and the stop after the UU touches the U before it and the D after it. The second o of COLOMBIA is not at all too large, as the lower part of it is exactly level with the L before it and the M after it. The narrow white ring round the inscription REJISTRO 5 CENTAVOS is very much narrower above the letters TRO of REJISTRO than anywhere else. The white knob which projects from the right side of the little oval, above the T of CENTAVOS, is almost exactly the same size and shape as the similar knob which projects from the left side of it, both being very nearly circular.

*Postmarks.*

The genuine stamps bear the oval before mentioned, and the forgeries also bear a very good imitation of it.

I think this forgery is above the average, and likely to deceive.

**Same issue. "Sobre Porte," 25c., black on blue.**

*Genuine.*

Lithographed in black, on rather thick, hard wove paper, of a pale, dull blue tint. The condor's beak is very short, so that the whole head is hardly much wider than the s of UNIDOS just above it. The cap of Liberty is tall, and reaches quite to the top of the central compartment of the shield which contains it. The isthmus is not touched by the ship below it. There are no lines of shading on the said central compartment of the shield. The middle of the right-hand flag has hardly any shading at all upon it. The motto "LIBERTAD, ORDEN" on the scroll below the condor is easily decipherable. There are nine five-pointed stars below the shield and flags, and all the stars are at considerable distances from each other. There is a large white stop after CORREOS NALES, and the black band upon which these letters are inscribed is perfectly solid. The inscription above the shield reads ESTADOS UNIDOS DE COLOMBIA, and the stop after it is small and round, and near the A. The 2 and 5 of the 25 in the lowest band are close together, nicely shaped, and the tail of the 2 is not too long. The letters of the word CENTAVOS in this lower band are very fat.





*Forged.*

Coarsely lithographed on very thin wove paper, of a much more intense and darker blue than the genuine. The condor's beak is long, and the head is as wide as the s and half the n above it. The cap of Liberty in the central compartment of the shield is short, and does not nearly reach to the top of the central compartment. The ship below the isthmus touches the said isthmus very distinctly. There are some short lines of shading at the sides of the central compartment of the shield, which do not appear in the genuine. The middle of the right-hand flag is very darkly shaded. The motto on the scroll is utterly illegible. There seem to be *eleven* stars below the shield, but they are so strangely blotched, and so confusedly placed, that it is difficult to count them. This will serve as a very ready test, for the said stars in the genuine are very far apart. There is no stop after CORREOS NALES, and the ground behind the latter word is blotchy, instead of being solid. The inscription above the shield reads ESTADOSUNIDOSDECOLOMBIA, as there is not the slightest division between the words. The stop after this wonderful word is large and clumsy, and too far from the a. The 2 and 5 of the 25 in the lowest label are far apart ; the 2 is much shorter than the 5, and has an absurdly long tail. The letters of the word CENTAVOS in this lower band are thin and ragged, and the c is a good deal smaller than the rest.

*Postmarks.*

The genuine almost invariably bear part of a written word. All the forgeries which I have seen were cancelled with a shapeless blotch. 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.

**Issue of 1871. 1 Centavo, green.***Genuine.*

There is a great variety in the stamps of this issue, both as regards colour and mode of printing. The earliest copies are well executed in a dark olive-green ; the later impressions are in a sort of dull apple-green, and not so distinct. The earlier impressions also show some short lines of shading at the sides of the central compartment of the shield, which are not visible in the later ones.

Lithographed, colours as above described, on thin, very soft wove paper. The top compartment of the shield is divided from the second by a very thick and prominent dark line, and the second compartment is divided from the bottom one by two very thin lines, placed close together, but not blotched, or touching each other at all. The cap of Liberty in the middle compartment is placed upon

a short pole, which can be seen even through the cap itself. The vessel above the isthmus is very distinct; it is a three-master, sailing to the left. The vessel below the isthmus is not so clear; it looks like a rowing-boat, in front of a lighthouse which is standing upon a rock; but I am not sure what it is really intended for. The letters UU in the inscription touch each other at the top, and the stop after them does not touch either the U before it or the D after it. There is a thin curved line just under the D of DE.

*Forged.*

Very poorly lithographed on similar paper to that of the genuine, apparently always in dull chalky olive, varying from light to dark. The line dividing the top compartment of the shield from the second is not at all prominent, and very little thicker than the lines of shading in the upper compartment. The two lines separating the second compartment from the third are always blotched and joined together for the greater part of their length. The cap of Liberty in the central compartment is not upon any pole at all, and, in most copies, the top of the cap touches the outline above it, which is never the case with the genuine. The vessel above the isthmus is very different from the original; it looks like an omnibus, with horse, passengers, etc., more than anything else, and is not in the least like a three-masted vessel. The thing below the isthmus is simply a roundish blotch, with a short line projecting from it at the top, and another from the right-hand side. The letters UU in the inscription are some distance from each other. The second U is smaller than the first, and the stop after them touches both the U before it and the D after it. There is a thick, wedge-shaped blotch just under the D of DE.

*Postmarks.*

I have never come across a cancelled copy of the genuine. The forgeries are obliterated with eight or ten parallel straight lines forming an oval.

**Issue of 1872. 2 Centavos, brown.**

I am thankful to say that this is the last of the very long list of Granada forgeries in my possession; and I fancy that my readers must be thankful too; for *toujours perdrix* becomes rather wearisome after a while.

*Genuine.*

Lithographed on paper very similar to that of the 1 centavo just described. There are two small scrolls in the top corners of the stamp, containing the motto; the left-hand scroll



bears the word LIBERTAD, the right-hand one has ORDEN. These words are very distinct, and will be found a very easy test for the genuine. In each of the bottom corners there is a figure 2, with a dot before it, another after it, and a third beneath it (· 2 ·). The spears bearing the flags are very distinct. Quite a third of the left-hand flag—the third nearest to the spear or flag-staff—is covered all over with little dark dots.

*Forged.*

Lithographed on thickish, white wove paper, rather harder than the genuine. The word LIBERTAD in the left-hand top corner is totally illegible, and the word ORDEN in the right-hand top corner seems to be "ORGIA." There is no dot after the 2 in the left-hand bottom corner, and none either before or after the 2 in the right-hand bottom corner. The inscription reads EF. UU., instead of EE. UU. Each flagstaff is formed by one single line, instead of two. The part of the left-hand flag nearest to the staff is quite white, instead of being dotted.

*Postmarks.*

I have never seen a cancelled copy of the genuine. The forgeries are postmarked with a rectangle of rough blotches; these blotches, if more distinct, would probably resolve themselves into large diamond-shaped dots.

## GREAT BRITAIN.

Of course I need hardly say that there are not many forgeries of our own stamps to be met with in England, as it would be rather a risky matter to offer them for sale; and the only ones I have seen are counterfeits of the one penny, black, the "V.R.," and of the one penny Mulready envelope.

### Issue of 1840. One Penny, black.

*Genuine.*



Engraved in *taille-douce*, on thick, yellowish-white wove paper, watermarked with a small crown. The queen's nose is almost straight. The ornaments on the top of the coronet are crosses *pattée*, and roses on stems, alternately. At the bottom of the 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 Y. In each of the top corners is an ornament which the engravers evidently intended for a heraldic rose, but which is really a cross *pattée*, containing a sort of asterisk of twelve points, each asterisk having a white centre containing a round black dot. The queen's face is shaded all over. There are some small oblong white dots to be seen in the centres of the ornamental loops of engine-turning down the right-hand border of the stamp, but hardly any dots visible in the loops down the left-hand side. There is a very faint zig-zag pattern formed by the engine-turning in the background, in two lines, one just in front of the face, and the other just behind the head, running from top to bottom of the central rectangle. There is no row of white dots under the word POSTAGE, nor any row of oblique white lines or dashes above the words ONE PENNY.

*Forged.*

Lithographed on thin wove or laid white paper. There is no watermark. The queen's nose is very decidedly aquiline. The ornaments on the top of the coronet are of crosses *pattée*, and of plain knobs on stems, alternately. There is a row of thirteen round pearls round 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 prominent 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.

**Same issue. Official; 1 penny "V.R.," black.**

This stamp was never issued to the public, and some have asserted that it was only an essay. I do not know anything of its history.

*Genuine.*

Exactly like the genuine 1d. just described, except that there is a star in the lower corners, and the letters V.R. in the upper corners. It was, of course, engraved with these differences 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, with the lower letters still remaining, but the stars in the upper corners erased, and the letters V.R. inserted in their place. The remains of the stars can be distinctly seen behind the letters.

*Second Forgery.*

This is better than the other, being the genuine 1d. black, with the letters V.R. printed in the top corners, and the crosses *pattés* removed. 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.

*Postmarks.*

The genuine stamps almost invariably bear a sort of hollow Maltese cross, 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. I have never seen the "V.R." post-marked. The forgeries bear a colourable imitation of the Maltese cross, but always in black.

**Issue of April, 1840. Envelope, one penny, black.**

This is the well-known "Mulready" envelope. It was issued both as a cover or letter-sheet, and also as an envelope; but the design, in both cases, is exactly the same.

*Genuine.*

Engraved in *taille-douce* on thick, very yellowish-white wove paper, very soft, and having several silk threads in the substance of the paper, at both top and bottom edges of the cover or letter-sheet. These threads are not always the same in number and colour, but the normal set consists of three red threads at the top and two blue ones at the bottom of the letter-sheet, or the same obliquely for the envelopes. There is a stop after each of the words or letters, W. MULREADY, R.A., and also a stop after JOHN THOMPSON. Below the words POSTAGE ONE PENNY there is a very large transverse oblong, containing the word POSTAGE in large dotted letters on a network ground, and printed upside down, so that, when the sheet or cover is folded, this word appears, right side up, at the bottom of the back of the envelope. The sides of the letter-sheet contain various postal instructions and announcements, but the cover has not got them.

*Forged.*

Typographed on very white wove paper, thin and very hard. The design is an exact copy of the original, almost line for line; but there is no stop after JOHN THOMPSON, and only a stop after the A of W MULREADY R A. The large oblong, with the word POSTAGE on it, below POSTAGE ONE PENNY, is absent. There are no silk threads through the paper, and the design is made up into an ordinary modern envelope, gummed as usual; whereas I never saw the originals fastened with anything but sealing-wax or a wafer. I do not know that this envelope was made for the purpose of fraud, or whether it was merely a sort of proof of an illustration for some stamp periodical, but a foreigner would easily be taken in by it, so I describe it here.

*Postmarks.*

The genuine stamp was cancelled invariably with the sort of ornamental Maltese cross described above, usually struck in red. The forgery before me has, I suppose by the help of an ordinary penny stamp, passed the post, and is obliterated with the modern circular postmark, and is dated "LONDON, 9 MY 77." I have seen no imitation of the twopenny envelope, nor, indeed, of any other English stamps except the ones mentioned above.

## 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.**

1860; thick paper, no watermark, perforated 15.

1864; rather thinner paper, watermark a small star, perforated 15, and also 14.

1875; thinner paper, large star watermark, perforated 15.

*Genuine.*

Engraved in *taille-douce* on wove paper, varying as above; perforated 15, or 14, either without



watermark, with small star, or with large star, according to the date of issue. Round the circlet, at the base of the Queen's coronet, there are two rows of pearls, with a row of blotchy, indistinct-looking jewels between the two rows of pearls. The whole of the groundwork behind the portrait in the central oval is formed by crossed vertical and horizontal lines. 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 PENCE, or of PENNY, as the case may be, is a good deal larger than the tail, so that the tail, or bottom of the upright stroke, appears to be far too short. There are either 18 or 19 pearls in the necklace; it is difficult to say which. The last letter of PENCE or PENNY, at the bottom of the stamp, almost touches the right-hand end of the label containing it.

#### *Forged.*

Lithographed on yellowish wove paper of medium thickness, no watermark, perforated 12½. 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. There is a very distinct dark spot over the Queen's left eyebrow, almost above the inner corner of it. This is very easily seen. There is a very poor attempt at a cross *pattée* in the left-hand lower corner; but all the other corners have a white square, containing a sort of coloured asterisk, or eight-pointed star. This is a very easy test. The P of PENNY or PENCE is an ordinary block capital P, with the tail of equal length with the head. There are 16 pearls in the necklace, and they are easier to count than in the genuine. The last letter of PENNY or PENCE, at the bottom of the stamp, is a long way from the right-hand end of the label containing it.

#### *Postmarks.*

The genuine stamps bear either a smallish oval formed by thin, parallel straight lines, with letter in the centre; or two concentric circles, with name and date in between the circles, and large letter in the centre; or a single circle, like our own common date-stamp, with name in straight line in the circle, and date below it.

The forgeries are either uncanceled, or have an oval of parallel bars.

The orange stamps, surcharged with crown and value in green, are fiscals. As I said above, I have not separated the two forgeries. The first has the words of value just like the genuine, i.e. in broad block lettering; whilst the second type has the said words in thin lettering, very uneven. The two forgeries are, of course, identical in the various tests given above.

## GUATEMALA.

Issue of 1871 ; 1, 5, 10, 20 Centavos.

*Genuine.*

Nicely engraved in *taille-douce*, on rather thick, yellowish-white wove paper; no watermark; perforated 14. The general design is like that of the 1 centavo here appended; but all the values differ slightly from each other. The sun above the shield is represented with eyes, nose, and mouth; and there are thirty-six white lines or rays round it. The upper half of the shield bears six vertical white bars, and part of a seventh bar, the latter being the last bar on the left-hand side of the shield. The sun is perfectly circular, the outline of it being composed of a very fine line, which is not smudged or blotched anywhere. The point at the bottom of the shield is exactly above the place where the two branches cross each other. The leaves of the oak-branch, to the left of the shield, do not touch the outline of the inner oval.

*Forged. First Set.*

Lithographed on very common white wove paper, perforated 13. There are only thirty-four white rays round the sun. The upper half of the shield bears five perfect white bars, with parts of an imperfect sixth and seventh showing, respectively, to right and left of the others. The sun is not circular; and its outline is thick and blotchy. The point at the bottom of the shield is a good deal to the right of the place where the two branches cross each other. One, at least, of the leaves of the oak-branch on the left of the shield touches the outline of the inner oval.

*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.



*Postmarks.*

The genuine stamps seem to be almost invariably cancelled with thick parallel bars, with a numeral in the centre of them. The counterfeits are postmarked with a large square or rectangle of round or oval dots ; or else with an oval, formed by three parallel straight lines at top and bottom, and two curved ones at each side, the centre of the said oval being blank.

**Issue of 1875. Head of Liberty ; 1 real, blue.**

There is a set of four values of this issue ; but I have only seen the 1 real forged. The design differs considerably in all four values of the genuine ; but I will confine myself to the description of the 1 real.

*Genuine.*

Finely engraved in *taille-douce*, being, I suppose, the work of the American Bank-note Company. It is printed on decidedly thick wove paper, of a yellowish-white, without watermark, and perforated 12. The background behind the head of Liberty is composed of crossed horizontal and vertical lines, placed very close together. The top lip of the goddess is very short ; and the bottom lip seems, as it were, to push it up a little. Exactly at the top of the head there is a sort of nick, which can be easily seen. Perhaps the easiest test for the genuine is the tip of the nose, which is exactly level with the E of CORREOS. The wreath on the head of Liberty is arranged in five separate sets of leaves ; the first, second, and third sets bearing three leaves each, and the fourth and fifth sets having two leaves only.



Most of the background just outside the central oval is shaded simply with perpendicular lines ; but there are some horizontal lines as well, close up to the lettered labels. The left-hand edge of the stamp, outside the design, is entirely shaded with perpendicular lines. Each of the little shields containing the figure of value has a thin line running round the whole shield, inside the border, at a little distance from the edge. The little ball-ornament, between the oval and the top of the right-hand bottom shield, is a perfect oval. The corresponding ball-ornament, between the oval and the top of the left-hand bottom shield, is shaded almost all over.

*Forged.*

Rather nicely lithographed on poor, thin, very white wove paper, pin-perforated 13. The background behind the head of Liberty is

solid; i.e. it has no lines of shading in it at all, but is all dark. The top lip of the goddess is abnormally long, and dominates over the lower one. There is no sign of the nick at the top of the head. The tip of the nose is exactly level with the centre of the second o of *CORREOS*. The first, second, third, and fourth sets of leaves in the wreath have three leaves each; the fifth set has two leaves. All the portions of background immediately outside the central oval are shaded with crossed lines, as is also the left-hand edge of the stamp outside the design. The lines which ought to be seen inside the corner shields, running round each of them inside the border, are absent. The little ball-ornament between the oval and the top of the right-hand bottom shield is very badly shaped, being jammed into a space too small for it. The corresponding ball-ornament between the oval and the top of the left-hand bottom shield has hardly any trace of shading upon it at all, and it is very far from being of the nice oval shape of the one in the genuine. Not a single A in any of the inscriptions has a cross-bar to it; so that each is like an inverted v.

#### *Postmarks.*

The genuine stamps bear either a very large star struck in black ink, or an oblong postmark, which contains name and numerals. The counterfeits bear either seventeen oblique parallel lines, forming an oval, or else a large square of square dots.

I think this forgery is good enough to deceive a good many of our younger brethren; but those who have once seen the fine execution of the original stamp are not likely to be taken in by a lithographed imitation.

#### **Issue of 1877-8; 2 reales, carmine.**

There is a full set of values of this issue; but I have only seen counterfeits of the 2 reales. Mr. Pemberton, in his *Handbook*, seems to doubt the authenticity of this issue altogether, apparently because the style of printing is so inferior to that of the issue last described; but I have, as yet, seen nothing more against them. And it must not be forgotten that, even in England, we have reverted to the lower and cheaper style of *épargne*, after printing the penny and two-pence values in the higher style of *taille-douce* for nearly forty years; so that a retrograde movement does not necessarily imply falsity.



*Genuine.*

Engraved in *épargne* on rather thick wove paper, tinted with a pinkish shade ; machine-perforated 13, very cleanly cut. The tail of the 2 in the right-hand bottom corner almost touches the right-hand boundary-line of the scroll in which it is placed. The words *DOS REALES* in the bottom scroll are not placed centrally in the scroll, but are too near the top of the scroll. Each of the two birds, in the top corners of the stamp, has six white patches or bars across its wing, four out of the six being very distinct. The outer long tail-feather of the left-hand bird is very blunt at the point ; and the corresponding feather of the tail of the right-hand bird is also blunt, but not quite so much so as the other. The young lady has a headdress composed of five feathers ; the ones on each side of the middle one project quite across the white oval line and touch the dark lower outline of the name-label above them.

*Forged.*

Very nicely lithographed on pink-faced white paper, about the same thickness as the genuine ; pin-pricked 13, very badly. The tail of the 2 in the right-hand bottom corner is very short, and it is a long way from the boundary of the scroll which contains it. The words *DOS REALES* are too near to the bottom instead of the top of the label containing them. Each of the birds in the top corners of the stamp has only four white bars or patches on its wing, the whole of them being equally distinct. The outer long tail-feather of each bird is very sharp at the point, the right-hand one being especially so. The left-hand one is very close to the left side of the scroll containing the 2 ; and, in some of the copies on the sheet before me, the point of the feather actually touches the scroll. The feathers each side of the middle one, in the young lady's headdress, scarcely project into the white oval line, instead of going right across it ; and they are, of course, a long way from the dark lower outline of the name-label.

*Postmarks.*

The only cancellation of the genuine which I have seen at present is the large star, described in the last issue. The postmark on the forgeries is *GUATEMALA 27 MAYO, 78*, in a single-lined circle, rather small.

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 have not seen many copies yet ; but I am afraid that it is likely to have a good sale.

*Bogus Stamps.*

There are some bogus stamps for Guatemala, which I ought not to omit describing. They are very beautifully engraved in *taille-douce*, on very thick, hard wove paper ; machine-perforated 12. The

design contains a ship, trees, harbour, rocks, mountains, boats, &c., 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, &c. 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 on bad, thin paper, irregularly pin-pricked, and post-marked with four concentric circles. As the originals are worthless, it will be needless to go into the details of their imitations.

### HAMBURG.

Most of the forgeries of this country are particularly well done; but this, perhaps, is not so very much to be wondered at, considering that the town has, for years, been *the* manufactory of forgeries for all the world. One thing which makes one set of the perforated forgeries so deceptive is, that the said perforation is most carefully executed; very unlike the careless, badly-done pin-perforation usually to be met with in forged stamps.

To avoid unnecessary repetition, I had better state here that most of the Hamburg stamps are watermarked; including the  $\frac{1}{2}$ , 1, 2, 3, 4, 7, 9 schilling, and the first type of the 2 $\frac{1}{2}$  schilling. The watermark is formed by a sort of very magnified representation of the serpentine perforation of the Finland stamps; that is to say, there is an exceedingly wavy line drawn from one end to the other of each horizontal row of stamps in the sheet. When the stamps are separated, this leaves each one with a sort of magnified horseshoe, or large u upon it, almost as large as the stamp itself, and which may be either with the bend of the u upwards, or inverted. Occasionally, but very rarely, genuine stamps may be found, of the ones mentioned above, without watermark; but I think this is only because they have been accidentally impressed upon a part of the paper not containing any portion of the watermark. With regard to the unused stamps now offered for sale, I fancy that a good many of them are reprints.

*Perforation.*

Most of the stamps are found both unperforated, and machine-perforated 13. The unperforated ones are on thick, yellowish-white wove paper, backed with very yellowish gum. The perforated ones are on much thinner, wove paper, whiter, and backed with white gum. My readers will please remember that the above description holds good for all the genuine, unless specially described to be otherwise in the following pages.

*Engraving.*

All the stamps, unless otherwise specified, are engraved in *épargne*; and, in unused specimens, the large, central figure usually seems to be slightly embossed, owing to the pressure of the die or *cliché* having forced the paper up into the hollow of the figure.

Owing to the fact of each value of the genuine being separately engraved, and of there being two or more forgeries of each value, this *exposé* of the forgeries of this country has cost me an enormous amount of labour; but I fancy that it will enable any collector to decide for himself, concerning the genuineness, or otherwise, of any of his own specimens.

## ‡ Schilling, black.

*Genuine.*

Engraved in *épargne*, unperforated, and perforated 13, thick or thin wove paper, both watermarked, as mentioned above. There are three long lines of shading, not reckoning the outline, at the end of the scroll to the left of the H of HAMBURG; and three similar lines at the other end of the scroll, to the right of the G. In the bend or loop of the same scroll above the H, there are eight very short lines; and there are eight lines also in the corresponding bend or loop above the G. The cross-bar of the H is placed centrally between the top and bottom of that letter. The thick part of the tail of the G of this word, just below its cross-stroke, points straight downwards. The middle of the top outline of this 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 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. 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 very white, medium wove paper; no watermark, nicely perforated 13. There are two long lines of shading and one short one, at the end of the upper scroll, to the left of the H of HAMBURG, and one long line and two short ones at the other end of the scroll, to the right of the G. In the bend or loop of this scroll, above the H of HAMBURG, there are seven short lines of shading; and there are seven similar lines in the corresponding bend or loop at the other end of the scroll, above the G. The cross-bar of the H is placed too high up. The thick part of the tail of the G, below the cross-stroke, curls forwards to the right. The middle of the top outline of this upper scroll is at a good distance from the thin, inner outline of the upper frame, above the B, so that two thin lines could be drawn between the frame and the nearest part of the scroll. There is one curved line of shading in the lower scroll, to the left of the P of POSTMARKE; but not the slightest indication of any similar line at the other end of the scroll, to the right of the E of POSTMARKE. In this latter word, the T and M touch at the top, and the letters MARKE all touch each other at the bottom. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are seven short lines of shading, the outer and inner ones being mere dots; and in the similar loop or bend at the right-hand end of this scroll, below the E of POSTMARKE, there are six short lines of shading. The middle of this lower scroll almost touches the line below it. The E of EIN, in the inscription down the left-hand side of the stamp, distinctly touches the little trident-shaped ornament below it. The A of HALBER has no tail-stroke; being merely like the ordinary small printed "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 as to touch 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 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 in most copies, just above the space between the letters UR of HAMBURG. There is one straight line, and a dot as well, at the left-hand end of the lower scroll, before the P of POST-

**MARKE** ; 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 between both sides of the frame. The lower outline of this bottom scroll *almost* touches the bottom of the frame, just under the **M** of **POSTMARKE**.

*First Forgery.*

Lithographed ; no watermark ; paper same as in forged  $\frac{1}{2}$  schilling, nicely perforated 13. There are two long lines and one short one, not reckoning the outline, at the end of the upper scroll, to the left of the **H** of **HAMBURG** ; and three long lines and a faint short one at the other end of the scroll, to the right of the **G** of **HAMBURG**, these latter being almost the same as the genuine. In the left-hand bend or loop of this scroll, above the **H**, there are only four lines of shading ; and, in the corresponding bend or loop, above the **G** at the other end of the scroll, there are four lines and two dots. The tail of the **G** curls forward and downward so far that it very nearly touches the lower outline of the scroll to the right of the **G**. The letters **UR** touch each other at the top, and there is no indication of any line or stroke above them. The letters **AMB** all touch each other at the bottom, though they are all separate in the genuine. There is one straight line at the end of the lower scroll to the left of the **P** of **POSTMARKE**, and this line does not touch the top outline of the scroll. The top of the **P** goes across the top of this line, and touches the left-hand end of the scroll. There are three lines and two dots in the bend or loop below the **P** of **POSTMARKE** ; and four lines and three dots in the corresponding bend or loop at the other end of the scroll, below the **E** of **POSTMARKE**. In this word the **T** and **M** touch each other at the top, and the letters **MARKE** all touch each other at the bottom. The **O** does not lean over to the right at all ; the lower tail of the **K** spreads out a good way from the perpendicular stroke, and joins it a good deal above the centre. The curly ornaments each side of the word **EIN**, on the left-hand side of the stamp, touch the thin, inner line of the left border very distinctly. The



cross on the top of the central tower touches the lower outline of the top scroll just below the middle of the B of HAMBURG. The right-hand star just touches the top of the tower below it. The upper scroll, containing the word HAMBURG, touches the frame on the left-hand side, and is a long way from it on the right-hand side. The lower scroll also touches the left-hand side of the frame, and is a long way from the right-hand side of it. The middle of this lower scroll is rather more distant from the bottom of the frame than the middle of the upper scroll is from the top of the frame; so that the said lower scroll is a good deal further from the bottom than in the genuine.

### *Second Forgery.*

This is a very good lithograph. It is printed on very yellowish-white laid, and also on wove paper; no watermark; unperforated, and badly perforated, 12. All the lines of shading are very fine and thin; indeed, they are finer than in the genuine. The three long lines of shading at the left-hand end of the upper scroll, to the left of the H of HAMBURG, are not all parallel with each other, and two out of the three run together at their bases. There are three long lines and one short one at the other end of this scroll, to the right of the G, as in the genuine, but they are broken, and rather wavy and indistinct. In the loop above the H of HAMBURG there are five short lines; and there are five lines and a dot in the corresponding loop over the G of HAMBURG, but the latter are very faint. The base of the said G is very ugly, and sticks out to the right, far beyond the rest of the letter. There is no line above the space between the letters UR of HAMBURG. There is one straight line, but no dot, at the left-hand end of the lower scroll, to the left of the P of POSTMARKE; but this line does not even come level with the top of the P, and therefore is a long way from the top outline of the scroll. There are six rather coarse lines (coarse compared with the others before described) in the loop below the P of POSTMARKE, and six also in the loop below the E of POSTMARKE. The T of this word has its right-hand cross-bar hanging down lower than the left-hand one; and the letters AR touch each other at the bottom. The o leans over a little to the right, but not markedly so. The lower tail of the K of this word lies close to the perpendicular stroke, as in the genuine, but it joins too high up. The cross on the top of the central tower touches the lower outline of the upper scroll, below the B of HAMBURG. This upper scroll is equidistant from both sides of the frame, but the lower scroll is very much too near to the left side: in the genuine, it is the upper one which is too much to the left, and the lower one which is at equal distances from both sides of the frame. The upper scroll touches the top frame of the stamp above the B of HAMBURG; and the corresponding part of the lower scroll, below the M of POSTMARKE, is at some little distance from the bottom frame of the stamp.

## 2 Schilling, vermilion.

*Genuine.*

Engraving, paper, watermark, &c., 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 lower outlines of the said scroll; and the three similar lines at the other end of the scroll, to the left of the G, are almost as long as the first-named three. In the left-hand bend or loop at the end of the scroll, above the H of HAMBURG, there are seven lines of shading and a dot; and, in the corresponding bend or loop of the scroll at the other end, above the G of HAMBURG, there are six lines of shading only. The cross-stroke of the said G reaches almost far enough to touch 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 only. 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 touches the thin, inner line of the top frame; and so do both sides of the curly ornament above the R of HAMBURG.

*First Forgery.*

Lithographed; paper same as that of the forged  $\frac{1}{2}$  schilling; no watermark; nicely perforated, 13. The three lines of shading in the left-hand end of the upper scroll, to the left of the H of HAMBURG, are all too short; none of them touch the top outline of the scroll, and only the outside one of the three touches the bottom outline. The three lines at the other end of the scroll, to the right of the G of HAMBURG, are very much too short, so that their tops are not near the top outline of the scroll. In the left-hand bend or loop at the end of the scroll, above the H of HAMBURG, there are six lines of shading; and, in the corresponding loop at the other end of the scroll, above the G of HAMBURG, there are ten lines of shading. The cross-stroke of the said G is a long way from the nearest perpendicular line of shading. In the left-hand end of the lower scroll, to the left of the P of POSTMARKE, there appears to be a line of shading, but it is blotched into the outline of the end of the scroll almost its whole length. The line at the other end of the scroll, after the E of POST-

MARKE, 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 EKE of POSTMARKE all touch each other very distinctly at the bottom. The Z of ZWEI has a little stroke projecting from the right side of the top of the up-stroke, and a similar piece projecting from the left side of the bottom of it. There is no trace of these projections in the genuine, which is merely an ordinary Z, like the one here given. The right-hand side of the little curly ornament over the R of HAMBURG touches the thin line of the frame above it ; and both sides of the similar ornament above the A of HAMBURG are at some little distance from the thin line of the top frame. In the genuine, both scrolls are equidistant from both sides of the frame of the stamp ; but in this second forgery, the lower scroll is too much to the left ; i.e. the left-hand end of it almost touches the side of the frame, and the right-hand end is a good distance from the other side of the frame.

**Same type; 2½ Schilling, green.**

This stamp is found (date unknown) on thick wove paper; no watermark, as well as with paper and watermark uniform with the rest of the set. The latter stamp was issued in 1864. It is not nearly so common as the others, the unwatermarked one on the thick paper being much the more common of the two.

*Genuine.*

Engraved in *épargne*, either on thin, watermarked, wove paper, or on thick, unwatermarked, wove paper, as just described. The two scrolls are both set equidistant from the sides of the frame; the top scroll does not touch the top of the frame, and the bottom scroll does not touch the bottom of the frame. There are three lines and a dot in the end of the top scroll to the left of the H of HAMBURG, and three lines at the other end of the scroll, to the right of the G of HAMBURG. There are eight short lines of shading in the bend or loop above the H, and six lines and three dots in the corresponding bend or loop above the G. The single line before the P of POSTMARKE goes right to the top and bottom of the outline of the scroll; and the corresponding line at the other end of the scroll does not touch either the E of POSTMARKE, or the top or bottom of the scroll. There are nine or ten short lines in the loop or bend below the P and eight in the loop below the E; but they are rather blotched in my copies, so that I am not absolutely certain. None of the letters of POSTMARKE touch each other anywhere, and the o is oval, and leans over to the right. The little ornamental curls, above the A and R of HAMBURG, almost touch the thin line of the frame above them; the ones below OS of POSTMARKE almost touch the line below them; the one below K does touch, and the one below R of POSTMARKE touches the bottom of the scroll below the R. The cross on the top of the central tower does not touch the scroll above it. The tail of the G of HAMBURG is short, and does not go near the boundary of the scroll below it. The trident-shaped ornament below the H of HAMBURG does not touch the outline of the scroll under the H.

*First Forgery.*

Lithographed on wove paper like that of the first forgery of the ½ schilling, no watermark; nicely perforated 13. The bottom scroll is equidistant from both sides of the frame, as in the genuine; but the top scroll is too much to the right, and the end of it actually touches the right-hand side of the frame. The top of the top scroll is a long way from the thin outline of the frame above it, and the bottom of the bottom scroll touches the thin outline of the frame

below it. There appear to be four long lines and a short one in the top scroll, to the left of the H of HAMBURG; and there are three lines at the other end of the scroll, to the right of the G of HAMBURG; but, in both cases, the lines are much blotched, and are inclined to run together. There are only five short lines in the bend or loop above the H; and six lines and a dot in the corresponding loop above the G; but in this latter case the dot is at the outer end instead of at the inner one. The single line in the bottom scroll, to the left of the P of POSTMARKE, does not go right to the top of the scroll, but bends over, so as to join the head of the P. The corresponding line at the other end of the scroll runs, in like manner, into the top of the E of POSTMARKE. There are nine very distinct short lines in the bend or loop below the P of POSTMARKE; and eight blotchy and irregular ones in the loop below the E of POSTMARKE. The letters KE of this word are joined at the bottom; and the O is too round, and very nearly upright. The little ornamental curls above the HA and RG of HAMBURG are a long way from the thin outline of the frame above them; the ones 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 ones 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 very 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 four 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 little to the right ; the tongue or central projection of the large 3 is cut off quite square ; the E of DREI is level with 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 very little 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.

#### *First Forgery.*

This is a most remarkably nice-looking stamp ; but it is printed on transverse laid paper instead of wove ; badly perforated 13, and has 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 see this forgery printed in shades of ultramarine blue.

#### *Second Forgery.*

This is not nearly so good as the other ; it is on stout, very white, unwatermarked wove paper ; nicely perforated 13. There are five lines before the H of HAMBURG, and four long lines of different lengths, and one very short one after the G. There are four very faint lines in the loop or bend above the H, and six thick lines in the bend or loop above the G. There are three lines before the P of POSTMARKE, the inner one being very short, and three indistinct blotches immediately above the P, and none at all below it. There are no dots under the E of POSTMARKE, as the end of that letter runs into the outline of the scroll beneath it. In the loop or bend below the P, there are ten lines, and there are about ten in the similar loop below the E, though these latter are generally so much blotched as to be almost undecipherable. The tongue or central projection of the large 3 ends in a point ; the E of DREI is taller than the letters each side of it. The cross-bar of the H of HAMBURG is very much too high up ; the U is slanted over to the right in a most absurdly exaggerated manner ; 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 lines after the G of HAMBURG, the outer three being almost equal in length. 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 ten or eleven 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* 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 run into 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 rather pointed; the head of the *k* is larger than the lower portion of it. The scroll itself is equidistant from both sides of the frame, and the central portion of the scroll, below the *m* of *POSTMARKE*, touches the frame below it. The four trident-shaped ornaments all touch the scrolls, below the *h* and *g* of *HAMBURG*, and above the *o* and *k* of *POSTMARKE* respectively. The *i* of *VIER* has a very large, round dot, and this dot is not level with the top of the *v*, but considerably below it. The *s* of *SCHILLING* is a long way from the trident-shaped ornament above it, and the dot to each *i* of this word is lower than the tops of the letters *ll*.

#### *First Forgery.*

This is tolerably well done; lithographed on very white, thin wove paper, nicely perforated 13. There are two *very* sloping lines before the *h* of *HAMBURG*, neither of them touching the upper outline of the scroll; there are five lines after the *g* of this word, all of different lengths, the outer one being longest, and the others getting gradually shorter. There are six lines in the bend or loop above the *h*, and the same number in the bend or loop above the *g*. There are two very curved lines before the *p* of *POSTMARKE*, the outer one being much thicker than the other, and neither of them going near to either the top or bottom of the scroll. There is a short thick line after the *e* of *POSTMARKE*, not reaching to either top or bottom of the scroll. There are ten distinct lines in the loop or bend under the *p*, and nine in the loop under the *e* of *POSTMARKE*. The *h* of *HAMBURG* is crossed a little too high up, but not so conspicuously so as in some of the forgeries described before; the *b* is *very* clumsy and badly drawn, and it is almost upright; the *u* does not slope much to the right; and the tail of the *g* curls forwards, whilst the left-hand side of the scroll *almost* touches the frame to left of it. The cross on the central tower has perfectly plain and parallel lines to form the head and arms; most of the points of the stars are particularly blunt, and neither star touches the tower. The shading below the large 4 joins the outline of the scroll above the *mar* of *POSTMARKE*, and the shadow of the cross-bar projecting from the back of the said 4 joins the perpendicular outline of the right-hand tower. The *t* of *POSTMARKE* is almost upright compared with the



genuine ; the top of the A of this word is very broad, and is cut off quite square ; the head of the K is much smaller than the lower portion of it ; the middle of the scroll, below the M of POSTMARKE, does not touch the outline of the frame beneath it. One of the four trident-shaped ornaments touches the outline of the scroll below the G of HAMBURG ; the other three ornaments do not touch either of the scrolls. The I of VIER has an oval dot, quite small, and level with the very top of the V. The S of SCHILLING runs into the trident-shaped ornament above it ; the dots to the I's of this word are 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 K. 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 dots to the two I's of this word are 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. 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 several lines of shading, and in the loop above the G there are seven also. In the loop below the P of POSTMARKE there are nine lines, and in the loop below the E there are nine also. There is a sort of tendril of three curls issuing from the outline of the lower left-hand corner of the top scroll, below, and to the left of the H ; and there is a tendril of two curls issuing from the outline of the top left-hand corner of the lower scroll, just above the P. This latter tendril is similar in shape and direction to the one above the R of HAMBURG, except that it is smaller, and that both curls are alike. The S and N of SIEBEN and the S of SCHILLING do not touch the trident-shaped ornaments near them ; the curled head of the G of SCHILLING does not touch the outline of the upper scroll ; and the stop after the G is large, and placed equidistant between the G and the scroll above it.

*First Forgery.*

Lithographed in very yellowish-orange on stout wove paper ; no watermark, nicely perforated 13. The upper scroll is equidistant from both sides of the frame ; the lower one is placed like the genuine. The corners of the upper scroll are a long way from the thin inner line of the frame above them. There is one long line and one short one before the H of HAMBURG, and there are four lines of almost equal length after the G. The tail of the G points forwards to the right. The cross on the central tower is large, its top and side arms are perfectly straight, and the top (which is too tall) *just* touches the scroll under the B of HAMBURG. The lowest point of the left-hand star touches the battlements of the tower below it. The dark bottom of the 7 is blended with the outline of the lower scroll above the MA of POSTMARKE. There are only three vertical lines of shading to be seen in the portion of the castle-door visible below and to the left of the 7. There is a thick and very curved

line before the P of POSTMARKE, which does not come up level with the top of the P. There is a *very* short line after the E, which is bent, so that its ends touch the end of the scroll, but not the top or bottom. The letters HAMB of HAMBURG are all joined at the bottom, and so are the letters MARKE of POSTMARKE. There are five blotchy lines in the loop above the H, and six lines and a dot in the loop above the G. In the loop below the P of POSTMARKE there are five lines, and either ten or eleven in the loop below the E. A very easy test for this forgery is the fact of there being *no* tendrils issuing from the scrolls, either below the H of HAMBURG or above the P of POSTMARKE, the forger having apparently failed to notice them. The S and N of SIEBEN touch the trident-shaped ornaments near them; the curl proceeding from the head of the G of SCHILLING issues from the *top* of the head instead of the right-hand side of it; the said curl almost touches the trident-shaped ornament near it; and the stop after the G touches the tail of the letter, and almost touches the outline of the upper scroll. The lower scroll touches the frame below the M of POSTMARKE, but it is at some distance from it in the genuine

*Second Forgery.*

Lithographed on thinnish wove paper of the same texture as our first  $\frac{1}{2}$ d. newsbands; no watermark, unperforated. The colour is a good imitation of the genuine. The upper scroll is equidistant from both sides of the frame, and the lower scroll *touches* the left-hand side of the frame. The upper corners of the top scroll are a long way from the inner line of the top of the frame. There are two lines and the upper portions of two others before the H of HAMBURG. The tail of the G of this word points forwards to the right. The dark bottom of the 7 just joins the upper outline of the bottom scroll, but not so very much so as in the first forgery. The castle-door shows about five vertical lines of shading, but they are very indistinct. There is one curved line before the P of POSTMARKE, reaching from the top to the bottom of the scroll. There are eight lines of shading in the loop or bend above the G of HAMBURG. In the loop below the P of POSTMARKE there are either six or seven lines of shading; and there are about eleven in the loop below the E. I have only one specimen of this forgery, and the postmark falls upon the two loops just mentioned, so that I have not been able to count the lines with absolute certainty. The tendril-ornament below the left-hand end of the upper scroll is like that of the genuine; but the one above the P of POSTMARKE has its stem inclining from right to left, instead of from left to right. The top of the S of SCHILLING touches the trident-shaped ornament near it.

*Third Forgery.*

Nicely lithographed in the correct shade of orange, on thinnish *laid* paper; no watermark; unperforated, or perforated  $12\frac{1}{2}$ . The

corners of the upper scroll are a long way from the top frame. There are three lines of varying lengths before the H of HAMBURG, and two thick lines after the G. The top of the cross almost touches the scroll under the B. The right-hand star touches the battlements below it. The dark bottom of the 7 blends with the outline of the lower scroll between the letters MA of POSTMARKE. There is a curved line of shading before the P, and a short and very faint line after the E; the latter does not reach to either the top or bottom of the scroll. The letters ARKE of POSTMARKE are all joined together at the bottom. There are eight lines in the loop above the H of HAMBURG, and six in the loop above the G. The two ends of the tendril-ornament above the P of POSTMARKE are not the least like those of the ornament above the G of HAMBURG; for they turn upwards instead of downwards. The stop after SCHILLING is extremely faint and small.

### 7 Schilling, mauve.

*Genuine.*

This is exactly like the 7 schilling, orange, in all things but colour.

*Forged.*

This is exactly like the first forgery of the 7 schilling, orange, in all things but colour.

### 9 Schilling, orange-yellow.

*Genuine.*

Engraving, paper, watermark, etc., as before. The middle of the upper scroll almost touches the top of the frame, and usually does touch it in heavily-printed copies. The two ends of the said scroll are equidistant from both sides of the frame. The bottom of the lower scroll touches the bottom of the frame; its left-hand end is not parallel with the side of the frame, but slopes considerably, so that the bottom corner of the said left-hand end touches the side-frame, and the upper corner of it is some distance from the side-frame. There are five lines before the H of HAMBURG, the outer four reaching from top to bottom of the scroll, and the lower end of the inner one touching the bottom of the H. There are also five lines after the G; but the centre one is broken in the middle, so that only the top and bottom of it can be seen. There are six, and sometimes seven lines in the loop above the H, and seven in the loop above the G. There are two lines and parts of two others before the P of POSTMARKE, and one line and parts of another after the E. There are about ten lines in the loop below the P, but some of the inner ones are very indistinct; and there are about fourteen in the loop below the E. The letters of the word POSTMARKE do not touch each other at the bottom. The courses of brickwork can be very distinctly traced in

the hollow of the head of the 9 ; and there are two very thick vertical lines between the head and tail of the said 9, where the door of the castle is supposed to be. The shading below the tail of the 9 does not run into the outline of the scroll below it. The cross on the central tower does not touch the scroll above it, and the stem of the cross is absurdly thin, far thinner than the rest of it. The stars are a long way from the towers below them. The first *n* of *NEON* is a good distance from the curly ornament before it, and the final letters *on* 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 *e*, 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 *e*. There are two lines before the *P* of *POSTMARKE*, one long, and the other very short ; and a single line, generally broken, after the *E*. There are seven lines in the loop below the *P*, and seven to nine in the loop below the *E*. I do not attach very much importance to the number of lines in the loops just described, in the case of this 9 schilling value, because I have one or two forgeries in which the lines seem to vary, though all other parts of the design are absolutely alike in the said forgeries ; so I expect that heavy or light printing will cause a variation in the number of these little lines. The letters *ARKE* of the word *POSTMARKE* all touch each other at the bottom. The courses of brickwork in the hollow of the head of the 9 are not at all distinct ; the vertical lines are tolerably clear, but the horizontal ones are almost invisible. There are four very thick vertical lines between the head and tail of the 9, where the castle-door is supposed to be. The shading below the tail of the 9 joins the top outline of the bottom scroll above the letters *MA* of *POSTMARKE*. The stem of the cross is as wide as the other parts of it. The left-hand star touches

the tower below it. In most copies the first N of NEUN touches the bottom of the curly ornament before it, and the final letters UN usually touch at the top. The lines on the dome of the central tower afford a very good test for this forgery, for the two central ones are too far apart, which makes a very distinct, triangular white place show in the centre of the dome. The rounded part of the shading at the back of the 9 is a good distance from the outline of the right-hand tower. The tail of the 9 does not curl inwards, but seems to point upwards, towards the H of HAMBURG. The central portion of the bottom of the M of POSTMARKE ends in a sharp point.

### *Second Forgery.*

Lithographed in orange-yellow, on moderately soft and thin white laid paper, with the laid lines running transversely; no watermark, unperforated. The middle of the upper scroll is at some distance from the top of the frame. The bottom of the lower scroll does not touch the frame below it, and its ends are parallel with the sides of the frame, and do not touch it anywhere. There are three coarse lines before the H of HAMBURG, none of them touching the H. There are also five coarse lines after the G, none of them broken. There are four lines, with a heavy blotch outside them, in the loop above the H; and five lines in the loop above the G. There are six lines, with two blotches outside them, in the loop below the P of POSTMARKE; and eight in the loop below the M. There are two long and thin vertical lines in the hollow of the head of the 9 to represent the courses of brickwork, and there is only a dark blotch between the head and tail of the 9 where the two thick vertical lines of the genuine ought to be. The shading below the tail of the 9 joins the top outline of the lower scroll above letters TMA of POSTMARKE. The cross on the top of the central tower touches the outline of the scroll above it. The central portion of the M of POSTMARKE is rounded at the bottom. All the rest of the stamp is a pretty close copy of the genuine. I think that the easiest test for both these forgeries is in the left-hand end of the lower scroll, which is almost exactly parallel with the side of the frame instead of sloping.

### **1½ Schilling, lilac, violet.**

This stamp is found on thick wove paper, with the usual watermark, unperforated; also on very thick wove paper, no watermark, unperforated; also on thick wove paper, watermarked, and perforated 13; also on thin paper, without watermark, and perforated 13. I think the last of these is probably a reprint, but I am not sure. All these varieties are rather puzzling to the young amateur, whom, by the way, I should recommend to avoid mangy-looking specimens, on *very* thin paper, perforated, without watermark.



*Genuine.*

Lithographed, in various shades of lilac and violet; paper, &c., as above described. As the stamps are only lithographs, they are, of course, very inferior to the engraved ones; but some of the earlier specimens on the watermarked paper are tolerably clear. The perforated ones usually look as though the stone from which they were printed was quite worn out. There is a stop after POSTMARKE, and the A of this word has a stroke across its top, as well as the usual cross-bar in the centre. The outline of the label, between POSTMARKE and the base of the castle, is formed of one single line. The two stars are very nearly the same size, though the left-hand one has a point more than the right-hand one. The battlements at the top of the right-hand tower have eight points; those of the central tower have eight points also; whilst those of the left-hand tower, when they can be seen above the large figure 1—which is only in very clear specimens—have only 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 brick-work. 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 ground-work 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 right-hand tower, eight at the top of the central tower, and seven at the top of the left-hand one. The right-hand half of the door of the castle is shaded with eight thick, oblique lines, very distinct. The archway to the right of the door is quite white; the wide space below the words EIN U. EIN VIERTEL is very white and prominent; it is very nearly as broad as the white fraction-line of the  $\frac{1}{2}$ , and strikes the eye at once. The groundwork behind the castle is shaded with vertical lines, crossed by oblique ones, just like the genuine.

I think our young friends will have to be careful lest they be taken in by this counterfeit. I do not know how the perforation is managed; but it is quite as regular as the genuine, though not the proper gauge.



## 2½ Schilling, straight top label, green.

This stamp is found on *very* thick wove paper; no watermark, unperforated; also on thin paper, with the usual watermark, unperforated; also on medium paper, with watermark, perforated 13; also on medium paper, no watermark, perforated 13. This latter is very probably a reprint.

*Genuine.*

Lithographed in various shades of green; paper, &c., as above described. The three complete courses of brickwork at the base of the castle are all of exactly the same height or thickness. The thin lines below POSTMARKE, to the left of ZWEI O. EIN HALB, to the right of SCHILLING, and above HAMBURG, are all *very* close to the thick lines of the frame outside them, so that in almost all the genuine they are blotched together for more or less of their length. The groundwork behind the castle is composed of vertical lines, crossed by oblique ones running down from left to right, as in the genuine 1½ schilling; but in the great majority of specimens these lines are set so very close together that the background appears to be solid. The battlements at the top of the right-hand tower have six points, and those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with twelve oblique lines running down from right to left, and some very clear copies show also six very thin lines running down the other way, crossing from left to right. The stop after SCHILLING is equally distant from the G and from the end of the containing-label.

*First Forgery.*

Lithographed on very thin, soft, yellowish-white wove paper; no watermark, unperforated. The uppermost of the three complete courses of brickwork at the base of the castle is slightly lower or thinner than the other two below it. The thin line below POSTMARKE is *very* close to the thick line of the frame below it, and they touch in several places, as in most of the genuine stamps; but the other similar lines to the left of ZWEI U. EIN HALB, to the right of SCHILLING, and above HAMBURG, are a good deal further from the thick lines of the frame outside them. The groundwork behind the castle is composed of vertical lines of shading; but the greater part of it is run together into a solid blotch of colour. The battlements in my single specimen are hidden by the postmark, so that I have not been able to count them. The right-hand half of the door of the castle is shaded with ten oblique lines running down from right to left, and crossed by seven thick lines running down from left to right. The stop after SCHILLING is a good deal nearer to the end of the label than to the G.

*Second Forgery.*

This is not nearly so close a copy of the genuine as the forgery just described, and yet at the first glance it looks much better than the other. It is lithographed on very white, medium wove paper; no watermark, very nicely perforated 13½. The lowest of the three complete courses of brickwork at the base of the castle is quite twice as high or thick as the other two above it. This is very clear, and will serve as an easy test for this forgery. The thin line below POSTMARKE, to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are at a considerable distance from the thick lines of the frame outside them, so that they do not touch in any part; indeed, there would be plenty of room to draw another thin line between each of them and the frame. The groundwork behind the castle is composed of vertical lines, shaded with oblique lines running down from left to right; these lines are all rather coarse, and some little distance apart. The battlements at the top of the right-hand tower have seven points; those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with eight oblique lines running down from right to left, crossed by eight similar lines running down from left to right; these are so far apart as to give the appearance of lattice-work rather than shading. The stop after SCHILLING almost touches the end of the label, and is a long way from the g.

**Issue of 1866. 1½ Schilling, embossed, lilac, rose.***Genuine.*

Engraved in *epargne* on thin, unwatermarked wove paper, rouletted. The central figures of value are embossed, and unused specimens show very distinctly a sort of shading of white embossed lines running obliquely down the centre of each numeral, from right to left. In used specimens the lines only show on the large figure 1. There are sixteen courses of masonry from the base of the left-hand tower, above the O of POSTMARKE, to the central battlements of the said tower; and fifteen from the base of the right-hand tower, above the E of POSTMARKE, to the central battlements of this right-hand tower. The courses of masonry on this latter tower are not nearly so distinct or so easily counted as in the left-hand one. The lettering of the inscriptions is all evidently sunken, as though impressed by types. The H of HAMBURG has its cross-bar exactly in the centre, and the two halves of the B are the same size. The A of POSTMARKE has its cross-bar very nearly in the centre. The stars over the towers have long points, especially the left-hand one. There are some star-like ornaments dividing the various inscriptions from each other; each of them is composed of



six wedge-shaped pieces, arranged point to point, with a coloured centre. There are four complete rows of masonry to be seen between the base of the castle and the bottom of the large figure 1, which does not encroach upon the stones of the upper row.

*Forged.*

Lithographed, in pale red-lilac, on very yellowish-white transversely-laid paper, thicker than the genuine; unperforated. The whole stamp is, of course, quite flat, showing no sign of any embossing, or of the sunken lettering. There are fifteen courses of masonry, from the base of the left-hand tower to its central battlements; and thirteen similar courses from the base of the right-hand tower to its central battlements. Both are very easy to count; the right-hand ones quite as much so as the left-hand ones. The cross-bar of the H of HAMBURG is too high up, being distinctly above the centre of the letter; and the B is clumsy, having its upper half larger than the lower one. The cross-bar of the A of POSTMARKE is very much too low down, almost at the bottom of the letter. The stars above the towers have most of their points rather blunt, especially the lower ones. The star-like ornaments between the various inscriptions are composed of little balls on thin stems, the stems joining a little ring of colour which has a white centre. The upper one of the four rows of masonry, to be seen below the base of the large figure 1, is partly hidden by the base of the said figure, so as to make those stones narrower than the others.

This is not at all a bad-looking forgery, and might deceive a good many. I possess a copy of the genuine which has been doctored in some mysterious way, so as to change the colour of the stamp to brown, and that of the paper to a very brilliant sulphur-yellow.

**Same Issue. 1½ Schilling, bright rose.**

*Genuine.*

Nicely engraved in *épargne*, on thinnish, white wove paper, unwatermarked, rouletted. The central figures are embossed, and shaded with oblique white embossed lines, as in the genuine 1½ schilling, and the lettering is slightly sunken. There are, as before, sixteen courses of masonry from the base of the left-hand tower up to the central battlements of it. The battlements at the top of the right-hand tower show seven points; those at the top of the central tower show nine; and those at the top of the left-hand tower have seven. The bottom of the left-hand half of the door of the castle can just be seen below the base of the large figure 1; it is shaded with oblique lines, running the opposite way from those which shade the right-hand half.

*Forged.*

Lithographed, in dull pink, on pale buff-coloured, transversely-laid paper, unperforated. The whole stamp is quite flat, showing no signs either of the embossed figures or of the sunken letterings. There are only thirteen courses of masonry to be seen from the base of the left-hand tower up to its central battlements. The battlements at the top of the right-hand tower have six indistinct points; those at the top of the central tower have eight distinct ones; and those at the top of the left-hand tower have five. The bottom of the left-hand half of the door of the castle which shows below the base of the large figure 1 merely looks like one of the bricks, as it is not shaded at all.

*Postmarks.*

The earlier stamps were generally cancelled with four thick, parallel bars, an eighth of an inch apart, struck in black. The later ones bear two concentric circles, with name between the circles, and date in the centre; this latter cancellation is generally in blue, but sometimes in black.

The forgeries bear either the four parallel bars, or a single circle containing "Hamburg 98," or three concentric circles with a numeral in the centre, all in black.

**HANOVER.**

The forgers have tried their hands on most of the issues for this country, and with pretty fair success; the  $\frac{1}{2}$  groschen, black on white, being perhaps the best, and the imitations of the first set being the worst of the lot. With regard to the first-issued adhesive, viz., the 1 ggr. of 1850, black on *blue*, many amateurs seem to be rather doubtful, apparently thinking that it is only a changed or discoloured variety of the 1 ggr., black on *green*, which is very much more common; but an inspection of the backs of these two stamps will at once prove that they are two genuine varieties; for the 1 ggr. blue has a watermark of a line, or rather of four lines, forming a rectangle a little smaller than the stamp; whilst the 1 ggr. green has the same watermark as the following set, viz., two crossed branches, covered with leaves, reminding one of the watermark on the early Prussians. The leaves seem to be oak leaves, but I am not quite certain.

Issue of 1850-51. 1 ggr.,  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$  thaler.

*Genuine.*



Engraved in *épargne* in black, on thick, coloured wove paper, the 1 ggr., blue, being watermarked with a sort of "Oxford frame" of four plain lines, the others watermarked with two branches covered with leaves, curved to form a wreath, and with the lower ends crossing



each other. The stamps are backed with gum of a deep rose colour. There is a stop after the word EIN of the inscription EIN GGR., in the lowest value. This is of course a mistake on the part of the engraver; and it has been corrected in the forgeries, which do not show the stop. The head of the unicorn is tolerably well shaped, as far as my knowledge of that apocryphal beast goes, though I think the mouth need not have been opened *quite* so much; and there is a little dot to represent the nostril. The crown on the head of the lion is something like a very short flower-pot, with a stumpy plant growing out of it; his tongue is curled upwards at the point, and his mane comes well up over his cheeks, nearly to his eyes. The harp in the royal arms has four strings. There is a point in the centre of the top of the shield, which is partially covered or hidden by the motto-scroll. The thin inner line of the frame does not touch the thick outer one anywhere. In good specimens the figures of value on the shield are slightly embossed, owing to the pressure of the die, but this cannot always be seen. The tint of the paper does not vary much, except in the  $\frac{1}{4}$  thaler, which is found in a good many shades, from pink to crimson.

*Forged.*

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. 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. There is no dot to represent the nostril of the unicorn. 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.

#### *Postmarks.*

The genuine stamps bear either a small circle, with name inside, following the curve of the circle, and a straight line in the centre, with date, &c., above and below the straight line; or else two concentric circles, the outer one very much larger than in the cancellation just mentioned, with name between the circles, and date, &c., in the centre, with a straight line in the centre as before. Some of my copies have, besides the above, a black bar running the whole length of the stamp, either vertically or horizontally. I cannot find out the meaning of this black bar; it is not like the cancellation on the Spanish remainders, for I have only seen it on used copies, which have passed the post, and have been duly obliterated with one or other of the circular obliterations mentioned above. I have omitted to say that the said circular obliteration is struck in blue ink.

The forgeries are either unobliterated, or bear a very fair imitation of the two concentric circles, struck in blue, like the genuine.

#### **Issue of 1856. 1 ggr., $\frac{1}{2}$ , $\frac{1}{4}$ , $\frac{1}{8}$ thaler.**

##### *Genuine.*

Engraved as before; watermark of branches, rose-coloured gum, &c. 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 very easily be applied, it is very probable that forgeries do exist, though I have not seen them. As the design of the genuine is exactly the same as that of the first issue, my readers will have no difficulty in detecting any imitations by means of the tests given for the genuine and forged stamps of that first issue.

#### **Issues of 1853-63. 3 Pfennige, rose, green.**

These stamps are rather bothering to the amateur, so I had better give the different varieties here.



1853. Upper inscription EIN DRITTEL SILBERGROSCHEN ; no network over the face of the stamp ; watermarked with the crossed branches as before, rose-coloured gum, 3 pfennige, rose.

1856. Same inscription, same watermark, same gum ; but with black, or grey, or olive, or brown network over the face of the stamp ; 3 pfennige, rose.

1859. Same inscription, same gum, no watermark, no network over the face of the stamp ; 3 pfennige, rose.

1863. Inscription DREI ZEHNTTEL SILBERGROSCHEN ; same gum, no watermark, no network ; 3 pfennige, green.

1865. Same inscription as on the issue of 1863 ; same gum, no watermark, no network ; *percé en arc*, 3 pfennige, green.



#### Genuine.

Engraved in *épargne*, though some copies of the green seem to be lithographed ; this, however, may simply arise from the wear and tear of the die. With the exception of the presence or absence of the network, and the two different inscriptions, all the stamps above-mentioned are of exactly the same design. There are thirty-two vertical lines of shading in the central oval. The upper inscription, except in the latest copies of the 3 pf., green, is very clear and distinct. The name HANNOVER is about equally distant from the crown above it and the 3 below it. The lower half of the 3 is considerably larger and thicker than the upper half. The bottom of the P of PFENNIGE comes between the second and third of the vertical lines of shading, counting from the left-hand side. The lower half of the 3 is included between the twelfth and the twenty-first lines from the left-hand, both of which it touches ; and the upper half of the 3 is included between the thirteenth and twentieth lines, counting from the same side ; this will show how much the bottom of the figure is larger than the top. In both the EIN DRITTEL SILBERGROSCHEN, and the DREI ZEHNTTEL 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.

#### Forged.

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.

#### *Postmarks.*

The genuine stamps bear the two concentric circles as before, struck in black or blue.

The postmark of the forgeries is the same, except that the straight line across the inner circle is absent.

I must say that, at the first glance, these forgeries are extremely deceptive; but the above description will show that they do not bear a close inspection.

#### **Issue of 1859-61; 1, 2, 3, 3, 10 Groschen.**

##### *Genuine.*

Engraved in *épargne* on thick, white wove paper, either unperforated and backed with rose-coloured gum, or *percé en arc* and backed with white gum. There are about eighty-one fine vertical lines of shading in the background, counting level with the words of value. I say "about," because they are so close together that they are extremely difficult to count, even with my microscope. There are eighty-eight pearls in the circle round the head; all of them being large, round, distinct, and not touching each other. The nose is shaded down the front almost to the very point. The dark line forming the curl at the side of the nostril not only bends upwards, but also forwards almost to the point of the nose. There is a wide space between the ear and the whisker. The neck, both at the front and at the back, is shaded down to the very bottom. There are four short but distinct lines of shading on the lower lip, towards the side of it. The moustache is a short German one, with a blunt end. Between the sides of the frame and the sides of the circle there is one line of the fine shading clearly to be seen on the right-hand side, and two lines on the left. The semicircular line at the base of the lower eyelid runs to both the outer and inner corner of the eye. The outline of the nose is decidedly hooked, and the point is rather sharp.





*First Forgery.*

Lithographed on hard, white wove paper, rather thinner than that of the genuine; unperforated; and with white gum. There are about sixty-seven fine lines of shading in the background, counted on a level with the value. The circle contains eighty-eight pearls like 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 is very smudgy. There is no shading on the lower lip. The moustache has a long, drooping end, which curls upwards at the point, and is very sharp. There is one clear line of shading on each side, between the circle and the sides of the outer frame. There is a dim blotch of shading at the base of the inner corner of the eye, but the semicircular line is absent. The outline of the nose is quite straight, with a blunt point. All the lettering is uneven, and indistinct. I do not think this latter forgery is at all dangerous; I have only seen it quite lately, but I fancy it is an old counterfeit, from the look of it.

*Postmarks.*

The genuine stamps bear either the two concentric circles mentioned above, usually struck in blue, or else a transverse oblong, after the fashion of the Bremen stamps, with name, &c., in full, also struck in blue.

The forgeries have either a large single circle in black, or the double circle in blue, but without the straight line across the inner circle.

**½ Groschen, black on white.**

Issue of 1860 ; white gum, unperforated.

Issue of 1864 ; white gum, *percé en arc*.

As far as I know, the above are the only varieties of this stamp ; all my copies are backed with white gum. The forgery is, I think, above the average ; and likely to deceive.

*Genuine.*

Engraved in *épargne* in greyish black, on yellowish-white wove paper, rather thick, but moderately soft. There are ten small round dots, and one large oval one outside the top of the crown on the right-hand side of it ; and nine small ones and one large one outside it on the left-hand side. Each of the side arches contains five very small dots, and a large oval pearl. The ornament supporting the base of the centre arch is a cross *pattée*, but the supporters of all the other arches are trefoils. The three larger jewels in the circlet at the base of the crown are oval. There are seventeen lines of shading in the wide mouth of the post-horn. The ring round the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is composed of two thin, dark lines, with a white space between them. The crown and the post-horn are very much more grey in appearance than the lettering. This latter test is distinct enough to be a very easy means of detecting the forgeries.

*First Forgery.*

Lithographed rather neatly, in very black ink, on rather thin greyish, or bluish-white wove paper, unperforated. There are eleven small dots, and one a little larger, on the right-hand side of the top of the crown ; and the same number on the left-hand side. In the originals the large dots have white centres, but they are black in these forgeries. Each of the side arches contains three small black dots, and one larger one. The ornament supporting the centre arch is a trefoil, like all the rest. The three large jewels in the circlet at the base of the crown are perfectly round. There are only thirteen lines of shading in the wide mouth of the post-horn. The ring round the body of the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is 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 not being visible in the only copy of this stamp which I have seen. The ornament supporting the central arch is something between a cross *pattée* and a trefoil, the designer having, apparently, not been able to make up his mind as to which he should put. The three large jewels in the circlet at the base of the crown are all of different shapes, the right-hand one being almost triangular, the middle one solid and oblong, and the left-hand one open and oval. There are sixteen lines of shading in the large mouth of the post-horn. The ring round the body of the post-horn, near the wide mouth, is partly single, and partly composed of two lines. I think this forgery must be uncommon, as I never saw any but the one copy from which I am now describing.

#### *Postmarks.*

Both originals and forgeries are obliterated with the two concentric circles described with the former issues; but, as before, the straight line across the centre of the inner circle is absent in the counterfeits.

#### *Reprints.*

In 1864 the stamps of the 1856 type were all reprinted; i.e. 3 pfennige, 1 ggr.,  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ; but they may be easily known from the originals, as being without watermark, with white gum, and unused. All the envelopes, also, have been reprinted.

I have not seen any forgeries of any of the envelopes, but I believe that counterfeits of the "BESTELLGELD-FREI," both types, green on yellow, have been made. I regret that I have not been able to obtain specimens of either for description.



## 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. Rouletted; ½, 1, 2, 6, Schilling.**

½ Schilling. *Genuine.*

Printed on soft, white wove paper; head embossed; rouletted. A straight-edge, laid along the green line below the word SCHILLING at the top of the stamp, will just pass through the tail-stroke of the small 2 of the fraction ½ on each side; though the right-hand 2 is very slightly lower than the left-hand one. None of the four fraction-lines are straight; the upper end of each of them bends upwards, and the lower end bends downwards. This is easily seen. The coronet is composed of three crosses *patées*, and three pearls on stalks, placed alternately. There is a distinct curl hanging down from the back of the chignon; and the very base of the neck, right across, is embossed a little higher than the rest of the bust, to mark the place where it is supposed to be cut away. The lettering is very clear and distinct; often appearing to be slightly sunken, owing to the pressure of the die. The central tongue of each E in each word HELIGOLAND is as long as the top stroke.



*Forged.*

Lithographed, with embossed head, on very white wove paper, rather thicker than that of the genuine; badly pin-perforated 13. A straight-edge, laid along the thin green line below the top SCHILLING, would cut each little 2 in half; they are both exactly the same height. The only one of the four fraction-lines which is really like the genuine is the one in the left-hand bottom corner; all the others are nearly straight. The coronet is very different from the genuine; it is composed of three large balls on stems, alternating with two smaller ones. There is a white, oblong projection from the base of the chignon, but it is not at all like a curl. There is a shapeless patch of higher embossing on the neck, a good way above the base, looking like a sort of necklace. The lettering is all ragged and blotchy, and, of course, quite flat. The central projection of the E in each word HELIGOLAND is very short, not half the length of the top and bottom strokes of the said letters.

1 Schilling. *Genuine.*

Perforation, &c., as in the genuine  $\frac{1}{2}$  schilling. A straight-edge, laid along the thin red line below the upper SCHILLING will just touch the base of the figure 1 on each side without hiding either. The coronet is the same as in the genuine  $\frac{1}{2}$  schilling, and the whole of the embossed bust seems to be exactly the same. The lettering is clear and distinct, and each E has its central stroke as long as the top one.

*Forged.*

Lithographed; paper and perforation the same as in the forged  $\frac{1}{2}$  schilling. A straight-edge, laid along the thin red line below the top SCHILLING, completely hides the bases of the two figures of value in the upper corners. The base of the left-hand 1 is distinctly lower than the right-hand 1. The coronet is the same as in the forged  $\frac{1}{2}$  schilling, as is also the oblong white patch projecting from the base of the chignon. The higher embossing on the base of the neck is more like the genuine, but only goes part of the way across the neck. The lettering is rather ragged and uneven, but not so much so as in the last forgery. The central stroke of the E of each HELIGOLAND is only half the length of the top stroke.

2 Schilling. *Genuine.*

Paper, &c., as in the genuine  $\frac{1}{2}$  schilling. All four of the corner-figures are exactly in the centres of the little white squares provided for them. The s and g of the lower SCHILLING are at equal distances from their respective ends of the label. The bust, coronet, and curl are exactly the same as in the other genuine ones before described. The middle stroke of the E of the left-hand HELIGOLAND is as long as the top-stroke of the said letter.

*Forged.*

Lithographed; paper and perforation the same as in the forged  $\frac{1}{2}$  schilling, as is also the coronet; but the curl at the base of the chignon is very like the genuine, and the higher embossing at the base of the neck is better done, though it does not go all the way across the neck. The 2 in the right-hand top corner is correctly placed in the centre of the containing square, but the 2 in the left-hand top corner is a shade too much to the right, both the bottom ones are too high up, and the left-hand one a good deal too much to the left. The s of the lower SCHILLING is far nearer to the left side of the containing-label than the g of that word is to the right-hand side. The middle stroke of the E of the left-hand HELIGOLAND is very much shorter than the top-stroke; but the E of the same word on the right-hand side of the stamp is like the genuine.

6 Schilling. *Genuine.*

Paper, rouletting, bust, &c., the same as in the other genuine stamps. The s and g of both words SCHILLING are exactly the same distance from their respective sides of the labels. The g of the top SCHILLING is properly shaped. All the letters of all the inscriptions are exactly the same height, and very regular. The central stroke of the E of each HELIGOLAND is the same length as the top-stroke.

*Forged.*

Lithographed; paper and coronet the same as in the other forgeries; but the curl is more pointed than in the others, and the higher embossing at the base of the neck goes very nearly across it. In both the words SCHILLING the s is nearer to the left-hand side of the label than the g is to the right-hand end. The g of the upper SCHILLING has its top cut off, giving it a very peculiar look; and the s of the bottom SCHILLING is lower than the rest of the letters of that word. In each HELIGOLAND the central stroke of the E is only half the length of the top stroke. All the inscriptions are somewhat ragged. This forgery is usually badly pin-pricked 13; but I have a few specimens very nicely hole-perforated 12½.

In all the forgeries the little ornaments in the spandrels are very much coarser and more clumsy than in the genuine; and the locks or tresses of the queen's hair are thicker and coarser; but these differences cannot well be noted without comparing the genuine and forged side by side.

*Postmarks.*

All my used copies are cancelled with pen-strokes; but I fancy I have seen them obliterated with the word HELIGOLAND in largish capitals.

The forgeries all bear this latter cancellation.

## HONDURAS.

## Issue of 1866. 2 Reales, green, 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.

*First Forgery.*

Lithographed in black, on yellowish-green, or bluish-pink 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, on very thick, hard wove paper; I have not seen this type in red. 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 beginning of the D of DE, and it is a little nearer to the N than to the Y. The arch is somewhat nearer to the right-hand outline of the pyramid than to the left. The cap of Liberty is very blotchy, and is mixed up with the glory round it. The mountain-peak is shaped like a pyramid, with straight outlines, and the whole of the upper part shaded, but not the bottom. The base of it almost touches the left-hand tower, but it is a very long way from the right-hand one. The towers are very slim, and have neither doors nor windows. There is a stop after REALES, and another after LIBERTAD. There are no stars dividing DOS REALES from the upper inscription. This is the forgery which I mentioned as being very bad; the colour, and the absence of the two stars will instantly condemn it.

#### *Postmarks.*

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.

The first two forgeries invariably bear a black cross, in imitation of the pen-stroke; but it appears to be lithographed upon the stamps. The third forgery has part of an oval, with some unreadable letters and figures in it.

## HONG KONG.

**Issue of 1862. No watermark; perforated 14; 2, 8, 12, 18, 24, 48, 96 Cents.**

**Issue of 1853-65. Watermarked crown and "C C;" perforated 14; 2, 4, 6, 8, 12, 18, 24, 48, 96 Cents.**

The forgeries of the Hong Kong stamps are tolerably deceptive; so much so, that I have often seen them side by side with the genuine in fair collections; but a little inspection



shows that the design, though a tolerably close copy of the genuine, is ragged and indistinct; very different from the clear *épargne* engraving of the originals.

*Genuine.*



Engraved in *épargne*; perforated 14; with or without watermark, according to the date of issue. The paper is tolerably stout, yellowish-white wove, and slightly surfaced. The fine horizontal lines of shading which form the background, behind the portrait, are not carried right across to touch the side-lines of the inner frame; but leave a narrow, white space all the way down each side. The *fleur-de-lys* on the coronet does not touch either the cross *pattés* 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 thick, shaded place where the neck is supposed to be cut off is very nearly as thick in the front as at the back. The forehead is white, but the rest of the face is shaded all over; and the only part of the neck which is white is the front of the base.

*Forged.*

Lithographed on thin, extremely white wove paper, unsurfaced; no watermark; very nicely hole-perforated 12½, or badly pin-perforated 13. The horizontal lines of shading behind the portrait are drawn quite up to the side-lines of the inner frame, touching both in all cases. The *fleur-de-lys* on the coronet touches the base of the cross *pattée*, and the leaves of the shamrock are white, with no vein-marks in them. The queen's nose is quite straight; the ear is very white, and thus shows too much; and the shading of the neck is continued from the chin and cheek right up to the back of the coronet, so that it is impossible to distinguish where the hair begins. The thick, shaded base of the neck goes off to nothing in front, and is thickest in the middle. The front part of the face, except the eye and base of the chin, is quite white; there is a broad, white line, down the front of the neck; and the white part at the base of the neck is very much too large.

There is a full set of these forgeries; including even the red and the mauve 30 cents.

*Postmarks.*

Both genuine and forged bear the same postmark; which is an oval, formed by three thick lines at the top and bottom, and two thinner, curved lines at the sides; the central space bearing the colony-letter and number, "B 62."

I have not seen any of the forgeries uncanceled.

## HUNGARY.

**Newspaper stamp ; issue of 1871. Horn to right.**

The forgery of this stamp is very tolerably done. I have not seen a counterfeit of the 1872 issue, with horn to left.

*Genuine.*

Lithographed on stout, white wove paper, backed with very yellowish gum ; unperforated. The circle round the horn contains 77 pearls. There are six things like strings hanging from the lower edges of the crown, three on each side ; and none of these strings, or whatever they are, touch the post-horn below them. There are two tassels hanging from the said post-horn ; and the shorter of the two is cut off square.

*Forged.*

Tolerably well lithographed, on much thinner white wove paper, 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.*

All my cancelled copies bear a large, single circle, with the name of the post-town in large capitals inside the circle, and date-figures in the centre. I have not seen the forgeries obliterated.

## ICELAND.

**Issue of 1873. Ordinary postals. 2, 3, 4, 8, 16 Skilling ; officials, 4, 8 Skilling.**

Some of these stamps are so badly printed that they might be mistaken for lithographs. The forgeries are tolerably good, and not very common at present. I have not yet seen any forgeries of the new values, with altered coinage ; but as they are exactly the same as the first issue, with the exception of the necessary change in the figures and words of value, the forgers will not have much to do in order to produce counterfeits of the new



set. When the said forgeries *do* appear, I think the general tests given below will suffice for their detection.

*Genuine.*

Engraved in *épargne*, on thin, yellowish-white wove paper ; water-marked with a crown ; backed with gum of a very brownish-yellow ; perforated variously, 12½, 13½, and 14. I notice that Moens only gives the latter perforation ; but I possess specimens of each in my own collection. The dot over the I of ISLAND is more or less wedge-shaped, and placed a little too much to the right ; the top of the A is cut off quite square. The O of POST or of PION., as the case may be, has a very distinct dot over the top of it, more or less wedge-shaped. The white strawberry-leaves on the crown are very distinct ; and the ornaments in the circlet at the base of the crown appear like "4ONO," with four dots after them. The triangle in the left-hand upper corner is composed of 24 lines of varying lengths ; that in the right-hand upper corner has 26 ; that in the left-hand lower corner has 28 ; and that in the right-hand lower corner has 24. The white portions between the arches of the crown have some very short vertical lines in them, which look as though intended to be continuations of the lines of the background.

*Forged.*

Lithographed on thin, very white wove paper ; no watermark ; no gum ; perforated 12½. The dot over the I of ISLAND is nearly round, too large, and exactly over the centre of the letter. The top of the A is rounded, pointed, or cut off obliquely, according to the state of printing ; but never cut off square like the genuine. The O of POST or of PION., has no white dot over it. The white strawberry-leaves on the crown are extremely indistinct, being usually mere blotches. The ornaments in the circlet at the base of the crown are three white dots, then a long blotch, then three more dots. The triangle in the left-hand upper corner has 26 lines ; that in the right-hand upper corner has 28 ; that in the left-hand lower corner has 27 ; and that in the right-hand lower corner has 26. The white portions of the crown between the arches are blank.

*Postmarks.*

The genuine stamps are cancelled with a largish single circle, containing name in large capitals following the curve of the circle, and a fraction-like date in the centre. The postmark on the forgeries in my possession is so very faint that it is difficult to make it out ; but it appears like 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.

There is one more test which I had better add to those already given. In the genuine the central numeral is surrounded by two sprays of barley ; in the forgeries they appear to be wheat-cars.

## 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. It is an exceedingly rare stamp, and fetches £7 or more.

*Genuine.*

Apparently lithographed, on *very* stout, hard wove paper, of a decidedly yellowish tint. There seem to be some traces of watermark, so I suppose the arms appear in the whole sheet, as is the case with the other values. In the upper corners there are two ornaments, something like four-leaved flowers, with a coloured line down the centre of each leaf; these lines meet a coloured ring, with a white centre, in the middle of the flower. Each petal of each of the two flowers points exactly towards its respective corner of its containing-square. The inner white line down the left side of the frame, if prolonged downwards, would coincide with the last stroke of the H of HALF.



The above tests will serve equally well for the genuine  $\frac{1}{2}$  anna, blue; for the two stamps appear to be the same so far, except that the red one has the inscription in somewhat thinner letters. But there is one point in which this red  $\frac{1}{2}$  anna differs from all other values and colours, both genuine and forged; and that is in the number of little dark arches, or half-ovals, down each side of the stamp. The genuine red  $\frac{1}{2}$  anna has nine and a half of these dark arches down each side; *i.e.*, eight perfect ones, with a half one at the bottom; whilst the blue  $\frac{1}{2}$  anna, the red 1 anna, and all their forgeries, have only eight of the said arches down each side.

*Forged.*

Lithographed, on *very* thin, greyish-white wove paper; no watermark. The ornaments in the top corners are copied from the 1 anna, being clumsy crosses *pattées*. 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, as I have already mentioned.

*Postmarks.*

*Genuine.* Uncancelled.

*Forged.* Six concentric hexagons, with numerals in the centre.

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.

*Forged.*

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 almost the first thing which strikes the eye in looking at this forgery.

*Postmarks.*

The genuine stamps bear either a plain diamond of dots, or the same with a letter in the centre; or a diamond of straight lines, with numerals in the centre; or a set of six concentric hexagons, containing letters and numerals. The forgeries bear either the diamond of straight lines or the concentric hexagons.

I am aware that the descriptions above given are not very copious, on account of the close resemblance between the genuine and forged in most respects; but the thin paper of the forgeries is quite sufficient to condemn them.

## IONIAN ISLANDS.

Issue of 1859. Yellow, blue, red.

*Genuine.*



Engraved in *taille-douce*, on stout, white wove paper. The yellow stamp has no watermark; but the blue stamp is watermarked with a 1, and the red stamp bears a 2. The letters of the inscription do not touch each other anywhere; and the I of IONIKON is exactly level with the centre of the Queen's upper lip. The chignon touches the border of the inner oval between the A and T of the second word. The central oval is not solid, but is composed of fine, engine-

turned lines, set very closely together, but showing a few lozenge-shaped white spots, one of which will be seen just opposite the point of the queen's nose, another close to the eyebrow, and another near the buckle of the garter. The ornaments on the coronet are two *fleurs-de-lys* and two crosses *patée*, placed alternately; and the front cross *patée* does not touch the outline of the oval. The face and neck are shaded all over, so that no patches of white are to be seen anywhere. The whole design is very finely executed, altogether beyond the power of a lithograph to imitate.

#### *First Forgery.*

Poorly lithographed on thin, rather hard, white wove paper; no watermark. The letters KP of the second word touch each other at the bottom. The I of IONIKON is level with the queen's mouth. The chignon touches the oval under the A of the second word. The central oval is solid, with no white spots visible in it. The ornaments on the coronet appear to be all crosses; but the alternate ones are so badly done that they may have been intended for *fleurs-de-lys* after all. The front cross almost touches the oval. The neck and front of the face are not shaded all over, leaving some white patches, which are not visible in the genuine. The whole design is very coarse, and the imitation engine-turning round the borders of the stamps is very poor.

#### *Second Forgery.*

Very poorly lithographed on thin, rather hard, white wove paper; 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.

#### *Postmarks.*

I believe that regularly postmarked copies of the genuine do exist; but I have never seen one cancelled in any way, except with a pen-stroke.

The forgeries bear either a square of large square dots, or a square of very small round dots, or a circle bearing some large letters in English characters. I have never seen an uncanceled copy of the forgeries. I suppose the forgers were so ashamed of their poor attempts that the postmarks were added to conceal deficiencies.

## ITALY.

Issue of 1851. 5 Centesimi.

*Genuine.*

Lithographed in black, on yellowish-white wove paper. All the c's of the inscriptions have very square shoulders, so that each one looks something like an E without the central tongue. The king appears to have got the mange, or some similar disease; for his hair is all coming off in patches, and is cropped very close. The eye is very indistinct. The beard points very much forward, and it comes down to a level with the middle of the final o of BOLLO. There is a distinct hyphen between POSTE and 05, and the said 0 is not larger than the 5. There is a very distinct bordering of pearls round the outside of the stamp. The line of shading on the bust which marks the spring of the shoulder scarcely curves up at all, and follows almost exactly the outline of the base of the neck. There is a small *fleur-de-lys* in a sort of square in each corner. The spandrels in the corners are difficult to describe; but a comparison will show them to be quite different from those of the forgeries. The stamp is printed in a dull, greasy-looking black.

*Forged.*

Lithographed in intense black, on very white paper. All the c's of the inscriptions are different; but they are all more or less properly shaped. The king's hair is long and wavy, though there is a white patch at the back of his head. The eye and eyebrow are distinct, and strongly marked. The beard is short, and points downwards; it does not come lower than the last L of BOLLO. There is no hyphen between POSTE and 05, and the 0 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 the ones in the lower corners are something like crosses *pattée*. The "Adam's apple" in the king's throat is not visible in the forgery, but it is well developed in both the genuine 5c. and 40c.

Same Issue. 20 Centesimi.

This stamp is common, or at any rate not scarce, so I suppose the forgers have not thought it worth while to imitate it. I have never seen a counterfeit.

**Same Issue. 40c., red.***Genuine.*

Lithographed in rose-red, on yellowish-white wove paper. This stamp is very similar to the 5 cent., and I shall therefore only describe the points where it differs, referring the reader to the 5 cent. for the rest. The hair is of a medium length, and curly. There is some very light shading on the right shoulder. The moustache is very heavy, and the upward curl of the nostril is well marked. The tail of the Q in QUARANTA is a straight downstroke. The 4 of 40 is at some distance from the 0. In both the 5 c. and the 40 c. the top *fleurs-de-lys* almost touch the corners of the inner frame. All the c's are as in the genuine 5 c. There is a hyphen between POSTE and 40. The pearls, and spandrels, and beard are exactly as in the genuine 5 c.

*Forged.*

Lithographed in a dull, chalky pink, on very white wove paper. The c of FRANCO is rather square; but all the others are shaped like ordinary c's. The hair is short, and very much too light. The back of the neck is darkly shaded; but there is no shading on the shoulder. The beard and moustache are exactly like those of the forged 5 c. There is no upper curl to the nostril. The tail of the Q of QUARANTA slopes to the right. The 4 of 40 almost touches the 0. There is no hyphen between POSTE and 40. The eye is very large and staring. The upper *fleurs-de-lys* are not anywhere near the corners of the inner frame. The pearls, spandrels, and beard are exactly the same as in the forged 5 c.

*Postmarks.*

The genuine stamps bear a single circle, with name following the curve, and day of month, month, and year in the centre, or a double circle with similar contents, or simply the letters P.D. in very large capitals. These latter, I believe, signify that there is something to be paid on delivery. I have one copy which bears both the ordinary cancellation, and these letters as well.

The forgeries bear a large outline oval, containing a gridiron of six parallel bars.

**Issue of 1863. Unpaid Letter Stamp, 10 c., orange-lemon.***Genuine.*

Lithographed on coarsely-wove white paper. The lines behind the shield are all wavy. The corner scroll, to the left of SEGNA, is lower than the one to the right. The base of the 1 of 10 is on a level with the 0 and the c, as will be perceived by the use of a straight-edge. The outer oval contains fifty V-shaped ornaments.





*Forged.*

Rather poorly lithographed on finely-wove, very white paper. The lines behind the top and bottom of the scroll are wavy; but those at the side are straight. The corner scroll to the left of SEGNA is much higher than the similar one to the right. The bottom of the 1 of 10 does not come nearly so low as the 0 and the c. There are only 49 of the V-shaped ornaments in the outer oval, and one of them, almost below the T of TASSA, is either upside down, or is very badly drawn.

*Postmarks.*

I have not seen a cancelled copy of the genuine. The forgeries are postmarked with an oval of eight parallel bars.

## JAMAICA.

**Issue of 1860-68. 1, 2, 3, 4, 6 Pence, One Shilling; water-marked with a pine-apple.**

**Issue of 1871-75. 1, 2, 3, 4, 6 Pence; One Shilling, water-marked with crown and "C C."**

*Genuine.*

Engraved in *épargne*, on thin, very slightly surfaced, yellowish-white wove paper, watermarked as above, according to date of issue; perforated 14. The frame is different for each value, but the head is pretty nearly the same in all; and I think that a description of this head is quite



sufficient, for the forgeries are very poor. The whole of the bust is shaded all over, with the exception of a portion of the front of the forehead, the base of the neck, and the edge of the nose (and, in the 3d. value, the point of the chin). The hair springing up from the back of the neck, and passing under the ribbon of the wreath at the back, lies almost flat. The base of the neck is sharply pointed in front, and the dark portion at the bottom of the neck, where it is supposed to be cut off, is shaded with thick horizontal lines. I ought to say that these lines require to be looked for, because, at a distance, the dark shading appears to be solid.

*Forged.*

At present I have only seen the 1d., 2d., and one shilling. Very poorly lithographed, on stout, dead-white wove paper; no watermark; badly pin-pricked 12½ or 13, or unperforated. The design is very poor, and rough in execution. The whole face is perfectly

white, and the shading does not begin until far back on the side of the cheek. There is also a broad unshaded line all down the front of the neck. The portion of hair at the back of the neck, which lies below the ribbon, bulges out considerably, instead of lying flat. The base of the neck is very blunt and rounded in front, and the dark part at the bottom of it, where it is supposed to be cut off, is either quite solid, or only shows two of the four or five horizontal lines of shading of the genuine.

I do not think anyone ought to be deceived by these counterfeits; they are the poorest imitations which I have ever seen, and any further description of them is needless.

#### *Postmarks.*

The genuine stamps bear an oval, formed by three straight lines at top and bottom, and two curved lines at each side, with letter and numerals in the centre. I notice that the numerals vary; I have them marked "A 01," "A 39," "A 71," "A 86," &c.; but the colony-letter, "A," seems always to appear.

The forgeries have a similar oval, containing "A 01," or else several numerals, without the letter, or else a circle, containing letters and date. I have only seen one specimen with this latter cancellation, and it is imperfect. I never saw the genuine stamps cancelled with any other obliteration than the ones above described.

## JAPAN.

**Issue of 1871; 48 (mons F) brown.**

#### *Genuine.*

Engraved in *taille-douce*, on very soft, yellowish-grey, vertically-laid *pelure* paper, of native manufacture, unperforated. The outer frame of the stamp consists of an Etruscan, or "key-pattern," and there are ten perfect "keys" on each of the four sides, not counting the little corner ones in any case. Inside this, at the top and bottom, there

is a sort of chain, with lozenge-shaped links, running across from one side to the other, above and below the dragons. Each chain contains six perfect lozenges, with a half-lozenge at each end; and each lozenge, or half-lozenge, has a coloured dot in its centre. Down each side of the stamp there is a vertical row of half-lozenges, thirteen in each row, counting the top and bottom ones in again; and each one of these half-lozenges has also a coloured dot in its centre.



#### *Forged.*

Lithographed on stout, yellowish-white wove paper, unperforated. There are only eight "keys" in the top and bottom borders, eight

and a half down the right-hand side, and nine down the left-hand side. There are six perfect lozenge-shaped links in the chain across the top, with a half-lozenge at each end of it; the perfect lozenges have dots in their centres, but there is no dot in either of the half-lozenges. The similar chain below the dragons, at the bottom of the stamp, contains seven perfect lozenges, with a half-lozenge at the left-hand end, but with no dot in the centre of any of them. There are thirteen half-lozenges down the left-hand side of the stamp, counting the top and bottom ones in, but there is no dot in the centre of any of them. There are only twelve half-lozenges down the right-hand side, counting in the top one; the space where the bottom one ought to come being occupied by the perfect lozenge of the bottom chain. There is no dot in the centre of any of these half-lozenges; indeed, the only ones which have dots are the six in the top row.

**Same Issue; 100 (mons?) dark blue.**

*Genuine.*



Engraving, paper, &c., the same as in the genuine 48 mona. There are ten perfect "keys" on each of the four sides of the border, not counting the little corner ones, the same as in the 48 mona. There are six perfect lozenges, with a half-lozenge on each side of the six, both across the top and bottom; each of the perfect lozenges contains four dots, and each of the half-lozenges has at least one dot. The rows of vertical half-lozenges at the sides contain eight of the said halves on each side, counting the top and bottom ones in both cases; and these top and bottom ones are very much smaller than the rest, and contain only one, or, at the most, two dots, whilst the larger ones contain three.

*Forged.*

Lithographed on thin, almost *pelure* paper, not a bad imitation of the paper of the genuine, but wove, too white, and of a finer texture. There are nine perfect "keys" across the top of the stamp, nine down the right-hand side, ten across the bottom, and ten down the left-hand side, not counting the corner ones in any instance. The lozenge-shaped links across the top and bottom are the same in number as the genuine; but several of them contain only three dots, instead of four. There are eight half-lozenges down each side of the stamp; the top one on each side being *very* small, but the bottom ones the same size as the rest. Several of these half-lozenges contain three elongated dots, or rather, lines, very different from the small round dots of the genuine.

**Same Issue ; 200 (mons ?) vermillion.***Genuine.*

Engraved in *taille-douce*; paper, &c., the same as in the genuine 48 mons. There are ten perfect "keys" in each of the four sides of the border, not counting the corner ones. There are seven perfect lozenges across the top and bottom of the stamp, each containing a transverse line, with a dot in the centre of it. Down each side of the stamp there are nine half-lozenges, the top and bottom ones on both sides being very small. Some of these half-lozenges contain one dot, others two, and others three.

*Forged.*

Lithographed on white, wove *pelure* paper, unperforated. This forgery is exceedingly like the genuine, except that there are seven and a half lozenges across the top of the stamp instead of seven. I am not able to give any other tests, because I have not got a whole sheet of the genuine, and do not like to put in any of the interior lines lest the types should vary.

**Same Issue ; 500 (mons ?) green.***Genuine.*

Engraved in *taille-douce*; paper, &c., the same as in the genuine 48 mons. There are ten "keys" in each of the four sides of the stamp as before, not counting the corner ones. There are seven perfect lozenges across both the top and bottom of the stamp, each containing one coloured dot. Down each side there are thirteen half-lozenges, each containing one dot. This value is generally clearer than the others; my copies of the blue one and of the vermillion one are all more or less blotched.

*Forged.*

Lithographed on white wove, *pelure* paper, unperforated. There are ten "keys" down the left-hand side of the stamp, and eleven in each of the other three sides, not counting the corner ones. Across the top there are six perfect lozenges, with a half-lozenge at each end of the chain, and six across the bottom, with a half-lozenge at the left-hand side. Each of the said perfect lozenges contains a coloured ring, with a white centre, instead of the coloured dots of the genuine. There are thirteen half-lozenges down the left-hand side, and only eleven down the right-hand side. I ought to add that, in the genuine, the black surcharge of value in the centre is evidently

typographed, and generally very black; but, in the forgeries, it looks flat and greyish, being evidently lithographed, like the rest of the stamp.

It will be noticed that I have put a note of interrogation after the values of the genuine. The fact is, that I am not certain whether they are "mons" or not; for the catalogues generally give them as  $\frac{1}{2}$ , 1, 2, and 5 "tempoes." The numerals, however, are as I have given them, 48, 100, 200, and 500 respectively.

*Postmarks.*

All my own used copies are cancelled with a square, struck in black, containing Japanese characters; but the stamps of this issue are not very common postmarked.

The forgeries bear a circle, with name of town in English, or else a square of square dots.

**Issue of 1872.**  $\frac{1}{2}$  Sen, brown, olive-brown, greenish-brown, grey.



The stamps of this issue have different characters for the values, except the 5 sen, which still retains the numeral 5. Whether the others are expressed in words instead of numerals or not, I do not know, but fancy it is probable. The design very closely resembles that of the first issue, except the altered value in each case.

*Genuine.*

Engraved in *taille-douce*, on greyish-white wove, or laid *pelure* paper; perforated 11. There are ten "keys" round each of the four sides of the stamp, not counting the little corner ones, and thirteen half-lozenges down each side.

*Forged.*

Lithographed, in pale brown and in grey, on very white, wove *pelure* paper; very badly pin-pricked  $12\frac{1}{2}$  and 13. There are ten "keys" down the left-hand side of the stamp, as in the genuine; but all the other sides contain eleven of the said "keys." There are thirteen half-lozenges at the left-hand side, as in the genuine; but only eleven at the right-hand side. I have several copies of this forgery, and they all bear the same peculiarly flat, washed-out look, as though the colour had "run." Indeed I may say that all the stamps of this set of forgeries are alike in this respect. The rest of the stamp is a fair copy of the genuine, as far as a lithograph can copy a *taille-douce* engraving.

**1 Sen, shades of pale, dull blue.***Genuine.*

Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp, as before; the whole design is fairly clear, and there are two lines running round the stamp—a very thick outer one, and a very thin inner one, quite distinct from each other.

*Forged.*

Lithographed on very white, wove *pelure* paper, having a shiny appearance; badly perforated 13. The colour is too much of an indigo shade. There are ten "keys" down the left-hand side of the stamp, ten at the bottom; but only nine at the top, and down the right-hand side, not counting the little corner ones. Round the outside of the stamp there is only one thick line. The design is not at all well done, and very blotchy. The dragons are very different from those of the genuine, seeming to be mere skeletons, but they are difficult to describe.

**Same Issue. 5 Sen, shades of bluish-green.**

I have not seen a forgery of this value, but have no doubt that it exists; I therefore give some points of the genuine, to assist the detection of the forgery.

*Genuine.*

Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp; seven perfect lozenges across both the top and bottom, each containing a small coloured dot; and thirteen half-lozenges down each side, the lowest one on each side being very much smaller than the others. There is a double line, as before, round the outside of the stamp, the outer one being very thick, and the inner one very thin.

**Same Issue. 2 Sen, vermilion.***Genuine.*

Paper, engraving, perforation, etc., the same as in the genuine  $\frac{1}{2}$  sen. There are ten "keys" round each of the four sides of the stamp, not counting the corner ones. There are nine half-lozenges down both right and left sides, and seven perfect lozenges across both the top and the bottom.



*Forged.*

Lithographed on very white, wove *pelure* paper; badly pin-pricked 13. There are ten "keys" down the right-hand side of the stamp, as in the genuine; but the left-hand side contains eleven, the top eleven, the bottom eleven; and all the said "keys" are very badly drawn. There are ten half-lozenges down the left-hand side of the stamp, thirteen down the right-hand side, six perfect ones at the top, with a half-lozenge at each end, and the same at the bottom.

*Postmarks.*

All my genuine copies are obliterated in the same manner as in the first issue.

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.

As regards the genuine, I think that postmarked copies are more common than those of the first issue.

I have not said much about the paper of these two issues, but it appears to be all of Japanese make, almost like tissue paper, with very long fibres when torn. The forgeries are on paper quite as thin—except the 48 mons of the first issue—but the grain is finer and the fibres shorter.

**Later Issues of 1872.**

These stamps are printed on soft, thick, yellowish-white paper, of Japanese make, both laid and wove, and also on whiter and harder, thick wove paper, apparently of European manufacture. The perforation is various. There are forty types of each value, which makes it rather a difficult matter to give many accurate tests. The stamps of these issues of August and October, 1872, had no "syllabic character" to show the different plates.

I shall have more to say about the said "syllabic characters" when I come to the issue of 1874, in which they appear.

**3 Sen, vermilion, orange, yellow.***Genuine.*

Engraved in *taille-douce*, the ink standing up well from the surface of the paper; paper and perforation as above described. The spokes of the wheel-ornament at the top of the central rectangle are slim, long, and at very regular distances apart; and the wheel itself does not touch the outline of the inner frame above it. In each corner of the same rectangle there is a quarter of a similar wheel, looking something like a fan. Each of these quarter-wheels or fans contains

seven spokes or sticks. Both ends of the upper label, bearing the value, 2 sen, go very close to the incurved ends of the scroll surrounding the label. In all the types which I possess of this value, the lower ends of the crossed branches are alike, and each of them is sharply pointed. There are many other variations between the genuine and forged in my possession, but I have thought it better not to describe any but the principal lines, lest my description of the less important lines of one type should confuse the possessor of another genuine type.

*Forged.*

Poorly lithographed on thin, common, white wove European paper; very badly pin-pricked, so 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 than others. The spokes of the quarter-wheels in the corners of the central rectangle are very different from the genuine, and form an easy test for this forgery. In the top one on the left-hand side there are ten spokes; in the bottom left-hand corner there are six; in the top right-hand corner there are seven; and in the bottom right-hand corner there are seven also. Both ends of the upper label, bearing the value, 2 sen, are at some considerable distance from the incurved ends of the scroll surrounding the said label. This is especially marked at the right-hand end. The lower ends of the branches are not alike; the right-hand one is sharply pointed, and the left-hand one is blunt and rounded, and is also solid, instead of merely outlined.

**4 Sen, rose, orange-vermilion.**

*Genuine.*

Engraved in *taille-douce*; paper and perforation as before. The ink stands out from the surface of the paper. The wheel-ornament almost touches the line above it, and all the spokes are drawn accurately towards the centre of it; the bottom ends of the crossed branches are only outlined, and are both as nearly as possible of the same length.

*Forged.*

Lithographed on rather thin, common, very white wove paper; badly pin-pricked. 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.*

has three sets of side-veins.

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 the 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

*Forged.*

Lithographed on common, yellowish-white wove paper; badly pin-pricked. The outline of the central circle touches the inner outline of the right-hand frame, and is at some distance from the inner outline of the left-hand frame. The top of the rim of the wheel-ornament is very close to the lower outline of the upper frame, which contains the value, 20 sen. The spokes of the wheel are not equally well drawn all the way round, those on the left-hand side being more or less irregular. At first sight there appear to be only two sets of side-veins in the right-hand leaf at the bottom of the circle, the one nearest to the stalk end of the leaf being very indistinct.

**Issue of February, 1874.**

These stamps can be distinguished from the earlier, similar ones by the "syllabic characters" upon them. These are the characters, I believe, of the Japanese language in their simplest form, answering in some degree to what we should call an alphabet. There are forty-seven of them; but I do not know how many of them appear upon the stamps. I have the whole forty-seven before me as I write, and should like to reproduce them for the benefit of our readers; but I expect it would not be easy to get them correctly illustrated.

All these stamps appear to be upon moderately stout, rather soft, yellowish-white wove paper; machine-perforated 11, 12 $\frac{1}{2}$ , etc.; also apparently pin-perforated 12 $\frac{1}{2}$ .

 **$\frac{1}{2}$  Sen, red-bistre.***Genuine.*

The stamp imitated bears the second of the "syllabic characters," which the Japanese call "Ro." It will be found in a square frame

just at the crossing of the two branches, and is a sort of transverse oblong, with the line down the left-hand side projecting a little, both at the top and the bottom. Engraved in *taille-douce*; paper and perforation as mentioned above. The wheel-ornament has sixteen spokes; the veins of the broad leaves of the left-hand branch run very nearly to the edges of the said leaves. The upper Japanese words in the side-frames are exactly alike on both sides of the stamp.

*Forged.*

Poorly lithographed on very yellowish-white wove paper, rather thin and hard; pin-pricked, 14. This forgery can easily be detected by having seventeen spokes to the wheel-ornament, instead of sixteen. The veins of the broad leaves of the left-hand branch do not go near the sides of the leaves, being much too short. The lower cross-stroke of the top Japanese word in the left-hand frame is very much longer than the corresponding stroke of the similar word in the right-hand frame. I do not think this forgery is very likely to deceive.

**1 Sen, blue.**

*Genuine.*

Engraved in *taille-douce*; paper and perforation as before. I have not been able to find a genuine stamp with a character at all approaching that on the forgeries, which is a mere shapeless blotch, so I cannot say which plate has been imitated. Only one of the leaves in the right-hand branch touches the right-hand frame—the one rather below the middle of the central, lattice-work square—and one leaf of the left-hand branch touches the curly ornament in the lower corner of the central rectangle. The stalks or ends of the branches project equally from behind the little square which contains the “syllabic character.” The upper Japanese word in the central column, just under the wheel-ornament, consists of two characters placed *close* together. The colour of the stamp appears to be almost invariably a dark blue, of a more or less indigo tint.



*Forged.*

Lithographed on yellowish-white wove paper, rather thin and hard; perforated 14. The hieroglyphic in the little square is a mere blotch, not like any of the forty-seven radicals. The right-hand branch touches the right-hand frame in two places—one as in the genuine, the other a little below the centre of the white square containing the transverse stroke, which is the Japanese numeral “1.” The left-hand branch touches the curly ornament in the left-hand bottom corner, and also touches the left-hand frame level with the

centre of the central lattice-work square. The stalk projecting from the left-hand side of the little square is something like the genuine; but the one projecting from the right-hand side seems to be broken off short, just the stump being left, so that it is very much shorter than the other. The Japanese word, just under the wheel-ornament, consists of two characters, a good distance apart. The colour of all the forgeries in my possession is a decidedly greenish-blue, not in the least like the tint of the genuine.

### 2 Sen, yellow.

#### *Genuine.*

Engraved in *taille-douce*; paper and perforation as before. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines; that in the right-hand top corner contains eight; that in the left-hand bottom corner contains seven; and that in the right-hand bottom corner contains seven. The Japanese characters in the left-hand label are exactly the same as those in the right-hand one. The two lower ends of the crossed branches are pointed alike. Two plates have been imitated by the forgers; the stamps of one of these plates in the genuine bear the character "yo," which is exactly like a capital E turned upside down; i.e. with the projecting strokes pointing to the left instead of to the right. The other genuine plate has the character "æ," which is very like a capital V with one side—the right side—rather splayed out.

#### *First Forgery.*

Lithographed in very pale yellow, on hard white wove paper; perforated 14. This is the one which bears the plate letter "yo," like an E upside down. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines like the genuine; the one in the right-hand top corner contains eight, like the genuine, but two of them almost run together; the one in the left-hand bottom corner contains six; and the one in the right-hand bottom corner contains seven, like the genuine. The Japanese characters in the left-hand label are different from those in the right-hand one, as may be easily seen on comparing the two. The stem of the right-hand branch, crossing over to the left, comes a good deal lower than the stem of the left-hand branch, which crosses over to the right; and both stems appear to be cut off almost square, instead of being pointed. In the genuine 2 sen stamps the ink stands out very much from the surface of the paper; in this forgery it is quite flat.

#### *Second Forgery.*

Lithographed, in a full yellow, on thin, hard, white wove paper. The only specimen which I possess of this forgery 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 "Æ," which resembles a capital v, but the forgers have made it more like a capital x, placed rather slantingly from right to left. The fan-ornament in the left-hand top corner contains eight radiating lines, as far as I can make out, but they are very indistinct; the one in the right-hand top corner is a mere blotch, which it is impossible to decipher; the one in the left-hand bottom corner contains only six lines, but they are very distinct; and the one in the right-hand bottom corner contains seven, as in the genuine. The wheel-ornament is very badly drawn, and blotchy, though it is beautifully clear in the genuine. The ink does not stand out at all from the surface of the paper. The Japanese characters are not exactly alike in the two side labels. The end of the branch at the right-hand side is a little lower than that on the left-hand side, and is sharply pointed, whilst the end on the left-hand side is cut off quite square. In all the genuine stamps which I have seen the s of the lower SEN has its upper part distinctly larger than the lower part; but this forgery shows the said s with its upper part *smaller* than the lower part.

#### 4 Sen., green.

##### *Genuine.*

There is a good deal of difference in the tint of this value. It varies from a dark Prussian-green to a very blue-green. Engraved in *taille-douce*, paper and perforation as before. The character imitated by the forgeries is "1," the first of the radicals. It is like a capital x, with the head drawn very obliquely, pointing upwards to the right, and downwards to the left. The topmost flower, or whatever it is, of the right-hand branch shows a number of leaves or petals, varying according to the type; but there are never fewer than seven, and more often eight. The upper half of the s of SEN is always somewhat larger than the lower half. The lowest leaf of the left-hand branch is a long way from the little square which contains the syllabic character. The cross-stroke of the lower 4 is always a good deal larger than Europeans are accustomed to make it; i.e. it projects too much to the right. There is a little dot at each corner of the stamp, outside the whole design; and these dots are properly placed, so that if a rectangular line were drawn round the outside of the design, the dots would come at the four corners. The ink stands out well from the surface of the paper, and the whole impression is remarkably clear, especially in those copies on the thicker paper. The wheel-flower is generally pretty close to the outline above it; but this is not a very reliable test, as the distance varies in the different types.

*Forged.*

Tolerably well lithographed on thin, rather hard, yellowish-white wove paper ; perf. 12 or 12½. The tint is always the same, a medium shade of slightly yellowish-green. The stem of the syllabic character is very stumpy, and *always* touches the outline of the square below it, though most of the genuine stamps show the character *not* touching the lower outline. The topmost flower of the right-hand branch bears only six petals or leaves. I think this will be found the most reliable test for the forgeries. The s of SEN is an ordinary capital s, the upper portion not being larger than the lower. The lowest leaf of the left-hand branch has one of its points *almost* touching the little square which contains the plate-letter. The cross-stroke of the lower 4 is short, just as we are accustomed to see it drawn. Three of the dots outside the design are correctly placed ; but the one at the right-hand upper corner is placed a good deal too much to the left of its proper position, so that it would not come at the corner of a rectangular line drawn round the whole design. The impression is flat, not showing the ink standing up at all ; and it is not so clear as the genuine stamps, though tolerably well lithographed. The wheel-flower is a long way from the outline above it.

It will be understood that there are many more differences, besides the ones just indicated, between the genuine and the forged ; but the types of the genuine vary so much that it is useless to name the said differences. In this, as in all the other stamps of this issue, I have simply given those points common to all the genuine types.

**30 Sen., grey.**

I do not think there is more than one plate of this stamp. I have seen a great many specimens ; but they have invariably borne the character "1," which is something like a capital "T," with a *very* sloping top.

*Genuine.*

Engraved in *taille-douce*, paper and perforation as before. The wheel-flower is quite circular, and, in all the copies in my possession, it is a good distance from the outline above it. The top flower of the right-hand branch touches the wheel-flower, and one of the flowers of the left-hand branch very nearly touches it. Some of the flowers of the right-hand branch invariably touch the ornament in the right-hand bottom corner of the central rectangle. In some types they touch in three places, in others two, and in others only one ; but they always touch somewhere. The lower stems of the crossed branches are drawn so long as to touch both the ornaments in the lower corners of the central



rectangle. The lowest leaf of the left-hand branch shows six distinct side-veins.

*Forged.*

Lithographed. The tint of the stamp, design, paper, &c., 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.*

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; four v-shaped blotches, point to point, with white spaces between; 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.

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 "YOKOHAMA," "NAGASAKI," etc., in *English* characters; a diamond of square dots; a diamond of thick parallel bars of graduated lengths; and the almost inevitable copy of one of our own cancel-stamps; *i.e.*, an oval, formed by four straight lines at the top and bottom, and four curved lines at each side, but without any central letters or numerals. It will be seen, therefore, that the forgers have not imitated a single one of all the varieties of cancellation found on the genuine, though I am sure they had choice enough.

## Issue of January, 1875. Bird; 12 Sen, rose-pink.

*Genuine.*

Engraved in *taille-douce*, on rather thick, white wove paper, thickly gummed, pin-perforated 11½, 12½, etc. The perforation is very irregular, and difficult to count. The only plate-letter which I have seen is the character "I," like a capital T with a very sloping head; this head, or cross-stroke, in the genuine, is not joined to the upright stroke. The bird has two legs, one held up, after the manner of a common fowl; its neck is shaded with rings or rows of dots, giving it a wormy appearance. The wheel-flower at the top of the stamp has, as usual, sixteen spokes, and the wheel itself is circular and distinct. There is a diamond-shaped dark dot at each corner of the stamp, just inside the outer frame. The bird's tail is cut off quite square.

*Forged.*

Lithographed, in rose-red, instead of pink, on very yellowish-white wove paper, ungummed, thin and soft, pin-pricked 13. The plate-letter is much too small, and the top or head is distinctly joined to the perpendicular stroke. The bird has only one leg; the shading on the neck is indistinct, and not in rings. The wheel-flower at the top of the stamp has only thirteen spokes, and the wheel is indistinct, blotchy, and not truly circular. There are dots in the right-hand corners, but not in the left-hand ones. The bird's tail is rounded, like that of a partridge.

## 15 sen, lilac.

*Genuine.*

Engraved in *taille-douce*, paper, perforation, etc., as before. The shade is almost invariably a bluish-lilac. The wheel-flower at the top of the stamp has sixteen spokes. The plate-letter is the character "I," before described, and the head-stroke is not joined to the vertical one. The four flowers which separate the English and Japanese values in the ring are like the corner-flowers of the stamps of the previous issue: showing five petals, with the tips of five other petals appearing behind the others. They are nicely and distinctly drawn. In each of the four corners of the stamp, just inside the boundary-line, there is a sort of trident-shaped ornament, and the central stem of each trident points *exactly* to the corner of the stamp. The inner end of the stem of each trident is finished off with a little ball or knob.

*Forged.*

Lithographed, in decidedly reddish-lilac, on very yellowish-white wove paper, un gummed, pin-perforated 13. The wheel-flower at the top of the stamp has eighteen spokes, not very regularly drawn. The plate-letter has its head a long way from the vertical stroke, much farther than in the genuine. The four flowers in the ring round the central circle are very badly done; they look like small representations of the wheel-flower, instead of ornamental flowers of ten petals. The four trident-shaped ornaments in the corners do not point exactly towards their respective corners of the stamp. The right-hand bottom one ends with a cross, the left-hand bottom one with a stroke beyond the ball, and the right-hand top one runs into the outline of the value-label below it.

**45 Sen, red.***Genuine.*

Engraved in *taille-douce*, paper as before, though rather more yellowish-white, gum brownish, nicely machine-perforated 13. The wheel-flower at the top of the stamp has, as before, sixteen spokes. The flowers in the four corners are all of equal size. The plate-letter is the "1," before described, and the top stroke is not joined to the vertical one. The bird has nine feathers in its tail, and a distinct white patch on the throat below the beak. The eye is white, with a very small, dark pupil. The colour of this stamp is a carmine-red, pale or dark.

*Forged.*

Poorly lithographed, on thin, very yellowish-white wove paper, un gummed, pin-pricked about 13, but very badly done. The wheel-flower at the top of the stamp has seventeen spokes. The flowers in the four corners are all of different sizes, the one in the left-hand top corner being very much smaller than any of the others, and the one in the left-hand bottom corner being the largest of all. The top-stroke of the plate-letter joins the vertical stroke. The bird has only five feathers in its tail. The white patch under the beak on the throat is absent; and the eye is not to be seen. The colour of the forgeries is always a sort of red-vermilion, quite different from that of the genuine. I think this forgery is the poorest of the set.

*Postmarks.*

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.



The forgeries bear either a circle, as before, with NAGABAKI, or some other name, in English letters ; or the oval, formed by three straight lines at top and bottom and four curved lines at each side, without central numeral or lettering ; or a diamond of small, square dots.

**Issue of February, 1875. 10 Sen, blue, small.**

*Genuine.*

Engraved in *taille-douce*, on hard, white wove paper, rather thin ; machine-perforated 13. The plate-letter imitated by the forgers is the character "NI," the fourth of the radicals, which consists of two transverse strokes, the upper one shorter than the other. In the genuine the lower stroke goes right across the little rectangle which contains it, and touches each side of it. The wheel-flower contains sixteen spokes, as before. The upper half of the s of each SEN is larger than the lower half. The outer eye of each dragon does not touch the head. The fringe of hair on the heads of the dragons seems to vary, but there are never fewer than ten hairs in each fringe, or mane, or whatever it is intended for.



*Forged.*

Lithographed on yellowish-white wove paper ; very badly pinpricked, so that I have not been able to count the perforations. The lower stroke of the syllabic character touches the right-hand side of the outline of the rectangle containing it, but does not touch the left-hand side ; the upper stroke is a good deal too short. The wheel-flower contains only fourteen spokes. The s of each word SEN is like an ordinary capital s. The outer eye of each dragon touches the outline of the head. The mane of the right-hand dragon shows nine hairs, and that of the left-hand dragon shows nine also. The spokes of the wheel-flower are the easiest test for this forgery.

**Same Issue. 20 Sen, rose, small.**

*Genuine.*



Engraved in *taille-douce* on white, or pinkish-white wove paper, rather thin and hard ; machine-perforated 13. The pinkish tint of the paper of some of these stamps is simply caused by the plate not having been wiped quite clean ; it has nothing to do with the real colour of the paper itself. The circular band round the central characters does not touch either side of the frame outside it. The spokes

of the wheel-flower are regularly drawn, and do not touch each other before they get to the central white spot. The flower itself has sixteen spokes. The *s* of each *SEN* has its top half larger than the lower. The plate-letter is the tenth radical, "NU," which is like a capital *F* of our *written* alphabet. This character reaches almost to the very top, bottom, and sides of the rectangle which contains it, and the top stroke is not joined to the vertical one. Each of the leaves behind the plate-letter rectangle has three or more flower-buds standing up from the top of it, like those in the large 20 sen purple. The side-frames of the stamp, in the parts not hidden by the perpendicular labels, are shaded with very thick and very thin lines alternately.

*Forged.*

Lithographed in vermilion-red, instead of rose, on very yellowish wove paper, very hard, and rather thin; perforated 13. The circular band round the central characters touches the outline of the frame to the right of it, and almost touches the left-hand frame also. The spokes of the wheel-flower are not nicely drawn, several of them touching before they reach the central white spot. The only specimen which I possess of this forgery is blotched just over part of the wheel-flower, so that I am not sure whether it contains sixteen spokes or not. The *s* of each *SEN* is like an ordinary capital *s*. The plate-letter is too small for the containing rectangle; the tail of the vertical stroke is very much too short; the top stroke is joined to the said vertical stroke, and the whole character does not reach nearly to either the bottom or either of the sides of the rectangle, though it is pretty close to the top of it. The middle leaf behind the plate-letter has three buds standing up from it, but none are visible from the two side-leaves. This last is an easy test. The side-frames are shaded by vertical lines, which are all of very nearly the same thickness, instead of being alternately very thick and very thin.

**Same Issue. 30 Sen, mauve, small.**

*Genuine.*

Engraved in *taille-douce*, on very thin, yellowish-white wove paper; very irregularly pin-perforated or machine-perforated 12½. The plate-letter imitated by the forgers is the second radical, "HO," which is a sort of transverse oblong. The upper half of the *s* of the top *SEN* is larger than the lower half of the said letter. The stem of the left-hand branch, projecting on the right-hand side, is shaded with short strokes running across the stem; the corresponding stem on the left-hand side of the stamp is shaded with one or two long strokes along the stem. The top flower of the left-hand branch is a bell, with three little points; the top flower of the



right-hand branch has six petals, the outer one touching the ornament in the right-hand top corner of the central rectangle.

*Forged.*

This is very inferior to the nicely-engraved original. It is lithographed in very brown lilac, instead of bright mauve, on very thin, soft, yellowish-white wove paper; badly pin-perforated 13. The plate-letter is tolerably well imitated, but the rectangle containing it is a good deal too small. The s of the top SEN is like an ordinary capital s. The stem on the right-hand side of the stamp, and that on the left-hand side, are both solid, with no lines of shading visible. Both the stems are of the same thickness, but in the genuine the right-hand one is a good deal thicker than the left-hand one. The top flower of the left-hand branch is a sort of oval bud, without any projecting points. The top flower of the right-hand branch has only five petals, and two of them touch the ornament in the right-hand top 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.*

The genuine stamps bear either a single very thick circle, with Japanese in the centre; or a double circle, with Japanese 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. The forgeries bear a diamond of square dots; or a single thin circle, with a few faint blotches in it; or the oval before described, formed by straight and curved lines.

**Issues of 1876, etc. Oval garter; 5 Sen, green.**

*Genuine.*

Engraved in *taille-douce*, on soft, thickish, white wove paper; very badly pin-pricked about 11; white gum. I have not been able to find any specimens bearing a plate-letter; but if there should be one, which is probable, it will be found in the dark, shaded part of the garter, a little to the left of the buckle. The flowers in the four corners of the stamp are very nicely done, and they are the same pattern as those described in the 15 sen, bird issue, having five petals distinctly divided from each other by dark lines, and the tips of five other petals peeping out from behind. The dark outline of the buckle is unbroken all the way round, and the centre of the buckle, in all the specimens in my possession, is shaded with very fine *crossed* lines. The space between the garter and the end of the strap which bears the value, where the background of the central oval would be supposed to be visible—*i.e.* under, and to the right of the



EN of SEN, between those letters and the buckle—is similarly shaded with fine crossed lines. All the little leaves in the ornamental scroll-work outside the garter are outlined, with white centres.

*Forged.*

Poorly lithographed on white wove paper, thicker than that of the genuine; un gummed; badly pin-perforated 13. The plate-letter on this forgery is the seventeenth radical, "RE" which is like a capital v, with the right side very much splayed out. It will be found immediately to the left of the buckle, on the shaded part. The flowers in the four corners are very poor; the five petals are not divided from each other, and the one in the left-hand upper corner is very much out of shape. The dark outline of the buckle is broken away where it touches the strap which bears the value; the centre of the said buckle is shaded with ten coarse, uncrossed lines. The space between the garter and the strap is white. All the little leaves in the ornamental scroll-work outside the garter are solid, except about three, which show white centres, somewhat in the fashion of the genuine. I do not call this a very successful forgery.

**Same design; 6 Sen, brown.**

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; brown gum; machine-perforated 11½. The plate-letter is the character "RE" above described. The inner outline of the garter is thickest on the left-hand side of the stamp, and the outer outline is thickest on the right-hand side. There are three perfect holes, and a portion of a fourth, at the bottom of the garter, the fourth showing just by the right-hand outline. The head of the s of the upper SEN is larger than the lower half of that letter. Except in very heavily-printed copies, the little leaves of the ornamental scroll-work outside the garter are all outlined, with white centres. Machine-perforated 11, 11½, 12½, or badly and irregularly pin-pricked.



*Forged.*

Poorly lithographed, on thin, common, yellowish-white wove paper; un gummed; badly pin-pricked 13. The plate-letter is hardly decipherable. The outer outline of the garter is thickest on the right-hand side, as in the genuine; but the inner outline is the same thickness both sides. There are only three holes at the bottom of the garter, and there is plenty of room to place a fourth hole between them and the outline. The s of the upper SEN is like an ordinary capital s. The little leaves of the ornamental scroll-work outside the garter are all solid, except about three.

## Same design ; 6 Sen, orange.

*Genuine.*

Engraved in *taille-douce* ; paper, perforation, etc., as in the 6 sen, brown. The plate-letter imitated is the eleventh radical “*卅*,” which is extremely like the Roman numerals *iv*. ; the *i* of the *iv*. is as dark as the other character. The narrow ends of the buckle are very nearly square. The rest of the stamp is just like the 6 sen, brown, just described.

*Forged.*

Lithographed on yellowish-white wove paper, thin and common ; no gum ; very badly pin-pricked. The *i* of the plate-letter “*iv*” is hardly discernible. 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.*

The genuine stamps bear usually either the double circle, with Japanese between the circles, and in the centre, or the thick single circle, with Japanese inside it. I have seen no cancellations except these.

The forgeries are postmarked with the diamond of small square dots, or the single thick circle, containing the name of a town—NAGASAKI, for instance—in English letters.

I have not seen any forgeries of the later issues ; but I have no doubt that they will soon be imitated.

Concerning the plate-letters, I had, at first, an idea that the radicals mentioned above have the seventeenth radical for their plate-letter, I think it is unlikely that there have been so many plates of any one value, so that they must have been used in arbitrary order. I have taken the trouble to go through some thousands of specimens, kindly placed at my disposal by Messrs. Pemberton, Wilson, and Co., and by Messrs. Stanley, Gibbons, and Co., and I find the following :  $\frac{1}{2}$  sen, three plates ; 1 sen, blue, nine plates ; 1 sen, bistre, seven plates ; 2 sen, yellow, two plates ; 4 sen, green, four plates ; 4 sen, rose ; 10 sen, green ; 10 sen, blue ; 20 sen, purple ; 30 sen, grey, one plate each ; 30 sen, mauve, four plates ; 12 sen, bird, one plate ; 15 sen, two plates ; 45 sen, one plate ; 6 sen, garter, eight plates, etc.

I do not know whether I have made it clear that all the stamps on a sheet bear the same plate-letter. Those who wish to learn the names and figures of the radicals will find a list of them illustrated in *Le Timbre-Poste* ; but I cannot lay my hand on the number which contains them.

## LA GUAIRA.

Issue of 1854. Centavo Series (for St. Thomas P),  $\frac{1}{2}$ , 1, 2, 3, 4 centavos.

*Genuine.*

Printed in black, on rather hard, coloured wove paper; imperf. 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; imperf. 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; imperf. 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.*

I do not remember ever having seen any of the genuine stamps cancelled. The forgeries bear either a thick circle, with lettering in it, or a sort of oval, with semicircular ends.

**Same Issue. Reales Series (for La Guaira?). Medio Real, rose, blue; Dos Reales, green, yellow.**



There are two types of the stamps of this set. The first type has the date-figures in the corners very small, a very cloudy sky, and a calm sea. The stamps of this type are all machine-perf 13. The second type has the date-figures in the corners much larger, a rough, frothy sea, and few clouds in the sky. The stamps of this type are found with a curious oblique perforation, and also with a pointed or saw-perforation. The forgers have imitated the first type.

*Genuine.*

Engraved in *épargne* on several varieties of paper; machine-perf 13. The hull of the steamer is quite level. She has only two masts, her bowsprit is placed obliquely to the line of the deck, and she carries a flag. The tail of the R of GUIARA does not touch the A, and the tail of the Q of PAQUETE does not touch the line below it. The upper halves of the C and B of CABELLO are distinctly larger than the lower halves. The clouds are nicely drawn. In the lower value, the D of MEDIO is almost like an O, and, in the higher value, the D of DOS slopes very much. The 6 touches the dot in the left-hand corner.

*Forged.*

Lithographed on thin, very white wove paper; pin-pricked 12. The hull of the steamer is not level, the front part being much too high out of the water. She has three masts, her bowsprit is level with the outline of the deck, and there is no flag visible. The tail of the R of GUIARA touches the A after it, and the tail of the Q of PAQUETE touches the line below it. The upper halves of the C and B of CABELLO are smaller than the lower halves. The clouds are very coarse and blotchy. The D of MEDIO is an ordinary capital D, and the D of DOS is almost upright. The 6 does not touch the dot in the left-hand corner.

*Postmarks.*

Some of my genuine specimens are cancelled with a diamond of oblong dots. The forgeries bear either a very large capital O, or the oft-described oval, formed by four straight lines at the top and bottom, and four curved lines at the sides, without central figures or numerals.

The forgeries of the *reales* set just described are exceedingly common, and will be found in the collections of all our youthful friends.

**Issue of 1869. Second Reales Series (for Curaçao).  $\frac{1}{2}$  Real, green; 2 Reales, rose.**

*Genuine.*

Engraved in *épargne*, on thin, yellowish-white wove paper; pin-pricked 10, or machine-perf. 13. The outside of the frame is composed of a scalloped line all the way round, with fifteen scallops at the top and bottom, and seventeen each side. There is a stop after each of the letters J. A. J. of the initials of the firm, and the horizontal top and bottom lines of the Z are carried a little beyond the small knobs which usually finish off that letter. There are two ornamental tongues or curves projecting from the centre of the left-hand side of each J.

*Forged.*

Lithographed on thin, very white wove paper; pin-pricked 13. In the  $\frac{1}{2}$  real there are sixteen scallops at the top and the bottom, and twenty at each side. In the 2 reales there are sixteen at the top, fifteen at the bottom, nineteen on the right-hand side, and twenty-one on the left. There is no stop after the last J. The stop after the A is not very distinct, and the Z is like an ordinary capital Z. Each J has only one ornamental tongue or curve projecting from the centre of the left-hand side of it.

*Postmarks.*

The genuine stamps usually bear two concentric circles, with name, separated by stars, between the circles; or else two concentric ovals similarly inscribed. The forgeries bear four concentric circles, or the oval composed of straight lines at the top and bottom, and curved lines at the sides.

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. 70-74.



## LIBERIA.

Issue of 1864. 6 Cents, red.

*Genuine.*

Engraved on stout, yellowish-white wove paper, perforated 11 and 12. This is the type with two lines round the stamp. The groundwork of the corners is composed of wavy perpendicular lines. There is no flag to be seen on the ship. The semicircular piece of shading on the stone, above LIBERIA, is a long way from that word. If a straight line be carried along the spear from the point, it will be found that the butt, or lower end of the spear, which appears from behind the knee of the figure, does not correspond with the upper part; that is to say, it is parallel with it, but not in the same straight line, being too much to the right. There are two thin lines running round the stamp, both of exactly the same thickness. The point of the spear is sharp.

*First Forgery.*

Lithographed on medium, very white wove paper, perforated 13. The lines in the corners are like the genuine. There is a large flag sticking out from the right-hand side of the ship. The butt and shaft of the spear are in one straight line. The outer line round the stamp is much thicker than the inner one. The printing of this stamp is very poor.

*Second Forgery.*

Much better printed than the last, but the design is not nearly so well copied. Lithographed on medium, very white wove paper; nicely perforated 12, also badly pin-pricked. The groundwork of the corners is composed of oblique and almost straight lines, all pointing towards the centre of the stamp. There is a long flag sticking out from the right side of the ship. The shading on the stone above LIBERIA touches the B of that word. The whole of the spear is in one straight line. The outer line round the stamp is decidedly thicker than the inner one. The head of the spear is diamond-shaped, instead of the long, lance-shaped, sharp-pointed head of the genuine. The expression of the face is excessively disdainful, and the shoulder sticks out in a very absurd manner.

Same Issue ; 12 Cents, blue.

*Genuine.*

Engraving, paper, and perforation as before. The groundwork of the corners is composed of undulating diagonal lines, so finely ex-

cutted as to make the corners appear solid. The shield has a single thick boundary-line. The head of the spear is well shaped, and the point does not touch the border of the circle. The upper value-scroll touches the edge of the frame on the right, and the lower scroll touches it both right and left.

*First Forgery.*

Lithographed on thin, white wove paper. The perforations are cut off my only specimen. The lines in the corners are too coarse. The boundary-line of the shield is double. The head of the spear touches the outline of the circle. The upper value-scroll touches the edge of the frame on the right, a dark prolongation of the point of the scroll touches the frame on the left, and the lower scroll does not appear to touch the frame either side, though the left-hand end *almost* touches it.

*Second Forgery.*

Lithographed on stout, very white wove paper, nicely perforated 12. The groundwork of the corners is composed of straight oblique lines. The boundary-line of the shield is double. The head of the spear is diamond-shaped, and touches the border of the circle. The ends of the value-scrolls do not touch the edge of the stamp anywhere. The expression of the face is disdainful, and the shoulder out of drawing, as before.

**Same Issue; 24 Cents, green.**

*Genuine.*

Engraving, paper, and perforation as in the genuine 6 cents. The groundwork of the corners is composed of very wavy perpendicular lines, set close together. The shading above LIBERIA is so far from that word that there is plenty of room to put another word of the same height between the name and the shading. A straight-edge, carried along the shaft of the spear, passes clear to the left of the butt, as in the genuine 6 cents. The two lines round the stamp are exactly the same thickness. The point of the spear is long and sharp. The cross-stroke at the bottom of the 4 is thick and distinct. The right-hand end of the top scroll *almost* touches the edge of the stamp; but the left-hand end of it, and both ends of the bottom scroll, are a long way from the edge. The right-hand end of the rock has two cracks in it, and it goes perpendicularly down, a *very* little to the right of the last stroke of the N of CENTS.

*First Forgery.*

Lithographed on rather thin, very white wove paper, perforated 13. The lines of the groundwork are too far apart. The shading above LIBERIA is so close to that word that there is not room for another word of even half the height between them. The whole of

the spear is in one straight line. The outer line of the frame is thicker than the inner one. The ends of the top scroll are at a good distance from the edge of the stamp ; but in the lower scroll the right-hand end touches the frame, and the left-hand end *almost* touches it. The right-hand end of the rock has three cracks in it, and it goes down to the edge of the circle, above the beginning of the T of CENTS.

*Second Forgery.*

Lithographed on moderately thick white wove paper, very badly pin-pricked 13½. The groundwork of the corners consists of straight diagonal lines, all pointing to the centre of the stamp. The shading above LIBERIA comes down so as to touch the B of that word. The outer line of the frame is a good deal thicker than the inner one. The point of the spear is diamond-shaped. The cross-stroke at the bottom of the 4 is almost invisible. The ends of the scrolls do not, in any case, touch the edge of the frame ; but the right-hand end of the bottom scroll *almost* touches it. The right-hand end of the rock does not go perpendicularly down, but bends to the left at the bottom.

*Postmarks.*

*Genuine.* All my genuine copies are cancelled with pen-strokes.

*Forged.* A circle, containing MONROVA LIBERIA.

**12 Cents, pink.**

I have a specimen of the above, which is probably merely a *tirage de fantaisie*. It is unperforated.

**LÜBECK.**

**Issue of 1859-62. ½ Schilling, lilac.**

*Genuine.*

Lithographed ; the 1859 issue on rather stout wove paper, without watermark ; and the 1862 issue on much thinner paper, watermarked with a number of very small five-leaved flowerets. 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 in the top row of the dotted ground, above the eagle's heads. Both beaks curl slightly upwards. The forked ends of the scroll are far below the level of the line below LÜBECK.

*Forged.*

Lithographed on white wove paper; unwatermarked; rather thinner 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 u 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, 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. Both beaks curve slightly downwards. The forked ends of the scroll are very nearly level with the ornamental line under LÜBECK.

**Same Issue. 1 Schilling, yellow.***Genuine.*

Lithographed; paper the same as in the genuine  $\frac{1}{2}$  schilling. The ornamental strokes under LÜBECK extend from under the middle of the l to the beginning of the k of that word. The eagle's beak on the right-hand side of the stamp does not touch the wing; 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.

*First Forgery.*

Lithographed; paper thicker than that of either of the genuine sets, and unwatermarked. The ornamental strokes under LÜBECK extend from under the middle of the u 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.

*Second Forgery.*

Lithographed; paper unwatermarked; about the same thickness as that of the unwatermarked genuine set. The tests for this forgery

are exactly the same as for the forgery just described, 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. Both these forgeries are printed in quite a decided orange, instead of the canary-yellow tint of the genuine.

*Third Forgery.*

Lithographed, without watermark, on paper as thin as that of the watermarked genuine stamp. This is the best forgery which I have seen. The stop after POSTMARKE is wanting. The right-hand fork of the scroll is a long way from the line to the right of it. The eagle's claws and the lower parts of his legs are thin and elegant, compared with the clumsy shape of those in the genuine; and the claw on the right side of the stamp plainly touches the scroll above the E of POSTMARKE. The top feather of the wing on the left-hand side, which ought to point to the L of LÜBECK, points very widely to the left of it. The eagle's beaks resemble the beak of a toucan; they are slender and horizontal in the genuine. The letters of EIN are much too large and coarse. The other points of this forgery are like the genuine.

**Same Issue. 2 Schilling, brown.**

*Genuine.*

Lithographed; paper as in the genuine  $\frac{1}{2}$  schilling; ornamental line under LÜBECK ditto. There are eight dots in the top row of the dotted ground. The eagle's heads are generally dreadfully blotched and misshapen, but neither of them touches the wing. There is a 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 the right side of the stamp, and the same number in the other wing. 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.



*First Forgery.*

Lithographed; paper very stout; unwatermarked. The ornamental line extends from the middle of the ũ to the end of the c of LÜBECK. There are only five dots in the top row of the dotted ground. The eagle's heads are fairly shaped, and the one on the right side of the stamp touches the wing. The right-hand forked end of the scroll touches the line to the right of it. There are eight large feathers sticking out of the wing on the right side of the stamp, and the bottom one touches the knee. There are seven similar

feathers sticking out of the other wing, and the bottom one *almost* touches the knee; the second, third, and fourth feathers of the wing on the left-hand side touch the scroll to the left of them. The knees are considerably higher than the level of the bottom point of the shield.

*Second Forgery.*

Lithographed; paper unwatermarked, and the same thickness as that of the watermarked genuine set. The ornamental line under LÜBZCK extends from the beginning of the U to the beginning of the K. The eagle's heads are not blotched, and tolerably well shaped; the one on the right has its beak open, and the one on the left has the beak shut. There is no stop after POSTMARKE, and hardly the slightest indication of one after SCHILLING. The right-hand forked end of the scroll is not anywhere near the outline to the right of it. There are eight large feathers sticking out from the wing on the right side of the stamp, and the same number on the left. None of the feathers of the wing on the left side of the stamp are anywhere near the scroll to the left. The outline of the scroll near this wing is quite thin. The tail of the R of POSTMARKE is as long and large as the tail of the K; but in the genuine the tail of the R is very much shorter than that of the K.

**Same Issue. 2½ Schilling, brown, error.**

I have seen no forgery of this stamp.

**Same Issue. 2½ Schilling, pink.**

*Genuine.*

Lithographed; paper the same as in the genuine ½ schilling. There is no stop after any of the words. The eagle's beak does not touch the wing, and none of the wing-feathers touch the knees. The tail of the little 2 of 2½ in the left top corner of the stamp is a long way from the white line to the right of it. The end of the eagle's tail has got a twist to the left, and points to the first stroke of the M of POSTMARKE. There are eight dots in the top row of the dotted ground.

*Forged.*

Lithographed; paper unwatermarked, the same thickness as the unwatermarked paper of the genuine set. There is a stop after POSTMARKE, and another after SCHILLING. The beak on the right side of the stamp touches the wing, the lowest feather on the same side touches the knee, and the corresponding feather on the other side *almost* touches the other knee. The tail of the little 2 of the fraction in the left top corner of the stamp *almost* touches the white line to the right of it. The end of the eagle's tail has got a twist to the right, and points to the space between MA of POSTMARKE. There are only five dots in the top row of the dotted ground.

## Same Issue. 4 Schilling, green.

*Genuine.*

Lithographed ; paper the same as in the genuine  $\frac{1}{2}$  schilling. There is a stop after POSTMARKE, and another after SCHILLING. There is also a very distinct stop a little before the L of LÜBECK. The eagle's wing on the right side of the stamp shows nine large feathers, the lowest one of which touches the middle of the thigh ; and the other wing shows eight large feathers. The stroke under LÜBECK extends from the beginning of the Ū to the end of the c. The eagle's tail points to the middle of the M of POSTMARKE, and the top of the P almost touches the dark line of the fold of the scroll to the left of it. The left-hand end of the scroll almost touches the dark line to the left of it, but the right-hand end of the scroll is at some little distance from the dark line to the right of it. The eagle's beaks are both open, with the tongue curling upwards, and neither of the beaks touches the wing.

*First Forgery.*

Lithographed, no watermark ; paper the same as that of the unwatermarked set. 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 seven large feathers. The stroke under LÜBECK extends from the middle of the Ū 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 of it touches the dark line to the right of it. The eagle's beak touches the wing on the right side of the stamp.

*Second Forgery.*

Lithographed, no watermark ; paper about as thin as that of the watermarked set. There is a stop after SCHILLING, but none after POSTMARKE ; and there is no stop before the L of LÜBECK. The eagle's wing on the right side of the stamp has eight large feathers, none of them touching the leg ; and the other wing has eight feathers. 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.

*Postmarks.*

Genuine and forged alike bear a set of parallel bars, wide apart ; but the genuine are usually found uncanceled, and the forgeries postmarked.

**Issue of 1864. 1½ Schilling, brown.***Genuine.*

Lithographed on stout, white wove paper. The easiest test is that the fraction-line of the  $\frac{1}{2}$  on the left side of the stamp is exactly level with the similar line of the fraction on the right side of the stamp ; and a line passing through both of them would just about pass along the line on the little shield which divides it into dark and light portions. The point of the eagle's tail almost touches the outline of the oval below it. The beak on the right side of the stamp does not touch the wing. The foot on the same side is not particularly larger than the other, or very differently shaped. This said leg on the right side of the stamp points downwards obliquely, almost towards the G of SCHILLING.

*Forged.*

Lithographed on extremely thin, white wove paper. The fraction-line of the  $\frac{1}{2}$  on the left-hand side of the stamp is much lower than the corresponding line on the other side ; and a line drawn along the middle of the little shield, where the dark and light parts join, would pass distinctly above the left-hand fraction-line, and below the right-hand one. The lowest point of the eagle's tail is at some little distance from the outline of the oval beneath it. The beak on the right side of the stamp—or rather, the tongue sticking out of it—touches the wing. The foot on this right side is very much larger than the other, and of quite a different shape, being something like a trident, with a fourth prong sticking out backwards towards the handle. The leg on this right side of the stamp projects almost horizontally, so as to point a little below the bottom of the small right-hand oval. I must say that this forgery is not by any means a bad one.

*Postmarks.*

*Genuine.* The only postmark which I have seen on the genuine is a very large double circle, with name between the circles, and numerals in the centre.

*Forged.* The set of parallel black bars, as in the forgeries of the first issue.



## LUXEMBOURG.

Issue of 1852. 10 c., black.

*Genuine.*

Finely engraved in *taille-douce*, on very thick wove paper, sometimes of a yellowish, but more generally of a greyish, cast; unperforated; watermarked with a large *W*. The *o* of *POSTES* is considerably taller than the *p* and *s* on each side of it. The full-stop after *CENTIMES* is more than half encircled by a little ornamental curl, proceeding from the leaf-ornament in the lower right-hand corner. The head of the *s* of *CENTIMES* does not go near to the leaf-ornament at the right of it. The *l* of the right-hand *10* has its oblique side-stroke a little larger than that of the left-hand *1*. The ground of the central oval is formed by fine crossed vertical and horizontal lines set very closely together, so that the oval, at a little distance, appears to be of solid black. The outer line of the stamp is double, *i.e.*, formed by two thin lines placed very close together; but, in some copies, the two lines run together for part of the way round, according to the depth of printing. The whole impression is very fine.

*Forged.*

Coarsely lithographed on much thinner wove paper, of a very yellowish cast; unperforated; no watermark. The top of the *o* of *POSTES* is exactly level with the tops of the *p* and *o* on each side of it. There is no ornament round the full-stop after *CENTIMES*; and the head of the *s* of this word touches the leaf-ornament to right of it. The *l* of the right-hand *10* does not appear to have any oblique stroke at all. The ground of the central oval consists of crossed vertical and horizontal lines, as in the genuine, but the lines are very coarse, wide apart, and show a good deal of white between them. The outer frame of the stamp is invariably one thick line, which is somewhat broken and irregular to the left of the word *DIX*. The whole impression is very coarse, and I think the forgery is not likely to prove dangerous.

*Postmarks.*

Amongst my own specimens I find three varieties of cancellation: a set of six thick parallel bars; two concentric circles, with name between the circles, and date, &c., in the centre; and a set of three concentric circles, with something undecipherable in the centre. The forgeries are postmarked with the set of parallel bars.

Same Issue; 1 Silb. grosch., red, rose.

*Genuine.*Engraved in *taille-douce*; paper and watermark 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 l 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 v of UN has its left-hand limb very much thicker than the right-hand one, and it is thick to the very bottom of the letter. Between the corner of the moustache and the ear, above the long hairs of the beard, there is a good deal of shading in the shape of coloured dots.

#### *Forged.*

Lithographed, in a sort of red-vermilion, on much thinner, yellowish wove paper; unperforated; no watermark. The o of POSTES is level, top and bottom, with the p and s each side of it; and the head of the s is a very long way from the ornamental ring surrounding the right-hand l. 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 v of UN is thicker than the right-hand limb, but it gets rapidly thinner, so that towards the bottom both limbs are of equal thinness. Between the ear and the corner of the moustache, above the long hairs of the beard, there are hardly any dots to be seen, so that the side of the face seems to be quite white. The head in this forgery looks flat, and does not seem to stand out from the background.

#### *Postmarks.*

The genuine stamps bear the same cancellation as the genuine 10 c. The forgeries are usually postmarked with an oval ring, containing six parallel bars, something like one of the old Spanish obliterations.

### **Issue of 1863. 1 Centime, buff.**

#### *Genuine.*

Very nicely engraved in *épargne*, on rather thick, hard, white wove paper; unperforated; no watermark. The M of LUXEMBOURG is the same height as the E to the left of it; and the tail of the G is some distance from the thin inner line of the scroll below it. The figure 1 in the lower scroll is a good deal sloped to the right, so that it appears to point almost to the centre of the crown above the arms. The ground of the shield behind the lion is very distinct, and consists of five horizontal white stripes, alternating with five sets of four horizontal lines; or, as the heralds would probably call it, "barry of ten, argent and azure."



*Forged.*

Very poorly lithographed, on bluish-white wove paper, about the same thickness as that of the genuine. All the design has a woolly and indistinct look, very different from the genuine. The M of LUXEMBOURG is taller than the E, and the tail of the e 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.*

The genuine stamps bear either an oval of eight parallel bars, or two concentric circles, with name between them, and date in the centre, or a single circle similarly inscribed. The forgeries bear a square, with rounded corners, containing the letters P. D., in large capitals.

**Same Issue; 10 Centimes, blue.**

I only possess one counterfeit of this issue, and it is a poor specimen, heavily cancelled, so that I cannot give such an accurate description of it as I should like to do.

*Genuine.*

Engraved in *épargne*, on white and yellowish-white wove paper, rather thick and hard; unperforated; no watermark. The two letters MB of LUXEMBOURG just touch each other at the bottom, but all the other letters of the word are well apart, and do not touch each other either top or bottom. There is a very distinct full-stop after each of the letters o. d. The white stripes on the shield are *very* little narrower than the dark ones. The lowest stroke of the tail of the e of LUXEMBOURG points straight to the left, towards the lion in the shield. The crossed lines of the background can be seen through all four arches of the crown. The outside edge of the stamp has a number of ornamental points directed outwards. In the centre of the top edge there is a single point, and there are four separate sets of two points, at regular distances along the edge, each side of the single point, making eight double points and one single one. The bottom edge is the same as the top one, except, of course, that the points are turned in the opposite direction. The colour is generally some shade of Prussian blue.

*Forged.*

Lithographed on thin, soft, yellowish-white wove paper. In the word LUXEMBOURG the letters touch each other in several places; for instance, the letters U X E all touch at the bottom, M and B also touch at the bottom, and U and B touch at the top. In the forgery before me the cancellation hides the spaces after the initials G. D., so that I cannot tell whether the full-stops are there or not. The white stripes on the shield are only about half the breadth of some of the dark ones. The lowest stroke of the tail of the G of LUXEMBOURG curls outwards, so as to point down towards the right-hand 10. The crossed lines of the background are only visible through the two central arches of the crown, the two outward arches being blotched. The points at the top and bottom edges of the frame of the stamp are quite irregular, and very indistinct. There seem to be three sets of two at the top, and the rest single ones; whilst those at the bottom are not decipherable. The colour of my single specimen is a very pale ultramarine, and the whole impression is very indistinct.

*Postmarks.*

The genuine stamps bear either two concentric circles, with name and date, or a set of eight long parallel bars. The forgeries are cancelled with a set of eight short, thin bars, placed very close together.

**Same Issue; 12½ c., rose.**

*Genuine.*

With the exception of the numerals being changed from 10 to 12½, this stamp is exactly the same as the genuine 10 c., so that the tests already given will serve for this also.

*Forged.*

Exactly the same as the forged 10 c., except that the numerals are changed.

*Postmarks.*

The genuine stamp has the postmarks before described. My forgery has a square, with rounded corners, containing the letters P. D. in large capitals.

**Same Issue; 25 c., brown.**

*Genuine.*

Exactly like the genuine 10 c., with altered numerals.

*Forged.*

Exactly like the forged 10 c., but rather better printed.

*Postmarks.*

Genuine, as in the 10 c. Forged, eight long, thin parallel bars.

**Same Issue ; 30 c., red-lilac.***Genuine.*

Same as the genuine 10 c.

*Forged.*

Same as forged 10 c., except that the letters UR of LUXEMBOURG hardly touch at the bottom.

*Postmarks.*

Genuine, as in the 10 c. Forged, a double circle, with name and date. This is a good imitation of one of the genuine postmarks.

**Same Issue ; 37½ c., green.***Genuine.*

Same as the genuine 10 c. This value is usually printed very nicely.

*Forged.*

Same as the forged 10 c., except that the letters UX of LUXEMBOURG touch at the top as well as the bottom.

*Postmarks.*

Genuine, same as on genuine 10 c. Forged, four concentric circles.

**Same Issue ; 40 c., orange-vermilion.***Genuine.* Same as genuine 10 c.*Forged.* Same as forged 10 c.*Postmarks.*

Genuine, as on the genuine 10 c. Forged, an oval, composed of eight thin parallel bars, of varying lengths.

I have not seen any forgeries beyond the ones just described. Though they look very poor, side by side with the genuine, I fancy that a single copy, without a genuine to compare with it, would be likely to deceive a young collector.

**MADEIRA.**

I do not think that any of these stamps have been imitated, as a whole, by the forgers ; but very excellent forgeries have been sold lately, which are made by taking the *genuine* used Portuguese stamps of the various issues, and surcharging the word MADEIRA on them. The letters of the surcharge are exceedingly like the real thing ; but a close inspection will show the surcharge to be printed *after* (or on the top of) the postmark, instead of *before* (or under) it.

## MAURITIUS.

Issues of 1856-9. Red-brown, red, blue.

*Genuine.*

Engraved in *taille-douce*. The red-brown is 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. The collar round the shoulders of the figure consists of three rows of shells, or whatever they may be, very distinct; 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 white five-pointed star on the helmet, over the right eye. The four doubled-up fingers on the hand holding the spear are very distinct; they are almost horizontal, and point towards the left shoulder of the figure. The fingers on the left hand are also distinct and white, all four being equally visible. There are five toes on the foot, and the bottom of the spear does not touch them. The head of the spear is rather a long diamond, and the half of the head nearest to the figure is shaded. The Union Jack can just be distinguished on the shield, but it is not very clear. In the word MAURITIUS the M and the S are at equal distances from their respective ends of the label. The top and sides of the stamp are bordered by interlacing white outlined crescents, which are nicely drawn, and very distinct; and the groundwork behind the figure consists of engine-turning, very like that on the Barbados stamps.

*Forged.*

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 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.

*Postmarks.*

*Genuine.* Three concentric circles, with a numeral in the centre (rare), or an oval formed by four parallel lines at top and bottom, and three curved lines at each side, or a small thick circle containing PAID in block capitals.

*Forged.*

Three concentric circles, or four concentric circles, or an oval formed by four parallel lines at top and bottom, and five curved lines at each side.

**Issues of 1862-3. Sixpence, brown-violet, dark slate.**

*Genuine.*



Engraved in *taille-douce* on moderately stout, hard wove paper, of a yellowish-white, either unperforated, or perforated 15. All the tests for the genuine are exactly the same as in the stamps just described, except that MAURITIUS now appears at the top of the stamp, and SIXPENCE below.

*Forged.*

Poorly lithographed, in a sort of reddish violet-brown, on rather thin, hard, coarsely-wove white paper, either unperforated, or pinpricked 15. The collar of shells is rather more distinct than in the last forgeries, but *much* too dark, and there is no brooch at all. The round knob at the top of the helmet has one shapeless blotch in the centre, by way of shading. There is a very small and indistinct blotch to represent the five-pointed star on the helmet. The fingers holding the spear point, as before, upwards towards the face and helmet. The head of the spear has only two lines of shading—one in the middle, and another to the right of it. There is no trace of the Union Jack on the shield. The expression in the face is extremely unpleasant, something like that of a low-type Irishwoman; whereas the face of the genuine has rather a smirk upon it. It will be seen that this forgery agrees with the originals in many more respects than the counterfeits just described, and yet it is not nearly so likely to deceive, as the whole impression is very coarse.

*Postmarks.*

*Genuine.* Three concentric circles, with numeral in the centre, or one circle containing PAID in block capitals.

*Forged.* Four concentric circles, without numeral; or an oval, formed by four straight parallel lines at top and bottom, and five curved lines at each side.

**Issue of 1862. Envelope, ninepence, purple-brown.***Genuine.*

Engraved in *épargne*, on thin, whitish-blue wove paper. In the usual place for the maker's name is embossed DE LA RUE AND CO., LONDON. There is a little curved white line



inside each end of the label which contains MAURITIUS; and the line at the right-hand end reaches three-fourths of the way across the width of the label. At each end of the label which contains POSTAGE there are two curved white lines—a long one and a very short one. The tiny dot above the small figure 9, in the lower point of the stamp, comes exactly under the centre of the T of POSTAGE. The Queen's nose is perfectly

straight, and the lips are properly shaped. The little pearl, sticking out from the very front of the coronet, points exactly at the centre of the first U of MAURITIUS; and the second projecting pearl is just at the angle formed by the hair and the coronet.

*Forged.*

Embossed woodcut, on blue wove paper, just like that of our common commercial envelopes, printed about an inch apart on strips or sheets, instead of singly on envelopes. 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.

*Postmarks.*

I have not seen a postmarked copy of the genuine; and the forgeries are uncanceled.

N.B.—I ought to say that this is a very dangerous forgery, one of the best that I have seen for some time.

## MECKLENBURG-SCHWERIN.

Issue of 1856. 3 Schillinge, yellow, orange.

*Genuine.*

Engraved in *épargne* on thin wove paper, hard and white. The M and B of MECKLENB. are equidistant from their respective ends of the label, and there is plenty of room for the stop after the B. The S of SCHWERIN is a *little* nearer to its end of the label than the N is to the other end, but not at all close to it. The bull wears a coronet, ornamented with *small* trefoils, and one of the trefoils stands up above the forehead, between the horns. All the letters and numerals of the various inscriptions are very clearly cut,



and, as is customary in *épargne* engraving, they are all slightly sunk into the paper, especially in unused copies. The four numerals are large, and they extend almost to the top and bottom of the little squares containing them. The outer line of the right-hand top corner of the shield is blunt, but the corresponding inner line is cut square. The colour is almost always more inclined to orange than a real yellow. The arches of the crown, counting from the left, have respectively 8, 10, 5, 10, and 8 pearls, which are tolerably easy to count.

*Forged.*

Lithographed on thick, hard, white wove paper. The M of MECKLENB. is at a considerable distance from the one end of the containing label, and the B is *very* close to the other end, so that there is scarcely enough room for the stop, which almost touches the end of the label. The S of SCHWERIN almost touches one end of its containing label, but the N is a very long way from the other end, almost far enough to allow another letter to be placed after it. The ornament between the bull's horns appears to be a large *fleur-de-lis*, almost filling up the space between the horns, but it is very indistinct. All the letters and numerals are more or less ragged, uneven in height and size, and not sunk at all into the paper. The numerals are all too small and

too short, the one in the left-hand upper corner is at a considerable distance from the bottom of its containing-square. The outer line of the right-hand upper corner of the shield is sharp and square; whilst the inner line is somewhat rounded at that point. The colour is a pale lemon. The arches of the crown, counting from the left, have respectively 8, 6, 3, 8, and 5 pearls, all very indistinct.

*Postmarks.*

*Genuine.* Two large concentric circles, with name between the circles, and date in centre. Also name in large capitals in a straight line, without any frame, and with date, &c., in smaller letters in another straight line below it.

*Forged.* Four thin parallel black bars.

**Issue of 1864-66. 5 Sch., bistre.**

*Genuine.*

Engraved in *spargne*, exactly like the genuine 3 sch., except for the change in the numerals. The corner numerals are all alike, and the bottom curl of each is larger than the head. They all extend almost from top to bottom of their containing-squares. All the rest of the stamp is exactly like the genuine 3 sch.

*Forged.*

Poorly lithographed on very thick, hard, white wove paper. The top half of each 5 seems to be larger than the bottom half, and they are all a good deal too small for their containing-squares. All the rest of the stamp is exactly like the forged 3 schilling, except that this counterfeit is rather the worse of the two.

The genuine, I believe, is found both unperforated and rouletted. The forgery is unperforated.

*Postmarks.*

*Genuine.* The same as on the genuine 3 sch.

*Forged.* The same as on the forged 3 sch.

## MEXICO.

**Issue of 1857.  $\frac{1}{2}$  Real, 1, 2, 4, 8 Reales.**

(*With and without black surcharge.*)\*

*Genuine.*

Engraved in *taille-douce*, on medium, white wove paper. The upper inscription is CORREOS MEXICO; the lower inscription has

\* It will be understood that none of the forged Mexicans bear the black surcharge which is usually found on the genuine.

REAL in the medio ( $\frac{1}{2}$ ), and in the un (1), and REALES in all the others. The groundwork, behind the bust of Padre Hidalgo, consists of horizontal lines, set very close together, so as to appear almost solid; and there are two small, dark studs or buttons in his shirt-front. The shading between the central oval and the scroll-work outside it is formed by oblique lines, running down from right to left. The upper label, containing CORREOS MEJICO, has forked ends both right and left; and the outline of it is double.



*First Forgery.*

Of this I have only the dos reales. Design *very* poor; lithographed on coarse, white wove paper, thinner than the genuine. The inscription in the upper label is CORREOS MEJICO, like the genuine. The groundwork behind the bust is nearly all solid, but here and there it shows horizontal lines crossed by oblique ones running down from right to left. There are no studs in the shirt-front. 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 coloured line round the whole stamp, which does not exist in the genuine.

*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.

*Third Forgery.*

Of this I have a full set. Lithographed on thick, hard, *very* white wove paper. The upper inscription, in all the values, is CORREOS MEDICO; the lower inscription in the  $\frac{1}{2}$  real is MEDIO REALES, in the 1 real is UN REALES, and that in the 2 reales reads DOS. R EALES, with a stop after DOS, and the R of REALES a long way from the other letters of the word. The groundwork, behind the bust in the oval, is solid (i.e. it is of uniform colour, without lines); and there are no studs in the shirt-front. 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.

*Fourth Forgery.*

Of this I have only the 2 reales. Very nicely lithographed on thick, rather hard, yellowish-white wove paper. The inscriptions are 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. The shirt-front has two distinct dark lines down it, by way of a pleat, which the genuine only just shows, and in this pleat there are the two studs, and, below them, a long dark mark like a button-hole. There is a curved *white line* to mark the seam on the shoulder, where the sleeve is sewn into the coat, above the 1 of REALES; this line in the genuine is shown merely by rather lighter shading than the rest of the coat. In all my genuine copies of the 2 reales the labels containing CORREOS MEXICO and DOS REALES appear to be solid; but in this counterfeit the background to the letters in the upper inscription is formed by very distinct horizontal lines of shading; and the background to the letters in the lower inscription is formed by crossed oblique lines. The said 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 very likely to deceive. The chief points of difference are in the scroll-work, but it is impossible to describe them without diagrams. The face in the genuine is shaded *all over*; in the forgery a great part of it is quite white.

*Postmarks.*

*Genuine.* A very large double circle, with name and FRANCO between the circles, and date in the centre; also a large double oval, similarly inscribed.

*Forged.* A small, shapeless blotch; also the oval above described.

**First Issue of 1861.  $\frac{1}{2}$  Real, 1, 2, 4, 8 Reales, black on colour.**

*(With and without black surcharge.)*

*Genuine.*

Same type as the last issue, but in black on coloured paper, instead of colour on white. Engraved in *taille-douce* on coloured wove paper, rather thinner than the last. All tests as before, except that there are decided lines of shading in the backgrounds of the inscriptions, which I have not been able to make out in the earlier ones.

*Forged.*

Poorly lithographed, on thin, coloured wove paper, very much thinner than in the last-described counterfeits. This forgery, except for being in black on coloured paper, is exactly the same as the *third* forgery of the first issue, inscribed CORREOS MEXICO; and all the tests for that counterfeit hold good for this also.

**Second Issue of 1861. 4, 8 Reales, colour on colour.**

*(With and without black surcharge.)*

*Genuine.*

Same as first issue, but in colour on coloured paper.

*Forged.*

Same as *third* forgery of first issue, but in colour on coloured paper.

*Postmarks.*

*Genuine.* Same as first issue.

*Forged.* Uncancelled, or with shapeless blotch.

**Issue of 1864. 3 Centavos,  $\frac{1}{2}$  Real, 1, 2, 4, 8 Reales.**

*(With or without black surcharge.)*

*Genuine.*

Engraved in *épargne* on medium, white wove paper, the face of which is invariably more or less smeared and tinted with the colour of the stamp, owing, I suppose, to badly-wiped plates. The c of MEXICO has a head at each end, making it look like a g; this is also the case with the c of CORREOS, but not to so great an extent. The x of MEXICO has the limb, which points almost directly downwards, *much* thicker than the limb which crosses it; this is, very easily seen. The lower circle of the crown on the eagle's head has three distinct jewels upon it. The easiest test is perhaps the serpent, which has a distinct head and eye. The outer frame of the stamp is composed of white zigzag lines upon dark lines, but the white lines are not at all conspicuous. The stamps are very nicely engraved, but very badly printed, and usually much blotched.



*Forged.*

Very coarsely designed and lithographed, on rather stout, white wove paper, the surface not at all smeared with the tint of the stamp. The c of MEXICO is an ordinary capital c, but is top-heavy; the c of CORREOS is also an ordinary capital c. The x of MEXICO has both its limbs the same thickness. The lower circle of the crown on the eagle's head bears no jewels. The serpent is the same size and thickness at both ends, having no indication of eye or head. The white zigzag lines of the frame are very much too prominent, except down the left side.

*Postmarks.*

*Genuine.* The double circle already described, also the double oval already described, also a black disk, containing name and CORREOS in white letters, and surrounded by two black circles.

*Forged.* A circle or diamond of diamond-shaped dots; also four concentric rings.

I don't think this forgery is likely to be dangerous, but it is exceedingly common.

**Issues of 1866. 7, 13, 25, 50 Centavos.**

(*With and without black surcharge.*)

*Genuine.*

Engraved in *taille-douce* (first issue), also lithographed (second issue) on moderately stout, white wove paper. The hair appears to commence rather high up, about under the M of MEXICANO; it is brushed very neatly back, and comes forward into a stiff and very distinct curl behind the ear. The nose is nicely shaped, with no abnormal distance between its point and the upward curl of the nostril. The profile of the moustache projects considerably beyond the profile of the beard, and the end of it stands out from the surface of the



beard. There is no white curl from the corner of the eye to the ear. The beard ends in two points or forks, and there is a wide and distinct space between it and the neck, almost large enough to contain the O of IMPERIO. The shading at the base of the neck tapers off to nothing at the left side, so that the front of the neck ends in a sharp point. All the letters in the oval band are broad, with square-cut ends, standing out well from a background of fine lines. All the stops are very large and rectangular, any one of them would almost fill up the centre of the O of IMPERIO, if placed within it. The C of MEXICANO is a distinct c. The background of the central oval behind the bust is formed of very fine horizontal lines. The face is pleasing, and reminds one very much of the portrait on the current stamps of Belgium.

*Forged. First Set.*

These are most wretched and miserable-looking things, lithographed on thin, white wove paper. At first sight the Emperor appears to be perfectly bald, except just towards the back of the neck. The hair, however, commences somewhere between the E and X of MEXICANO, and also at the side of the temple. The stiff and formal forward curl behind the ear is not visible. The nose is poor, there being far too great a distance between the point and the upward curl of the nostril. The profile of the moustache is like the genuine, but hardly droops enough. The beard has a slight indication of a fork, but scarcely to be noticed; there is only a small and narrow space between it and

the neck. All the lettering is indistinct and rather ragged, each letter having rounded ends, when the said ends can be made out at all. They are all too thin, and are on a *solid* ground. The stops are small, irregular in shape and size, but more or less round, instead of being rectangular. The background of the central oval is solid. The expression of the face is highly idiotic, and not in the least like the present king of the Belgians. In the 7 c. the right-hand figure has its head turned the wrong way.

*Forged. Second Set.*

This is, perhaps, worse than the last. Very poorly lithographed on thin, soft, *very* yellowish wove paper. The lettering is very thin and scratchy, on a *solid* background, without any stops. The hair is formed by short scratches; it is brushed right back like a German's, without any curl behind the ear. The nose is strongly hooked, instead of being straight. The end of the moustache is short and stumpy, instead of drooping. The end of the beard is single, and there is hardly any distance between it and the neck. The central oval is solid.

*Forged. Third Set.*

This is the best of all, and I call it a very dangerous counterfeit. I have only the 50 c. Very well lithographed, on *very* thick, white wove paper. The hair and nose are like the genuine. The profile of the moustache is level with that of the beard; *i.e.* it does not project beyond it, and the end of it is lost in the beard. There is a very distinct white curl from the corner of the eyebrow to the front of the ear. The end of the beard is single, and there is hardly any space visible between it and the neck. The shading at the base of the neck is broad quite to the front; *i.e.* it (the shading) does not end in a sharp point. All the stops are very small, two of them are round, and two square. The c of MEXICANO is an o, so that the word reads MEXIOANO.

*Postmarks.*

*Genuine.* The large double circle, before described.

*Forged. First Set.* An oval of parallel lines, also an oval of thick dotted lines, also an oval, formed by four straight lines top and bottom, and four curved lines each side. *Second set*, an oblong of eight parallel bars. *Third set*, uncanceled.

**Issues of 1868-69. 6, 12, 25, 50, 100 Centavos.**

(*With or without black surcharge.*)

*Genuine.*

Typographed (?) in black (except the 25 c, which is in blue), on moderately thin coloured wove paper, or unperforated (1869), *perçés en arc* (1868). The top of the x of MEXICO is distinctly larger than the bottom half; the i is much thicker than any of the other letters;

and the o is very much thinner than the l. The c of CENT is slightly, but plainly, taller than the e. There are three transverse lines of shading showing between the top of the head and the outline of the circle, but the uppermost of the three lines is always blotched into the outline of the said circle, so as to form merely a sort of thickening of it at that point. The face is that of a benevolent old man, with large dark eyes, a *very* high left cheek bone (*i.e.* on the right of the stamp), and no symptom of a squint.



*Forged.*

Lithographed in black (except the 25 c.), on *very* thin, coloured wove paper; unperforated. The top of the x of MEXICO is the same size as the bottom; the l and the o are the same thickness as the other letters of that word. The c of CENT is rather smaller than the z, instead of being taller. There are only *two* horizontal lines of shading between the top of the head and the outline of the circle, without any sign of a third line. The expression of the face is sour and disagreeable; the left cheek bone is not particularly projecting; and the eyes have a decided squint. I think this forgery is decidedly deceptive; for most of the details of the design are very accurately copied.

*Postmarks.*

*Genuine.* A large double circle composed of a thin and a thick line close together, with name between the circles, and date in the centre. Also a similar double circle, but with each composed of a single line only. Also a large transverse rectangular frame, with name and date in two lines.

*Forged.* The double circle with single lines, above described. Also a number of diamond-shaped dots.

**Issues of 1872-74. 6, 12, 25, 50, 100 Centavos.**

(*With or without black surcharge. The latter is rare.*)

*Genuine.*

Poorly lithographed (!) on medium, white wove paper, ornamented at the back with a blue *moiré* pattern, the sheet watermarked PAPEL SELLADO; unperforated (beginning of 1872), *percés en pointes* (April, 1872), *percés en arc*, and perforated 13 (both 1874). The outer line of the stamp is *very* thin in the spaces *between* the four labels and the four corner-squares; but when it reaches any one of the said labels or corner-squares, it is blotched into one thick line with the outline of the square or label. This is, perhaps, the easiest test. Each o of the different inscriptions is nicely





shaped and oval. The top of the left-hand value-label is rounded. Above this label there are  $3\frac{1}{2}$  large curls in the 6 (seis) centavos,  $3\frac{1}{4}$  in the 12 (doce) centavos,  $3\frac{1}{2}$  in the 25 (veinticinco) centavos,  $3\frac{1}{4}$  in the 50 (cincuenta) centavos, and 3 in the 100 (cien) centavos. The *moiré* pattern at the back is formed by fine blue lines; there are, on an average, 50 parallel lines in the pattern. In the 6 c. the value SEIS reads downwards.

#### Forged.

Lithographed on stout wove paper, with a coarse *moiré* pattern at the back; unperforated; no black surcharge; the sheet unwatermarked. The outer line or frame of the stamp is of one uniform thickness all the way round, showing no thin line between the various labels and corner-squares. Each of the different inscriptions is more or less square, or rather rectangular; this is especially noticeable in the word CORREOS. The top of the left-hand label is cut off almost square, instead of being rounded. Above the said label there are two large curls and two small ones in all the values, the lowest being the largest, and the uppermost being the smallest of the four. The *moiré* pattern at the back is too coarse, having on an average only 40 parallel wavy lines in it. In the 6 c. the value SEIS reads upwards.

#### Postmarks.

*Genuine.* A large double circle, with name between the circles, and date in the centre. Also a small double circle, similarly inscribed. Also a small double oval, similarly inscribed.

*Forged.* The large double circle of the genuine. Also a diamond of small round dots. Also a set of thin parallel bars. Also an oval formed by four straight parallel lines at top and bottom, and five curved lines each side.

## MODENA.

Issue of 1852. 5, 9, 10, 15, 25, 40 c.; 1 Lira.



#### Genuine.

Engraved in *épargne*, on rough, unsmoothed, 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 ESTENSIS 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.

*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.

*Second Forgery.*

Lithographed on thin, coloured wove paper. I do not know whether there is a full set of this type of counterfeit; I have only the 10 and 25 cent. There is a stop after CENT., but it is smaller than in the genuine. The bottom line of the frame, and the line under POSTE ESTENSI, go right across the stamp, joining both sides of the frame. The crown is skeleton-like, and is formed by lines only, without any pearls on the arches at all. The eagle has four drooping claws on the foot at the right-hand side of the stamp, and three drooping claws on the other foot. All the lines of both inner and outer frame are very thick, much thicker than in the genuine. The ornaments in the side frames are not nearly so curly as in the genuine, being almost straight.

*Third Forgery.*

Lithographed on stout, coloured wove paper, but too smooth. The impression is always very dark and heavy in this forgery, but it looks very well, and is, in many respects, the best which I have seen. There is no stop after CENT. I have not seen the 1 lira of this type, but it would be unwatermarked. The line below the value, at the bottom of the stamp, goes right across, joining both sides of the inner frame, as also does the line below POSTE ESTENSI. The crown is too thick, and some of the arches show only two pearls, though the third pearl may be only blotched by the heavy printing. The eagle's claws point too much downwards; i.e., they do not spread out enough. The outer frame of the stamp is double, there being a thick outline round the whole stamp, a little distance from the outer frame, evidently intended to be a part of the stamp itself, instead of being merely a division between the stamps. This outline, together with all the other lines of the stamp, is much too thick.

*Postmarks.*

*Genuine.* A number of long diamonds struck in blue, or a set of parallel bars in black.

*Forged.* The set of parallel black bars just mentioned.

**Provisional Issue of 1859. 5, 15, 20, 40, 80 Cent.***Genuine.*

Engraved in *épargne*, on very thin, yellowish-white wove paper. There is a stop after CENT., and another after the numeral of value, each stop being large, at a good distance from the word or numeral, and sunk into the paper. The shield leans over a little to the right, and the cross leans still more to the right, so that the right arm of the cross points between ON of MODONESI. There are five vertical lines of shading in each of the top quarters of the shield, between the outline of the shield and the outline of the cross; and there are six similar lines in the right-hand bottom quarter, and five lines and part of a sixth in the left-hand bottom quarter. The arches of the crown rest upon strawberry leaves. There are three entire ones, and parts of two others. These are quite distinct, and not at all like trefoils. The line below the value at the bottom of the stamp does not go anywhere near the sides, being drawn much too short and a great deal thinner than the other lines of the stamp. The little ornamental floral spandrels in the upper corners, inside the frame, are a very long way from the corners. The crosses in the corners of the stamp are very small, not anything like filling up the squares prepared for them.

*First Forgery.*

Lithographed on thinnish, very white wove paper, very much blotched in printing, so that all the finer details of the design are filled up with colour. The stop after CENT. is very small, and close to the T, and there is often no stop at all after the numeral of value. They are, of course, not sunk into the paper. The shield and cross are both quite upright, so that the right arm of the cross points directly towards the second O of MODONESI. The dark part of the shield is one uniform mass of colour, showing no lines in the heavily-printed specimens; but in some copies I have been able to make out six lines of shading in the upper left-hand quarter, five in the lower left-hand quarter, and five in the lower right-hand quarter of the shield. The arches of the crown appear to rest upon trefoils, but they are so blotched that it is difficult to say what they are. The line below the value, at the bottom of the stamp, is very thick, and goes right across, from one side to the other of the stamp. The little ornamental spandrels in the upper corners, inside the frame, touch the outline of the frame. The crosses in the corners of the stamp are so large that they quite fill up the squares prepared for them, and touch the outlines of the squares. The I of MODENESI is an ordinary I, instead of being a badly-formed T, as in the genuine.

*Second Forgery.*

Nicely lithographed on thick, white wove paper. There is a stop after CENT., and another after the numeral of value, as in the genuine, but too close to the word and figure. The shield and cross are quite upright. There are six vertical lines of shading in the left-hand upper quarter of the shield, between the outline of the shield and that of the cross. There are six similar lines in the lower left-hand quarter, four and part of a fifth in the upper right-hand quarter, and four in the lower right-hand quarter. The arches of the crown rest upon trefoils, which cannot be mistaken for strawberry leaves. The line below the value, at the bottom of the stamp, joins the frame at the right-hand side, but does not join it on the left-hand side. It is thinner than the other lines, like the genuine. The little ornamental spandrels in the upper corners, inside the frame, are too close to the corners, but do not absolutely touch them. The crosses in the corners of the stamp are too large, *almost* filling up the squares prepared for them. The I of *MONDRESI* is badly formed, but it is not like the immature T of the genuine. This forgery is very likely to deceive, being, in some respects, better than the original. The 20 cent. in this set is found in *bright blue*, and also in *pink*, the colours of the genuine 20 cent. being lilac and bluish-violet.

*Postmarks.*

*Genuine.* None of my genuine copies are postmarked.

*Forged.* Either uncanceled, or with the letters P.D. in enormous capitals.

## MONTENEGRO.

**Issue of 1873-4. 2, 3, 5, 7, 10, 15, 25 Soldi.**

*Genuine.*

Printed on thick, white wove paper; perforated 10½. A very easy instant test, but one rather difficult to describe, is the first letter at the top of the right-hand label. It is the Russ *rs*, which is like two *r*'s, joined both at the top and bottom, with a little wedge-shaped white tail to the right of the bottom cross-stroke. In these stamps the said tail looks more like a flaw in the plate than anything else. The stops after the first word in the right-hand label, and the word in the bottom label, are large and distinct. The ear is large and very prominent. There is a strongly-marked vertical cleft or dimple in the chin.

*Forged.*

Lithographed on thin, white wove paper; perforated 12½. The first letter at the top of the right-hand label is like two *r*'s, joined

at the bottom, but not at the top, and without any white tail. The stops are *very* small. The ear is almost hidden by the hair and whisker. The cleft or dimple in the chin is not at all strongly marked, and it is oblique, instead of being vertical. The perforation of these forgeries is very different from the bold and clear-cut holes of the genuine, being very ragged and uneven.

*Postmarks.*

*Genuine.* I have not seen any cancelled copies.

*Forged.* Four concentric circles.

## MONTEVIDEO.

**Issue of 1856, "Diligencia." 60 c., blue.**

*Genuine.*

Poorly lithographed, on rather thin, white wove paper. There are ten and a half outward turns of the key-pattern down the left side of the stamp (the half turn being at the bottom), and nine and a half outward turns of the similar pattern down the right side of the stamp (the half turn being at the top). The chin of the face representing the sun is *very* pointed, the eyes large, and looking straight forward. There is a line connecting the nose and the left eyebrow. The line forming the mouth is bent into a rather irregular curve.

*First Forgery.*

Lithographed, in very *greenish* blue, on stout, white wove paper. This forgery can be easily detected, as there are only nine outward turns of the key-pattern alike down both sides of the stamp. The chin is not much pointed. The eyes are large, as in the genuine, but there is no line connecting the nose and the eyebrow.

*Second Forgery.*

This is very much more like the genuine. Lithographed on thin, white wove paper. There are ten outward turns of the key-pattern down the left side of the stamp, and nine and a half down the right side, the half turn being at the top, as in the genuine. The chin is rounded; the eyes appear small, nearly closed, and looking towards the left side of the stamp. There is no line to connect the nose and eyebrow. The curve of the mouth is quite regular, being a sort of semi-lunar shape, with the concave part uppermost. This forgery is very deceptive, as may be seen by the few points of difference between it and the genuine; indeed one well-known dealer actually sent one of them out for sale, at a heavy price, thinking it to be genuine.

*Postmarks.*

I have not seen the originals postmarked. The first forgery is uncancelled, and the second forgery bears sometimes a cross, and sometimes a large "8," both in pen-and-ink.

**Same Issue. 1 Real, vermilion.***Genuine.*

Lithographed on thin, white wove paper. There are ten and a half outward turns of the left-hand key-pattern, with the half turn at the bottom, and nine and a half outward turns of the right-hand key-pattern, with the half turn at the top. The face is the same as in the 60 c., the base of the nose being well defined. The right-hand limb of the A of DILIGENCIA is much thicker than the left-hand limb. There is just space for another R between the figure and word of the value—I REAL.

*Forged.*

Lithographed on very stout, white wove paper. There are nine outward turns of the key-pattern down the left side of the stamp, and nine also down the right side. The chin is broadly rounded; the base of the nose, where the nostrils ought to be, is entirely absent, and there is a line from each eyebrow to the nose. The mouth is small, and of a regular curve. Both limbs of the A of DILIGENCIA are of equal thickness. Between I and REAL there is space for two letters at the least.

*Postmarks.*

I have seen no postmarked forgeries of either genuine or forged.

**Issues of 1859, thick and thin figures. 60, 80, 100, 120, 180, 240 Centésimos.**

I shall take both these issues together, as they vary only in the paper and the size of the numerals.

*Genuine.*

Lithographed on white wove paper, moderately stout (thick figures), or thin and soft (thin figures). The word CENTESIMOS always has an accent on the second E, and the head and tail of the E are both alike. One of the easiest tests is in the left-hand CORREO, which is always smaller than the corresponding word on the right-hand side. If the width of the left-hand CORREO be accurately

measured with a piece of paper, or a pair of compasses, it will be found to be, as nearly as possible, the same width as the CORRE of the right-hand CORREO; *i.e.* the right-hand word, without its final letter, is as wide as the whole of the left-hand word. The left-hand CORREO also is very rarely perfect, being more often COBREO or CORHEO. A line drawn down the right-hand vertical boundary of the central square would pass considerably to the right of the last s of CENTESIMOS; that is to say, the last s of that word is not put flush with the right-hand corner of the square, but too much to the left. The rays of the sun are composed of alternately straight and wavy lines.

*Forged. First Set.*

Nicely lithographed on stout, hard, white wove paper. There is no accent to the second E of CENTESIMOS, and the head and the tail of the c are not both alike; *i.e.* it is like an English capital c instead of a French one. The left-hand CORREO is always properly spelt, and it is almost the same width as the right-hand one, and in the same large letters. The last s of CENTESIMOS is flush with the right-hand vertical outline of the central square.

*Forged. Second Set.*

Lithographed, not so nicely as before, on very thin, greyish-white wove paper. There is no accent on the second E of CENTESIMOS, and the tail of the c is not like the head. The left-hand CORREO is exactly the same width as the right-hand one, and is always spelt correctly. Both these words are in letters *smaller* instead of *larger* than those of MONTEVIDEO. The outside of the last s of CENTESIMOS is, as in the other forgeries, level with the vertical right-hand outline of the central square. A peculiarity of this forgery is that the sun's face is not placed in the centre of the central circle, and the rays are all alike, something between straight and wavy.

*Forged. Third Set.*

Nicely lithographed on very thin, hard, wove paper. The word CENTESIMOS bears the accent, as in the genuine. The left-hand CORREO is always correctly spelt, and both right and left are exactly the same width, measured, as before, from the outside of the c to the outside of the o. The letters of these two words are no larger than those of MONTEVIDEO, though placed, of course, farther apart. The outside of the last s of CENTESIMOS is flush with the vertical right-hand outline of the central square. The rays of the sun are all *straight* lines.

I think the first of these three forgeries will be found the most dangerous.

*Postmarks.*

*Genuine.* Rarely a pen-stroke; most usually a large, transverse oval, with lettering in three lines, the outer ones following the out-

lines of the oval. I have seen one stamp cancelled with a circular postmark, but I fancy this is very uncommon.

*Forged.* Those of the first set bear a very good imitation of the transverse oval; those of the second set have a large outlined diamond, containing parallel bars, and those of the third set are not cancelled.

**Issue of 1860, block lettering. 120, 180, 240 Centésimos.**

*Genuine.*

Very blotchily lithographed on thin, very white wove paper. An easy test is the **M** of **MONTEVIDEO**, the outside of its first stroke being almost exactly flush with the thin vertical line to the right of the left-hand **CORREO**. All the numerous stops are shaded with horizontal lines, though occasionally one or more may appear to be of solid colour, owing to the blotchy way in which the stamps are printed. However, *some* of the stops (there are sixteen of them) always show the shaded lines. The face is of a nice oval shape, with a rounded chin, and there is very little white on the sides of the hair level with the cheeks.



*Forged. First Set.*

This, I should say, is one of the very commonest of existing counterfeits; and I *never* receive a batch of stamps for opinion without finding some specimens of this forgery in it.

Lithographed, far clearer than the genuine, on medium, hard, white wove paper. The **M** of **MONTEVIDEO** is placed considerably too much to the left, so that the thin vertical line to the right of the left-hand **CORREO**, if prolonged upwards, would cut almost into the middle of the said **M**. All the stops are of solid colour, without shading. The face is a wide oval, with a *very* pointed chin. The hair, level with the cheeks, is puffed out in a very old-fashioned style, with strong patches of light upon each side.

*Forged. Second Set.*

Lithographed, better than the genuine, on thin, very white wove paper. The **M** of **MONTEVIDEO** is in this set placed too much to the *right*, so that the thin vertical line to the right of the left-hand **CORREO** would, if prolonged upwards, pass clear to the left of the letter. One or two of the stops show an imperfect attempt at shading, but all the others are solid. The shape of the face is not regular, one cheek being larger than the other, and the chin is too pointed. The hair, level with the cheeks, has no light upon it at all, and looks somewhat like whiskers. The block letters of this forgery are much too thin.



*Postmarks.*

*Genuine.* I have never seen a cancelled copy.

*Forged.* Those of the first set are either unobliterated, or bear the transverse lettered oval of the last issue. Those of the second set bear an oval, composed of five or six parallel straight lines at the top and bottom, and five curved lines at each side.

The second forgery is not common.

**Issue of 1864. 6, 8, 10, 12 Centésimos**

**Issue of 1866. Same, surcharged 5, 10, 15, 20 Centésimos.**

*Genuine.*

Lithographed on rather thin, soft wove paper. There is a distinct accent over the second E of CENTESIMOS; and the left-hand lower corner of the label containing that word projects beyond the outline of the stamp, though not far enough to touch the thin line which surrounds the whole. This is the easiest test. There is a stop before REPUBLICA, and another after ORIENTAL. Generally these stops are very large and white, but some of the later impressions do not show them so distinctly. There is a white line dividing REPUBLICA ORIENTAL from the central design, but it can only be traced round from the R of REPUBLICA to the N of ORIENTAL. The sun's rays extend from below the centre of the L of REPUBLICA to below the centre of the R of ORIENTAL. The corners of the stamp are composed of vertical lines, generally more or less blotched together. The bunches of leaves in the wreath round the shield do not get smaller towards the top of the wreath. The ends of the bow of ribbon fastening the wreath hang down something like a frog's legs, the right-hand end pointing towards the second E of CENTESIMOS, and being a good deal longer than the other. All the values differ slightly from each other; but it will be understood that the tests given apply to all.

*Forged. First Set.*

Lithographed on very thin, smooth paper, wove and very white. There is no accent to CENTESIMOS, and the left corner of the label containing that word does not come to the edge of the stamp, much less project beyond it. The stops before and after the name are very shapeless, and too white. There is no white line between REPUBLICA ORIENTAL and the central design. The upper corners of the stamp are perfectly solid, but the lower ones show traces of the vertical lines. There are only four bunches of leaves each side of the wreath, instead of five.

*Forged. Second Set.*

Lithographed very like the last. No accent to CENTESIMOS. The left corner of the label containing that word just touches the

boundary of the stamp, but does not project beyond it. No stop after **ORIENTAL**, and no white line dividing **REPUBLICA ORIENTAL** from the central design. Upper corners of the stamp quite solid. Four bunches of leaves in the wreath, instead of five. The sun's rays extend from below the **C** of **REPUBLICA** to below the **O** of **ORIENTAL**. The right-hand end of the bow of ribbon points to the **S** of **CENTESIMOS**.

*Forged. Third Set.*

Lithographed on rather thick, hard wove paper. No accent to **CENTESIMOS**. The left corner of the label containing that word is a long way inside the frame of the stamp, not coming near the edge. No stop visible either before or after the name. The white line dividing the name **REPUBLICA ORIENTAL** from the central design is very strong, and it extends right round the central design, except where hidden by the bow of ribbon. The sun's rays look like a fan, or rather, like an opened hand of cards, extending from under the **I** of **REPUBLICA** to under the centre of the **R** of **ORIENTAL**. The vertical lines in the corners of the stamp are much too prominent, and not blotched together. There seem to be six bunches of leaves each side of the wreath, instead of five, and they taper very much, so that the top of the wreath is considerably smaller than the bottom. The ribbon composing the bow of the wreath is very much broader than the genuine, and the ends do not hang down.

*Note.* I have not seen any of the above forgeries bearing the provisional surcharge, but it would not be difficult to add it. The rest of the stamp would be unaltered.

*Postmarks.*

*Genuine.* The lettered oval before described.

*Forged.* The outlined diamond before described, containing parallel bars; also a quatrefoil, with a short line projecting out from the centre of each of the four convex parts of the quatrefoil; also the oval, with straight lines at top and bottom, and curved lines at the sides as before described; also the same, with numerals in the centre; also a lettered oval, like the genuine; also a lettered circle.

I have not a full set of each of the forgeries described, but it is possible that the full set of each may exist.

**Issues of 1866-72. 1 Centésimo, black.**

*Genuine.*

Lithographed on thin, greyish-white wove paper; unperforated (1866), or badly perforated 13 (1872). A very easy test for the genuine is in the upper right-hand quarter of the arms. This represents what appears to be a hill, with a stumpy tower on the top of it. The horizontal lines of shading in the said quarter only reach down about level with the top of the **D** of **DEL**, leaving a large white patch



above the hill. There is an accent to the second E of CENTESIMO, and the said E is exactly in the centre of the large numeral 1. The c and o of CENTESIMO are both at a considerable distance from their respective ends of the containing label. The two scale-pans of the balance in the left-hand upper quarter of the arms are both level, and three lines of shading can be counted below them.

*First Forgery.*

Lithographed. I have not seen this counterfeit, but, according to Mr. Atlee's description of it, the shading above the hill comes down level with the *bottom* of the D of DEL, and the bull in the right-hand lower quarter of the arms is like a mule, or a Noah's-ark lamb.

*Second Forgery.*

Lithographed on greyish-white and yellowish-white wove paper, stouter and harder than the genuine. All the copies at present in my possession are unperforated, but I fancy I have seen the counterfeits perforated. The horizontal lines of shading in the right-hand upper corner of the arms come down level with the very bottom of the E of DEL, passing through the tower on the top of the hill, so that there is no white visible, except at each side of the hill. The c and o of the word CENTESIMO *almost* touch their respective ends of the containing label; the second E has no accent, and is too far to the left of the centre of the large figure 1. The left-hand scale-pan is lower than the right; the former showing two lines under it, the latter three.

*Postmarks.*

Both genuine and forged (second forgery) bear the transverse lettered oval before described. I do not know the postmark of the first forgery.

**Same Issue. 5 Centésimos, blue.**

*Genuine.*

Lithographed; paper similar to that of the 1 centesimo, but rather thicker; unperforated, or perforated 13, according to the date of issue. The left-hand outline of the stamp, inside the thick boundary line, if prolonged upwards, would cut the R of REPUBLICA almost in half; and if prolonged downwards, it would nearly coincide with the left-hand stroke of the M of MONTEVIDEO. The right-hand outline of the stamp, if similarly prolonged, would pass through the outer arm of the Y of URUGUAY, and *just* touch the outer edge of the last o of MONTEVIDEO. There is a good space between the words REPUBLICA DEL URUGUAY, and the last o of MONTEVIDEO is not too far from the E. On the left side of the stamp there are sixteen lines of inscription, counting from the bottom to the first one which is turned upside down. The outline of the horse's face is nearly horizontal, and the tail of the large 5 *just* touches his nose.

*Forged.*

Lithographed on rather stout, yellowish-white wove paper; unperforated. A prolongation of the left-hand outline of the frame would pass between RE of REPUBLICA, but the M of MONTEVIDEO is far too much to the right, so that the small downward prolongation of the said outline (which really exists in the forgery) passes considerably to the left of the M. A similar prolongation of the right-hand outline would cut through the centre of the Y of URUGUAY, and almost through the centre of the O of MONTEVIDEO, which letter is much too far from the E. On the left side of the stamp there are only thirteen lines of inscription, from the bottom to the first one which is upside-down. The outline of the face of the horse points very much downwards, and the nose is quite hidden by the tail of the large 5.

**Same Issue. 10 Centésimos, green.***Genuine.*

Lithographed on yellowish-white wove paper, like the 5 c.; unperforated, or perforated 13. There is only one thin line under REPUBLICA DEL URUGUAY. If the left outline of the stamp were prolonged, it would pass upwards through the centre of the A, and downwards flush with the beginning of the M. A similar prolongation of the right outline would pass upwards through the centre of the Y, and downwards flush with the outer edge of the O. There are twenty-five lines of inscription down the left-hand side of the stamp, with indications of a twenty-sixth line in some types. One line of the inscription, and sometimes part of a second, can be fully seen below the bottom of the large figure 1.

*Forged.*

Lithographed on white wove paper, a good deal thicker than the genuine; unperforated. There are two thin lines under the words REPUBLICA DEL URUGUAY. The R is in its proper position, but a downward prolongation of the left-hand outline would pass far to the left of the M, which is level with the edge of the 1. The O is in its right place as regards the outline of the stamp, but too small, and the E is too far from it. An upward prolongation of the right-hand frame would very nearly pass between the AY of URUGUAY. There are only twenty lines of inscription on the left-hand side of the stamp, and the letters of the lowest line are more than half-hidden by the bottom of the 1.

**Same Issue. 15 Centésimos, yellow-orange.***Genuine.*

Lithographed; paper as before; unperforated, or perforated 13, according to the date of issue. The thin outlines of the sides of the

stamp, if prolonged upwards, would cut through the centre of the R of REPUBLICA, and the centre of the Y of URUGUAY respectively. The sun's face comes in front of the large 5, though the mouth and chin



are hidden by the upper point of the shield. The inscription on the large 1 is CENTECIMOS, and that on the 5 is CENTECIM, the rest of the word being hidden by the shield. The 1 and 5 do not touch each other at the bottom. There are twenty-five transverse lines of inscription, counting down the left side of the stamp. The line along the top of the head of the 5 is perfectly straight. The colour of the stamp is more or less orange.

*Forged.*

Lithographed on stout, coarsely-wove white paper; unperforated. The thin outline of the left side of the stamp, if prolonged upwards, would cut through the middle of the R of REPUBLICA, and a similar upward prolongation of the thin line on the right side of the stamp would cut into the A of URUGUAY. The large 5 hides part of the sun's face, but the point of the shield does not hide any part of it. The large 1 bears the inscription CENTESIMOS, and the large 5 bears CENTESIMO; the place where the final s ought to be is *not* hidden by the shield. The 1 and 5 distinctly touch each other at the bottom. There are only seventeen transverse lines of inscription on the stamp, counting down the left side. The line along the head of the 5 turns up at the right-hand end. The colour varies from pale lemon to a sort of salmon, but is very rarely the correct shade of orange-yellow.

**Same Issue. 20 Centésimos, red.**

*Genuine.*

Lithographed; paper as before; unperforated, or perforated 13, according to the date of issue. Upward prolongations of the side-lines would, as before, cut centrally through the R of REPUBLICA and the Y of URUGUAY, and downward prolongations of the same lines would respectively coincide with the first stroke of the M and cut partly through the O of MONTEVIDEO. Above the V of this latter word there are five repetitions of the letters IM, up to the base of the shield. On the 2 there are the letters CENT, and the final S of the complete word shows distinctly above the top of the shield. The O bears CENTESIMOS, in very distinct letters. There are twenty-five horizontal lines of inscription, counting down the left side of the stamp. The colour is more or less pink.



*Forged.*

Lithographed on stout, coarsely-wove paper; unperforated. An upward prolongation of the left-hand outline would barely cut into the tail of the R of REPUBLICA, which is too much to the left; but the Y of URUGUAY is in its proper position. A downward prolongation of the left-hand outline would cut through the centre of the M of MONTEVIDEO; but the final O of this word is too much to the left, so that the downward prolongation of the right-hand outline would pass some little distance to the right of it. Above the V of this word there are five repetitions of the letters NT, up to the base of the shield. The 2 bears CEN only, and the final S above the shield is absent. The O bears CENTECIMOS, but the first three letters are often almost unreadable. There are twenty-four lines of inscription, counting down the left side of the stamp. The colour varies from salmon to carmine.

N.B.—Collectors are sometimes puzzled by a watermark of a letter or letters on the genuine stamps of this issue, the said watermark not being mentioned by the catalogues. It is an inscription across the sheet, and, of course, a letter or letters will occasionally appear on one of the stamps. The forgeries never show any watermark.

*Postmarks.*

*Genuine.* The lettered, outlined double oval, as before; also a large transverse oval, not outlined, composed of very thick vertical lines of varying length, with a large capital letter in the centre.

*Forged.* The lettered, outlined double oval; also an oval of diamond-shaped dots; also a single circle containing letters.

All the values of the genuine stamps of this issue, except the 1 c., are in sheets of one hundred varieties, but I think the tests given will be found in them all.

## MONTSERRAT.

Issue of 1876. One Penny, red; Sixpence, green.

*Genuine.*

These are merely the 1873 issue of Antigua; perf. 13; watermarked CC and crown; surcharged MONTSERRAT, in black printed capitals. For the tests of the genuine the reader will please refer to the description of the Antigua stamps on pp. 2, 3 of this book.

*Forged.*

These are the Antigua forgeries already described (pp. 2, 3), with surcharge MONTSERRAT in lithographed black capitals. They are very poorly done, and not likely to deceive.

## NATAL.

Threepence, blue.

*(Type of accompanying illustration.)*

Issue of 1860. Unperforated, watermarked with a star.  
 Issue of 1863-64. Perforated 14, 14½, 15, 15½; no watermark.

I don't think this value exists with the CC and crown watermark, except with the surcharge of POSTAGE.

*Genuine.*

Engraved in *taille-douce*, on thick, and on quite thin, white wove paper; perforation and watermark as above, according to the date of issue. The Queen's coronet has twenty-seven pearls in the lowest row, which rests on the head; above this is a row of about twenty-one shapeless jewels; then there is a row of twenty-four pearls. The highest part of the hair, where the parting is supposed to be, does not touch the lowest row of pearls on the coronet. The eyes are large, and very dark, and they appear to be looking decidedly towards the left side of the stamp. The necklace seems to have seventeen pearls, but they are rather difficult to count. They are all more or less round or oval in shape, and the three large ones in front have shading on them. The background, behind the head, is composed of very fine lines, placed very close together. The strips of engine-turning down the stamp, outside the central oval, are very finely executed, and appear to be composed of white lines, scratched out of a dark background. Two strips of the engine-turning run down the right side of the stamp, quite clear of the white outline of the oval, and the said white oval *hardly* touches the inner one of the two similar strips down the left side of the stamp. The two earrings are alike in shape, though the one on the right side of the stamp is a little larger than the other.

*Forged.*

Lithographed on stout, yellowish-white wove paper, unperforated; no watermark. The coronet bears three rows of pearls, and no row of shapeless jewels. The lowest row contains twenty pearls, the next row contains seventeen pearls, and the top row contains nineteen. The parting of the hair touches the lowest row of pearls. The eyes are large, but very light, only the pupil being dark; and they are looking rather upwards, giving the face a languishing expression. The necklace contains fourteen pearls; they are easy to count, and some of them are dreadfully out of shape. Only two of the front

ones have any dark marks upon them. The crossed lines of the background, in the central oval, are much too coarse. The strips of imitation engine-turning down the stamp are very badly done, looking like coloured dots and lines upon a white ground. The white oval cuts considerably into the inner one of the two strips down the right side of the stamp, and it cuts slightly into the similar inner strip of engine-turning down the left side of the stamp. The ear-rings are quite different in shape, the one on the right side of the stamp being like the genuine, and the other one being merely a sort of oblong white patch. I do not think this forgery is likely to be dangerous. I have met with only two specimens.

*Postmarks.*

*Genuine.* Very frequently only a pen-stroke on the earlier issue; also an oval, composed of fine straight lines at the top and bottom, and thicker curved lines at the sides, containing numerals.

*Forged.* I have only seen the forgery pen-stroked.

It is possible that this forgery may exist with the surcharge **POSTAGE**. The genuine stamps thus surcharged are perforated 12½, and watermarked CC and crown.



Reprints and forgeries of the early embossed issue here illustrated exist, but I have not been able to obtain any of them. Pemberton's *Handbook* says that the 3d., 6d., 9d., and 1s., of the embossed set were re-issued *perforated*, some time ago, as *fiscal stamps*, on thinner paper. The embossed stamps were, of course, never perforated.

## NEW BRUNSWICK.

**Issue of 1857.** 3d., red; 6d., yellow; 1s., violet.

*Genuine.*

Engraved in *taille-douce*, on thick, very blue-tinted, white wove paper. If the stamp be placed diamond-wise (its proper position), with the crown upright, then all the four corner numerals will be



upright also. Crown very nicely drawn, with its middle arch standing on a cross *patée*. There is a *fleur-de-lys* on each side of the said



cross. The octagonal outline round the central space is single. The lowest point of the top numeral compartment touches the point of the arch-shaped white line below it. The four flower stems, if prolonged, would pass, centrally, through the inward-pointing rays of the eight-pointed white stars in which they are drawn. The general background of the stamp is formed by engine-turning, finely executed, being apparently white lines cut out of a dark background. The background of the frame is of dark lines on a white ground. All the dark lines of the design stand up well from the surface of the paper, so that the thickness of the ink can be felt as well as seen.

*Forged.*

Lithographed on thin, white wove paper, without any blue tint. 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.

*Postmarks.*

*Genuine.* Pen-stroke; also an outlined oval, filled with thin, parallel lines, struck in blue.

*Forged.* A large diamond, containing six parallel lines; also a quatrefoil, with a short line projecting from the middle of the outline of each of the four semicircles.

**Issues of 1860-63.** 1 Cent, brown, brown-violet.

*Genuine.*

Engraved in *taille-douce*, on thick, white wove paper, of a yellowish-grey tint; perforated 12. The funnel of the locomotive is decidedly

wedge-shaped, getting smallest where it joins the body; and the smoke comes out in sufficient volume to cover three-quarters of the top of it, the front of the smoke being level with the end of the tail of the K of BRUNSWICK. The foreground of the landscape, below the engine, bears very light lines of shading; and there is a small white rock above the N of ONE, and another above the E of CENT. There is no shading at all (except a few faint lines) in the space between the end of the smoke and the top of the last car; and the other side of the oval, level with OSTAG of POSTAGE, is almost entirely destitute of shading. Outside the oval, the groundwork of the stamp consists of *very* fine horizontal lines, crossed by similar lines running down obliquely from right to left.



*Forged.*

Coarsely lithographed on rather thin, soft, very white wove paper; perforated 13. The funnel of the locomotive is like the genuine at the top, but it gets thicker again where it joins the body, and the smoke comes out in a thin stream from the left-hand edge of the funnel, so that the front of it is nearly level with the middle of the K of BRUNSWICK, showing three-fourths of the top of the funnel uncovered. The foreground of the landscape, below the engine, is darkly shaded on the left side, from below the end of the last car to above the N of ONE. Above that letter there is a shapeless white patch, and there is a dark blotch running along from above the E of ONE to above the N of CENT. In the space between the end of the smoke and the top of the last car there is a good deal of dark shading, almost joining the smoke and the top of the car together. There is a great deal of dark shading in front of the engine, to the right of the oval, quite up to the level of the A of POSTAGE, and with a few lighter lines above this to level with the S of that word. Outside the oval, the groundwork consists of coarse horizontal lines, crossed by other coarse lines running down obliquely from left to right. These said lines are very easily seen, though they require a microscope in the genuine.

**2 Cents, golden-orange.**

*Genuine.*



Finely engraved in *taille-douce*, on thick hard yellow-white wove paper; perforated 12. Large white stop before the r of TWO, like the one after S of CENTS. Hyphen between the words NEW BRUNSWICK. The background, behind the corner figures, is formed of horizontal lines. Face and neck, &c., shaded all over, except the bridge of the nose, and above the left eyebrow. The necklace is

composed of trefoils, *not* pearls. The central ornament at the top of the coronet is a cross *pattée*. The ink stands out well from the surface of the paper.

*Forged.*

Badly lithographed, in light vermilion, on soft wove paper, rather thin, and very white; perforated 13. The stop before the *r* of *TWO* is *very* small, almost invisible. No hyphen between the words *NEW BRUNSWICK*. Background solid behind the corner numerals. Upper part of face and front of neck quite white, except above the right eyebrow. Distinct *pearl* necklace. Partly shaded white square, instead of a cross *pattée*, at the top of the coronet. The ink does not stand out in relief from the surface of the paper.

**5 Cents, olive-green, grass-green.**

*Genuine.*

Engraved in *taille-douce*. Paper as in the 2 cents, but rather whiter; perforated 12. Bust, necklace, coronet, and central oval exactly the same as in the genuine 2 cents. Hyphen between the words *NEW BRUNSWICK*.

*Forged.*

Poorly lithographed, in dirty green, on thin wove paper, very white; perforated 13. Bust, necklace, coronet, &c., same as in the forged 2 cents. No hyphen between the words *NEW BRUNSWICK*.

**10 Cents, vermilion.**

*Genuine.*

Engraved in *taille-douce*. Paper the same as in the genuine 2 cents; perforated 12. Bust, necklace, coronet, central oval, &c., the same as in the genuine 2 cents. Hyphen between the words *NEW BRUNSWICK*. *C* of *CENTS* at the same distance from the left-hand end of bottom label as the *s* is from the right-hand end. 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. Bust, necklace, coronet, central oval, &c., same as in genuine 2 cents. 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*. Outline of oval surrounding each *x* consists of a dark line round a white one.

**12½ Cents, blue.***Genuine.*

Engraved in *taille-douce*, on thick, hard, greyish-white wove paper; perforated 12. Hull of steamer all dark. Smoke from funnel passes in front of masts and behind flag. Only two ropes visible below flag, to left of last mast. No "dolphin-striker" on bowsprit. Letters *WI* of *BRUNSWICK* joined together at top. Fraction-lines dividing  $\frac{1}{2}$  of each bottom *12½* are as broad as the white rings round them.

*Forged.*

Lithographed on rather thin wove paper, very white; perforated 13. White streak drawn along the whole length of the hull. Smoke from funnel passes behind both masts and flag. Three ropes visible below flag. Distinct "dolphin-striker" on bowsprit. Letters *WI* of *BRUNSWICK* not joined at the top. Fraction-lines of each bottom *12½* much thinner than the white rings round them.

**17 Cents, black.***Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12. All the numerals are in ovals of double lines. The plaid is fastened with a brooch at the shoulder. Two rather oblique lines of the plaid come down to the second *E* of *SEVENTEEN*, and two similar lines come down to the first *N* of that word.

*Forged.*

Lithographed on rather thin, *very* white wove paper; perforated 13. The numerals (except those in the right-hand bottom corner) are in ovals of single white lines. There is no brooch to fasten the plaid on the shoulder. Two almost perpendicular lines of the plaid come down to the space between *EN* of *SEVENTEEN*, and two similar lines come down to the *T* of that word.

*Postmarks.*

*Genuine.* Frequently only pen-stroked; also an outlined oval, containing parallel bars; also same, with numerals in the centre, struck in blue; also set of bars without oval outline; also outlined oval, containing unreadable letters.

*Forged.* A number of dots; also an oval, not outlined, formed of four parallel lines top and bottom, and five curved lines each side;

also outlined oval, containing parallel bars; also four concentric circles, containing five or six short parallel lines in the centre. This last cancellation I have only seen on the forged 12½ cents; the others are used indifferently for all the other counterfeits.

### 5 Cents, chocolate (Connell), 1861.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12.



*Forged.*

*Photographed* on thin wove paper. Unperforated, but with the perforation of the original photographed instead of being perforated. I have seen no lithographed forgery. Cancelled copies of the genuine are exceedingly rare; the photograph is not postmarked.

## NEWFOUNDLAND.

### Issue of 1857. One Penny, Fivepence, brown-violet.

*Genuine.*

Engraved in *taille-douce*, on stout, hard, yellowish-white wove paper. In each corner of the stamp there is a little square containing the figure of value, and the inner corner of each square touches, and corresponds with, the point of a sort of arch which surrounds a white star. The stop under the T of ST. is large and round; the apostrophe of JOHN'S has a large round head. The crown is surmounted by a very distinct orb; the ornaments below the arches are a cross *pattée*, between two *fleur-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.



*Forged.*

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 *ST.* 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.

*Postmarks.*

*Genuine.* A set of eight or ten parallel bars, apparently forming a rectangle.

*Forged.* A set of six parallel bars, forming an oval.

**Same Issue. 3d., green.**

*Genuine.*

Engraved in *taille-douce*, on stout, hard wove paper, as before. The groundwork of the central triangle, behind the large trefoil, is engine-turned all over, but there are three places where the engine-turning consists of simple network, instead of a more complicated pattern, making the groundwork appear to be divided into four horizontal strips. It must, however, be remembered that the four strips are not really separated from each other, but joined by a plain network. The name *NEWFOUNDLAND* is in one word. The thistle is perfectly upright, and the bottom of the stem *almost* touches the bottom of the trefoil. The rose does not touch the outline of the trefoil. The apostrophe in *JOHN'S* is a properly-shaped comma, with a large head and a very curved tail.



*Forged.*

Lithographed on poor, thin, very white paper. The groundwork of the central triangle is formed of four distinctly separate, horizontal strips of imitation engine-turning, the dark portions of background between the said strips showing no traces of network. The name is written *NEWFOUND LAND*. The thistle leans slightly to the left, and has no stem showing at the bottom below the leaves. One of its leaves almost touches the trefoil, and one of the leaves on the left side of the rose *does* touch the outline of the trefoil. The apostrophe in *JOHN'S* is badly shaped, being almost oval, with a very small tail.

*Postmarks.*

*Genuine.* I do not possess a postmarked copy of the genuine.

*Forged.* A circle; also an oval, formed by straight lines at the top and bottom, and curved lines at the sides.

**Issues of 1857-62. 2d., 4d., 6d.***Genuine.*

Engraved in *taille-douce*, on rather stout, hard, white, greyish-white, or yellowish-white wove paper. These stamps are found in three colours—orange-red, rose-red, and lake-red. I do not know that these names correctly express the true shades, but they are the nearest that I can find. The lettering is clearly cut, and the chief part of the design consists of very finely-executed engine-turning. Each stamp has the national flowers (rose, shamrock, and thistle) arranged as a bouquet in the centre, and none of the flowers or leaves touch the outline of the containing oval or circle anywhere. This is an easy test, and renders it needless for me to describe each value separately, as I should otherwise be obliged to do.

*Forged.*

Lithographed on soft, rather thick, white, or very yellowish-white wove paper. The stamps are found in vermilion, and also in dirty lake. The lettering is always more or less ragged. The flowers and leaves of the central bouquet invariably touch the outline of the containing circle or oval *somewhere*, which is a sufficient test for these counterfeits. The imitation engine-turning of the design is very poor and blotchy.

*Postmarks.*

*Genuine.* A rectangle of parallel lines.

*Forged.* The same; also four concentric circles, with something in the centre; also a single circle, containing something undecipherable; also a pen stroke.

**Issue of 1866. 2 Cents, green.***Genuine.*

Nicely engraved in *taille-douce*, on stout, rather hard, very yellowish white wove paper; perforated 12; also rouletted; also to be found unperforated. The labels bearing the inscriptions NEWFOUNDLAND and TWO CENTS are solid; all the others have a background 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.

#### *Second Forgery.*

Lithographed on rather thin, hard, white wove paper, unperforated. There is a straight line running almost all round the stamp, which is not found in the genuine. The right-hand label, containing the word two, is solid (with traces of lines just at one end), and all the others have a background of lines, as in the genuine. The white of the fish's eye is round and staring, and the white spot in the pupil is to the right. There is no ornamental curl projecting into the central oval from the frame of the lower left-hand 2. There are only three lines of shading in the loop between the back and the end of the tail of the fish.

#### *Postmarks.*

*Genuine.* An oval, formed by either nine or ten parallel lines.

*Forged.* A circle, containing lettering and figures, but unreadable.

**Issues of 1866, 1868, 1876. 5 Cents, brown, black, blue.**

#### *Genuine.*

Engraved in *taille douce*; paper same as in the 2 cents; printed in brown, perf. 12 (1866), or in black, perf. 12 (1868), or in blue, rouletted (1876). All the hairs of the seal's whiskers are perfectly distinct, and very light in colour, compared with the general hue of the body. The head looks rather like that of a pug dog, and the mouth and eye can be easily seen. There is a glimpse of open sea to the right, where there are no icebergs, and only a faint cloud.



All the letters and figures are very finely drawn.



*Forged.*

Lithographed in brown, black, or blue, on thin poor very white paper, very badly perforated 13½. The seal's whiskers are very coarse and dark, and do not seem to belong naturally to his mouth. The head is like that of a water-rat, and the mouth and eye are not visible. The whole of the horizon seems to be filled up with icebergs. The lettering and figures at the top are more or less imperfect.

**Issue of 1866. 10 Cents, black.***Genuine.*

Engraved in *taille-douce*, on greyish-white wove paper, rather thinner than the last; perf. 12; also found unperforated. There are two rows of jewels or braid, on which the small crown rests, at the bottom of the left side of the Prince's collar. The white lines on the right shoulder are very fine, and are properly curved, so as to make the chest appear in relief.

*Forged.*

Nicely lithographed, in very pale, instead of dark black, on very yellowish, poor wove paper; perf. 13. On the left side of the collar, at the bottom, there is a single row of *pearls*, very distinct. The white lines on the right shoulder are very coarse, and are simply drawn obliquely, without any curve. The rest of the stamp has been copied, almost line for line, from the genuine.

*Postmarks.*

*Genuine.* I have no postmarked copy.

*Forged.* An oval, formed by four parallel straight lines at top and bottom, and five curved lines each side.

**Same Issue. 12 Cents, flesh.***Genuine.*

Engraved in *taille-douce*, on rather thin, hard wove paper, of a pinkish or yellowish-pink tint; perf. 12; also found unperforated. There are five pearls visible on the coronet, the last pearl just peeping out from where the coronet buries itself in the hair, above the left ear. The stop after NEWFOUNDLAND touches the final D. The tongue of the buckle is lightly and partially shaded. The shading behind the top of the head is composed of finer lines than the rest of the background, but there is no cross-shading.



*Forged.*

Lithographed on medium, very white, or very yellow wove paper, very badly perforated 13. There are only three pearls visible on the coronet; the two at the front being absent, and the last pearl not at all hidden by the hair. The stop after NEWFOUNDLAND is at some little distance from the final D. The ground, behind the back and top of the head, is cross-shaded. The tongue of the buckle is dark, and shaded all over.

*Postmarks.*

*Genuine.* A thick circle, containing a circular black blotch, out of which a white cross has been cut.

*Forged.* Same postmark as the forged 10 cents.

**Same Issue. 13 Cents, orange-yellow.***Genuine.*

Engraved in *taille-douce*, on rather thin, yellowish-white wove paper; perf. 12. The background of the name-label is shaded all over with vertical lines. Nearly all the letters of the name touch each other, and the letters **HIR** of **THIRTEEN** are so joined together as to appear like one letter. There are some rocks to be seen in the left-hand corner of the landscape. The clouds are formed by horizontal lines, with oblique cross-shading. The St. George's flag on the mast is tolerably distinct, and it is formed without any curved lines. The hull of the vessel is very dark, compared with the waves. Over the letters **UN** of the name there is an egg-shaped dot, lightly shaded, with a dark dot on each side of it.

*Forged.*

Lithographed on thinnish, very white paper; perforated 13. The background of the name-label is solid. The **w** and **r** of the name are the only ones which really touch each other. The letters **HIR** of **THIRTEEN** are set at some distance from each other. In the left-hand bottom corner there are some indistinct white blotches instead of rocks. The clouds are very heavy, and composed of horizontal lines only. The St. George's flag is curved, as though its back were broken, and it is very indistinct. The hull of the vessel is no darker than the waves. There are no dots over the letters **UN** of the name.

*Postmarks.*

*Genuine.* Same as in the genuine 12 cents.

*Forged.* Same as in the forged 10 cents.

## Issue of 1869. 1 Cent, violet.

*Genuine.*

Engraved in *taille-douce*, on thick, hard, yellowish-white wove paper; perforated 12. The oval frame which contains the name



ends in a point at the top, like a pear with the point uppermost. The letters *N* and *F* at the top *almost* touch the outer frame of the oval, and the stops are large and round. The name is in one word, and all the letters of it touch each other, except the *o*. There are fourteen white lines in the plaid, counting them all, both vertical and oblique. The rays in the oval frame are composed of alternate sets of deep and faint lines, but without any cross-shading.

The eyes are clear and intelligent, and apparently light.

*Forged.*

Lithographed on thinnish, white wove paper, badly perforated 12½. The oval frame is rounded over the words *ONE CENT*, instead of coming to a point. The letters *N* and *F* are small, and do not come near either the outer or inner lines of the frame. The stops are small, and badly shaped. The name is in two perfectly distinct words, and there is a good space between all the letters. There are only ten white lines in the plaid. The rays in the frame are far too distinct, and the light ones are cross-shaded. The eyes in the portrait are very black and staring.

*Postmarks.*

*Genuine.* None of my copies are cancelled.

*Forged.* Same as in the forged 10 cents.

## Same Issue. 24 Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on rather thin, bluish-white wove paper; perforated 12. The groundwork of the frame at the bottom, behind the figures and words of value, is composed of horizontal lines, partially cross-shaded with vertical lines. The hair is much darker than any other portion of the stamp. The groundwork of the name-scroll is formed of vertical lines, cross-shaded round the letters with horizontal lines. The background, behind the portrait, is cross-shaded from the top to level with the eyes. At the bottom of the stamp, where the value-label joins the figure-circles on each side, there is a dot, which does not touch either the figure-circle or value-label. The whole stamp is very finely done.



*Forged.*

Lithographed on rather thin, common, very yellowish-white wove paper; unperforated, or badly perforated 12½. The groundwork of the frame at the bottom, behind the figures and words of value, is cross-shaded with *oblique* lines. The Queen's hair is much lighter than the background. The groundwork of the name-scroll is cross-shaded, behind the letters, with *oblique* lines. The background of the portrait is cross-shaded nearly to the bottom, and there is a space left almost unshaded just above each shoulder. The dots on each side, at the bottom, touch the figure-circles. The whole stamp is very poor, compared with the fine original.

*Postmarks.*

*Genuine.* Same as genuine 12 cents; also a small plain circle, with something undecipherable in the centre.

*Forged.* Same as forged 10 cents.

**Issues of 1870-73.** 3 c., vermilion; 3 c., blue; 6 c., rose.

These are the stamps bearing a bust of the Queen in widow's weeds. They are all exactly alike in type, except as regards the value.

*Genuine.*

Engraved in *taille-douce* on stout, hard, yellowish-white wove paper; perforated 12. The Queen's eyebrows turn down at the outer ends. The two stars in the bottom corners are on a ground of vertical and horizontal cross-shading. The cap is scarcely shaded at all on the top of the head. The separation between the cap-strings and the back of the neck is very distinctly marked by a strong line of colour. The background of the upper value-label is shaded with curved lines; which are parallel with the curved lines of the frame.

*Forged.*

Lithographed on thinnish, white wove paper; perforated 13. The eyebrows turn up at the ends. The stars in the bottom corners are on a solid ground. There is a strong wavy line of shading on the cap at the top. The cap-strings are very indistinct at the back of the neck, so that it is not easy to decide which is cap-string and which is neck. The background of the upper value-label is solid, except behind the figures on each side. These forgeries are flat, and very poorly printed, whereas the originals are beautifully executed, and the ink stands out from the surface of the paper so that it can almost be felt with the finger.

*Postmarks.*

*Genuine.* I have no postmarked copies.

*Forged.* Same as the forged 10 cents.

## NEW SOUTH WALES.

Issue of 1849. One Penny, red.

*Genuine.*

Plate I. Row of several houses, all joined together; no clouds; hill not shaded. Soft, yellowish-white wove, or hard, grey-blue wove paper.



Plate II. Three *separate* houses; clouds; hill shaded; with two trees. Hard, grey-blue wove paper.

Varieties of Plate II: 1, no clouds; 2, no trees; 3, hill not shaded.

The stamp imitated is variety No. 2 of Plate II.

Engraved in *taille-douce*; paper as above. The female has a pick and shovel lying at her feet, and there is a distinct beehive behind her. The

third word under the figures reads *ETRURIA*, all in one word.

*Forged.*

Coarsely lithographed on thin, white wove paper. There is neither pick nor shovel to be seen at the feet of the female, and the hive is merely an indistinct blotch. The word *ETRURIA* reads *ET EURIA*, in two words.

Issue of 1850. Twopence, blue.

*Genuine.*

Plate I. Spandrels of wavy vertical lines; shading to right and left of the fan-ornament under *CREVIT*. On soft yellowish-white wove paper.

Plate II. Spandrels of wavy horizontal lines. Fan-ornament with an arch of shading in the centre, but none to right and left of it. Same paper.

Varieties of Plate II: 1, without the word *CREVIT*; 2, with the same fan-ornament as Plate I, shaded to right and left; 3, with *ETRURA*, instead of *ETRURIA*.

Plate III. Spandrels of wavy horizontal lines; fan-ornament without any shading either inside or outside. On hard, grey and blue wove papers.

Plate IV. Spandrels of wavy horizontal lines; fan without any shading, but with a single pearl at the base. On hard, yellowish-white laid, and also on grey-blue wove papers.



*Genuine.*

Plate II., variety 3. Engraved in *taille-douce*. Paper as above. The man standing in the landscape holds a three-cornered hat in his right hand. The numerals 17 can be seen on the bale. ETRURA is one word.

*Forged.*

Plate II., variety 3. Lithographed on thin, greyish-white, yellowish-white, and very white wove paper. The man has no hat in his hand, but wears a polo cap on his head, though he is bare-headed in the genuine. The bale has a few blotches on it, but no numerals. The inscription reads ET RURA, in two words, and the A is blotched against the side of the circle.

*Genuine.*

Plate III. Engraved in *taille-douce*, as before. The stars in the corners are badly shaped. The numerals 17 can be seen on the bale. The third word of the inscription is ETRURIA. The pick and shovel at the feet of the female are distinct.

*Forged.*

Plate III. Lithographed on very thin, very dirty-looking paper, which has been soaked in coffee, or some other mixture, to give it the appearance of age. The stars in the corners are all nicely and regularly drawn. The bale has no marks whatever on it, except the cords which bind it. The third word of the inscription is ETRORIA. The pick and shovel at the feet of the female look like an arrow and a rifle crossed.

*Third Forgery.*

This is not like any type of the genuine. Lithographed in sky-blue, on thickish, yellowish-white wove paper. There is a landscape without any figures at all, and the inscription SIC FORTIS ETRURIA CREVIT is altogether absent. The lines of the spandrels are straight. The fan-ornament is represented by a semicircle, turned downwards, with a blotch in the centre. The word SIGILLUM reads SIECILLUM.

**Same Issue. Threepence, green.***Genuine.*

Engraved in *taille-douce* on soft yellowish-white, and on hard, grey-blue wove paper. The design is the same as in the genuine twopence.

*Forged.*

Lithographed on rather thick, yellowish-white wove paper. This is like the third forgery of the twopence, with the value altered. The landscape does not show any

figures at all, and the inscription SIC FORTIS ETRURIA CREVIT is absent. The lines on the spandrels are straight and horizontal, and the fan-ornament is represented by a semicircle, turned downwards, with a blotch in the centre. The word SIGILLUM reads SIECILLUM.

*Postmarks.*

*Genuine.* An oval, formed by four straight lines at the top and bottom, and four very thick curved lines each side; also the same, but with seven very thin curved lines each side; also the first-mentioned postmark, with large numerals in the centre; also a shapeless blotch.

*Forged.* A large circle, containing some unreadable letters; also the first-mentioned postmark of the genuine; also four concentric circles.

**Issues of 1851-54. Laureated head. Twopence, blue.**

*Genuine.*

*(Similar to the accompanying Illustration.)*

Engraved in *taille-douce*. There are three different plates, each containing fifty separate varieties, so the amateur will have enough to do if he intend to collect them all. It is needless to describe the different plates, as the forgery differs from them all. Plates I. and II. are printed on blue wove paper; no watermark. Plate III. is on blue, and also on grey wove paper; no watermark. The issue of 1854, printed from plate III., is on yellowish-white wove paper, watermarked with a large 2. The right-hand boundary-line of the label containing NEW is scalloped, and the left-hand boundary-line of the similar label containing WALES is also scalloped. The laurel-wreath on the Queen's head consists of from fourteen to seventeen leaves, according to the type.



*Forged.*

Lithographed on thin, pale blue wove paper; no watermark. The right-hand boundary-line of the label containing NEW is one straight line, and the left-hand boundary-line of the label containing WALES is also one straight line. The wreath on the Queen's head bears only twelve leaves, much larger and coarser than in the genuine. Except for the two points just mentioned, and the flat look given to the stamp by the lithographic printing, it is not a bad forgery. The ink in the genuine stands up well from the surface of the paper.

*Postmarks.*

*Genuine.* All the postmarks of the Sydney issue are found on this issue also.

*Forged.* An oval, without outline, formed by ten or twelve thin parallel bars of varying lengths.

**Issues of 1854-61. Sixpence, grey, green, cinnamon, lilac, &c. Large squares.**

*Genuine.*

*(Similar to the accompanying Illustration.)*

Engraved in *taille-douce*, on rough, rather thick wove paper, watermarked with a large 6; unperforated, 1854; perforated 12, 1860; perforated 13, 1861. The central circle, behind the head, is not solid, but is composed of closely-set engine-turned lines. The white hexagonal frame, near the outside of the stamp, has no dark line running along the middle of it. There are four distinct *fleurs-de-lys* and the beginning of a fifth each side of the hexagon.



*Forged.*

Lithographed in violet, red, or blue, on very thick wove paper; no watermark; unperforated, or rather nicely perforated 11½ and 13½. The central circle, behind the head, is quite solid, showing no trace of lines. The white hexagonal frame has a dark, coloured line running all along its centre. The *fleurs-de-lys* outside the central circle, each side of the hexagon, are very imperfect; part of one, with traces of others, can be detected on the right-hand side, and three complete ones, with parts of two others, are visible on the left side.

**Same Issues. One Shilling, red.**

*Genuine.*

Engraved in *taille-douce*, watermarked with a large 12; paper, perforation, &c., the same as the 6d., according to the date of issue. The groundwork behind the head is composed of engine-turned lines. The inscription, NEW SOUTH WALES, is in letters shaded with horizontal lines. The ornaments on the coronet are two crosses *patées* and two *fleurs-de-lys*, one of each placed alternately. The garter round the head has eleven holes for the tongue of the buckle. The groundwork behind the *fleurs-de-lys*, at the sides of the stamp, is shaded with curved lines. Parts of three *fleurs-de-lys* show distinctly behind the POSTAGE scroll. The whole of the engine-turning is finely done.

*Forged.*

Poorly lithographed, on thick, yellowish-white wove paper; no watermark; unperforated. The ground behind the head is quite solid. The inscription, NEW SOUTH WALES, is in solid letters, instead



of shaded ones. The ornaments on the coronet are not distinct, but they look like four very badly-made *fleurs-de-lys*, one of them being very much larger than the rest. The garter shows only eight holes. The ground behind the *fleurs-de-lys*, at the sides of the stamp, is shaded with irregular dots. The whole stamp is very poorly executed, and not likely to deceive.

*Postmarks.*

*Genuine.* A row of thick oblong blotches, with small dots above and below them; also dots in a radiated form, with numerals in the centre; also a large oval, formed by four lines at the top and bottom, and eight curved lines each side; also a number of thick bars, radiating from a centre; also N. S. W. in the centre of three concentric ovals.

*Forged.* An oval, formed by three straight lines at the top and bottom, two curved lines each side, and numerals in the centre; also N. S. W. in three concentric ovals.

**Issues of 1860-61. Five Shillings, violet.**

*Genuine.*

Engraved in *taille-douce*; unperforated, or perforated 12 or 13; watermarked with a large 5/-. There is a five-pointed star level with the forehead, each side of the head, inside the inscription. The face is shaded very nearly all over. The last s of SHILLINGS is a readable Gothic letter. The stamp looks like a coin, with the edge showing apparently in relief. Near the chin there is a distinct rose, with stem and several leaves.

*Forged.*

Very badly lithographed, on rather thin, smooth white wove paper; unperforated; no watermark. The five-pointed star in front of the forehead is nothing but a shapeless blotch, which it is impossible to make out. The face is not shaded at all, except at the sides of the cheeks. The last s of SHILLINGS is an utterly shapeless blotch. The rim of the stamp does not appear to stand up in relief at all. The rose near the chin might be a cabbage, or a bouquet of flowers without any stem; it is not the least like a rose, stem. I don't think this forgery is likely to deceive many.

*Postmarks.*

*Genuine.* A large oval, formed by four lines at the top and bottom, and several curved lines at the sides.

*Forged.* A small circle, with letters and figures in the centre.

## NEW ZEALAND.

1858-64. One Penny, red.

*Genuine.**(Similar to the accompanying Illustration.)*

Engraved in *taille-douce*, on stout, blue wove paper, no watermark, unperforated (1858); or on very thick white paper, no watermark (1859); or on very thin white paper, no watermark (1860?); or on moderately thick, white wove paper, watermarked with a star (1862); or ditto, rouletted (1863?); or ditto, perforated 13 (1864); or with "N 2" instead of star, unperforated; or ditto, rouletted; or ditto, perforated 13. There is a curved white line, very distinct, extending from each ear to the upper part of each shoulder of the bust, evidently forming parts of a central circle behind the portrait. The head is thrown rather back, and the face is inclined, very decidedly, towards the left side of the stamp. The face, neck, and bust are shaded very nearly all over. The eyes are clearly drawn, so that even the rims of the eyelids are plainly visible. The cross *pattée* in the centre of the top of the coronet is perfectly distinct. There are seven dark dots in the ermine on the left shoulder, above the Y of PENNY. The broad dark sash, going obliquely across the breast, is shaded with wavy oblique lines, running down from left to right, and not crossed by any other lines. The letters of POSTAGE do not touch the upper outline of the label containing them. The P of PENNY is close to the E, and the arms of the Y are wide apart, so that there is a good dark space between them. The ornaments in the bottom corners are four white diamonds, joined to a central white dot; and each diamond has a fine dark line drawn obliquely through it towards the central dot. The chief part of the groundwork, outside the central circle, is composed of white ovals, each containing a long dark line, with two faint lines each side of it, making it look almost like a cross with faint arms. The whole stamp is a very good example of well-executed *taille-douce* engraving.

*Forged.*

Poorly lithographed on stout, soft, very yellowish-white wove paper; no watermark; unperforated, or badly perforated 12½. The curved white lines, forming parts of a circle, which ought to extend from each ear to the upper part of each shoulder, are not visible, but there is a very slight trace of part of one of them on the right-hand side of the stamp. The head is perfectly upright, the face almost

fronts the spectator, though the eyes are looking towards the left side of the stamp. The face, neck, and bust show hardly any shading, except at the edges. The eyes are dark blotches, and the rims of the eyelids cannot be seen. The cross *pattée* at the top of the coronet might almost stand for any thing, it is so indistinctly drawn. There are only four dark dots in the ermine on the left shoulder, above the Y of PENNY. The dark sash 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. The P of PENNY is at some distance from the E, and the arms of the Y are squeezed together, so that there is only a small dark space between them. The ornaments in the bottom corners are dark upright crosses, with dark triangular blotches between the arms. The white dot in the centre of each cross is almost square, instead of round. The white ovals of the ground-work, outside the central circle, are filled with distinct crosses and shapeless blotches alternately. The whole stamp is a poor lithograph, but yet most of the details of the genuine have been pretty correctly copied.

### Twopence, blue.

#### *Genuine.*

Engraved in *taille-douce*. Paper, watermark, perforation, &c., varying according to date of issue, the same as in the genuine one penny just described. There are ten dark spots in the ermine on the right shoulder, over the T of TWO. 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 the words TWO PENCE are nicely drawn, and very close together, but showing a good space between the words. The dark outlines of the squares in the bottom corners are distinctly higher than the dark background behind TWO PENCE. All the other tests are exactly the same as in the genuine one penny.

#### *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 anything like in the centres of their containing squares. All the other details are exactly like those of the forged one penny.

**One Shilling, green.***Genuine.*

Engraved in *taille-douce*. The paper, watermark, perforation, &c., vary according to the date of issue, as in the genuine one penny. The POSTAGE label begins over the beginning of the last stroke of the N of ONE, and ends above the space between IN of SHILLING. The dark outlines of the corner-squares stand up very much higher than the dark background behind ONE SHILLING. All the other tests, not mentioned here, are exactly the same as in the genuine one penny and twopence.

*Forged.*

Very badly lithographed on stout, white wove paper; no watermark; unperforated. The POSTAGE label begins over the middle of the N of ONE, and ends over the middle of the second I of SHILLING. The dark outlines of the corner-squares are very little higher than the dark background to the words ONE SHILLING, and are much too light. There is a very distinct flaw above LING of SHILLING, and above the right-hand corner-square, as though this part of the stamp had been printed twice over, or else had moved in the press. All the other details, not mentioned here, are exactly the same as in the forged one penny and twopence.

I have not seen forgeries of any of the other values; but, as all the stamps seem to be of exactly the same type, except as regards the words of value, there will be no difficulty in detecting, from the above description, any other forgeries which may exist.

*Postmarks.*

*Genuine.* An oval, formed of thin lines, with numeral in the centre; also an oval, formed of *very* thick lines, with a large letter in the centre; also (rarely) a large thin circle, containing name and date in straight lines in the centre.

*Forged.* A diamond of thinnish lines, with a blank centre.

**NICARAGUA.****1873. 1 Centavo, bistre.***Genuine.*

Finely engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12, or rouletted. There are two little trees in the left lower corner of the landscape, above the V of UN. The cap of Liberty is very faint, so that it would hardly be noticed at a first glance. The tree in the right upper corner does not touch the outline of the frame above it. The rays of the sun are faint, and delicately drawn; there are seven of them, but two of the seven are split. There is a dark object in the very foreground, which reaches

from above the beginning of the N of CENTAVO to a little beyond the commencement of the T of that word. The left-hand peak, behind which the sun is rising, is lightly shaded, and only a *very* little darker than the two peaks to the right of it. The point of the V of CENTAVO comes slightly lower than the bottom of the A which precedes it.

*Forged.*

Lithographed on thin, white wove paper; pin-perforated 12½ (generally very badly). There are no trees in the left lower corner of the landscape. The cap of Liberty is quite distinct, and a good deal darker than the background. The tree in the right upper corner touches the frame above it, just under the middle of the U of NICARAGUA. The rays of the sun are very coarse; there seem to be about ten of them. The dark object in the foreground of the landscape is much too wide, and extends from above the middle of the E to the middle of the T of CENTAVO; and it is triangular in shape, instead of being rounded. The left-hand peak is a good deal darker than the two peaks to the right of it. The point of the V of CENTAVO is level with the bottom of the A which precedes it.

*Postmarks.*

I have only seen the genuine pen-stroked. The forgery is cancelled with an oval, formed by four parallel straight lines at top and bottom, and two curved lines at each side.

**2 Centavos, blue.**

*Genuine.*

Engraved in *taille-douce*; perforated 12. Dark blue, on thick, very yellowish wove paper (1862); blue, on slightly yellowish-white wove paper (1870); in bright blue, on very white paper (1873), and rouletted. The horizontal lines of shading in the sky are straight, close together, parallel to each other, and nicely drawn. There are seven rays to the sun, and not one of them runs into the upper left corner of the landscape. The left-hand peak is only very slightly darker than the two peaks to the right of it. The white patch in the foreground—lake, or river, or whatever it is—extends from above the middle of the S of DOS to beyond the middle of the T of CENTAVOS. All the lettering is extremely clear.



*Forged.*

Coarsely lithographed, on very white wove paper; pin-perforated 12½. The horizontal lines of shading in the sky are coarse, not straight, not parallel with each other, and badly drawn. I have only

a bad specimen to describe from, but there appear to be only six rays to the sun; they are *far* too white, and one of them runs into the upper left-hand corner of the landscape. The left-hand peak is very much darker than the two peaks to the right of it, being, in fact, the darkest object in the landscape. The white patch in the foreground extends from a little to the left of the *c* of *CENTAVOS* quite to the end of the *t* of that word. The lettering is poorly done, the name, especially, being in particularly ragged letters.

*Postmarks.*

I have not seen the genuine cancelled. The forgery bears the same obliteration as the forged 1 centavo.

**5 Centavos, black.**

*Genuine.*

Engraved in *taille-douce*, on very yellowish wove paper (1862); perforated 12; on yellowish-white (1870), and rouletted. I have a copy in my collection which is not perforated; it is cancelled with a pen-stroke, but it may be an essay. There are, as before, seven rays to the sun, one of which is split, and none of the rays go into the left-hand upper corner of the landscape. The pole on which the cap of Liberty is placed is short, but clearly visible. The lake in the foreground extends from above the beginning of the *o* of *CINCO* to the beginning of the upright stroke of the *t* of *CENTAVOS*. The left-hand peak is *very* little darker than the two peaks to the right of it. The two trees in the left-hand lower corner have their stems very distinct. But the easiest instant test for the genuine is that the word in the left-hand frame is *CORREOS*, and not *FORTE*, the latter being found only in the 2 centavos.



*Forged.*

Coarsely lithographed on thin, very white wove paper; perforated 12. There are seven rays to the sun, but they are very coarsely done, and none of them are split. One of the said rays runs up into the left top corner of the landscape. In most copies the pole of the cap of Liberty is invisible. The lake in the foreground extends from over the second *c* of *CINCO* to above the middle of the *t* of *CENTAVOS*. The left-hand peak is *very* much darker than the two peaks to the right of it. There are no stems to the trees in the left lower corner. The left-hand frame bears the word *FORTE* instead of *CORREOS*, being imitated from the genuine 2 centavos.

*Postmarks.*

I have only seen the genuine pen-stroked. The cancellation of the forgery is the same as that of the forged 1 centavo.

## 10 Centavos, vermilion.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper; perforated 12, or rouletted. The rays of the sun are hardly visible.



The left-hand mountain peak is scarcely any darker than the two similar peaks to the right of it. There is a dark, pointed shadow, which comes from the brightly-illuminated peak in the foreground, to the right of the stamp, beside the *ORTE* of *PORTE*, and the top of this shadow-peak is level with the top of the *O* of *PORTE*. The lettering of *DIEZ CENTAVOS* is very nearly as large as that of *NICARAGUA*, though the letters of the name are put rather farther apart.

*Forged.*

Coarsely lithographed, in rosy-vermilion, on very white wove paper, thicker than that of the genuine; badly perforated 12½. This forgery can be easily detected by the rays of the sun, which are very white and prominent, and twelve of them can be easily counted, one of them extending, almost like a flash of lightning, right across the stamp, to above the *P* of *PORTE*. The left-hand peak is very much darker than the two similar peaks to the right of it. The dark, pointed shadow of the foreground peak reaches up to level with the centre of the *P* of *PORTE*. The lettering in the bottom label is decidedly smaller than that of *NICARAGUA*, and very ragged. I don't think this forgery is likely to deceive.

*Postmarks.*

*Genuine.* A large double circle, with name between the circles, and full date in the centre.

*Forged.* The same as that of the forged 1 centavo.

## 25 Centavos, green.

*Genuine.*

Engraved in *taille-douce*; paper and perforation the same as in the genuine 10 centavos. The rays of the sun are not at all prominent, but there is one tolerably distinct ray, which extends across the stamp to the top of the tree under the *NO* of *CINCO*. The left-hand mountain peak is equally dark all over, without any white patch upon it. The right-hand outline of this peak is considerably hollowed in the centre. The figures 25 in each of the corners extend quite across the compartments containing them, and are very nicely drawn. The colour of the stamp is a decidedly yellow-green.

*Forged.*

Poorly lithographed on moderately stout, very white wove paper; badly perforated 12½. The rays of the sun are very broad, very white, and much too prominent, the one reaching to the tree not showing more than the rest. The left-hand mountain peak is quite white towards the bottom, and the right-hand outline of this peak is a straight oblique line, without any hollow in it, making the peak look exactly like a pyramid. The figures 25 in the corners are very badly drawn, and do not extend anything like across the containing compartments. The colour of the stamp is a very bluish-green.

N.B.—The genuine stamp is often found changed to blue by chemicals, with intent to defraud.

*Postmarks.*

*Genuine.* I have only seen the genuine pen-stroked.

*Forged.* The same as on the forged 1 centavo.

## NORWAY.

Issue of 1854. 4 Skilling, blue.

*Genuine.*

Lithographed (?) in very chalky, and usually pale blue, on rather hard, yellowish-white wove paper. The horizontal lines in the circle round the shield are thin, with wide white spaces between them. Counting them on the left side of the circle, there are thirty-nine of the said lines. The vertical lines in the shield are also thin, with wide white spaces between them; there are twenty-four of these lines, counting at the top of the shield. 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. 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 little, but distinct pearl above the second dash from the right.

*Forged.*

Lithographed, in a most blotchy manner, on thick, white wove paper. The colour is a peculiar shade of neutral-tint, very like what is commonly called "slate-colour." The horizontal lines of shading



in the circle round the shield are very thick, so that the white spaces between the lines are thinner than the lines themselves. There seem to be only thirty-seven of them, 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.

*Postmarks.*

*Genuine.* A large single circle, with name in large capitals, and date, &c., at the bottom and in the centre.

*Forged.* A few indistinct blotches, which I have not been able to resolve into any regular postmark.

## NOVA SCOTIA.

**Issue of 1858. One Penny, red-brown.**

*Genuine.*

Engraved in *taille-douce*, on medium, very strongly *bleuté* wove paper. The backgrounds of the four outer frames, containing the name and value, are composed of crossed, oblique engine-turned lines, so that none of them are solid in any part. The points of the central diamond, which contains the portrait, are all perfect; the top point comes very much nearer to the o than to the v of NOVA; the right-hand point is just a shade to the left of the T of POSTAGE; the bottom point is much nearer to the o than to the r of SCOTIA, and the left-hand point comes midway between the P and E of PENNY. The background behind the portrait is entirely formed of engine-turned lines. The ink stands out from the paper.



*Forged.*

Lithographed, paper very similar to the genuine, but not quite so strongly *bleuté*. The background of the label containing POSTAGE is quite solid and uniform, except after the E; the other three labels show lines, but so close together and so blotched that they appear solid at a little distance. The top point of the central diamond is not perfect; but if complete it would come exactly midway between the O and V of NOVA. The right-hand point is exactly under the centre of the T of POSTAGE; the bottom point is exactly midway between the O and T of SCOTIA, and the left-hand one is over the second half of the P of PENNY. Most of the background of the central diamond is of solid colour, showing traces of lines here and there. The ink does not stand out from the paper.

*Postmarks.*

*Genuine.* Usually parallel lines with numerals in the centre.

*Forged.* An oval, formed by three straight lines at top and bottom, and two curved lines each side, with something undecipherable in the middle.

**Issue of 1858. 6d., green.**

Of this issue I have only seen the 6d. forged, same type as the annexed illustration, except the change in the value.

*Genuine.*

Nicely engraved in *taille-douce*, on tolerably thick wove paper. There are small dark lines in each of the letters of the words SIXPENCE and POSTAGE, following the curves of the said letters; for instance, the s is a small dark s in the centre of a large white one. When the stamp is placed with the thistle uppermost, the leaves run right up into three of the star-points forming its background on the left, and into one only on the right. The stars, flowers, crown, &c., are all enclosed in a large quatrefoil ornament, and the points of this quatrefoil exactly meet the points of the small corner-diamonds which contain the figures of value. The orb and the cross *pattée* on the top of the crown are quite distinct. The two leaves of the rose are shaded nearly all over, and, if the stamp be held with the rose uppermost, the left-hand leaf runs up into one of the star-points.

*Forged.*

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 into all three points on the left, and also into all three on the right. 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.

*Postmarks.*

*Genuine.* As in the genuine 1d., but frequently obliterated merely with pen-strokes.

*Forged.* As in the forged 1d.

**Issue of 1860. 1, 2, 5 Cents.**

*Genuine.*

Beautifully engraved in *taille-douce*, on thick, yellowish-white wove paper; perforated 12. The lines forming the background of the central circle are very fine, and they are a good deal darker behind the head than in front of it. There is no outline touching the shaded circle; but the lines break off in such a manner as to leave



a broad white ring, equally wide in every part, between the shading and the thick outline. The front of the base of the neck does not come to the edge of the shaded circle, though tolerably close to it. The front of the neck and the base of the chin are shaded by a double set of lines—one set being merely the continuation of those running forward from the cheek, &c., and the other set being short, horizontal lines running backwards from the front of the neck. The mouth is open, with the lower lip projecting

much less than the upper one. The forward curl of the side of the nostril is not formed by a single hooked line, but by almost invisible shading. On the top of the coronet there are five pearls, the front one being very small, but distinct, the last one being half hidden in the hair. Below each of these large pearls, except the front and the last ones, there are two more, placed rather obliquely on the body of the coronet. There is no dark outline to the front of the nose.

*Forged. First Set.*

Very coarsely lithographed, on stout, very yellowish-white wove paper; perforated 13. The lines of the shading in the central circle, like all the other lines, are coarse, and very little darker in one part than in another. These said lines are not properly graduated in length, so that the white ring round the circle is not equally wide

all the way round. The front of the base of the neck comes to the very edge of the shaded lines. The front of the neck and base of the chin are very darkly shaded, but the lines all run the same way, the horizontal lines which ought to cross the others being absent. The mouth is *almost* shut, the lips level with each other, and the expression rather contemptuous. The forward curl of the side of the nostril is formed by one line or hook. The front pearl on the top of the coronet is invisible, and the three sets of two pearls on the body of the coronet cannot be distinguished. There is a distinct dark outline to the front of the nose and forehead.

*Forged. Second Set.*

Lithographed, rather better than the first set, on *very* white paper, wove, thin, and rather hard; perforated 12½. The lines of shading in the central circle are more like the genuine, and darker at the back than in the front; but there is a thin outline joining all their ends together. The mouth is shut, and the corner pointing downwards. The forward curl of the side of the nostril is a hooked line, as in the first forgery. The front pearl on the coronet is almost invisible, but the last one is not at all hidden by the hair, and the three sets of two pearls on the body of the coronet cannot be distinguished. There is a dark outline to the front of the nose and forehead.

I have found some difficulty in describing these forgeries. The lines are tolerably well copied as to position, though the execution is execrable. The 1 cent of the second set is the best imitation.

*Postmarks.*

*Genuine.* A large oval, formed by parallel bars, containing numerals. Sometimes only a pen-stroke is found.

*Forged.* First set, an oval, formed by three straight lines at top and bottom, and five curved lines each side. Second set, a diamond of diamond-shaped dots.

**Issue of 1861. 8½, 10, 12½ Cents.**

*Genuine.*

Beautifully engraved in *taille-douce*, on rather thick, hard, yellowish-white wove paper; perforated 12. The Queen's eyes are small, and the pupils can be distinctly seen as still darker spots upon the dark iris of each eye. The eyebrows are light, especially at the outer corners. There is very little light upon the hair. There are twenty-three pearls in the upper row of the necklace, and twenty-eight in the lower row. The narrow white oval round the central oval contains two *very* fine dark lines, running all its whole length, but they are so fine as hardly to be seen at a little distance.



*Forged.*

Lithographed; paper much the same as the genuine in colour and thickness, but coarse in texture; pin-perforated 13 and 12½. The eyes are very large, and the pupil and iris of each are blotched into a large dark spot; i.e. the pupil cannot be seen in the centre of the iris. The eyebrows are very heavy, almost meeting over the nose. There are patches of light all over the hair. The upper row of the necklace contains only nineteen pearls, as far as I can see, and the lower row has sixteen only. The white oval round the central oval is *all* white; i.e., there are no dark lines in it.

*Postmarks.*

*Genuine.* An oval of parallel lines, containing numerals as before.

*Forged.* An oval of parallel lines, containing something unreadable; also an oval of four straight lines top and bottom, and five curved lines each side.

## OLDENBURG.

**Issue of 1855. † Silbergroschen, green.**

*Genuine.*

Engraved (?) in black, on soft, coloured wove paper, tolerably thick. There is only one type of this value. The mantle behind the arms is knotted up without tassels. The cross on the top of the crown is partly obliterated by the thin inner line of the top frame, which passes right across it. The pointed bottom of the central shield cuts into the name-scroll below it, exactly over the centre of the *n* of OLDENBURG. There is no stop after this word.

*Forged.*

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.

**Issue of 1851. ½ Thaler, blue.**

*Genuine.*

Engraved (?) on coloured wove paper, rather harder than that of the ½ sgr. There are two types of this stamp—one having a thick stroke across the top of the *A* of THALER, and the other having hardly any sign of each stroke. In the one having the cross-stroke to the *A*, the bottom point of the central shield cuts far into the out-

line of the name-scroll below it, exactly over the centre of the N of OLDENBURG, and actually touching the said letter. In the other type, without cross-stroke at the top of the A, the bottom point of the central shield only *just* cuts into the outline of the name-scroll, above the first stroke of the N of OLDENBURG, and does not touch that letter. In this second type the cross on the crown is a good deal nearer to the inner line of the top frame than in the first type, but not so near as in the forgeries. The following points are common to both types: there is no stop after OLDENBURG; there is a hollowed-out portion of the shield coming just under the beginning of the R of THALER; the 1 of 1 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.



*Forged.*

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 1 of 1 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.

Same Issue.  $\frac{1}{30}$  Thaler, rose.

*Genuine.*

Engraved (?) as before; paper decidedly thinner than that of the genuine  $\frac{1}{30}$  thaler. There are said to be two types of this value, but I can only discover one, with a thin stroke across the top of the A of THALER, and a similar stroke across the top of the L of that word. There is no stop after OLDENBURG; the 1 of  $\frac{1}{30}$  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  $\frac{1}{30}$  is very short, so that its ends do not anything like touch either boundary-line of the containing-scroll. The orb, at the top of the crown, on which the little cross stands, is very small, with a little shading on it, but the shading does not form a cross on the face of the orb itself. The letters of THALER are particularly fat. The scroll containing OLDENBURG curves downwards in the centre, so as to go tolerably near the bottom line. The colour is a chalky dull pink.

*First Forgery.*

Lithographed on thin, poor paper. The tops of the letters HAL of THALER do not show any cross-strokes. There is a stop after OLDENBURG; the 1 of  $\frac{1}{8}$  is some little distance below the bottom of the mantle; the letters GR of the left-hand inscription touch each other at the bottom. The fraction-line of  $\frac{1}{8}$  is so long as to go completely across the label, and to touch the outline on both sides. The orb on the crown is much larger than in the genuine, and is so shaded as to show on its face a light cross on a dark ground. (Of course it will be understood that this is in addition to the cross which stands on the top of the orb.) The colour of the paper is a pale, washed-out sort of pink, with a bluish tinge.

*Second Forgery.*

This is an abominable production, but I thought I might as well mention it. Very badly lithographed, on pink wove paper, much the same shade as the genuine, but of a very coarse grain. The letters of THALER are tall and thin; the 1 of  $\frac{1}{8}$  does not touch the mantle above it; the cross on the top of the crown is of solid black, instead of having merely a black outline. The scroll containing OLDENBURG is straight, instead of curving downwards in the middle.

Same Issue.  $\frac{1}{6}$  Thaler, black on yellow.

*Genuine.*

I have only been able to find one type of this value, having cross-strokes to the tops of HAL of THALER, and a very fine point at the bottom of the great shield, touching the outline of the scroll just above the centre of the N of OLDENBURG. Engraved as before on thick wove paper. The fraction-line of  $\frac{1}{6}$ , 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.

*Forged.*

Lithographed on thin, yellow wove paper. The bottom point of the central shield is rather blunt. In most copies the fraction-line of  $\frac{1}{6}$  touches both the 1 and the 5, and the top and bottom of this line are

at equal distances from the outlines of the containing scroll. The head of the 1 of  $\frac{1}{2}$  touches the outline of the scroll, and the letters GR in the same scroll touch each other at the bottom. The hollowed-out part of the shield, under the letters ER of THALER, is only a *very* little wider than the similar hollowed-out part under the beginning of the H of that word. The top end of the 3 SGR. scroll is lightly shaded. Most of the letters of THALER touch each other at the bottom. The shading in the background, behind the whole design, is much too dark; it reaches up almost as high as the level of the centre of the crown. Under the OLDENBURG label there is a lot of dark shading.

**Issue of January, 1858.  $\frac{1}{2}$  Groschen, black on green.**

*Genuine.*

There are two types of this value, one with and one without pearls under the bottom label. The forgers have imitated the type *with* pearls. Engraved in black, on green paper, wove and stout. The tail of the G does not touch the R of GROSCHEN, the L of DRITTEL is almost upright, and the ends of the label are shaded so as to partly cover the E of EIN and the EN of GROSCHEN. The lion in the shield has four legs, a long upward curling tail, and a peculiar square face, without any features. There is a small spot at the left edge of the right-hand oval, and another at the right edge of the left-hand oval. 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 as thick as the 1, and does not touch either the 1 or the 3. 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.

*Forged.*

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 merely a black lump on his back, and his face is oval, with a 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  $\frac{1}{2}$  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.



**Same Issue. 1 Groschen, black on blue.***Genuine.*

Engraved as before, in black, on stout, dull blue wove paper. There is only one type of this value. The letters GR of GROSCHEN do not touch each other at the bottom, and the o is small and perfectly 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 does not touch his head, but is 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 rounded sides and lower point of the shield are a good distance from the outline of the central oval.

*Forged.*

Lithographed on thin, hard, bright chalky 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.

**Same Issue. 2 Groschen, pink, rose.***Genuine.*

Engraved as before, in black, on stout, dull pink or rose wove paper. There is only one type of this value. The letters GR of GROSCHEN do not touch each other at the bottom, and the o is small, and perfectly upright. 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.

*Forged.*

Lithographed on bluish-pink paper, wove, thin, and hard. The tail of the g of GROSCHEN curls down 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 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; 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.

**Same Issue. 3 Groschen, yellow.**

*Genuine.*

Engraved as before, in black, on stout yellow paper. There is only one type of this value. 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 almost 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 spot in the centre of the left-hand edge of the right-hand oval, and another similar spot 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 below the bottom label. The shading on the right-hand end of the said label covers the n and part of the R 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.

*Forged.*

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. There is no black spot in either of the side ovals, and neither 3 could possibly be mistaken for an 8. There are nine pearls 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.

**Issue of December, 1850. ½ Groschen, yellow on white.**

*Genuine.*

There are two types of this stamp—one with and one without pearls below the bottom scroll. The forgers have imitated the type without pearls. Lithographed in colour, on stout 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. The other arches have no pearls along them, but each of them 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 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 DRITTEL, which is *very* much sloped over to the right. The O of OLDENBURG is quite upright.

*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 pearls along them, instead of jewels. 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.

*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 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 only seen this forgery lately, and believe it to be new.

**Same Issue.  $\frac{1}{2}$  Groschen, green on white.***Genuine.*

Lithographed; paper as before. There are two types of this value, one with, and one without pearls below the bottom scroll.

*First Type, with pearls.*

*Genuine.* This is exactly the same as the  $\frac{1}{2}$  groschen of the 1858 issue, except that it is printed in green on white, instead of in black on green paper, so that the tests for this value in the 1858 issue will serve for the detection of the genuine  $\frac{1}{2}$  groschen of this first type.

*Forged.* Exactly the same as the forgery of the  $\frac{1}{2}$  groschen of the 1858 issue, except that it is lithographed in green on white paper. The tests are the same as for the forgery of the 1858 stamp.

*Second Type, without pearls.*

*Genuine.* I much regret that I have been unable to get a copy of this stamp anywhere; it appears to be decidedly rare. However, I think my readers will be able to detect the forgery from the tests given for the  $\frac{1}{2}$  groschen which follows, as, except for the altered value, the forgery of the  $\frac{1}{2}$  and that of the  $\frac{1}{2}$  appear to be identical in type.

*Forged.* Lithographed on rather hard, very white wove paper. Only the N of OLDENBURG is free from shading, and also the TEL G of EIN DRITTEL GROSCHEN. The stamp is exactly the same as the forgery of the  $\frac{1}{2}$  groschen next to be described, except, as I have said, for the alteration in value.

**Same Issue.  $\frac{1}{2}$  Groschen, yellow-brown.***Genuine.*

Lithographed; paper as before. There are two types, one with pearls below the bottom scroll, and one without them. It is the

type *without* pearls which has been imitated by the forgers. 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 to the bottom of the oval. The right-hand half of the forked end of the bottom scroll, above 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. The middle of the upper scroll is almost entirely free from shading, behind the letters DENB of OLDENBURG. There is a good space between the end of HALBER and the beginning of GROSCHEN.

*Forged.*

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, 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 vertical lines of shading on the upper scroll are so numerous as to leave only the N of OLDENBURG entirely free. The R of HALBER almost touches the G of GROSCHEN, and the scroll containing these words has far too much shading on it, leaving free only BER and G of these words. The final letters, EN, of GROSCHEN are quite illegible.

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.

*Forged.*

Lithographed in blue, on thin, white wove paper. The tests are exactly the same as those for the forged 1 groschen, black on blue paper, of the 1858 issue.

**Same Issue. 3 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 forged 2 groschen, black on red, of the 1858 issue.

*Second Forgery.*

Very nicely lithographed in vermilion, on very white wove paper, moderately stout. The letters GR of GROSCHEN touch each other at the bottom, and the o slants over a good deal to the left. The side ovals contain the coloured dots like the genuine, but they are very small, and too high up. The hanging ends of the OLDENBURG scroll, which ought to be almost as wide as the scroll itself, are very much narrower; and the left-hand fork of the left-hand end of the said scroll hangs much lower than its fellow, instead of being level with it. A straight edge, laid along the centre of the oblique stroke of the z of ZWEI, would pass through the B of OLDENBURG. The tops of the side-ovals, which ought to be considerably above the level of the top of the shield, are only just about level with it. There ought to be eight pearls visible below ZWEI GROSCHEN, but there are only seven in this forgery, the one under the space between RO of GROSCHEN being missing. This forgery is infinitely better than any of the others, and is decidedly dangerous. I have only lately seen it.

**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.

*Forged.*

Lithographed in yellow, on thin, white wove paper. Tests the same as for the forged 3 groschen of the 1858 issue.

*Postmarks.*

*Genuine.* An oblong frame,  $1\frac{1}{2}$  inch wide, and  $\frac{1}{2}$  an inch high, apparently always in blue, containing name of town and date in two lines; also a double circle, with name between the circles, and date in the centre, in blue; also a pen-and-ink cross.

*Forged.*

An oblong frame, always in black; same width as the genuine, but  $\frac{3}{4}$  inch high; inscribed, in two lines, OLDENBURG IM GROSSHERZOGTHUM.

## ORANGE FREE STATE.

Issue of 1868. 1d., 6d., 1s.

*Genuine.*

Engraved in *spargne*, on thin, slightly surfaced, white wove paper; perforated 14. There are seventy-nine horizontal lines of shading behind the tree, &c., and, though the uppermost line is very close to the thick outline above it, the lowest line is so far from the thick outline below it that there is almost room to add another line at the bottom. The top of the tree touches the top line of shading, but not the thick outline above it. The loops or rings at the top of the cords from which the post-horns hang are large enough to show a line of the background through each of them. The ring from which the lowest post-horn hangs is exactly beneath the centre of the trunk of the tree. The knot at the left side of the trunk occupies the space of three of the horizontal lines. The *N* and *J* of *ORANJE* do not touch each other, and the stop after *STAAT* is large. There is an equal breadth of white space between the horizontal lines and each of the side frames; i.e., the central lines do not reach entirely from side to side of the central rectangle, but leave a white band of equal breadth down both right and left sides of the rectangle.

*Forged.*

Lithographed on ordinary, very white wove paper, rather thick; unperforated, or perforated 12 or 12½. There are only seventy-four horizontal lines of shading in the central rectangle, and they come quite close up to the thick outline of the frame at the bottom, but leave almost space enough for another line at the top; this is exactly the reverse of the genuine. The top of the tree touches the thick outline of the frame above it. The loops or rings at the top of the post-horn cords are very small, and the left-hand one is the only one which usually shows a line of the horizontal shading through it. The ring from which the lowest post-horn hangs is too far to the right. The knot at the left side of the trunk of the tree is too large, and occupies the space of four of the horizontal lines. The tails of the *N* and *J* of *ORANJE* 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.* An oval of short, parallel horizontal lines, surrounding a small circle containing a numeral; also a double circle, with name between the circles, and date, &c., in the centre.

*Forged.* A single circle, containing lettering; also an outlined oval, filled with six oblique parallel bars, after the style of the old Spanish stamps.

## PACIFIC STEAM NAVIGATION COMPANY.

As the forgeries of these stamps are, perhaps, more widely scattered than any other counterfeit known to me, I must needs mention them here. But unfortunately I have not been able to get hold of any of the genuine, and therefore I am compelled to take Mr. Atlee's description of them from the *Philatelist*, instead of describing them for myself.

**1 Real, blue, carmine.***Genuine.*

Finely engraved in *taille-douce*, in blue, on wove paper, blued by the gum (1857), or in carmine, on white laid paper (1858). Every detail of the stamp is extremely clear and distinct. The s is joined to the stop after it, and the top of the 1 almost touches the oval. The ship is sailing to the left.

*Forged.*

Lithographed, in all sorts of colours—red, red-brown, blue, pink, orange, yellow, green—on yellowish-white wove paper. Mr. Atlee says that there is a clear space between the s and the stop after it, but I have found forgeries with the dot touching the s. The engine-turning is very indistinct, and the shading in the central oval is coarse. There is a slight space between the top of the 1 of  $\frac{1}{2}$  and the oval frame. The whole design is very poor. The ship is sailing to the left, as in the genuine.

**2 Reales, red-brown, blue.***Genuine.*

Finely engraved in *taille-douce*, in red-brown, on wove paper, blued by the gum (1857), and in blue, on white laid paper (1858). The design is the same as that of the 1 real, but the ship is sailing to the right.





*Forged.*

Lithographed, as before, on yellowish-white wove paper, in a variety of colours. The design is similar to that of the forged 1 real, and the ship is sailing to the *left*, as in the 1 real.

Some time ago I saw a couple of new forgeries of these stamps. They were very superior to the counterfeits just described, but I saw them for such a short time that I had no opportunity to take notes, more especially as I have no genuine specimens. These said forgeries were on very thick, very white wove paper, and the imitation of *taille-douce* engine-turning was remarkably successful.

*Reprints.*

These stamps were reprinted, date unknown, on white wove paper, colours as follows: 1 real, blue, carmine, yellow, green; 2 reales, blue, carmine, yellow, green, brown.

As the originals were always on either *bleuté* wove paper or white laid, these reprints on white wove can easily be detected. They are, of course, always unused.

*Postmarks.*

*Genuine.* I do not remember the genuine cancelled otherwise than by a pen-stroke.

*Forged.* Several concentric circles, after the manner of the old Badens, &c.

N.B.—It will be remembered that I have taken all the differing points above-named from Mr. Atlee's description, not having the genuine stamps myself.

## PAPAL STATES.

Issue of 1852-65. 50 Bajocchi, blue.

*Genuine.*

Engraved in *spargne*, on thick, hard, yellowish-white wove paper. The F of FRANCO is very clear and distinct, and its bottom stroke projects to the right, quite as far as the top arm. The F and T of POSTALE have wide bottom strokes, and the L has a wide top stroke; the upright first stroke of the E of this word is straight. The A of BAJ is sharply pointed, and both its bottom strokes are of equal width. The groundwork of the tiara, between the crowns, is white. The two ribbons, each side of the tiara, show a long dark fringe at their ends, but this fringe is not forked. The tassels are not forked, and they are joined to the keys by cords which are



composed of dotted lines. The cross on the top of the tiara appears to be merely a short lump, and it is a long way below the LL of BOLLO. In each corner of the stamp there is what appears to be an oak-leaf; the central vein of each leaf is very short, reaching from near the point to about the centre of the leaf, and not going near to the short projection inside the base of the leaf, which seems to be intended as part of the vein. The whole stamp is slightly indented or sunk into the paper, in the manner of *épargne*, and the stop after BAJ is quite deeply indented. There is a sort of fringe of twenty-two short lines in the frame below BAJ; there are sixteen similar lines in the fringe to the left of BAJ; seventeen in the fringe to the left of FRANCO; eighteen or nineteen in the fringe above CO BOL; about sixteen in the fringe above LO POS; sixteen to the right of TALE; fifteen to the right of 50, and eighteen below 50. These are the numbers as nearly as I can make out, but they are difficult to count.

#### *First Forgery.*

This is very poor, and can easily be detected. It is lithographed on yellowish-white laid paper. The bottom stroke of the F of FRANCO is very short. The P and T of POSTALE have hardly any bottom strokes. The top stroke to the L of this word is also very short. The A of BAJ is distinctly rounded at the top, and its right-hand bottom stroke is much wider or longer than the corresponding left-hand one. The groundwork of the tiara, between the crowns, is darkly shaded with vertical lines, placed so close together as almost to touch. The fringe at the end of each of the ribbons, on each side of the tiara, is very short and distinctly forked. Each of the four tassels is deeply forked. This is a very easy test. The cords joining the tassels to the keys are composed of unbroken lines instead of dotted ones. The cross on the top of the tiara is very distinctly drawn, and it goes very close to the bottom of the first L of BOLLO. The veins in the corner oak-leaves are very long, extending from the very base of each leaf to within less than one-eighth of an inch from the point. The whole impression, including the stop after BAJ, is flat, not in the least sunk into the paper. The fringe below BAJ contains twenty-two lines; the one to the left of BAJ has seventeen; the one to the left of FRANCO has eighteen; the one above CO BOL has twenty-one; the one above LO POS has twenty-three; the one to the right of TALE has seventeen; the one to the right of 50 has seventeen, and the one below 50 has twenty-three. These lines are easy to count.

#### *Second Forgery.*

Lithographed on thick, rough, very hard, white wove paper. The F of FRANCO is very badly drawn, the bottom part being apparently all doubled up or broken. This will be found the best test for this forgery. The upright first stroke of the P of POSTALE is not straight, but considerably curved in the centre. The A of BAJ is blunt at the

top, and its right-hand bottom stroke is considerably longer or wider than the corresponding left-hand one. The ends of the ribbons each side of the tiara are clumsy, and do not look like fringes. The tassels are joined to the keys by continuous lines instead of dotted ones. The cross on the top of the tiara is a sort of lump, as in the genuine, but it is much too long, too pointed, and is bent over to the right, besides being much too near to the first L of BOLLO. The whole impression is flat on the paper, instead of being rather sunk into it. The fringes in the border of the stamp are perfectly uncountable, the lines being all blotched together. I have not been able to count any one of the sets; indeed the whole impression is very much blotched, though I do not lay much stress on this point, as the genuine stamps are sometimes not very clearly printed. With the exceptions just mentioned this stamp is a most excellent copy of the genuine, and I fancy that most amateurs might be deceived by it.

*Postmarks.*

*Genuine.* A diamond-shaped frame, containing five parallel bars; also two small concentric circles, with name in between the circles, and date, &c., in the centre.

*Forged.* A diamond-shaped frame, containing six parallel bars; also a blue wavy postmark, the shape of which I have not been able to make out; also a pen-stroke.

**Same Issue. 1 Scudo, red.**

*Genuine.*

Engraved in *épargne*, on thick, rather hard, yellowish-white wove paper. The cross at the top of the tiara does not touch the L above it, and the three crowns on the said tiara are parallel with each other, and horizontal, or rather, very slightly arched. The F of FRANCO has



a very large bottom stroke, and the bottom of the oblique stroke of the N is decidedly blunt. In the word POSTALE the bottom stroke of the P is quite as long as the width of the projecting top of the letter; the top of the A is rather rounded, without any cross-stroke at the top of it; the bottom stroke of the T is quite as wide as the top stroke; the thick first stroke of the E is not at all curved, the tongue of it is in the centre of the letter, and the bottom limb is plainly larger than the top one. In the word SCUDO the tail of the C bends very slightly outwards, so as apparently to point towards the centre of the following U; the D is properly shaped, and the O has rather a clumsy look. The cross in the wards of the left-hand key is better made than the one in the wards of the right-hand key. Neither of the ribbons touches the tiara, and each end finishes off with a distinct

and very dark fringe. All four of the large tassels are about the same size and shape. If the tassels be supposed to be snakes, the upper one on the right-hand side is looking horizontally to the right, below the upper lettering; and the upper one on the left-hand side is looking horizontally to the left, below the upper lettering. The circular handle over the o of SCUDO is firmly attached to the shaft of the key, but the similar circular handle over the c of SCUDO only just touches the shaft of the key.

#### *First Forgery.*

Lithographed on rather thin, very white wove paper. The cross at the top of the tiara does not touch the L above it. The F of FRANCO has hardly any bottom stroke. The top of the A of POSTALE is flat, and bears a small cross stroke on it. The top half of the E of this word is much larger than the bottom half. The bottom of the P of SCUDO is slanted absurdly up to the right, instead of being flat. This is perhaps the easiest test for this forgery. The cross in the wards of the left-hand key is much more crooked than the one in the wards of the right-hand key, thus just reversing the test of the genuine. The right-hand ribbon touches the side of the tiara. The bottom stroke of the T of POSTALE is very much shorter than the top stroke, and it does not touch the bottom of the following A. The N of FRANCO is badly made, having the last vertical stroke drawn too much to the left, so that it cuts almost into the middle of the oblique stroke, instead of joining its end. The upper right-hand tassel ends in a large, dark ball, very different from the other tassels. The colour is a sort of rosy-vermilion, very much more intense than the genuine.

#### *Second Forgery.*

This is hand-stamped from a die. I have only seen it struck in black on a card, so cannot tell what sort of paper is used for the real counterfeits. It hails from Breslau, and, I believe, as the die is exceedingly well done, its productions will probably be offered as reprints. The tests are as follows: the crowns on the tiara slant downwards to the left (this is more especially clear with the uppermost crown); the bottom of the oblique stroke of the N of FRANCO is quite sharp. In the word POSTALE the bottom stroke of the P is very short, not anything like as long as the width of the projecting upper part of the letter; the bottom stroke of the T is also very short, especially upon the left-hand side; the thick first stroke of the E is curved, as though it had a bend in its back; the tongue is a little too low, and the top limb projects slightly more than the bottom one. In the word SCUDO the tail of the C does not curve outwards at all, and it appears to point towards the top of the following U; the O is of a nice oval shape. There appears to be a fringe to the end of each of the ribbons, but the fringes are not

dark. The lower tassels are darker than the upper ones; and, supposing them to be snakes, the right-hand upper one appears to be looking upwards, directly at the E of *POSTALE*, and the left-hand upper one appears to be looking just below the F of *FRANCO*. The key and handle over the C of *SCUDO* are only very slightly joined together, but the key and handle over the O of *SCUDO* scarcely touch each other at all. With these exceptions this forgery corresponds very closely with the genuine in all points of the design.

*Postmarks.*

*Genuine.* A large, outlined diamond, containing five parallel bars; also a diamond of square dots, not outlined.

*Forged.* An outlined diamond, like the genuine, but containing six parallel bars; also a pen-stroke.

**Issue of 1867. 2 Cents, green.**

*Genuine.*

Engraved in *épargne*, in black, on medium wove *glacé* paper, white at the back, but coloured green on the face. The F of *FRANCO* does not touch the inner line of the frame, and the N has a cross-stroke to each of its vertical lines. The cross on the tiara comes under the middle of the first L of *BOLLO*. The two ribbons are at equal distances from the tiara, and neither of them touches it. The ribbons or cords hanging between the keys, below the tiara, are formed by dotted lines. The C of *CENT* is a good distance above the bottom outline of the frame.



*Forged.*

Lithographed in blue, on very thick, hard, white wove paper, not *glacé*, and not coloured green on the face. The F of *FRANCO* touches the outline of the frame to the left of it; the N has no cross-stroke at the top of its last upright line. The cross on the tiara comes exactly under the space between the LL of *BOLLO*. The right-hand ribbon almost touches the tiara, whilst the left-hand ribbon is at a considerable distance from it. The ribbons or cords below the tiara, between the keys, are formed by unbroken lines, instead of dotted ones. The C of *CENT* touches the outline of the frame below it.

*Postmarks.*

*Genuine.* The diamond of square dots above described.

*Forged.* My only specimen of this forgery is uncanceled.

## PARAGUAY.

Issue of 1870. 1 Real, rose-pink.

*Genuine.*

Engraved in *épargne*, on very slightly yellowish-white wove paper, tolerably thick and hard. The lion is standing upon a piece of ground, the boundary line of which is about level with the stops before and after **UN REAL**. His feet barely touch the outline of the shaded circle. The rest of the circle, above the ground, is shaded with fine horizontal lines, without any dark bands across the circle. Round the 1 in each corner there is, first of all, the dark outer line, then a tolerably broad white circle, then an inner dark circle, then a very narrow white circle, then the dark outline of the shaded background to the numeral. The lion is shaded nearly all over, and his mane appears to be the darkest portion of the whole stamp. The **R** of **REPUBLICA** is properly drawn. The pole supporting the cap of Liberty is shaded nearly all over, and where it is not shaded the lines of the background can be seen through it. The cap of Liberty does not touch the outline of the circle above it. The side-stroke of each figure 1 ends with an ornamental curl.

*Forged.*

Poorly lithographed, on very white wove paper, thinner than that of the genuine, but quite as hard. The artist has evidently failed to see that the lion is standing on the ground, for he has made him stand upon the inner outline of the circle, and has drawn six thick dark bands across the circle, at equal distances, to make them uniform with the *one* thick band which represents the horizon in the genuine. The circles round the corner-figures are badly copied. Outside there is the outer dark circle, then a narrow white space, then the rest is blotchy, only showing parts of the other lines and spaces. The face of the lion is quite white, and there are large white patches down the sides of his body, parts of the mane being also white. The **R** of **REPUBLICA** is broken, and badly shaped. The lion appears to be grinning, and one of his eyes is shut. All the upper part of the pole is white, and the lines of the background cannot be seen through it. The cap of Liberty touches the outline of the circle, under the beginning of the **R** of **DEL**, and it has a patchy appearance, instead of being shaded all over. The side-stroke of each figure 1 is a plain oblique line, without any ornamental curl.

*Postmarks.*

*Genuine.* A double circle in blue, with name between the circles, and date in the centre.

*Forged.* An oval, formed by four straight lines at top and bottom, and five curved lines each side.

The forgeries are separated from each other by lines, and the colour is a more chalky rose than that of the genuine.

## PARMA.

Issue of 1852. 5, 15, 25 Centes, colour on white.

### *Genuine.*

Apparently lithographed, on medium, yellowish-white wove paper. The point of the *fleur-de-lys* does not touch the outline of the circle above it; indeed, there are two lines of the shading of the central circle to be seen between the point of the *fleur-de-lys* and the top of the circle. Each of the three tails of the *fleur-de-lys* bears a line of shading in it. The little cross on the top of the crown touches the border above it, exactly between the two words STATI PARM. There is only one stop after PARM, and that is level with the centre of the M. The groundwork behind the *fleur-de-lys* is formed by fifty-seven fine lines, set very close together; and the groundwork behind the crown is formed by very tiny, square, coloured dots. There is a round white stop between the words STATI PARM. The broad white circle surrounding the *fleur-de-lys* goes as near to the white lines of the frame to right and left of it as it does to the white line of the frame below it. Each of the two outer arches of the crown bears four good-sized pearls, and each of the inner arches bears three similar pearls.



### *First Forgery.*

Lithographed on thin, very coarsely-wove paper. The point of the *fleur-de-lys* touches the outline of the circle above it. The right-hand tail of the *fleur-de-lys* has no line of shading in it. The little cross on the top of the crown comes under the I of STATI. There are two stops, like a colon, after PARM. The groundwork behind the *fleur-de-lys* is formed by thirty-eight lines of shading, far apart; and the groundwork behind the crown is formed by crossed, vertical and horizontal lines of colour. The white circle round the *fleur-de-lys* is nearer the frame at the left-hand side and bottom than it is at the right-hand side.

### *Second Forgery.*

Lithographed on coarse wove paper, rather thicker than in the last forgery. There is only one line of shading to be seen between the point of the *fleur-de-lys* and the outline of the circle above it. The little cross on the top of the crown is nearer to the I than to the P. The groundwork behind the *fleur-de-lys* is formed by forty-one lines

of shading; and the groundwork behind the crown is formed by short, crooked, irregular lines, making a sort of "crinkly" pattern. There is a large hyphen between the words STATI PARM. The broad white circle surrounding the *fleur-de-lys* is at some little distance from the side-frames, allowing a portion of the groundwork to be seen between the frame and the nearest portions of the circle. Each of the outer arches of the crown bears five pearls, and each of the inner arches has four pearls.

*Third Forgery.*

Lithographed, on medium, wove paper, not so coarsely made as in the other forgeries. The little cross on the top of the crown is under the I of STATI. The groundwork behind the *fleur-de-lys* is formed by fifty-three 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. The cross on the top of the crown appears to be under the I of STATI. There is no stop after PARM, and none before STATI; and the one between STATI PARM is level with the bottom of the letters, instead of level with their centres. The groundwork behind the *fleur-de-lys* is formed by twenty-eight lines of shading, very thick and coarse; and the groundwork behind the crown is composed of a blotchy pattern, which it is impossible to make out. The circle round the *fleur-de-lys* is a very long way from the side frames, instead of touching them, and it does not touch the bottom frame either, though it is nearer to this latter than to the others. This is an easy test. The stamp is so blotched that the pearls on the crown cannot be seen at all, much less counted.

*Postmarks.*

*Genuine.* A large double circle, with name between the circles, and date in the centre; also a single circle, much smaller, with name and date; also name in large capital letters, without any frame; also the same in two lines of inscription; also a small rectangular frame, not a quarter the size of the stamp, containing a lattice-work of crossed oblique, parallel bars.

*Forged. First Set.* The lattice-work rectangle above described.

*Second Set.* Five concentric circles; also the Spanish oval, "grid-iron" pattern.

*Third Set.* A word in large capitals.

*Fourth Set.* Four very thin concentric circles.



**Issue of 1852-57. 5, 10, 15, 25, 40 Centes, black on colour.**

*Genuine.*

Apparently engraved in *épargne*; paper rather thinner than that of the first issue. The type is exactly the same as that of the first issue, so that the tests of the genuine already given will serve for the genuine of this issue, except that the stamps are printed in black on coloured paper, instead of in colour on white paper.

*Forged.*

All the four types of forgeries described in the first issue, but printed in black on coloured paper. Tests the same as in the four forged sets.

*Postmarks.*

Genuine and forged as in the first issue.

**Issue of 1857-59. 15, 25, 40 Centes.**

*Genuine.*

Engraved in *épargne*, on stout, yellowish-white wove paper. There are twenty-nine horizontal lines of shading in the oval, counting down the left-hand side. The three lower limbs or branches of the *fleur-de-lys* are of a good size, about half as large as the corresponding upper limbs, and each of the six limbs has a line of shading in it. The tail of the c of CENT is made exactly like the head. The left-hand branch, outside the shield, bears six oak-leaves and only two acorns; the right-hand branch bears one olive-berry on the inner side of the double stem, to the left of the lowest bunch of leaves. Three of the horizontal lines of shading can be seen between the top of the *fleur-de-lys* and the outline of the oval above it. The stop after ECC is small and round. All the arches of the crown are equally well-made and distinct. The two branches do not touch the frame or the shield anywhere.



*First Forgery.*

Lithographed on stout, coarsely-wove, very white paper. There are only twenty-seven horizontal lines of shading in the oval, counting down the left side. The three lower limbs of the *fleur-de-lys* are very much smaller than the corresponding upper limbs, and the right and left lower limbs do not appear to have 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. 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 twenty-five lines of shading in the shield, counting down the left side. 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 dash. This is the easiest test for this counterfeit. The middle arch of the crown is crooked, and the arch to the left of it is very indistinctly drawn. The olive-branch touches the shield in one place.

This forgery is blotchy, but it has an exceedingly deceptive look, much more so than the first forgery.

#### *Postmarks.*

*Genuine.* A large double circle, generally in red, with name between the circles, and date in the centre; also a single circle, generally in black, with name and date; also a rectangle, containing a lattice-work of oblique lines.

*Forged. First Set.* Uncancelled.

*Second Set.* The oblong with lattice-work, but the corners of the oblong are very decidedly rounded off; also a large diamond, containing oblique parallel lines.

Issue of 1853-57. 6, 9 Cent, black on colour.

Issue of 1859. Same type 5, 10, 20, 40, 80 Cent., colour on white.

#### *Genuine.*

Engraved in *épargne*, on stout wove paper. The frame of the stamp is composed of three lines, the middle one of the three being considerably nearer to the outside than to the inside line; indeed the outer and middle lines are frequently found blotched together. All the lines of the outer octagon are distinctly hollowed inwards, or concave, but of course the shorter sides are not so much hollowed as the longer ones. The r of STATI has no cross-stroke at the top, and the l of PARMENSI often wants part of its bottom stroke. The c of CEN-



TESIMI 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. None of the letters of the inscription touch the frame anywhere. The letters of CENTESIMI are much smaller than those of PARMENSI, and the figures of value are exactly the same height as the letters of CENTESIMI. The outer line of the frame is not very much thicker than the other two. The middle v-part of the M of PARMENSI does not come anything like down to the bottom of the letter; indeed it does not come much lower than the tongue of the E which follows it.

#### *First 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 quite to the very bottom of the letter.

#### *Second Forgery.*

Besides the values given above, this set contains an altogether imaginary value—"60 centesimi." Lithographed on thick, hard, finely-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. 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. This is not nearly so good a forgery as the one just described.

#### *Postmarks.*

*Genuine.* A large double circle, with name between the circles, and date in the centre; also a single circle, containing name and date.

*Forged. First Set.* Uncancelled.

*Second Set.* Five parallel rows of large oblong dots; also the same with a pen-stroke added; also a shapeless blotch.

## PERSIA.

Issue of 1876. 1, 2, 4, 8 Shahi.

*Genuine.*

Lithographed (?) on thick, white wove paper, usually rouletted, and on thin paper, unperforated. The 2 shahi is, it is said, also found perforated 13, but I have not seen a specimen. The lion is full-faced, his tail is thin and tapering, with a distinct dark blot in the centre of the tassel of it. The white line on which the lion stands does not touch the circle of pearls either side. The pearls are small and regular. The lion has a very full beard.

*Forged.*

Very nicely lithographed, on thick, white wove paper; unperforated, 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.* Usually a large circle, containing name, &c., in English and Persian characters.

*Forged.* Usually uncanceled, but occasionally with a few shapeless blotches.

Issue of 1877. 10 Shahi, black and blue.

I have only seen the 10 shahi, but there exists a full set. The tests for the 10 shahi will serve for the others.

*Genuine.*

Printed in two colours, on moderately stout, white wove paper; perforated 13. The face of the Shah is entirely covered with dark lines. The cap comes down somewhat lower over the right eye, on the left side of the stamp, than it does over the left eye, on the right side of the stamp. There are sixteen pearls visible in the fastening of the aigrette in the cap. The lion has two horizontal lines across his forehead, his tail tapers slightly to the end, and the tassel is plainly forked. He

holds a sword in his *right* paw, and the little black line on which he stands touches the border on the right side of the stamp, but not on the left.

*Forged.*

Lithographed on white wove paper, rather thin; pin-pricked 13. The face of the Shah is very little shaded, and looks more like that of a white man. The cap is put on very nearly level; or, if at all sloped, it comes down slightly further over the left eye, to the right of the stamp. The aigrette only shows nine pearls. There are no horizontal lines across the forehead of the lion; his tail is about the same thickness for its whole length, and the tassel at the end of it seems to be a very little forked in some copies, but not decidedly, as in the genuine. The sword seems to be in the left paw, but it is not easy to say for certain which paw holds it. The little black line on which the lion stands touches the black border on both sides.

*Postmarks.*

*Genuine.* The same cancellation as in the issue just described.

*Forged.* A large rectangle of square dots.

## PERU.

### Issue of 1860. 1 Dinero, blue.

This is the type with frame composed of ten lines, 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-six pearls round the central circle. The *o* of *FORTE* 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 *FORTE*, 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. There are fifteen short strokes in the top row of the groundwork, to the left-hand side of the circle, and sixteen in the top row on the right-hand side. The bottom row on the left-hand side contains sixteen short strokes, and the bottom row on the right-hand side contains thirteen. The right-hand branch of the large wreath contains twenty-two leaves, and the left-hand branch contains twenty-one.

*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. 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 the right-hand bottom row. The right-hand branch of the large wreath bears twenty leaves, and the left-hand branch bears about seventeen.

**Una Peseta, rose.**

*Genuine.*

There is no UNA PESETA of the type described above. The nearest approach to it is the issue of 1861, which has the short lines of the background in the corners joined end to end, instead of being separate from each other, thus making real rows of vertical zigzags; and the circle round the central shield, &c., is composed of a zigzag line instead of the ninety-six white pearls. The value is written as above, "UNA PESETA."



*Forged.*

Lithographed on stout, 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 blot on its shoulder. 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.

**Issue of 1858. Medio Peso, ó 50 Centimos, yellow, rose.**

*Genuine.*

This is an excessively rare stamp; the rose is an error. 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 corners consists of wavy vertical lines.

*Forged.*

Lithographed on stout, yellowish-white wove paper. The design is the same as that of the "UN PESETO" forgery just described. The right-hand and left-hand labels bear the word CORREOS, and the bottom label has MEDIO PESO. The groundwork is of short oblique lines, pointing different ways, in alternate rows, as in the forged "UN PESETO."

*Postmarks.*

*Genuine.* A large single circle, with name and date; also a double circle, with name between the circles and date in the centre.

*Forged.* The large single circle, containing the word CORREOS, &c.

NOTE.—It will be seen that the "UN PESETO" and the MEDIO PESO are merely imaginary stamps, not agreeing with any of the genuine types. The UN DINERO is a much more deceptive forgery, being printed very nearly as well as the genuine, and in the exact shade of blue—a cold, dead, pale-tint.

**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 plant, is absurdly large; and a straight-edge laid along the front of its face would just cut into the tail of the B of FRANCO. This said white llama has a cloth or saddle under the pack on its back, and the corner of this cloth can plainly be distinguished under the pack. The back leg of this 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 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.*

Engraving, paper, and perforation exactly the same as in the genuine 5 centavos. The front 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 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.*

Engraving, 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.



*Forged.*

Lithographed on rather thin, and also on stout, very white wove paper; perforated 13. There are two dark oblique lines of shading on the mountain, which come between the heads of the two llamas, the right-hand line touching the nose of the llama in the background. The rest of the picture is the same as in the *forged* 10 centavos. The background of the scroll, behind the words CORREOS DEL PERU, is of solid colour. The 2 in the left top corner, and the 2 in the right-hand bottom corner, both appear to be in two pieces, as though the tail of each figure could "take off."

*Postmarks.*

*Genuine.* A shapeless blotch; also a very long oval, containing seven very thick parallel bars running across the short side of the oval; also a double circle, with name and date.

*Forged.* A small oval, not much larger than the centre of the stamps, containing six thin parallel bars running the long way of the oval.

I must say that the design of the originals has been carefully copied in these forgeries; but there is an enormous difference between *taille-douce* engraving and lithography.

**Issue of 1874. 2 Centavos, violet.**

*Genuine.*

Engraved in *taille-douce*, on stout, greyish-white, wove paper; perforated 12, and embossed at the back with a "grille," or sort of grating of crossed lines. There is a very distinct wedge-shaped accent over the U of PERU. Each figure 2, towards the bottom of the stamp, 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; perforated 13, and without any embossed "grille" at the back. There is no accent over the *U* of PERU. The white oval surrounding the figure 2 at the right side of the stamp, near the bottom, is very irregularly drawn, and very much wider in some parts than in others. The oval round the 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, &c., 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.

*Postmarks.*

*Genuine.* Usually a double circle, with name and date.

*Forged.* Four concentric circles.

This is an exceedingly exact forgery, having evidently been transferred in some manner from the genuine, instead of being merely imitated. It is always printed much too heavily.

## PHILIPPINE ISLANDS.

Issue of 1854. 10 Cuartos, red.

Of this stamp I have neither the genuine nor the forged, so I copy from the *Stamp Collector's Magazine* the description of both.

*Genuine.*

Roughly engraved in *taille-douce*, on yellowish-white wove paper. The numerals 55 of the date are upright. There are forty-three and a half pearls round the head, and they are circular, and tolerably regular. The lines of shading are thick; the crown of the head is left white; the coronet is irregularly drawn, and the colour varies from intense red to rose.



*Forged.*

Lithographed. The numerals 55 are sloping. The circle round the head only contains forty pearls, and they are imperfect, and very irregular. The lines of shading are a good deal thinner than those of the genuine. The crown of the head is all covered with lines of shading. The coronet is regular, and the colour is a dull lake. The forgers have issued a 5 c., orange-buff, a 1 real, indigo, and 2 reales, green, of exactly the same type as the above. These values, in the originals, are of quite different types.

**Issue of 1863. 5 Cuartos, vermilion.**

This is the type with a colon separating the two words  
CORREOS: INTERIOR.

*Genuine.*

Lithographed on very thick, yellowish-white wove paper. There is a faint line drawn under FRANCO 5 CS., on which all the letters stand. The s of CS. has a small stop after it. There are ninety-four pearls round the head. The F of FRANCO is at some little distance from the left-hand end of the label. There seem to be about ten leaves in the wreath on the Queen's head, but they are not very clear. There is a dark line across the middle of the head, with white on each side of it, and shaded lines each side of the white. There are eight horizontal lines of shading to the right of this coloured line, and about six similar lines to the left of it, and their ends are pretty nearly level. About three rows of the scaly pattern show between the circle and the frame, under the first I of INTERIOR, and two rows show outside the bottom of the circle, between it and the frame, above the c of FRANCO.

*Forged.*

Lithographed, on moderately stout, white wove paper, which is, however, much thinner than that of the genuine. There is no thin line between the frame and the inscription, so that the words FRANCO 5 CS do not rest upon any line at all. The s of CS has no stop after it. There are only ninety-two pearls round the head, and they are all distinctly separate from each other, whereas in the genuine many of them run together. The F of FRANCO is very close to the left-hand end of the label. There are five leaves in the wreath on the head, and a white blotch above them. There are ten or eleven dark lines, of different lengths, on the right-hand side of the dark line which runs across the middle of the head; and there are a number of small lines on the left-hand side of the said line, but these latter are all blotched together, so that it is impossible to count them. Only one row of the scaly pattern shows between the circle and the frame, below the first I of INTERIOR, and one row also at the bottom of the circle, between it and the frame, above the c of FRANCO.

**Same Issue. 2 Reales, blue.***Genuine.*

Same type as the genuine 5 c., just described, but with altered value.

*Forged.*

Same type as the forged 5 c. just described, but with the value altered, and better printed than the other forgery.

*Postmarks.*

*Genuine.* My genuine copies are not postmarked.

*Forged.* A large circle, containing lettering and numerals.

**Issue of 1865. 3½, 6½, 12½, 25 Cent.***Genuine.*

Engraved in *épargne*, on medium, tinted wove paper. None of the pearls on stalks, at the sides of the stamp, touch the curved lines of the border anywhere, either on the inside or the outside. This is a very easy test. The thin inner line of the label, below the value, runs unbroken quite from end to end of the label. The r 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.

*Forged.*

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 PE. The r of CENT has no bottom-stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before CORREOS is a good deal nearer to the c than to the end of the label; and the stop after CORREOS is rather nearer to the s than to the end of the label.

The genuine stamps are very clearly printed, as a rule, but the forgeries are always rather blotched.

*Postmarks.*

*Genuine.* A large oval filled with lattice-work, and a star at every intersection of the lattice-work.

*Forged.* An oval of parallel lines, also a rectangle of similar lines.

## PORTUGAL.

Issue of 1870. 5, 10, 15, 20, 25, 50, 80, 100, 120,  
240 Reis.

*Genuine.*

Engraved in *épargne*, on stout, white wove paper; perforated 13. There are sixty-one white pearls embossed in the oval round the head, and none of them touch either the outer or inner outline of the oval. The imperial forms a little rounded lump in the hollow below the under lip, but the bottom end of it does not project.



The top of the stamp, above the left-hand side of the upper REIS, contains twenty-seven vertical coloured lines, the inner ones being mere dots; and there are the same number of lines above the right-hand end of the said REIS, the inner ones being mere dots. At the bottom of the stamp, below the left-hand end of the lower REIS, there are twenty-eight vertical lines, the inner ones being mere dots, and the REIS label just touches the bottom line of the frame, so that this set of lines is completely separated from the corresponding set below the right-hand end of this bottom REIS label, which contains twenty-six lines. The triangular piece to the left of GAL contains eight vertical coloured lines; the similar triangle to the right of COR contains seven lines; the one to the left of POR contains nine lines, and the one to the right of EIO also contains nine lines. The profile of the nose is perfectly straight.

*Forged.*

This is a most excellent forgery, and I have only seen it quite lately, so that it is very likely new. Nicely embossed, probably an electrottype, on white wove paper, thinner and softer than that of the genuine, and perforated  $11\frac{1}{2}$ , very badly. There are only fifty-seven white embossed pearls round the central oval; and some of them just touch the inner, and some of them the outer, outline of the oval. The imperial on the chin sticks out too much, looking rather like a comma, the bottom end of it projecting. Above the left-hand of the upper REIS there are twenty-four vertical lines of shading, and above the right-hand end of it there are twenty-five. Below the bottom REIS there are fifty-seven lines of shading; the REIS label does not touch the bottom frame, so that the lines can be counted all along the bottom of the stamp. The triangular piece to the left of GAL contains seven lines; the similar piece to the right of COR contains nine lines; the piece to the left of POR contains eight lines, and the piece to the right of EIO contains seven. The profile of the nose is rather hollowed out in the centre, but not very much so.

I do not know how many of the values have been imitated, but there is probably a full set of them. I have the counterfeits of the 5, 10, 50, and 100 reis.

*Postmarks.*

*Genuine.* A very large unoutlined oval, formed by eight very thick parallel bars, with numeral in the centre.

*Forged.* The same as the genuine, but the oval not so large.

## PORTUGUESE INDIES.

The native-printed stamps are rather bothering to the amateur. Moens arranges them as follows: Issue of 1871, thirty-two vertical lines of shading in the oval, pin-pricked 16; 1872, forty-four lines in the oval, pin-pricked 12½; 1872, same on laid paper; 1873, thirty-two lines in the oval, like the first issue, but on bluish paper, and pin-pricked 12½; 1876, forty lines at the top of the oval, forty-two at the bottom, the v of SERVIÇO having a bar across it, like an inverted Δ, on bluish paper, with small numerals; 1879, with star over the numeral and white line below it. I think these are the principal varieties, and fortunately the forgeries do not agree with any one of them.

### 10, 15, 20, 40, 100, 200, 300, 600, 900 Reis.

*Genuine.*

Engraved in *épargne*, on white, greyish-white, yellowish-white, and bluish-white wove and laid paper, of various thickness, according to the issue. The letters round the oval are much smaller than those of the word REIS. There is a very distinct round white dot under the ç of SERVIÇO, which is intended to represent the *cedilla* under that letter. Before SERVIÇO there is a little cross, formed of five very distinct round white dots, the central one being as large as the rest. There is a similar cross after POSTAL. The oval is too large for the rectangular frame containing it, so that it touches the frame at the top, bottom, and the left-hand side, in all the types, and also at the right-hand side in most of the types. The vertical lines in the oval are, in all the types, very irregularly drawn, and some of them are always more or less crooked.

*First Forgery.*

Lithographed on medium, white wove paper; pin-pricked 12½, but with *round* perforations, instead of the rectangular perforations of the genuine. There is no dot under the ç of SERVIÇO. The five

white dots before *SERVIÇO* and those after *POSTAL* are so very small as to be almost invisible, and the central dot is even smaller than the others. The central oval does not touch the *outer* line of the frame either at the top or at the left-hand side. There seem to be about forty-two lines in the oval, but they are always so lightly drawn on the right-hand side as to be almost impossible to count; and they are very regularly drawn, all parallel, and not one of them crooked. This is not at all a bad-looking forgery, and it is better than the genuine in many respects.

*Second Forgery.*

Lithographed on stout, white wove paper, of a very particularly coarse make, showing the marks of the wire meshes on which it was made; pin-pricked  $11\frac{1}{2}$ . The letters round the oval are very much too large, being quite as tall as those of *REIS*. There is no dot under the *ç* of *SERVIÇO*. There is no cross of dots either before *SERVIÇO* or after *POSTAL*, their places being supplied by large white dashes or hyphens. The oval appears to be so large as to be absolutely cut off by the frame at the top and bottom and left side. This is an exaggeration of the genuine. The vertical lines in the oval are only twenty-eight in number, thus failing to agree with any of the types; they are, of course, much too far apart. It will be seen that this forgery is not at all a good one, but it has a good appearance, and is likely to deceive many. I have not troubled to describe the various types very minutely, as the forgeries do not agree with any one of them.

*Postmarks.*

*Genuine.* A very large, unoutlined oval, formed of fourteen parallel bars, sufficient to cover two stamps, with a large numeral in the centre.

*Forged. First Set.* A large outlined circle, with unreadable marks in it.

*Second Set.* Uncancelled.

## PRINCE EDWARD ISLAND.

Issue of 1872. 4 Cents, green.

*Genuine.*

Engraved in *épargne*, on stout, rather yellowish-white wove paper; perforated 12. The letters of the inscription, *PRINCE EDWARD ISLAND*, are all exactly the same height, and quite level. The numerals in the upper corners do not touch their containing squares anywhere. The white inner outline of the central frame has eight

re-entering points; each of these points is quite sharp, and they are all alike. The bottom of the neck just touches one of these points, above the o of FOUR. The frame of the stamp, on the right-hand side, consists of one dark line; and inside this line there is a vertical row of fine dots, then a vertical row of horizontal dashes or short lines, and then another row of dots. The Queen's eyeball is perfectly white. The wavy outline of the central frame comes down equally above the o of four and the N of CENTS; and the said s 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.* A large oval, without outline, formed by ten long, thin parallel lines, the long way of the oval.

*Forged.* A diamond of oblong dots, short and very short alternately.

This is the only forgery of the stamps of Prince Edward Island which I have seen; it was made, I believe, in Birmingham, and is rather deceptive.



## QUEENSLAND.

Issues of 1861-75. 1d., 2d., 3d., 4d., 6d., 1s.

*Genuine.*

Engraved in *taille-douce*, on thick, yellowish-white wove paper, watermarked with a long-pointed star, and unperforated, 1861; also the same, perforated 14, 1862 (?); also on thick paper, unwatermarked, and perforated 13, 1864; also the same, with star watermark, 1866; also on thick paper, with the watermark QUEENSLAND POSTAGE STAMPS through the whole sheet, and perforated 13; also with fat star, and with QUEENSLAND watermarked in the sheet, and perforated 13; also watermarked with Q under a crown, perforated 13, and on thin paper, &c.



Of course it will be understood that all the values given above are not found in every issue; for instance, the 3d. and 4d. did not appear until 1864.

The Queen's coronet is very distinct, and the base of it is composed of three rows—the central one of jewels, the outer ones of pearls—all also distinct. The background of the central oval is formed by fine, crossed, horizontal and vertical lines. The Queen's eyes are small, not at all blotched, and the pupil and iris of each eye can be easily seen. The letters of the value are at equal distances from both outlines of the oval, not touching either outline. The engine-turning, outside the central oval, shows a vertical row of three diamond-shaped dark dots in each corner of the stamp. There are parts of other dots visible; but I mean that there are three distinct dots in each corner, which do not touch either the oval or the outer frame. There is no white patch on the hair, which is shaded all over with fine lines. There is no stop after the words of value.

*Forged.*

I have only the 4d. and 6d., but most likely the others exist. Lithographed on stout, yellowish-white wove paper, no watermark, and perforated 11½. The Queen's coronet is extremely blotched and indistinct, and it is impossible to trace the three rows of jewels and pearls at the base of it. The background of the central oval appears to be formed by vertical lines only, but they are blotched into one solid mass of colour almost all over the oval. The Queen's eyes are very large, with pupil and iris blotched into one large mass. The letters of the value are not level, and some of them rest upon the lower outline of the oval. The vertical rows of three dots can be traced in the upper corners of the stamp; outside the oval, but they are blotched into the background at the bottom of the stamp. The hair

has a very distinct white patch upon it below the s of QUEENSLAND, and the rest of the hair is shaded with solid masses of colour instead of fine lines. The 6d. has a stop, or rather a hyphen, after FENCE. If these stamps were not so heavily printed they would be rather deceptive, notwithstanding the vast difference between *taille-douce* engraving and lithography.

*Postmarks.*

*Genuine.* A number of small square dots, with a numeral in the centre; also three concentric ovals, with Q. L. 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; also an oval, formed by radiating lines, like the spokes of a wheel, with Q. L. in the centre.

*Forged.* An oval, formed by five lines, of varying length, at the top and bottom, and five curved lines each side. I never saw any postmark like this on the genuine.

## REUNION ISLE.

**Issue of 1852. 15, 30 c., black.**

*Genuine.*

I have not now any of the genuine stamps in my possession, but they are typographed, in black, on very thin, bluish wove paper; the designs being the same as in the accompanying illustrations.

*Forged.*

These are poor German productions, very common, but not in the least resembling the genuine. Lithographed in black, on thick, dark



grey wove paper, for the 15 and 30 centimes; but there are also imaginary values—5 c., green on yellowish-white; 10 c., bistre; 30 c., blue; 80 c., rose, &c. The design is the same in all—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 corners of the square, and lettered REUNION ISLE, with a small flower in each corner of the stamp, and scroll-work down the right and left sides of the frame.

*Postmarks.*

*Genuine.* A single circle, with name and date.

*Forged.* A large outlined diamond, containing six thick parallel bars; also the parallel bars without any outline.

## ROMAGNA.

Issue of 1859.  $\frac{1}{2}$ , 1, 2, 3, 4, 5, 6, 8, 20 Bai.*Genuine.*

Engraved in *spargne*, on 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. The thick back of the c is rather pointed behind, and the bottom limb of the c is not joined to the body of the letter. The top and bottom of the o are flat, and the thick sides are rather pointed, like the back of the c. In the word BOLLO the B has the two thick right-hand parts rather pointed; each O is exactly like the O of FRANCO; and the end stroke of each L reaches above the level of the middle of the letter. In the word POSTALE the O is like the O of FRANCO; the side-strokes of the T hang down to the level of the middle of the letter; the A is crossed very low down; the L is like each L of BOLLO, and the right-hand projecting arms of the E almost join each other. In the word ROMAGNE the R, the O, and the G have apparently little semicircles bitten out of their thickest parts in several places; the top and central arms of the E are of equal length, and the bottom arm is longer than the other two. The tail of the G of this word has a very peculiar inward bend projecting right into the interior space of the letter. The ornament in each corner of the stamp consists of a small ring in the centre of a square of 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. At the four corners of the imaginary square of the said ornaments, the one in the right top corner of the stamp is not perfect like the others, as the ring nearest the top corner of the stamp joins the central ring without being completed, and is drawn too low down.

*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 1, 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.

#### *Second Forgery.*

Lithographed on thin, smooth wove paper. The  $\frac{1}{2}$  BAI of this set is printed on white paper, instead of yellow. The cross-bar of the A of BAI is level with the very centre of the upper stop after the word, and both stops are very large and round. In the word FRANCO the overhanging end of the letter does not come down anything like near to the level of the centre of the letter; the letters RAN touch each other at the bottom, and the o is an ordinary capital o; the back of the c is rounded, the tail of it is joined to the body, and the tongue at the end of the tail is actually larger than the corresponding tongue of the upper limb. In the word BOLLO the B is simply an ordinary capital B; each o is an ordinary capital o, and the end stroke of the right-hand L is considerably higher than that of the left-hand L. In the word POSTALE the o is an ordinary capital o; the side-strokes of the T are short, the left-hand one being shorter than the other; the A is crossed very high up; the L has its end stroke barely reaching up to the level of the middle of the letter, and the two arms of the E do not anything like touch each other. In the word ROMAGNE the o is the only letter which has the little semi-circular 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.

*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. 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.

*Postmarks.*

*Genuine.* A diamond-shaped frame, containing parallel bars.

*Forged.* An oval, containing parallel bars ; also a set of bars, without outline, forming a rectangle.

## ROUMANIA.

**Issue of 1858.** 27 Paras, black, on laid rose paper ; 54 Paras, blue, on green laid ; 81 Paras, blue, on pale blue laid ; 108 Paras, blue, on rose-tinted laid.

Those of my readers who know much about stamps will understand that there is nothing astonishing in the fact that I



have never seen any one of the stamps mentioned above, and I therefore cannot give any information concerning them, except at second-hand. The 27 paras is almost unique ; the 81 paras is *unknown* of the genuine type. Mr. O. Taylor, in the *Stamp Collector's Magazine* for 1872, proves, from official documents, that there were 8,675 stamps issued of the 27 paras ; 4,756, of the 54 paras ; 693, of the 81 paras ; and 2,568, of the 108 paras ; so I think it is not difficult, seeing these numbers, to class the numerous pretenders we meet with in their proper places as *forgeries*.

*Genuine.*

Hand-struck, as above, on *laid* paper. This is all the description which I can give of the genuine.

*Forged.*

I have never, until lately, seen a forgery of the 27 paras, which happened to be unknown to the Jassy people and other concoctors of the forgeries. I possess the following counterfeits: 54 paras, apparently an electrotype *cliché*, in green, on pale green wove paper; 54 paras, lithographed in blue, quite a different type, on stout horizontally laid green paper; 54 paras, lithographed in blue, of yet another type, on vertically laid, stout green paper; 81 paras, lithographed in blue, on pinkish-blue wove paper; 81 paras, lithographed in blue, on blue wove paper, of a different type from the last; 81 paras, apparently struck from an electrotype, different from either of the others, in blue, on blue wove paper; 81 paras, lithographed in blue, on blue wove paper, different from any of the others; 108 paras, lithographed in blue, on white wove paper; 108 paras, lithographed in blue, on white wove paper, of another type; 108 paras, apparently struck from an electrotype, in blue, on thick, cream-coloured wove paper, of yet another type.

My readers will see that they have plenty of varieties to choose from in the way of counterfeits. Mr. Overy Taylor says of these stamps: "We had better abstain altogether from the attempt to collect specimens of the first Moldavian series. We must look upon them as philatelic mammoths and dodos—extinct species, of which few traces exist; and, above all, we must refrain from investing in the spurious imitations *which are all that can now be obtained.*" With these remarks Mr. Pemberton, in the *Philatelic Journal*, seems decidedly to agree.

I may add that of the forgeries above enumerated most are uncancelled, one or two have a pen-stroke, and one 54 paras is cancelled with a diamond of square dots.

**Second Issue of 1858. 5, 40, 80 Paras.**

These are, as before, hand-struck. Mr. Overy Taylor takes Dr. Magnus' monograph, and remarks upon the doctor's types as follows:

*"First Type. These are undoubtedly genuine.*

"5 paras, horns nearly upright, struck in black, on transparent, bluish-white, wove *pelure* paper; also on dull white and on yellowish-white wove *pelure* paper. 40, 80 paras, large six-pointed star, pretty regular; 40 paras, blue, 80 paras, wine-red, on bluish, *pelure* wove paper; also 40 paras, blue, 80 paras, vermilion-red, on transparent, wove *pelure* paper; also 40 paras, dark blue, 80 paras, bright red, on dull white or yellowish-white wove *pelure* paper.



*“Third Type. Probably genuine.*

“80 paras. Star with six points, but small. The only known obliterated copy is in Mr. Philbrick's collection. 80 paras, vermilion-red, dark red, on white wove *pelure* paper.

*“Second Type. Probably forged.*

“5 paras. Horns strongly curved, struck in black, on white wove *pelure* paper.

“40 paras. Star with five points, struck in pale blue and in bright blue, on white *pelure*, satin wove paper.

“80 paras. Star of five points, struck in bright red, on white wove *pelure* paper. Obliterated copies of this type are unknown.

*“Fourth Type. Undoubtedly forged.*

“5, 40, 80 paras. The star is six-pointed; but whereas in the first type of the 40 and 80 paras the word SCRISOREI commences and terminates at an equal distance of three *millimètres* from the border, it commences in this fourth type at  $1\frac{1}{2}$  *millimètres*, and terminates at three *millimètres*. Besides, the paper of this fourth type is not the same as for the other types, but opaque, thicker, and showing some traces of being laid. Placed beside the genuine stamps the forged are immediately condemned. They do not resemble the genuine in colour, paper, or even in size; but bear on their faces that suspicious look which is so noticeable in most spurious productions.”

#### *Postmarks.*

*Genuine.* A circle, with date in the centre, MOLDAVIA at the bottom, and the name of the town at the top; also a circle, with FRANCO at the top, name of town below, and an ornamental bar across the middle; also an oblong, with a pointed projection at the ends, FRANCO at the top, and the name of the town at the bottom; also an oval, lettered like the last, but with NO..... in the middle; also a lattice-work of lines. The name of the town generally appears in the genuine cancellations.

*Forged.* Several of the above cancellations, but with no name of town, and FRANCO only; also a set of four or five very thin, parallel bars, set very wide apart.

#### **Issue of 1862. 3 Paras, yellow.**

##### *Genuine.*

Hand-stamped from a die, on yellowish-white, wove *pelure* paper; also (1864) on laid paper. These latter I have not seen. The *pelure* paper is so thin that the gum in drying has given it a very peculiar “crinkly” appearance. The ear of the bull nearest to SCRISOREI is blunt, and appears to point upwards towards the c of that word. The upper corners—shoulders—of the wings of the eagle are both

white, and the top of the wing which is nearest to FRANCO is not so high as the level of the end of the c of that word, measuring from the bottom of the stamp. The frame of the stamp is composed of two lines, the inner one being generally blotched into the outer one for a considerable part of the way round; but the two lines can always be seen at some part of the frame. The head-strokes and foot-strokes of all the letters are invariably very thick and heavy. The letters of SCRISOREI are, as nearly as possible, parallel with the line of the frame to the right of them. The shading on the post-horn is in lines which follow the curves of the horn. The whole stamp is slightly indented into the paper.

*Forged.*

Lithographed on thin very white wove paper, not showing the "crinkly" appearance of the genuine. The ear of the bull nearest to SCRISOREI is quite sharp, the top outline of it is horizontal, and level with the first stroke of the r of that word, towards which it points. The upper corner or shoulder of the wing of the eagle, on the left side of the stamp, is of solid, dark colour, instead of being white; and the top of this same wing is slightly higher than the level of the end of the c of FRANCO, measuring from the bottom of the stamp. The frame is composed of one thick line, with no trace of the inner, thinner line of the genuine. The head-strokes and foot-strokes of the letters are much too thin and light. The end of the word SCRISOREI is a little farther from the outline of the frame to the right of it than the beginning of the word is. As far as I can make out the post-horn appears to be solid, without lines of shading. The impression, being a lithograph, is not indented into the paper at all.

**Same Issue. 6 Paras, red.**

*Genuine.*

Paper and printing as in the 3 paras. The eagle's wing touches the ear of the bull. The two horns of the bull appear to be of solid colour, but this may be because my only specimen of the genuine is rather heavily printed. The letters REI of SCRISOREI are all joined together at the bottom. The lines of shading on the post-horn follow the curves of the horn, and the distance between the horn and the top of the r of PAR below it is almost exactly the same as the distance between the frame and the bottoms of the letters PAR.

*First Forgery.*

Lithographed, in vermilion, instead of carmine-red, on thin, very white wove paper, without the "crinkly" appearance described above. The eagle's wing does not touch the ear of the bull, and the two horns of the bull are not much more than outlined, showing white centres. The letters REI of SCRISOREI are not joined together



at the bottom. The lines of shading on the post-horn are wide apart, and run down rather obliquely from right to left, not following the curves of the horn ; indeed, the appearance of them is as though the printer had put his finger upon the horn before the impression was dry. The distance between the bottom of the horn and the P of PAR below it is much less than the distance between the bottom line of the frame and the bottoms of the letters PAR. The impression is not at all indented into the paper, and it is very faint, and with a washed-out look.

*Second Forgery.*

This is very poor. Lithographed, in orange-vermilion, on thick, very yellowish-white wove paper. The bull's ears look exactly like another pair of horns, and the eagle's wing does not touch the ear. The horns are three parts white, only their bases being shaded. The S and I of SCRISOREI touch the frame to the right of the word, and the letters REI do not touch each other at the bottom. The post-horn is only very partially shaded, a large portion being left white ; the mouthpiece is very small, instead of being almost as large as the "bell" end. The P of the bottom PAR almost touches the post-horn, but there is a good space between the bottom frame and the bottoms of the letters PAR. The frame of the stamp is composed of three lines—an inner, thin one, which is blotched into the middle one for part of the way round ; a middle, thick one ; and a thin, outer one, a long way from the other two. The eagle's shoulders are rounded instead of being almost pointed, and the bull's mouth comes down far below the level of the eagle's feet. This forgery is not at all likely to deceive ; I have only seen one specimen of it, and fancy that it is very old.

**Same Issue. 30 Paras, blue.**



I have seen no forgery of this value.

*Postmarks.*

*Genuine.* A double circle, with MOLDAVIA and the name of the town between the circles, and date in the centre ; also a double oval, with rather sharp ends, similarly inscribed.

*Forged.* I have only seen the forgeries either uncanceled or marked with a pen-stroke.

**Issue of 1865. 2 Parale, yellow.**

*Genuine.*

Lithographed on thin, white wove paper ; also on rather thicker wove ; also on laid paper, moderately stout. The head is of a good size, so as to pretty well fill up the central oval ; the top of the head coming very near to the outline of the oval, and the point of the

beard coming almost as close to the outline near the bottom. The upper inscription is DOUA PARALE, which can be easily read, and is not to be mistaken for anything else. There is a horizontal row of dashes above the said inscription. The lattice-work behind the word POSTA is very faint, and there are no dots in the diamonds formed by the lattice-work. The lattice-work behind the word ROMANA is exactly like that behind POSTA, and without dots in it. The o of FRANCO is small and oval, with a rounded bottom.

*Forged.*

Lithographed on medium, white wove paper. The head is a good deal too small, so that it does not anything like fill up the oval, the top of the head and the point of the beard being respectively a long way from the outline of the oval. The upper inscription reads BODAPIOME, apparently in one word. There is no row of dashes above this inscription, and the lattice-work behind it contains dots between the diamonds, which do not exist in the genuine. The lattice-work behind POSTA, and also behind ROMANA, is very decided and coarse, and each diamond contains a coloured dot. The o of FRANCO is coarse, and the bottom of it is cut off flat.

**Same Issue. 5 Parale, blue.**

*Genuine.*

Lithographed. I believe this value only exists on thin white wove, and slightly thicker white wove paper. The head is large, as in the genuine 2 parale, and pretty well fills up the oval. The c of CINCI is the same distance from the left-hand end of the label as the e of PARALE is from the right-hand end of it. The lattice-work of the various labels is faint, with a short horizontal dash where every two lines intersect, and a tiny ring, with a white centre, in the middle of each diamond. Each a of ROMANA has a distinct accent above it, and there is a dark dot immediately under the s of POSTA, between the line of the frame and the bottom of the s, but touching neither. The o of FRANCO is oval.



*Forged.*

Lithographed on stout, yellowish-white wove paper, thicker than the genuine. The head is small, the same as in the forged 2 parale. The c of CINCI almost touches the left-hand end of the label, whilst the e of PARALE is a good distance from the right-hand end of it. The lattice-work of the various labels is far too prominent and dark, without any short lines or dashes across the intersections of the diamonds of the lattice-work, and with a solid dark dot in the centre of each diamond, instead of the rings with white centres of the genuine. There is no accent over either a of ROMANA, and the dot

under the s of *POSTA* is a mere blotch, which touches the line under the s, and with several similar blotches to the right of it. The c of *FRANCO* is square at the bottom, as in the forgery of the 2 parale.

**Same Issue. 20 Parale, red.**

*Genuine.*

There are two types of this stamp, but the variations do not affect the description given below. Lithographed, on thin and thicker white wove, also on thin and thicker bluish-white wove paper. The upper inscription is *DOUA DECI PAR*, and it is perfectly legible. There is, as before, a stop under the s of *POSTA*, which does not touch either the s or the line below it. The lattice-work of all the labels is faint, allowing the lettering to be easily read. There are no dots in the diamonds of the lattice-work, but there is a short horizontal line or dash at the intersections of all the lines of the lattice-work. The o of *FRANCO* is small and oval.

*First Forgery.*

Lithographed on stout white wove paper. The upper inscription is quite unreadable; I cannot tell what the words are intended for. The stop under the s of *POSTA* is a mere blotch, resting upon the line below the s, and with a row of similar stops or blotches to the right of it. The lattice-work of all the labels is much too dark and heavy, with a coloured dot in the centre of each diamond, and a coloured dot, instead of a dash, at the intersection of most of the lines of the lattice-work. The o of *FRANCO* is coarse, and quite flat at the bottom.

*Second Forgery.*

This is very easily detected. It is lithographed on stout, yellowish-white wove paper. The upper inscription is in two words, and appears to be *UNDA PARALE*. The stop under the s of *POSTA* is exactly the same as in the first forgery just described, with a row of similar stops to the right of it. The lattice-work of all the labels is heavy and dark, with a coloured dot in the centre of each diamond, and another coloured dot at the intersection of most of the lines of the lattice-work. The o of *FRANCO* is coarse, and flat at the bottom. I think this stamp was probably intended to imitate the 2 parale, but that the numerals 20 were put in the corners by mistake, as the inscription *UNDA* is evidently meant for *DOUA*.

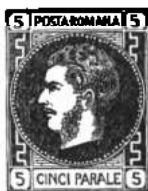
*Postmarks.*

*Genuine.* A lattice-work of thin lines, but I do not know what is the form of the whole postmark, as it is larger than the stamp; also a double circle, with name between the circles, and date in the form of a fraction in the centre.

*Forged.* A single circle, containing lettering; also a diamond of square dots; also a diamond or square of round dots.

**Issue of 1866-67. 2 Parale, yellow; 5 Parale, blue.***Genuine.*

Lithographed in black, on moderately stout, coloured wove paper. The moustache is very slight; it is composed of very short vertical lines placed close together, and showing the bottom outline of the top lip underneath it. The shading just under the chin appears to be formed by one line, slanting somewhat obliquely down to the right. The shading on the under lip consists of a few separate dots. Only a portion of the ear is outlined, the part near the lower lobe being perfectly blank. The lower lip projects level with the upper one. The neck is a good length, with the front end pointing downwards. The accent over the first A of ROMANA is distinctly a circumflex; the one over the second A is a sort of dash, the two not being at all alike. The bottom limb of the L of PARALE is very short, and does not touch the following E. The outer line of the frame runs, unbroken, right round the stamp. The width of the lines forming the Etruscan pattern, down the sides of the stamp, is just about equal to the width of the first stroke of the P of PARALE.

*Forged.*

Lithographed on coarse, stout, coloured wove paper. The moustache is formed by one thick wavy line, running right up to the nose, and showing an absurdly large portion of the upper lip below it. The shading under the chin is formed by one thick line, crossed by a number of oblique lines. The shading on the under lip consists of one line or blotch. The whole of the ear is very plain, the lower portion being darkly outlined. The lower lip does not project nearly so far forward as the upper one. The neck is cut off very short, the front portion of the base curving slightly forwards. The accent over each A of ROMANA is a straight dash, both being alike. The bottom limb of the L of PARALE is long, and it touches the E which follows it. The outer line of the frame is broken at the top corner of the little square in the left lower corner of the stamp. The lines forming the Etruscan pattern are much too wide, being, especially on the right side, nearly twice as wide as the straight stroke of the P of PARALE.

**Same Issue. 20 Parale, black on red.***Genuine.*

There are two types of this stamp. The first type has the R of PAR drawn with a sort of squeezed-in tail almost parallel with the first stroke of the letter, and the upper Etruscan pattern on the right side running the opposite way from the upper pattern on the left-hand side; the brickwork in the corners outside the circle is fine, that in the upper corners having seven horizontal lines in it. The second type has the tail of the R of PAR spreading to the right in

the usual manner; the Etruscan pattern is the same in both the upper corners, and the brickwork in the corners is coarser, having only four horizontal lines in the upper corners. The forgers have imitated the first type, at least, so far as the Etruscan pattern is concerned; and it is this first type of the genuine which I will describe. Lithographed (?) in black, on coloured wove paper, moderately stout, and also on thinner paper. The head is exactly the same as in the genuine 2 and 5 parala, 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 parala. 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 these forgeries of this issue are *very* common, and one or more will be found in the albums of all our youthful friends.

*Postmarks.*

*Genuine.* A double circle, with name and a curly ornament between the circles, and date in the centre.

*Forged.* A set of parallel bars, apparently forming a circle; also a square of diamond-shaped dots; also a single circle, containing lettering.

**Issue of 1868. 2, 3, 4, 16 Bani.**

*Genuine.*

Engraved in *spargne*, on moderately stout, white wove paper. The bottom of the ear is only outlined by a few dots. The front end of the moustache goes to the outline of the middle of the lip. The shading on the front of the base of the neck is chiefly composed of dots. The head of the T of POSTA is *very* short, without any downward bends at the ends of it. There is a distinct accent over each A of ROMANA. The I of BANI is dotted. The two thin coloured lines which form the inner outlines of the side frames are *very* close together, so that it would be impossible to draw another line between them.



*Forged.*

Lithographed on thinnish, white wove paper. The bottom of the ear has a heavy single line for outline, instead of the dots of the genuine. The front end of the moustache goes upwards to where the nose and lip join, thus showing far too much of the front of the lip below the moustache. The shading on the front of the base of the neck is formed by thick oblique lines. The head of the *r* of *POSTA* is not too short, and the ends hang down, as in an ordinary capital *r*, except that the right-hand end hangs down lower than the left. There is no accent over either *a* of *ROMANA*. There is not any dot to the *i* of *BANI*. The two thin coloured lines forming the inner boundary of each of the side frames are so wide apart that it would be quite possible to draw another line between them.

*Postmarks.*

*Genuine.* The same as in the 1866-67 issue.

*Forged.* A single circle, with name and date; also a set of parallel lines, forming a circle, without outline.

**Issue of 1869-70. 5, 10, 15, 25, 50 Bani.***Genuine.*

Engraved in *épargne* (1), on stout, yellowish-white wove paper. The head is the same as in the issue just described. There is a dot over the *i* of *BANI* in all the values except the 5, the dot being generally joined to the line above it. The easiest test is the word *POSTA*. The letters of this word are at equal distance from the right and left outlines of the containing label, looking at the stamp with the head upwards; or at an equal distance from the line above and the line below them, looking at the stamp with the word *POSTA* horizontal. The shading below the chin does not show any white outline of the chin below it. In the 5 bani value each *c* of *CINCI* has a head like an ordinary capital *c*, and the last *i* of this word is almost touched by the little sharp ornament to the right of it. In the 10 bani the ends of the *c* of *DECE* are not at all squeezed towards each other, as in an ordinary capital *c*, but the whole letter is more the shape of half a transverse oval. The inner outline of the label containing the word *BANI* is indented inwards at regular intervals, the indents above and below the word corresponding with each other. In the 15 bani the value reads *CINCIS PREDECE*, and there is a dot over the first *i* of *CINCIS*. In the 25 bani there is a sort of small blotch or break in the line above the space between the letters *ci* of *DOVEDECI*. In the 50 bani the thin inner outline of the top label is broken above and below the *i* of *CINCI*, but the broken ends of the lines do not end in knobs.



*Forged.*

Lithographed on medium, very white wove paper. The head is like that of the forgeries of the last issue. There is no dot over the I of BANI in any of the values. The letters of the word POSTA are much nearer to the side of the frame than to the oval; *i.e.*, if the stamp be held with the word POSTA the right way up. The letters are far too near to the line above them, and show a considerable space between them and the line below them. The shading below the chin is not drawn to the bottom of the outline of the chin, so that the white outline of the bottom of the chin can be distinctly seen below the shading. In the 5 bani each c of CINCI is a plain block capital, and the last I of this word is a long way from the sharp ornament to the right of it. In the 10 bani the ends of the c of DECE point towards each other, as in an ordinary capital c; and the indentations of the thin inner line above and below DECE are very irregular, and do not correspond with each other. In the 15 bani the value reads CINCI PRÉ DECE, in three distinct words, and there is no dot over the second I of CINCI. In the 25 bani there is a large and dark wedge-shaped blotch both above and below the space between the letters CI of DOUEDECI. In the 50 bani the thin inner outline of the frame at the top is broken, both above and below the last I of CINCI, and each broken line ends in a knob.

*Postmarks.*

*Genuine.* A double circle, with name and curly ornament between the circles; also a single circle, with name and date.

*Forged.* The same as in the forgeries of the last issue.

**Issue of 1871. 5, 10, 15, 20 Bani.***Genuine.*

Engraved in *Spargne* (?), on medium yellowish-white, wove paper.



The eye is rather small, but not abnormally so. The moustache slopes backwards, so as apparently to point about to the N of BANI. The test for the genuine which may always be depended upon is the position of the letters of the word POSTA. These letters, as in the genuine stamps of the last-described issue, are placed centrally between the two outlines of the containing label, no nearer to one than to the other.

*Forged.*

Lithographed on white wove paper, a trifle thinner than that of the genuine. The eye is ridiculously small. The moustache bends downwards, so as apparently to point between the letters BA of BANI. The letters of POSTA are in exactly the same position as those of the forgeries last described; *i.e.*, nearer to the frame than to the oval, or nearer to the upper than to the lower outline of the containing label.

With the exception of the above differences the forgeries of this set are exceedingly well done, perhaps better than any of the other sets.

In 1872 the stamps of this bearded type were issued perforated 13. All the forgeries which I have seen as yet were not perforated.

*Postmarks.*

*Genuine.* The same as in the genuine stamps of the last-described issue.

*Forged.* A circle of parallel lines, without outline.

## SAINT CHRISTOPHER.

**Issue of 1870. One Penny, rose; Sixpence, green.**

*Genuine.*

Engraved in *épargne*, on thin, white wove paper, slightly *glacé*, watermarked with a crown and CC.; perforated 12½. The monetary value is not always placed at an equal distance from the top and bottom of the containing label. In my collection I have some in which it is printed too near the top of the label, and some in which it is too near the bottom. The PENNY value varies in this respect more than the SIXPENCE. There are three jewels, in separate compartments, on the band of the coronet, the one over the ear being rather indistinct. The forehead is lightly shaded. One of the waves of the hair comes down so low as to cover the corner of the eyebrow. The front pearl of the coronet touches the white 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 this 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.



*Forged.*

Lithographed on rather thick, unsurfaced paper; no watermark; perforated badly 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 also is 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.

*Postmarks.*

*Genuine.* A large circle, containing name and date.

*Forged.* An outlined oval, containing six parallel bars.

## SAINT HELENA.

1d., 2d., 3d., 4d., 6d., 1s., 5s.

1856. Star watermark ; unperforated ; 6d.

1862. Star watermark ; perforated 15, 14, 12 ; 6d.

1863. Crown and CC. watermark ; unperforated ; 1d., 4d., 6d.

1864-74. Crown and CC. watermark ; perforated 13 ; 1d., 2d., 3d., 4d., 1s., 5s.

*Genuine.*

Engraved in *taille-douce*, on white wove paper ; watermarks and perforations as in the above list, according to the date of issue. The background of the corners is formed by white lines, evidently scratched out of a dark groundwork.



The background of the central circle is formed by coloured lines on a white ground. The Queen's eyeball is darkly shaded all over. The pearl earring has one line of shading on it, like a comma, and the rest of the shading is not on the pearl, but under and behind it, so as to make it stand out conspicuously. The nose is as nearly as possible straight, only the slightest degree aquiline. There are four oblong white jewels in the band at the

base of the coronet, the front one much shorter than the rest, owing to its being at the edge of the profile, and thus foreshortened, but quite distinct. The ornaments on the top of the coronet are crosses *pattée* and bunches of flowers alternately, each bunch showing the rose and thistle, and the central bunch showing the shamrock also. These, of course, are very small, but can be seen. The ear is shaded all over. The stop under the *r* of *st.* is round, and the same diameter as the width of the stem of the *r*. There is no stop after *HELENA*. Just in front of the face there is a semicircle of twelve white dots, rather pear-shaped. There are also thirty-six white dots, more of a diamond-shape, surrounding the bust ; there ought to be three more, but the front of the coronet hides one, and the neck hides two others. The two ends of the *ST. HELENA* label are not cut straight off, but are rather scalloped by the groundwork respectively to right and left of these ends. It is of course understood that the 6d. has no surcharge, and that the other values are all from the die of the 6d., but printed in different colours, and with the new value surcharged on them in black.

*First Forgery.*

Lithographed on very white wove paper; no watermark; perforated 124. Most of the background of the corners appears to be merely coloured blotches on a white ground. There is hardly any shading on the Queen's eyeball. The pearl earring has rather too much shading upon it, but none behind or under it. There are only three oblong jewels at the base of the coronet, the front one being invisible, and they are too dark. The ornaments on the top of the coronet, between the crosses *pattée*, are apparently trefoils. Only the outline of the ear is shaded. The stop under the T of ST. appears to be a sort of upright oblong, but very small and indistinct. There is a *very* tiny white stop after HELENA. There are twelve dots in the semicircle in front of the face, as in the genuine; but they are very irregular in position, shape, and size, and the upper one is much too small, and too close to the face. There are only thirty-three dots in the circle round the bust, and some of them are hardly visible. The right-hand end of the top label is rounded outwards; the left-hand end is ragged.

*Second Forgery.*

Lithographed, the paper much like that of the genuine; no watermark; unperforated. The corners of the stamp are evidently dark blotches on a white ground. The eyeball is only partly shaded. The pearl earring is little better than a dark blotch. The nose is vulgar, with a hollowed curve near the point. There appear to be traces of five oblong jewels in the band at the base of the coronet, but the front one is very faint, and the back one is quite dark. The ornaments between the crosses *pattée* are distinctly trefoils. The ear is not shaded all over. The stop under the T of ST. is square. There is a semicircle of fourteen white oblong dots in front of the face, and there is a circle of forty dots, or rather dashes, round the bust, none of which are hidden by the said bust. The two ends of the ST. HELENA label are cut straight off.

*Third Forgery.*

Lithographed on stout, white wove paper; no watermark; perforated 12. This looks infinitely worse than the one described as the "second forgery," but I think it is merely the last state of that second forgery, before the stone was altogether used up. The design is the same, except that everything is much blotched, and the name, in particular, so very much blotched as to be almost unreadable.

*Fourth Forgery.*

This is a frightful thing. Lithographed on *very* thick, yellowish-white wove paper; unwatermarked; unperforated. There are eight oblong jewels at the base of the crown, and the ornaments at the top seem to be *all* crosses *pattée*. The ends of the ST. HELENA label are cut straight off. There are thirteen white dashes in front of the face, and thirty-eight dashes round the bust. The nose is quite

hooked. The eyeball is white. The surcharge is in the same colour as the stamp, printed at the same time. Nobody is at all likely to be taken in by this counterfeit.

*Postmarks.*

*Genuine.* A set of four *very* thick parallel bars; also a set of four V's, placed point to point; also an unoutlined oval, formed by six parallel lines of varying lengths; also a penstroke.

*Forged.* A set of small dots; also a set of four concentric circles with five parallel bars in the centre; also an unoutlined oval, formed by eight bars of varying length; also a large unoutlined oval, formed by nineteen parallel bars, rather thin; also five concentric circles; also a pen-stroke.

### SAINT LUCIA.

**No value.** Red, blue, green, rose, slate-blue, emerald, black, yellow, violet, mauve, orange.

1859. Star watermark; perforated 15½; red, blue, green.

1863. Crown and CC. watermark; perforated 13; rose, slate-blue, emerald-green.

1865. Crown and CC. watermark; perforated 13; black, yellow, violet, mauve, orange.

*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 groundwork of the corners is of engine-turned design, very nicely executed. The ground of the central oval contains, first, a vertical strip of dark zigzag, quite to the left; then four very distinct, dark, diamond-shaped dots, close to the right of the dark zigzag pattern; then a broad strip of vertical wavy and zigzag white lines, crossed by twelve horizontal white bars, in front of which strip is drawn the profile of the face. There is a dark zigzag line under the chin, with two diamond-shaped dark dots to the right of it. There are two dark diamonds under the base of the neck, another above the first cross *pattes* of the crown, another below the *U* of *LUCIA*, and another below the beginning of the *I* of *LCCIA*. There is another dark vertical zigzag behind the back of the head, and there are three of the dark diamond-shaped dots to the right of it. The mouth is open, and the expression of the face is pleasant.

The nose is very slightly aquiline. There is no sign of any pupil to the eye. There is a *very* thick and dark line of shading running round from below the base of the neck to the beginning of the hair at the back of the head. There is a similar very thick and dark line shading the back of the outline of the chignon. There is a row of fourteen pearls on the band of the coronet, just below the crosses *pattée*, &c. The said crosses *pattée* are squat, and do not look as though they were standing on stalks.

*Forged.*

Lithographed on moderately stout white wove paper; no watermark; perforated 13. The letters of the inscription ST. LUCIA are *very* close to the line of the oval above them, but a good distance from the line of the oval below them, and the letters of the word POSTAGE are at some little distance from both outlines of the oval. The A of this latter word seems to have dropped rather below its proper place. The groundwork of the corners is chiefly composed of black blotches on a white ground. The dark, vertical zigzag line to the very left of the central oval is visible, but the four dark, distinct, diamond-shaped dots are not there. To the right of this vertical zigzag line comes a vertical strip of dark wavy lines, not showing any cross-bars of white. There are no dots to the right of the zigzag line under the chin, neither are there any in any of the other places mentioned in the genuine. The mouth is pursed up, and shut, and the general expression of the face as though in the act of listening to some tale of horror. The nose is quite Roman in outline. The eye, at a first glance, seems to have a decided pupil. The line of shading from the front of the base of the neck to the roots of the back-hair is not at all noticeable; indeed the shading there is very little thicker or darker than elsewhere. The line behind the outline of the chignon also is not at all marked. About ten pearls can be counted on the band of the coronet, the others being hidden by the shading. The crosses *pattée* at the top of the coronet are set high up on stalks, like the trefoils.

NOTE.—The values of these stamps are, I believe :

Black, red . . . . .	one penny.
Blue, yellow . . . . .	fourpence.
Green . . . . .	sixpence.
Orange . . . . .	one shilling.

*Postmarks.*

*Genuine.* An oval, formed by four or five bars at the top and bottom, and two curved lines each side, enclosing the colony-letter and numeral.

*Forged.* An outlined oval, containing six parallel bars; also a set of eight parallel bars, set very close together; also an oval, something like the genuine, but smaller.

## ST. SALVADOR.

Issue of 1867.  $\frac{1}{2}$ , 1, 2, 4 Reales.*Genuine.*

Finely engraved in *taille-douce*, on stout 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 "ON."

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-lys*; 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.

*Forged.* Five concentric circles, with six parallel lines in the centre; also a circle, containing unreadable letters.

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.

## SAINT THOMAS AND PRINCE ISLANDS.

Issue of 1869-77. 5, 10, 20, 25, 40, 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. The central jewel in the band or circlet of the coronet is diamond-shaped; the others, on each side of it, are oblong. The letter (and word) E, between THOMÉ and PRINCIPE, has its bottom half considerably larger than the top half. The E of THOMÉ is similarly shaped. The line under CORREIO, and the line above REIS, are drawn right across from one boundary line to the other, touching both. The arches of the crown bear a number of pearls—nine on the left-hand arch, eleven on the next, five on the centre arch, eleven on the next, and nine on the right-hand arch. The corner ornaments are of a peculiar shape, rather difficult to describe without a diagram. Imagine two capital E's, placed face to face, a little distance apart, with the central tongue of each lengthened until they joined the two letters together, and 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  $12\frac{1}{2}$ . 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 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  $12\frac{1}{2}$ . 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 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.

*Postmarks.*

*Genuine.* These stamps are not often seen cancelled. The postmark is an oblong frame, containing name, &c., and with the corners of the said frame squared off.

*Forged.* An oval, formed by four parallel straight lines at the top and bottom, and two curved lines each side, with a blank centre.

**NOTE.**—Of the second forgery here described I only possess the 5 reis, but most likely a full set exists.

## SAINT VINCENT.

### One Penny, Fourpence, Sixpence, One Shilling.

1861. No watermark; perforated 11½, 14, 14½, 15, 15½.

1866. No watermark; perforated 12, 15½.

1869. No watermark; perforated 11½.

1871. Watermarked with a star; perforated 14½, 15, 12.

1876. Watermarked with a star; perforated 15.

The values and colours of the above issues are as follows:

1861. 1d., pale red, carmine-red; 6d., green. 1866. 4d., blue; 1s., slate. 1869. 1s., dull blue; 1d., red; 4d., yellow; 6d., yellow-green; 1s., red-brown. 1871. 1d., black; 6d., green; 1s., red, dull red, wine-red. 1876. 6d., pale yellow-green; 1s., bright vermilion.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper; perforation, &c., 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 frame of the oval, each side of the bust, is composed of 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 *r* 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 *r*. The long curl which hangs down behind the head is particularly clear and distinct.



#### *Forged.*

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 bust. 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 twelve or thirteen pearls above where the oblong jewels ought to be. The *r* 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 *r*. The long curl which hangs down behind the head is hardly visible at all at first sight.

#### *Postmarks.*

*Genuine.* An oval, formed by two thick, or three thin lines at the top and bottom, and two curved lines each side, containing the colony letter and number, "A 10"; also a small circle, containing name and date, like an English date-stamp.

*Forged.* An oval, formed by four straight lines, top and bottom, and two curved lines each side, with a blank centre.



## SANDWICH ISLANDS.

Second Issue of 1852. 5, 13 Cents, blue.

Of the rare early issues of this country I have neither the genuine nor the forgeries; but, unwilling to leave them out altogether, I condense the description of them from Mr. Atlee's set of papers in the *Philatetical Journal*, to which I beg to refer my readers for a full account of the first issues.



*Genuine.*

Engraved in *épargne*, or typographed, on yellowish-white wove paper; un gummed. The outer corners of the fancy square are formed, each by a single semicircular line, holding a small three-lobed flower.

*Forged.*

Lithographed (!) on yellowish-white wove paper, very like that of the genuine; gummed. The outer corners of the fancy square are the same as the annexed illustration, the flowers not being joined to the corners, but plainly separate from them.

*Postmarks.*

I do not know what was the cancellation of the genuine, but the forgery is cancelled with a large circle, with date in the centre, and U. S., HONOLULU, round the circle.

NOTE.—There is a 2 cents of a very similar type to the 5 and 13 cents above described. It is, I believe, bogus.

Issue of 1852-53. Five Cents, blue.

*Genuine.*

Engraved in *taille-douce*, on white, and also on very bluish-white wove paper. There are two little dots or marks projecting downwards from the line above FIVE CTS—one of them between the F and I of FIVE, and the other between the T and S of CTS. The fact is, that the 13 cents value was the first engraved, and the same die used for the 5 cents; and these two marks are the remains of the two lines found in the higher value, and which were not altogether cut away when the die was altered for the 5 cents value. The background behind the bust is formed by thick horizontal lines, crossed by oblique ones, which run down from right to left, so



that the spaces between the lines are oblique white diamonds. The top of the hair touches the eighth horizontal line of shading of the background, counting from the top, and the hair begins, on the left side of the stamp, level with the twenty-second line from the top. The coat shows six buttons down each side; they are white and distinct, but scarcely round. The embroidered spray or branch on the coat, at the left side of the stamp, has twelve very distinct white leaves, and the corresponding spray on the right side of the stamp has ten similar white leaves. The seam down the centre of the coat is formed by two dark lines, close together. There is a vertical dark line, bordering the central picture, running down to the left of HAWAIIAN IS., and another similar line running down to the right of HONOLULU. These lines reach from the top of the stamp to the line above FIVE CTS. The white lines marking the top edges of the collar do not join in front, where the seam of the coat touches them. The side of the collar on the left of the stamp is shaded by five dark lines, counting the one which joins the coat; and the side of the collar on the right of the stamp also shows five lines, but not so distinctly as in the other half. Both arms are cut obliquely off; the arm on the left side of the stamp touches the dark line of the frame, to the right of the letters HON of HONOLULU, and the line dividing the arm from the chest does not quite reach to the bottom, where it is cut off. The other arm is at some little distance from the frame, by the N IS. of HAWAIIAN IS. The line separating it from the chest reaches to the bottom of the outline of the chest, and the bottom of the arm curves away from the chest, instead of touching it. The moustache, though small, is dark, and easily seen. Both nostrils are of equal size and shape. A line drawn along the outside edge of the back of the E of POSTAGE would cut the mouth in two, and pass between the third and fourth buttons of the coat on the left side of the stamp, counting from the top.

#### *First Forgery.*

Lithographed on rather thin, pale blue paper. The two dots which ought to show in the line above FIVE CTS. are absent. This is the easiest test for all the forgeries which I have seen. The white dots in the background, behind the bust, are quite shapeless, instead of being diamond-shaped. The top of the hair touches the seventh horizontal line from the top, and the hair begins on the left side of the stamp at the twenty-third line from the top, but these lines are so blotched that it is very difficult to count them. There are five round white buttons on the coat at the left side of the stamp, and a very tiny white dot above the uppermost one, which is probably intended for the sixth button. There seem to be seven buttons on the other side of the coat, but they are indistinct. The seam down the centre of the coat is formed by a single dark line; this line is very thin at the top. The vertical line to the left of HAWAIIAN IS.

reaches from the top of the stamp to nearly the bottom of the POSTAGE label, then it breaks off altogether; then another portion of it can be traced to the left of WAIT; then no more of it can be seen, so that the chief part of the shaded background of the central picture has no outline on the right side of the stamp. Indeed, if the line from the top were continued down the stamp, it would cut right into the crossed lines of the background, instead of bordering them. The white lines marking the top edge of the collar distinctly join in the front, above the line of the seam of the coat. The collar, on the left side of the stamp, is shaded with three dark lines, and the other side of the collar is shaded with what appears to be a solid blotch of colour, instead of lines. The arm on the left side of the stamp is cut obliquely off, but the other arm is cut off by a very curved, *concave* line, which does not stand out clearly from the background. The arm on the left side of the stamp does not go near to the outline of the central picture, and the bottom of the arm on the other side of the stamp touches the boundary of the picture between I and S of IS. The bottom of the arm on this same right side of the stamp curves *very* slightly away from the chest, but there is no line to separate it from the chest. The moustache is so very small that it might be easily mistaken for two of the shaded lines of the face. The nostrils are hardly equal in size. A line drawn down the back edge of the E of POSTAGE would pass clear to the left of the mouth, and cut through the centre of the second large button from the top, not counting the white speck as a button.

#### *Second Forgery.*

This is very poor. Lithographed on yellowish-white wove paper, thick and soft. There are no dots in the line over FIVE cts. The lines in the background of the picture are so very indistinct that the said background appears to be formed by rows of white and shapeless dots. The coat, on the right side of the stamp, shows six buttons, the top one much too small; and the other side of the coat seems to have ten buttons, but they are irregularly placed, some of them being side by side, instead of in one straight line. The spray on the right side of the stamp has only nine leaves. The seam down the centre of the coat shows *three* lines part of the way, but the rest is blotched into one thick line. The white lines marking the edge of the collar join in the front. The collar, on the left side of the stamp, is shaded by five dark lines, the bottom one, which joins the coat, being very much too thick. The other side of the collar is partly blotched, but shows traces of four dark lines, very thin. The arms do not reach to the boundary on either side. The moustache is absent. The nostrils are not nearly so broad as in the genuine. A line drawn down the back of the E of POSTAGE would *just* clear the left side of the mouth, and cut into the fourth button from the top.

*Third Forgery.*

This is very like the last, but better printed. Lithographed on pale blue wove paper, showing the meshes of the wire-gauze on which it was made, rather thin and hard. There are no dots in the line above FIVE CTS. A good portion of the background of the picture is blotched into a solid mass of colour, and the rest hardly shows any traces of the oblique lines, so that it appears to be composed of shapeless white dots on a coloured ground. There are seven buttons on the coat at the left side of the stamp, the top one being very small. The other side of the coat appears to have only three buttons, at great distances apart. The leaves on the branches are not outlined, so as to be merely white patches. The seam down the centre of the coat is composed of one very thick line. The sides of the picture are nicely level in this forgery, but they do not appear to have a boundary line. The white lines marking the edges of the collar join in front, above the dark line of the seam of the coat. The lines of shading on the collar are the same as in the second forgery. There is no moustache. The nose is much too wide along the middle, but the nostrils are not broad enough.

*Fourth Forgery.*

Lithographed on pale blue wove paper, rather thin. There are no coloured dots in the line above FIVE CTS. The buttons on the coat are round, and outlined. The seam down the centre of the coat is formed by one thick line, which however is separated into two lines for a short distance, just at the top. The vertical line, to the left of HAWAIIAN IS., cuts into the edge of the background of the picture, or rather, the background projects to the right, over the edge of the boundary line. The white lines of the edges of the collar join in the front, where the seam of the coat touches them. There are only three lines of shading in the collar on the left side of the stamp, and the lines of shading on the other side of the collar cannot be made out. The arm on the right side of the stamp almost touches the outline, but the outline and the background are very broken and irregular just there. The moustache is visible, but not sufficiently distinct from the lines of shading on the cheek. There is a white patch on the chin, with a dark dot in the centre of the white patch. These are not in the genuine. A line drawn from the back edge of the E of POSTAGE would pass quite clear to the left of the mouth, and go between the first and second buttons from the top, on the left side of the stamp. The outline under POSTAGE is ragged and uneven. This is, perhaps, the best of the forgeries which I have seen, the background being fairly copied.

Mr. Atlee, in the *Philatelic Journal*, gives a description of five forgeries in his possession. I have only been able to identify one of them, which is the same as my second forgery. His tests are as follows, but it will be understood that I have not seen the forgeries themselves.

*Atlee's First Forgery.*

Lithographed in pale washy blue, on coarse white paper, wider than the genuine, but not so tall. The face is shaded by specks, irregularly scattered, instead of lines. There is no moustache, and the chin is entirely unshaded. The leaves are very indistinct on the right side of the stamp. The side-frames are the same width as the bottom one; the side lettering is, therefore, much too large. The letters *II* of *HAWAIIAN* are like an *N*, with *one* dot over it. The corner figures are *very* large.

*Atlee's Second Forgery.*

Lithographed in deep blue, on thick white paper, and also on blue paper. There are no dots on the right side of the chin. The white line of the edge of the collar is so thin as to be hardly visible. There are only ten leaves on the coat, at the left side of the stamp, and there are no buttons on the other side of the coat. The seam of the coat is formed by two lines, but they are very wide apart. The line under the left-hand 5 cuts into the outline of the *POSTAGE* label. The last *U* of *HONOLULU* is large, and badly shaped. The second *A* of *HAWAIIAN* is at some distance from the following *I*.

*Atlee's Third Forgery.*

Lithographed in pale blue, on coarse paper. The white line of the edge of the collar is *very* thin. The left arm is rounded off. The *1* of *10* is like an ordinary *1*. The *s* of *CTS* slants to the left.

*Atlee's Fourth Forgery.*

Lithographed in blue, on white paper; also in black, on blue paper. The face is very boyish-looking, without moustache. There is a wide space between the left arm and the side. The background is solid, with lines of white spots.

*Atlee's Fifth Forgery.*

This is the one which I have already described as my second forgery.

*Postmarks.*

*Genuine.* I have no cancelled copy of the genuine.

*Forged.* A set of parallel bars, very wide apart; also a set of four concentric circles.

**Same Issue. 13 Cents, red.***Genuine.*

Engraved in *taille-douce*, on rather thin, very yellowish-white or tinted wove paper; gum brownish. The central picture is *exactly*

the same as that of the genuine 5 cents. There is a *double* line under the figures 13 on each side, in the top corners of the stamp. In the left-hand frame there is a dash after HAWAIIAN, and a stop after CTS. This stop almost touches the double line under the 13. The cross-stroke of the T of CTS is quite distinct. In the right-hand frame there is an oblong stop after STATES, the 8 is *very* little higher than the s which precedes it, and there is no stop after CTS. The outer border of the stamp on this right side is composed of *two* thin lines, close together. In the bottom frame the foot-stroke of the 1 of 13 is *very* long, and it touches the 3 which follows it. There is a *very* small stop after the CTS in the right-hand bottom corner, and this stop touches the frame, or rather projects from it. The bottom line of the stamp is *quite* as thick as the line above 13 and CTS in the lower squares.

#### *First Forgery.*

This is the latest production, but I take it first, as it is infinitely better than any of the others, being an extremely dangerous forgery. It is *engraved in taille-douce*, on *very* thick, very white paper, so thick as to be almost cardboard. The top of the hair goes between the seventh and eighth horizontal lines of the shading of the background, counting from the top; and the hair begins, on the left side of the stamp, between the twentieth and twenty-first lines of the shading. The white lines which mark the edges of the collar touch in front, above the seam of the coat. The collar on the right side of the stamp appears to have six lines of shading, instead of five. The arm on the right side of the stamp *just* touches the border, between the 8 and c of 8 cts; this arm in the genuine is at some distance from the side. The line under the 13 in each of the top corners is really double, but the two lines are so very close together as to look like one thick line. The stop after CTS in the left-hand frame is quite clear of the line under the 13. The cross-stroke of the T of this same CTS is *very* faint, almost invisible. In the right-hand frame there is a square stop after CTS, very small; the 8 appears to be just the same height as the s which precedes it; and the T of CTS is the same height as the s, instead of being considerably taller than the said s. The outer border of the stamp on this right-hand side is formed by a single line. In the bottom frame the foot-stroke of the 1 of 13 is short, and does not anything like touch the 3. There is no indication of a stop after the CTS in the right-hand bottom corner. The bottom line of the stamp is much thinner than the thick lines over 13 and CTS in the bottom corners of the stamp.

#### *Second Forgery.*

Lithographed on thin, poor, very white wove paper. The white dots of the background, between the crossed lines, are quite shapeless, instead of being diamond-shaped. The top of the hair touches the sixth horizontal line of shading from the top, as far as I can

make out, and the hair begins, on the left side of the stamp, about the eighteenth line from the top. The coat shows five large round buttons on the left side of the stamp. The seam down the centre of the coat is formed by one thick line. The side-outlines of the central picture are very ragged. The white lines marking the top edges of the collar join above the seam of the coat. The collar on the left side of the stamp is shaded by three dark lines, and the other side of the collar is blotched, so that the lines cannot be counted. The arm on the right side of the stamp is cut off in a most ragged and irregular manner, as though it had been amputated with a blunt hatchet; it touches the border between the 8 and c of 8 CTS. The arm on the left side of the stamp does not touch the border. The two sides of the moustache are not shaped alike. The nostril is splayed out on the left side of the stamp, but not on the other side. The line under each of the figures 13 in the top corners of the stamp is single. There is no stop after cts in the left-hand frame. The *r* of this word is too tall, being the same height as the *c* which precedes it. In the right-hand frame there is a small round stop after STATES, and the bottom half of the 8 is very much larger than the top half. The outer border of the stamp on this right side is formed by one line. In the bottom frame the foot-stroke of the 1 of 13 is short, and does not touch the 3. There is no stop after the cts in the right-hand bottom corner.

### *Third Forgery.*

Lithographed on hard, yellowish-white wove paper, rather thick. The hair begins, on the left side of the stamp, level with the twenty-third line of the horizontal shading. The buttons of the coat, on the left side of the stamp, are so very faint that they can hardly be seen; there appear to be about six. On the other side of the coat they are still more indistinct, and only one can be made out with certainty. The seam down the centre of the coat is formed by two dark lines, but they are wide apart. The white lines forming the edges of the collar are very thin, not nearly so distinct as in the genuine. The collar on the right side of the stamp shows only four lines. Neither of the arms touches the frame. There is a single line under the 13 in each of the top corners. The word HAWAIIAN in the left-hand frame is spelt HAWAIIIAN; there is no dash after it, and the *r* of cts is as tall as the *c*. In the right-hand frame there is no stop after STATES; the 8 is very much taller than the *s* which precedes it, and there is a distinct stop after cts. In the bottom frame the foot-stroke to the 1 of 13 is very short, and does not anything like touch the 3; there is a large stop after the cts, but my specimen is cut away just there, so that I cannot say whether the stop touches the right-hand outline of the frame. The letters IA of HAWAIIAN in this bottom frame touch each other; they are separate in the genuine, and in all the other forgeries.

*Fourth Forgery.*

This needs only a few words of description. It is printed in *blue*, instead of red, on thin, blue wove paper. The face is almost all white. There is only a single line under the 13 in each of the top corners. The second A of HAWAIIAN, in the left-hand frame, is much too widely splayed out, and the stop after CTS appears to be much higher than the level of the bottom of the letters. In the right-hand frame there is no stop after STATES, the S is a good deal taller than the S which precedes it, and there is a distinct stop after CTS. In the bottom frame the I of 13 has hardly any foot-stroke at all. The left side of the stamp is composed of a single line.

Mr. Atlee mentions four forgeries of this stamp; three of them are amongst the four which I have already described.

*Atlee's Fourth Forgery.*

Lithographed on slightly blue paper, backed with white gum; colour, a bright vermilion. There is no stop after STATES, and the lettering of UNITED is very uneven. The arm touches the frame on the right-hand side of the stamp. There is no stop after CTS in the bottom right-hand corner.

*Postmarks.*

I have no cancelled copy of the genuine.

*Forged.* A set of four concentric circles; also the same with short parallel lines in the centre; also a large outlined oval, containing HAWAIIAN, and something else which I have been unable to decipher.

The first forgery is quite new; it is of German origin, and marks a new era in forgery-making. Of course when a counterfeiter goes to the expense of having a *taille-douce* engraving made, he naturally tries to get as exact a copy as possible, and I must warn my readers particularly against this most successful falsification.

**Issue of 1862. 2 Cents, red.***Genuine.*

Engraved in *taille-douce*, on thin, very yellowish-white, or rather, tinted wove paper, backed with brownish gum. Also lithographed, on laid paper. Those who know more about these stamps than I do must decide as to whether the lithograph or the engraving is the more authentic.

Mr. Atlee's article states that, in his opinion, the engraved ones were made to oblige collectors; but Mr. Pemberton's *Handbook* catalogues them side by side, as though the two were of equal value. I have only the engraved one in my possession, and therefore must describe from that; but the two are alike, except for the difference between a lithograph and





a *taille-douce* engraving. There is a distinct stop after **KENETA**. The 2 in the right upper corner is in the centre of its containing square; and the 2 in the left top corner, though not *quite* in the centre, is not near the right side of the containing square. None of the large leaves of the branches in the side-frames touch the side lines of the frames. The stop after **LETA** is nearer to the **A** than to the side of the frame. The nose is shaded all over. The thin dark line under **UKU LETA** cuts through the inner line of the side-frame on the left-hand side. The beard is not at all prominent, but it appears to end some little distance above the bottom outline of the central picture.

*Forged.*

Lithographed on very white wove paper, moderately thick. The gum, when there is any, is white. There is no stop after **KENETA**. The 2 in the right upper corner is too low, too much to the right, and very close to the right side of the frame. The 2 in the left-hand corner is still more out of the centre; it rests upon the bottom of the frame, and touches the right boundary line. The large leaf on the right side of the branch in the left-hand frame touches the frame to the right of it. The stop after **LETA** is equidistant from the **A** and the side of the frame. The nose is quite white and unshaded all down its centre. The thin dark line under **UKU LETA** only joins the inner line of the side-frame on the left-hand side, instead of cutting right through it. The beard is much more distinct and prominent than in the genuine, and the point, which can be plainly seen, comes down very close to the bottom outline of the central picture.

*Postmarks.*

*Genuine.* I have no cancelled specimen.

*Forged.* A set of four concentric circles, with five short parallel lines in the centre.

**Issue of 1864. 2 Cents, vermilion.**

*Genuine.*

Engraved in *taille-douce*, on thick, very yellowish-white, or tinted wove paper, backed with brownish gum, and perforated 12, very clearly. The figures of value in the top corners of the stamp are on a ground of very fine crossed lines, placed very close together. The front of the foot of each 2 ends in a large white ball. The white parts of the feet of the **H** of **HAWAII** do not touch each other, and the **A** hardly touches the **H**; the last **A** and the **I** do not touch each other either. (It is true that the shadows or outlines of the letters seem to touch, but the white parts do not.) The long stem of the floral ornament which forms



the middle part of the frame of the left side of the stamp is crossed by twenty-five short, parallel, horizontal lines, each line being double; and the similar ornament in the middle of the frame on the right side of the stamp bears twenty-three of these pairs of lines. The shoulder on the right side of the stamp is shaded by eleven very thick dark lines, counting where the shoulder is widest; and the other shoulder bears twelve lines in its widest part. The outer corner of the necktie, above the *UA* of *ELUA*, projects into the background, outside the outline of the shoulder. The little roses, or whatever flowers they are, below each end of the *HAWAII* label, have a tiny dot in their centres, from which radiate a few very fine lines.

*Forged.*

Lithographed on poor, thin, very white wove paper, with white gum, when there is any; perforated very badly some uncountable number. The figures of value in the top corners are on solid backgrounds. The front of the foot of each 2 ends in a very tiny ball, more like a rounded hook than a ball. The feet of the *H* of *HAWAII* are joined by a distinct white line or bar, which is continued into the first foot of the following *A*; the second *A* and the *I* are joined together by a white line. The long stem of the ornament forming the middle of the left-hand side of the frame of the stamp is crossed by fourteen pairs of short, horizontal lines, most of them showing very plainly that they are double, but some of the top ones are blotched together. There are either sixteen or seventeen similar pairs of lines in the corresponding ornament on the right side of the stamp. The shoulder on the right side of the stamp is shaded by seven thick dark lines, and the other shoulder is shaded by ten lines. The outer corner of the necktie, above the *UA* of *ELUA*, does not project beyond the outline of the coat into the background. There is a large dark dot in the centre of the flower, below the left-hand end of the *HAWAII* label, and the flower at the other end of the label contains a great dark blotch. This forgery is very common, but I do not think it is likely to be dangerous.

*Postmarks.*

*Genuine.* My copies are uncanceled.

*Forged.* A set of four concentric circles, rather wide apart, with a blank centre; also a similar set, much closer together, with straight parallel lines in the centre; also a set of parallel straight bars, wide apart.

**Issue of 1866. Five Cents, blue.**

*Genuine.*

Engraved in *taille-douce*, on stout, white, or bluish-white wove paper, generally more or less smeared on the front with a blue tint, and clearly perforated 12. The numerals in the upper corners are on

a ground of very fine crossed lines, and the bottom of each 5 ends in a very large white ball. The letters of HAWAII are set too high in the label, being considerably nearer to the top than to the bottom of it. The bottom of the stop after KENETA is level with the bottom of the A. There are thirty-two pairs of short lines drawn across the long ornament which forms the middle of the left-hand side of the stamp, and about twenty-six pairs of similar lines in the corresponding ornament forming the middle of the right side of the frame. The background to the portrait is formed by very fine lines, placed very closed together. The top of the hair touches the ninth of these lines from the top of the oval. The side of the collar, on the right of the stamp, is shaded by nine dark lines, not blotched together. The button on the chest is not conspicuous, as all the portion which is not shaded is coloured a dark blue.



#### *Forged.*

Lithographed on common, medium, soft, very white wove paper; very badly perforated, so that I cannot tell the gauge. The numerals in the upper corners are on a ground of solid colour, and the white ball of each 5 is very small compared with the genuine. The letters of the word HAWAII are set better than in the genuine, being at an equal distance from the top and bottom of the label. The bottom of the stop after the A of KENETA is distinctly above the level of the bottom of the A. There are twenty-eight pairs of short lines crossing the long stem of the ornament which forms the middle of left side of the frame, the lower ones being very imperfect; and there are twenty pairs in the corresponding ornament on the other side of the stamp. The two lines of each pair, as in the forged 2 cents just described, are much wider apart than in the genuine. The background to the portrait is formed by fine horizontal lines, but they are too far apart. The top of the hair touches the seventh line from the top of the oval. There is a small white patch at the back of the parting on the top of the head, which is not visible in the genuine. The side of the collar, on the right of the stamp, is shaded by eight or nine lines, but they are dreadfully blotched. There is a little white circle or ball close to the upper right-hand corner of the W of HAWAII which does not exist in the genuine. The button of the chest is very conspicuous, the part which is not shaded being perfectly white.

#### *Postmarks.*

*Genuine.* My only cancelled copy bears several pen-strokes.

*Forged.* A set of five concentric circles, with straight lines in the centre; also an unoutlined oval, formed by straight lines at the top and bottom, and curved lines at the sides.

**Issue of 1871. 1 Cent, mauve.***Genuine.*

Engraved in *taille-douce*, on creamy-white wove paper; perforated 12. The stamp is backed with dark brown gum. The oval round the head is perfect in all parts. The figures in the bottom corners are nearer to the bottom than to the top of the containing circles. The lettering is in that peculiar thick type favoured by the American engravers, as in the latest Newfoundlands, &c. The H and I of AKAHI touch each other at the top and bottom, and the I of AKAHI and the K of KENETA are separated from each other by a dark space of background, which, in consequence of the curved shape of the letters, forms an exact circle. The eyes are well open, and there is a light in the pupils. The nose is well drawn. The lips are not very full.

*Forged.*

Coarsely lithographed, on very white wove paper; perforated 13. The stamp is not gummed. The oval round the head is not continuous, but divided; and the two ends overlap under the word HAWAII, one end forming the bottom of the name-label. The figures in the bottom corners are much nearer to the top than to the bottom of their containing-circles. The lettering is thin and meagre, and all too straight. The H and I of AKAHI are not near each other. The I of AKAHI and the K of KENETA are very far apart, so that the space between them is a transverse oval, instead of a circle. The left eye is half shut, or, at least, not so wide open as the right, and the pupils are dark, without any light in them. The nose is absurdly broad; the right nostril hardly visible, and the left nostril much exaggerated. The lips are very full, as though the princess were blowing at something. There is a very white patch just above the right shoulder.

*Postmarks.*

*Genuine.* I have not seen anything but a clumsy blotch on the genuine stamps, which are not common cancelled.

*Forged.* A set of thin concentric circles.

**Same Issue. 6 Cents, green.***Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true. The letters HA of HAWAII touch each other, as do also the letters TA of KENETA.

There is plenty of hair on both sides of the head. The coat has a line drawn down its centre to mark where the two sides button together. The middle button is white, except that it has a dot in the centre, and a ring round the outside. There is a point under the letters KE of KENETA, which comes down below the boundary-line.



*Forged.*

Lithographed on yellowish paper; perforated 13. The lettering looks ragged. The two circles in the upper corners are very badly drawn, and the outline is broken and untrue. The letters HA of HAWAII do not touch each other, neither do the letters TA of KENETA. The king seems to have hardly any hair on the left side of his head. There is no join in the coat where it buttons. The middle button is shaded nearly all over, except a small white patch on one side of it. The point under the letters KE does not come within two or three lines of the boundary, instead of overlapping it as in the genuine. The perforation is rather better than usual, but the minor details of the drawing are bad. The colour of the original is rather like that of the United States, 3 cents, whilst the forgery is a peculiar shade of chalky, yellow-green. The eyes are very much too fierce and glaring.

*Postmarks.*

*Genuine.* I have no cancelled copy.

*Forged.* A set of concentric circles, as in the 1 cent.

**Same Issue. 18 Cents, red.**

*Genuine.*

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. The eyes are pretty well open, and the pupils visible. There are three strongly-marked "crow's-feet" wrinkles in the corner of the right eye. The two strong wrinkles on each side of the nose are exactly opposite to each other. The coat and waistcoat are very distinct, so that there is no difficulty in seeing which is which. The figure 1 is the same in both the bottom corners. All the labels stand out distinctly from the background. All the lines of shading throughout are extremely fine, except the lines on the coat, which are a very great deal thicker than the rest. There are two little triangles coming down from the top, over the H and last I of HAWAII; half of the one over the H is very darkly shaded, and the one over the I is hardly shaded at all. The bow of the necktie is very distinct.



*Forged.*

Lithographed on very yellowish paper; perforated 13. The eyes are almost shut, and the pupils are not visible. There are no wrinkles to be seen in the corner of the right eye. The wrinkles each side of the nose are not opposite to each other, the one on the right cheek being considerably higher than the one on the left. It is impossible to say which is coat and which is waistcoat, as they are indistinctly drawn. The figures in the bottom corners are not both alike, the left-hand 1 being larger than the other. The labels do not stand out well from the background, and the lines of shading throughout are rather coarse, those on the coat being no thicker than the rest. The two little triangles over the H and the last I of HAWAII are both very darkly shaded, and form part of an arch over the name—the rest of the arch being supposed to be cut away by the top outline of the stamp—but this is much more evident in the forgery than in the genuine. The bow of the necktie is not well drawn, and the right-hand end is particularly indistinct. This forgery is ungunned.

*Postmarks.*

*Genuine.* I have only one cancelled copy of the genuine, and it merely bears a shapeless blotch.

*Forged.* An oval, formed by four straight lines at the top and bottom, and five curved lines each side.

**Figure Issues. 1 Cent, 2 Cents.**

I am sorry to say that I am compelled to leave out all notice of these stamps, and of the shoals of counterfeits. It is no use attempting to describe them without having *all* the varying types before me; and I have utterly failed in obtaining more than two or three undoubted specimens, so that any description which I could write would only confuse my readers and lead them astray, instead of enlightening them.

**SAXONY.**

**Issue of 1850. 3 Pfennige, red.**

*Genuine.*

Engraved in *épargne*, on tolerably stout, white wove paper. The stamp is rather more than three-quarters of an inch square. The S and N of SACHSEN are at equal distances from their respective ends

of the label. The letters of PFENNIGE do not touch each other anywhere, and there is no stop after the word. The A of FRANCO is square at the top, and its cross-bar is placed very low down. There



is a good distance between the dark background behind the 3, and the thin coloured line running all round the square, so that there would be plenty of room to draw another line between them. In each of the four corners of the stamp there is a sort of flower, with a cross or star in the centre of it, and, opposite to each point of each cross or star, there is a curved coloured line,

following the curve of the petal of the flower. The flower in the left-hand top corner of the stamp has four of these curved lines, one opposite to each of the points of the cross or star; but, in each of the other flowers, the one which ought to be opposite to the upper left-hand point of each cross or star is missing, whether by accident or design I do not know. The outer line of the frame of the stamp is very thick, many times thicker than the thin inner line which runs parallel with it inside. The lettering is a good deal sunk into the paper.

#### *First Forgery.*

Lithographed on horizontally-laid paper, of a very yellowish tint. The stamp is decidedly less than three-quarters of an inch square. The letters NNI of PFENNIGE are all joined together at the top. The letters RA of FRANCO are joined together at the bottom, though they are separate in the genuine. The distance between the dark background containing the 3, and the thin line running all round the square, is not equal on all sides, so that the two vertical lines to the right-hand of DREI are closer together than the two similar lines to the left-hand of PFENNIGE. There are no curved lines opposite to any of the ends of the stars or crosses in the centres of the corner flowers. If I have made myself understood, this is an easy test. The outer frame is the same thickness as the thin inner one running parallel with it. The lettering is not at all indented or sunk into the paper.

#### *Second Forgery.*

This is very much better than the last, and it is decidedly a dangerous forgery. Indeed, I had a specimen in my own collection for a long time without suspecting it, as it had come to me from one of our principal dealers. It is very nicely lithographed, on very yellowish wove paper. The stamp is considerably less than three-quarters of an inch square. The S of SACHSEN is much nearer to the left-hand end of the label than the N is to the right-hand end of it. There is a stop after the word PFENNIGE. The A of FRANCO is sharp at the top, and the cross-bar is placed about the middle of the letter. There is hardly room to draw another line between the

central square and the thin coloured line running all round it. The flower in the right-hand top corner is tolerably like the corresponding one in the genuine, but the curved lines in the bottom flowers are stuck on to the ends of the cross or star, and the top right-hand flower has only two of these curved lines, instead of the three of the genuine. The outer line of the stamp is hardly any thicker than the inner one parallel with it. The lettering is not sunk at all into the paper.

*Postmarks.*

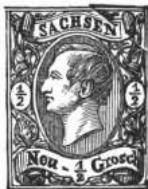
*Genuine.* A double circle, with DRESDEN, or LEIPZIG between the circles, and parallel lines in the centre. I believe these stamps are unknown with the name of any other town besides these two upon them.

*Forged.* The first forgery bears the double circle, similar to the genuine, but with the names of ZWICKAU, REICHENBACH, RISA, NEISSEN, HERRNHUTH, &c., between the circles, and numerals in the centre. I have not seen a cancelled copy of the second forgery, but I am told that it is found with the later Saxony cancellation; *i.e.*, a double circle, with lattice-work lines between the circles, and numerals in the centre. This cancellation was not even invented when the 3 pfennige was current.

**Issue of 1855. 2 Groschen, black on blue.**

*Genuine.*

Engraved in *taille-douce*, on blue wove paper, which shows the meshes of the wire-gauze on which it was made. The inner line of the frame, at the top of the stamp, is distinctly thicker than the outer one. The inner line of the frame, down the left-hand side of the stamp, is single. The back of the stamp is blue, the same colour as the face, the gum not affecting the colour.



*Forged (1) or Reprint (1).*

This stamp was given to me as a forgery, and as being the production of a Leipzig counterfeiter; but I have spent several hours over it, and fail to detect the slightest variation in any one line of the design, so that I think it must be a reprint from the original die, though I know it is said that the stamps of Saxony have never been reprinted. The description is as follows: Engraved in *taille-douce*, on rather coarsely-made wove paper, not showing any signs of the meshes of the wire-gauze upon which it was manufactured. The inner line of the frame at the top of the stamp is hardly at all thicker than the inner one; the inner line of the frame down the left-hand side of the stamp is distinctly double for nearly its whole length. The back of the stamp is a peculiar blue-green, evidently



caused by the very yellow gum. If this stamp is really a forgery, I must say that it is the very best counterfeit which I have ever seen, and I would almost defy any collector to find more certain tests for distinguishing it than the ones just given.

*Postmarks.*

*Genuine.* The double circle before described, with lattice-work lines between the circles, and numerals in the centre.

*Forged.* My only specimen of this stamp is not cancelled.

**Issue of 1856. 10 Neugroschen, blue on white.**

*Genuine.*

Engraved in *taille-douce*, on moderately stout, yellowish-white wove paper. The shaded lines of the background have been drawn too far in several places, and cut into the jaw, under the chin, and also into the base of the neck in front. The leaf over the N of NEU, which points towards the N, almost touches the boundary-line of the label above the top of the N. Under the bottom 10 there is a semicircular enlargement of the outline of the bottom of the label, and the two leaves at the bottom of the stamp almost touch with their points the outline of this semicircular enlargement. Three lines of the vertical shading can be seen between the back of the head and the inner outline of the oval, so that there is a good distance between the back of the head and the boundary-line. The line of the mouth is very faintly indicated.

*Forged.*

Lithographed on very white paper, wove, and rather thin. The shaded lines of the background do not cut into the chin, or into the base of the front of the neck. The leaf over the N of NEU, which points towards the N, does not come near to the boundary-line of the label above the N. The two leaves at the bottom of the stamp do not touch the outline of the semicircular enlargement under the bottom 10, the left-hand leaf being much further from the outline than the right-hand leaf is. The back of the head nearly touches the inner outline of the oval, so that there is barely room for one vertical line of shading between the back of the head and the inner line of the oval. The mouth is formed by a strong dark line. The whole impression is quite flat, whereas the lines of the design in the genuine stamp stand out from the surface of the paper.

*Postmarks.*

*Genuine.* The double circle, already described, with lattice-work lines between the circles, and numerals in the centre.

*Forged.* My only specimen of the forgery is not cancelled.

## SCHLESWIG-HOLSTEIN.

Issue of 1850. 1 Schilling, blue.

*Genuine.*

Lithographed, with white embossed centre, on thin, very white, and yellowish-white wove paper, with a blue silk thread running vertically down the stamp, *in the substance of the paper.*

As this thread is incorporated into the paper during its manufacture, putting the stamp in water will, of course, not bring the thread away. The embossed shield is divided down its centre by a single strong line, and it bears on the left-hand side two lions on a dotted ground, and on the right-hand side a spread eagle, on a ground of vertical lines.



There is a very distinct crown at the top of the embossed shield, and resting upon it. The background of the stamp is composed of rather coarse horizontal lines of shading; only four lines can be seen above the left-hand eagle's head, between it and the thick outline at the top of the stamp, but there are five similar lines above the head of the right-hand eagle. The white corner ovals are not outlined, but the lines of the background merely stop short so as to form these ovals; all four are about the same size, but the one in the right-hand bottom corner is badly shaped. The S of SCHILLING touches the bottom two feathers of the eagle's wing, and its head appears to break into the O which follows it. The letters HI of this same word are joined together by a white bar across their tops. The eagle's leg, on the right side of the stamp, passes almost exactly between the letters IN of this same word. The O of POST is placed almost centrally on the eagle's neck, so as hardly to show any of the neck to the left of it. The lowest feather but one on the right-hand side appears to go quite behind the top of the G of SCHILLING. The corner ovals do not touch the outline of the stamp in any case.

*First Forgery.*

Rather well lithographed, on what appears to be very stout, bluish-white wove paper, with a silk thread running down in the paper. The stamp, however, is really composed of very thin paper, with the thread laid on the back of it, and then another piece of very thin paper pasted over this, so as to enclose the silk thread between two sheets of paper. If the stamp be placed in water for a short time the backing can be removed, and the silk thread will come with it, thus exposing the fraud. The embossed shield is divided down its centre simply by the last of the vertical lines of the right-hand half, which is no thicker and no more prominent than the rest. The lions and spread eagle on the embossed shield are quite undecipherable, and the thing at the top of the shield looks more like a cup and saucer than a crown. The background of the stamp is composed of very

fine horizontal lines, so that six or seven can be seen above the head of the eagle on the left-hand side, and about eight above the head of the other eagle, not counting the thick outline of the stamp in either case. The white ovals in the corners are outlined for about half the way round; they are very irregular, and vary in shape with different specimens, so that I am unable to say which is the normal shape. The s of SCHILLING does not touch any of the eagle's feathers, and it does not come at all close to the c which follows it. The letters HI are not joined together at their tops, and the H has its central cross-stroke much too distinct. The eagle's leg, on the right side of the stamp, cuts into the first stroke of the N of SCHILLING. The o of POST is placed a good deal too far to the right, so that part of the eagle's neck can be plainly seen to the left of the letter. The lowest feather but one of the wing on the right side of the stamp does not seem to touch the g of SCHILLING. In some of my specimens the tops of the upper white ovals are so blotched as to touch the thick outline of the frame above them.

*Second Forgery.*

Lithographed on thin, yellowish-white wove paper, with a false back of tissue paper, and a silk thread between the stamp and the backing. The white embossed shield is exceedingly well done in this forgery. Three lines of the horizontal background can be seen above the eagle's head on the left side of the stamp, and five lines above the eagle's head on the right side. The white ovals in the corners are distinctly outlined for three parts of the way round. They are all of a very nice, regular, oval shape. The s of SCHILLING is at a considerable distance from the c. The letters HI of this word are not joined together at the top. The eye of the eagle on the left side of the stamp, which is invisible in the genuine, is large and glaring in this forgery, with a great pupil. The letters IN of SCHILLING are joined together at the top; they are separate in the genuine. The claw of the eagle does not appear from below the N of this word.

**Same Issue. 2 Schilling, rose.**

*Genuine.*

The printing, paper, silk thread, and embossed shield are exactly the same as in the genuine 1 schilling. Four of the horizontal lines of the background can be seen above the top of the head of the eagle on the left-hand side, and five above the head on the right-hand side, not counting the frame in either case. The white corner ovals are the same as in the genuine 1 schilling, but appear to be rather more carefully done. The s of SCHILLING touches the bottom two wing-feathers on the left-hand side, and the shadow of its head touches the back of the c which follows it. The letters HI of this word are joined together by a white bar across their tops. The c looks quite as big as the s. The bottom wing-feather but one on the right-hand side appears to go behind the top of the g. The leg on

the right-hand side touches both the *r* and *N* of *SCHILLING*. One of the eagle's claws shows below the bottom of the first stroke of the *N* of *SCHILLING*. No part of the neck of the eagle can be seen to the left of the *o* of *POST*.

*First Forgery.*

Lithographed; the paper, printing, silk thread, and false back being the same as in the forged 1 schilling. Seven of the horizontal lines of shading can be seen above the eagle's head on the left side of the stamp, and eight above the head on the right side of the stamp, not counting the thick outline of the frame. The embossed shield is the same as in the forged 1 schilling. Each of the corner ovals is three-parts outlined. The *s* of *SCHILLING* touches neither of the wing-feathers of the left-hand side, and the shadow of its head does not touch the back of the *c* which follows it. The letters *HI* of this word are not joined together at the top. The *c* of this word is particularly small, and looks much smaller than the *s*. The *g* hardly touches the wing-feather. The leg of the eagle, on the right-hand side, goes through the first stroke of the *N* of *SCHILLING*. There is no claw showing below the bottom of the *N*. Part of the eagle's neck can be distinctly seen to the left of the *o* of *POST*.

*Second Forgery.*

Lithographed; paper, printing, false back, &c., the same as in the second forgery of the 1 schilling. The colour is an extremely pale pink, making the design very hard to decipher. The embossed shield is a very good imitation of that of the genuine, but the crown does not show any of the inside hollowed part, whereas, in the genuine 1 and 2 schilling, the inside part of the crown can plainly be discerned, containing several curved embossed lines by way of shading. Three lines of the background can be seen above the eagle's head on the left side of the stamp, and about four above the head on the right side. The corner ovals are outlined for three parts of the way round. The *s* of *SCHILLING* is at some distance from the *c* which follows it. The letters *HI* of *SCHILLING* are not joined together at the top.

I have had great difficulty in deciphering the 2 schilling of this last forgery, the colour being so very faint.

*Postmarks.*

*Genuine.* My specimens are not cancelled.

*Forged.* A set of coarse parallel bars, forming a sort of wavy rectangle, with a hollow centre; also the same, with very much finer lines; also a set of parallel bars, forming a circle, with very large numerals in the centre. As far as I remember, the second of these postmarks is not unlike the cancellation of the genuine, but it is a long time since I saw a cancelled copy.

These forgeries are done well enough to deceive all our youthful friends, and some of the oldsters as well.

## SERVIA.

Issue of 1866. 10, 20, 40 Paras.

*Genuine.*

Engraved in *épargne* (?), on thin, yellowish-white wove paper; perforated 12 (Vienna impression), and perforated  $9\frac{1}{2}$  (local impression). There are seventy-seven pearls round the head. In the central circle there are sixteen white lines on the right of the head, and nineteen on the left, counting in both cases from the bottom of the circle, beneath the neck. There are forty-nine wavy lines above the value-label. The hair is short, and rather curly. The P of POSHTA—a thing like two capital I's close together—has a distinct bar across the top of it, and so has the P of PAR. The top of the A of POSHTA is pointed.

*Forged.*

Lithographed, on moderately thick, white wove paper; unperforated. There are only fifty-nine pearls round the head. In the central circle there are sixteen horizontal white lines on the right of the head, and seventeen on the left, counting from the bottom in both cases. The hair and beard are cropped quite close, like those of a convict. The P of POSHTA has no bar across the top, neither has the P of PAR.

*Postmarks.*

*Genuine.* Slavonic characters, in large capitals, in a straight line; also the same in an oblong frame; also a double circle with Slavonic characters and a curly ornament between the circles, and numerals, &c., in the centre.

*Forged.* A single circle, containing illegible English lettering; also a number of large diamond-shaped dots, forming a circle without outline; also a set of five long parallel bars, placed widely apart.

Issue of 1869. 1, 10, 15, 20, 25, 35, 40, 50 Paras.

*Genuine.*

Engraved in *épargne*, on moderately stout, rather yellowish-white wove paper; perforated  $9\frac{1}{2}$ , 12, and also the two combined. The lower outline of the bottom of the base of the neck is invisible, so that the neck seems to melt away into the dark background; and there is only a very faint white line to mark the outline of the back of the neck. The twisted ornamental line, running along the top of the stamp, contains fourteen white twists, and the similar orna-

mental line at the bottom of the stamp also contains fourteen twists. The three I's of the middle character of the top label—equivalent to SH in English—are all upright, and quite parallel with each other: they are joined together by a thick foot-stroke. The P of PARA in the bottom label—a character like two I's joined together at the top—has a broad top-stroke across the two uprights.



*Forged.*

Lithographed on very poor, thin, very white wove paper; badly perforated 12½. The lower outline of the base of the neck is marked by a very distinct and strong white line, which also runs right round the back of the head, as far as the parting of the hair. The twisted ornamental line at the top of the stamp, above POSHTA, is composed of fourteen white twists, like the genuine, but the similar line below PARA only contains thirteen twists. The middle character of the top label (*i.e.*, the SH of POSHTA) is not well drawn; the left-hand stroke leans rather away from the other two, often not being joined to them at the bottom; and, in the specimens in which it does join, the three strokes are not connected by a decided white bar, as in the genuine, but only just, as it were, touch each other. The P of PARA in the bottom label is apparently composed of two I's, hardly touching at the top. In most other respects this forgery is a very good imitation of the genuine.

*Postmarks.*

*Genuine.* The same as in the genuine stamps of the first issue, already described.

*Forged.* A single circle, containing unreadable English lettering; also a set of thin parallel lines, placed close together, forming a circle without outline; also the same, with a circular outline; also a number of diamond-shaped dots, apparently forming a diamond or a square, without outline.

## SHANGHAI.

**Issue of 1865-66. First Set, value Candareen, without S;**  
**Second Set, value Candareens, with S.**

1 c., blue; 2 c., black; 3 c., brown; 4 c., yellow; 6 c., orange, brown; 8 c., grey-green, bright green; 12 c., brown; 16 c., vermilion.

*Genuine.*

Engraved in *épargne*, on quite *pelure*, and also on rather thicker white wove paper. The framework of the stamp is composed of

2 F

twelve separate lines, none of them touching each other anywhere; that is to say, there are four thick lines forming, respectively, the four



sides of the outer frame; then two thin lines, forming the two inner sides of the side-frames; then three thin lines, end to end, forming the bottom outline of the top labels; then three similar lines, end to end, forming the top outline of the bottom labels. There are seven short dark lines to form the dragon's beard or teeth, or whatever they are meant for. The stop after the L of the upper inscription, L.P.O., is very close to the L. The central picture is almost exactly alike in all the values; it is

invariably blotched somewhere, generally at the bottom, and it has a dark outline along the top and the right side, and part of a similar outline shows on the left side, but does not go more than half the way up. Each side of the dragon's moustache is composed of three hairs, often blotched together; and the outline of his body consists of two parallel lines, with dots or short lines at frequent intervals between the lines. The lines of the frames, and several other portions of the design, are deeply sunk into the paper, so that they stick out at the back of the stamp.

#### *First Forgery.*

Of this I have only the 1 candareen. It is an excellent counterfeit, and is, I think, quite new. Engraved in *épargne*, whether *clické* or woodcut I do not know, on white wove paper, thicker than that of either of the genuine sets. The various lines of the framework are nearly all separate from each other, as in the genuine; but the outer frame is joined at the left bottom corner. The thin, inner line of the left-hand frame touches the top of the stamp, and the thin, inner line of the right-hand frame touches the bottom of the stamp. The dragon's beard is formed by a fringe of nine hairs, quite twice as long as those of the genuine. The stop after the L of the upper inscription does not anything like touch the L. The central picture has a thick dark outline *all round it*, quite as thick as the outer frame of the stamp. This is an easy test. The said picture is very clear, and not blotched anywhere. Each side of the dragon's moustache looks like a long white spike with a dark outline. The outline of his body is formed of two parallel lines, but without any dots between the lines. The lines of the frames are sunk into the paper, as in the genuine. I think this forgery is very likely to deceive.

#### *Second Forgery.*

Lithographed on rather thin, white wove paper, thicker than the genuine. The thick outline of the stamp is continuous all the way round, instead of being broken at each corner. The inner lines of

the frames are, however, separate, like the genuine. The dragon's beard is formed by nine short lines or dots. The stop after the L in the upper inscription is very nearly as close to the L as in the genuine. The central picture seems to be the same for all the values; it is much clearer than in the genuine, not being blotched anywhere. This said picture has a dark outline down the right side, another along the top, which slants very much down on the left side of it, and another down the left-hand side, which does not go quite to the top. In the genuine the top line does not slant, and the left-hand line only reaches from the bottom of the picture to the top of the S-like curl. The lower outline of the upper third of the dragon's body, the lower outline of the middle third, and the upper outline of the bottom third, have no dots between the lines, and the dots in the other outlines are few and far between, instead of being very close together. The design is quite flat upon the paper, no portion being sunk into it. There is a 6 candareens, *green*, of this type of forgery. The genuine original 6 candareens was never issued in this colour; the forgers have copied the colour from that of the reprint.

#### *Third Forgery.*

Lithographed on dull, white wove paper, thinner than that of the second forgery, but evidently of European make. The design is much poorer in this set. The outer frame goes, unbroken, right round the stamp, and the thin inside outlines of the labels are joined into an "Oxford frame," and all touch the outline of the stamp. This is an easy test. The dragon's teeth are formed by five, eight, nine, or ten dark dots, according to the value, but none of the stamps show the proper number—seven. The stop after the L in the upper inscription is a long way from the L. The central picture varies very greatly with the different values; it is very rarely blotched anywhere. In the 1 and 2 c. it is outlined along the top only, with a very thin line; in the other values it is also outlined at the sides as well; and in the 12 and 16 c. the top outline of the picture slopes to the left. The dragon's moustache is badly done, often showing two hairs only, or a blotch, on one side. Only the 4 c., the brown 12 c., and the 16 c., show the dots all the way between the parallel lines forming the outlines of the dragon's body, and they are more like thin short lines than thick dots. The design is not at all sunk into the paper. There is a 12 c. orange-red of this type of forgery, which has been copied from the colour of the reprint of that value.

**NOTE.**—I transcribe the substance of the following remarks from Mr. Pemberton's *Handbook*. The first Shanghai stamps were all without the terminal *s*. There are errors in the Chinese characters down the left-hand side of the 2, 4, and 8 c. On the 2 c. the first character ought to be the word *two*, instead of the numeral 2. The word is like a T, with an E, face downwards, across its stem. This is shown in the illustration of the 2 candareens, given above. The



error has, in place of this character, two horizontal strokes, answering to our 2. It is termed an "error" because it is less common, rather than because it is incorrect. The second character on the left side of the stamp signifies CANDAREEN, and is something like a tea-pot, turned upside down, with two very curved legs sticking out from where the lid was. This is found on normal specimens of the 1, 2, 3, 4, 6, and 8 candareens. In the errors of the 4 and 8 c. this is replaced by a character signifying MACE (10 candareens), which is a most complicated thing, impossible to describe. The MACE is the second character on the 12 and 16 c. The value 12 candareens is represented on the stamp as 1 mace, two candareens silver; and the 16 c. by 1 mace, 6 candareens silver, so that the values of the two errors, bearing respectively 4 and 8 mace, instead of 4 and 8 candareens, represent really 40 and 80 candareens. There are other varieties as follows:

Antique numerals—words (?)—to the 1, 2, 3, 4, 6, 8, 12, 16 c.

Ordinary numerals only on the 1, 2, 3, 12, 16 c.

Roman numeral on the 1 c.

Error, CANDAREENS, on the 3 c.

These stamps were issued by order of the General Council of Shanghai, but never had much currency, though large quantities were imported for stamp collectors. Reprints, usually on slightly toned paper, exist of all the values, with ordinary numerals only. Of these the 6 c. emerald, 12 c. orange, and 16 c. brown, never existed in such colours as originals, the true colours being as quoted at the head of this paper.

#### Issue of 1866. 2 Cents, rose.

All the values of this set differ from each other in type. I only possess the forgery of the 2 cents.

#### Genuine.

Engraved in *épargne*, on yellowish-white wove paper, very stout; perforated 13. The lower portion of the top character in the side-



label, on the right side of the stamp, is a four-sided figure, with a horizontal bar running nearly across the centre of it. In the upper inscription the L leans over slightly to the left, and it is exactly the same height as the I of SHANGHAI. The O is of a nice oval shape. In the lower inscription there is no stop after CENTS, and the lower line of the E is distinctly longer than the upper line. In the left-hand label part of the lowest character touches the inner frame. (I do

not speak of the character in the bottom square.) The background of the central oval is composed of vertical rows of chains, very

finely executed, and all distinct. The said oval is surrounded by a broad dark line, equally wide all the way round, and not blotched into the chain-pattern anywhere.

*Forged.*

Tolerably well lithographed, on rather thin, very white wove paper; well perforated 12½. The four-sided figure which forms part of the top character in the right-hand side frame has a white centre, with no line across it. In the upper inscription the second A of SHANGHAI is very badly shaped, and leans over to the right; the L is perfectly upright, and is taller than the I; and the O is a D. In the lower inscription there is a stop after CENTS, and the upper line of the E is very much longer than the lower one. In the left-hand label no part of the middle character touches the inner frame. The background of the central oval is very poorly executed, so that it is impossible to make out the chains. The band surrounding it is much thinner in some parts than in others, and, on the left side, it is blotched into the background. With these exceptions, this forgery is a fair imitation of the genuine.

*Postmarks.*

*Genuine.* The genuine stamps are very rarely found postmarked. The only cancellation which I have seen is on a stamp in my own collection. It is a double circle, struck in red, with Chinese characters in the centre, and between the circles.

*Forged.* An unoutlined, transverse oval, formed by four straight lines, of varying length, at the top and bottom, and two curved lines each side.

**Issue of 1869. 1 Candareen, brown.**

*Genuine.*

Engraved in *épargne*, on very stout, yellowish-white wove paper; perforated 15. The English inscriptions read respectively SHANGHAI L.P.O., and 1 CAND. As the dragon's body is twisted all to one side, the centre of the stamp would be blank, so the engraver has put an ornament into the very centre of the stamp, which looks rather like a serpent, coiled into a ring, with a head and open mouth sticking out from the right and left of the ring. This ornament does not touch the dragon's body anywhere. The ground behind the dragon is composed of very fine vertical lines, placed very close together, and not at all blotched. None of the Chinese characters touch the outlines of the containing labels, but the outline of the stamp touches the rounded ends of almost all the labels.



*Forged.*

Lithographed, on thinnish, very white wove paper; badly perforated 13. The English inscriptions are respectively SHANGHAI L.P.O., and I GAND. The ornament in the centre of the dragon's body is like a spider or a crab, with six long legs, all of which touch the dragon. The ground behind the dragon is very uneven and blotched, showing too much white in some places and too much colour in others. Nearly all the Chinese characters touch the outlines of the labels which contain them. The thin outline round the stamp is a long way from it, and only touches the stamp in the right-hand top corner.

## 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.

*First Forgery.*

Lithographed on thin, white wove paper. The ground of the central circle is formed of very distinct crossed, vertical and horizontal lines, showing the white background between the lines. There is no difficulty in seeing these lines, and they are quite far apart; they show over the whole of the central rectangle behind the bust. The lips are both of the same thickness, and the under one projects forward level with the upper one. The stop after

**SICILIA** is large and distinct, and, if the white line below the portrait were produced 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 portrait, if produced 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 **A** of **POSTA** is not quite so square as in the genuine. 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 really 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, pointed instead of square at the ends, and several of them are wanting. The **B** of **BOLLO** is very badly made, the lower half being many times 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.

*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 original. 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 the letter. 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.

This is a much better forgery than either of the others, and might deceive 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.

This is not so good a forgery as the one last described.

#### Postmarks.

*Genuine.* 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.

*Forged.* The first set bears a sort of chain-pattern, in the form of a U or a horse-shoe, with various dots in the hollow of it. (This same cancellation is found on two of the forgeries of the Costa Rica stamps.) The second set bears a colourable imitation of the genuine postmark, but a good deal smaller. The third set bears a full-sized imitation of the genuine cancellation. The fourth set bears a rather poor and small imitation of the genuine.

## SIERRA LEONE.

Issue of 1872. 1d., 2d., 3d., 4d., 1s.

#### Genuine.

Engraved in *épargne*, on medium, white wove paper; watermarked with a crown and CC., and perforated 13. The value is struck after



the rest of the design has been printed, so that it is often of a slightly different colour from the rest of the stamp. The face and neck are entirely covered with lines, except a very small part of the top of the forehead. The outlined diamonds in the four corners



of the stamp are perfectly true, and all four exactly alike. The

letters of **POSTAGE** do not touch each other anywhere. The lines of the central rectangle do not touch the outline round them, so that there is a white line to the right of **SIERRA**, another below **POSTAGE**, another to the left of **LEONE**, and another above the value. All these white lines (or rather, white spaces) are of equal width. The ornaments on the coronet are a pearl, a thistle, another pearl, a shamrock or trefoil, another pearl, another thistle, another pearl. These are all well drawn, and perfectly distinct.

*First Forgery.*

Poorly lithographed, on thin, very white wove paper; no watermark; very badly perforated 13. The value is, of course, lithographed at the same time as the rest of the stamp, so as to be 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 do harm.

*Postmarks.*

*Genuine.* An oval, without outline, formed by three thick parallel bars at the top and bottom, and two or three curved lines each side, enclosing the colony-letter and number, "B 31."

*Forged.* Like the genuine, but with thinner lines, and without the central letter and number.

## SOUTH AUSTRALIA.

Twopence, red, vermilion, carmine; 1s., brownish-orange, yellow-ochre, red-brown, dark brown.

Issue of 1855-57. Rather thick, yellowish-white wove paper; unperforated; watermarked with a star.

Issue of 1860-62. The same, rouletted.

Issue of 1869-69. The same, perforated 12, &c.

*Genuine.*

Engraved in *taille-douce*; paper, watermark, &c., as mentioned above, according to the date of issue. There are vagaries of perforation to be found, but it is not necessary to note them here. The outline of the central circle does not touch the dark value-label below it. There are two distinct dots, one above another, in the engine-turning of the spandrel, above and behind the s of SOUTH. There is a vertical row of four similar dots in a line, above the little square in the bottom left-hand corner. There is a row of four similar dots above the square in the bottom right-hand corner, and there are two dots in a line above the last A of AUSTRALIA. In each corner of the stamp is a star, and each star is drawn upon a background of two concentric outlined squares, the outer one of which joins the points of the star together. The SOUTH AUSTRALIA label is placed a long way above the central circle, so that there is a considerable space between the bottom of the label and the outline of the central circle. The queen has no earring; the upper lip projects decidedly farther forward than the lower one; the fine lines of shading cover the whole of the face and neck. (This can only be seen in good copies.) The ornaments on the coronet are two crosses *pattée* and two *fleurs-de-lys*, one of each alternately.

*Forged.*

Poorly lithographed, on moderately stout, very yellowish wove paper (tinted on the face); no watermark; unperforated, or badly perforated an uncountable number, and also well perforated 13. The ink is perfectly flat on the surface of the paper. The outline of the central circle is blotched into the top edge of the dark value-label below it. The two dots in the spandrel above the s of SOUTH can be faintly discerned, but only as blotches, instead of distinct oval or diamond-shaped dots. The dots in the other corners are not visible. The star in each of the upper corners of the stamp has a square outline joining all its points together, but inside this square, in place of the second similar square, there is a ring. In the lower corners of the stamp each star has the outline square, and inside it is an upright oval outline. The SOUTH AUSTRALIA label is

placed close down upon the top of the central circle, so that the space which really *does* exist between them appears to be merely the continuation of the outline of the central circle. The queen has a long earring, which hangs down the side of the cheek; the upper lip appears to be sucked in, whilst the lower lip projects considerably. The whole of the face, up to the side of the cheek, is quite unshaded and white, as is also the front of the base of the neck; and the right-hand cross *pattée*, on the top of the coronet, looks like a trefoil, rather badly made.

I have only seen the 2d. and 1s. of this set; but, as the genuine stamps of this type are all from the same die, the tests given above will be sufficient to detect the forgeries of the other values, if such should exist. I do not think these counterfeits ought to deceive anybody; they are wretchedly done.

#### *Postmarks.*

*Genuine.* An unoutlined oval of parallel lines, with an outlined diamond in the centre, containing numerals; also the same, with a circle in the centre; also name and date arranged in a circle without outline. I have never seen this latter cancellation on the unperforated stamps.

*Forged.* The oval of parallel lines, but without the central diamond or circle; also name and date arranged in a circle without outline. This latter is found on the perforated and unperforated forgeries alike.

#### **Ninepence, grey, lilac, mauve.**

Issue of 1860-62. Rouletted; watermarked with a star.

Issue of 1873. Watermarked with a star; perforated 12.

#### *Genuine.*

Engraved in *taille-douce*, on thick, hard, very yellowish-white wove paper, varying as above, according to the date of issue. The paper is particularly rough. The outer line of the large oval touches the thin outside line of the stamp at the top, the bottom, and each side. The left side of the oval, between NINE and SOUTH, contains sixteen pairs of fine dark lines, including the two lines at the end of the top label, and the two at the end of the bottom label. The right side of the oval, between AUSTRALIA and PENCE, contains sixteen similar pairs of lines, including the pair at the other end of each label. The corners of the stamp and the ground of the central oval are formed of a network of engine-turned lines. The whole stamp has two outlines—an inner one, rather thick, and a very thin outer one. There is a very strong and dark line of shading running from below the front of the base of the neck right round to where the hair springs at the back of the head. The chignon comes very close to the outline of the oval, below the last A of AUSTRALIA.



*Forged.*

Lithographed on rather thick, very hard, very transparent, smooth, white wove paper; unperforated; no watermark. I have never seen this forgery in any but a sort of lavender hue. The outer line of the large oval does not touch the thin outer line of the stamp either at the top or the bottom. The left side of the oval, between NINE and SOUTH, contains thirteen pairs of parallel lines; and the right side of the oval, between AUSTRALIA and PENCE, contains fourteen pairs of lines and one single line. The corners of the stamp, and the ground of the central oval, are of solid colour, without any trace of lines. The whole stamp has only one outline, the thick inner line being absent. There is no dark line of shading below the neck, or at the back of the neck. The chignon is a long way from the outline of the oval. This forgery is exceedingly poor, and not likely to deceive.

*Postmarks.*

*Genuine.* The name and date, arranged in a circle without outline, as before described.

*Forged.* An unoutlined circle of parallel straight bars.

**Tenpence, red, orange, lemon.**

Issue of 1866-67. On rather thin, yellowish-white wove paper; watermarked with a star, and rouletted.

Issue of 1868-69. Same watermark; perforated 12 at the top and bottom, and rouletted at the sides.

Issue of 1869. The same, but perforated 12 all round.

Issue of 1869. Watermarked with crown and S A; perforated 12.

There are one or two vagaries of surcharge which need not be enumerated here.

*Genuine.*

Engraved in *taille-douce*; watermark, &c., varying as above, according to the date of issue. The stamp is merely the die of the 9d. value, just described, with the addition of the words TEN PENCE in blue, and also in black. The tests for the genuine 9d. will therefore hold good for the genuine 10d.

*Forged.*

Very coarsely lithographed, on thin, very white wove paper; no watermark; perforated 13. The central oval has a background of plain, crossed, oblique lines, instead of the wavy, lace-work pattern of the genuine. The spandrels, or corners of the stamp, have a

ground of plain horizontal lines of shading, and each spandrel bears an ornament like a couple of worms struggling together, which is utterly imaginary, as there is nothing but the ornamental engineering in the genuine stamps. The back of the head is a very long way from the outline of the oval. The coronet in the genuine bears a cross *pattée*, and a sort of trefoil alternately, four of each, and there is no twisted roll of hair to be seen behind these ornaments. In this forgery the front of the coronet has a very large cleft ornament, and the rest appear to be three very small pearls, a long distance apart. Behind these pearls there is a twisted roll, or mass of hair, and above the hair the outline of the head can be seen. All this is not in the least like the genuine. I have not often seen a worse forgery than this, and I am really almost ashamed to describe it.

#### *Postmarks.*

*Genuine.* The name and date arranged in a circle, without outline, as before described.

*Forged.* A coarse imitation of the genuine postmark. I have not seen any forgeries of the other types.

## SPAIN.

### Issue of 1850. 6 Cuartos, black.

#### *Genuine.*

Engraved in *taille-douce*, on yellowish-white, grey, or white wove paper, thin, medium, and thick. The stamp is decidedly more than three-quarters of an inch high. The 6 is wide, and the bottom part is a good deal larger than the top part; *i.e.*, the head of the 6 is low. The two halves of the 8 of 1850 are of equal size, and the top of the 5 does not project backwards nearly so far as the rounded back of the figure. The curly ornament, to the right of the date, goes much nearer the side of the frame than the corresponding curly ornament to the left of the date. The vertical lines of the shading in the background have been drawn too far upwards in several places, notably below the 6 and c of 6 CUARTOS, so that, in these places, they cut right into the white line under the top label. The tip of the queen's nose touches the fourth vertical line of shading from the left in the background, counting the outline of the rectangle as one line. The back of the head touches the second vertical line of shading from the right. The back of the hair is plainly coiled three times round to form the chignon, and the coils do not look at all like drapery. The outline of the top of the head is higher than the top of the small trefoil under the tail of the R of CUARTOS. The pupil of the eye is extremely indistinct; indeed, it is rather difficult to say whether the eye is really open or shut. The front of

the base of the neck is rounded off, and it comes above the space between the curly ornament and the 1 of 1850. This is a very easy test. The back of the base of the neck is blunt. The outline of the profile of the upper lip projects distinctly forwards or outwards.

*Forged.*

Apparently engraved, on yellowish-white wove paper, stout, but not quite so hard as the genuine. The stamp is considerably under three-quarters of an inch high. The 6 is tall and thin, the bottom part wanting the fat rounded curve of the genuine. The upper half of the 8 of 1850 is very much smaller than the lower half, and the top of the 5 projects backwards, level with the rounded back of the figure. The ends of the two curly ornaments, each side of the date, are equidistant from their respective ends of the bottom label. The vertical lines of shading in the background do not, in any case, trespass into the white line under 6 CUARTOS. The tip of the queen's nose goes between the fourth and fifth vertical line, from the left side, and the back of the head goes right against the right-hand outline of the background, so that no line can be seen between the head and the border. The back of the hair looks like folds of drapery hanging from the back of the coronet, and there is a very distinct white curved spike sticking out at the top of the middle coil of the back-hair, which points to the F of FRANCO. This spike is absent in the genuine. The small trefoil under the tail of the a of CUARTOS stands *very* slightly above the outline of the top of the head, instead of being decidedly *below* it. The pupil of the eye is very plain, and the eye is evidently wide open. The front of the base of the neck is very sharply pointed, and it only reaches forward as far as the space between the 1 and 8 of 1850. The back of the base of the neck is also pointed. The outline of the profile of the upper lip goes inwards, as though the queen had lost all her front teeth.

**Same Issue. 5 Reales, dull red.**

*Genuine.*

Engraved in *épargne* (?), on thick, hard, yellowish-white, and on white, and also on thin white wove paper. The ornament in each of the corners of the stamp is a sort of four-leaved primrose; i.e., the leaves are shaped like those of a primrose, but there are only four of them. The cross of dark lines which marks the separation between the petals of each flower has its arms vertical and horizontal, so that they point to the middles of the four sides of the containing-square. The curly ornament to the left of 1850 almost touches the 1, but is at some distance from the left side of the frame. The front of the base of the neck projects



forward till it comes exactly over the end of the O of 1850. The curly ornament to the left of CORREOS almost touches the corner-square to the left of it. The c of CERTIFICADO is much further from the end of the label than the o is.

### *Forged.*

Lithographed on thin, white wove paper. The ornament in each of the corners of the stamp is a sort of white St. Andrew's cross, containing a coloured St. Andrew's cross in its centre. The arms of both the white and coloured crosses point, of course, to the corners of the containing-squares. The curly ornament to the left of 1850 almost touches the left-hand border, but is at some distance from the 1. The front of the base of the neck is too sharp, and it projects too far forward, so that it comes beyond the level of the end of the O of 1850. The curly ornament to the left of CORREOS is equidistant between the border and the c. The c of CERTIFICADO is very nearly as close to the end of the label as the o is.

### *Postmarks.*

*Genuine.* A quatrefoil, with an arrow sticking out from the rounded part of each of the four lobes; also a very large circle, usually in red, containing name and date.

*Forged.* The quatrefoil as above, but the arrows have no heads, and are merely straight strokes; also an oval outline, filled by six parallel bars. This latter I shall term the "gridiron" when referring to it.

### **Issue of 1851. 6 Cuartos, black.**

#### *Genuine.*

Engraved in *épargne* (?), on thin, white or yellowish-white paper. There are fourteen dotted lines of shading on the neck, at the back, and six long dotted lines reaching from below the chin to the hair. The tail of the c of FRANCO is the same as the head, but it does not look like a g. The letters AN of FRANCO do not touch at the bottom, though they are rather close together. The wreath on the head consists of five clusters or rosettes of jewels. The one over the forehead shows only four of the jewels, or pearls, or whatever they are; but each of the other rosettes bears seven. The ornaments in the corners of the stamp are very nicely and clearly drawn, and all of them are exactly alike. There is a very strong oblique line at the corner of the nose, exactly like the one at the corner of the mouth.



*First Forgery.*

This is the latest and best. It is an extremely dangerous forgery, and must have been reproduced by photography, or some similar method. Lithographed (!) on thin, white wove paper, very like that of the genuine. The letters AN of FRANCO are joined together at the bottom by a very distinct line. This is positively the only difference between this excellent imitation and the genuine, so my readers cannot be too careful.

*Second Forgery.*

Poorly lithographed, on rather stout, greyish-white wove paper. There are only twelve short dotted lines of shading at the back of the neck, and they are not parallel with each other. There are eight long dotted lines under and on the side of the chin. The C of FRANCO has hardly any trace of a knob to its head, and none at all to its tail. The letters CU of CUARTOS are a very great deal smaller than the rest of the lettering. This is a very easy test. The ornaments in the corners of the stamp are very coarsely drawn, and they are all different from each other in one or more points. There is no oblique line at the corner of the nose.

*Third Forgery.*

Lithographed on very stout, soft, yellowish-white wove paper. The tail of the C of FRANCO is rather larger than the knob of the head, so that it looks rather like a G. The letters AN of this word are joined at the bottom by a distinct line, as in the first forgery. The rosette over the forehead shows six pearls or jewels. The corner ornaments on the right side of the stamp are different from those on the left side; they are drawn in a very blotchy manner. The line at the corner of the nose is very faint, and it is drawn much too near the front.

*Postmarks.*

*Genuine.* The quatrefoil with arrow-heads sticking out from it, before described; also the gridiron. One of my specimens has the said gridiron struck in blue.

*Forged.* The quatrefoil with arrow-heads; also the same, with straight lines instead of the arrow-heads; also the gridiron, with five bars instead of six.

The first forgery is the only one likely to deceive; the others are very poor. The *Catalogue* of the Philatelic Society says that some forgeries are dated 1831; I have not seen these counterfeits.

**Same Issue. 12 Quartos, violet, pale lilac.**

*Genuine.*

This is *exactly* the same as the 6 quartos, except that it bears the word DOCE (12) instead of SEIS (6).

*Forged.*

Very poorly lithographed, on stout, yellowish-white wove paper. There are only thirteen short, dotted lines of shading at the back of the neck. The tail-knob of the *o* of *FRANCO* is larger than that of the head, and the letters *AN* of this word are joined by a distinct line at the bottom. The front rosette, over the forehead, appears to contain five pearls. The ornaments in the corners of the stamp are not drawn exactly alike. There is no oblique line at the corner of the nose, and only a very faint one at the corner of the mouth. The front of the base of the neck touches the outline of the oval; it is at some distance from it in the genuine.

*Postmarks.*

*Genuine.* I have only seen this stamp cancelled with the quatrefoil with arrow-heads.

*Forged.* An oval of six parallel bars, without outline.

**Same Issue. 2, 5, 6, 10 Reales.***Genuine.*

Exactly the same as the 6 and 12 cuartos, except that they bear *CERTIFO.*, and the value—*DOS, CINCO, SEIS, DIEZ REALES*—respectively. The letters *IF* of *CERTIFO* do not touch each other, and the stop under the *o* does not touch the *o*.

*First Forgery.*

Coarsely lithographed, on very thick, very yellowish-white wove paper. There are only four lines reaching from the hair to the front of the chin, the bottom one being very much thicker than the rest, instead of being the same as the others. The letters *IF* of *CERTIFO* touch each other both at the top and bottom, and the *o* of this word is touched by the stop under it. The four pearls of the rosette on the forehead are arranged in a circle, instead of a sort of cross. The ornaments in the corners of the stamp are not exactly alike, and they are blotchy. There is no oblique line either at the corner of the mouth or at the corner of the nose. These forgeries are very poorly done, and not likely to be dangerous. There exists a very fine forgery of the 2 reales, but I have not been able to obtain a copy. It was probably made by the same person who forged the 6 cuartos.

*Second Forgery.*

Of this I have only the cinco reales. It is very much better done than the set just described. Nicely lithographed on thin, yellowish-white wove paper, very little thicker than the genuine. There are seven dotted lines of shading from the chin to the hair. The *o* of

CERTIFO is not so near the top outline of the oval as the other letters, and the stop under the o is nearer to the bottom outline of the oval than to the o. In the genuine, the o is level with the tops of the other letters, and the stop under it is a great deal nearer to the o than to the bottom outline of the oval underneath it. There is a very thick dark line running down the back of the neck, very near the outline of it. This is not found in the genuine, and it is an easy test; it gives the back of the neck the appearance of having been printed twice over. The letters EA of REALES do not touch each other; in the genuine they touch at the bottom.

*Postmarks.*

*Genuine.* The quatrefoil with arrow-heads.

*Forged.* An unoutlined oval, formed by several thick parallel bars; also the gridiron, but with the bars running obliquely in it, instead of the long way of the oval; also the gridiron, with a number of thin bars running the short way of the oval.

**Issue of 1853. 2, 5 Reales.**

*Genuine.*

Engraved in *épargne* (?), on thin, white and yellowish-white wove paper. The second R of CORREOS is the same height as the first R; the second o of this word is perfectly upright; and the stop after it is at an equal distance from the s and from the l of 1853. The c of CERT<sup>DO</sup> does not touch the outline above it; the T is not quite straight, but slants a little over to the right; the D is nicely shaped, and flat at the bottom; and the stops under DO, and under the s of RS, do not touch the outline below them. There are twenty-eight perfect pearls each side of the central circle, besides portions of several pearls, which are partly hidden by the top and bottom labels. There are eleven dark horizontal lines in the triangular spandrel in the upper left corner; eleven similar lines in the right top spandrel; and ten in each of the lower triangular spandrels, counting the outline of the triangle in each case. The back of the chignon almost touches the outline of the circle; and the twists of the small plait of hair, below and to the left of the ear, are shown by horizontal lines. The ornaments on the coronet are trefoils, the third and the fifth from the front being greatly larger than the rest. There is a strong oblique line of shading at the corner of the mouth, and another similar line at the corner of the nose. The thin vertical white lines, down the right and left sides of the frame respectively, if prolonged upwards and downwards, would touch the ends of the top and bottom labels.



*First Forgery.*

Of this I have only the 2 reales. Rather coarsely lithographed, on *very* thin, yellowish-white wove paper, thinner even than the genuine. The second R of CORREOS is slightly lower than the first; the second o leans over somewhat to the right, and the stop is nearer to the s of CORREOS than to the l of 1853. The c of CERT<sup>DO</sup> touches the line above it; the D is decidedly sloped at the bottom; and the stops after RS and under DO touch the line below them. There are twenty-seven perfect pearls on the left side of the circle, and twenty-eight on the right side; but each side shows another pearl, *almost* perfect, at the top and bottom. The triangular spandrel in the top left corner contains nine horizontal lines; the one in the right top corner contains nine also; the one in the bottom left corner has ten, and the one in the bottom right corner has nine. The back of the chignon is at a good distance from the outline of the central circle, and the twists of the small plait, below and to the left of the ear, are shown by vertical coloured lines. The third trefoil on the coronet, counting from the front, is enormously larger than the rest; but the fifth trefoil is very little larger than the fourth. There is no oblique line of shading, either at the corner of the mouth or at the corner of the nose. The thin vertical lines down the sides of the stamp, if prolonged upwards and downwards, would pass quite clear of the ends of the top and bottom labels.

*Second Forgery.*

This is very much better done than the one just described. Very nicely lithographed on very thin, white wove paper. The letters *RS* of CORREOS are joined together at the bottom, though they are quite separate in the genuine. The stop after this word is much nearer to the s than to the l of 1853. The letters of CERT<sup>DO</sup> are placed much too low, so that they almost rest upon the line below them. The stop under DO is higher than the one under the s of RS. There are only twenty-five perfect pearls to the left of the head, and twenty-seven to the right of it. There are twelve horizontal lines in the left upper spandrel, thirteen in the right upper spandrel, twelve in the left lower spandrel, and thirteen in the right lower one; the shortest of the lines being, of course, mere dots. The back of the chignon is almost as near to the outline of the circle as in the genuine. The twist of the hair, below and to the left of the ear, is a plain rope, shaded with a number of lines, instead of a plait with the four lines of the genuine. There is a faint oblique line at the corner of the mouth, but none at the corner of the nose. I have only the 5 reales of this type of counterfeit.

*Postmarks.*

*Genuine.* The gridiron of six bars, as in the earlier issues.

*Forged.* The first forgery is not cancelled; the second forgery has the gridiron, but with five bars instead of six.



**Issue of the same year for Madrid. 1 Cuarto, bronze.***Genuine.*

Engraved in *épargne* (?), on very thin, white wove paper. The outline of the stamp is a good deal thicker than the upright stroke of the F of FRANCO. There are ten horizontal lines in each corner, counting the one under CORREOS INTERIOR, and the one above FRANCO 1 CUARTO. These lines are *almost* as broad as the outer line of the stamp. The boughs of the tree do not touch the outline of the oval anywhere. The bear has a crown on, very distinct, with three points; and his mouth and eye are also distinct. The bear closely resembles a tailless kangaroo.



The stamp has the appearance of being printed in gold size, or something similar, and then to have had the metallic powder dusted on.

*First Forgery.*

Lithographed, on rather stout paper, very much thicker than the genuine. The outline of the stamp is considerably thinner than the first stroke of the F of FRANCO. There are only five horizontal lines in the spandrel in the left top corner, seven lines in the right top corner, six lines in the left bottom corner, and five lines in the right bottom corner. The boughs of the tree touch the outline of the oval, just under the second star from the top on each side. The bear is much better shaped than in the genuine, but it has no crown on.

*Second Forgery.*

Very nicely lithographed, in a sort of grey instead of bronze, on stout, yellowish-white wove paper, much thicker than the genuine. The details of the design are admirably copied, but the lines in the spandrels—though there are ten in each, as in the genuine—are much too thin, and plainly thinner than the outer frame of the stamp. The three points of the bear's crown are not distinctly visible, and he seems to have no mouth. Except that the colour is altogether wrong, this forgery is exceedingly good.

*Postmarks.*

*Genuine.* My specimen of this stamp is marked with a blotch which I cannot decipher.

*Forged.* Either a pen-stroke or uncanceled.

**Issue of 1854. 6 Cuartos, carmine.***Genuine.*

Engraved in *épargne* (?), on very thin white, yellowish-white, or bluish wove paper. The tail of the c of CORREOS is exactly the same

shape as the head, and the letters are all at equal distances from each other, and do not touch one another anywhere. The crown is not damaged anywhere. The pearls on the arches, nicely made, and counting from the left, are respectively 5, 7, 3, 7, 5. The dark vertical line which divides the upper portion of the shield into two parts would, if prolonged upwards, cut exactly through the very middle of the central arch of the crown, and through the cross on the top of it. The white line down the left side of the stamp, if prolonged upwards, would cut into the back of the c of CORREOS; and the corresponding white line down the right side of the stamp, if prolonged upwards, would cut through, and very nearly obliterate, the stop after 1854, which is large and distinct. There is a large stop after CORREOS. Each lion wears a three-pointed crown, and the eye can be seen. Each castle in the shield has two windows and a door; the windows are distinctly rectangular, and the two put together would make a rectangle decidedly larger than the door. The door is a long way below the windows. The Golden Fleece, below the bottom of the shield, is a little like a King Charles' spaniel, with head and tail hanging down, suspended by a cord tied very tightly round its waist, and with a dark pear-shaped dot in the middle of its body. It does not rest upon the line of the frame below it. Each side of the fleece there is a curled, hook-like end of the scroll-work; the two are very much alike, and neither of them is curled into a complete ring. They do not touch the outline of the label below them. The white line down the left side of the stamp does not touch the bottom label.



#### *Forged.*

Lithographed on rather thin, very white wove paper, decidedly thicker than the genuine. The tail of the c of CORREOS is like the tail of an ordinary capital c, without any knob. The word is spaced C O R R E O S. The letters RE touch each other at the bottom. There is no stop after the word. The crown is very poor; the lower part of the right side of it looks as though a piece had been gnawed out of it. The pearls on the arches, counting from the left, are respectively 6, 6, 2, 6, 7. The dark line which divides the upper part of the shield into two parts, if prolonged upwards, would cut through the left side of the central arch of the crown, and pass clear to the left of the cross on the top of it. The white line down the left side of the stamp, if prolonged upwards, would pass quite clear to the left of the c of CORREOS; and the similar white line down the right side of the stamp, if prolonged upwards, would not touch the stop after 1854, which is exceedingly small, and touches the 4. The lions in the shield are not crowned, and neither of them is provided with an eye. The windows of the castles are circular dots, so small that the two put

together would not equal the size of the door. The door is tall and thin, and comes up very close to the windows. The Golden Fleece is not like any animal; the legs are not visible, and part of the fleece seems to rest upon the outline of the label below it. The end of the scroll-work to the left of the fleece is a long way from it, and is bent into a plain hook; the end the other side of the fleece almost touches it, and is bent into a complete ring. In the genuine, both are at equal distances from the fleece. The white line down the left side of the stamp touches the white bottom label.

#### Same Issue. 4 Cuartos, 1 Real.

##### *Genuine.*

Engraved in *épargne*, on the same paper as the 6 cuartos. There is a large stop after CORREOS, and the stop after 1854 is close to the side of the label. The white lines down the sides of the stamp do not touch the bottom label; the one down the left side, if prolonged upwards, would cut into the back of the c of CORREOS; and the one down the right side of the stamp, if prolonged upwards, would obliterate the stop after 1854. The tail of the c of CORREOS is made exactly like the head, and none of the letters touch each other. In the word FRANCO the F seems to be slightly smaller



than the other letters, the N larger than the other letters, and the tail of the c is made exactly like the head. The arches of the crown are very wide and white, much more distinct than in the genuine 6 cuartos; the pearls on these arches, counting from the left, are respectively 5, 7, 3, 7, 5. The crown has a dark outline or background, which shows distinctly outside the rows of pearls and round the cross. The Golden Fleece is exactly like that on the genuine 6 cuartos, the cord which suspends it, and the dark pear-shaped mark in the middle of the body, where the cord is supposed to have compressed it, being particularly distinct. The two windows in each of the castles are very large, each of them being not much smaller than the door. The hooked ends of the scroll-work each side of the fleece are both alike, and both of them rest upon the outline of the bottom label. The corner-ornaments of the stamp do not touch the frame anywhere.

##### *Forged.*

Lithographed on thin, very white wove paper. There is no stop after CORREOS, and the stop after 1854 is a long way from the end of the label. The white lines down the right and left sides of the stamp touch the ends of the bottom label, and the lower corners of this label are quite square, instead of being nicely rounded off. The white line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the c of CORREOS; and the white line

down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The tail of the c of CORREOS has no knob to it, and the letters RE are almost joined together at the bottom. The letters of FRANCO are all the same size, and the tail of the c of that word has no knob to it. The white lines forming the arches of the crown are very thin and indistinct; the pearls on these arches, counting from the left, are respectively 7, 5, 3, 4, 8. There is no dark background showing beyond the outline of the crown or of the cross. The Golden Fleece is not in the least like the genuine; it resembles a very shaggy Skye terrier, not tied up at all in the middle, walking on the line above FRANCO. There is no cord to suspend it from the chain of the Order. The two windows of each castle are particularly small, the two together being not half the size of the door. The hooked end of the scroll-work to the right of the fleece is more circular than the one to the left of the fleece, and the left one does not rest upon the line below it. The ornament in the top left corner of the stamp touches the frame in two places.

#### Same Issue. 2, 5, 6 Reales.

##### *Genuine.*

Engraving and paper the same as in the genuine 6 cuartos. The tests for the genuine 2, 5, and 6 reales are exactly the same as those for the genuine 6 cuartos before described, to which I may add that the c of CERT<sup>DO</sup> has its head and tail alike; that the stop after CERT<sup>DO</sup> comes below the space between the letters DO; and that the letters of this word are equidistant from the top and bottom of the containing-label.

##### *First Forgery.*

Lithographed on rather thin, very white wove paper. The tail of the c of CORREOS has no knob to it, and the letters ORRE are closer together than the rest. The letters RE are joined together at the bottom. There is no stop after CORREOS, and the stop after the 1854 is very small, and touches the 4. The crown is better made than in the forged 6 cuartos, but the right side is rather imperfect. The pearls on the arches, counting from the left, are respectively 6, 6, 2, 6, 7. The dark vertical line which divides the upper part of the shield into two parts, if prolonged upwards, would cut through the left side of the middle arch of the crown, and pass clear to the left of the cross on the top of it. The white line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the c of CORREOS; and the white line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The lions in the shield are not crowned. The windows of the castles are very small, so that the two put together would not

equal the size of the door. The Golden Fleece at the bottom of the shield is not like any animal, and the dark spot on it, which ought to be where the cord is supposed to tie it up, is quite near the right side of the fleece. The end of the scroll-work to the left of the fleece is a long way from it, and is bent into a plain hook ; the end the other side of the fleece almost touches it, and is bent into a complete circle. In the genuine, both are at equal distances from the fleece. The bottom corner of the left-hand end of the lower label is pointed, instead of being rounded off. The c of CERT<sup>DO</sup> has no knob to its tail ; the stop after CERT<sup>DO</sup> is under the end of the D, and the letters of the word are much nearer to the bottom than to the top of the containing-label.

#### *Second Forgery.*

Of this I have only the 5 reales. Lithographed on rather thin, yellowish-white wove paper. The letters RE of CORREOS are joined together at the bottom. The pearls on the arches of the crown, counting from the left, are respectively 5, 7, 3, 5, 5. The white line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The crowns of the lions are blotchy, and the crown of the upper lion is placed very far back on his head. The windows of the lower castle are a long way above the door, but those of the upper castle are very close to the door. The Golden Fleece is damaged on the left side, else it would be very like the genuine. The hooked end of the scroll-work, to the left of the fleece, is much further from it than the end to the right of it ; and neither end rests upon the line below. The ornaments in the spandrels are much too white and coarse looking. The s of R<sup>S</sup>, which ought to be merely the size of the DO of CERT<sup>DO</sup>, is much too large, and comes down below the middle of the R.

#### *Postmarks.*

*Genuine.* The gridiron of six bars.

*Forged.* The gridiron of six bars, like the genuine ; also a thick line, or a couple of thick parallel lines drawn right across the stamp.

NOTE.—This latter obliteration is also found on the genuine. It was done by the post-office, when the remainder of the stock was sold to the dealers. Stamps thus marked are therefore really unused. I have specimens in my collection marked with one, with two, and with three lines.

**Issue of the same year, for Official Correspondence. Medio, Una, Cuarto Onza, Una Libra.**

The above denominations are, it will be understood, of weight, and not of value.

*Genuine.*

Engraved in *Espagne* (?), on coloured paper, rather thin. The head and tail of the c of CORREOS are both alike, and none of the letters touch each other. There is a stop after CORREOS. The uncoloured line down the left side of the stamp, if prolonged upwards, would cut into the back of the c of CORREOS; and the uncoloured line down the right of the stamp, if prolonged upwards, would almost cover the stop after 1854. There is a sort of black outline all round the crown, showing above the tops of the pearls and behind the cross, as in the genuine 1 real of the last issue; and the pearls on the arches of the crown, as in that issue, are 5, 7, 3, 7, 5. The uncoloured lines down the side of the stamp do not touch the lower label. The lions are both crowned. The windows of the castles are large, rectangular, and a long way above the doors. The fleece is exactly the same as in the genuine 6 cuartos of the last issue. Both ends of the scrolls, to the right and left of the fleece, rest upon the line below them.

*First Forgery.*

Very nicely lithographed, on tolerably thick, coloured wove paper. The tail of the c of CORREOS has no knob to it, and it is lower than the other letters. There is no stop after the word, and the letters RRE are all joined together at the bottom. The uncoloured lines down the sides of the stamp, if prolonged upwards, would respectively pass clear to the right of the stop after 1854, and clear to the left of the c of CORREOS. There is no black background or outline round the crown and cross. The pearls on the arches of the crown, counting from the left, are 7, 6, 3, 4, 7. The uncoloured lines down the sides of the stamp both touch the lower label. The lower lion has no crown on, and the crown of the upper lion consists of three spikes sticking out of his head. The windows of the castles are irregular in shape and position, and too close to the doors. The fleece is the Skye terrier of the forgery of the 1 real, blue, of the last issue, the cord which suspends it being *hardly* visible, and without the dark dot in the centre of the fleece. The end of the scroll to the left of the fleece does not rest upon the line below it.

*Second Forgery.*

Lithographed on rather thin, coarsely wove coloured paper. The impression is blotched and very coarse, but the details of the genuine have been fairly copied. The letters RRE of CORREOS are joined together at the bottom. The uncoloured line down the right side of the stamp, if prolonged upwards, would pass clear to the right of the stop after 1854. The crown does not show the black background of the genuine. The pearls on the arches of the crown, counting from

the left, are 5, 6, 3, 5, 5. The upper lion has his crown too far back, and the lower lion has his crown too far forward. The windows of the upper castle are very much nearer to the door than those of the lower castle. The fleece is rather like the genuine, but it is imperfect on the left side, and the cord is hardly visible.

*Third Forgery.*

This is a frightful thing. Very badly lithographed, on stout, coloured wove paper. The tail of the c of *CORREOS* has no knob to it, and there is no stop after the word. The stop after 1854 is blotched into the line below it. The uncoloured line down the left side of the stamp, if prolonged upwards, would pass clear to the left of the c of *CORREOS*. The pearls on the arches of the crown are so blotched as to be quite uncountable. The cross comes exactly under the middle of the second o of *CORREOS*, instead of under the space between the os. The windows of the lower castle are larger than the door. The fleece is an undecipherable blotch.

*Postmarks.*

*Genuine.* The gridiron of six bars.

*Forged.* Uncancelled; also a gridiron of nine or ten oblique bars; also a gridiron of five bars, placed the proper way.

**Issue of 1855, for Official Correspondence. Media, Una, Cuatro Onza, Una Libra.**

*Genuine.*

There are two types of this set—the first having each A in the inscription pointed at the top, and the second having each A distinctly square at the top. I have only the latter set, and describe therefore from the second type. The pearls on the arches of the crown are all round and distinct. The stop after *OFICIAL* is level with the join of the two links of the chain to the left of it. At the bottom of the shield there is a triangular space, containing a thing said to be a pomegranate, but which looks like a tulip. Both the lions are crowned. The upper lion touches the little oval central shield with one of his hind legs, but not with either of his fore legs. The lower lion touches the central oval shield with his crown and his tail. The doors of the castles are very distinct, and the windows are rectangular.



*Forged.*

Rather nicely lithographed, on stout, rather *glacé*, coloured wove paper. Some of the A's in the inscription are blunt, and some sharply pointed. The pearls on the arches of the crown are the

same in number as the genuine, but they are badly shaped, and not nearly so distinct as they ought to be. The stop after **OFICIAL** is a good deal lower than the level of the join of the two links of the chain to the left of it. The triangular space at the bottom of the shield is left blank, without the flower. This is of course a very easy instant test. The lions are not crowned. The upper lion rests one of his front legs upon the central oval shield, but neither of his hind legs touches it. The lower lion does not touch the oval shield with either his head or tail. The doors of the castles are almost completely hidden by the shading, and the windows are shapeless dots.

*Postmarks.*

*Genuine.* An oval of seven thick parallel bars; also a double circle, containing name and date.

*Forged.* The forgeries are not cancelled.

**Issue of 1866. 4 Cuartos, 10 c. d. Escudo.**

*Genuine.*

Engraved in *épargne*, on smooth white paper, moderately stout; perforated 14. There are sixty-five horizontal lines of shading in the central circle, counting down the left side. The highest part of the front of the coronet touches the fourth line from the top, and the lowest part of the front of the neck rests upon the fourth line from the bottom. The base of the neck, where it is cut off, is of solid colour, without lines. The crowns over the little shields in the corners are very distinct, and nicely made, both being alike. The little lion in the right-hand shield is crowned; his tail touches his back, but does not touch the inner outline of the shield anywhere. The curved white line under **CORREOS** has ten coloured dashes drawn along it. The nose of the queen is turned up, but of a good length, and the lips are rather thick. There is a very distinct double chin, and there are about twenty-eight horizontal lines of shading from the cheek, in front of the ear, down to almost the bottom of the front of the throat.



*First Forgery.*

Of this I have only the 4 cuartos. My one specimen is lithographed on thin, rather rough, white wove paper, and unperforated. There are only forty-seven horizontal lines of shading in the central circle, counting down the left side. The highest part of the front of the coronet touches the third line from the top, and the lowest part of the base of the neck comes rather below the fourth line from the bottom. The base of the neck, where it is cut off, shows seven white lines on a dark background. The upper part of the right-hand



crown is taller and narrower than the corresponding part of the other crown, and the dark markings in it very much resemble the letters a w, with a large stop after them. This is not to be seen in the genuine. The little lion in the right-hand shield is very like a heraldic griffin; it is not crowned; its tail touches the inner outline of the shield, and it appears to have three front legs and only one hind leg. There are only eight coloured dashes along the centre of the white curved line under *CORREOS*. The queen's nose is very short, very blunt and round, and not turned up. The upper lip is enormously thick and swollen. There is no indication of the double chin. There are only fifteen horizontal lines of shading from the side of the cheek to the front of the throat, and they are much coarser than in the genuine.

#### *Second Forgery.*

Of this I have only the 10 c. de escudo. It is lithographed, in very yellow-green, on thick, yellowish-white wove paper; very badly perforated, about 13, apparently by a sewing-machine. There is no stop after the 10, though there is one in the genuine. There are sixty-three horizontal lines of shading in the central circle, counting down the left-hand side, and they are exceedingly faint. The highest part of the front of the coronet touches the second line from the top, and the lowest part of the front of the base of the neck rests upon the fifth line from the bottom. The base of the neck, where it is cut off, has some white blotches on it; but some of the genuine show similar blotches occasionally. One of the arches of the left-hand crown is badly-shaped. The lion in the right-hand shield is an impossible sort of beast, and he touches the left outline of the shield with both his front paws. The second *R* of *CORREOS* is almost a *B*, and the white line under this word has most of the coloured dashes joined together, so as to form a continuous dark line for part of the way. The nose is too snub, and the mouth is of a nice shape, much nicer than in the genuine. There is no double chin. There are, as far as I can make out, only fourteen horizontal lines of shading from the side of the cheek to the throat, and they do not come nearly so low as in the genuine.

#### *Postmarks.*

*Genuine.* A double circle, with very thick lettering between the circles; also a double oval, of thin lines, with thin lettering between the ovals and in the centre; also an unoutlined oval, formed by very thick, blotchy lines of varying length, with a numeral in the centre.

*Forged.* A double circle, with the space between the circles separated into several portions by short lines across from circle to circle. This is similar to the genuine postmark of the next issue but one, though I have never seen it on the genuine stamps of this issue; also the thick double circle like the genuine.

## CARLIST INSURRECTION.

Issue of 1873. 1 Real, blue.

There are two types of this stamp—one without, and one with the “tilde” or accent over the N of ESPAÑA. The forgers have imitated the one *with* the accent, so I describe from that type.

*Genuine.*

Lithographed on thick, white wove paper, *very glacé*. The hair is parted in the centre of the forehead; the nose is shaded with dots at the point. There is a considerable space of white between the eyebrows, and a faint outline can be seen all round the beard, which is caused by the horizontal lines of shading in the background not being drawn *quite* up to the beard. The point where the neck is cut off in front is at some little distance from the edge of the containing oval. The horizontal lines of shading are not drawn quite up to the edge of the oval, so that there is a narrow ring of white round the inside of the oval, and this ring is of equal width all the way round. The end of the moustache is long, droops down, and then curls up again. The outline of the oval touches the frame at the middle of the left-hand side. Only one line of the shading touches the F of FRANQUEO, and none of the lines touch the O. The highest part of the hair touches the third line from the top, and the lowest point of the neck touches the sixth line from the bottom of the horizontal lines in the central oval.

*Forged.*

Lithographed on thinnish paper, not *glacé*; un gummed. The hair shows no parting. The point of the nose is unshaded. There are two little dots near the corner of the eyebrow, and, if a vertical line be drawn down from those dots, it will almost pass through two larger dots—one on the upper edge of the whisker, and the other on the lower edge of it. (None of these dots are found in the genuine.) The eyebrows almost meet, there being only the slightest separation between them. There is no white outline round the beard, and the beard itself is much more like a beard than in the genuine. The front point of the neck is very near the edge of the containing oval. The horizontal lines of shading almost cut into the outline of the oval in front of the forehead, and in front of the beard, so that the white line is, of course, much narrower there than elsewhere. The end of the moustache is quite short, and scarcely comes beyond the corner of the mouth. The outline of the oval does not touch the

frame anywhere. Three of the horizontal lines of shading appear to touch the F of FRANQUEO, and one of them touches the top of the o. The highest part of the hair touches the top line but one in the background, and the lowest point of the neck touches the fifth line from the bottom. This is rather a deceptive forgery.

*Postmarks.*

*Genuine.* The genuine postmarks are very numerous. A circle, with name and date; also a rectangle of seven thick parallel bars; also the same with eleven bars; also a diamond of round dots, with a solid diamond in the centre; also a five-pointed star, 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; also a double circle, 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.

NOTE.—There are some stamps, evidently from the genuine types, now being offered for sale, in two or three colours. These must be reprints; they are on much the same paper as the genuine as to thickness, but can be easily detected by the paper being *dull*, instead of being very highly glazed.

**Issue of April, 1874. 1 Real, lilac.**

*Genuine.*

Lithographed on thin, or on medium white wove paper. The nose is rather blunt. The "tilde" over the N of ESPAÑA is very distinct.



The top of the F of FRANQUEO is below the level of the other letters. The shading behind the scrolls is composed of vertical wavy lines, fine, but distinct. The whole of the ear is lightly shaded, and there is a line or wrinkle from the corner of the nose to the corner of the mouth. The unshaded part of the neck reaches up almost to the tip of the ear. There is a small stop after RL in the right bottom corner. The letters of FRANQUEO are exactly equidistant from the top and bottom of the containing label, and the inside of the o is an oval. The front of the bottom of the neck ends in quite a long peak, which comes above the F of FRANQUEO. There is a distinct white outline to the back of the neck, running up to the hair.

*Forged.*

Lithographed on yellowish-white paper, very thin, un gummed. The nose ends in a very sharp point. The "tilde" over the N of ESPAÑA looks like a thickening of the outline of the scroll, and it does not stand out separate from the outline of the scroll as the genuine does. The top of the F of FRANQUEO is above the level of the other letters. The shading behind the scroll is partly solid, though some of the lines can be seen in the right top corner, and the said lines are straight instead of wavy. The rim of the ear is quite white, and there is no wrinkle or line on the face. There is a white dot on the under lip, and another on the side of the chin, below the corner of the moustache, which are not seen in the genuine. The white, unshaded part of the neck does not come near the ear, but only about as high as the level of the mouth. There is no stop after the RL in the right bottom corner. The letters of FRANQUEO are nearer to the top than to the bottom of the containing label. The inside of the o of this word is rectangular at the top. The front of the bottom of the neck ends in a very short point, which comes above the space between UE of FRANQUEO. There is no white outline to the back of the neck.

*Postmarks.*

*Genuine.* A large fleur-de-lys in a circle; also the diamond of round dots containing a solid diamond, as before described; also a numeral or numerals; also a pen-and-ink numeral.

*Forged.* A large rectangle of square dots.

**Issue of April 15, 1874. 16 Maravedis Vellon, rose.***Genuine.*

Lithographed on thin white, or slightly toned wove paper. There is a "tilde" over the N of AÑO, and another over the N of CATALUNA. The stop after CORREOS is circular. The 1 of 16 comes both higher and lower than the 6, and the monetary denomination is MS. VN. The hair behind the ear, down the back of the neck, is cut quite short. The lines forming the network are wavy, and the meshes are therefore rather oval in shape. The lines of shading on the ends of the upper scroll are much thicker and rather shorter on the right side than on the left. The shading on the forehead is light. The moustache droops very little. The beard is easily distinguished from the shading on the neck. The whiskers join the hair. The outline of the frame is very jagged.

*Forged.*

Lithographed, on paper rather thicker than that of the genuine, and un gummed. There is no accent to the N of AÑO or of CATA-

LUNA. The stop after CORREOS is a short hyphen. The 6 of 16 is higher than the top of the 1, and the 1 is lower than the bottom of the 6. The monetary denomination is apparently *ms. vs.* All the hair is long, and it looks very like a wig, seeming to spring from the back of the head. The lines forming the network are all quite straight, so that the meshes are diamonds. The lines of shading on the upper scroll are very much longer on the right side than on the left. The front of the forehead is heavily shaded, and the neck is so absurdly dark in front that it looks like part of the beard. The whisker also appears to be pointed, from the same cause. There is a small division between the hair and the whisker. The moustache droops a good deal. There is a mark like a large comma just above the middle of the eyebrow, which is not found in the genuine. The outline of the frame is well done.

*Postmarks.*

I have never seen the genuine stamps postmarked. The forgeries are obliterated with a large rectangle of square dots.

**Issue of 1874-75.  $\frac{1}{2}$  Real, lake-red.**

There are no fewer than four types of this stamp, differing considerably from each other. The one which the forgers have imitated is Type III., which I now describe.

*Genuine.*

Lithographed on thinnish, white wove paper, showing the marks of the wire gauze on which the paper was manufactured. The white space at the side of the under jaw, above where the beard comes, is of a pointed form, the point being above the figure of value. The central oval contains twenty-eight horizontal lines of shading on the right side and thirty on the left. There are seventy-seven oblique lines round the medallion, counting the one in each corner of the stamp; and there are two of these lines or rays between the point of each *fleur-de-lys* and the end of the scroll above it. If the oblique fraction-line of the  $\frac{1}{2}$  were prolonged upwards it would pass considerably to the right of the face.



*Forged.*

Lithographed on rather stout, ordinary, white wove paper. The white space on the under jaw, above where the beard grows, is semi-circular in shape. There are thirty-two lines of shading behind the head, counting down the right side, and thirty-three counting down the left side. There are eighty-eight oblique rays or lines round the

medallion. These rays, both in the genuine and forged, must be counted from where they touch the frame of the stamp, as some of them only reach as far as the scroll. There is only one clear ray between the point of each *fleur-de-lys* and the end of the scroll above it. The oblique fraction-line of the  $\frac{1}{2}$ , if prolonged upwards, would cut through the beard, and touch the point of the nose. The colour of the genuine stamps is lake-red and vermilion-red; that of the forgeries is quite a deep carmine.

#### Postmarks.

I have seen no postmarked copy of the genuine. The forgeries are cancelled with the rectangle of square dots before described.

NOTE.—There are, I believe, many more forgeries of the Spanish stamps, some of which have duly franked letters, and others having “fetched” some of the dealers. I possess, however, only the varieties described in this book.

## STRAITS SETTLEMENTS.

Issue of 1867. 2, 4, 6, 8, 12, 24 Cents.

#### Genuine.

Engraved in *épargne*, on medium, yellowish-white wove paper; watermarked with a crown and CC; perforated 13. The central part of the design is the same in all the values, but the corners differ for each value. The 2 cents has a sort of *fleur-de-lys* ornament in each corner; the 4 cents has a triangle; the 6 cents has a rose; the



8 cents has a bell-shaped leaf-ornament; the 12 cents has a triangular leaf, and the 24 cents has a sort of ace of spades ornament. The dark, horizontal lines of shading in the central oval do not quite reach to the inner, dark outline of the name-oval, so that



there is a distinct white ring all the way round, between the name-oval and the central oval. The face is shaded all over. The chignon goes right up to the very edge of the background of horizontal lines. The ornaments on the top of the coronet are, counting from the front, a pearl, a thistle, a pearl, a shamrock, a pearl, another thistle, a pearl—all being perfectly distinct, so that there is no fear of mistaking them for anything else; and the first pearl goes quite up to the edge of the horizontal lines of shading of the background.

*Forged.*

Poorly lithographed, on rather thin, very white wove paper, not watermarked, and perforated 13, very badly. All the values are from the design of the 2 cents, so that each one has a sort of *fleur-de-llys* 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 are white, without shading. The chignon *hardly* touches the dark, inner outline of the name-oval. The ornaments on the top of the coronet are not clearly done, so that the two thistles might be anything one likes to call them. The first pearl of the coronet does not go to the edge of the shaded lines of the background. It will be seen that the 2 cents is the only one at all like the genuine, all the others having the same ornament as the said 2 cents, whereas each value ought to have different corner ornaments.

**Same Issue. 32 Cents.***Genuine.*

Engraving, paper, watermark, &c., the same as in the genuine stamps just described. The horizontal lines of shading in the central rectangle do not come quite to the edge of the frame, so that there is a white line, of equal width on all the four sides, running all round the said central rectangle. The ornaments on the top of the crown are the same as in the genuine stamps just described, and equally distinct. The chignon does not trespass into the white line to the right of it. Each corner of the stamp contains an ornament composed of four trefoil-looking things, joined into a sort of St. Andrew's cross, with a diamond-shaped white dot in the centre. Four of the horizontal lines of the background can be seen at the bottom of the central rectangle, below the front of the base of the neck, where it comes nearest to the bottom of the frame.

*Forged.*

Lithographed on very white wove paper, rather thin, without watermark, and badly perforated 13. The white line round the central rectangle is very broad at the sides, much narrower at the bottom, and *very* narrow at the top, instead of being equally wide all the way round. The ornament to the left of the right-hand pearl is apparently a shamrock, so that there are two shamrocks, instead of two thistles, amongst the ornaments. They are all poorly drawn. The back of the chignon trespasses distinctly into the white line running down at the right-hand side of the central rectangle. The corner ornaments are pretty 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.

### Same Issue. 96 Cents.

#### *Genuine.*

Paper, engraving, watermark, perforation, &c., the same as in the genuine stamps first described. The ornaments on the crown, the white line round the central rectangle, and the chignon, are *exactly* the same as in the genuine 32 cents just described. The ornaments in the four corners of the stamp are, however, quite different, each being composed of two interlacing white oblongs, with pointed ends, not in the least resembling the ornaments of the 32 cents.



#### *Forged.*

Lithographed on very white wove paper, rather thin; no watermark; badly perforated 13. The ornaments on the crown, the white line round the central rectangle, the chignon, and the corner ornaments of the stamp, are exactly like those of the forged 32 cents, so that there will be no difficulty in telling this forgery, which is merely the 32 cents with the value changed.

#### *Postmarks.*

*Genuine.* A very large oval, not outlined, composed of four broad, straight, parallel bars at top and bottom, and two curved lines each side, with numerals in the centre; also a set of four concentric hexagons, or octagons, of very thin lines, with letter and numeral in the centre, after the fashion of one of the East Indian cancellations; also a large square of square dots, not outlined. Besides the above, the stamps of this country almost invariably bear a private cancellation as well, in the shape of the initials or name of the sender of the letter, sometimes written in ink, but oftener stamped with a hand-stamp. This is, I suppose, to guard against theft; and the same sort of private cancellation will also be found on the East Indian stamps, though they, for the most part, simply have "*stamped*" written across them by the sender of the letter.

*Forged.* A large oval, without outline, composed of about fifteen thin parallel lines; also a circle, containing unreadable letters; also a sort of rectangle, composed of four long, parallel lines at the top and bottom, and five curved lines each side, without numerals or letters; also a set of long, diamond-shaped dots, apparently arranged in a circular form; also a number of small, circular dots, only very slightly obliterating the stamp.



## SWITZERLAND.

So many have failed in their efforts to describe intelligibly the stamps of this country, that I feel rather doubtful as to my own capabilities. However, I can only do my best. I adhere to the formerly-accepted names of the stamps to avoid any chance of mistake.

## BASLE.

## Issue of 1845. 2½ Rappen.

*Genuine.*

Engraved in *épargne*, tricoloured impression, in pale greenish-blue, dull crimson, and black, on very stout, yellowish-white wove paper. The black parts are unmistakably *épargne*; the blue parts are lithographed; and the red parts are possibly *épargne*. 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 pale greenish-blue. The o of POST is *very* nearly perpendicular, with the merest trace of a slope to the right. The L of BASEL, when the stamp is held right side up, lies on its back, and slopes *very* much down to the left, so that, if a flat ruler or card be laid along the *centre* of what would be the vertical stroke of the L if it were in its normal position, the line would merely graze the side of the s of STADT nearest to the t. In the figures of value, in the left-hand bottom corner of the stamp, the large 2 does not touch the black inner outline of the frame; the small 1 does not touch either the curved name-label above it, or the fraction-line below it, and the little 2 does not touch the fraction-line. If the fraction-line were prolonged to the right, it would pass clear below the outline of the whole stamp before reaching the centre of the bottom of it. Particular attention must be paid to these points,



as all the forgeries vary from the genuine here. The R of RP does not touch the inner outline of the frame below it, and the stop after the P is level with the centre of the P, and midway between the P and the outline of the frame to the right of it. The two lines which come down from each side of the middle of the top outline of the stamp, enclosing a white space which contains part of what is called the "crozier-case ornament," are *not straight*, but are bowed outwards in their centres. It will be found that these two lines, if produced downwards, would join the outline of the little white shield below them, and form with them three-fourths of a long

ellipse. It is easy to see that the lines are not straight. The black crozier-case is sensibly wider above than below the central white division, and the white line in the centre of the upper half of it runs up to the bend, where the ornament curls over to the left, the said white line being sharply pointed at the top. The black frame of the stamp is double all the way round, the outer line being twice as thick as the inner one. The red outline of the frame is a little thicker than the outer black one. This red line ought to come between the two black lines of the frame, but owing to the difficulty of placing the stamp in exactly the right place for the second printing, the red line seldom occupies its proper position, and is most frequently found printed over either the outer or inner black line. I have before me a copy with rather a deep margin at the bottom, showing the top of the next stamp; and in this it is evident that each stamp was only about three-fourths of a millimètre separate from the one next below it. I do not know how near the vertical rows were to each other. The white dove on the red shield is highly embossed. The little leaf-ornaments in the top corners of the stamp do not touch the vertical, inner outline of the frame on either side of the stamp. The curled top of the crozier-case is *almost* half a millimètre from the inner black outline of the top of the stamp, and the bottom point of the said ornament is about the same distance from the inner outline of the bottom of the little white shield. In the copy before me the right-hand point of this ornament touches the outline of the little shield, but the left-hand point does not touch, though very close. Mr. Pemberton states that it touches *both* sides of the little shield, but I fancy, from his other remarks, that he was describing from a very heavily-printed copy.

For the forgeries I will take Mr. Pemberton's numbers for those described by him in the *Philatelist* for 1870, pp. 131, 132.

#### *First Forgery.*

This is lithographed, the paper very similar to that of the genuine. The corners of the stamp are in plain solid colour, without any *burelé* of white lines. This is an easy test. The L of BASEL lies quite horizontally, so that a line drawn through the middle of what ought to be its vertical stroke passes almost through the very centre of the s of STADT. The l of the fraction touches the outline of the curved name-label above it, and the fraction-line touches the large 2. If this fraction-line were produced to the right it would cut into the bottom of the o of POST. The two black lines coming down from the top outline of the stamp, enclosing the white space, are *perfectly* straight. The black crozier-case is a good deal wider below than above the central division; the white line running up the middle of the upper half of it is blunt at the top, and hardly reaches up to the bend. The outer and inner black lines of the frame are of the same thickness. The curled top of the crozier-case is not a quarter of a millimètre from the inner black outline of the top of the stamp; the

bottom of this ornament is a full millimètre from the bottom of the little white shield; the right-hand point of it is a quarter of a millimètre from the side of the little shield, and the left-hand point touches the outline of the shield.

#### *Second Forgery.*

Lithographed on stout, white wove paper. The corners of the stamp, as in the last forgery, are of solid colour, without any *burelets* of white lines. The colour of the said corners is really a bluish-green, rather than greenish-blue. There is no hyphen between **POST** and **BASEL**. The **O** of **POST** is slanted over *very* much to the right. The **L** of **BASEL** slants *very* much downwards to the left, so that a line drawn through the middle of the thick stroke of the **L**, as before, would just touch the **T** of **STADT**, altogether clearing the **S**. The large **2** almost touches the curved outline of the name-label; the small **1** has an oblique head-stroke to it, which does not exist in the genuine, and it touches the outline of the name-label; the fraction-line, if prolonged to the right, would cut into the **O** and **S** of **POST**. The **R** of **RP** touches the black outline of the frame below it, and the stop after the **P** is merely a projection from the vertical side of the frame. The two vertical lines, near the middle of the top of the stamp, are perfectly straight. The crozier-case is wider below than above the central projection. The white line in the centre of the upper half of it is very short and stumpy, not reaching half-way up to the bend. This white line is square at the top, or, at least, blunt. The inner black frame of the stamp is thicker than the outer one; the two are far too far apart; and the red outline of the frame, instead of being merely as thick as the thicker black one, is a full millimètre in breadth. This is an easy test. Each stamp is one and a half millimètres from each of its neighbours on the sheet. The white dove is not embossed. The little leaf-ornament in the left top corner of the stamp touches the side of the frame, and the similar leaf-ornament on the right side of the stamp *almost* touches the frame. The curled top of the crozier-case is nearly three-quarters of a millimètre from the inner black line of the top frame, and the bottom point of the ornament is quite the same distance from the bottom of the little white shield. The right-hand point is a long way from the side of the little shield, and the left-hand point is rather close to the left side of the shield, but does not touch it.

#### *Third Forgery.*

This I have not seen. Mr. Pemberton says that "it is, comparatively, a very poor production, with the carrier pigeon printed instead of being embossed. That is enough to condemn it; but it may be well to add that the blue dots" (Mr. Pemberton means the *burelets*) "composing the ground are much too coarse, and that the  $\frac{1}{2}$  in the value is so smudged that no space appears between the down-stroke and the figures."

*Fourth Forgery.*

This I have not seen. Mr. Pemberton says: "This is the commonest of the falsifications, and has deceived many young philatelists. The point of the key is some distance from the shield" (i.e., the bottom point of the crozier-case is a long way above the bottom of the little shield); "the o of POST is slanted."

*Fifth Forgery.*

This I have not seen. Mr. Pemberton says: "Very much like the last, only better engraved. The point of the ornament is very high above the apex of the shield" (i.e., the bottom point of the crozier-case is a long way above the bottom of the little shield.)

*Sixth Forgery.*

Nicely lithographed, on white wove paper, a good deal thinner than that of the genuine. The hyphens between STADT-POST-BASEL are too long, too thick, and too conspicuous. The *burelé* in the corners is decidedly *green* in colour, and much coarser than in the genuine; the white lines of it are slanting, instead of almost vertical. The o of POST slants over *very* much to the right. The L of BASEL leans rather to the right, instead of the left; and, if a line be drawn through its horizontal stroke as it lies, it will slightly cut into the s of STADT. There is a little line or flaw which joins this L to the outline of the curved name label. The large 2 touches the inner outline of the frame; the little 2 is much too large, being more than half the height of the large 2, and nearly as wide. The dividing-line of the fraction, if prolonged to the right, would just touch the bottom of the name label. The R and the P of RP just touch the outline of the frame below them, and the stop after the word is nearer to the side of the frame than to the P. The two lines which come down from the top outline of the stamp, towards the middle, are both quite straight. The inner black outline of the frame is much thicker than the outer one. The red outline of the frame is far too thick, being nearly a millimètre broad, instead of only about as thick as the thicker black one. The white dove is only very slightly embossed. The little leaf-ornaments in the top corners of the stamp both touch the sides of the frame. The curled top of the crozier-case *almost* touches the inner outline of the top of the stamp. The bottom point of the said case is quite half a millimètre from the bottom of the little shield. Both the side-points touch the sides of the little shield.

*Seventh Forgery.*

Lithographed on rather thin, white wove paper. The *burelé* in the corners is very like that of the genuine, but that on the left side is more patchy than the other. The o of POST is *very* much slanted over to the right. The L of BASEL leans rather to the right, instead

of to the left; and, if a line be drawn along the centre of its horizontal line as it lies, it will pass clear *above* the s of STADT. The fraction-line of the 2½, if prolonged to the right, would pass clear below, not only the name label, but also below the outer frame, at the middle of the stamp. The R of RP touches the frame below it, and the stop after the P is level with the top of the P, and a good deal nearer to it than to the side of the stamp. The two lines hanging down from near the middle of the top of the stamp are perfectly straight. The inner black outline of the stamp is thicker than the outer one at the top and bottom, and thinner than the outer one at the sides. The white dove is only slightly embossed. The left-hand leaf-ornament in the top of the stamp touches the side of the frame, but the similar leaf in the right top corner does not touch the frame. The side-points of the crozier-case do not touch the sides of the little shield.

*Eighth Forgery.*

Lithographed on very stout, white wove paper. There is a very short hyphen between the words STADT-POST, and a much longer hyphen between the words POST-BASEL. The *buried* is very coarse and patchy; it is decidedly blue, but of a greenish cast. The o of POST is very much slanted over to the right. The L of BASEL slopes over rather to the right, and, if a line were drawn through its horizontal line as it lies, it would cut almost through the middle of the s of STADT, but nearer to the beginning than the end of that letter. The large 2 touches the side of the frame, and the little 1 touches the fraction-line. If the said fraction-line were prolonged to the right it would pass clear below the outer frame of the stamp long before reaching the centre. The two lines which hang from the top of the stamp, near the middle of it, are perfectly straight. The black crozier-case is a good deal wider below than above the central white division. The white line in the middle of the upper part of the ornament runs right up, further than the bend, so as to be bent itself. The black inner outline of the stamp is thicker than the outer one at the top and on the left side; the outer one is thicker than the inner one at the bottom and on the right side. The little leaf-ornaments in the top corners of the stamp both touch the side-frames. The curled top of the crozier-case is more than half a millimètre from the inner black outline of the top of the stamp, and the bottom point of it is a millimètre from the bottom of the little white shield. Neither of the side-points of the ornament touches the shield. There is a dot over the s of POST which does not show in the genuine. There are white marks in the s and e of BASEL, as though the letters had been outlined and then not quite filled in with black. The dove is pretty well embossed. The right-hand black outer line of the large red shield is carried a little too far up, and the top outline of it is carried a little too far to the left, so that in each case there is a little projecting point, which does not exist in the genuine or in any of the other forgeries.

*Postmarks.*

*Genuine.* The only postmark which I have seen is an oblong frame, with rather rounded ends, containing FRANCO in large letters, struck in red.

*Forged.* No. 1 bears a red circle, containing unreadable letters ; No. 2 has a small black circle, containing BASEL, in rather small block capitals ; No. 6 and No. 7 are not cancelled ; and No. 8 I have seen pasted on part of an envelope with the SCHAFFHAUSEN postmark.

*Reprints.*

Mr. Pemberton says that "in 1867 some reprints were brought out ; but they are easily detected, as the groundwork of the corners is a dark green, and the shield is a bright orange-red. They are sometimes sold to the unwary as 'trial stamps.'"

## GENEVA.

**Issue of 1844. 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, the two labels being 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.

*Right-hand Half. Genuine.*

Engraved in *taille-douce*, on stout, hard wove paper, of a decidedly apple-green or yellow-green colour. The thin, vertical inner line of the frame on the right-hand side runs up too high, so that it cuts into the thick horizontal line below the stop after CENT. The thin, inner horizontal line at the top of the stamp is broken at the corner, under NT of CANTONAL. There is a distinct head-stroke to the top of the T of POSTE, and another at the top of the D of DE ; the said D does not touch the thin outline of the frame above it. There are four lines of shading in the TENEBRAS label, immediately after the s of that word. The word LUX can be easily read, though the L is not very distinct. The right-hand forked end of this label or scroll is nearly a millimètre from the thin



inner line of the frame; but the left-hand end of the scroll *almost* touches the thin inner line of the frame to the left of it. The letters JHS are *very* much smaller than those of TENEBRAS. There are thirteen vertical lines of shading in the half of the shield containing the key, counting at the top of the key, and reckoning *all* the thin lines from the central dividing-line of the shield to the outer thin line. The central dividing-line of the shield runs down into the thick outline of it at the bottom; and, if the said line were prolonged downwards, it would run straight through the whole length of the L of LOCAL, which stands exactly under it. This is an easy test. The bottom of the tail of the eagle very nearly touches the inner outline of the shield below it. The last L of LOCAL is exactly under the thick right-hand outline of the shield. The figure 5 leans over considerably to the right; the stop after it is exactly midway between the 5 and the shield, and the stop after the c is midway between the c and the inner right-hand outline of the frame of the stamp. The eagle has no eye, and the crown is midway between the head of the eagle and the thin outline of the stamp above it. The first L of LOCAL is a good distance below the bottom of the shield. The stamp is fifteen millimètres broad, from outside to outside, and fifteen and a half millimètres high.

*Left-hand Half. Genuine.*

There is a distinct head-stroke to the top of the T of POSTE, and another at the top of the D of DE; the said D does not touch the thin outline of the frame above it. There are four lines of shading in the TENEBRAS scroll, immediately after the s of that word. OST of POST can be read. The letters JHS are somewhat smaller than those of TENEBRAS, but not so much as in the right-hand stamp. There are twelve vertical lines in the half of the shield containing the key, counting all the thin lines, and reckoning at the top of the shield. The central dividing-line of the shield runs down into the thick outline of the shield below it, and, if it were prolonged downwards, it would just graze the beginning of the o of LOCAL. The bottom of the tail of the eagle is not so near to the bottom of the stamp as in the right-hand half. The first L of LOCAL does not touch the bottom of the shield. The stop after the c is much nearer to the thin outline of the frame than to the c. The eagle has no eye. There is no stop after GENÈVE, and the e does not touch the frame of the stamp above it. The stamp is distinctly smaller than the right-hand half, being fourteen millimètres across, from outside to outside, and about fifteen and a half high. Of course it will be understood that I have not included the top portion of the double stamp in either measure; *i.e.*, the strip with the inscription 10. POST CANTONAL. CENT.

*Top of the Stamp. Genuine.*

The 1 of 10 has a very distinct and longish oblique side-stroke. There is a stop after 10, as well as after CANTONAL and CENT. The

two thin vertical lines enclosing the 10 are five and a half millimètres apart. The P of PORT has a long top-stroke, which touches the vertical line after the 10. The upright stroke of the T of PORT is three millimètres distant from the beginning of the C of CANTONAL.

*Right-hand Half. First Forgery.*

Printed on dull green paper, a good deal darker than that of the genuine. The thin inner line of the frame of the stamp is unbroken all the way round, but the left-hand vertical line is too long, so that it touches the thick outline of both the top and bottom of the stamp. There is no head-stroke at the top of the head of the T of POSTE, and only a sort of lump at the top of the D of DE; and this D is joined to the thin outline of the frame above it. There are eight lines of shading immediately after the S of TENEBRAS. The last word in the scroll is LU instead of LUX. The right-hand forked end of the scroll touches the thin vertical line of the frame to the right of it, and the left-hand forked end is nearly a millimètre from the left side of the frame, thus exactly reversing the points of the genuine. The letters JHS in the halo or glory are the same size as those of TENEBRAS. There are fifteen thin vertical lines in the key-half of the shield, counting all the thin lines, and reckoning from the top of the stamp. The central dividing-line of the shield does not run down to the bottom of the shield, but only to the inner outline of it. If this said line were prolonged downwards it would just graze the beginning of the O of LOCAL, instead of passing down the middle of the first L of that word. This is an easy test. The bottom of the tail of the eagle is almost a millimètre from the inner outline of the bottom of the shield. The thick right-hand vertical outline of the shield, if prolonged straight downwards, would pass far to the right of the last L of LOCAL, instead of passing through it. The figure 5 is upright; the stop after it is nearer to the 5 than to the outline of the shield, and the stop after the C is nearer to the frame than to the C. The eagle has a large white patch for an eye, which also runs down the neck. The crown is nearer to the eagle's head than to the top of the shield. The first L of LOCAL touches the bottom of the shield. The stamp is fourteen millimètres wide, and less than fifteen and a half high, not including the strip with the top inscription.

*Left-hand Half. First Forgery.*

There is no head-stroke to the top of the T of POSTE; and the top of the D of DE is a sort of lump, which touches the outline of the frame above it. There are seven lines of shading immediately after the S of TENEBRAS. Only the letters OS of POST can be seen in the scroll. The letters JHS in the glory are the same size as those of TENEBRAS. There are fifteen thin vertical lines in the key-half of the shield, counting all the thin lines, and reckoning at the top of the shield. The central dividing-line of the shield does not run down below the thin outline of the bottom of the shield, and, if it were prolonged



downwards it would just graze the beginning of the o of LOCAL, as in the genuine. The bottom of the tail of the eagle is the same distance from the bottom of the shield as in the right-hand forgery. The first L of LOCAL touches the bottom of the shield. The stop after the c is about midway between the c and the side of the frame. The eagle has a large white patch for an eye, which also runs down the neck. There is a stop after GENÈVE, and the g touches the frame of the stamp above it. The stamp is fourteen millimètres wide, and fifteen and a half high, not including the top strip.

*Top of the Stamp. First Forgery.*

The 1 of 10 has only the very faintest sign of an oblique head-stroke. There is no stop after the 10. The two thin lines enclosing the 10 are only the least fraction more than five millimètres apart. The top-stroke of the P of PORT does not touch the vertical line before it. The upright stroke of the P of PORT is only two and a half millimètres from the beginning of the c of CANTONAL.

*Right-hand Half. Second Forgery.*

I do not possess this, but it must needs exist, as I have the left-hand half of it, with the half of the top inscription.

*Left-hand Half. Second Forgery.*

Lithographed in blue, on white wove paper. The top of the T of POSTE has no head-stroke. The D of DE has a long head-stroke, but it touches the frame above it. There are six lines of shading after the S of TENEBRAS. Only the letters OS of POST are visible. The S of JHS is smaller than the other letters. There are fourteen thin vertical lines in the key-half of the shield, counting at the top of the stamp, and reckoning all the thin lines. There is a little line joining the inner and outer lines of the shield at its bottom point, but this line is not a continuation of the central dividing-line of the shield, being too much to the left. If the central dividing-line were prolonged downwards, it would pass midway between the letters LO of LOCAL. The body of the 5 is upright, but its head slopes very much to the right. The stop after the 5 is much nearer to the 5 than to the shield to the right of it. The eagle has a blotch for an eye. There is a stop after GENÈVE, and the g touches the line of the frame above it; indeed, the frame seems to cut away part of the g. The stamp is fourteen and a half millimètres wide, and fifteen and a half high, not including the top strip. This forgery is coarse, and, even if printed with proper paper and ink, it would not be dangerous, except to those who have never seen a genuine copy.

*Top of the Stamp. Second Forgery.*

There is no stop after the 10. The top-stroke of the P of PORT does not touch the vertical line before it.

*First Single Forgery.*

This is a single stamp, copied from the left-hand half of the genuine, without the top inscription. It is rather nicely printed in black, on very yellow-green wove paper, brighter than that of the genuine. The head-strokes to the tops of the T of POSTE and the D of DE are exaggerated, the one to the D, especially, being as thick as the vertical stroke of the letter, instead of being much thinner. There are thirteen vertical lines in the key-half of the shield, counting as before. The central dividing-line of the shield does not run down to touch the outer line of the shield at the bottom; and, if prolonged downwards, it would just pass clear to the left of the O of LOCAL. The stop after the C is nearer to the C than to the outline of the stamp. The eagle's claw, which touches the wing in the left-hand half of the genuine, does not touch it in this forgery. The last L of LOCAL is placed too far to the left, so that the thick outline of the right-hand side of the shield, which ought to stand almost directly above the L, would, in this forgery, if prolonged downwards, pass quite clear to the right of the said L. The first L of this word stands on a lower level than that of the other letters; but in the genuine they are all on the same level. This is not a bad forgery; the yellow-green colour gives it a specious appearance. Mr. Atlee says that it exists also on white, yellow (1), and on dark green paper, but I have only seen it in yellow-green, as described.

*Second Single Forgery.*

This is a very poor production; it, like the last, is copied from the left-hand half of the genuine, without the top inscription. Coarsely lithographed in black, on rose-coloured wove paper. There is no top-stroke to either the T of POSTE or to the D of DE. The letters of the word POST in the scroll above the shield are utterly invisible; TENEBRAS is in letters of different sizes; and the right-hand part of the scroll containing that word is a good deal wider than the rest of it, the whole being most uneven and irregular. There are either fifteen or sixteen vertical lines in the key-half of the shield, reckoned as before, but they are so very close together, and so smudged, that they are very difficult to count. There is no stop after the S or after the C; but there is, by way of compensation, I suppose, a stop after PORT, which does not exist in the genuine. The eagle is a very tame-looking bird, with no crown above its head; the colour light, merely outlined, instead of being all black; and its leg points downwards towards the word PORT, instead of upwards towards the word POSTE. These tests will be abundantly sufficient to detect this forgery, which is very poor.

*Postmarks.*

*Genuine.* A sort of outlined primrose flower, containing an outlined, square-ended cross, the centre of the primrose showing through

the centre of the cross. This is struck either in red or black, but more generally the former.

*Forged.* An imitation of the genuine, printed in black, red, lilac, or blue.

**NOTE.**—Of the stamps now to follow I must give all the genuine stamps first and the forgeries afterwards; for it is, in many cases, almost impossible to tell which particular type the forgery is intended to imitate. However, if a suspected stamp does not agree with one or other of the genuine types now to be dissected it must be a forgery.

**Issue of 1845. Type I.; 5 c., black on green.**

This stamp is commonly known as "Type I." It may be known by the eagle, which is dark black, uncrowned, and with the wing not touching the frame of the stamp, but pointing upwards. The eagle's breast appears to be hairy.

*Genuine.*

Finely engraved in black, on very yellow-green wove paper. The top-stroke at the back of the P of POSTE not only touches, but actually cuts through the thin inner line of the frame to the left of it. The IHS in the glory is extremely small, much smaller than the letters of TENEBRAS. The rays of the glory extend as far as the s, and further than the T of TENEBRAS. The whole of the Latin inscription, POST TENEBRAS LUX, can be easily read. The cross-stroke to the lower arm of the G of GENÈVE touches the following E. There is a stop after the said word, and a grave accent over the second E.

The right-hand forked end of the scroll is nearly a millimètre from the thin inner line of the frame of the stamp; and the left-hand forked end of it is more than half a millimètre from the thin inner outline of the stamp to the left of it. There are four lines of shading in the scroll, immediately after the S of TENEBRAS. The stop after the 5 is nearer to the 5 than to the side of the shield. The central dividing-line of the shield runs up through the thin inner outline of it, and touches the thick outline of the top of the shield. There are twenty-one thin vertical lines of shading in the key-half of the shield, including the dividing-line and all the thin lines, and counting at the top of the shield as before. These vertical lines, or rather some of them, show through the barrel or stem of the key. The tail of the eagle touches the thin inner outline of the bottom of the shield. There are two little balls or pearls, one on each side, touching the broad part of the handle of the key. There is a stop after CANTONAL. The wing of the eagle is very sharp at the tip; it has a concave upward curl, and the tip points up almost towards the T of TENEBRAS.



**Issue of 1847. Type II. ; 5 c., black on green.**

This is the type with the light-coloured eagle, whose wing touches the side of the frame, and whose breast is feathered.

*Genuine.*

Engraved on yellow-green and dark green wove paper. The glory contains IHS, in small letters ; but, on looking closely at the stamp, it is evident that JHS, in larger letters, must have been first engraved, then erased, or rather partially erased, and the smaller IHS substituted. Some copies show this very plainly, and all my specimens show it more or less. The top-stroke at the back of the P of POSTE is very long, and touches the thin inner outline of the left side of the stamp. The word DE is considerably nearer to GENÈVE than to POSTE. Three rays of the glory run up between DE and GENÈVE, the right-hand ray being shorter than the others. The letters IHS are the same size as the letters of TENEBRAS. The rays of the glory extend as far as the first E, and farther than the S of TENEBRAS. The whole of the Latin inscription, POST TENEBRAS LUX, can be easily read. The black outline of the hollow of the left-hand forked end of the scroll touches the P of POST. The G of GENÈVE is of a particularly ugly shape, being too small at the top and too large and round at the bottom. There is a stop after GENÈVE, and another after CANTONAL, but none after the S or the C. The top fork of the right-hand end of the scroll runs right through the thin inner outline of the right side of the stamp, and almost touches the thick outline. The left-hand end of the scroll is very near to the side of the stamp, not more than half a millimètre from it. There appear to be three lines of shading before the T of TENEBRAS ; a line of shading cuts through the tail of the A of this word, and another right through the very centre of the S. The central dividing-line of the shield goes right down, so as to touch the thick outline of the bottom of the shield. If this said line were prolonged downwards, it would pass exactly through the centre of the first A of CANTONAL. There are nineteen thin vertical lines in the key-half of the shield, counting all the lines, and reckoning at the top of the stamp as before. These lines show through the broad handle of the key, and one of them runs down the centre of the stem or barrel of it. The tail of the eagle does not touch the bottom of the shield. The tip of the eagle's wing is blunt ; it is very little concave at the top, and it points towards the T of POST. The second A of CANTONAL is not like the first, being very square at the top.

**Issue of 1845. Envelope ; Type III. ; 5 c., green on white.**

This stamp can be easily known, as it is printed in green on white, with a crowned eagle.

*Genuine.*

Printed in green, on rather rough, very yellowish-white wove paper. I think the paper must have been tinted from the beginning, as age could not give it such a deep tone. The size of the envelope is 140 by 111 millimètres. The glory contains JHS, in letters larger and darker than those of TENEBRAS. One ray of the glory runs up clear between the words DE and GENÈVE. There is a very distinct circumflex accent over the E of JHS; the J has no top-stroke, and the H has no top or bottom strokes. The eagle's wing touches the side of the stamp in several places; the extreme tip of it curls up, and points between the letters TE of TENEBRAS. The top-stroke to the P of POSTE goes rather close to the left side of the frame, but does not touch it. The s of this word is quite flat at the bottom; the T has a very distinct, and rather thick top-stroke, and so has the D of DE. The word DE is midway between POSTE and GENÈVE. There is a rather large stop after GENÈVE, but none anywhere else. The glory extends from the o of POSTE to the stop after GENÈVE. POST and LUX are in smaller letters than TENEBRAS, but they can be read without much difficulty. The G of GENÈVE is of a very ugly shape, like that of the type last described. One of the rays of the glory runs up almost through the centre of the letter. The right-hand forked end of the scroll just touches the thin outline of the frame to the right of it, but the left-hand end of it is three-quarters of a millimètre from the left-hand vertical outline of the stamp. There are two short lines of shading after TENEBRAS, but none before it. There are fourteen vertical lines of shading in the key-half of the shield; one of them passes down through the stem or barrel of the key, but the lines do not show through the broad handle. The tail of the eagle does not go near the bottom of the shield. The central dividing-line of the shield, if prolonged downwards, would pass almost clear to the right of the first A of CANTONAL. There are ten dots between the wing and beak of the eagle; but one of the ten, nearest to the bottom of the beak, is a triplet, so that there are really twelve.

**Issue of 1850. Type III. (P); 5 c., green on white.**

I do not possess this stamp, but Mr. Pemberton says that it is the same type as the envelope just described.

*Genuine.*

Mr. Atlee's description of the genuine is as follows: "A prominent full-stop after GENÈVE. The J of JHS has no top-stroke. There are eleven dots between the wing and beak of the eagle. The P of POSTE is very near the border. LUX in the motto is very minute, and scarcely readable. Printed upon white, in pale emerald-green."

For each forgery I will put, when possible, the type which it is intended to represent.

## FORGERIES OF THE TYPES ABOVE DESCRIBED.

*First Forgery. Type I.*

This I have not seen. Mr. Atlee says: "No stop after GENÈVE. The G and E of GENÈVE are quite distinct. That portion of the ribbon which should contain LUX is filled in with a hieroglyphical inscription of some kind, X being the only readable letter. IHS is larger than in the original."

*Second Forgery. Type II.*

Printed in black, on very dark green and on rose-coloured wove paper, and also in sap-green and in olive-green on white wove paper. The inscriptions suffice to condemn these counterfeits instantly; the glory bears INS, and the first word of the Latin inscription is FIST, instead of POST. TENEBRAS is in enormous letters, far larger than those of INS. The body of the eagle is as round as a barrel.

*Third Forgery. Type II. (f)*

Printed in green, on very thick, white wove paper. The glory is reduced to a sort of scalloped oval, with no long rays issuing from it. The inscription in the oval is INS, instead of IHS; the letters of it are the same size as those of TENEBRAS. The word DE is equidistant between POSTE and GENÈVE. The letters of LUX are very far apart. The hollow of the fork of the left-hand end of the scroll does not come near the P of POST; indeed, there are several lines of shading between the fork and the letter. The G of GENÈVE is of the normal shape. There is no stop after any of the words, or after the 5. The right-hand end of the scroll touches, but does not cut through, the thin inner outline of the right side of the stamp, and the left-hand end of the scroll very nearly touches the inner outline of the stamp to the left of it. There is no line of shading through the tail of the A of TENEBRAS. There are seventeen vertical lines of shading in the key-half of the shield; they show through the broad part of the handle of the key, but there is no line down the centre of the stem of the key. The wing of the eagle is short and stumpy; no part of it touches the outline of the stamp, and the tip of it points between POST and TENEBRAS. These tests will be more than sufficient for the detection of this counterfeit.

*Fourth Forgery. Type II.*

This I have not seen. Mr. Atlee says of it: "Finely engraved; too much so in fact. The P of POSTE does not touch the frame. No lines going through key. Shield not divided as in the original. Printed on dark, dull green."

*Fifth Forgery. Type II.*

This I have not seen. Mr. Atlee says of it: "More roughly engraved. IHS too large. P of POSTE almost touching frame. Portion of ribbon inscribed LUX touches, but does not go through, the border line. Distance between the words in the upper inscription equal. Pale green, and also on pink paper."

*Sixth Forgery. Type II.*

Mr. Atlee says: "Coarsely engraved. Inscribed IHS. No halo, or accent over E of GENÈVE. Upon very thin, dark green paper."

*Seventh Forgery.*

Mr. Atlee says: "A very coarse-looking label, with JHS encircled with a few remnants of halo, supposed to be due to the worn state of the die. Point of shield comes between A and N of CANTONAL. Yellow-green."

*Eighth Forgery. Type III.*

Printed in black, on yellow-green wove paper. The J of JHS has a very distinct top-stroke. There are two rays of the glory between DE and GENÈVE, but one touches the E of DE, and the other touches the G of GENÈVE. The H of JHS has both top and bottom-strokes. The eagle's wing does not touch the side of the stamp anywhere, but the tip of the wing touches the inner outline of the top of the stamp, which it does not do in the genuine. The said tip points to the T of TENEBRAS. The words POSTE DE GENÈVE are in thick black letters, of quite a different sort of type from that of the genuine; the P of POSTE is a millimètre from the side of the stamp; the S of this word is rounded at the bottom; and the T is cut off square, without any top-stroke. The word DE appears to be slightly nearer to GENÈVE than to POSTE. There is a very tiny stop after GENÈVE, and another after C. The glory fills all the upper part of the stamp, reaching from side to side; but none of the rays actually touch the border or the top of the stamp. The inscription, POST TENEBRAS LUX, is all in small letters, much smaller than those of JHS. There is no ray of the glory through the G of GENÈVE. Neither side of the scroll touches the outline of the stamp, the left end being a little farther off than the other. There are no lines of shading either before or after TENEBRAS. The key-half of the shield contains seventeen vertical lines of shading, the left-hand one being thicker than the rest. The dividing-line of the shield, if prolonged downwards, would pass almost centrally through the first A of CANTONAL. There are either five or six dots between the wing and beak of the eagle.

*Ninth Forgery. Type III.*

Lithographed in light green, on yellowish-white wove paper. The inscription POSTE DE GENÈVE is in very large letters, larger than

those of **PORT CANTONAL**. There are no signs of a glory. The eagle's wing does not touch the side of the stamp anywhere; the tip is very sharp, and points to the **T** of **POST**. The top-stroke of the **P** of **POSTE** touches the frame to the left of it; the **s** of this word is rounded at the bottom. The stop after **GENÈVE** is rather small. **POST** and **LUX** are in very much smaller letters than **TENEBRAS**. The right-hand end of the scroll distinctly touches the side of the stamp, and the left-hand end is rather close to the side. There are eighteen vertical lines of shading in the key-half of the shield, and two of them pass down the barrel or stem of the key. The tail of the eagle almost touches the bottom of the shield. The central dividing-line of the shield, if prolonged downwards, would pass through the first **A** of **CANTONAL**, a good way to the right of its centre. The dots between the wing and beak of the eagle are so very faint in my specimen that they cannot be counted.

*Tenth Forgery. Type III.*

For this and the following ones Mr. Atlee is responsible, as I have not seen them. "This is so very scarce and so finely engraved as to lead to the supposition of its being an essay; but all that can be said now is that it is not from the accepted die. **P** of **POSTE** is at some distance from the border. **LUX** is easily readable. Very small stop after **GENÈVE**. **J** in the sacred monogram has a top-stroke. Six dots between the wing and beak of eagle. Printed both in bright green on white, and in black upon green."

*Eleventh Forgery. Type III.*

"Much like the last, only with eight dots between the bird's beak and wing. I have only seen it on dark green paper."

*Twelfth Forgery. Type III.*

"Same die, only altered to seven dots. On bluish-green paper."

*Thirteenth Forgery. Type III.*

"Three dots only between beak and wing. Found both upon yellow-green paper, and in pale sap-green on white."

*Fourteenth Forgery. Type III.*

"Very smudged and black eagle. Full-stop almost joined on to final **E** of **GENÈVE**. On dull green paper."

**NOTE.**—It will be seen that many of the forgeries described above are wrongly printed as regards colour, or paper, or both; but I have judged it better to give them all, so that if these said stamps should exist, now or hereafter, in their proper colour, nobody need be taken in by them.



*Postmarks.*

*Genuine.* I have never seen any other postmark than the one described as appearing on the genuine double stamp.

*Forged.* Generally an imitation of the genuine, printed in red, black, or blue. The "FIRST" forgeries are usually cancelled with the letters P P, in large thin capitals. Mr. Atlee speaks of red bars also, but I have never seen this cancellation.

NEUFCHÂTEL (*so called*).

Issue of 1851. 5 c., black and red, on white.

*Genuine.*

Engraved, centre apparently lithographed, on rather thin and hard greyish-white wove paper. The letters of the inscription, POSTE LOCALE, are exactly one millimètre high, and the label containing them is two millimètres high. The P of POSTE and the L of LOCALE are equidistant from their respective ends of the label. The o of LOCALE is taller than the rest of the letters. The upper fork of the right-hand end of the top label just touches the thin outline of the stamp to the right of it. The s of CENTIMES in the lower label is crooked, sloping over very decidedly to the right. There is a large



stop after the a. The 5 at the other end of the label is, in its nearest part, one millimètre from the left-hand vertical end of the scroll. There is a sort of trefoil-shaped leaf at each end of this bottom label; the right-hand one is very close to the frame of the stamp, but the left-hand one is half a millimètre distant from the frame. The right-hand one, though close to the frame, does not touch it, but is, perhaps, one-fifth of a millimètre from it. The top outline of the POSTE LOCALE label is one and a quarter millimètres from the thin inner outline of the top of the stamp. This space is filled in with a tracery of curly black lines, and, just above the L of LOCALE, will be found the test for this stamp, which is a distinct figure 8, placed upright, between the POSTE LOCALE label and the top of the stamp. The lower point of the shield is exactly above 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.

*First Forgery.*

Nicely printed 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 one and a half millimètres high, and the containing

label is two and a quarter millimètres high. The E of *LOCALE* is very much nearer to the right-hand end of the label than the P of *POSTE* is to the left-hand end of it. The O of *LOCALE* is the same height as the rest of the letters. The right-hand end of the top label is a trifle nearer to the frame of the stamp than the left-hand end is, but does not touch the side of the stamp. The S of *CENTIMES* in the lower label is perfectly upright; it is very close to the end of the label, and there is no stop after it. The 5 at the beginning of the label is even closer to its end of the label, being hardly a quarter of a millimètre from it. The trefoil-shaped ornaments at the ends of this bottom label both touch the inner outline of the stamp. The top outline of the *POSTE LOCALE* label is not more than a quarter of a millimètre from the inner outline of the top of the stamp, and there is no figure 8 above the L; the space above *STE LOCA* of *POSTE LOCALE* being quite blank, instead of bearing the curly lines. The lower point of the shield is above the space between *NT* of *CENTIMES*, rather nearer to the N. The white cross in the red shield has a black outline.

#### *Second Forgery.*

Printed on rather hard, very thin, greyish-white wove paper. The letters of *POSTE LOCALE* are a little more than one millimètre high, and the label containing them is a little more than two millimètres high. The O of *LOCALE* is the same height as the rest of the letters. Neither end of the top label touches the border of the stamp, and the left-hand end is nearer to it than the right-hand end is. The S of *CENTIMES* is perfectly upright; the stop after it is not very conspicuous. The 5 at the other end of the label is less than one millimètre from the left-hand end of the label. Both the trefoil-shaped ends of this bottom label touch the sides of the stamp. The top outline of the *POSTE LOCALE* label is barely one millimètre from the thin outline of the top of the stamp. This space is filled up with curly lines. There is no figure 8 above the L of *LOCALE*, but above *TE LO* of *POSTE LOCALE* there are three curly lines, each very like a badly-formed 3 placed on its face. The lower point of the shield is above the beginning of the T of *CENTIMES*, instead of above its very centre.

#### *Third Forgery.*

Printed on yellowish-grey wove paper, hard, and moderately stout. The letters of the inscription, *POSTE LOCALE*, are one and three-quarter millimètres high, and the label containing them is two and a quarter millimètres 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. Neither end of this upper label touches the frame of the stamp, the right-hand end being a little nearer to it than the left. The S of *CENTIMES* in the lower label is upright. There is an extremely small stop after this S, which almost touches the end of the label. The

5 at the other end of the label is only a quarter of a millimètre from the beginning of the label. The trefoil-shaped leaves at the ends of this bottom label both touch the sides of the stamp. The top outline of the *POSTE LOCALE* label is not much more than a quarter of a millimètre from the thin outline of the top of the stamp, and there is no figure 8 above the *L* of *LOCALE*. The lower point of the shield is above the end of the *N* of *CENTIMES*. Of these forgeries I think No. 2 is most likely to deceive.

*Postmarks.*

*Genuine.* A set of twelve parallel bars, of varying lengths, arranged in a diamond form, struck in black, and also in blue.

*Forged.* An imitation of the genuine cancellation.

**VAUD (so-called).**

**Issue of 1849. 4 c., 5 c., black and red, on white.**

The 4 c. value is extremely scarce. I believe it has been said that the 5 c. was made out of the 4c., so that, as soon as the latter value appeared, the former ceased to exist; but, as all the catalogues give the two as being both issued in 1849, this can hardly be. Probably the reason for the scarcity of the 4 c. lies simply in the fact that it was suppressed in 1850, the 5 c. continuing in use.

*Genuine.*

Engraved in red and black, on thick, rather hard, yellowish-white, or greyish-white wove paper. The outlines of the top and left-hand side do not meet at the top, causing a break in the line at the very point of the left-hand top corner of the stamp. In the right-hand bottom corner there is a small black dot; and there is another dot, but not so distinct, in the right-hand top corner. These dots look as though they had been made first, as guides for the position of the frame of the stamp. The scroll-work does not touch the head of the *P* of *POSTE*, but part of it touches the foot of that letter, and part of it touches the extreme right-hand bottom corner of the *E* of *LOCALE*. There is a stop after this latter word, and there is a little rounded ornament above the white cross, which stands almost under the vertical stroke of the *L* of *LOCALE*. The thin line under *POSTE LOCALE* does not cut through this rounded ornament, which is, by the



way, simply a curve of the scroll-work. There are four black dots, of graduated sizes, below the post-horn, and to right and left of it; i.e., four dots below it to the right, and the same number below it to the left. These dots, however, are copied in most of the forgeries.

The horn appears to be bound to the ring above it by tape or ribbon, bound many times round it. There seem to be seventeen turns of the ribbon round the horn, the last two or three turns to the left being narrower than the others. This wrapping of ribbon ends, on the left-hand side, level with the middle of the topmost large black dot in the scroll-work; i.e., the last left-hand turn of the ribbon seems to point directly to the middle of the said large black dot. This must be noticed as one of the chief tests. The bell, or wide part of the post-horn, *almost* touches the black ring round the white cross, and the small end of the horn goes very near to the left-hand outside edge of the scroll-work on which it is placed. The white cross has no black outline. The letters of POSTE LOCALE are equal in size. The left-hand top curl of the scroll-work is as near to the top corner of the P of POSTE as the right-hand top curl of it is to the top corner of the E of LOCALE. The space immediately below the POSTE LOCALE label, behind the top of the ring, is shaded with horizontal wavy lines, the top one, which forms the bottom of the POSTE LOCALE label, being almost straight, and not close to the others.

#### *First Forgery.*

Printed on extremely yellowish-white wove paper, a little thinner than that of the genuine, but quite as hard. There is no break in the outline of the stamp at the top left-hand corner, neither is there any dot at the top or bottom right-hand corners. The scroll-work touches the head of the P of POSTE, and not its foot; and it does not touch the E of LOCALE anywhere. There is no stop after the latter word. The rounded top of the bit of scroll-work above the top of the ring stands tolerably correctly under the first stroke of the L of LOCALE, but the line under POSTE LOCALE distinctly cuts through the said ornament. There are only three dots below the left side of the post-horn, and the same number below the right side of it. The horn is bound to the ring above it by twelve easily-counted folds of tape or ribbon, and the left-hand turn or fold is far to the right of the top black dot on the left-hand side. All the turns of the ribbon are very nearly the same width. The bell, or wide part of the post-horn, is more than half a millimètre from the black outline of the ring round the white cross, instead of *almost* touching it. The small end of the horn is more than a millimètre from the edge of the scroll-work. The white cross has a strong black outline. The S of POSTE stands decidedly lower than the rest of the letters. The left-hand top curl of the scroll-work touches the P of POSTE, but the right-hand top curl of it is a long way from the top of the E of LOCALE. The spaces immediately below the POSTE LOCALE label, behind the top of the ring, are shaded with crossed, vertical and oblique lines. In the lower value of this forgery the horizontal stroke of the 4, instead of being a hair-line, as in the genuine, is a thick stroke, very nearly as thick as the vertical stroke of the figure.

*Second Forgery.*

Printed in very dark black, on very white wove paper. The lines of the top and left sides meet at the left top corner of the stamp; indeed, the left line has been drawn *too far*, so that the end of it sticks up above the stamp for more than half a millimètre. There is no dot in either of the right-hand corners, and the right-hand top corner is rounded, instead of square. The scroll-work very nearly touches the top of the P of POSTE, but does not touch its foot; and the corresponding piece of scroll-work, at the other side of the stamp, is a long way from both the top and bottom of the E of LOCALE. There is no stop after LOCALE. The middle rounded portion of the ornament at the top of the ring stands too much to the left, being only under the beginning of the L of LOCALE; and the line under POSTE LOCALE distinctly cuts through the said ornament. The ribbon is only wrapped twelve times round the horn, the left-hand end being out of shape, being, as it were, stretched to make it come level with the middle of the black dot below the left side of the horn. The ring above the horn has two outlines, so that there is a black outline all round the red portion, and another outside the ring itself. In the genuine the red circle is not outlined. There is also a black outline round the cross itself. There is a good dark space between the ring and the 'bell, or large part of the horn; and the small end of the horn is more than a millimètre from the left-hand edge of the piece of scroll-work on which it is drawn. The o of LOCALE is distinctly larger than the L. The space below the POSTE LOCALE label on each side is filled in with crossed vertical and oblique lines, very black.

*Third Forgery.*

Nicely printed on rather thick, very hard, slightly yellowish-white wove paper. The top left-hand corner of the stamp is perfect, and there is no dot in either of the right-hand corners. The scroll-work does not touch the P of POSTE or the E of LOCALE anywhere. The ribbon is wrapped thirteen times round the horn, and the left-hand end of the wrapping is very far to the right of the top dot on the left-hand side. The wrapping is almost equally distinct all the way, the last two turns to the left being very nearly as wide as the rest. The small end of the horn is more than a millimètre distant from the edge of the scroll-work to the left of it. The bottom of the o of LOCALE is distinctly above the level of the bottom of the L and c to the left and right of it. This is not at all a bad forgery, and is likely to be dangerous.

*Fourth Forgery.*

Tolerably well printed, on thick, very hard, yellowish-white wove paper. The left-hand top corner of the stamp is perfect, and there is no dot in either of the right-hand corners. The scroll-work

touches the bottom of the P of POST, and also of the E of LOCALE, as in the genuine; but there is no stop after LOCALE, and the top curl of the scroll-work is very much nearer to the top of the P of POSTE than the corresponding curl on the right side of the stamp is to the top of the E of LOCALE. The ribbon is bound fifteen times round the horn, the last two turns to the right not being joined to the ring, but wrapped round the horn alone. The red circle containing the white cross has a faint black outline. The bottom of the frame of the stamp is not outlined all the way along.

#### *Fifth Forgery.*

This is poor. Rather coarsely printed, on very slightly yellowish-white wove paper, hard, but not very thick. The left top corner of the stamp is perfect, and there is no dot at either of the right-hand corners. The scroll-work touches the foot of the P of POSTE, but towards its right-hand side. My single specimen is rather heavily cancelled, but I think the scroll-work does not touch the bottom of the E of LOCALE. I cannot make out whether there is a stop after LOCALE. The top curl of the left-hand scroll-work is a good deal nearer to the top of the P of POSTE than the corresponding top right-hand curl is to the top of the E of LOCALE. The middle rounded part of the ornament at the top of the ring is under the end of the L of LOCALE, instead of under its vertical stroke. There are only three dots below the right side of the horn, and the middle one is the largest; the top dot under the left-hand side of the horn is not perfect, and too far away from the other three. In the genuine stamps the top dot is the largest, and the others get gradually smaller. The ribbon is wrapped twelve times round the horn, the width of the folds gradually decreasing from right to left. The left-hand fold is almost two millimetres distant from the middle of the top left-hand dot. The small end of the horn is a long way from the left-hand edge of the scroll-work on which it is placed. The A of LOCALE has a top-stroke which does not exist in the genuine, and the L has a ridiculously long top-stroke, many times longer than that of the original. The top outline of the curved label which contains the value appears to have been drawn by an unsteady hand; it is nicely done in the genuine. The bell or wide part of the horn has a distinct double outline, instead of the single one of the genuine. I do not think this forgery is likely to be dangerous.

#### *Sixth Forgery.*

Printed on rather thin, hard, yellowish-white wove paper. The black lines are all too close together in this forgery, giving it a very dark appearance. There is a sort of dot in the right top corner, but none in the right bottom corner, and the left top corner is perfect. The scroll-work touches the foot of the E of LOCALE, but not that of the P of POSTE; and the top left-hand curl of the scroll-work is

much nearer to the top of the P of POSTE than the top right-hand curl of it is to the top of the E of LOCALE. The top of the frame of the stamp is not outlined, though it is in the genuine and in all the other forgeries. The top dot under the right side of the horn is very much smaller than the one below it. The ribbon is bound sixteen times round the horn, the first two turns on the right not being joined to the ring. The left-hand side of the binding is two millimètres from the middle of the top dot under the left side of the horn. The outline of the top of the ring is very thick and heavy, much more so than in the genuine.

*Postmarks.*

*Genuine.* A set of parallel lines, of graduated length, twelve in number, forming a diamond; also an outlined diamond, containing a lattice-work of lines parallel with the sides of the diamond; also a cancellation rather like that of the Geneva stamps already described. This latter is not perfect on any of my specimens, so that I cannot say what is its exact shape.

*Forged.* A diamond of lines, like the genuine; also a copy of the forged Zürich postmark; also a flower of four double petals, probably an imitation of the obscure postmark which I could not decipher; the latter being struck in red and in blue, the other two, like the originals, being in black.

WINTERTHUR (*so-called*).

Issue of 1849. 2½ Rappen, black and red, on white.

*Genuine.*

Engraved on medium white wove paper, rather hard. In the margin, outside the stamp, there is a double-headed arrow, opposite to each of the four sides of the stamp, each arrow being loosely wrapped with a ribbon, in nine spiral folds; the arrows and spirals are all in red. The ring containing the white cross is suspended from the top of the stamp by two ropes, with a tassel between them. The tassel hangs by two thin black lines, and the left-hand rope has seven oblique lines across it, to mark the strands, whilst the right-hand rope has eight similar oblique lines across it. The inscription ORTSPOST. POSTE LOCALE is in thick block lettering. There is a large conspicuous stop after ORTSPOST, and it is nearer to the P of POSTE than to the T of ORTSPOST. Supposing the horizontal red lines are in their normal place (that is, with their left-hand ends touching the inner vertical outline of the stamp, to the left of ORTSPOST), then there is a distinct white margin outside their right-hand ends, down the right side of the stamp, and the E of LOCALE goes to the very



edge of the red lines, but not beyond them. The thick black outline round the white cross is very nearly the same thickness all the way round. The *r* in the right bottom corner does not touch the wavy outline which runs obliquely above it. This said wavy outline ends in a curl at the bottom of the stamp, and this curl has its bottom cut off by the thin inner outline of the bottom of the stamp, not trespassing below the thin outline, but being, as it were, obliterated. There is a similar wavy line above the *z* in the left-hand bottom corner, ending in a similar curl; but this curl cuts through the thin outline of the bottom of the stamp, almost touching the thick outline below it. The long thin stem of the horn is joined to the ring by a white space, bounded by two black lines, above the top of the last *r* of *ORTSPOST*, and level with the top of the *p* of that word. There are four black lines across the thin stem of the horn, near the small end, at varying distances, apparently intended for joints. The wide bell-end of the horn is shaded with ten oblique lines, and the very rim of this bell-end has four very short lines of shading on it. There are thirteen vertical lines drawn across the top of the ring, apparently intended to represent where the cords wrap round it, and three of these little lines are broken; *i.e.*, they do not reach right across. There are about seventeen short vertical lines across the middle of the horn, above the word *POSTE*, and four of them are broken. There are four lines drawn across the wide end of the horn, opposite respectively to the *A*, the *L*, and the *E* of *LOCALE*, and parallel with the curve of the bell-end. The one opposite the *L* is broken, instead of extending right across the horn. There are thirty-eight horizontal red lines in the part of the stamp which contains the word *ORTSPOST*, counting from the bottom to the curve under the *r* in the left-hand top corner. The stop after the top *r* is a little larger than that after the bottom *r*; and the latter stop is *very* little nearer to the end of the tail of the bottom *r* than it is to the thin inner outline of the right-hand frame of the stamp.

#### *First Forgery.*

This is very poor. It is printed on thin white, and also on very yellowish-white wove paper. None of my specimens show the arrows and spirals outside the four sides of the stamp, and yet several of them have wide margins, so I think the arrows do not exist at all in this counterfeit. The ring containing the white cross is suspended from the top of the stamp by ropes, but the left-hand rope has only five black lines across it, and the right-hand one has five also. The tassel is suspended by a single line, instead of two. The inscription *ORTSPOST POSTE LOCALE* is in very thin block letters. There is no stop after *ORTSPOST*. When the left-hand ends of the horizontal lines are in their normal place (*i.e.*, touching the thin inner vertical outline of the left side of the stamp), the *E* of *LOCALE* is from half a millimètre to a whole millimètre distant from the right-hand ends of



the said red lines. An easy test for this forgery is that there is a little black dot in the centre of the top arm of the cross, which does not exist in the genuine or in any of the other forgeries. The outer black outline of the cross is not equally thick all round, one half being shaded twice as thickly as the other. The top of the letter **x** in the bottom right-hand corner of the stamp touches the wavy outline to the left of it. The bottom curl of this wavy line is not cut off by the thin inner outline of the bottom of the stamp, but it can be traced round as a perfect curve or hook. (N.B.—The said wavy line, both in the genuine and forged, consists of a thin and a thick line running parallel with each other ; but what I have said refers only to the thicker one, as the other is merely as it were an accompaniment to it.) The corresponding curl of the black wavy line cutting off the  $2\frac{1}{2}$  in the left bottom corner not only does not cut through the thin inner outline of the bottom of the stamp, but does not even touch it. There is no white line to join the horn to the ring. There are only two black lines drawn across the thin stem of the horn. The wide bell-end of the horn is shaded with eight lines, parallel with the outline ; and the very rim of this bell-end is shaded with eleven very short lines instead of four. The three thick lines which run round the tube of the horn, opposite respectively to the **A**, the **L**, and the **E** of **LOCALE** are, in this forgery, represented by five very short thick lines, which do not go half-way round the tube, and several finer ones. There are only thirty-four horizontal red lines in the part of the stamp which contains the word **ORSPOST**, counting from the bottom to the curve under the **x** in the left top corner. The stop after each **x** is of equal size, and the one after the bottom **x** is a good deal nearer to the tail of the **x** than to the frame to the right of it.

#### *Second Forgery.*

This is very poor. Coarsely printed on moderately stout, very yellowish-white wove paper. There are only about five turns of the spiral ribbon round each of the red arrows in the margins between the stamps, and they are most irregularly drawn. The left-hand rope at the top of the stamp has six black oblique lines across it to mark the strands, and the right-hand rope has six also. There is a small, oblong, indistinct stop after **ORSPOST**, very different from the very large round stop of the genuine. This stop is about midway between the letters **r** and **p**. When the left-hand ends of the red lines touch the thin outline of the side of the stamp to the left of them, the right-hand ends touch the thin outline of the side of the stamp to the right of them, so that there is no white space between the frame and the red lines. Thus the **E** of **LOCALE** does not reach the right-hand ends of the red lines. There is a stop after this word which does not exist in the genuine. The thick wavy line which shuts in the **x** in the right bottom corner has *two* thin accompanying lines, instead of one, and the top of the **x** touches the outer one of these

thin lines. The bottom curl of this thick wavy line is very nearly perfect; i.e., the thin outline of the bottom of the stamp only, as it were, shaves part of the bottom of the curl off, instead of making it quite flat. The bottom curl of the corresponding wavy line which shuts off the  $2\frac{1}{2}$  in the left lower corner of the stamp only touches the thin inner line of the bottom of the stamp, without cutting through it. The short white line, bounded by two black ones, which joins the thin stem of the horn to the large ring, points towards the top arm of the cross, instead of towards its centre, and it is above the second s of ORTSPOST, and level with the first s of that word. There are only three black lines across this thin part of the tube of the horn. The wide bell-end of the horn is shaded with eight short thick lines, parallel with the outline of it, and the very rim or lip of this bell-end is shaded with nine very short lines, two being much thinner than the others. There are seventeen vertical lines across the top of the large ring, instead of thirteen; and twenty-one similar lines across the middle of the horn, instead of sixteen, none of them being broken either top or bottom. There are only twenty-eight horizontal red lines behind the word ORTSPOST, counting from the bottom of the stamp to the curve under the R in the left top corner, and several of these lines are very crooked. There is no stop after the top R, and the one after the bottom R is very much nearer to the tail of the R than to the thin inner outline of the frame to the right of it.

### *Third Forgery.*

Printed on medium, very white wove paper. The arrows and spirals in the margins between the stamps are both in red; but, as my single specimen is cut rather close, I am unable to say whether there are nine turns of the spirals or not. Each rope at the top of the stamp has only five oblique lines across it to mark the strands, and the tassel is suspended by one thick line. There is no stop after ORTSPOST. The horizontal red lines, in their normal position, run from side to side of the thin inner outlines of the stamp, and the E of LOCALE is quite a millimetre from the right-hand ends of these lines. The lower part of the thick wavy line, shutting in the R in the right bottom corner, has two thin accompanying lines, as in the genuine, and the top of the R touches the outer one of them. The curl at the bottom of this said wavy line is perfect, not being cut off at the bottom by the thin inner outline of the bottom of the stamp. The curl at the bottom of the similar wavy line, shutting off the  $2\frac{1}{2}$  in the left bottom corner, merely touches the thin inner outline of the bottom of the stamp, without cutting through it. There is no white line to join the thin tube of the horn to the ring. There are only three lines across the thinnest part of the tube of the horn. The wide bell-end of the horn is shaded by eleven lines of varying length, parallel with the outline; and the very rim or lip of the bell-end is shaded by about ten very short lines. There are no lines across the

top of the ring, and about twenty across the middle of the horn above *POSTE*, only one of them being broken. There are thirty-one horizontal red lines behind the word *ORTSPOST*, counting from the bottom of the stamp to the curve under the *R* in the left top corner. There is no stop after the upper *R*, and the top curls of the shield—or whatever it is meant for—to the right of the upper *R* and to the left of the upper  $2\frac{1}{2}$  respectively, which ought to touch the thin inner outline of the top of the stamp, do not do so; the one to the right of the upper *R*, especially, being far below the top outline.

#### *Fourth Forgery.*

I think this is decidedly the best of the lot. Printed on medium white or slightly yellowish-white wove paper. The red arrows, in the margins between the stamps, run through a set of nine balls or discs, instead of one spiral, these discs being about a millimètre apart, and altogether separate from each other. Each rope at the top of the stamp has six oblique black lines across it, to mark the strands. There is a very small faint stop after *ORTSPOST*. The horizontal red lines, when in their normal position, extend from side to side of the thin inner outlines of the stamp; thus, when a white line shows down the right-hand side, the red lines trespass over the left side so as to touch the thick outline of the left side of the stamp. The *E* of *LOCALE* does not reach the right-hand ends of the red lines, even when they are drawn too far to the left, so as to leave a white margin to the right. The curl at the bottom of the wavy line, shutting off the  $2\frac{1}{2}$  in the left bottom corner, cuts very slightly through the thin inner outline of the bottom of the stamp, and the end of the line forming the curl is split into two. The long thin stem of the horn is joined to the ring by a wide white line, bounded by two black lines, and pointing towards the top right-hand corner of the cross, instead of towards its centre. There are three black lines across the thin stem of the horn, near its end, and the joints made by these lines are very uneven or irregular. This part of the horn is considerably thicker than the ring, though in the genuine it is about the same thickness. The wide bell-end of the horn is shaded by nine oblique lines of varying length, parallel with the outline, and the very lip or rim of the said bell-end is shaded by six very short lines. The four transverse lines across this bell-end of the horn are too thin, and are not parallel with the curve of the bell. There are twelve vertical lines across the top of the ring, three of them being broken; and fifteen across the bottom of the horn, only one of them being broken. There are only twenty-nine horizontal red lines behind the word *ORTSPOST*, counting as before.

#### *Postmarks.*

*Genuine.* Exactly the same as that of the genuine Zürich stamps. I have only seen it struck in black.

*Forged.* The letters PP, in very large capitals; also the same cancellation as that on the forged 4 rappen of Zürich, in black or blue; also a set of thin parallel bars.

NOTE.—Mr. Atlee speaks of three forgeries of this stamp in his possession which have the arrows in the margins *in black*, instead of in red. He does not particularise them further, but they must be different from any of mine, as all the ones above described have the arrows in red, like the genuine.

## ZÜRICH.

### Issue of 1843. 4 Rappen. Local-Tax.

There are five types of this stamp, all of which are exceedingly scarce. The forgeries are plentiful enough.

#### *Genuine.*

Engraved on moderately stout, greyish-white wove paper, which is ruled all over with fine red lines, either vertical or horizontal, two very thin lines close together, and one equally thin line further off, alternately. Each corner of the stamp is ornamented with five little square dots, forming a cross, and the five dots in the upper left-hand corner are quite distinct from each other. Down each side of the stamp there is a row of semicircular ornaments—six whole ones, with a half-semicircle at the top, on the left side; and six whole ones, with a half-semicircle at the bottom, on the right side. The half-semicircle, in each case, has one black circular dot in it, the other semicircles containing three pear-shaped dots in each. The groundwork of the stamp is formed by oblique black lines in sets of four, with white spaces between, forming a sort of lattice-work. The numbers of these lines vary in the different types, according to the tables given below. The central numeral shows the number of perfect sets of four lines; the first numeral shows the number of lines in the imperfect set at the top corner (if any), and the last numeral shows the number of lines in the imperfect set at the bottom corner (if any).

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

Type I.	...	1 line	...	15 sets of four	...	3 lines
" II.	...	No "	...	15 "	...	3 "
" III.	...	No "	...	16 "	...	No "
" IV.	...	3 "	...	15 "	...	1 "
" V.	...	2 "	...	15 "	...	2 "

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

Type I.	...	No lines	...	16 sets of four	...	No lines
" II.	...	No "	...	16 "	...	No "
" III.	...	2 "	...	15 "	...	2 "
" IV.	...	2 "	(?)	15 "	...	2 "
" V.	...	(?) "	...	15 "	...	3 "

In Type I. there is a stop after **TAXE**, but not in any of the others. In all the types there is a very distinct hyphen between the words **LOCAL-TAXE**. The shading to the back of the tail of the 4 is perfectly vertical and straight. There are two dots over the **U** of **ZÜRICH** in all the types, though they are not very clear in Type II., as the **U** is so close to the top line.

*First Forgery.*

Rather nicely lithographed, on very yellowish-white wove paper. This may be dismissed with a very few words, as the corners of the stamp bear the date, 1, 8, 4, 3 respectively, instead of the crosses of black dots. There is no trema over the **U** of **ZÜRICH**, and no hyphen between the words **LOCAL-TAXE**. The red lines are much the same as in the genuine.

*Second Forgery.*

Very similar to the last, with 1, 8, 4, 3 in the corners. This counterfeit has the trema over the **U** of **ZÜRICH**, and the hyphen between the words **LOCAL-TAXE**; but the red lines are all single, and nearly a millimètre apart; i.e., six or eight times as far apart as in the genuine.

*Third Forgery.*

This I describe only from memory. It has the date, but, if I remember correctly, only in the two bottom corners—18 in the left corner, and 43 in the right.

*Fourth Forgery.*

Coarsely lithographed, on very white wove paper. The red lines are arranged one and one, as in the second forgery, but rather closer together. The square dots in the right-hand top corner all run together, so as to form a solid black cross. The half-semicircle at the top of the left side contains a mark like a note of interrogation; the one at the bottom of the right side of the stamp contains a comma and part of a dot. The shading to the back of the tail of the 4 is rather wavy in shape, instead of being straight. The black lines are as follows:

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

No lines ... 17 sets of four ... 1 line.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... 2 lines.

It will be seen that this forgery does not agree with any of the types of the genuine.

#### *Fifth Forgery.*

This is far better than any of the others, and is dangerous. Apparently engraved, on yellowish-white wove paper, thicker than that of the genuine. The red lines are tolerably well done, but each double line has its component parts very nearly as far off as the distance between it and the adjoining single line; i.e., there is not sufficient division into two and one. The half-semicircle at the top of the left side contains two dots, and the half-semicircle at the bottom of the right side contains a large and shapeless dot. The lines in the background are as follows:

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

3 lines ... 15 sets of four ... 2 lines.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... no lines.

This forgery has a stop after LOCAL-TAKE like Type I. of the genuine. In most respects, except for those differences pointed out above, this counterfeit closely resembles the originals.

#### *Postmarks.*

*Genuine.* A cancellation very like that of Geneva, except that there are two oblique crossed lines in the centre of the outlined cross, instead of the species of star which is found in the centre of the cross in the Genevas. It is struck in both red and black.

*Forged.* An imitation of the genuine, but the four arms of the

cross are pear-shaped, instead of being rectangular; and the two crossed lines in the centre of the cross form part of the outline of the cross itself, instead of being inside it.

### Same Issue. 6 Rappen. Cantonal-Taxe.

#### *Genuine.*

Apparently engraved, on very similar paper to that of the 4 rappen. The red lines are disposed in the same way as in the 4 rappen. The semicircles, with their triple dots, and the half-semicircles, with their single dots, are also the same as in the 4 rappen. There is a distinct *trema* over the *u* of ZÜRICH, and a hyphen between the words CANTONAL-TAXE. There are five distinct types as before. Types III., IV., and V. have a stop after TAXE. Each corner of the stamp is ornamented with five little square black dots, forming a sort of cross, and the five dots in the upper left-hand corner are distinct from each other. The inner curl of the tail of the 6 does not stop short where it reaches the body of the letter, but runs down more or less, according to the type, towards the inside of the bottom of the figure. The black lines are as follows:

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

Type I.	...	2 lines	...	15 sets of four	...	2 lines
" II.	...	No "	...	15 "	...	3 "
" III.	...	No "	...	15 "	...	3 "
" IV.	...	No "	...	16 "	...	No "
" V.	...	2 "	...	15 "	...	1 line

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

Type I.	...	No lines	...	16 sets of four	...	1 line
" II.	...	3 "	...	15 "	...	1 "
" III.	...	2 "	...	15 "	...	3 lines
" IV.	...	1 line	...	15 "	...	3 "
" V.	...	No lines	...	16 "	...	No "

#### *First Forgery.*

This is very like the first forgery of the 4 rappen. It is lithographed on rather stout, yellowish-white wove paper. The four corners of the stamp bear the figures 1, 8, 4, 3, respectively, instead of the crosses of black dots. There is no *trema* over the *u* of ZÜRICH, and no hyphen between the words CANTONAL TAXE. The red lines are much the same as in the genuine.

*Second Forgery.*

Rather like the one just described. The corners bear the date, 1, 8, 4, 3, as before. There is no *trema* over the *U* of ZÜRICH, and there is no hyphen between the words CANTONAL TAXE. There are, in this forgery, eight perfect semicircles down the left side of the stamp, instead of the six and a half of the genuine, and of the other forgeries. Down the right side of the stamp there are seven perfect semicircles, with a half-semicircle at the top, and another half-semicircle at the bottom. Printed on greyish-white wove paper, rather like that of the genuine, but thicker.

*Third Forgery.*

Lithographed on hard, yellowish-white wove paper. The corners of the stamp bear the date figures, 1, 8, 4, 3, respectively. There is a *trema* over the *U* of ZÜRICH, but no hyphen between the words CANTONAL TAXE. The half-semicircle at the top of the left side contains two dots, instead of one; and the half-semicircle at the bottom of the right side also contains two dots.

*Fourth Forgery.*

This is quite new to me, but evidently an old counterfeit. Printed on yellowish-grey wove paper, stouter than the genuine. The four corners of the stamp are filled in with a network of crossed, vertical, and horizontal lines, *without any square dots to form the crosses*. This is an easy instant test. There is no *trema* over the *U* of ZÜRICH, and the word is in rather staring type, larger than that of the genuine or of the other forgeries. There is a hyphen between the words CANTONAL TAXE, and a stop after them. The half-semicircle at the top of the left side contains two dots, instead of one, as does also the similar half-semicircle at the bottom of the right side.

*Fifth Forgery.*

Lithographed in jet-black, on very white paper, wove, and rather thin. The five square dots in the top left-hand corner almost always run into one another; and, in the lightly-printed copies, where they do not run into each other, they are too near to the centre of the little containing square. The tail of the 6 stops short where it meets the body of the figure. There is no hyphen between the words CANTONAL TAXE; and, though the specimen before me is rather blotched at the top, I do not think there is any *trema* over the *U* of ZÜRICH. There are two dots, instead of one, in the half-semicircle at the top of the left side, and also in the half-semicircle at the bottom of the right side. The red lines are almost invisible, but seem to be single and far apart. The black lines of the background are as follows:



TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

No lines ... 17 sets of four ... No lines.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

No lines ... 16 sets of four ... 2 lines.

*Sixth, Seventh, Eighth, and Ninth Forgeries.*

Of these I have kept no notes, except as to the number of lines in the background. As far as I remember they agree with the genuine in most other respects, though, as will be seen from the tables now to be given, the black lines do not agree with any type of the originals.

TABLE I.

*Lines running from right-hand top to left-hand bottom. (Begin to count at the left-hand top corner.)*

6th Forgery	...	2 lines	...	18 sets of four	...	2 lines
7th "	...	3 "	...	14 "	...	1 line
8th "	...	No "	...	16 "	...	3 lines
9th "	...	No "	...	16 "	...	2 "

TABLE II.

*Lines running from left-hand top to right-hand bottom. (Begin to count at the right-hand top corner.)*

6th Forgery	...	2 lines	...	18 sets of four	...	2 lines
7th "	...	No "	...	15 "	...	No "
8th "	...	No "	...	16 "	...	3 "
9th "	...	2 "	...	15 "	...	2 "

*Tenth Forgery.*

This is the best to look at, and is dangerous. Apparently engraved, on greyish-white wove paper, stout and hard. There is a *troma* over the U of ZÜRICH, and also a hyphen between the words CANTONAL-TAKE, and a stop after the latter word. The red lines are ruled two and one, as in the genuine, but each pair of lines is too far apart. The half-semicircle at the top of the right side contains two dots, blotched into one; and the half-semicircle at the bottom of the right side contains a short oblique line, rather than a dot. The black lines are as follows:

TABLE I.

*Lines running from the right-hand top to the left-hand bottom. (Begin to count at the left-hand top corner.)*

2 lines ... 15 sets of four ... 2 lines.

TABLE II.

*Lines running from the left-hand top to the right-hand bottom. (Begin to count at the right-hand top corner.)*

3 lines ... 15 sets of four ... 2 lines (the lower one very faint).

These tables, as will be seen, do not agree with any type of the genuine.

*Postmarks.*

Genuine and forged the same as in the genuine and forged 4 rappen, except that the fifth forgery is postmarked with a set of five or more coarse parallel lines.

## TASMANIA.

Issues of 1855-65. 1d., red.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper; unperforated, with star watermark (1855); unperforated, with watermark of large 1 (1858); perforated 13, 11, 10, 12, with same watermark (1864); and *percé en arc*, with same watermark (1865?). The upper part of the tiara bears three crosses *pattée* and three shapeless masses of jewels alternately. The base of it shows three rows of rather shapeless jewels (*not pearls*), the upper row being so close to the part of the tiara above it as to be invisible at a first glance, so that there seem to be but two rows of jewels. The pearls of the necklace are small at the sides and larger in front, the four in the very front being very much larger than the others. The oval outline containing the design is broken at the bottom by the value-label, and at the top and sides by the rectangular outline of the top and sides of the stamp. The inner point of the square in the lower right-hand corner is (like the point of the left-hand square) at some distance from the outline of the oval. The label containing the word **POSTAGE** begins over the first stroke of the **N** of **ONE**, and ends over the commencement of the **Y** of **PENNY**. The inscription **ONE PENNY** is in fat and well-drawn letters. The background behind the head is formed of crossed vertical and horizontal lines, so close together as to seem solid.



*Forged.*

Lithographed on slightly thinner and softer, very yellowish-white wove paper; no watermark, unperforated, or badly perforated 12½. The ornaments on the upper part of the tiara appear to be four

crosses *pattée*, and two shapeless masses of jewels. The base of it shows three rows of *pearls*, the upper row being particularly distinct. The pearls in the necklace do not vary much in size, and the central ones are not specially larger than the rest. The outline of the outer oval is broken at the bottom, as in the genuine; but it is complete at the top (running *outside* the frame), and at the sides also (running *inside* the frame). The inner point of the square in the right-hand bottom corner *almost* touches the outline of the oval, but the left-hand square is at some distance from the said outline. The label containing the word **POSTAGE** begins over the middle of the **N** of **ONE**, and ends over the middle of the second **N** of **PENNY**. The inscription **ONE PENNY** is in thin, irregular letters, and the letters of **POSTAGE** are too tall for the label which ought to contain them. The crossed lines of the central background are plainly visible.

*Postmarks.*

*Genuine.* A transverse oval, formed by four parallel straight lines at the top and bottom, and three curved lines each side, with large numerals in the centre; also the same, with **TASMANIA**, instead of numerals, in the centre; also with date in pen-and-ink.

*Forged.* A large single circle, containing undecipherable lettering.

**Same Issues. 2d., green.**

*Genuine.*

Engraved in *taille-douce*, on thick, hard, very yellowish-white wove paper; unperforated, with star watermark (1855); unperforated, and watermarked 2 (1858); with same watermark, and perforated 10, 11, 12, 13 (1864). The tiara, the rows of jewels, the necklace, the oval outline, and the bottom 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 **x** of **PENCE**.

*Forged.*

Lithographed; paper like that of the genuine, but without watermark; unperforated. The tiara, the rows of jewels, the necklace, the oval outline, and the bottom squares are the same as in the forged 1d. already described. The **POSTAGE** label begins almost over the middle of the **w** of **TWO**, and ends just above the middle of the **c** of **PENCE**. I have two different types of this forgery, but they are both alike in the tests given above.

*Postmarks.*

*Genuine.* Same as the first postmark of the 1d.

*Forged.* Same as the genuine, but with two curved lines each side, instead of three.

**Same Issues. 4d., blue.***Genuine.*

Engraved in *taille-douce*; paper as before; unperforated, and with star watermark (1855); unperforated, and watermarked with a large 4 (1858); perforated 10, 11, 12, 13, with same watermark (1864). The tiara, the rows of jewels, the necklace, the oval outline, and the bottom 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 bottom 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.* Same as first postmark of the genuine 1d.

*Forged.* Same as above, but with two lines each side, instead of three; also an oval formed by a number of short thick lines arranged radially, with a large number or letter in the centre.

**Issues of 1860-64. One Shilling (octagon), vermilion.***Genuine.*

Engraved in *taille-douce* on yellowish-white wove paper, rather thinner than that of the stamps before described; unperforated, and watermarked 12 (1860); also with same watermark, and perforated 10, 11, 13 (1864). The tiara, necklace, and rows of jewels are the same as in the genuine 1d. The dark and loop-shaped piece of engine-turning above the M of TASMANIA does not touch the M. There is no stop after the S of this word, nor is there any dot above the first L of SHILLING. The colour is a vermilion-red, sometimes darkened by time.

*Forged.*

Lithographed on bluish-white wove paper, rather thin; unperforated; no watermark. The ornaments on the top of the tiara are like those of the genuine, but the three rows of jewels, or rather pearls, are the same as in the forged 1d. The necklace consists of large,

coarsely-drawn pearls, the one in the very front being the smallest of all; and there are only eleven or twelve of them, instead of sixteen. The dark and loop-shaped piece of imitation engine-turning over the M of TASMANIA touches the top of the M, and is much too prominent. There is a mark, like a wedge-shaped stop, below and between the s and M of this word, and there is a distinct stop above the first L of SHILLING. The colour is a sort of brown-lilac, like that of some of the 6d. stamps, but not in the least like that of the genuine one shilling.

*Postmarks.*

*Genuine.* Same as in the genuine 2d.

*Forged.* Same as in the forged 2d.

N.B.—I have seen a forgery of the first 1d., blue (1853), but do not possess a specimen, so am unable to describe it.

## TRANSVAAL.

**Issue of 1869. German Impression. One Penny, red.**

*Genuine.*

Engraved in *spargne*, on thin, smooth, white wove paper; unperforated, and also rouletted; gum usually somewhat cracked. The shaft of the waggon very nearly touches the side of the shield, there not being room to draw a line between them. The top outline of the waggon slopes slightly down towards the left; and the line a little below, and almost parallel with it, slopes still more decidedly to the left. There are fourteen vertical lines of shading in the part of the shield which contains the seated animal, the last line to the left being little more than a dot. The body of the animal is almost all



dark, with two white patches upon it; the upper paw very nearly touches the outline of the little central shield which contains the anchor. Only the centre of the face of the said animal is white, and there is a very small dot for an eye, almost in the middle of the white patch. There are twenty-five oblique lines in the part of the shield which contains the waggon, counting above the top of the waggon. The thick line across the middle of the shield is broken in the centre, to allow the point of the little anchor-shield to show itself. The outer ends of this line go close to the sides of the oval shield, but do not touch them. The bird has a very small circular white patch in the centre of the face, with a tiny dot for an eye, rather above the centre of the white patch. The points of both wings go rather close to the flags. The inscription on the ribbon is

**EENDRACT MAAKT MAGT.** The P of **POSTZEGEL** is very close to the beginning of the label, but the L of that word is rather further from the end of it. The spear-heads are all very nearly the same size and shape. The bottom of the spear, ending in a ball, which passes behind the word **MAGT**, ends exactly in the middle of the space above the **IE** of **REPUBLIEK**, and it does not touch the outline of the ribbon between the **G** and **T** of **MAGT**. The stops after **Z** and **AFR** are on the same level.

*Forged.*

Lithographed on medium, white wove paper, un gummed, and perforated 13. The shaft of the waggon is a full millimètre from the side of the shield. Both the upper outlines of the waggon slope considerably down to the *right*. There are fifteen vertical lines in the part of the shield which contains the seated animal. The body of the animal is much too rounded, and nearly all white; and the upper paw is some little distance from the outline of the anchor-shield. The whole of the face of the animal is white, and there is a very distinct dot in the centre of it. There are twenty-seven oblique lines in the part of the shield containing the waggon, counting along the top of the waggon. The thick line across the middle of the shield is broken, as in the genuine; but the left-hand end is some distance from the side of the shield, and the right-hand end is still further from the side. The bird has a large circular white patch for a face, and a large dot in the very centre of it. The wing on the right side of the stamp is further from the flag than the one on the left. The first word of the motto is **EENDRACT**, instead of **EENDRAGT**, and the last letter of the second word looks more like an **x** than a **t**. The **P** of **POSTZEGEL** is some distance from the beginning of the label, and the **L** is the same distance from the end of it. The upper spear-head on the right side of the stamp is much wider than any of the others. The bottom of the spear, ending in a ball, which passes behind the word **MAGT**, ends above the **I** of **REPUBLIEK**. The stop after **AFR** is a little higher than the one after the **Z**.

*Stamp for Amateurs.*

Pemberton's *Handbook* says: "These stamps (the genuine) were engraved in Mecklenburg, and large quantities of sheets were obtained from the printer in the actual and fancy colours, and obliterated by a circular postmark. Whether this was done illicitly, or with government sanction, I do not know; but, as these specimens, though from the real dies, have never passed the post, they appear to me to possess somewhat of the same value to a philatelist as a series of our current English silver coinage, struck in tin, lead, brass, zinc, or other base metal."

It will be understood from the foregoing that, when printed in the proper colours, all the stamps of this set are very difficult to detect. The one penny value, now under consideration, is printed on thin,

rather shiny paper, and rouletted, with perfectly smooth gum; or on rather stouter paper, and unperforated, also with smooth gum. The impression is heavier than that of the originals, and the body of the animal often shows only one white patch. The upper paw of the animal generally *does* touch the outline of the anchor-shield, and its eye seems to be a little to the right of the centre of the white patch on the face. The thick line across the middle of the shield goes all the way unbroken. The greatest difference is in the face of the bird, which has a *shapeless* white patch on it, split into two on the right side, and with the eye towards the left-hand end of it. In most of my specimens, the point of the wing on the left side of the stamp touches the flag, but the other wing is farther off. The bottom of the spear, ending in a ball, which passes behind the word **MAGT**, seems to have been touched up. It has a distinct double outline, instead of the single coloured line of the originals, and touches the outline of the ribbon between the **G** and **T** of **MAGT**; it also ends above the **I** of **REPUBLIEK**.

**Same Issue. Sixpence, blue.**

*Genuine.*



Paper, engraving, &c., the same as in the one penny. With the exception of the following differences, the stamp is exactly like the one penny genuine. The **P** of **POSTZEGEL** is rather farther from the beginning of the containing-label than the **L** is from the end of it. The bottom of the spear, ending in a ball, which passes behind the word **MAGT**, ends over the space between **LI** of **REPUBLIEK**, rather nearer to the **L**.

*First Forgery.*

Lithographed on medium, white wove paper; perforated 13. This is exactly the same as the forgery of the one penny, except that the last letter of **MAART** is a distinct **T** in some copies.

*Second Forgery.*

If this be a regular forgery, and not merely a variety of the "stamps for amateurs" mentioned above, it is a most dangerous counterfeit. It is apparently engraved, on dull, rough, thick paper, un gummed, and unperforated. The colour is a very greenish-blue, instead of the bright blue of the genuine. The top frame of the stamp is three and a half millimètres high, instead of three millimètres; and the bottom frame is also three and a half, instead of three millimètres high. The **P** of **POSTZEGEL** is *very* close to the beginning of the label, as in the genuine one penny value, and the **L**

is considerably farther from the end of the label. The stem of the spear touches the outline of the ribbon under the space between the *GT* of *MAGT*, and the ball at the end of it cannot be distinguished from the ribbon. The bird has a large pear-shaped white patch for a face, with a transverse dash in it for an eye; and the wing on the left side of the stamp touches the flag. The thick line across the middle of the shield is not broken, and the right-hand end seems to touch the outline of the shield. The points of the spears on the right side are blunt, instead of being quite as sharp as the others. The bottom end of the ribbon on the right side points inwards, towards the *L* of *REPUBLIEK*, instead of outwards, towards the bottom right-hand corner of the stamp. There is no stop after the *z* in my specimen; but the stamp is not very clearly printed there, so that it is possible that the stop may show in better copies. With these exceptions, the stamp is, line for line, the same as the genuine sixpence. I think the easiest test is, that the *P* of *POSTZEGEL* is so much too close to the beginning of the label in this counterfeit.

*Stamp for Amateurs.*

This is exactly the same as the one penny "stamp for amateurs" above described, with the exception of the following. The thick line across the centre of the shield can be traced all the way unbroken, but it is rather thinner under the point of the anchor-shield. The lower spear-shaft on the right side is double, instead of being one single dark line; and it touches the outline of the ribbon between *GT* of *MAGT*, as in the one penny value in question. The left-hand spear-shaft also touches the ribbon between *DR* of *EENDRAGT*, and it also touches the shield itself, above the *R* of this word, though it does not touch the shield or the ribbon in the original sixpence. The easiest test for these fancy reprints, or whatever they are, is the shapeless, split white patch for the face of the bird, instead of the white circle of the originals.

**Same Issue, One Shilling, green.**

*Genuine.*

Paper, engraving, &c., the same as in the genuine one penny. The tests are exactly the same as for the genuine one penny, with the exception of the following. The *P* of *POSTZEGEL* is half a millimètre from the beginning of the label, and the *L* of that word is half a millimètre from the end of it. The ball at the bottom of the spear ends above the *I* of *REPUBLIEK*. The right-hand end of the ribbon goes within half a millimètre of the right bottom corner of the frame, above the last *E* of *REPUBLIEK*. The *G* of the left-hand *SHILLING* is considerably nearer to the end of the label than the *E* of *REN* is to the beginning of it. The lowest spear-point on the right side goes *very* close to the side of the frame.



*Forged.*

Lithographed on medium, white wove paper; perforated 13. The tests for this counterfeit are exactly the same as in the forged one penny, except the following. The P of POSTZEGEL is one millimètre from the beginning of the label, and the L of that word is one millimètre from the end of it. The ball of the spear ends above the end of the I of REPUBLIEK, and the shaft goes against the lower outline of the ribbon, between the GT of MAGT. The right-hand point of the ribbon is almost two millimètres from the right-hand bottom corner of the frame. The G of the left-hand SHILLING is further from the end of the label than the E of EEN is from the beginning of it. The lowest spear-point on the right side is more than half a millimètre from the side of the frame.

*Stamp for Amateurs.*

The white patch for the face of the bird is even longer in this stamp than in the similar one penny and sixpence, being something like a pear, thick end to the left, with the small end deeply cleft or split. Two vertical lines of the background can be seen in one of the white patches on the animal. Both the lower spear-shafts are distinctly double; the right-hand one touches the outline of the ribbon between the GT of MAGT, and the left-hand one touches the outline of the ribbon between the DR of EENDRAGT, and is also continued to touch the outline of the shield, above the R of that word. The bird's wing on the left side of the stamp touches the flag in my copy. The lettering of EEN SHILLING on each side of the stamp is more battered and thicker than in the originals.

**Same Issue. Different Type. Three Pence, lilac, mauve.**

*Genuine.*

Paper, &c., the same as in the genuine one penny. The bird is quite different in this value, being like an eagle, with the tip of one wing touching the leg, and the other pointing downwards. The P and L of POSTZEGEL are some distance from the ends of the label. Both spear-shafts are composed of double lines, and both touch the lower outline of the ribbon, under the DR of EENDRAGT and under the GT of MAGT respectively. There are no dark dots or specks in any of the letters or numerals, and the 3 in the right top corner is exactly the same as the corresponding numeral in the left top corner. With these exceptions, this stamp is the same as the genuine one penny value in everything.

*Forged.*

Lithographed on medium, white wove paper; ungummed, and perforated 13. This value is found in various colours, I suppose to

emulate the vagaries of the "stamps for amateurs." I have it in red-lilac, and also in the same colour as the genuine one penny. All the tests are exactly the same as for the forged one penny. This stamp is not at all likely to deceive, as the bird is the same indescribable monster as in the said forgery of the one penny, instead of being like an eagle.

*Stamp for Amateurs.*

This is *exactly* the same as the original in everything but the following points, which, after all, are only due to want of care in printing, and possibly to deterioration of the plate. The colour is a *very* red-lilac. My originals, which came to me within a month or so of their being issued, are in a cold, blue-lilac. There are dark dots or specks in the following places: in the white line of the left-hand frame, to the left of the I of DRIE; in the D and E of this word; in the E of PENCE on the same side; in the G and L of POSTZEGEL; several in the right-hand 3; in the D and E of the right-hand DRIE; in each of the letters of PENCE on the same side, there being three in the last E of that word; in the Z; and in nearly every letter of REPUBLIK, there being two very distinct ones in the U. The 3 in the right-hand top corner is apparently battered, and is a good deal thicker than its fellow. I ought to mention that, since writing this description, I have seen nicely-printed specimens, with hardly any trace of these white specks; being, in fact, almost entirely undistinguishable from the genuine.

**Issue of 1870. Native Impression. One Penny, grey-black.**

*Genuine.*

Exactly the same as the genuine one penny, red, of the Mecklenburg set, except that it is printed on much stouter paper; rather heavy or smeared impression, in grey-black, instead of red. It exists both unperforated and rouletted.

*Forged.*

Exactly the same as the forged one penny, red, in design, paper, perforation, and everything, except that it is in jet-black, instead of red.

*Stamp for Amateurs.*

Engraved in jet-black, upon very thin, bluish-white wove paper, gum cracked. All the other tests are exactly the same as for the similar *soi-disant* reprint of the one penny, red. My own specimens are all rouletted, but I believe it exists also unperforated.

**Issue of 1876. Bird as on the Threepence. Sixpence, blue.**

*Genuine.*

The same as the threepence, with the bird like an eagle; but with the value ZES, instead of DRIE, and the corner-numerals changed to 6. I have seen no forgery of this type; I think it only exists rouletted.

*Stamp for Amateurs.*

This is exactly like the *soi-disant* reprint of the threepence, but with the value and numerals changed. My specimens are all unperforated, but I suppose it exists rouletted as well.

**Issue of 1877. Surcharged in black capitals, "V.R. Transvaal." id., 3d., 6d., One Shilling.**

*Genuine.*

These are exactly the same as the genuine values of the German impression, except that they are surcharged in black with V. R. TRANSVAAL, in capitals. The impression is very much smeared, and the paper is much thicker. The impression and the surcharge are both native print. The one penny is unperforated; the threepence, the sixpence, and the one shilling, exist both unperforated and rouletted. The sixpence and the one shilling are found also with red surcharge, and with red and black surcharge together, but these have not been imitated. In the stamps now under consideration the point of the v is exactly five millimètres from the centre of the thick vertical stroke of the R; the centre of the first stop is nearly two and a half millimètres from the point of the v; and the centre of the stop after the R is a little more than three millimètres from the centre of the thick vertical stroke of the R. The centre of the vertical stroke of the T of TRANSVAAL is fifteen and a half millimètres from the centre of the vertical stroke of the L; and the stop after the L is exactly seventeen millimètres from the centre of the vertical stroke of the said T.

*Forged.*

These are merely the stamps for amateurs above described, with the surcharge, V. R. TRANSVAAL, forged upon them. As these stamps never went to the colony at all, they are simply forgeries in the ordinary sense of the word. The tests for the design are exactly the same as for the "stamps for amateurs" already dissected. The point of the v is eight and a half millimètres from the centre of the vertical stroke of the R; the centre of the first stop is two millimètres from the point of the v; the centre of the stop after the R is more than two and a half millimètres from the centre of the first stroke of the R. The centre of the vertical stroke of the T of TRANSVAAL is sixteen and a half millimètres from the centre of the vertical

stroke of the L, and the stop after the L is eighteen and a half millimètres from the vertical stroke of the T. The great distance apart of the V. R. in these forgeries will be sufficient to condemn them at a glance.

#### Postmarks.

*Genuine.* I have seen (but only just after the stamps came out) the large thick circle, with POTCHERSTROOM, &c., in it; being the hand-stamp which was used to manufacture the first issue of the envelopes. It was something like the accompanying cut. The most usual postmark, however, is a set of three concentric circles, with a numeral in the centre. Some of my specimens bear simply a black smudge, and one is cancelled with a name written across it.

*Forged.* The common forgeries are cancelled with a set of five long parallel black bars. The *soi-disant* reprints, with and without the forged surcharge, are cancelled with an imitation of the three concentric circles, with numeral in the centre; but it appears to be *lithographed* on to the stamps, instead of being struck with a hand-stamp in the usual way.

NOTE.—I have not said much about the stamps which were printed in the colony. They are frightfully smeared and blotched, but the design, as far as it can be traced, is exactly the same as that of the genuine German impression. I do not possess any forgeries of the issues surcharged with TRANSVAAL in small letters. Such, however, exist, printed on the design of the "stamps for amateurs" already described. The genuine *have no stop* after TRANSVAAL, but the forgeries have a stop.

## TOLIMA.

Issue of 1871. 5 Centavos, brown.

#### Genuine.

Lithographed on yellowish-white wove paper. The two inscriptions round the central circle are separated from each other by a coloured dot, surrounded by a dark ring, to right and left of the central circle; i.e., before and after E. S. DE TOLIMA. The curved line above the CIN of CINCO, and the similar curved line above the TS of CENTS, do not touch the outline of the central circle. The ornament at the centre of the top of the stamp is a long diamond.

The two inscrip-



*Forged.*

This is sold as a second type, and also as a reprint. The differences show that it cannot possibly be a reprint, and it can hardly be a second genuine type, or else we should have heard of it long ago. I believe, therefore, that it is nothing else than a forgery, made, it is said, by the present possessor of the original matrix of the genuine type. It is lithographed, on paper very similar to that of the genuine. The two inscriptions in the central circle are separated by stars, instead of ringed dots. The curved lines, above CIN and TS respectively, run into the outline of the central circle. The ornament at the top of the stamp is a sort of cross, instead of a long diamond.

*Postmarks.*

I have no cancelled copy of the genuine; the forgery is also unused.

## TRINIDAD.

**Red-brown, blue, olive-brown, greenish-black, neutral.**

Issue of 1851. On bluish wove paper.

Issue of 1854 (?). On yellowish-white wove paper.

*Genuine.*

Engraved in *taille-douce*; paper as above, according to the date of issue, rather thin. The shield is shaded all over, except just at the rim; and it bears traces of the Union Jack, which can be seen without much difficulty. The collar of Britannia is composed of three rows of shells, fastened in front with the head of one of the cat tribe as a brooch. The ship is very nicely drawn and distinct; it shows ten sails, and there is a long white streamer from the mast-head pointing towards Britannia. The sea is distinct, and two waves can be seen. The large bale on which Britannia is sitting shows a broad band tied round its very centre. The foot is very distinct, with five toes, and it does not touch the bottom of the spear. There is a thing like some sort of animal couching on the top of the helmet, and a very distinct, five-pointed star below it. The background is formed by engine-turned lines. There is a very marked white outline round the back of the hair. There are six or seven dark vertical lines down the front of the chest, to represent folds. All four knuckles can be seen on the hand which holds the spear.

*Forged.*

Very badly lithographed on stout, blue-faced, or very yellowish wove paper. The shield shows far too much white along the rim. 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.

#### *Postmarks.*

*Genuine.* An unoutlined oval, formed by four lines at the top and bottom and two lines at the sides, enclosing a square frame containing a numeral.

*Forged.* Either uncanceled, or with a set of parallel bars, enclosing a very narrow oblong, with two short lines at each end of it.

### **Fourpence, violet, lilac, greenish-grey, slate-grey.**

#### *Genuine.*

Engraved in *taille-douce*, on white wove paper; unperforated (1859); the same, perforated variously 15½, 14, 13, 12 (1863); the same, perforated 13 and watermarked with crown and CC (1864-66), &c. The name is at the top, and the value indicated at the bottom; otherwise this stamp is very similar in type to the issues just described. The lines in the background are, however, set very much closer together. The name-label is placed so very close to the top of the stamp that only the very tops of some of the white outlined crescents of the top border can be seen above the said label, and there are twelve and a half of these crescents across the top of the stamp. The bottom of the spear comes over the space between the **UR** of **FOUR**, but is rather nearer to the **U** than to the **R**. The foot comes over the **R**. 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.



*Forged.*

Lithographed on hard, very white, rather stout 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 bottom of the spear comes over the centre of the R of FOUR. The foot of Britannia comes over the space between FOUR and PENCE. 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.

*Postmarks.*

*Genuine.* A single circle, with name and date; also a double circle for part of the way round, the rest of the circle being completed by the word TRINIDAD, and with date in the centre; also the same cancellation as in the older issue, but I think this latter is rare. I have only one specimen of this issue so cancelled.

There are, no doubt, other forgeries of Trinidad, but I have only seen the ones here described.

## TURKEY.

**Issue of 1868. 20 Paras, yellow.**

There are really two issues of the 1863 stamps—one on extremely thin, or *pelure* paper; the other on very much thicker, ordinary wove paper. There is a full set on the *pelure* paper, and I believe there is also a full set of the issue on thick paper, but I have never seen the 2 piastres on the thick paper. To avoid unnecessary repetition, it will be understood that all the stamps of this issue are on *pelure*, and also on moderately stout, face-coloured wove paper.

*Genuine.*

Engraved in black, on face-coloured paper, as above. The proper position of this stamp, as of all the others of this issue, is with the hollow part of the crescent uppermost, and the two almost horizontal lines which stick out from the side of the central monogram pointing to the right. The centre of the monogram is quite solid. The outer point of the ornament in the right upper corner of the stamp is more than a millimètre distant from the said corner. This ornament is joined to the similar one in the left upper corner by a semi-

circular 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, with a light, shapeless dot in its centre. 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 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.

*Forged.*

Nicely printed 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 millimètre of the corner of the stamp. The centre of the monogram has a large light space in it, which contains a black dot. 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. With the above exceptions, this forgery is remarkably deceptive; and specimens of this, and of the other values, may be found in the collections of almost all our youthful friends.

**Same Issue.** 1 Piastre, black on slate, or violet-slate.

*Genuine.*

Engraving and paper as in the 20 paras. The outer point of the ornament in the left top corner touches the thin inner outline of the



stamp. The bottom of the crescent 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 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 said 1 is rather rounded at the top. The bottom outline of the crescent is shaded by very short vertical lines ; these lines are not very distinct, and only show below the central writing in the crescent, the rest of the outline being solid to both points of the crescent. I have found this stamp difficult to describe, owing to the floriated nature of the design ; but I hope the above tests will be sufficient.

*Forged.*

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 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. This said figure 1 is cut off very obliquely at the top. The bottom outline of the crescent is shaded by very distinct and prominent vertical lines, which can be traced almost to the very points of the crescent. The prominent dot above the 1, and the indistinct shading to the bottom of the crescent, will be found the best criterions of the genuine.

**Same Issue. 2 Piastres, black on blue.**

*Genuine.*

Engraving and paper as in the genuine 20 paras. The right point of the crescent is higher than the left. The centre of the monogram is solid. The bottom outline of the crescent in all my specimens appears to be almost entirely solid. The top-stroke of the figure 2 is very concave, or hollowed in its outline. The upper point of the leaf, below the left side of the crescent, is as far from the side of the frame as the upper part of the similar leaf, below the right side of the crescent, is from the right side of the frame. There are twenty-two pearls or balls outside the top of the frame, counting the corner ones ; twenty-one at the bottom of the frame, counting the corner ones ; twenty-nine down the right side, counting the corner ones again ; and twenty-eight down the left side, also counting the corner ones.

*Forged.*

Paper, &c., the same as in the forged 20 paras. The right point of the crescent is very much *lower* than the left. The centre of the monogram has a light-coloured space in it, containing a black dot. The bottom outline of the crescent is shaded with vertical lines, like those of the forged 1 piastre, but not so clear, and merged into one solid line towards the ends of the crescent. The top-stroke of the figure 2 is very nearly straight. The upper point of the leaf below the left side of the crescent touches the side of the frame, but the similar point of the leaf to the right of the crescent is a good distance from the right side of the frame. There are twenty-four pearls outside the top of the stamp; twenty-four at the bottom; thirty-one down the right side; and thirty-one down the left side, counting the corner ones in each case. The colour of the genuine is a pale, dull, Prussian-blue; that of the counterfeits is *green*, a bluish-green certainly, but decidedly green.

**Same Issue. 5 Piastres, gooseberry-red.**

The catalogues vary considerably as to the colour of this stamp. One calls it "crimson," another "carmine," another "groseille," &c. The latter is, I think, the true name for it, which I have taken the liberty of translating "gooseberry-red."

*Genuine.*

Paper and engraving as in the genuine 20 paras. The centre of the monogram is quite solid. The crescent is equally sharp at both points, and both of these points are more than half a millimètre 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 semi-circular line at the middle of the bottom of the stamp, below the figure of value, *almost* touches the thin inner outline of the bottom of the frame. The outline of the 5 (which, by the way, is a transverse o) is nearly as thick at the sides as at the top and bottom. The vertical lines of shading in the bottom outline of the crescent can be traced as far as the writing in the crescent extends.

*Forged.*

Printing and paper the same as in the forged 20 paras. The colour varies, sometimes being of a very pale and washed-out magenta shade, and sometimes being almost a burnt-sienna colour. The stamp is gummed on the face, and postmarked on the back. The centre of the monogram is light, and contains a black dot. The right side of

the crescent is very much sharper than the left, and its extreme apex touches the ornament above it. The left point of the crescent also almost touches the similar ornament above it. The leaf-ornament at the bottom of the stamp goes quite into the left bottom corner, and touches it. The semicircular line at the middle of the bottom of the stamp is almost half a millimètre distant from the thin outline of the bottom of the frame. The outline of the transverse o, or 5, is very thin at the sides, and very thick at the top and bottom. The vertical lines of shading in the bottom outline of the crescent are so very close together that they generally run into one solid line.

**NOTE.**—The paper, in both genuine and forged, is not strictly what is called "coloured paper," but is white paper, with a coloured wash on the face of it. This is very easy to see in the thick paper series of the genuine; but the thin paper is so transparent that the colour shows through, making it look like really coloured paper.

*Postmarks.*

*Genuine.* All my specimens are unused, so I cannot say what is the normal postmark.

*Forged.* A set of square black dots. I have some scores of specimens before me; but all the postmarked ones have the cancellation struck on the back of the stamp, as stated above.

**Same Issue, for Unpaid Letters. 20 Paras, 1, 2, 5 Piastres, all in brown and red-brown.**

*Genuine.*

These are the same as the corresponding values just described, but are all printed in shades of red-brown. They were used, I believe, for unpaid letters.

*Forged.*

Same as the corresponding forged values just described, but printed in various shades of brown and reddish-brown.

*Postmarks.*

*Genuine.* I do not possess any postmarked copies of the genuine.

*Forged.* Postmarked with the set of square black dots, as before, and struck on the back of the stamp.

**Issue of 1865. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

**Issue of 1869. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

**Issue of January, 1871. 10, 20 Paras; 1, 2, 5, 25 Piastres.**

I take these issues together, as the design is the same, as far as the tests are concerned. There are two types of the 1865

issue—one with, and the other without, rays round the star. This issue is nicely engraved in *épargne*, on moderately stout, rather hard, white wove paper; perforated 12½. The 1869 issue is not so well printed, on rather thinner paper, and perforated 13½. The 1871 issue is frightfully executed, the design in many cases being almost undecipherable, and variously perforated 9, 10, &c., the perforation being irregular and badly done.

*Genuine.*

Engraved in *épargne*. Paper and perforation as above described, according to the date of issue. The oval ring round the crescent and star contains forty-eight pearls. In the first two of the above-named issues the pearls are large and close together. In the 1871 issue they are often very small, and far apart, but the number is the same in each issue. The outside of the frame of the stamp consists of two thin lines—a white one inside, and a coloured one outside. These two lines are exactly the same thickness, or rather thinness.



*First Forgery.*

Very nicely lithographed, on paper almost the same as that of the 1869 issue, and perforated 13. There are only forty-three pearls round the crescent and star; some of them are oval, and some round. The frame of the stamp consists of two lines—a white one inside, and a coloured one outside—as in the genuine; but the coloured line is a great deal thicker than the white one. Except for these differences, the forgeries are very like the genuine, and are dangerous.

*Second Forgery.*

The stamps of this set are very inferior to those already described. I do not know whether all the values and colours of the issues above mentioned exist in this type, but I have several varieties, and expect that counterfeits of all have been made. Lithographed, generally in very bright colours, on thick, very white wove paper; unperforated. There are only forty-two pearls in the oval; they are almost half a millimètre from the edge of the arabesque oval outside them, instead of very nearly touching it, and there is no white line separating the pearls from the solid oval inside them. In the genuine there is a white line, running all round the oval, between the pearls and the crescent and star. The outline of the star is very thick, and its two lower points are stumpy and rather blunt. In the genuine these lower two points are sharp, and rather long.

Same Issues, Unpaid. 10, 20 Paras, 1, 2, 5, 25 Piastres.

*Genuine.*

Exactly the same as the issues for the public of the same years, but all printed in shades of brown and bistre.

*First Forgery.*

Exactly the same as the first forgeries of the issues above-mentioned, but printed in various shades of yellow-brown.

*Second Forgery.*

Exactly the same as the second forgeries of the issues above-mentioned, but printed in various shades of red-brown.

*Postmarks.*

*Genuine.* Three concentric rectangles, containing Turkish lettering in the centre; also a large double circle, containing Turkish lettering both in the centre and between the circles.

*First Forgery.* Three concentric rectangles, as in the genuine, but without the Turkish lettering.

*Second Forgery.* A large double circle, with European lettering in the centre and blotches between the circles.

Issue of January, 1876. 1, 1, 1½, 2, 5 Piastres.

*Genuine.*



Engraved in *épargne*; paper as in the 1865 issue; perforated 13½. The coloured part of the design is exactly as in the 1865 issue, but the Turkish black surcharge is very heavy, and forms an almost unbroken oval. The values, as given above, are printed in ordinary numerals and letters. There are forty-eight pearls round the crescent and star, and the white and coloured outlines of the stamp are of equal thinness.

*Forged.*

Nicely lithographed on thick, soft, very white wove paper; perforated 13. There are, as in the last sets of counterfeits, only forty-three pearls round the crescent and star, and the coloured line round the stamp is considerably thicker than the white one inside it.

*Postmarks.*

*Genuine.* Very various cancellations. Among my own specimens I have a small circle, almost filled with Turkish characters; also a

large double circle, with Turkish in the centre, and European lettering between the circles; also an undecipherable shape in red; also two concentric ovals, very close together, with an oblong rectangle in the centre, containing European lettering, and the rest of the space filled in by bars, parallel with the long sides of the rectangle; also two concentric octagons, rather close together, with Turkish lettering in the centre. The last three are generally struck in greenish-blue.

*Forged.* Two concentric ovals, filled in with bars, as in the genuine, but without the central rectangle, the two lines nearest the centre being merely set farther apart than the rest; struck in blue.

#### Issue of April, 1876. 10 Paras, 1 Piastre.

##### *Genuine.*

Exactly like the January issue of the same year, with the same paper, same perforation, &c.; but without the surcharged value in European letters and figures.

##### *Forged.*

I have not seen any forgery of this set, but the stamps could easily be prepared by simply omitting the European letters and figures from the forgeries last described. The number of pearls and the outlines will, as before, distinguish any forgeries from the genuine.

##### *Postmarks.*

*Genuine.* I have seen no postmarked copies with any cancellation besides the two concentric octagons, struck in blue, described above. It is, however, probable that the two concentric ovals will be found on the stamps of this issue also.

#### Issue of September, 1876. 5 Piastres.

All the stamps of this issue are exactly the same in design, with the exception of the value, and therefore the following description, leaving out the points connected with the value, will serve for all the genuine. As yet I have only seen the forgery of the 5 piastres.

##### *Genuine.*

Partly engraved (and partly lithographed?) in two colours, on decidedly thin, white wove paper; perforated 13½. The groundwork, behind the engraved design, is of a pale blue, with Turkish characters upon it in white. The curved head of the 5 points up towards the ornament above PIASTRES, and the right-hand end of the said ornament points upwards towards the M of OTTOMAN. None of the letters of the word PIASTRES touch each other, and the last s of that

word leans over considerably to the right. Two of the lines of the design meet in a point exactly over the middle of the second o of OTTOMAN; and the corresponding lines on the other side of the stamp meet almost over the colon after *KMR.* The easiest test is in the round ornaments in the crescent. The largest of these on each side consists of two concentric circles; the second on each side is a circle, with a dot in the centre of it; the third on each side is a simple circle; and the fourth on each side is a dark dot, which does not touch the outline of the crescent on either side.



#### *Forged.*

Lithographed in two colours, on tolerably thick white wove paper, very much thicker than the genuine, and perforated  $12\frac{1}{2}$ , rather badly. The groundwork behind the design is a very pale green, the white letters and figures being very faint indeed. The head of the 5 is almost straight, and points directly backwards. The right-hand end of the curly ornament above *PIASTRES* points towards the A of OTTOMAN. The letters IA of *PIASTRES* touch each other at the bottom, and the last s is perfectly upright. The point where the two lines of the design meet on the right-hand side of the stamp is above the second T of OTTOMAN; and the corresponding point on the left-hand side of the stamp extends almost far enough to be over the first o of OTTOMAN. The circular ornaments in the crescents are as follows, both sides corresponding. The largest one is a circle, with a coloured dot in the centre, and a very tiny white dot in the centre of that; the second is a very badly-shaped circle, with a dot in the centre; the third is a circle; the fourth is a dot, but it touches the outline of the crescent. This is not at all a bad forgery, and, as far as I remember, it appeared very soon after the genuine.

#### *Postmarks.*

*Genuine.* The two concentric ovals mentioned above, with a rectangle in the centre, and the rest of the oval filled in with lines parallel to the long side of the rectangle.

*Forged.* An imitation of the genuine, but without the central rectangle; the two central lines being merely placed rather farther apart than the rest.

**Issue of December, 1865. Locals for Constantinople.**  
5, 20, 40 Paras.

#### *Genuine.*

Engraved on stone (?), in black, on moderately stout, coloured wove paper; unperforated, and perforated 14. Each of the top

corners of the stamp bears the value in Turkish figures. On the 5 paras it is a sort of 0; on the 20 paras it is like a 7, with the head turned the wrong way, and a dot after it; and on the 40 it is like a 4 turned on its side, with a dot after it. The background of the central circle which contains the star and crescent is composed of very fine vertical lines of shading, placed very evenly, and not at all blotched together. The P of POSTE and the E of LOCALE are exactly equidistant from their respective ends of the label. The central rectangle measures thirteen millimètres across, between the two inner vertical lines of the frame. There are thirty-nine oblique lines above the central circle, the two outer ones being very short; and the same number below the central circle, the two outer ones being also very short. The ring which surrounds the central circle has sixty-four short black lines across it; i.e., bridging the two concentric circles which form the ring. The whole is very clearly engraved, and not blotched anywhere.



#### *Forged.*

Poorly lithographed, on coloured wove paper, decidedly thinner than that of the genuine. All my specimens are unperforated. The great mistake in these forgeries, which will lead to the immediate detection of the 20 and 40 paras, is that *all* the values bear the Turkish value 5 (i.e., a sort of 0) in the upper corners. In the genuine this figure is, of course, only found on the 5 paras value. The background of the central circle, which contains the crescent and star, has the vertical lines of shading irregularly placed, some very close together, and some farther apart, and some quite blotched. The E of LOCALE is distinctly nearer to the end of the label than the P of POSTE is. The central rectangle measures twelve millimètres across, between the inner vertical sides. There are only thirty-two oblique lines above the central circle, and the same number below it. There are only fifty-six short lines drawn across the thickness of the ring which surrounds the central circle. The appearance of the whole stamp is "smudgy."

#### *Postmarks.*

*Genuine.* I have seen no cancelled copies of the perforated stamps. My specimens of the unperforated set are obliterated with a set of fine round dots, with a Turkish word in the centre.

*Forged.* A set of very large round dots; also a curious lattice-work, which I never saw on the stamps of any country.



## TURK'S ISLANDS.

Issue of 1867. 1d., 6d., 1s.; no watermark; perforated 11½.

Issue of 1878. 1d., 6d.; star watermark; perforated 11½.

*Genuine.*

Engraved in *taille-douce*, on stout, yellowish-white wove paper, with or without watermark, according to the date of issue, backed with very yellowish-gum. The mouth is open; the lips parted, with a pleasant expression; the chin is rounded. The ornaments on the top of the coronet are four crosses *pattée* and three five-lobed leaves, a leaf between every two crosses. Both the crosses and the leaves are perfectly distinct. The front cross projects into the white oval ring round the central medallion, but it does not touch the outer line of the said white oval ring. There are two very distinct dark dots formed in the engine-turning—one in front of the forehead, where the hair joins the coronet, and the other a little above it, in front of the coronet. The ear is large, but very faint. The lettering on the two labels is so tall that it reaches very nearly to the top and bottom of the labels. The engine-turning is very finely done.

*Forged.*

Poorly lithographed, on very white paper, soft, thin, and without watermark; perforated 13. The gum, when there is any, is quite white. The mouth is pursed up, as though the queen were whistling, and the expression is sour. The point of the chin is sharp. The crosses *pattée* on the top of the coronet are very indistinct, so that it is almost impossible to tell what they are meant for; and the first of the flowers is a trefoil, instead of having five lobes like the rest. The front cross *pattée* projects so far into the white oval ring round the central medallion that it touches the outer line of it. The two dots, in front of the coronet and top of the face, are absent. The ear is exceedingly small, almost invisible; in fact, the only part which shows is the very bottom tip of it. In the genuine, quite half of the ear can be seen. The lettering on the two labels is much too short, so that a good space of colour shows in the labels, above and below the lettering. The imitation engine-turning is very poor and coarse.

*Postmarks.*

*Genuine.* I have no cancelled copy at present by me; but, as far as I remember, the obliteration is the usual unoutlined oval, formed by parallel straight lines top and bottom, with curved lines at the sides, enclosing the letters T. I.

*Forged.* An imitation of the above, but with curved lines each side, filling up the central space; also a rectangle of round dots.

## TUSCANY.

**Issue of 1849.** 1 Quattrino; 1, 2 Soldi; 1, 2, 4, 6, 9, 60 Crazie; blue wove paper, watermarked with crown, &c., on the entire sheet.

**Issue of 1856.** 1 Quattrino; 1, 2 Soldi; 1, 2, 4, 6, 9 Crazie; white wove paper, watermarked with waved crossed lines, forming ellipses, and the words "Poste Toscano" on the entire sheet.

*Genuine.*

Engraved in *épargne*, on blue or white wove paper, with varying watermark, according to the date of issue. The paper is extremely rough, particularly at the back. The lion's paw, at the top of the shield, shows four claws, or rather toes, very distinctly. The spike at the top of the crown is under the beginning of the T of POSTALE, and very rarely shows itself to be a cross. The white line of the lion's tail does not run up his back, but stops short, far below the level of the last letter of TOSCANO. The mane on the back of the lion, where it ends, has its profile above the shoulder cut off almost square. The face is tolerably like that of a lion. The shield is a sort of pear-shape, but the upper portion of the outline is cut into flat faces, instead of being rounded. The circlet at the base of the crown shows three white dots or pearls.

*First Forgery.*

This is the poorest attempt at imitation which I have seen for a long time. It is very badly lithographed on thin, smooth, hard, white wove paper, with a bluish wash over the face of it, and no watermark. The lion's paw, at the top of the shield, has only one cleft in it, as though there were no more than two toes. Only one of the other paws is visible on the ground, instead of two, and that one has no toes; whereas in the genuine there are two paws on the ground, both showing four toes very distinctly. The crown almost touches the outline of the frame above it, and there is no spike on the top of it. There are only two lines of shading across the back and loins of the lion, though the genuine stamps show a number of lines. The lion's mane does not appear to be raised above the profile of his back, but slopes gradually into it. The face is much more like that of a pig than of a lion. The top of the shield is rounded in the outline, without the flat faces of the genuine. The crown is sadly blotched, so that the pearls at the base of it are invisible.

*Second Forgery.*

The stamps of this set are infinitely better done than the set just described, and there are few points of difference in the design which

can be pointed out without the aid of an illustration. Lithographed on thin, smooth, white or bluish-white wove paper; unwatermarked. The lion's paw, at the top of the shield, is badly done, so that the toes cannot be seen with clearness; but there appear to be only two, instead of four. There is a distinct white cross at the top of the crown, and it comes exactly under the very centre of the T of POSTALE. The white line of the lion's tail runs up his back, and can be traced almost up to the level of the A of TOSCANO. The profile of the mane is rounded off into the profile of the back. The face rather resembles that of a monkey. The circlet at the base of the crown sometimes shows five oblong dashes, and sometimes the five are blotched into one white line. I think the reader had better rely upon the paper and watermark as the safest test for this forgery, as the design is so well imitated.

*Postmarks.*

*Genuine.* A small circle, with the letters P.D. and date; also a similar circle, with name and date; also a transverse oval, with rounded ends, containing lettering; also a set of parallel lines; also the letters P.D., without any frame, a little more than a quarter of an inch high.

*Forged.* The letters P.D., much larger than the genuine, being nearly half an inch high; also a large outlined oval, containing five thick parallel bars; also a set of thin parallel lines; also a set of diamond-shaped dots; also a set of small round dots.

**Issue of 1859. Provisional. 1, 5, 10, 20, 40, 80 c., 3 Lire.**

*Genuine.*

Poorly engraved (?) in *épargne*, on thick, rather hard, very yellowish-white wove paper; watermarked with crossed curved lines, forming ellipses, the same as the 1856 issue. The cross on the top of the crown is tolerably distinct, and it comes under the beginning of the T of POSTALE. The circlet at the base of the crown shows five white pearls, very small. The top corners of the shield are cut off quite square, not being splayed out at all. The collar or chain of the Golden Fleece, which surrounds the shield, touches its top corners. This collar is extremely indistinct, and, in many copies, cannot be made out at all. The Golden Fleece hanging from it does not in the least resemble an animal, and it does not touch the bottom of the mantle. The F of FRANCO and the last O of BOLLO are equidistant from their respective ends of the containing-label. The C of FRANCO is exactly like a G. There are five dark vertical lines in each compartment of the shield.



*First Forgery.*

Lithographed on thin, very smooth, white or bluish-white wove paper; no watermark. The crown has either a large white lump, or

an indistinct white blotch on the top of it, instead of the cross, and it comes under the end of the T of POSTALE. The circlet at the base of the crown shows three white pearls, or blotches; the central pearl is larger than the others. The top corners of the shield have splayed-out points. The collar of the Golden Fleece is very white and prominent, and it does not touch the shield anywhere. The Golden Fleece below the shield is like a skeleton dog, with two legs touching the bottom of the mantle. The F of FRANCO is very much nearer to its end of the containing-label than the last O of BOLLO to the other end of the label. The C of FRANCO has its tail made rather like its head, but it does not resemble a G.

### *Second Forgery.*

In some respects this is much better than the last. Lithographed on moderately stout, white wove paper, not quite so smooth as the first forgery, but a great deal smoother than the very rough paper of the genuine. A sort of lozenge-work of lines, half an inch apart, has been impressed on the back of the paper, so that at first sight it appears to be watermarked. These lines are of course impressed without colour, and they are straight. The genuine watermark, which is in the substance of the paper, is formed by curved lines, making long ellipses or pointed ovals, and each line at its most distant part is not more than a quarter of an inch from its neighbours. The cross on the top of the crown comes under the end of the T of POSTALE. The circlet at the base of the crown has no pearls in it. The collar of the Golden Fleece is very poorly done. It consists of a chain of white rings, not touching each other, and very close to the shield all the way round. The Golden Fleece itself appears to be a sort of "true lover's knot," which projects below the bottom of the mantle; the genuine being a sort of long bolster, tied in the middle, with the ends drooping down. The C of FRANCO is an ordinary capital C, without any knob to the tail. Both of the right-hand compartments of the shield contain six vertical dark lines; the left-hand compartments have five lines like the genuine.

### *Postmarks.*

*Genuine.* The small circle, already described, containing name and date; also the letters P.D., in capitals rather more than a quarter of an inch high.

*Forged.* P.D., in capitals quite half an inch high; also the oval, containing five thick parallel bars; also a set of lines without frame; also a set of rather large round dots.

NOTE.—The 2 soldi and 80 crazie of the first issue have been reprinted on the proper paper, and some of them have been post-marked, so that it is impossible to tell them from originals. I rather fancy that the 3 lire of this provisional set has also been reprinted, but I am by no means sure, never having seen a copy.

## TWO SICILIES.

Issue of 1858. For Naples.  $\frac{1}{2}$  Grano.*Genuine.*

Engraved in *taille-douce*, and generally very badly printed, on very rough-faced, yellowish-white wove paper, watermarked with a *fleur-de-lys* in the sheet. The colour is generally called "lake," but it reminds one very much of red blotting-paper. There does not appear to be any fraction-line to the  $\frac{1}{2}$ . The G is nicely shaped. The three division-lines of the shield meet accurately in the centre without a blotch, and the middle line, if prolonged downwards, would cut exactly centrally through the middle *fleur-de-lys*. This same line, if prolonged upwards, would pass centrally through the O of POSTA. All the letters—except, of course, the large G—are exactly the same height, and none of them are joined together anywhere. In good specimens the ink stands out well from the surface of the paper.

*Forged.*

Lithographed, in pink and brownish-pink, on smooth, very white wove paper, very much thinner than that of the genuine; unwatermarked. There is a well-marked fraction-line to the  $\frac{1}{2}$ . The G is ugly, having its lower portion protruding too far. There is a blotch where the three division-lines meet in the centre of the circular shield. If the middle line were prolonged upwards it would cut through the right side of the O of POSTA; and if it were prolonged downwards it would pass a little to the right of the centre of the middle *fleur-de-lys*. The vertical stem of the P of POSTA is too long, and reaches below the level of the other letters; the foot-stroke to it is also considerably too thick. The O of NAPOLETANA is not level either with the top or bottom of the P and L on each side of it; and, in some specimens of the counterfeits, the first A of this word touches the N and the P, the L touches the R, and the LIA of DELLA all touch each other. This, however, is not the case with all the forgeries. Being lithographed, the ink does not stand out from the surface of the paper.

Same Issue. 20 Grana.

*Genuine.*

Engraved in *taille-douce*; paper and watermark the same as in the  $\frac{1}{2}$  grano above described. The diamond containing the inscription touches the outer frame of the stamp with all its four points. The vertical lines of shading in the centre of the diamond are exceedingly fine and close together, so that seven or eight of them can be counted to the left of the horse's tail. The inner outline of the diamond,

above the inverted word **BOLLO**, if prolonged to the left, would cut through the centre of the **D** of **DELLA**. The same line, if prolonged downwards to the right, would pass a long way clear of the last **A** of **NAPOLETANA**. The fine inner outline of the diamond under **TA NAPO**, if prolonged, would pass respectively between the **OS** of **POSTA** and through the middle of the **L** of **NAPOLETANA**. The lines of shading behind the ornamental *flours-de-lys* in the corners of the stamp are fine and vertical. There are many other differences between the genuine and forged, but the above tests will be found amply sufficient for the detection of the forgery now to be described. The genuine stamp, like all the others of the set, is printed in a peculiar red, on yellowish-white or tinted wove paper.

*Forged.*

This, in the form in which I possess it, is a miserable failure, being badly lithographed in black ink, upon a dull yellowish-pink paper; unwatermarked. The left-hand point of the inscribed diamond does not touch the outer line of the stamp, and the top point is cut off square. The vertical lines of shading in the centre of the diamond are coarse, so that there are only three of them to the left of the horse's tail. The inner outline of the diamond, above the inverted word **BOLLO**, if prolonged to the right, would pass through the thick stroke of the **E** of **DELLA**; and, if prolonged to the left, it would cut through the foot-stroke of the last **A** of **NAPOLETANA**. The fine inner outline of the diamond under **TA NAPO**, if prolonged, would pass respectively through the tail of the **S** of **POSTA** and towards the end of the **L** of **NAPOLETANA**. The shading behind the *flours-de-lys* in the corners of the stamp is coarse, and horizontal instead of vertical.

**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, a *flour-de-lys*, as before.



*Forged.*

Lithographed on moderately stout, smooth, white wove paper; no watermark. There is an oblique line in the circle before the **P** of **POSTA**. The large **G** has been altered to a large **T**, as in the genuine; but the blotch of the tongue of the **G** has been turned by the artist into a very distinct **E**. The other tests are the same as for the forged  $\frac{1}{2}$  grano already described.

Issue of October, 1860. Provisional.  $\frac{1}{2}$  Tornese, blue.

*Genuine.*

Paper and watermark as before. For this stamp the plate of the  $\frac{1}{2}$  tornese just described was taken, the arms scraped out from the central circle, and the white cross of Savoy substituted, with a background of vertical lines. The scraping out has not been perfectly accomplished, so that many lines of the old design can be seen, especially in the white cross. The circle and the corners of the stamp remain unaltered, so that the large  $\tau$ , with the blotch close to it, is exactly the same as in the first provisional of 1860. The outline of the cross in its left-hand upper corner has been



carried too far, and passes up, in a straight vertical line, to the left of the P of *POSTA*, quite to the top of the stamp. The vertical lines forming the groundwork between the arms of the cross in the central circle afford a ready means of telling the genuine. In the left-hand top corner there are ten of these vertical lines, with some signs of an eleventh; in the right-hand top corner there are twelve, the outside one being a mere dot, and the fourth from the left being apparently double; in the left-hand bottom corner of the cross there are twelve vertical lines, some of them being irregularly drawn; and in the right-hand bottom corner there are fifteen, one of them being as fine as a hair, and several very irregularly drawn. It will be understood that these lines of which I speak are not in the corners of the frame, but inside the circle, between the arms of the white cross. The upper outline of the right arm of the cross, if prolonged, would cut through the P of *NAPOLETANA*; and the lower outline of this same arm, if prolonged, would cut through the middle of the E of *NAPOLETANA*. The ink stands up high from the surface of the paper.

*First Forgery.*

Lithographed on rather thin, smooth, yellowish-white wove paper; no watermark. No trace of any half-effaced design can be seen on the stamp. The large  $\tau$  has no blotch after it. The outline of the left side of the top arm of the cross does not go beyond the boundary of the central circle. The vertical lines in between the arms of the cross are as follows: Twelve each side above the arms of the cross, and the same number each side below the arms, most of them being regularly drawn, and all of the same thickness. The upper outline of the right arm of the cross, if prolonged, would pass between the P and O of *NAPOLETANA*; and the lower outline of this same arm, if prolonged, would pass through the foot of the  $\tau$  of *NAPOLETANA*. This word, in the forgery before me, is spelt *NAPOLITANA*. The ink is quite flat on the surface of the paper.

*Second Forgery.*

Lithographed on medium, very white wove paper, quite smooth; no watermark. There are a few lines here and there to imitate the imperfect erasure of the old design. The easiest test for this forgery is in the large T, which is a sort of monogram of the letters T and G, both of which can be made out. None of the outlines of the cross trespass beyond the boundary of the circle, and the vertical lines of shading between the arms of the cross are as follows: Ten in the left top corner, ten in the right top corner, ten in the left bottom corner, and ten in the right bottom corner; all of them are wavy, and there are some traces of very fine lines between them. The lines are not wavy in the genuine, though some of them are crooked. The ink does not stand out at all from the surface of the paper.

*Third Forgery.*

Nicely lithographed, on smooth, white wove paper, rather thin. The large T has no indication of a blotch of colour touching it, and there are no signs of any old design showing behind the lines or in the cross. No part of the outline of the cross trespasses beyond the boundary of the circle. There are fifteen vertical lines in the circle above the left arm of the cross, fourteen above the right arm of it, fifteen below the left arm, and fifteen below the right arm. In each case I have counted the outline of the cross itself for one line, as before. The outlines of the cross in this forgery are very thick, and the lines very fine and thin, and regularly drawn. In the genuine, however, as also in the first and second forgeries, the lines are all as thick as the outlines of the cross, and somewhat irregular and coarse. The upper outline of the right arm of the cross, if prolonged, would just pass clear of the P of NAPOLETANA. The outer line of the circle is the same thickness all the way round; but, in the genuine, it is considerably thicker round the right side of the circle than round the left side of it.

*Postmarks.*

*Genuine.* I have never seen any other cancellation than a long, transverse rectangle, containing ANNULLATO in large ordinary capitals.

*Forged.* A close imitation of the genuine.

NOTE.—Each value of the genuine has a very tiny letter at the base of the stamp, in or under the part bearing the value, as follows: G on the  $\frac{1}{2}$  gr., and also on each type of the  $\frac{1}{2}$  t.; a reversed R on the 1 g.; an A on the 2 g.; an S on the 5 g.; an L on the 10 g.; an N on the 20 g., and a C on the 50 g. I only possess one specimen each of the blue stamps, and have taken it for granted that all the blue stamps with the arms are from one single type, and that all the blue stamps with a cross are also from a single type. Concerning the 1858 set, Pemberton's *Handbook* says, "Some large number of counterfeits was made during their currency, and may sometimes be found (naturally) with genuine obliterations."



Issue of 1861. For Naples and Sicily.  $\frac{1}{2}$  Tornese,  $\frac{1}{2}$ , 1, 2, 5, 10, 20, 50 Grano.

*Genuine.*

Engraved in *spargne* (i), centre embossed, on rather thin, white wove paper. The two vertical lines to the right of FRANCO, and the two similar vertical lines to the left of BOLLO, do not go down to the bottom of the stamp, but end above the white dots which run along the bottom of the frame. There are twenty-four of these white dots along the top of the stamp, twenty-four along the bottom, thirty down the left-hand side, and twenty-eight down the right-hand side. The white lines forming the little crosses in the corners of the stamp are rather more than a quarter of a millimetre thick. I do not speak of the length of the arms of the crosses, but simply of the thickness of the white lines forming them. The inscription up the left side is FRANCO; and the three words, FRANCO, POSTE, and BOLLO, have the letters composing them so tall that they almost touch the boundaries of the containing-labels with their heads and feet. The embossed head is the usual portrait of the late king of Italy, with the rounded nose.



*Forged.*

Not particularly well done. Lithographed on medium, common, white wove paper. The two vertical lines to the right of FRANCO run down to the level of the bottoms of the white dots along the base of the stamp; but the two similar lines to the left of BOLLO appear only to reach the tops of the said white dots, as in the genuine. There are twenty of these 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 FRANCO, instead of FRANCO. The letters of the words FRANCO, POSTE, and BOLLO are not tall enough to stretch across the width of the containing-labels, but leave a good space between the outlines of the frames and the tops and bottoms of the letters. The embossed head is 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.

*Postmarks.*

*Genuine.* A single circle, with the name following the curve of the circle, and date in the middle; also a double circle, with name in between the circles, a curved line each side of the name, and date, &c., in the centre.

*Forged.* A large circle, containing lettering.

NOTE.—I believe the unused copies on smooth, shiny paper, now

so common, are reprints. All my used copies are on dull, unsurfaced paper. The stamps of this issue are also found with the head inverted. I have seen the full set with the inverted head; but the *Handbook* says that the  $\frac{1}{2}$  tornese and the 5 grani are the only ones with the inverted head which have been found postmarked.

## UNITED STATES.

Issue of 1857. 90 Cents, dark blue.

### *Genuine.*

Engraved in *taille-douce*, on rather stout, white wove paper. The white portions of the face of the stamp generally show a very faint tinge of blue, owing to the imperfect wiping of the plate. The gum is of a very yellow, or brownish-yellow colour. The background to the portrait is formed by exceedingly fine lines, placed very close together. No part of the face is absolutely white, but there is a triangular space above the eyebrow which has very few dots upon it, so that it looks almost white. The dark part of the breast of the uniform has some oblique white lines upon it. There are seven of these white lines on the right breast, over the *INE* of *NINETY*; and eight on the left breast, the eighth passing behind the button. The cravat is shaded nearly all over, though the shading is lighter in some parts than others. The letters *TA* of *POSTAGE* are joined together at the bottom. The *T* of *CENTS* is an ordinary capital *T*. There are two large and distinct button-holes each side of the coat, where the corners are turned back. There is a large, shapeless button on the breast, just over the first half of the *E* of *CENTS*. There is a large round stop after each of the letters *U.S.* The top-stroke of the *U* almost touches the end of the containing-label.



### *First Forgery.*

Lithographed on very white, rather thin, wove paper, in very dark indigo blue; perforated  $12\frac{1}{2}$ . The white portions of the face of the stamp do not show any trace of colour on them. There is no gum on the backs of any of my specimens. The background to the portrait is of perfectly solid colour, without any lines. The ridge of the nose, the front of the upper lip, and the triangular space above the eyebrow are absolutely white, without any lines of shading upon them at all. There are eight white lines upon the breast of the uniform, above the *INE* of *NINETY*, and eight as far as the button over the *ENT* of *CENTS*. The large cravat is perfectly white in the centre, being only shaded at the sides. The letters *TA* of *POSTAGE* are not joined at the bottom. The *T* of *CENTS* is absurdly formed, with the left-hand limb hanging down very much lower than the

other. The four button-holes are tolerably clear in this counterfeit ; but the lower one, over the *Y* of *NINETY*, is placed a long way from the edge. There is a small, almost white button over the *E* of *CENTS* ; the centre of the button coming over the very beginning of the *E*, instead of over the centre of the thick vertical stroke of that letter. The stops after the letters *U.S.* are small, and generally shapeless. The top-stroke of the *U* is a long way from the end of the label.

*Second Forgery.*

Lithographed, in a dull Prussian-blue, on moderately stout wove paper, the face of which is covered with a wash of blue colour. The gum is of a pale yellow. The background to the portrait is formed by rather coarse and irregular horizontal lines. The face is quite bare of shading in the following places : above the eye to the hair, below the eye, the ridge of the nose, and part of the chin. There seem to be nine white lines on the breast of the uniform, above the *LINE* of *NINETY*, and seven on the other side, above the *NTS* of *CENTS*. The greater part of the cravat is altogether unshaded. The letters *TA* of *POSTAGE* almost touch each other at the bottom, but not quite. The left limb of the *T* of *CENTS* is a very little longer than the other. There is only one button-hole each side of the coat. The button over the *E* of *CENTS* is even larger than in the genuine, and comes above the whole width of that letter. The stops after *U.S.* are too small. The top-stroke of the *U* is a long way from the end of the containing-label. The fork of the *r* begins too high up ; in the genuine and in the first forgery it begins in the centre of the letter.

*Postmarks.*

*Genuine.* A pen-stroke ; also a very large single circle, with name and date in large capitals.

*First Forgery.* A lithographed imitation of the pen-stroke.

*Second Forgery.* An oval gridiron, containing a number of parallel bars.

**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 *U. S.* is very distinct.

*Forged.*

Embossed on white wove paper ; no watermark. The top-stroke of the *U* of *U. S.* touches the *outer* line of the bound-

dary, as well as the inner one. The bridle is not visible. The lower points of the ribbon which contains POSTAGE touch the inner boundary-line on both sides, though they do not touch in the genuine. The vertical stroke of the T in this word is carried too far, and shows above the cross-stroke. The steam from the engine appears to be in eight distinct puffs, which cannot be counted in the genuine.

#### Postmarks.

*Genuine.* A set of five very thick parallel bars; also an upright oval of nine bars, with a large numeral in the centre.

*Forged.* Thick bars, arranged in a circle instead of a rectangle; also a large cross *pattée*, with a broad line opposite to each face of the cross.

#### Reprints by the United States Post-office Department.

I extract the following from the *American Journal of Philately*, not possessing any of these reprints myself:

#### Issue of 1847. 5 Cents.

"The stamps of this issue now offered for sale are evidently from new dies; and, as I prefer to call things by their right names, I shall in the following descriptions designate them as 'forgeries.' The forgeries are considerably shorter and wider than the genuine, the difference in length especially being so great as to be apparent at a glance. Another striking feature is that all the foliage and other ornamental work is brought out much more prominently and boldly in the forgeries than in the genuine.

#### Genuine.

"The figure 5 on the left-hand side is about the same distance from the bottom as the 5 on the right side is. The hair on the right side of the head (*i.e.*, on the left side of the stamp) is compact, with no stray locks. The mouth is a veritable "meat-trap," apparently elongated into the left cheek by some fault of the engraver. The right eye shows a good deal more white beneath the pupil than the left one. The top line which defines the shirt-front reaches the oval frame almost opposite to the top of the figure 5.



#### Forged.

"The 5 on the left side is further from the bottom than the right-hand one. The hair on the right side of the head (*i.e.*, on the left

side of the stamp) is rather straggling, and one lock in particular, about on a line with the eyes, is distinctly separate from the rest of the hair, so that daylight can be seen between. The left side of the mouth stops abruptly with a dot; and there is another dot, distinctly separate from the first, which gives the appearance of two moles or dimples. The right eye is in proportion to the left. The top line of the shirt-front reaches the oval frame almost opposite to the centre of the top of the F of FIVE.

**Same Issue. 10 Cents.**

*Genuine.*



"One of the curls near the end of the hair, on the left side of the face, forms a very minute white circle with a black centre. The cravat reaches to the edge of the oval, with no line to finish the cravat above the inside black line surrounding the oval. The lips are very thick. The right side of the collar is so heavily shaded as to be barely distinguishable.

*Forged.*

"The circle is absent. There is a small line finishing the cravat, just above the inside black line surrounding the oval. The lips are not particularly thick. The right side of the collar is shaded by several lines, but it is plainly distinguishable from the coat.

"In all the rest of the stamps the original dies were found and used, so that the differences are naturally very slight, though it is said that new plates of some of the 1857 issue were made from the original matrices. The reprints may be detected by the paper, perforation, printing, and gum.

**Issue of 1851.**

"The stamps from 1851 to 1856 were unperforated, and have not been reprinted.

**Issue of 1857. 1, 3, 5, 10,  
12, 24, 30, 90 Cents.**

*Genuine.*



"Perforated 15, on tinted paper; gum decidedly brownish. The 1, 5, 10, and 12 cents are in dark colours; the 3 cents is in red to red-brown.



*Reprints.*

"Perforated 12, on white paper. The reprints of this issue, like the forgeries of 1847, are not gummed at all. The 1, 5, 10, and 12 cents are all too light, and the 24 cents is too dark. The 3 cents is of a sort of red-orange.

**Eagle "Carrier" Stamp.***Genuine.*

"Unperforated; paper tinted; gum brownish; colour, a dull blue.

*Reprint.*

"Perforated 12, on white paper; gummed with plain white gum arabic, which cracks when the stamp is bent. The colour is a clear dark blue.

**Issue of 1861-65. 1, 2, 3, 5, 10, 12, 15, 24, 30, 90 Cents.***Genuine.*

"These stamps were issued in two ways—first with a smooth surface and afterwards with a gridiron pattern (*grille*) embossed in the centre of each stamp, for the purpose of making it more difficult to remove the cancellation. The gum is generally



brownish, especially on the stamps without the *grille*.

*Reprints.*

"The reprints have no *grille*, and approach so closely to the originals that collectors should be cautious in accepting any specimen. The gum is the same as on the reprint of the eagle 'Carrier,' and cracks if the stamp be bent. The 3 cents and the 30 cents are too dark. Anyone possessing a proof set of the stamps of this issue cannot be deceived with the reprints for a moment, as the said reprints are in exactly the same shades.

**Issue of 1869. Same Values.***Genuine.*

"All copies of this issue bear the *grille*. The gum varies from decidedly brownish to nearly white.

*Reprints.*

"There is no *grille*. The gum is the same as that of the reprinted eagle 'Carrier.'

Issue of 1870. 1, 2, 3, 6, 10, 12, 15, 24, 30, 90 Cents.



*Genuine.*

"The gum varies from decidedly brownish to almost white.

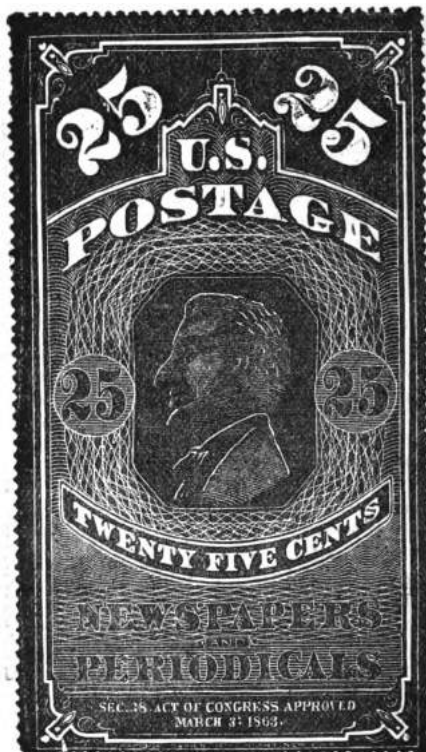
*Reprints.*

"(If I may call them so, before the originals are obsolete.) These are not gummed at all.



Issue of 1865. Newspaper Stamps. 5, 10, 25 Cents.

*Genuine.*



"Hardly so clear as the reprints, with the design not standing out very prominently.

*Reprints.*

"These are almost impossible to detect from the originals. If anything, they have been too carefully worked, and the design stands out too clearly, especially in the 10 cents."

Issue of 1857. Envelopes. 3 c., red; 6 c., red; 10 c., green. Small oval.

*Genuine.*

Engraved in *operga*, and embossed on obliquely-laid buff or white paper, tolerably thick, and watermarked with the letters P O D, U. S. in two lines, many times repeated over the envelope. The oval, measuring where the outside colour begins, is twenty

millimètres wide, and twenty-four and a half millimètres high. The two stars have long sharp points, and one point of each star touches the inner white oval ring. Both stars are some distance from the outer white oval ring. There is, apparently, a small brooch on the shoulder to hold the drapery, and from this brooch to the space between and above the letters **PO** of **POSTAGE** there are four folds of the drapery, of almost equal width, the top one being the longest. The upper eyelid is not prominent, and the eye does not stick out. The line of the mouth, if prolonged to the right, would pass through the middle of the right-hand star. The chin is small and pointed. The outline of the front of the throat, opposite the **U**, is two millimètres in length.



#### *Forged.*

These seem to be three different types, but they are very nearly alike. Engraved in *épargne* (electro-plate *clichés* probably), and embossed on thin, shiny, very smooth, and very white wove paper, and also on thin, not very smooth, buff wove paper; both without watermark. The oval measures twenty-one and a half millimètres wide, and twenty-six millimètres high in the **SIX CENTS** value, but is a trifle smaller in the other values. The points of the two stars are short and blunt, having a stumpy appearance. Neither star touches the white inner oval, but the left-hand star in the **TEN CENTS** value almost touches the white outer oval. There is no brooch on the shoulder, and the four folds are not equal, the two inner ones being very much shorter than the outer ones. The upper eyelid is much too prominent, and the eye sticks out like a small embossed point. The line of the mouth in the **SIX CENTS** value, if prolonged to the right, would cut through the top of the star, and in the **TEN CENTS** it would pass midway between the star and the **E** of **POSTAGE**. The chin is too round. The outline of the front of the throat, opposite the **U**, is only one and a half millimètres long in the **SIX CENTS**, but rather longer in the other values. The expression of the face in these forgeries is very different from that of the genuine. In the genuine it is the face of a rather stern, soldier-like man; but in these forgeries, if a few feathers were stuck into the hair, it would make a most excellent Red Indian.

#### *Postmarks.*

*Genuine.* A very large circle, with name following the curve of the circle, and date in the centre, without the year.

*Forged.* All the forgeries which I have seen were uncanceled.

I consider these rather deceptive forgeries. The embossing is a good deal higher and clearer than that of the genuine stamps, which have it rounder and less sharp.



## VENEZUELA.

Issue of 1859. ½ (Medio), 1 (Un), 2 (Dos) Reales.

*Genuine.*

Engraved on medium yellowish-white, on thin white, on thin slightly tinted, and on *bleuté* wove paper. The upper and lower inscriptions are *very* well done in the earlier specimens, and moderately well done in later ones. The first o and the e of **CORREO** are the same height as the other letters, without any white patches above them. The word **LIBERTAD** is *very* nearly as far from the top outline of the containing-label as it is from the bottom outline of it; and the L and the D are both half a millimètre from their respective ends of the label. The central division-line of the part of the shield above the horse is no thicker than the rest of the thin vertical lines behind the wheat-sheaf in the left-hand compartment of it. The legs of the horse are nicely done, and thin; and there is no particularly-marked object below him in the shield. The general background of the stamp is composed of tolerably thick vertical lines, which in some copies are crossed by very fine horizontal lines. The head of the horse does not touch the curved outline of the compartment in which he is placed. The groundwork of the said compartment is formed by fine horizontal lines.



*Forged.*

Lithographed on rather thin, very white wove paper. All the inscriptions are very poorly done, and ragged-looking. There is a white spot over and touching the first o of **CORREO**, and another, and larger one, over and touching the e of that word, so that these two letters are taller than the others. The word **LIBERTAD** is much too high up in the containing-label, so that there is a much wider space below than above it in the label. The D is very close to the end of the label, almost touching it; but the L is more than half a millimètre from the beginning of it, and there are two little lines of shading before the L which do not exist in the genuine. The central division-line of the part of the shield above the horse is *very* much thicker than the rest of the vertical lines in the compartment which contains the wheat-sheaf. The legs of the horse are extremely thick and clumsy; and there is a dark thing, like an A on its side, in the shield below him. The general background of the stamp is composed of rather coarse, crossed, vertical and horizontal lines, the horizontal ones quite as thick as the vertical ones. The head of the horse distinctly trespasses across the outline of the compartment which contains him. This compartment has only a very few lines upon it, instead of being shaded all over, so that it looks almost white.

*Postmarks.*

*Genuine.* A very large thick numeral; also a small solid black star; also a large double circle, the outer line much thicker than the inner one, with CORREOS and name between the circles, and date in the centre; also some undecipherable blotches.

*Forged.* A set of diamond-shaped dots; also the large double circle, but with both lines of equal thickness.

**Issue of 1861.  $\frac{1}{4}$  (Cuarto) Centavo, green.***Genuine.*

Engraved on medium, white wove paper. The upper lettering is thick; and the c of CORREO is very near the side of the stamp, and almost touching the top pearl. The stop after VENEZUELA is placed between the outer and inner outline of the stamp. The shield does not touch the ribbon below it. The horse is on a ground of fine horizontal lines. The ends of the ribbon and bow touch the pearls. There are seventeen pearls down the left side, counting the bottom one; seventeen down the right side, counting the bottom one; and nineteen along the bottom, counting the two end ones.

*Forged.*

This I have not seen. Mr. Atlee says that the upper inscription is in thin letters, with the c at some distance from the side of the stamp and from the top pearl. The left side of the ribbon touches the side of the bottom of the shield. The horse is upon a ground of lines which are far apart, and is of an extraordinary shape. The ends of the ribbon and bow touch the pearls. I do not know how many pearls there are in the forgery. The stop after VENEZUELA, between the two outlines, is sure to be absent.

**Same Issue.  $\frac{1}{2}$  (Medio) Centavo, brown-lilac.***Genuine.*

Paper, &c., as in the genuine CUARTO CENTAVO. The E of CORREO has a well-marked central tongue. There is, as before, a stop after VENEZUELA, between the two outlines of the side of the stamp. The central division-line of the upper part of the shield is no thicker than the rest of the fine vertical lines behind the wheat-sheaf. The horse is on a ground of horizontal lines, very close together; so that six can be counted above his tail. There is a large dot to the I of MEDIO. There are sixteen pearls down the left side, the forks of the ribbon showing plainly *in front of the centres* of the second and third pearls from the bottom; eighteen pearls down the right side, the forks of the ribbon coming between the second and third, and partially hiding the fourth from the bottom respectively; and eighteen pearls along the bottom, counting the two end ones. The letters of LIBERTAD are equidistant from the top and bottom outlines of the containing label.

*Forged.*

Printed in a sort of grey, on moderately stout, white wove paper. There is hardly any central tongue to the **E** of **CORREO**. There is no stop after **VENEZUELA**. The central division-line of the upper part of the shield is decidedly thicker than the rest of the fine lines behind the wheat-sheaf. The shading behind the horse is composed of lines placed far apart, so that only four can be counted above his tail. The dot to the **I** of **MEDIO** is very small. There are only fifteen pearls down the left side; a space being left for the fork of the ribbon between the second and third from the bottom. There are only fifteen pearls down the right side also; a space being left to allow the fork of the ribbon to come between the second and third from the bottom. There are eighteen pearls at the bottom, counting both the end ones. The letters of **LIBERTAD** are very close to the bottom outline of the containing label, and the **T** and **A** are very much smaller than the rest of the letters.

*Postmarks.*

*Genuine.* A large double circle, with **CORREOS** between the circles, and date in the centre.

*Forged.* An imitation of the genuine; also an oval gridiron, containing six parallel bars; also a hexagonal gridiron, containing a number of parallel bars.

**Issue of 1863. ½ (Medio) Real, yellow, orange.***Genuine.*

There are two types of this stamp. Lithographed on moderately stout, white or yellowish-white wove paper. Type I. has forty-nine pearls round the central circle, and Type II. has fifty-two pearls. In the description I take those points common to both types, unless otherwise specified. The chief and easiest test for the genuine is that there is a dark dot in the centre of the pearl which is immediately over the head of the bird. This is probably the artist's own sign, like the stop between the lines after **VENEZUELA** in the issue last described. The **F** and **N** of **FEDERACION** are both at equal distances from their respective ends of the label, though in the first type they are both much nearer than in the second. The inscription in the scroll is **VENEZOLANA**. The central star and the one to the right of it are both on the same level. None of the stars touch each other, and each one is a trifle more than a millimètre across, from point to point, in its broadest part. There is a stop after **REAL**. The things in the claws of the bird appear to be a very large-headed arrow and a sword, but it is difficult to make out what the latter is intended for. The vertical lines behind the circle and stars are very fine, and close together, but the inferior printing often leaves them almost white.



*First Forgery.*

Lithographed on thinnish, soft, white wove paper. There are only forty-three pearls round the central circle, with a good space between each. There is no dark dot in the centre of the pearl above the bird's head. The N of FEDERACION is very much nearer to the end of the label than the F is to the beginning of it. The inscription in the scroll is VENEZOLANA; and this U instead of O is an easy test. Several of the stars touch each other; they are much larger than in the genuine, measuring over two millimètres, from point to point, across the broadest part. The bird appears to have a sword, instead of an arrow, in the claw over the VEN of VENEZOLANA, and nothing in the other claw. The vertical lines of shading behind the circle and stars are coarse and far apart, and too darkly printed. The ends of the lower scroll, which ought to point to the lower corners of the stamp, point respectively to the M and L of MEDIO REAL.

*Second Forgery.*

This is much more like the genuine. Lithographed on moderately stout, very white wove paper. There are only forty-eight pearls round the central circle, and they are of all sorts of shapes. There is no dot in the centre of the pearl over the head of the bird. The F of FEDERACION is further from the beginning of the label than the N is from the end of it. The central star is considerably higher than the one to the right of it. The bird has a thunderbolt in one claw and a long-stemmed cross in the other. The vertical lines behind the stars and circle are too dark, coarse, and prominent.

**Same Issue. 1 (Un) Real, blue.***Genuine.*

Engraved (?) on moderately stout, white wove paper. There are fifty-two pearls round the central circle; and the pearl about the middle of the left side of the circle has a dark vertical stroke in it, which is an easy test for the genuine. The F of FEDERACION is a very little nearer to the beginning of the containing label than the N is to the end of it. The inscription in the scroll is VENEZOLANA. The central star and the one to the left of it are almost on the same level; this said star, to the left of the central one, is under the second E of FEDERACION, and is sensibly nearer to the second star than to the middle one. None of the stars touch each other, and they are the same size as in the genuine MEDIO REAL above described. I cannot make out what the thing is which the bird holds in the claw above the VEN of VENEZOLANA; but there are two white lines sticking out from the said thing, which go right to the white ring inside the pearled circle. There is a space of two and a half millimètres between the U of UN and the beginning of the containing label; and there is a space of one and a half millimètres between

the stop after REAL and the end of the said label. The inscription UN REAL is on a solid ground, without any white blotches on it. The letters of this inscription are tall, and reach very nearly from top to bottom of the containing label.

*First Forgery.*

I have not seen this counterfeit, but, from Mr. Atlee's description of it, it appears to be exactly the same as the first forgery of the MEDIO REAL, with the large stars, forty-three pearls in the circle, and the ribbon inscribed VENEZULANA, instead of VENEZOLANA. I believe that all the values exist in this type of forgery.

*Second Forgery.*

Lithographed on very white, moderately stout wove paper. There are only forty-nine pearls round the central circle, and they are of all sorts of shapes and sizes; one or two of them are double. There is no coloured vertical stroke across the pearl in the middle of the left side of the circle. The F of FEDERACION is a good deal farther from the beginning of the containing label than the N is from the end of it. The inscription in the ribbon is right, but the letters are too small and indistinct. The central star is higher than the one to the left of it. The third star from the left is exactly the same distance from those on each side of it, and comes under the end of the D of FEDERACION. The two white lines—very blotched in this forgery—which stick out from the thing in the bird's claw, over the VEN of VENEZOLANA, do not nearly reach the white circle inside the pearls. The U of UN is less than a millimetre from the beginning of the containing label, and the stop after REAL is hardly one millimetre from the end of the label. The letters of this inscription—UN REAL—are stumpy and fat, and the ground behind them has a number of white blotches on it. There is a good space between the letters and the outlines of the label above and below them.

**Same Issue. 2 (Dos) Reales, green.**

*Genuine.*

Engraved (?) on thinnish, white wove paper. There are fifty-three pearls round the central circle; they are large and round, and almost all the same size. The pearl just below the middle of the left side of the circle has a dark vertical stroke through it, which is the simplest test of the genuine. The F and N of FEDERACION are about the same distance from their respective ends of the containing label. The inscription in the scroll is VENEZOLANA. The central star almost touches the frame above it. The first star on the left side is under the space between the letters FE of FEDERACION; and the third star from the left is under the space between the letters DE of that word, but rather nearer to the E. The right-hand star is a great deal nearer

to the frame than the left-hand one is. The s of DOS is like a z turned the wrong way, and the s of REALES is much the same shape. The thing which the bird holds in the claw above the VEN of VENEZOLANA has two white lines sticking out from it, which run to the edge of the white circle, inside the pearls. There is a stop after REALES. The letters of the bottom inscription are tall, as before, and extend almost from top to bottom of the containing-label.

#### *First Forgery.*

I have not seen this counterfeit; but, from Mr. Atlee's description of it, it appears to be the same type as the first forgery of the MEDIO REAL; with the large stars, forty-three pearls in the central circle, and the ribbon inscribed VENEZOLANA.

#### *Second Forgery.*

Lithographed on moderately stout, very white wove paper. There are only fifty pearls round the central circle; they are of all shapes and sizes; and some of them appear to be twin or double. The pearl in the middle of the left side of the circle has no dark vertical line across it. The N of FEDERACION is very close to the end of the label, but the F is a good distance from the beginning of it. The word VENEZOLANA is properly spelt; but the letters are too small, and too near the bottom outline of the ribbon. The central star is a long way below the outline of the frame above it. The first star on the left is under the F, and the second star is under the first E of FEDERACION. The third star from the left is under the space between the DE, but nearer to the D. The letters of DOS REALES are very thick and clumsy; and the s of REALES leans over to the right, and is blotched. The bird has an arrow and two white rods in the claw over the VEN of VENEZOLANA; and the two white rods are a long way from the white circle inside the pearls. There is no stop after REALES. The letters of the bottom inscription are too short, and do not reach from top to bottom of the containing-label.

#### *Third Forgery.*

Lithographed on moderately stout, very white wove paper. There are only forty-nine pearls round the central circle, and some of them are twins. The pearl in the centre of the left side of the circle has no vertical dark line drawn across it. The F of FEDERACION is a good deal further from the beginning of the containing-label than the N is from the end of it. The inscription in the ribbon is correctly spelt VENEZOLANA; but the letters are too small, and too near the bottom outline of the ribbon. The first star on the left side is under the F of FEDERACION, and the second star is under the first E. The central star is a long way from the outline of the frame above it; and it is under the beginning of the R, instead of under the

end of it. The right-hand star is not much nearer to the side of the frame than the left-hand one is. The bottom inscription is very nearly the same as in the second forgery, and there is no stop after **REALES**. The thing which the bird holds in the claw over the **VEN** of **VENEZOLANA** is exactly the same as in the second forgery. There is a good space between the letters of the bottom inscription and the outline of the frame below them. The **s** of **REALES** leans over to the right.

I have not seen any forgeries of the **CENTAVOS** values of this series.

*Postmarks.*

*Genuine.* The only cancellation which I have seen is the word **CORREOS**, between two concentric circles, with date in the centre.

*Forged.* An imitation of the genuine; also a set of thin parallel bars, of varying length, forming an oval.

## VICTORIA.

### Issue of 1850-54. One Penny.

*Genuine.*

Lithographed on moderately thick, very yellowish-white, coarsely-made wove paper; unperforated, or rouletted. The background to the portrait is a *moiré* pattern of fine lines, not separated into groups or bands. There is a strip of similar *moiré* down each side of the stamp, separated from the rest of the background by a very faint vertical line. There is no outline to the sides of the stamp, except the *moiré* pattern itself; so that the side-outlines are wavy and irregular. There is a small star-like flower in each of the top corners, but each of the bottom corners bears a letter. I have only three specimens of this value in my collection, and each bears the same letters, **E. W.** The **V** and **A** of **VICTORIA** are at equal distances from their respective ends of the containing-label. The distance between the words **ONE PENNY** is not much more than one millimètre. The veil hanging down from the queen's head is nearly all dark, being only light towards the two edges. The colour of the stamp varies very much, from brown-red to pink, and rose-vermilion.

*Forged.*

Lithographed in a sort of chalky, dull, dark pink, on thinnish, pretty good, white wove paper, the face of which has been coloured with a yellowish wash to make it look old. I have only seen it unperforated. The background to the portrait is a plaid pattern, consisting of sets of three coloured lines, crossing each other obliquely, with white spaces between the sets of lines. This is a very easy test

for this counterfeit, which has evidently been copied from the genuine THREE PENCE. There is a strip of a sort of *moiré* pattern down each side of the stamp, by way of frame, quite different from the pattern of the background. Each strip is separated from the rest of the stamp by a decided, dark vertical line; and there is a vertical line to each side of the stamp, instead of the irregular wavy edge of the genuine. The top corners have the star-like flower, as in the genuine; but there is a similar star, instead of a letter, in each of the bottom corners. The A of VICTORIA is very close to the star at the end of the label, but the v is a long way from the similar star at the beginning of the label. The words ONE PENNY are more than two millimètres apart. The veil is, as nearly as possible, all white; there being only a few fine lines of shading behind the shoulders. This forgery is generally very clearly printed; but the genuine stamps are almost invariably very faint, or very smudged.

**Same Issue. Twopence, lilac, grey, grey-brown, cinnamon.**

There are three types of this value—1, fine background, and fine side-frames; 2, coarse background, and fine side-frames; 3, coarse background, and coarse side-frames. The forgery is an imitation of Type 2, with the coarse background and fine side-frames. I describe, therefore, from the genuine Type 2.

*Genuine.*

Lithographed, paper as before. The tests are the same as for the genuine one penny, except as follows: the background is composed of a sort of plaid pattern, of wavy oblique lines, in sets of three, crossing each other, with white spaces between the sets of lines. The words TWO PENCE are in thin letters, and the letters of TWO are as far apart as the letters of PENCE. The w of TWO is pointed at the bottom.

*Forged.*

Lithographed; paper, &c., the same as in the forged one penny. The tests are exactly the same as for the forgery of the one penny, except as follows: the letters of TWO PENCE are fat block capitals, and those of TWO are much closer together than those of PENCE. The w of two is cut off square at the bottom. The straight lines at the sides; and the sort of x, or star-like flower, in the bottom corners, instead of letters, affords a ready means of detecting this forgery, as well as the forgery of the one penny.

**Same Issue. Threepence, blue.**

*Genuine.*

Lithographed; paper as before; unperforated, rouletted, and also



perforated 12. The tests are the same as for the genuine one penny; except that the groundwork is composed of a sort of plaid pattern of crossed wavy lines in sets, with white spaces between the sets. Most of the sets in this value consist of *four* lines, instead of three; but some of the sets contain only three lines. The words **THREE PENCE** are in thin block capitals. The last **E** of **PENCE** is very close to the little square in the right bottom corner, containing a letter; but the **T** of **THREE** is further from the corresponding lettered square in the left bottom corner. The veil is not so heavily shaded in this value.



*Forged.*

This I do not now possess; but, as far as I remember, it is simply a copy of the forged two **PENCE** above described, with the value altered.

*Postmarks.*

*Genuine.* An oval ring, containing a number of thick radiating lines, with two thin lines joining respectively their tops and bottoms together; and with a large **v**, surmounted by a numeral, in the centre: also an unoutlined circle, formed by three thick straight lines top and bottom, and three curved lines each side, with a numeral in the centre: also a very peculiar postmark, which I have never seen except in my own collection; something like a boy's first attempt to draw a butterfly, struck in blue.

*Forged.* My forgeries are all uncancelled.

**Issue of 1852. Twopence, brown, grey, grey-black, red-lilac.**

*Genuine.*

There are fifty types of this stamp, so I can only take a very few salient points. Engraved in *taille-douce*, also a lithographic copy of the engraving, on very yellowish wove paper. All my copies are on *very* thick paper, but I think I have seen thin paper also. The stamp exists both unperforated and rouletted. Above the two steps there is a distinct footstool, though part of the footstool is hidden by the bottom of the dress on the right side of the stamp. The dress is tolerably high up in the neck; the top being very distinct, and curving up to the tops of the shoulders. There is a scarf crossing obliquely from the shoulder to the waist, and this scarf is dark. The background to the throne, &c., appears to be of engine-turning, most of the lines being fine.



*Forged.*

Lithographed on thin, white wove paper, the face of which is covered with a dirty yellowish wash to give age; unperforated. There is no sign of a footstool; the dress coming near the edge of the top step, and being quite parallel with it. The forger has missed the top outline of the dress, round the neck and shoulders, and has taken the scarf to be the outline; so that he has made the queen appear to have the half of the bust entirely unclothed, from the shoulder to the waist, obliquely across. The scarf is represented by two dark lines, with a white space between them. The background is of large coarse lozenges, with a dark blotch in the centre of each lozenge. Few stamps vary so much in shade as the genuine; the forgeries are invariably in a yellow-brown tint, very like one shade of the genuine.

*Postmarks.*

*Genuine.* I have only seen the oval ring; with radiating lines, and v, and numeral in it, as before described.

*Forged.* My specimens of the forgery are uncancelled.

**First Issue of 1868. Five Shillings, blue on yellow.***Genuine.*

Engraved in *épargne*, on yellow wove paper; perforated 13, and watermarked with V and crown. The neck of the Queen is shaded all over. There is a neat coil of plaits at the back of the head.

*Forged.*

Lithographed on primrose-yellow wove paper; no watermark; perforated 13, in very small holes, very far apart. A large portion of the neck is unshaded. The hair at the back of the head is gathered into a loose, shapeless lump. The whole stamp is usually much blurred in the impression.

**Second Issue of 1868. Five Shillings, blue and red, on white.***Genuine.*

Engraved in *épargne*, on white wove paper; perforated 12, and watermarked with V and crown. The tests are exactly the same as for the genuine five shillings above described; except that the name, value, and crown are printed in red, and the rest in blue.

*Forged.*

Lithographed on white wove paper; no watermark; perforated 12 or 12½, but so badly that it is almost impossible to gauge it. The tests are exactly the same as for the forged five shillings above described, except that it is printed in blue and red.

*Postmarks.*

*Genuine.* Three thick straight lines top and bottom, curved lines at the sides, VICTORIA in the centre, in straight line.

*Forged.* Three concentric circles, with numeral in the centre; also an outlined transverse oval, containing thin bars across it, with numeral in the centre; also an illegible blotch.

## VIRGIN ISLANDS.

Issue of 1867. One Penny, green.

*Genuine.*

Engraved in *épargne*, on moderately stout, yellowish-white wove paper; perforated 12 and also 15. The horizontal lines of shading in the central oval are fine and close together, so that six occupy the space of one millimètre. These lines are not at all blotched together, except just at the bottom of the oval, beside the foot of the figure. The width or height of the upper label is just one and three-quarter millimètres; and the letters in this label are one millimètre high. The width or height of the lower label is two millimètres; the letters in it being one millimètre high; thus the lower letters are not nearly so high as the label containing them. The right arm of the Virgin is very thin, and the thumb is not particularly long. The lily-stem in her left hand is tolerably distinct, the bottom part of the stem not extending more than a quarter of a millimètre below the hand. The cords which suspend the lamps are faint, and not to be seen at the first glance.

*Forged.*

Lithographed on poor, thin, very white paper; perforated 13. The horizontal lines of shading in the central oval are coarse and blotched; and four nearly occupy the space of one millimètre. The upper label is one and a half millimètres, and the letters in this label are slightly more than one millimètre high. The lower label is one and three-quarter millimètres high, and the lettering in this label is about one and a quarter millimètres high; so that there is very little space between the letters and the top and bottom of the label. The right arm of the Virgin is quite as thick as the left, with a very abnormally long thumb. The lily-stem in her left hand is hardly to be seen, though the flowers are pretty plain. The bottom part of the stem of the lilies extends for a full millimètre below the hand. The cords from which the lamps are suspended are dark, thick, and much too prominent.

**Same Issue, Sixpence, carmine, rose.***Genuine.*

Paper, engraving, and perforation the same as in the genuine one penny. The groundwork of the central rectangle is composed of very fine, but perfectly distinct wavy lines. There are thirteen fine transverse lines behind VIRGIN ISLANDS, and the same number behind SIXPENCE. Only one of the lamps touches the frame of the stamp on the right-hand side. The glory round the head of the Virgin is some little distance from the frame above it. The foot only just touches the bottom frame.

*Forged.*

Poorly lithographed on moderately stout, bluish-white wove paper; perforated 13. The groundwork of the central rectangle appears almost white; as the wavy lines are so indistinct, and so lightly coloured. There are only eleven fine transverse lines behind VIRGIN ISLANDS, and twelve behind SIXPENCE. The lamps are much darker and more prominent than in the genuine, and three of those on the right-hand side touch the frame to the right of them. The glory round the head of the Virgin touches the frame above the head. The foot touches, and even cuts through, the bottom frame.

**Second Issue of 1867. Fourpence, maroon, brown.***Genuine.*

Engraved in *épargne*, on thick, tinted wove paper; perforated 15.



There are fourteen very indistinct dots above the words FOUR PENCE, and the same number below. There are two still more indistinct dots between the two words, looking like a colon. The stars above the head are nicely drawn, and do not run into each other; the face is perfectly distinct, with a nice expression, and the neck is almost all white. The ornaments in the bottom corners are exactly alike in size, shape, and design. The pattern of the ground, outside the central circle, is composed of heraldic roses, very finely done, and joined together into a sort of network. The dots above and below the words VIRGIN ISLANDS are so extremely indistinct that I have not been able to count them with any certainty.

*Forged.*

Lithographed on medium, tinted wove paper; perforated 12. There are fifteen very distinct white dots above the words FOUR PENCE, and the same number below them. The two dots between the words are equally distinct. The stars above the head are too

large, and generally run into each other, more or less. The face is very poorly done; there seems to be no chin at all, and the neck is almost all dark. The ornament in the left bottom corner is of a slightly different design from the one in the right bottom corner, and is smaller. The pattern of the ground, outside the central circle, is composed of large white dots, with a dark dot in the centre of each; and each of the said large dots is surrounded by eight smaller and more oblong white dots. There are twenty-two very distinct white dots above the words VIRGIN ISLANDS, and the same number below them.

**Same Issues. One Shilling, red and black.**

*Genuine.*

Engraving, paper, perforation, &c., as before; but printed in two colours. The stamp exists with and without a broad red border round it. Both are found with the 15 perforation, but I believe the one with the red border does not exist with the 12 perforation. The I of ISLANDS leans over considerably to the left; and, if it were prolonged downwards, it would pass right through the face of the figure. The A of this word has its cross-bar so very low down that it looks almost like a triangle. The glory round the figure is very slight, and would hardly be noticed at a glance: it consists of white lines, radiating from the body—some above the head, some above the shoulders; but the principal part proceeding from the sides of the body, about level with the points of the long sleeves. There is a white line, enclosed by two black ones, going perpendicularly down the front of the bodice. If this line were prolonged downwards, it would pass almost exactly through the centre point or peak of the bodice at the waist. The pattern of the red groundwork can be seen between the black lines of the figure, except in the centre of the body. The G of VIRGIN is the same shape as the G of SHILLING.



*First Forgery.*

This has the broad red band round the stamp. Lithographed, on thick, white wove paper; perforated 13. The I of ISLANDS is very nearly upright; and, if prolonged downwards, it would pass through the neck, but not the face, of the figure. The A of this word is merely an ordinary A. There are no radiating lines of glory round the figure, but merely a white space running all the way round, between the figure and the red background. The white line, between two black ones, which goes down the front of the bodice, would, if prolonged downwards, pass far to the right of the white peak at the bottom of the bodice. No portion of the red background shows between the black lines of the figure anywhere. The G of VIRGIN is of a different shape from that of SHILLING.

*Second Forgery.*

This has only a red line round the stamp; at any rate, I have no copies with the broad red band. Lithographed on stout, very white wove paper; badly perforated 12½. The I and A of ISLANDS are the same as in the first forgery. The glory round the figure is very much too prominent, and is equally strong all the way round, except at the top of the head. The line down the front of the bodice is exactly the same as in the first forgery. No part of the pattern of the red background can be seen between the black lines of the figure anywhere. The G of VIRGIN is not quite the same shape as the G of SHILLING.

*Postmarks.*

*Genuine.* None of my genuine specimens are cancelled.

*Forged.* A rectangle of small oblong dots; also a similar rectangle of large square dots; also a circle, with lettering.

## WESTERN AUSTRALIA.

Issue of 1860. One Penny, black.

*Genuine.*

Engraved in *taille-douce*, on thin, greyish-white wove paper, watermarked with a swan; unperforated; also rouletted (1861). The w of WESTERN is cut off square at the bottom. There is a mark in the background, just before the P of POSTAGE, which looks like a w placed sidewise, with the commencement of another w; and, after the E of POSTAGE, there is a mark like the masonic square and compass emblem, also placed sidewise. The first and last letters of AUSTRALIA are both very close to the outer border. The background behind the swan is composed of fine, white engine-turned lines, cut out of a dark ground. The o of ONE is considerably nearer to the left side of the containing-label than the outer arm of the Y of PENNY is to the right-hand end of it.

*Forged.*

Lithographed on very white, and also on neutral-tinted paper, very thin and poor; unperforated. The colour of the impression is a much deeper black than that of the genuine. The w of WESTERN has both bottom ends sharply pointed. The word POSTAGE is on a solid label, without any white marks upon it. The first and last letters of AUSTRALIA are at some little distance from the border, but the first is nearer than the last. The background, behind the swan, is composed of black dots and scratches on a white ground. There is no watermark. The o of ONE is the same distance from the beginning of the label as the arm of the Y is from the end of it.

Same Issue. 2d., vermilion; 6d., green.

*Genuine.*

Engraved in *taille-douce*, on very thin, yellowish-white wove paper, watermarked with a swan; unperforated. The w of WESTERN has its bottom points cut off square, as before. The n of this word almost touches the border of the label. All the lettering is of equal thickness. The background, behind the swan, is composed of engine-turned white lines, cut out of a coloured ground.

*Forged.*

Lithographed on rather thin, very hard, white wove paper; unperforated; no watermark. The w of WESTERN is sharply pointed at the bottom. The n of this word is at some little distance from the end of the containing label. The lettering of the word POSTAGE is decidedly thicker than the rest. The background, behind the swan, is composed of coloured dots and scratches, on a white ground.

Issues of 1861-63. 1d., pale red, brick-red, carmine.

*Genuine.*

Engraved in *taille-douce*, on moderately stout, white wove paper; watermarked with a swan, and perforated variously; also (1863) without watermark, and perforated 12½. The tests for the genuine are exactly the same as for the one penny, black.

*Forged.*

Lithographed on thin, very white wove paper; no watermark; unperforated. The tests are exactly the same as for the forged one penny, black.

Same Issues. 2d., blue; 4d., vermilion, carmine; 6d., violet.

*Genuine.*

Engraved in *taille-douce*, on moderately stout, white wove paper; watermarked with a swan, and variously perforated; also (1863) without watermark, and perforated 12½. The tests are exactly the same as for the genuine 2d. and 6d. of 1860.

*Forged.*

Lithographed on poor, rather thin, very white wove paper; no watermark; unperforated, or badly perforated some uncountable gauge. The tests are exactly the same as for the forgeries of the 2d. and 6d. of the 1860 issue.

**Same Issues. One Shilling, green.***Genuine.*

Engraved in *taille-douce*, on moderately stout, white wove paper; watermarked with a swan, and perforated variously; also (1864) without watermark, and perforated 12½. All the four labels are solid, without any white lines behind the lettering. The w of WESTERN has its bottom points cut off square; but the first point is not quite so square as the second. All the lettering is very regular, and clearly and sharply cut. The first and last A of AUSTRALIA are very close to the ends of the label, almost touching them. The background, behind the swan, is composed of fine engine-turned white lines, cut out of a coloured ground.

*Forged.*

Poorly lithographed, on hard, rather thin, white wove paper; no watermark; unperforated. There are several white patches and blotches in each of the four labels, especially between the P and O of POSTAGE. The w of WESTERN is rather like the genuine in this counterfeit; but all the lettering is very poorly done, the shapes of the letters bad, and their thickness varies. The first A of AUSTRALIA does not anything like touch the beginning of the label, and the last A is even further off the end of it. The background, behind the swan, is composed of coloured dots and scratches, on a white ground. This said background, in this forgery, is very poorly done; in the genuine 1s. it is particularly fine in all my copies.

**Issue of 1865. 1d., bistre.***Genuine.*

Engraved in *taille-douce*, on thinnish, white wove paper; perforated 12½, and watermarked with a swan (rare), and also with Crown and CC. The tests for the genuine are exactly the same as for the one penny, black.

*Forged.*

Lithographed on rather thin, hard, white wove paper; no watermark; unperforated. The tests for this are exactly the same as for the forged one penny, black.

**Same Issue. 2d., yellow, orange; 4d., rose, carmine;  
6d., lilac.***Genuine.*

Engraved in *taille-douce*, on moderately thick, white wove paper; perforated 12½, and watermarked with a Crown and CC. The tests for these stamps are exactly the same as for the genuine 2d. and 6d. of the 1861 issue.



*Forged.*

Lithographed on thin, poor, yellowish-white and very white paper; no watermark; perforated 11½. The tests for these forgeries are exactly the same as for the forged 2d. and 6d. of the 1861 issue.

**Same Issue. 1s., green.***Genuine.*

Engraved in *taille-douce*, on moderately stout, white wove paper; watermarked with a Crown and CC, and perforated 12½. The tests for this stamp are exactly the same as for the genuine 1s. of the 1862-64 issues.

*Forged.*

Lithographed on hard, rather thin, white wove paper; no watermark; unperforated. The tests for this stamp are exactly the same as for the forgery of the 1s. of 1862-64.

*Postmarks.*

*Genuine.* An unoutlined oval of thin, parallel lines, with a circle in the centre, and a large figure in the circle; also an oval, with four lines at the top and bottom, and two curved lines each side, enclosing numeral, or letter and numeral; also a double circle, with lettering between the circles and in the centre.

*Forged.* Four concentric circles, with a blank centre; also a good copy of the oval of parallel lines, with circle and numeral in the centre.

The colours of the genuine and forged are very different; I reproduce them here, so that the reader may see for himself:

1860. 1d., genuine, soft greyish-black; forgery, deep black. 2d., genuine, vermilion; forged, bright orange, reddish-orange. 6d., genuine, Prussian green; forged, chalky apple-green. 1865. 1d., genuine, brown-bistre; forged, yellow-bistre. 2d., genuine, rich orange-yellow; forged, vermilion, bright orange. 4d., genuine, rich carmine, rose; forged, dull rose-pink; 6d., genuine, pale lilac to purple; forged, bright, very deep mauve. 1s., genuine, rich, dark, yellowish-green; forged, dull, dirty Prussian green.

**WÜRTEMBERG.****Issue of 1851. 1 Kreuzer, black on buff.***Genuine.*

Engraved in *épargne*, on coloured wove paper. The stamp is twenty-two millimètres wide, and twenty-three millimètres high. The inscription up the left side is DEUTSCH-ÖSTR. POSTVEREIN.,

with a slanting, double hyphen between the first two words, in the German fashion. The inscription down the left side is VERTRAG V. 6. APRIL 1850. The letters of WÜRTEMBERG are small, and equidistant from the top and bottom outlines of the containing-label; and the stop after the word is as far from the G as it is from the end of the label. The F of FREIMARKE has a tongue sticking out of the middle of its right side; and the K of that word is the usual small German K, which resembles our small "t," with an extra curved stroke to its head. This is difficult to explain, but will be instantly understood on seeing the letter in any German book. There is a little branch, with two bunches of grapes and three tendrils, to the left of the word FREIMARKE, and another similar branch to the right of that word, but pointing the other way.

*Forged.*

Lithographed, on thinnish, dark buff paper. The stamp is twenty-three and three-quarter millimètres wide, and twenty-four and a half millimètres high. The inscription up the left side is DEUTSCH, OESTR. POSTVERERY., with a stop, instead of the double hyphen, between the first two words. The inscription down the right side is VERTRAG O. 6. APRIL 1850; with a very tiny stop after the O and the 6, and none at all after the 1850. The letters of WÜRTEMBERG are too large, and considerably nearer to the bottom than to the top of the containing-label; and the stop after the word is much nearer to the G than to the end of the label. The F of FREIMARKE has no tongue sticking out of the right side, so that it looks like a German J rather than the German F. The K of this word is a hybrid between a t and an l, but it is certainly not the German small K. The little branches to right and left of this word bear two curly tendrils and three curved ones on each, but no bunches of grapes.

**Same Issue. 18 Kreuzer, black on violet.**

*Genuine.*

Engraving and paper the same as in the 1 kreuzer just described. The tests are exactly the same as for the genuine 1 kreuzer, except that the bunches of grapes are not so easy to make out. The side-stroke of the 1 of 18 is very thin, and has a very decidedly concave shape.



*Forged.*

Tests the same as for the forged 1 kreuzer, except that the O after VERTRAG has a large piece broken out of it to the left of the top. The oblique side-stroke to the 1 of 18 is very thick, and without any curve in it.

*Postmarks.*

*Genuine.* Ten concentric circles, very close together, with name and date, &c., inside the inner circle; also a single circle, similarly inscribed; also two concentric circles, with name between the circles, and date in the centre. These are struck both in black and in blue.

*Forged.* My counterfeits are all uncanceled.

**NOTE.**—I have seen no forgeries of the other values of this set; but, to aid in their detection should they exist, I ought to say that, though the middle varies for each value, the frames, inscriptions, and vine-branches are the same for all the values, as nearly as possible; so that the tests given above will be sufficient for any other forgeries.

This issue has been reprinted, with some of the dies touched up. I do not possess any of these "touched-up" or re-made reprints, but should be inclined to call them by a harsher name.

I have seen no forgeries of the later issues.

THE END.

## APPENDIX.

## 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.

**5 Centavos, blue; 1860.**

*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 5c. has a stop after CEN. The background, behind the top of the castle, is filled with horizontal lines of shading in short dashes, the shading on the left being darker than that on the right. The white platform upon which the three little turrets stand is shaded with short vertical lines almost the whole way across. The central oval is surrounded by a sort of chain-pattern, with square, white links, each link having a dark line through it; but one of the links, above and after the N of CEN, is smaller than the rest, and has *no* coloured line through it. The head of the 5 *almost* touches the chain-pattern in lightly-printed copies, and in heavily-printed ones it *does* touch it. The upper three pearls on the left-hand side of the stamp are shaded alike, each of them bearing a single, thick curved line, like a sort of crescent standing on its end; all the other pearls on the left-hand side have *two* similar lines, joined at the bottom, making a sort of curved v. The upper two pearls on the right-hand side have a sort of crescent, with a peak in the middle of the hollow part, as well as at each end; all the other pearls on the right-hand side have the curved v. The door of the castle is very darkly shaded, being almost the darkest part of the stamp.



*Forged.*

Very much better done than the genuine. Typographed, in *greenish-blue*, on smooth wove paper, very hard. The letters of CORDOBA are thinner than those of CEN, and much clearer than in

the genuine. There is never any stop after CEN. The background, behind the top of the castle, has hardly the faintest trace of the horizontal lines of shading. The white platform at the top of the castle, on which the three little turrets stand, has only one vertical line of shading, and the commencement of two or three others; all the rest of the platform being quite white. The square white links of the chain-pattern are all alike; the one above the end of the N of CEN being just like all the others, and having the coloured line through it. The head of the 5 is at a good distance from the chain-pattern. The whole of the pearls on the left-hand side are shaded alike, with the curved v. All the pearls on the right-hand side also bear the curved v, except the lowest two, which have a u instead. The door of the castle is lightly shaded; but it has a dark outline.

### 10 Centavos, black.

#### *Genuine.*

I have not been able to obtain any specimens of the genuine 10c. for inspection; but I believe that it varies slightly in type from the genuine 5c., and is lithographed on laid paper, and sometimes on wove, as before.

#### *Forged.*

Typographed, like the forged 5c., 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 5c. With this exception, this forgery is *exactly* the same as the forged 5c. described above, being evidently transferred from the same original design.

#### *Bogus Stamps.*

These are the 15c., violet; 25c., orange; 50c., green; and 1 peso, rose-carmine. It will be seen that I have included the 15c. here as a bogus value; but, though it has been catalogued for a long time, nobody has ever seen it, so I think it probable that it was never issued.

All the values above-mentioned are *exactly* like the forged 5c. 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.*

I have never seen a postmarked copy of the genuine, though a great many specimens have passed through my hands lately. The forgeries, also, are uncanceled; the bogus stamps ditto.

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