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# FORGED STAMPS:

## HOW TO DETECT THEM,

BY

THORNTON LEWES AND EDWARD PEMBERTON.

CONTAINING ACCURATE DESCRIPTIONS OF
ALL FORGED STAMPS.

EDINBURGH:
PRINTED BY COLSTON & SON, 80 ROSE STREET

MDCCCLXIII.

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SMITHSONIAN
NOV 28 1986
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# INTRODUCTION.

—o—

It has long been evident to collectors of postage stamps, that a really accurate description of all forgeries is as great a necessity as even a catalogue of genuine stamps. As Mr Mount Brown has amply provided for the latter want, we cannot but think that the results of our investigations (contained in this volume) must be of the greatest use to those engaged in the interesting pursuit of stamp collecting. We have tested the uselessness of the only English work on the "Falsification of Postage Stamps," having gone through it carefully, and after an impartial reading, feel convinced that, from the vagueness of the descriptions, both of the forgeries and genuine stamps, many persons testing stamps from them, would select the forgery as genuine, and *vice versâ*. The best proof of this is, that many of the forgeries described in the work have been sent to us as genuine by the translator and the author, than which no better proof could be had of the uselessness of the work; for if those who wrote and translated it were unable to detect the forgeries from their own descriptions, others can hardly be expected to do so.

Collectors are naturally curious as to the origin of forgeries. Who forges them? and when were they first forged? are questions which suggest themselves to the enquiring mind. We will do our best to give a little information on these points. First and foremost among stamp forgers, is one at Zurich (well known to us), from whom emanate those which have had the largest circulation, viz. the Swiss, and probably

the provisional Modena, the Romagna, and the Tassa Gazzette (Modena). Collectors have the greatest difficulty in obtaining anything like fair prices or exchanges for genuine specimens of any of the above, owing to the low prices at which the forgeries are obtainable, and the large circulation they have had. The prices charged by the agent (in Basle) of this Zurich dealer are, for most of the Swiss, 80 cts. each used, or unused 1 franc; for the Orts Post and Poste Locale, 50 cts. each; for Modena and Romagna 80 cts. The dealer who occupies the second position in our estimation is the proprietor of the provisional Parma, Modena (9 c. B. G. and 1 lira principally), provisional Naples, Spain (1 cuarto), and perhaps the Romagna. He is a dealer in Brussels. His forgeries have been sold largely, and are well executed. These two are the principal forgers, those indeed who have made almost a trade of it. There is a dealer in Brunswick who tried his hand at the Danish Essays; the results were good as regards execution, but the colour was too blue, and the brown became nearly orange. Whether the really beautiful imitations of the Danish Essays which have been so largely sold and exchanged (doubtless unknowingly) by Mr Erik Ritzau of Copenhagen, may be attributed to the Brunswick dealer, is not likely to be known. Doubtless other dealers besides the above three have forged stamps, but their efforts seem to have been confined principally to those which are easily changed in colour by acids, seldom venturing on the more difficult art of forgery. A few stamps are, we believe, forged in Leipsic. If so, the Argentine originate there, but the forger is unknown to us.

In answering the next query, how long have stamps been forged? we have to enquire into the time that collecting has gone on. We find that six or seven years ago, collectors were very few and far between, and on enquiring further back, the pursuit seems to have been confined to three or four gentlemen (certainly very few more); but about five years since, when the number of stamps had increased so much as to at-

tract some little attention, the number of collectors began to increase; still they could only be counted by units, and it was not till three years after, that stamp collecting became anything like the general practice it now is. Probably forging was little thought of till about two years since, when the "mania" for the coloured pieces of paper began to extend so much that the rarer sorts were commanding a certain price. Still, very little could have been done in them. One of the first forgeries seems to have been Neuchâtel, 5c., which was sent to us from Baden about eighteen months since; further back than that, it is difficult to trace them. Last May the trade in false stamps must have received a decided impetus—or what is as probable, the forgers had grown bolder—for false stamps of all kinds began to come over from the continent in some quantities; and from that time to the present, they have gone on increasing in number, to an extent that has made it quite unsafe to accept any rare obsolete stamp (especially if unused), without comparison with undoubtedly genuine specimens. The same is the case with stamps pretending to be just issued, which should not be taken without the opinion of some friend qualified to give one. Of course care should be taken with these latter, not to reject them *too* hastily, for stamps might be refused which there would be great difficulty in obtaining afterwards. It is not always possible to obtain the loan of undoubtedly genuine stamps for the purpose of comparison, and there being no work (of any use) on the subject of forgeries, we have tried to supply these two wants in the present volume by making our descriptions of the real and false stamps so clear, that a collector having a single specimen of any stamp may determine as to its genuineness, without any other aid than our descriptions. This has often been very difficult, for we have to describe an almost imperceptible difference in such a manner that it cannot be misunderstood; for we know, that unless the descriptions are very clear indeed, mistakes will arise, and then the book would be at once condemned as nearly useless.

From the perusal of the following pages it will be seen that we have had no easy task, having had to get to the bottom of many misconceptions, and being often led astray by false information from those whose interest it was to suppress the truth. That this work (small as it is) is free from errors, we can hardly flatter ourselves, but we have spared no trouble or expense in obtaining reliable information. The forgeries from which the descriptions are taken, have cost us a great deal, as we have often had to buy them at the rate of genuine stamps, or we should have been unable to obtain them.

The most natural way of classifying false stamps, is:—

I. Forgeries in imitation of genuine stamps.

II. Stamps entirely fictitious, those which never had an existence except in the imagination of the originator.

III. Stamps not even intended as forgeries, but which, from some misconception, have been acknowledged as legitimate stamps by some collectors.

Division I. is the largest, but requires no explanation. Division II. contains, first, stamps made from the imagination, as Turkish 6 truzi, &c.; and, secondly, stamps which have been changed in colour by chemical agency, comparatively common ones serving for this purpose. Division III. is also very clear, containing the so-called Iceland, Danish 3 thiele, &c. As this work must fall into the hands of some of the forgers, we expect it will have the effect of making them issue fresh forgeries of the stamps mentioned here, and in which the slight differences whereby they may now be known from the originals will be entirely removed, so we must caution our readers to exercise the greatest care in buying or exchanging scarce stamps, and not to accept stamps as genuine and just issued which are not found in Mount Brown's third edition of his catalogue, or in the notices of new stamps in the "Stamp Collector's Review," or in the "Stamp Collector's Magazine," in both of which the earliest notices appear. We have devoted a small portion of our space to a review of stamps of which no definite information can be collected. The reader

may wonder why this has been introduced in a work on "Forged Stamps," but a perusal of our reasons at the commencement of this notice will perfectly explain it. Collectors having stamps of which they have any suspicions (we allude to those not herein described) are earnestly requested to forward such specimens to either of our addresses mentioned below. They will be at once returned to the owners with full information as to their genuineness or otherwise, and all those stamps will be published in a second edition, should the demand for the present one justify another. For convenience of reference, an index has been added, and as some guide to collectors, we give the prices that *genuine* copies of any of the forgeries described may reasonably fetch.

With this short introduction we will set out on our undertaking, just hinting that a good magnifying glass has proved of great assistance to us in our researches, and recommending the use of one to all our readers who wish to test stamps from our descriptions.

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# PART I.

## STAMPS FORGED FROM DIES IN IMITATION OF GENUINE STAMPS.

### ARGENTINE CONFEDERATION.

1861. Name, Arms (rising sun with Cap of Liberty).
5 centavos red, 10 c. green, 15 c. blue.

| *Genuine.* | *Forged.* |
|---|---|
| The hands are clasped together, and hold a *small staff*, on the top of which is a *cap of liberty*. | The hands are much more distinct than in the genuine one, but the *staff and cap of liberty are wanting.* |
| The glory round the head is *not thick*, but *straggling.* | The glory round the head is *very thick.* |
| The colours are *bright*, but *not remarkably so.* | The colours are *intensely* bright. |

### BAVARIA.

Figure, indicating value, in a circle.
3 kr. black.

The figure 3 is solid throughout, without veining in it. The word "Drei" is at the right hand, "Franco" at the bottom, and "Kreuzer," at the left hand. This is a wretchedly executed lithograph, and an impudent forgery. No such stamp ever existed. There is also a photograph of the old 1 kreuzer in circulation.

## CAPRERA.

The following barefaced forgery is now being sold in London as a Caprera stamp. It is hardly necessary to say that there never have been stamps for that island. We borrow the description from Dr Gray:— "It was a water-colour drawing, somewhat like the Tuscan arms and crown ; but the frame was inscribed, 'Postale Caprera Italia' (which means nothing, the literal translation is 'Postal Caprera Italy'), 1 scudo, and dated 1.8.6.0 in the angles. The letters are painted on with white lead, instead of being left white by the printing, as they would be in a real stamp."

## CONFEDERATE STATES OF AMERICA.

1861. Name, Head of Jefferson Davis to right in oval.
5 cents green, 5 cents blue, 5 cents red, 5 cents black.

It is doubtful whether the 5 cents red and black were ever issued; they may be inventions of the forgers; at least, no stamped specimens have ever come under our notice. It should be remarked that these stamps were not intended originally to cheat collectors. They are sold in the shops in New York as imitations of the Southern stamps, and the words "Counterfeit Confederate Stamps," or something to that effect, are printed at the bottom of the sheet. But American collectors and dealers have sent them over in great quantities as genuine.

| *Genuine.* | *Forged.* |
|---|---|
| The hair on head does not go up to the words, there being a space, in some places broader, in others narrower, all round. | The hair on head goes up to the words "Confederate States of America;" from the D to the S of "Confederate States," it almost touches the letters. |
| The words "Postage" and "Five Cents" are in stout compact printing. | The words are in thin letters, rather wide apart. |
| Bold and well done, but rather indistinct. | Looks rough and unfinished, but very clear. |
| The background is composed of very *fine close lines*, and looks almost solid. | The background is *coarse*, the lines being *wide apart*, and *distinct*. |
| The "C" of "Confederate," and the last "a" of "America," are on a *level* with the mouth. | The "C" of "Confederate," and the last "a" of "America" on a *level* with the *nose* |
| The face is *dotted all over*. | The face is only dotted on the *right of the forehead* and *right cheek*, and a *little* on the *left cheek*. |
| The portrait of Davis is like, the face is long, and the expression is that of intense energy. | The face is round, and looks stupid, without any particular expression. |



10 cents, pink and blue.

No genuine specimen has fallen into our hands, so that unfortunately we cannot give a description of it. As almost all the other local Confederate stamps sold by dealers are forged, and we have no genuine specimens to compare them with, we are obliged merely to give their names, without any description. This we hope to remedy in a future edition.

They are:

Memphis, "Paid 5 cents" (pink).
Mobile Post Office, 5 cents Paid (blue).
Baton Rouge, 5 cents, P. O. J. M'Cormick, (red and green)
M. C. Callaway, Paid 2 cents (blue).

## DENMARK.

*Essays*, with head of Mercury, value 4 R.B.S., 1¼ sch. c.; with head of King, value 8 R.B.S., 2½ sch. e.
Brown, on a ground composed of diagonal blue strokes.

| *Genuine.* | *Forged.* |
|---|---|
| The wavy border, which contains the inscription, *touches the outer line in* 8 *places.* | The wavy border *does not touch the outer line at any point*, there being always a narrow space between hem. |
| The circle of dots surrounding head, *projects* into the wavy border under the letters K. G. L. | The circle of dots *does not project* into the border. |
| The right hand wing of Mercury's head, *i.e.* the one farthest off, is higher than the nearer one in its whole length, so that a *narrow border of the former is seen everywhere.* | Only the *top* and *end* of the far-off wing *are visible*, the near wing projecting into the other. |
| The figure 4 is like the *written* figure. | The figure 4 is like the *printed* figure. |
| The letter H in Sch is on *a level* with the others. | The letter H is *higher* than the others. |
| The King's ear is only *half visible*, the top being covered by the hair. | The King's ear is *completely uncovered.* |
| The beard is *very short*, and *hardly projects* below the chin. | The beard is *long* and pointed, and *projects considerably* below the chin. |
| The nose is *round* at the point, and there is *no shading* on the chin at the side of the beard. | The nose is *pointed*, and the chin is *strongly shaded.* |
| The hair is curly *all over.* | The hair is only curled *at the end.* |
| The King's neck is *turned up at front and back.* | The King's neck is *not turned up.* |

We have not separated these two stamps, as, except in the heads, they are exactly alike, so that one description suffices for both.

These stamps have the diagonal blue lines usually very faint, but sometimes bright, nevertheless, if they are very bright, the stamps are probably forged.

## GRANADA CONFEDERATION.

1861—Name, arms in shield, with words "Estados unidos de Nueva Granada" in oval, and in bordering the words "Correos nacionales." 2½ centavos, black.

| *Genuine.* | *Forged.* |
|---|---|
| *Nine* stars under inscription. | *No* stars under inscription. |
| The letters of the inscription are *long and thin*, and all of the *same height.* | The letters of the inscription are *thick* and *unequal.* |
| The shield is divided into three compartments; the top and bottom ones are *shaded with black lines*, the *middle* one is *white.* | The shield is divided into *three white* compartments. |
| In the upper division is a helmet and flags. | In the upper division is a cornucopiæ. |

## MODENA.

Name (Estensi), eagle under crown, surrounded by wreath. 5 c. green, 9 c. B. G. light purple, 10 c. pink, 15 yellow, 25 brownish yellow, 40 c. blue, 1 lira white.

These stamps are forged from two different dies, probably made at different places, so that if one description does not suit the specimen under examination, the collector must try the other.

We would particularly advise collectors to examine the 9 c. B. G. and the 1 lira when offered them cheap, as both, when genuine, will fetch high prices.

| *Genuine.* | *Forged.* |
|---|---|
| Tail of eagle is *very thin* at the point where the legs separate, and it *does not touch* the legs. | The tail of the eagle is of the *same thickness* throughout, and *touches* the legs. |
| The crown *does not touch* the eagle's head. | The crown *touches* the eagle's head. |
| The neck is *narrow* under the beak, and gradually grows thicker towards the body. | The neck is *very thick* (unnaturally so) across, under the beak. |
| The whole appearance of the eagle is neat, and the feathers are well defined. | The eagle is all blotched, and very dark under the white tips of the wings and at the tail. |

Second kind.

| *Genuine.* | *Forged.* |
|---|---|
| These stamps are printed on *unglazed* paper. | These stamps are printed on *glazed* paper. |
| Both of the upper joints of the eagle's legs stand out equally from the body. | The left hand upper joint of the eagle's leg is almost in a line with the outline of the body, while the right one projects considerably. |
| The white space at the top of the wings is *kidney shaped.* | *No white space* at the top of the *left wing*, and a long *sinuous* one on the *right wing.* |
| | The body of the eagle on the left side is very fat, and out of proportion. |
| The letters in the inscription are long and thin, and nearly reach to the black lines above and below. | The letters in the inscription are thick and smudged, and considerably shorter. |
| The branches surrounding the eagle *do not touch* the black line above the value. | The branches surrounding the eagle *touch* the black line above the value. |
| The eagle's claws are *long*, thin, and *distinct.* | The claws are *short* and *indistinct.* |
| The black stroke, representing the bottom joint of the leg, is *straight.* | The black stroke, representing the bottom joint of the leg, is *bent.* |
| The leaves are *thin and neat.* | The leaves are *thick.* |
| The ornaments in the border *do not touch* the enclosing lines. | The ornaments in the border *touch* the enclosing lines in two or three places. |

## MODENA.

Tassa Gazzette (Newspaper stamp), black on white.
Small square containing eagle, value, 10 centesimi.

This stamp it is almost impossible to describe, the only difference being in the body of the eagle, where, in the genuine stamp, the feathers are represented by short thick lines, whereas, in the forgery, they are represented by long thin lines. But let the collector bear in mind that the genuine stamp is *coarsely* executed on greyish unglazed paper, whilst the forgery is *neatly* done on blueish glazed paper, and he will be at once able to tell whether a specimen is genuine or not.

## MODENA.

### Provisional Government.

1859. Name (Modonesi), Savoy cross in shield under crown.
5 c. green, 15 chocolate, 20 blue, 40 pink, 80 yellow.

| *Genuine.* | *Forged.* |
|---|---|
| The ornament at corners is composed of two straight lines cutting each other diagonally at right angles, with three points at each end. (This is not always clear.) | The ornament at corners consists of four three-pointed strokes, with a small circle in the middle. |
| The shield is divided into four *equal* fields by the *cross*, which is *not quite perpendicular.* | The shield is divided into four *unequal* fields, of which the bottom right hand one is the smallest. The *cross* is *quite perpendicular.* |
| The colours are *faint*, and the stamps printed on thin *white unglazed* paper. | The colours are *bright*, and the paper is *blueish* and *glazed.* |

*N.B.* It should be remarked that the genuine 15 is chocolate, and the forgery black.

## NAPLES.

### Provisional Government.

October 1860. ½ tornese blue. Arms, (three legs and three fleurs-de-lis).

This stamp is the ½ grano of the old issue, with the "G" turned into a "T." But this has not succeeded well, as there is always a blotch about the "T," which, if closely examined, will be found to be part of the "G."

| *Genuine.* | *Forged.* |
|---|---|
| In the bottom white line, nearly under the ½, is *a small* "*G*," probably the initial of the engraver. (This is found in all the oldest set.) | The letter "*G*" *is wanting.* |
| At the juncture of the three legs there is *a head.* | The *head is wanting* at the juncture of the legs. |
| Letter "T" (as mentioned above), is *blotched.* | The letter "T" is *quite clear.* |

Nov. 1860. ½ tornese, blue. Arms, (Savoy cross.)

| *Genuine.* | *Forged.* |
|---|---|
| In the bottom white line under the ½, is the engraver's initial, "G," very small. | The "G" is wanting. |
| The outline of the three legs, fleurs-de-lis, and other parts of the other ½ tornese, are *seen more or less distinctly* through the cross. | The stamp being from a different die, *has no traces* of the legs, &c. |
| The letter "T" is *blotched.* | The letter "T" is *not blotched.* |

## NASHVILLE.

1861. Name, stars, and figure indicating value in oval, encircled by W. D. M'Nish, P.M., Tenn.

5 cents crimson, 5 cents grey on blue.

The 5 cents grey is possibly altogether fictitious.

| *Genuine.* | *Forged.* |
|---|---|
| The word "Paid" is in *long* letters close together. | The word "Paid" is in *short* letters, farther apart. |
| The star to the right of word "Paid" is *on a level* with the word. | The star to the right of word "Paid" is *rather above* the word. |
| All the letters in "Tenn." the same size. | The letters "nn" are smaller than "Te." |
| Top star is *just over* "*ai*" in "Paid." | Top star *more over the* "*a*" *than the* "*i*" in "Paid." |
| The stamp is printed *indistinctly* and *smudged;* the ornaments in the corners are well done. | *Clean* and very *distinct*, especially the ornamentation in the corners, but the latter is badly done |
| The border consists of *one white narrow line.* | The border consists of *one very thin* and *another very broad* white line. |
| | The forgery is much larger than the original. |
| The stars are *thick.* | The stars are *thin.* |

## New Orleans.

1861. Name, figure indicating value in centre, encircled by "New Orleans Post Office," and bearing the name of J. L. Riddell at top and bottom.

2 cents blue, 5 cents brown, 2 cents red.

The 2 cents red is possibly fictitious.

5 cents brown.

| *Genuine.* | *Forged.* |
|---|---|
| The hyphen joining "New-Orleans" *touches the* "*O.*" | The hyphen *does not touch* the "O." |
| The ornament at the left hand bottom corner has only *three* points. | The ornament at the left hand bottom corner looks like an arm with *four* fingers. |
| | The ornament is a badly formed crescent. |
| The white ornament under the letter "P" of "Paid" looks like a horse's neck and head. | |
| The word "Post" and the "ce" of "Office" touch the line above them. | None of the letters touch the line above. |
| The right hand top ornament has 5 dots inside | The right hand top ornament has no dots. |

2 cents blue.

| *Genuine.* | *Forged.* |
|---|---|
| All the printing is thick and coarse, and the whole stamp is indistinct. The colour is a pale greenish blue. | The printing is thin and neat, and the stamp extremely clear. The colour is a bright blue. |

## NICARAGUA.

1862. Mountains, with cap of liberty.
5 centavos black.

A person in London is now selling at 1s. each representations of this stamp. Although he tells everybody that they are merely fac-similes, and not the real stamps, we cannot but help thinking that he is acting wrongly; for less scrupulous dealers than himself will sell them as genuine; thus collectors will have to examine each Nicaragua stamp they may get, very carefully. Again, these imitations are by far the best executed of any we have seen. The regularly forged stamps are wretched in comparison with these, and, therefore, all the more caution will be required to detect them. We give the difference :—

| *Genuine.* | *Imitation.* |
|---|---|
| Figure 5 in the corners, short and very broad. | Figure 5 in the corners, longer and narrow. |
| The letters "C" in "Cinco" are exactly like the "C" in "Centavos." | The top of the "C" in "Cinco" is singularly elongated. |
| Front mountain lower than the second, black one. | The front mountain is almost on a level with the other. |
| The tip of the cap hangs over without touching the rest of the cap. | The tip touches the cap. |
| The letters are all very thick, and the "N" and "i" of "Nicaragua" touch each other. | The letters are thinner, do not touch each other. |

## PARMA.

### Provisional Government.

1861. 5 c. green, 6 c. red, 9 c. blue, 10 c. brown, 20 blue, 40 red, 80 yellow.

| *Genuine.* | *Forged.* |
|---|---|
| The middle line in the border is *closer to the outside* than to the inside line. | The middle line is either *just in the middle*, between the two other lines, or nearer to the inside line. |
| The letters "c" and "i" in word "Centesimi," *do not touch* the border. | The letters "c" and "i" in word "Centesimi" *almost touch* the border. |

*All the* 8 *lines* forming the border are *more or less concave.*

The 4 *short lines* (one at each corner) forming the border, are *quite straight*, the four longer ones concave.

## ROMAGNA.

1861. ½ yellow, 1 grey, 2 yellow, 3 green, 4 red, 5 purple, 8 pink, 20 blue.

*Genuine.*

All the letters are *sharp* at the corners, and the letters of the word "Romagne" have small, *sharply defined indentations.*

Ornaments in the corners, composed of *thin* lines.

At each corner of the ornaments is a black dot, though occasionally one of them is wanting at a corner.

The two stops after word "Bai," *square.*

These stamps are printed on *rather rough unglazed* paper.

*Forged.*

The letters are more or less *round* at the corners, and the *indentations* in word "Romagne" *irregular and not sharply defined.*

Ornaments in corners *thick* and blotched.

At the left hand bottom corner ornament, there are no black dots.

The two stops after word "Bai," *round.*

Printed on *smooth slightly glazed* paper.

## SANDWICH ISLANDS.

1860. Name (Hawaiian Postage), figure indicating value.
1 cent blue.

*Genuine.*

The letter "C" in "Cents" is *very broad*, and all the letters are thin and neat.

The figure 1 is firm and neat, the stroke at the top of it is thick and long.

*Forged.*

The letter "C" in "Cents" is *not remarkably broad*, and the letters are thicker and smudged.

The figure 1 not so clearly defined; the stroke at the top is thin and short.

This stamp is so simple in design, that it is extremely difficult to describe differences, which will be best understood by comparison with undoubtedly genuine specimens. It should, however, be borne in mind that if the letters are very clear, and the letter "C" remarkably broad, the stamp is probably genuine.

2 cents black.

*Genuine.*

The figure 2 is elegantly executed. The little black line at the left hand bottom corner points to the letter "C" in "Cents."

*Forged.*

The figure 2 is wretchedly done. The top hangs over in an ungraceful curve, the body ought to be thicker, and the little black line at

| | |
|---|---|
| | the left hand bottom corner of the figure, points to the figure 2 at the bottom. |
| The letter "C" in "Cents" *remarkably broad.* | The letter "C" in "Cents" *not remarkably broad.* |
| After the word "Cents" there is a *large* full stop. | After the word "Cents" there is a *small* full stop. |

1860. Blue 5 cents. Bust of King Kamehameha III.

| *Genuine.* | *Forged.* |
|---|---|
| The letter "S" in "Cents" is *perpendicular.* | The letter "S" in "Cents" *falls over* to the left. |
| The king's nose, formed on the left side, by a *curved line.* | *No line* on the nose, which is merely indicated by dots. |
| The whole face but the nose is dotted, so as to leave no white space. | There is a white space, free from dots under left side of mouth. |
| The leaves on the king's coat are long, and at a proper distance from each other. | The leaves on the king's coat are shorter and very close to each other. |
| At the side of the leaves is a row of *six buttons, white, and very distinct.* | The buttons are very *indistinct*, only three or four *can be counted* with certainty. |
| Background composed of crossed lines, very dark and close to each other. | The lines are wider apart. |
| The collar is loose and open in front. There is a dark blue triangular space between the two ends of the collar and the chin. | The collar is tighter, and closed, or nearly so, in front. |
| On the king's right arm, *i.e.*, in the left hand corner, is a white spot, all the rest of the arm being shaded off. | On each arm there is a distinct white line, contrasting strongly with the background where it touches it. |
| On the blue line above the words "Five Cts." *are two little blue dots*, one just over the end of the "F," and other between the "T" and "S." | *No blue dots.* |

The forgery is usually printed on white paper, whereas the genuine one is commonly on blue paper. The genuine impression on white paper is very rare.

There is also a photograph of the 5 cents, brownish black, in circulation.

## SPAIN.

1850. Correo Interior. 1 cuarto bronze. Bear on Tree.

| *Genuine.* | *Forged.* |
|---|---|
| The horizontal strokes between the octagonal shield and the square containing, are *nine on each side.* | On the right hand side, both top and bottom, there are *ten* strokes (counting the point in the corner), |

The top bunch of leaves on the right side in the wreath contains *three long* leaves.

The second bunch contains *four* leaves, and the third likewise.

On the left side the bottom bunch contains *three* long leaves.

On the top of the crown is a *little cross*.

The figure 1 is of the same height as the words.

The foliage is dark on the right side and light on the left.

Only *one* of the *bear's arms* is visible.

on the left hand top at the there are *eleven*, and in the bottom one *nine*.

The top bunch on the right side contains *three short and thin* leaves.

The second bunch contains *three* leaves, and the third likewise.

The bottom one on the left side contains *four* short leaves.

There is *no cross* on the crown.

The figure 1 is longer than the words.

The foliage is equally shaded throughout.

*Both* of the *bear's arms* are visible.

## SWITZERLAND.

### 1850. I. Orts Post. 2½ rappen, for the German Cantons.

*Genuine.*

The stamp is printed on *dull white* paper.

The black wavy line in right hand top corner touches the label containing the superscription, *over the letter "T."*

The thick line enclosing the white scroll is alternately white and black.

It does not touch the border of the stamp.

*Forged.*

The stamp is printed on *faintly bluish tinged* paper.

The black wavy line in right hand top corner, touches the label containing the superscription, *between "S" and "T."*

The line enclosing the white scroll is much thinner, and the colours do not alternate equally, the right hand side being often quite black.

On the left side it touches the border of the stamp.

### 1850. II. Poste Locale. 2½ rappen, for the French Cantons.

*Genuine.*

The stamp is printed on *white* paper.

Under "2½" and "Rp." is a *small curved perpendicular line.*

The line enclosing the white scroll does *not touch* the border of the stamp.

*Forged.*

The stamp is printed on faintly *blueish tinged* paper.

The *line is wanting*,

The line enclosing the white scroll *touches* the left hand border of the stamp.

| | |
|---|---|
| Wavy black line in left hand top corner *does not touch* the border of the stamp. | Wavy black line in left hand top corner *touches* the border of the stamp. |

## III. BASLE.

1850. Dove, in white relief, on red shield.

| *Genuine.* | *Forged.* |
|---|---|
| Ground composed of alternate *blue and white dots.* | Ground of a *uniform pale green.* |
| The figures "$2\frac{1}{2}$," and word "Rp." are very thin. | The figures "$2\frac{1}{2}$," and word "Rp." are almost as thick as the inscription. |
| The key is of the same thickness above and below the middle rings. | The key is very much thicker below the middle rings than above. |
| The middle bottom point of the key is *long*, and almost touches the black line. | The middle bottom point of the key is *short*, and a good distance from the black line. |
| *Both* the outside bottom points of the key *touch* the side black lines. | The *outside left hand* bottom point *touches*, and the *right hand* one does *not touch*, the side black line. |

## IV. GENEVA.

These stamps are forged in greater numbers than perhaps any others, and it is almost impossible to give descriptions, because the genuine ones often differ considerably from each other. As will be seen from the following pages, the light green is forged from two different dies, one being an imitation of the light green 5, and one an imitation of the dark green 5.

There are five Geneva Stamps—5 c. dark green; 5 c. light green (considerably smaller than the other, and without a crown); 5 c. green on white; 5 c. black on white (Essay); all these are Port Cantonal; and the small 5 c. Port Local.

We do not know whether the black one has ever been forged; should a forgery of it turn up, it shall be at once described. Suffice it, that it resembles the 5 c. Port Cantonal light green, in *not having the crown.*

The 5 c. green on white, as before remarked, it is impossible to describe; the forged ones, however, are usually on bluish white paper, whereas the genuine ones are on white paper.

The 5 c. dark green, it is likewise impossible to describe, so exact is it that we are almost sure that the original die has come into the possession of one of the forgers, and that the stamps are printed off it. The only difference consequently is in the paper. This, in all the genuine ones, is an intensely dark blue-green. The forgers have printed various stamps from this die on yellowish and pale-green paper, but these are all fictitious.

The 5 cents light green, again, is also very variable, no two specimens being exactly alike. There is, therefore, nothing else to be done with

these Geneva, but to compare them with others, or get the advice of some person who knows them. We shall be most happy to give our opinion upon any that may be sent for inspection.

5 c. Port Local.

| *Genuine.* | *Forged.* |
|---|---|
| The rays are very equal and do not go beyond " de " in inscription. The top feather of eagle's wing is curved upwards, and the foot touches it. | The rays are unequal, extending to the right hand more than to the left. The top feather of the eagle's wing is curved to the left, and the foot of eagle does not touch it. |

This stamp is extremely scarce genuine ; almost every specimen in this country being forged.

The 10 c. Geneva Port Cantonal, composed of two 5 c. Port Local, is a complete fiction. One would think its appearance was enough to condemn it, and yet it has been largely sold, and even inserted in our best catalogue of stamps. As before remarked, it consists of two Port Local stamps (wider than the usual forgery) printed in black on dingy-green paper, and connected at the top by a label, in which is printed " 10 Port Cantonal Cent." The Stamps are Port Local (both of them) and yet the label at the top has Port Cantonal on it ! To this it may be objected, that the 5 c. Port Local were all printed together thus, so that two could be used for the Canton, or if only one was required for a town letter, it could be cut out and used separately. We ourselves have heard this stated. But if it be borne in mind, that a *Cantonal* letter never cost more than 5 centimes, unless overweight, as the 5 centimes Cantonal stamps abundantly show, there could have been no reason for a stamp for double that amount.

## V. NEUCHATEL.

Poste Locale, 5 centimes.
1850. White Cross on red ground, black impression.

| *Genuine.* | *Forged.* |
|---|---|
| The three-pointed ornament at each side of the label containing the value, is *narrower* than the label. | The three-pointed ornament at each side of the label containing the value, is *as broad as* the label. |
| The label containing the superscription is a good distance from the top of the stamp. | The label containing the superscription is close to the top. |
| Exactly in the middle, above the label, are two little circles, which fill out the space between the label and the top of tho stamp, and on each side of these circles is a well defined curve. | The space between, is filled out by three or four little strokes. |

## VI. VAUD.

Poste Locale, 4 c., 5 c. black on white.
1850. Small rectangle, White Cross on red ground, with Post Horn.

| *Genuine.* | *Forged.* |
|---|---|
| The left end of the post horn is *elongated*, and almost touches the black border of the scroll. | The left end of the horn is *not elongated*, and is further off from the border of the scroll. |
| The words "Poste Locale" long and firm. | The words "Poste Locale" are short and smudged. |
| The folds encircling the post horn and binding it to the ring containing the cross come, on the left hand side, up to the middle of the large black dot, *i.e.*, the top one of the four dots, which are placed in a curve round the label containing the value. | The folds encircling the post horn and binding it to the ring containing the cross, do not come up to the black dot. |
| The top ornament, on both sides of the superscription, overhangs the lower ornament considerably. | The top ornament, on both sides of the superscription, does not overhang, or scarcely so, the second ornament. |
| The highest large black dot under the horn, on the right side, is as big as the two under ones. | The highest large black dot under the horn, on the right side, is smaller than the two under ones. |
| The horn on the right side is *thin*, and the top is slightly turned *outwards*. | The horn, on the right side, is *thicker*, and the top is turned *inwards*. |

There is another forgery, executed from a different die, but very badly done; there are only three dots on the right side under the horn; the horn is very thick and very strongly turned inwards, the cross is very small, and the whole stamp is coarsely printed.

## VII. ZURICH.

1843. 4 rappen, 6 rappen.

Superscription (Zurich) value indicated by large figure in the centre. At the bottom of the 4 rappen are the words "Local Taxe;" at that of the 6 rappen, "Cantonal Taxe." Date indicated by one figure in each corner, thus:—1. 8. 4. 3.

1843. Like the above, but with date only in bottom corners, thus:—18. 43.

These stamps are entirely fictitious, and manufactured at Zurich. No stamps were issued in Switzerland till 1850. There were two essays of 1843 made, but they differ considerably from the stamps of the 1850 issue. As probably only two specimens were printed, collectors are not likely to fall in with them, so that an accurate description is not necessary.

Suffice it to say, that the 4 rappen has the words "4 rappen, Local Taxe," printed in an oval round the figure 4, and that the 6 rappen is larger than that of the 1850 issue, and has a very much more intricate background.

1850. 4 rappen, Local Taxe.

| *Genuine.* | *Forged.* |
|---|---|
| Words "Local-Taxe" joined by hyphen. | There is no hyphen between the words "Local Taxe." |
| The triangle at right hand end of uppermost horizontal (or cross) stroke of figure 4 is composed of almost straight lines. | In the triangle at right hand end of uppermost horizontal stroke of figure 4, the line nearest to the upright stroke of the figure is strongly concave. |
| The top of the figure 4, where the line goes towards the left hand bottom corner, is in a line with the left hand line of the upright stroke of the figure. The four corner squares are not much darker than the rest of the stamp. All the lines are of the same colour, giving the stamp rather a dull appearance. | The top of the figure 4, where the line goes towards the left hand bottom corner, projects over the left-hand line of the upright stroke of the figure. The four corner squares are very black, and stand out strongly. The whole stamp is much clearer and brighter; the little semi-circles and ornaments in the border stand out, being much darker than the other lines. |

6 rappen, Cantonal-Taxe.

| *Genuine.* | *Forged.* |
|---|---|
| The words "Cantonal-Taxe" are joined by a hyphen. | There is no hyphen between the words "Cantonal Taxe." |
| The border is composed of three thin black lines. The middle stroke of the three little black ones, forming the ornaments between the semi-circles in the border, touches the line nearest to the edge. | The border is composed of four thin lines. The middle stroke of the three little black ones, forming the ornaments between the semi-circles in the border, touches the second line from the edge. |
| The oval (or circle) at the top of figure 6 does not touch the body of the figure. | The oval (or circle) at the top of figure 6 touches the body of the the figure. |
| Each diagonal row of thin black lines (four in each row), is separated from the other by a broad, well defined white space. | The diagonal rows are so close that the white space is hardly noticed. |

Both the genuine 4 and 6 rappen are printed on greyish-white unglazed paper. The forged ones are on glazed paper, with the slightest blue tinge.

It should be observed that there are two distinct varieties of both the genuine 4 and 6. In one of the 4's, the black shading on the figure is thicker, the figure is shorter, and the side of the triangle more concave than in the other. Of the 6's, one has the ball at the top of the 6, an oval; the other has it a circle, and a few minor differences will be found on minute examination.

We do not consider these varieties to be different, the differences being too trifling, and arising merely from two dies having been made, but we give this information to prevent our readers thinking, if, for example, they get a 6 with an oval at the top, and one with a circle, that one must be a forgery.

### VIII. WINTERTHUR (Canton of Zurich).

1850. Small rectangle. Orts Post.—Post Locale, 2½ rp.

| *Genuine.* | *Forged.* |
|---|---|
| The red lines on the scroll are thin and close to each other. | The red lines on the scroll are thicker and further apart. |
| After the word "Post" there is a full stop. | There is no stop after the word "Post." |
| The horn is bound to the circle enclosing the cross on the left-hand side by a double line. | There is no double line binding the horn to the circle. |
| The rim at the mouth of the horn is equally thick throughout. | The rim at the mouth of the horn is much thicker on the left side than on the right. |
| The rope holding up the cross is composed of eight circles on each side. | The rope holding up the cross is composed of six circles on each side. |

Of this stamp there are likewise two varieties, one having the horn longer and thinner than the other.

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# PART II.

## STAMPS WHICH NEVER EXISTED, BUT ARE MANUFACTURED BY THE FORGERS.

I. Stamps, of which the Dies were made by the Forgers.
II. Genuine Stamps changed in Colour.

The first head contains only five stamps, of which the Caprera 1 scudo, Bavaria black, 3 kreuzer, and Geneva 10 c. Cantonal, are all more or less imitations of other stamps, but which have all some distinguishing

features. The Caprera, for example, is something like the Tuscan; the Bavarian is like the usual ones in most respects, and so on. These stamps will therefore be found under their respective heads in Part I., for as they belong equally to Parts I. and II., we have considered it preferable to describe them in Part I.

The other two stamps belonging solely to this head are the Turkish. We have never had an opportunity of examining these forgeries, but the following are the descriptions we meet with:—6 truzi, olive, crescent and star; 3 mara, red, golden fleece, with letters J. E. below. When these were made, Turkey had not issued stamps, so that they are purely imaginary.

The second head comprises a rather large class of stamps. The majority are those changed in colour by chemical agency, comparatively common stamps serving for this purpose; the others are those Baden which have been altered in price. They are described in alphabetical order, with those changed in colour.

From obvious reasons we have refrained from giving particulars of the processes by which these changes are effected, but, with the most important of these stamps, we give some reasons why they should not be acknowledged as genuine. It will be seen the following are the principal changes:—

Blue to black,
Pink to white or drab,
Green to blue or yellow.

## AUSTRIA.

9 krz., arms blue, changed to *green*.

1858.—K. K. Zeitungs Stempel, lavender, changed tc *dirty white* (or no colour at all).

## BADEN.

1855.—9 krz., pink changed to *white;* 6 krz., yellow to black, by being saturated in ink.

The 6 krz. yellow, 6 green, 9 pink, and the above 9 white, are altered into 9 yellow, 9 green, 6 pink, and 6 white. This is done very ingeniously. The centre circle containing the figure is neatly cut out, turned upside down, and fastened in again by a piece of paper at back. There being nothing in the shape of the figures to betray the change, these stamps met with a good circulation. They originate, we believe, in Leipsic. If one of them is immersed in warm water for a few minutes, the gum will be dissolved, and the centre will fall out.

## BAVARIA.

9 krz., green changed to *pale lemon*.

We do not know how this is made (except by one very complicated process, which is not likely to have been the one), but that it is false

there can be no doubt, for if the Bavarian Post Office had intended to issue a *yellow* 9 krz., they would have printed it in chrome yellow, as the old 18 k. was, and the present 1 k. now is.

## BREMEN.

1855.—5 grote white, and 7 grote pearl grey.

These are the pink and yellow stamps changed.

## BRUNSWICK.

1854.—3 sgr., pink to *pale brown.*

We have no proof that this is forged, but the colour is so very dingy, hardly being any colour at all, and the postmarks are so faint, that we can only conclude the colour has been changed from pink to a pale brownish hue by some chemical.

## CANADA.

1856.—1½ c. cy., green to *blue.* 1860.—12½c., green to *blue,* and to *black.*

There may have been essays struck from these dies in blue ink, or in black, as mentioned in Mount Brown's catalogue, but all the blue we have seen were made from the green 12½c. by immersion in acid, and the probability is, therefore, that all these blue and black "packet postages" are false.

## FRANCE.

1854.—5 cents, blue.

This is the green 5 cents changed.

## FRENCH WEST INDIAN POSSESSIONS.

10c. orange, 20 deep indigo.

These are the common French stamps soaked in some coloured solution to give them a tinted ground.

## GERMANY, South (Thurn and Taxis).

1860.—1 krz., green to *blue.*

## GREAT BRITAIN.

2d. two letters; blue to *black*.

## GREECE.

20 lepta, blue to *black*.

There may have been a black essay of this stamp (as mentioned by Mount Brown), but as black ones are made so easily from the blue 20, collectors should be very careful that they do not have one of these latter palmed upon them as an essay, should such a black one really exist.

## HANOVER.

1851.—1 gute gr., green to *blue*.

This stamp is mentioned in most catalogues. It is the most important of the changed stamps, and one of those which have been made longest. There are many reasons why the blue 1 gute gr. should not be acknowledged as genuine, apart from the fact that it is so easily made from the green one of the 1851 issue. One reason is, that the blue is such a different shade from that of the 1851 $\frac{1}{15}$ thaler, that it is not likely to have come from the same source. It may be said that the colour is no criterion to go by, seeing that the Hanoverian series of stamps has, in the issue of 1851, *two shades* of $\frac{1}{15}$, a lilac, and a deep blue, and also a $\frac{1}{30}$, dark carmine, and $\frac{1}{30}$ pink. Then again, Saxony, in 1851, had a dark and a light blue 2 groschen. In these cases the two shades are distinct, but then each of them is bright and clear, whilst in the blue 1 gute gr. Hanover, the colour has a *hard* look about it, though excessively clear; it is rather more slate coloured than blue, and it is the very shade obtained by immersion in acid. Again, various gentlemen have more than once obtained sets of the Hanoverian direct from the Government, but no blue 1 gute gr. was there.

1851.—$\frac{1}{15}$ thaler, blue, changed to *white*.

## NEW BRUNSWICK.

1861. 5 cents green, changed to blue.

## NEW ZEALAND.

1d. dark brown, 1s. dark brown.

Many people who have received these stamps from letters "saved from the wreck of the Colombo," doubtless imagine them to be new kinds. It is the salt water that has changed them, as can easily be noticed by

applying them to the tongue, when the salt water is instantly tasted. The 1d. Victoria is also found black, from the same cause.

## NORWAY.

1856. 3 sk. lilac, changed to a deep *dull purple* by dye.

## NOVA SCOTIA.

1860. 1 cent black to *green.*

This is called an essay by Moens. If it ever existed, it must have been a forgery.

## OLDENBURG.

1851. ⅓ silbgr, green to *yellow.*
1858. ⅓ groschen do. to *do.*
2 groschen red to *white.*

This last is called an essay by many, but it does not seem to exist, except in forgeries.

## PRUSSIA.

1858. 4 pfennige green to *blue.*
1 silbgr pink to *white.*
2 sgr. blue to *drab.*
3 sgr. yellow to *light brown* or *grey.*

These four are sometimes sold by continental dealers as the first stamps used in Prussia.

1850. 2 sgr. blue to *drab.*

## SAXONY.

1851. 1 neugr pink to *white.*
3 ngr. yellow to *deep crimson* by some dye.
3 ngr. yellow to *white.*

## SWITZERLAND.

Rayon II. 10 rappen, yellow to *slate colour.*

## UNITED STATES.

1857. 1 c. blue, 3 c. red, 5 c. brown, 10 c. green, 12 c. black, on white paper, changed to a *dark olive* colour, by immersion in colouring matter.
10 cent green to *blue.*

### VICTORIA.

6d. blue, Queen on throne, to *black*.

There may have been a black essay of this stamp, but we have noticed that, by proper management, a very dark blue-black one may be obtained, so dark as to pass for black. This sort is the one most likely to be met with, so collectors should be careful with them.

### WURTEMBERG.

1850. 9 krz. rose changed to *white*.
1850. 6 krz. green to *blue*.

NOTE —Seeing that the green 6 can be altered to blue so readily, we would advise collectors to "fight shy" of blue 6 krz. (1850 pattern), which may be sent them as essays. We have never seen one of these essays, but, on receiving one, we should not accept it readily, unless it came from a perfectly safe source.

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# PART III.

## STAMPS NEVER INTENDED AS FORGERIES, BUT WHICH HAVE BEEN ACKNOWLEDGED AS REAL, THROUGH SOME MISCONCEPTION.

There are seventy-one of these, but forty-seven are the so-called complementary stamps of Austria. Some are trade labels, some are satires on the English design of 1840, some are receipt stamps, one is an advertisement, and others bill stamps. There is so little of interest in these, that we will proceed upon them at once.

### AUSTRIA.

It does not seem that these "complementary labels" were ever intended for any further purpose than to fill up the proper number or complement of stamps on a sheet, which (Moens tells us), is sixty, in eight rows, the space over that being filled up by crosses of the same colour as the stamp. It seems there are no less than forty-seven of them, as follows :—

1850. St Andrew's Cross, in colour on a white ground, orange, yellow, black, red, brown, and blue, to match the 1850 stamp (with the arms) of those colours.
1858. White cross, on a coloured ground of orange, yellow, black, green, red, brown, and blue, to match the stamps of this issue with the head.

Then these last are found with each colour having in addition either one, two, three, or four dots in relief,—making *twenty-eight* sorts more. Those on the sheets of stamps now used have the cross in white relief, and the whole stamp has a white border and perforated edges: colours yellow, black, green, red, brown, and blue.

## BAVARIA.

1851 and 1862. The whole issue is also found in black on coloured paper. These are the so-called "Timbres d'instruction." They are stuck on the outside of the packets sent to the postmasters, to let them know what kind is enclosed.

## BRUNSWICK.

Horn and horse in oval, with words Post-schein above, and value below.
6 pf. red, lake.
½ g. gr. red.

Stamps impressed on the receipts given for registered letters at the Post Office; they are not used for postal purposes.

## DENMARK.

Black impression, design of the Danish stamp, but with the figure 3 in centre, and word Thiele at sides.

A Copenhagen printer, of the name of Thiele, advertised in some Danish publication. His form of advertisement was an envelope directed to himself, having engraved in the corner allotted to the stamp the above design; the label was of course printed on the paper, *i.e.* was not first struck and then fastened to the advertisement with gum as a real stamp would have been.

## FRANCE.

Small head of the emperor printed on a label about the size of a ¼ sch. Mecklenburg; also the same size as the usual labels, but without words. The colours are various. These are trade labels, found on packets of French confectionaries. They *never* had any other meaning.

## GREAT BRITAIN.

Mulready's design for the 1d. and 2d. envelopes issued in 1840, from their peculiar appearance, gave rise to many satirical imitations, having, however, no power of franking their contents without the aid of a 1d. stamp. These would not have needed notice here, only Dr Gray giving them in the first edition of his catalogue, may tend to mislead beginners, so we will just mention them in the same order that he does.

Fox's comic envelope by John Leech, 1840. Rejected designs for the postage envelope, nos. 1, 2, 3, 4, 5, and 6, 1840. Paul Pry's envelope by John Leech, engraved by W. J. Linton.

We need say no more, so pass on to

## ICELAND.

These so-called stamps are also trade labels, the design is a bear in a shield, with the inscription "Vulnere" below, the colours are various. It denotes the presence of bear's grease in packages.

## JAMAICA.

Arms, two men holding a shield with an inscription, coloured impression.
1½d. blue, 3d. purple.

These are bill stamps used in Jamaica.

## OCEAN POSTAGE.

Moens, in his "Falsifications," mentions six sorts of these envelopes, we have only seen the three first: They all of them bear emblematical designs of "Peace and Plenty," which the promoters of the Ocean Penny Postage Scheme thought would accrue from the adoption of their favourite plan. They have no official origin, being issued by private individuals, enthusiasts on the subject. They were *never* intended as envelope stamps for postal purposes, but merely as a sort of advertisement to draw attention to the scheme of a universal penny postage between England and all her colonies. The first sort described has printed in the *left* hand upper corner, a head of Mercury in the form of a stamp, with the words "Ocean Postage" on it. That this never could have been intended to frank the letter to its destination, is fully shewn by the fact that in the *right* hand upper corner, there is a blank space left for the stamp of the country whence the letter comes. All these envelopes that we have seen, have had the old blue 6d. South Australian stamp there.

1st, Railway, &c., along the top of *Envelope*; at side, ships unlading, and various devices emblematical of commercial and agricultural pros-

perity. Inscription on the envelope, "Britain! from thee, the world expects an Ocean Penny Postage, to make her children one fraternity."

2d, Vessel under full sail, inscription, "The world awaits Great Britain's greatest gift, an Ocean Penny Postage—to make home everywhere, and all nations neighbours."

3d, Sailor with flag, &c., inscription, "Ocean Penny Postage," and "Britain! bestow this boon; and thou in blessing blest, will link all lands with thee in trade and peace."

The three next sorts we have had no opportunity of examining, but the descriptions we meet with are somewhat to the following effect:—

4th, Allegorical design of Britain and the lion distributing freedom, on the left hand are drawn negroes under various tortures; the figure of Britain is under the shadow of a flag, bearing the inscription, "God hath made of one blood all the nations of men."

5th, Two large Cornucopiæ forming a space in the centre, for the direction on the envelope; on the left hand side the prophecy from Isaiah xi. 6. with suitable design; to the right that from Isaiah ii. 4. with drawing to match. The inscription is, "Nation shall not lift up sword against nation, neither shall they learn war any more."

6th, Design showing universal peace and commerce, a soldier and artizan fraternizing; the Angel of peace, etc., etc. Inscription, "Arbitration for war, universal brotherhood, freedom of commerce."

Doubtless, there are many more of these envelopes, but these six are all that we can find noticed. No one, after reading the inscriptions and noticing the designs, could suppose they were of any use for prepaying letters as envelope stamps are, nor would one think they ever had any further intention than to bring the universal system of Ocean Penny Postage into repute and notice.

## SWITZERLAND.

### I. BERNE.

Bear in a shield, with a crown below, inscription, "Canton Berne," coloured impression, rectangular.

10 rap. yellow, 3 rap. blue.

These are bill or receipt stamps.

### II. GENEVA.

Man with spear, leaning on a shield with a cross in the centre, date given "Sept. 1857," coloured impression, rectangular. Various values and colours.

These are bill or receipt stamps.

### III. ZURICH

Mercury seated. Various values.

These are all bill or receipt stamps.

## ADDENDA.

There are two stamps, possibly misprints, or else of which only a very few were made, about which nothing certain is known.

These are the 49 Modena and the 3 Naples. There was a 9 Modena, so that possibly the Post Office may have intended to issue a 49, for several specimens are known.

We have only seen or heard of one 3 Naples. It is like the 5 in all respects, but the figure is quite perfect.

The Paraguay Stamps are a *vexata quæstio*. Mount Brown and Moens call them Essays; Laplante and Dr Gray mention 3 Stamps as being used there.

We possess a most beautiful specimen of the magenta one, *obliterated* by means of dots, diamond shaped like the French, with the letters "L. P." in the middle. We have also had sent us a rather fainter specimen of the same stamp, unused, which had some considerable points of difference from ours. We subjoin a description of both, and shall be happy to learn something definite and positive about them.

| *Obliterated Specimen.* | *Unobliterated Specimen.* |
|---|---|
| Bright, clear magenta, extremely well executed. | Much fainter, and not so well executed; it looks coarser. |
| All the lines are sharp and thin. | The lines are blotchy. |
| The ornament in the oval surrounding the lion is very thin and neat. | The ornament in the oval surrounding the lion is thick. |
| The cap of liberty is not shaded. | The cap of liberty is shaded. |
| The lion is not shaded. | The lion is shaded. |
| The mane on the right hand side is quite white. | The mane on the right is quite pink. |
| The tail is thin, with pointed tip, which is thicker than the rest of the tail. | The tail is thicker, more perpendicular, and the tip thinner in proportion, and round. |

Of the 1853 British Guiana issue, there are two varieties, one has the figures 1. 8. 5. 3. enclosed by a white border, and the other merely by a line, and there is a little difference in the ornaments.

The following is a table of the prices of some forged stamps, and the prices they fetch when genuine. There are some of them, the prices of which, when forged, we do not know. These we have, of course, left blank.

| | *Forged.* | *Genuine.* |
|---|---|---|
| Argentine Confederation,. ..... | ... | used 1s. 6d.—2s. unused 2s.—3s. |
| Confederate States,..... | 6d.—1s. | each fetches several shillings. |
| Denmark (Essays),..... | 1s. 6d.—2s. | 2s. 6d.—3s. 6d. |
| Modena 9 B. G. and 1 lira,..... | unused and used, 1s.—1s 6d. | unused, priceless. used, 3s.—4s. |
| Modena, the other eagles,..... | 1s.—1s. 6d. | used, 1s. 6d.—2s. |
| Tassa Gazzette,..... | 1s. 6d. | 3s 6d. |

| | *Forged.* | *Genuine.* |
|---|---|---|
| Provisional Government, 15-80, | 1s. 6d.—2s. | priceless. |
| The others, | 1s. 6d.—2s. | 2s. |
| Parma, Provisional Government, | unused, 1s.—1s. 6d. | used 1s. 6d.—2s.<br>unused, priceless. |
| Romagna, | unused or used, 1s.—1s. 6d. | used 2s.—3s. 6d.<br>unused 5s. |
| Sandwich Islands. The forged and genuine are sold at about the same price, 2s.—2s. 6d. | | |
| Spain, 1 cuarto bronze, | | priceless. |
| Switzerland. | | |
| Basle, | 1s.—1s. 6d. | 2s. 6d.—3s. |
| Geneva, Port Local, | 1s.—1s. 6d. | 3s—4s. |
| ... Port Cantonal, | 1s.—1s. 6d. | 2s.—3s. |
| Neuchâtel, | 1s.—1s. 6d. | 5s. |
| Vaud, | 1s.—1s. 6d. | 2s. 6d.—3s. |
| Zurich, | 1s.—1s. 6d. | 2s.—2s. 6d. |
| Orts Post, | 9d. | 9d. |
| Poste Locale, | 9d. | 1s. 6d. |
| Winterthur, | 1s.—1s. 6d. | 2s. 6d. |
| Naples, ½ t. blue cross, | 1s.—2s. | used 3s. 6d.<br>unused priceless. |
| ... ... arms, | 1s.—2s. | used 5s.<br>unused priceless. |