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THE

SYDNEY VIEWS:

BEING THE HISTORY OF
THE FIRST SERIES OF THE STAMPS OF
NEW SOUTH WALES.

BY

T. Martin Wears,

AUTHOR OF "THE STAMPS OF GREAT BRITAIN,"
"PHILATELIC NOTES," ETC.

CORRESPONDENT TO THE "AMERICAN PHILATELIST."

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DAYTON, OHIO, U.S.A.

LONDON:
HUDSON BROS. & CO., LENTHALL ROAD, DALSTON.

PRINTED BY T. WILKIN, "CHAMPION" WORKS, BURY ST. EDMUND'S,
SUFFOLK, ENGLAND.

1884.

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OUR readers will be delighted to hear that on Friday, the 4th April, 1884, Mr. W. E. M. Tomlinson, M.P. for Preston, presented in the House of Commons our first Petition to that august assembly.

THE memorial is most successful up to date, and—for our new pamphlet "A Strange Life," &c.—we are pleased to have occasion to write that we have the very highest patronage we could have wished for, including Her Most Gracious Majesty the Queen; His Royal Highness the Prince of Wales, K.G., &c.; His Royal Highness the late lamented Duke of Albany; Her Royal Highness the Princess Louise, Marchioness of Lorne; The Marquis of Salisbury, K.G.; The Right Hon. W. E. Gladstone; The Right Hon. W. H. Smith, &c., &c. From each of these personages Mr. J. W. PALMER has received most encouraging communications.

WE regret to state that our esteemed contributor "Nemesis" has been obliged to retire from the editorship of *Bric-à-Brac* in consequence of pressure of official duties. We are extremely sorry to sever the connection which has existed between us for some time, and thus to lose the services of our esteemed correspondent, who has been of material assistance to us in our exertions to put down the scandalous trade in Forged Stamps, and whom we thus publicly thank for his great exertions in the cause we have at heart.

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NOTE.

THE following work on the history of the first series of the stamps of New South Wales was originally intended for the pages of a stamp magazine, but being recommended to publish my researches in a more lasting form, I consented to the issue of this unpretending *brochure*.

Taking into consideration the number of handbooks designed for the guidance of philatelists which treat of the postal issues of every country, the propriety of publishing descriptive articles on stamps has been questioned before now. I submit, however, that the subject chosen by me, these interesting colonial-made adhesives—"The Sydney Views"—does not lay me open to the same objection, since their description involves the telling of a story, and the consideration of some theories rather beyond the bounds of a mere catalogue.

As will be observed, I have divided the subject into four parts. The first of these treats of the mode of engraving adopted by the postal authorities in the preparation of the stamps, and their chief peculiarities; the second consists of a general description of the allegorical design; the third includes all forgeries, essays, and proofs; while the fourth is devoted to a valuable reference list embracing over sixty varieties of the three values. The frontispiece of illustrations, which shows the chief differences of type, will be invaluable in following out details of design.

On the exhaustion of un-subscribed for copies, I intend publishing, at the same price, a collection of the principal poems on matters philatelic, which have appeared both here and in America within the last twenty years. Such a collection ought to prove specially interesting to stamp collectors of every degree. It will bear for its title "Selections of Philatelic Poetry," and each poem will be accompanied with illustrations and such remarks as may be necessary to render plain the meaning the poet had in view at the time.

I will now conclude this prefatory note, with the hope that both this novel compilation and the present monograph will merit the approbation of the philatelic press.

T. MARTIN WEARS.

ROSEMONT, DOWNFIELD,
Near DUNDEE, SCOTLAND,
April, 1884.

The Sydney Views.

PART I.—THEIR MODE OF ENGRAVING AND CHIEF PECULIARITIES.

IT forms an interesting study for the stamp collector to note the peculiar styles of engraving, the numerous varieties, exhibited on stamps which are the handiwork of an amateur engraver, or which have been executed in a country where printing facilities were unavailable. The stamps of New Caledonia (prepared by a member of the garrison, Serjeant Triquéra, in sheets of fifty, differing from one another, because each was separately etched by him with the point of a pin), the earlier Nevis and Mauritius, the Cape of Good Hope, the Virgin Islands, all afford us subjects for patient and minute study—none more so than the first series for New South Wales, the picture stamps, commonly called “The Sydney Views.”

It will be hardly necessary to point out here that these were produced in a manner different from that in adoption now. The authorities of the colony charged what artists they had beside them with the preparation of the plates. In this instance forty compartments were each separately filled in with the design, so that, although uniformity was aimed at, each of the forty designs would necessarily differ more or less from one another. Whenever the copper plate became worn out another had to be got ready to fill its place: this brought forth further varieties, and many curious specimens are to be met with. But before proceeding to deal with these let us just see how the stamps of the mother country were being done, and how the Sydney ones also would have been produced had recourse been had to a British engraver.

This matter of engraving each stamp separately and consequently with want of uniformity, was the very bugbear in the way of the British postal authorities, ten years before the Sydney issue was contemplated. By the ordinary system several thousands could be pulled off without impairing the plate, but the enormous quantity of a million was needed daily, so that Rowland Hill and his superiors could not very well see how this was to be successfully accomplished. As they were eagerly bent on guarding against forgery, their fear was that the more ordinary plates used the better a field would be open for the counterfeiter, because the more plates the more varieties, in other words greater difference between each stamp, so that the matter of distinguishing between the false and genuine would thereby be rendered more difficult. At last they succeeded in obtaining the services of Messrs. Bacon & Petch, engravers and printers from steel plates, who, by means of an invention made by a member of their firm, were enabled to reproduce any number of copies of a design, each one exact in every particular. After the design had been engraved on a block of softened steel and hardened, impressions were taken from this matrix on a roller of softened steel, and finally these were transferred to the plate from which the stamps were printed. It will be observed from this method that an exact counterpart of the original die was got without in any way wearing it out. When another plate was required the process had simply to be repeated.

Now that both styles of engraving have been explained—the primitive and the perfect—we will now proceed to a consideration of the varieties to be found amongst the specimens which constitute the first issue of the stamps of New South Wales. There exist three different values, the penny, twopenny, and the threepenny. Two separate plates have been needed for the first named, the designs of which may be roughly

distinguished thus : one is of rather fine engraving and wants the clouds, whereas the other is of coarser workmanship, and possesses them. Impressions from the first plate will generally be found on a hard bluish paper, as well as on a soft unglazed, and yellowish, in tints of rose, red and lake. Those of the second plate are found on a greater variety of paper, such as stout yellowish hand made, often deeply ribbed, bluish white, and various shades of white, and also on cardboard; the colours varying from a crimson red to a pale lake. The chief varieties may be classed into these three—those having no clouds; also those with the hill unshaded; and last, those having the hill shaded, but wanting the trees.

As the second part of this work is to be devoted to a consideration of the allegorical design enclosed in the circular disc, it will only be necessary at this stage to describe what lies outside the circle. Examples from both plates have two rectangular frames bearing the words **POSTAGE** above, **ONE PENNY** below. At either side of this frame, at each angle of the stamp, there appears a star in the small rectangular space. In the plate with clouds, at either side of the circle, is a frame formed of two parts, divided by a thin perpendicular line. The outer part is formed of thick oblique lines, no doubt intended to represent a twisted column; the inner, which is broken in upon by the circle containing the group, is formed of cross strokes made by the burin. Plate 2 contains these same strokes, but they are much thinner than in the first named. The spandrels are filled in with a dotted shading.

No less a number than four plates of the twopenny value are to be met with; but although this number is somewhat large, producing as it does many varieties, it is to be hoped that their salient points of difference have been hit on, so as to render the youngest collector able to tell at a glance from what plate the specimens have been taken. Plate No. 1 is magnificently en-

graved. The mention of this, coupled with the fact that the fan ornament in the lower part of the inscribed band, has shading on either side, ought to be sufficient to distinguish it from all the others. It can only be found on two kinds of paper, soft yellowish and a crisper dull white; the colour is blue, but of nearly all shades. I have come across specimens wanting the trees; others having the fan with eight instead of seven pointed segments; spandrels of waved oblique, crossed by waved oblique lines.

It will be sufficient to mark the distinctions of the second plate by noting that impressions therefrom have a shading inside the fan ornament, and a dot in each corner star. There is very little difference in the papers and impressions from last. The word *CÆVIT* which should be on tablet is wanting, making the inscription extend to only one line; the pick and shovel too are wanting from the picture.

The fan of the third plate has no shading whatever, neither in its segments, nor in the band which it overlaps. Unlike the last, its corner stars bear no dot. Paper is bluish and white; colour, all kinds of blue. Sometimes the fan is met with containing six segments, sometimes without the clouds, and the hill unshaded. The only test necessary to distinguish the fourth plate is to be found where the lines of the fan meet. In all the other plates these lines rest on a small three-pointed ornament, fashioned somewhat after a shamrock; in this plate these lines rest on a tiny round pearl. }

Ornamentation round the vignette is different from that of the first value. The frames at either side are composed of deep shaded circles covered by fine interlaced ovals, or frames of lattice work; the spandrels being filled in with vertical or horizontal waved lines as the case may be. Stars in angles differ inasmuch that they vary from four to eight points.

The Threepenny value is not an elegant looking stamp by

any means, and has the motto in three lines instead of two, as in the others, with POSTAGE above, value below, in coloured letters. Each angle is shaped like a Maltese cross, the angular ornaments taking the form of a four-pointed star. In place of the fan is a pointed thing like the tail of a fish, which does not protrude over the band. Side borders are composed of interlaced ovals; the spandrels of waved horizontal lines. There are three plates; the first has no clouds, the second and third have clouds. Besides wanting the clouds the second has the ovals in the border meeting; so has the third plate, but with the addition of waved lines continued through top and bottom labels. The paper is yellowish, blue, and white; the impressions are in sundry shades of green. In the first four editions of Mount Brown's catalogue the colours of this value are given as brown and flesh, besides the green. Everybody knew of its existence in green, but the brown was always looked upon as a curious changeling, and the pink no one understood. These two latter were supposed to be myths; it was however asserted in their favour that a clear brown could not be made out of a green by any chemical doctoring. It was not until 1869 that any corroborative evidence in their support cropped up. The government printer had prepared a list of issues, and sure enough these two shades are quoted in this official list, so that no doubts of their existence can now be entertained, although the brown and pink specimens are hardly ever to be met with. Mount Brown formed his list chiefly on the well known collection of the late Rev. F. J. Stainforth, one of the first and most diligent collectors. If both shades were to be found in any collection this is the most likely one.

It will probably have struck the reader as strange how at that early date so many different plates should be required by so young a colony as New South Wales, but it has to be explained that this colony did not alone use them. Victoria, until 1851,

and the other Australian colonies until a later date, were amendable to it in postal matters, using the stamps issued by the Sydney office. This accounts for so large a number. No watermark is peculiar to the stamps. The twopenny, however, exists watermarked with letters forming part of the word STAMPS. Some years ago a specimen was brought to light showing the letters PS in double-lined Roman capitals. Shortly after this a French gaper gave an engraving of a watermark discovered on a copy, but the engraving is simply part of the summit of the crown, surmounting the old ordinary watermark on English foolscap hand-made paper, and is of course not peculiar to any official material.

It appears from the *Sydney Gazette*, the official organ of the New South Wales Government, of date 25th December, 1849, that by section 10 of an Act of Council, 13 Vict., No. 38, passed 12th October same year, postage stamps were directed to be prepared and issued for the colony, and to be sold to the public. The period when this was to come into effect was 1st January, 1850. By the following section it was enacted that any person forging the stamps would be liable to imprisonment for such time as the Court may direct, not exceeding seven years. We are next informed that, at first, stamps will only be issued for the subjoined values :

One Penny, Twopence, Threepence.

The following rates of postage being fixed :—

Not exceeding in weight $\frac{1}{2}$ oz. :	for the town (Sydney) ...	1d.
" " $\frac{1}{2}$ oz. :	inland	2d.
" " $\frac{1}{2}$ oz. :	ship letters	3d.

(in addition to any inland postage).

All newspapers 1d.

The *Gazette* of 15th January, 1850, says that sums under £1 may be remitted in postage stamps, while the number for 24th July, 1851, mentions that it has been necessary to provide new

plates, bearing the Queen's head, instead of the present design—that is, the view of Sydney, and that a new value 2d. would be immediately issued to the public. This gives our 2d. value a run of one year and six months. A further notice of 23rd December, 1851, states that stamps bearing the Queen's head, of the value of 1d., will immediately be issued, so that this value, with Sydney design, has had a circulation of two years. The last notice is dated December, 1852, and refers to the 3d., which had the longest run of all, viz., three years.

Considerable difficulty has always been experienced in procuring unused copies of the above, the chief reason being that no sooner was a new design fixed on than the old plate was destroyed. In reply to a request for obsolete specimens, the Government printer said he could not furnish any, because the authorities of the dark and by-gone ages had a mania "to destroy the plates and everything connected with a stamp as soon as it was superseded." At an auction sale of stamps held at Sotheby & Co.'s, Strand, in March, 1872, three fine unused specimens and a poor 3d. unused were sold for three guineas. This was considered one of the best bargains of the sale. It is now a rare thing for a dealer to be able to include any unused in his stock; and the same thing may soon be said as regards used ones. The threepennies are the commonest because they had the longest circulation, and came over here often on letters. A used specimen should be had for two or three shillings, while used pennies will only be had at double this sum. The prices of a used twopenny stamp vary most; a dealer will charge five or six shillings for one with vertical waved lines, if the lines be horizontal you may have it at half that sum.

The Sydney Views.

PART II.—GENERAL DESCRIPTION OF THE ALLEGORICAL DESIGN.

OPINIONS seem to differ as to whether the classically-draped female figure depicted on several of our colonial stamps, such as those of Trinidad, Mauritius, Portocos, Cape of Good Hope, and Sydney, is meant for "Liberty" or "Britannia." That the representation is intended for the former it has been argued that the tutelary deity of England is seated *on* the shield; that the rod has been looked upon as the trident, and generally it is only proper that the colonies should adopt the figure of Liberty, seeing the large measure of freedom they possess, of which Britannia is not, in itself, symt olical. On the other hand most people take the figure to be Britannia, for she is met with wielding a spear as well as a trident. It may be that the trident was introduced at a later period, suggested perhaps by the national naval song "Britannia Rules the Waves."

In the early days or dark ages of Philately, collectors knew particularly little of the Sydney stamps. Many silly theories were propounded. One was that they should all be grouped together as one type, offering three different values of different colours, instead of taking them to be nine separate plates as I have shown. There is a very a musing description of the design to be found in the *Stamp Collector's Review* of February, 1863, a paper long defunct, but which enjoys the honour of being the pioneer of all stamp journals. The paragraph referred to reads

as follows:—"Among other remarkable and curious stamps New South Wales has a view of Sydney, and *natives presenting a palm branch to some personage seated in an arm chair on the sea shore.*" How any mortal could have concocted such a description it is impossible to conceive, there being actually nothing on the stamps to indicate either "natives" or "a palm branch." We then have Dr. Gray treating the same subject in another magazine of the following month, but he is very guarded in his remarks. "A view of the sea coast, with a church in the distance, and a group of figures in the foreground," is a description leaving more room for the stamp elucidator than the critic.

It was supposed also that the figure was seated upon a shield; indeed in *Moens' Illustrations* the figure is represented thus, but it is undoubtedly a bale of goods. This bale of goods, indicating commerce, which acts as a throne, is separated into four compartments by two cords cutting one another at right angles. Through the aid of several copies one is enabled to identify the markings found in these compartments, as "No. O." (?) "1788," placed thus:—

No.	O
17	88

What the lower inscription signifies is not difficult to make out, as 26th January, 1788, is the date of the foundation of the colony of New South Wales at Sydney, but the markings in the upper compartments seem puzzling. In the first place they are not particularly distinct, and might be made to pass for "NO. C;" so that the hypothesis of their being a contraction for *Novæ Comitiæ* is tenable. On the other hand if they read "No. O" it has been rather ingeniously asserted that they should be construed "Nova Ostia," the name applied to the port

of Rome. This question will be more profitably discussed later on. It may be as well to mention at this stage that these letters are not to be found on the penny stamps; neither is the date to be found on them; at least, if so, it is very indistinct, unless it be on those from the plate without clouds.

To return again to the lady seated on the bale of goods. She holds something in her right hand—it might be the rod of manumission belonging to a Liberty, but I would take it to be a sceptre, although from a cursory view it might be looked upon as a whip—and behind her back is a beehive. The bees themselves are to be seen hovering around it on some good copies, notably the “One Penny” without clouds. On the penny stamp she has a curly head of hair, just as she appears on the Bank of England notes (which I may remind the reader also contain the beehive); on the others she has a primitive looking helmet, or perhaps it is a coronet. Her left hand is extended to raise the kneeling figure in front, and her whole attitude seems to bespeak a welcome to the three figures before her. Two of these figures (one male and one female) are standing, while a third is in a kneeling posture, his left knee touching the ground. The standing male figure is bareheaded, and holds in his hand the three-cornered eighteenth century hat of his day. It is supposed that these are convicts just disembarked from the ship anchored in the bay; the iron chain stretched along the ground certainly points to this conclusion. The ship is always turned to the right in the penny value, and has but two masts; while in the other it turns to the left, and has three masts. At the feet of the seated figure is an article which looks wonderfully like an anchor in some copies, but from others one is led to believe that a pick and shovel is what was intended to be represented. To the background of this picture is a hill bearing on its brow houses, and a church with a spire. At the foot of the hill one can discern a couple of trees, sometimes four, according to what

plate the copy has been taken from. In the right top corner there is a something, and that something has been set down as a sheep. This is a statement however that will not be patent to everybody, but since the person who proclaims it seems to bring forward certain facts in its support, we will just take his word for it. He tells us that it is "not one of your rotund Bingley-Hall kind of fleecy heroes, but a veritable colonial fellow, long in neck and of the clothes-horse form of quadruped, and not an unlikely emblem for a colonial imagination to seize." Near this a man is ploughing. He is usually seen ploughing towards the right hand, but the engraver of these values being of an inventive turn of mind, has given us one or two copies in which we are enabled to see the ploughman returning up the next furrow, or going in an opposite direction!

A Mr. Carmichael has been mentioned as their engraver, on the authority of a Sydney collector, but as it was a deaf and dumb person named John Carmichael, of Kent Street, Sydney, who engraved one of the steel plates of the laureated 1851 issue of New South Wales, two years after the views or picture stamps appeared, doubtless this has led to the error of associating Carmichael's name with them. It was a Mr. Robert Clayton who prepared the copper plate for the "Sydneys," and he could have had no hand in the preparation of the following issue, because before these had been decided upon he had become unfit for such work. Clayton, in his estimate, agreed to furnish press, dies, and plates for the sum of £36, covering the whole expense necessary for the completion of the work required for the General Post Office establishment. It appears to have been his first intention to have made one die, then to reproduce his work, as he said that the first cost of the die for each value would be about £5, and the probable cost about 1/- a thousand for the stamps, with an additional expense of about 1d. a sheet, demy folio, for gumming.

This miniature picture, a *chef-d'œuvre* in its way, carries its own story along with it. History tells us that Sydney, named from Viscount Sydney, then Secretary for the Colonies, is distinguished as the earliest of the Australian colonies, and was commenced as a convict establishment under the transportation system of the Imperial Government. The resource at command for that system in North America having been gradually cut off, first by a growing preference for negro labour, and at last by the separation of the United States, the British authorities turned attention elsewhere, and the reports of Captain Cook directed them to New South Wales. "The first fleet," as it has been called, consisting of eleven vessels, left for the antipodes on the 13th May, 1787, and arrived at Botany Bay, the intended destination, on the 18th January, 1788. But this plan proving quite unsuitable, the whole expedition was promptly removed to Port Jackson, a few miles to the northward. This port, one of the finest harbours in the world, was previously thought to be only a boat harbour, and was called after one of Cook's seamen, who had first discovered it. The party, said to have consisted of 1030 persons, including 565 male and 192 female convicts, with 200 soldiers and some women and children, was landed at Sydney Cove, one of the many beautiful inlets of the harbour, and there they founded the present city of Sydney, with Captain Arthur Philip, R.N., at their head, as the first governor of the new penal colony. So much for the founding of this young city. The view presented to us of it certainly dates after this event took place, and yet not long after it, for all that indicates the town is a row of houses and a steeple. The design is allegorical. The goddess, in the act of welcoming the convicts, points to the pick and the shovel; it is by industry alone that success is to be attained here; we ourselves have tilled those lands and built this city, go ye and do likewise!

It has been stated on good authority—on that of Major

Christie, who was postmaster at Sydney in 1863—that this picture stamp we have been describing is a copy of the colonial seal. Indeed it is not at all likely any artist should endeavour to cram so much into the limited space available on a postage stamp, had the adoption of a design been left in his own hands. That such is much prettier than the ubiquitous stereotyped head of Her Majesty no one can deny. But we have not done with the circular disc. See, there is a tablet underneath the picture, on which it is supposed to rest, and on that tablet will be found an inscription. Considerable difficulty was experienced in rendering the letters thereon when the design first began to be studied. This difficulty chiefly arose through the scarcity of unused specimens at the time the earlier handbooks were written. Cancelled ones are generally rendered of little service in this respect through a needless plethora of obliteration mark.

The first stamp catalogue ever published, if I remember rightly, was written by M. Alfred Potiquet, and brought out at Paris by Lacroix. His "*Catalogue des Timbres-Poste, créés dans les divers Etats du Globe*" gave the inscription as *Sic fortis curia crevit*; while in the earlier editions of Dr. Gray's it appears as *Sic fortis et rudis crevit*. From some specimens in my collection it is not easy to distinguish the letters properly; with the exception of the third word, however, all are decipherable. This word which has led these old chroniclers astray, and been mistaken by Potiquet for *curia* and by Gray for *et rudis*, in consequence of one or two badly formed letters cannot well be made out. It is apparent at first sight that it cannot stand for *curia* because you can tell it to be composed of seven letters, whatever these are. Nor can it stand for *et rudis* because although the first R is indistinct, the second is quite plain, and the A wants the cross stroke. Its proper rendering should be SIC FORTIS ETRURIA CREVIT which may be translated—*Thus grew the strong Etruria*. The motto is borrowed from Virgil's second *Georgic*, verse 533. On

the penny and two-penny it is disposed in two lines, the first three words occupying the first line, the last word standing by itself; in the threepenny the inscription is spread over three lines.

As an evidence of the interest taken in this inscription I extract the following from that "delightful repository of forgotten lore" *Notes and Queries*, of date February, 1864. It is from the pen of an accomplished lady-philatelist, writing under the *nom-de-plume* of "Fentonia," but who is perhaps more widely known through that of "Herbert Camoens."

"You cursorily notice this earliest of Australian stamps by explaining to a Bristol querist the exact motto, *Sic fortis Etruria crevit*. It is said to be a quotation from a Latin poet. If so, I should be glad to know where it is to be found. Having made a fine collection of foreign and colonial postage stamps, I have been lucky enough to secure an almost new specimen of this generally dirty stamp. The landscape, motto, and legend are quite perfect; the former is said (I believe on the authority of the present postmaster) to be a view of Sydney, but on comparing it with the various engravings of that town in Collins's *Account of New South Wales*, 4to, 1798, there is not the slightest resemblance between the two. I am aware that it is only within the last ten years or thereabouts that our Australian colonies have used postage labels, but as the legend states that it represents the great seal of the colony, it would be interesting to ascertain when this thriving settlement first felt of sufficient importance to adopt a national seal, and why these rough sons of enterprise recurred to classic Latium for a motto, who probably knew no language but their own."

I previously mentioned it has been suggested that the subject, as well as the motto it bears, was adopted from the *Georgics*. Concerning the letters "No. O," and the design in general, I will quote from an old magazine some remarks on the subject:

"Our suggestion with regard to the above letters is (bearing in mind the hypothesis that the whole 'picture' is founded upon the *Georgics*) that they stand for Nova Ostia. It will be remembered that Ostia was the port of Rome, from which both the city and the whole province derived foreign supplies and exported merchandize. Gibbon thus describes this Augustan port:—'The port of Ostia was one of the boldest and most stupendous works of Roman magnificence. This Roman port, commenced by the genius of the first Cæsar, insensibly swelled to the size of an episcopal city, where the corn of Africa was deposited in spacious granaries for the use of the capital.'

Now, on turning to the second *Georgic*, from whence the motto of the seal or stamp is taken, we find in the context that the poet had been praising the conquests of land made by agriculture, as far better than acquiring it by war and bloodshed. 'Thus,' he continues, 'Etruria became strong;' and immediately adds '*Scilicet et rerum facta est pulcherima Roma.*' What can be more natural than for Sydney, with its fine cove and adjoining harbours, to assume to herself the proud distinction of being the New Ostia of the most important colony of the Antipodes—the Antipodean Rome. A Great Seal probably became requisite when the home government granted permission for New South Wales to govern itself by its own representatives, forming the Legislative Assembly, which was in the year 1829. This is therefore most likely the date of the picture—the government-house situated on an eminence near the water, one of the churches, and probably either the town-hall or the Legislative Chambers being the buildings represented in the view."

Whether the letters should read "No. C" or "No. O" the theory of the subject being taken from the *Georgics* is plausible. Virgil recapitulating, says in his fourth book—


"Thus have I sung of fields, of flocks, and trees,
And of the waxen work of labouring bees."

Each of these subjects being treated by him in separate books. It will be observed that these are to be seen in the picture, with the addition of a ship and buildings, not taking into account the four principal actors of the scene. Altogether I think the idea quite probable, and if it is the case it is a very appropriate and poetical one too.

Dr. Gray has given the circular inscription round the allegorical group as *Sig. Nov. Camb. Aust.* but on all copies that have passed through my hands the first word has always been printed in full—*Sigillum*. This and the contractions stand for *SIGILLUM NOVÆ CAMBRIÆ AUSTRIALIS* and being translated *Seal of New South Wales*. The French catalogue a twopenny without this legend, but although few have had the good fortune to possess specimens so treated, the fact of their existence is generally accepted.

The Sydney Views.

PART III.—FORGERIES, ESSAYS, PROOFS, AND REPRINTS.

 MOST countries have their corresponding number of forgeries: our own country being able to boast of having fewer imitations of its stamps than perhaps any other. Unlike it New South Wales is no exception to the general rule, for it will be seen that counterfeits of each value of the above series exist. It was in 1868 that they were discovered. The only known forgery of the one penny is in imitation of the second plate, the one roughly engraved with clouds and a shaded hill, at the bottom of which are two trees. This plate has the beehive on the bale of goods at the back of the figure seated thereon, with the pick and shovel before her; but the imitators in preparing their copy have unfortunately for themselves, yet fortunately for us, omitted all these articles. The trees, too, are wanting; and the word ETRURIA is mis-spelled ET RIIRIA. In addition to the above tests it should be carefully noted that their copies are printed on a white wove paper instead of yellowish or grey-blue papers like the genuine. Without doubt the best test of all—a test which holds good in numerous instances—is that the forgery is lithographed, the genuine engraved on copper in *taille-douce*, as was explained at the commencement of this work. When a stamp is produced by the latter process the design stands out boldly. If a lithograph, it presents a smooth and glazed surface.

There are no less than three forgeries of the twopenny. In the second mentioned plate, distinguished by having the fan ornament with an arch of shading in the centre, but none to the

right or left of it, we have one forgery, presenting a number of discrepancies from the genuine, and yet the test of the bogus being lithographed will be found to answer all practical purposes. As was before pointed out, in every genuine copy the man standing in the landscape holds a three-cornered hat in his hand. This is absent in the imitation, and the man's head is adorned with a polo cap. The half-date "17" upon the bale is not to be seen in the counterfeit, although it ought always to be decipherable. The third word appears broken up, thus—
ET RURA.

I think the most common forgery of this class is of the plate having the spandrels of wavy horizontal lines, distinguished through the want of shading either inside or outside the fan. To give these the look of age their manufacturers had ingenuity enough to soak them in coffee, after they had launched forth a first batch clear of this mixture. Perhaps this coffee tinge will best serve as a means of detection, more especially if the whole surface of the stamp is not covered, so as to show both hues. But independent of this the stars in the angles are too well defined and regular, instead of being badly shaped. The bale wants the numerals, and the pick and shovel have been drawn more to resemble implements of war than of agriculture. The forgers, determined to ring the changes upon the word *ETRURIA*, have made it *ETRORIA*. There is yet another forgery of the twopenny, but so poor and pitiable an example that it hardly needs mention. It imitates no particular plate; has a kind of landscape minus the figures; has no inscription in the inner circle, and even the word *SIGILLUM* is mis-spelt, and reads *SIECILLUM*. No attempt is made to copy the highly ornamental spandrels, and the fan is replaced by an inverted semicircle.

The only forgery of the three penny seems to be this lithograph adapted to the value. It can call for no further mention here.

The existence of Sydney essays was not known to collectors until 1869, when Sir Daniel Cooper brought half a dozen of the one penny before our notice, at the first general meeting of the Philatelic Society, held on the 29th of May of that year. These essays are of the first plate, evidently taken before it was finally decided upon, and are said to be lithographic transfers taken for the purpose of experimenting from the plate as engraved by Mr. Clayton. Being lithographs they might have excited suspicion, were it not for the source from whence they came. The spandrels are filled with colour having white dots, and not white spandrels with coloured dots as in the stamps. Six specimens are in a block, printed in bright red upon a yellowish transfer paper. In Clayton's tender there is some discussion as to the advisability of producing plates with "letters in the corners of the stamps, as A. B., A. C., and so on," as a preventive against forgery, such as our own line-engraved stamps possess. An essay of the 2d. exists with such letters.

There was also exhibited to the same meeting six proofs taken from the three-penny plate, sent Sir Daniel Cooper by the gentleman who forwarded the essays, and who was for many years head of the Foreign Office. Their colour is blue-green, and the copies are printed on India paper pressed into card, each differing in various minute details. Both essays and proofs are interesting as shewing the stamps in their different stages.

Impressions from the third plate of the three-penny are known in myrtle green on toned paper. These are reprints taken shortly before the destruction of the Sydney Post Office by fire. They are very clear, and prove that the plate had been little in use.

The Sydney Views.

PART IV.—REFERENCE LIST.

(Compiled from Pemberton and Gray.)

ABBREVIATIONS.—Gen. Char., General Characteristics; Wmk., Watermark; Im., Imperforate.

§ ONE PENNY.

Value in white letters; sides of frame formed of short thick slanting strokes and trellis pattern; spandrels dotted.

FIRST PLATE.—GEN. CHAR. Finely engraved, no clouds.

Paper. Soft, unglazed, and yellowish: no wmk; im.

1. Pale creamy rose, lake, dark ditto.
2. Deep red, pale red.

Paper. Hard, bluish, no wmk.

3. Pale lake.

SECOND PLATE.—GEN. CHAR. Roughly engraved, with clouds, hill shaded, and with two trees; border of double bands.

Paper. Stout, yellowish, and hand-made, often deeply ribbed.

4. Red.

Paper. Stout, dull white, no wmk.

5. Crimson-red, red.
6. Lake.

Paper. Lighter in texture, bluish white, no wmk.

7. Deep red.
8. Lake red.

Paper. As last, but pure blue, no wmk.

9. Lake red.
10. Purple lake.

Paper. Thickness of cardboard, yellowish, deeply laid horizontally.

11. Crimson-red.

Paper. White, laid horizontally.

12. Pale red, red.

Paper. Bluish white, laid horizontally.

13. Pale lake.

PROMINENT VARIETIES.

a. No clouds. *b.* No trees. *c.* Hill not shaded.

§ TWOPENCE.

Value in white letters; sides of frame formed of fine interlaced lines; inscribed circle with fan ornament; spandrels of waved lines varying.

FIRST PLATE.—GEN. CHAR. Finely engraved; spandrels of vertical lines crossed by waved oblique; hill, with four trees; fan ornament has shading on each side in the circle.

Paper. Soft, unglazed, white or yellowish; no wmk.

14. Pure pale blue.

15. Intense blue, dull blue.

16. Green blue, dark greenish grey.

Paper. Crisper, dull white, no wmk.

17. Dull pale blue.

PROMINENT VARIETIES.

a. No trees. *b.* Fan, with eight segments. *c.* Spandrels of waved oblique, crossed by waved oblique lines.

SECOND PLATE.—GEN. CHAR. Fan ornament shaded inside; hill, with trees; dot in each corner star.

Paper. Soft, unglazed, white or yellowish, no wmk.

18. Dull pure blue, light and dark.

19. Bright blue.

Paper. Hard hand-made, blue, no wmk. (impression always more or less worn).

- 20. Blue, deep blue.
- 21. Very dark blue.

PROMINENT VARIETIES.

- a. "CREVIT" wanting.
- b. Fan of the third plate, but shaded inside, with shading on each side in the circle, as in the first plate.
- c. Fan of the third plate, but shaded inside.
- d. Pick and shovel wanting in the design.

NOTE.—The varieties *b* and *c* occur side by side on the plate.

THIRD PLATE.—GEN. CHAR. Fan not shaded; no trees on hill; ground sometimes shaded across, sometimes not; no dot in corner stars.

Paper. Hard, dull white, no wmk.

- 22. Pale dull blue.
- 23. Deep ditto.
- 24. Intense deep dark blue.
- 25. Discolourations from blue-black to olive.

Paper. Hard, bluish and blue, no wmk.

- 26. Intense violet-blue.
- 27. Prussian blue.
- 28. Deep blue.
- 29. Pale dull blue, sky blue.

Paper. Thick, dull bluish white, laid vertically.

- 30. Very deep blue.

Paper. Thinner, bluish, laid vertically.

- 31. Dull greenish blue.
- 32. Very deep blue.

Paper. Thick, yellowish, laid vertically.

33. Dull greenish blue.

34. Deep dull blue.

Paper. Cream laid, thinner, laid vertically.

35. Deep dull blue.

PROMINENT VARIETIES.

a. Fan, with six segments. *b.* No clouds. *c.* Hill unshaded.

FOURTH PLATE.—GEN. CHAR. Fan, with pearl; no trees on hill; ground shaded across; no dot in corner stars.

Paper. Hard, dull white, no wmk.

36. Dull blue, blue.

37. Bright blue.

Paper. Hard, blue, no wmk.

38. Pure blue.

39. Dark blue.

40. Dull blue.

Paper. Blue laid.

41. Dull blue.

Paper. Bluish laid.

42. Blue.

Paper. Thin, blue, no wmk.

43. Ultramarine.

Paper. Thick, yellowish, laid vertically.

44. Dull blue, light and dark.

PROMINENT VARIETIES.

a. Fan with six segments. *b.* Hill and ground unshaded.

c. Ground only unshaded. *d.* Pick and shovel wanting.

§ THREEPENNE.

Value in coloured letters ; spandrels of waved horizontal lines ; motto in three lines ; sides of frame of fine interlaced horizontal lines ; the inscribed circle with three leaves in lower and star in upper part.

FIRST PLATE.—GEN. CHAR. No clouds ; ovals in border meeting.
Paper. Soft, unglazed, yellowish, no wmk.

45. Yellow-green.

Paper.—Hard, dull white, no wmk.

46. Yellow-green.

47. Pale green.

48. Emerald green.

PROMINENT VARIETY.

a. Ovals of border crossing.

SECOND PLATE.—GEN. CHAR. With clouds, ovals in border meeting.

Paper. Hard, yellowish, no wmk.

49. Yellow-green, green.

50. Emerald green.

Paper. Hard, dull white, no wmk.

51. Yellow-green.

52. Green.

53. Emerald.

Paper. Hard, blue, no wmk.

54. Dull pale green.

55. Myrtle-green.

56. Deep green.

Paper. Very soft, unglazed blue, no wmk.

57. Pale emerald.

Paper. Thick, dull white or bluish, laid.

58. Yellow-green.

59. Green.

Paper.—Thick, yellowish, laid.

60. Green.

PROMINENT VARIETY.

a. Ovals crossing.

THIRD PLATE.—GEN. CHAR. With clouds; wavy lines of spandrels continued through top and bottom labels; ovals of border meeting.

Paper. Yellowish, no wmk.

61. Very dark dull green,

PROMINENT VARIETY.

a. Ovals CROSSING.



Paper. Thick, dull white or bluish, laid.

58. Yellow-green.

59. Green.

Paper.—Thick, yellowish, laid.

60. Green.

PROMINENT VARIETY.

a. Ovals crossing.

THIRD PLATE.—GEN. CHAR. With clouds: wavy lines of spandrels continued through top and bottom labels; ovals of border meeting.

Paper. Yellowish, no wmk.

61. Very dark dull green,

PROMINENT VARIETY.

a. Ovals CROSSING.



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