

THE WORK OF JEAN DE SPERATI II

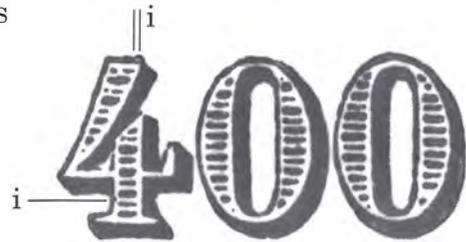
PORTUGUESE COLONIES

1902 Four Hundred Réis Surcharge (Photographic Plate D)

A single copy of this surcharge on the Angola King Luiz 25 reis stamp of 1886, to make the 1902 stamp, has been seen, as well as a proof impression for the surcharge. In addition, Sperati's matrix (negative) for the surcharge is at the Musée de la Poste-Paris. This forged surcharge could have been used by Sperati to forge the surcharged 1902 stamps of a number of Portuguese colonies, including, besides Angola, Cape Verde, Mozambique, Portuguese Congo, Portuguese Guinea, St. Thomas and Prince, and Zambesia. Certain of the perforation $13\frac{1}{2}$ and inverted varieties would have been the most valuable.

The Sperati surcharge would have been lithographed while the genuine surcharge is typographed.

SPECIFIC TESTS



- (i) The "4" has a nick in its top at the right; there is a white spot at the right end of the horizontal at the top. The inside of the vertical stroke, below the cross bar, has a coloured dot.
- (ii) The curl inside the "R" is broken away and the outer loop does not join the right leg. There is a nick in the lower right of the vertical.
- (iii) The right arm of the bottom ornament does not touch the central part. There is a break in the top right of the central part.



Musée de la Poste—Paris

THE PREVIOUSLY UNLISTED FORGERIES

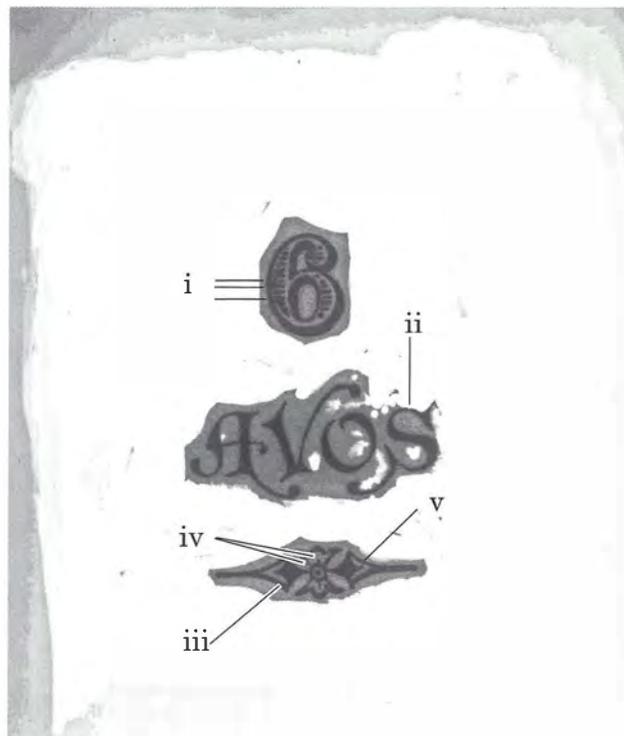
MACAO and TIMOR

1902 Six Avos Surcharge

Sperati's matrix (negative) for this surcharge is at the Musée de la Poste-Paris. It could have been used to make the surcharged 1902 stamps of Macao and Timor. The Sperati surcharge would have been lithographed; the genuine surcharge is typographed.

SPECIFIC TESTS

- (i) Three of the shading lines on the left of the "6" touch the left outline (also on some heavily surcharged genuine stamps).
- (ii) There is a nick in the top of the "S".
- (iii) The left arm of the bottom ornament has a coloured dot at the bottom right corner of its white space.
- (iv) In the center section of the bottom ornament the top is broken away from the central circle on the left side (occurs in some genuine). The small centered stroke attached to the top of this circle is broken at its tip.
- (v) The right arm of the ornament has a fine line joining the diamond and the frame line.



Musée de la Poste—Paris