

stamp, 'June 26 1849'. Other things being equal, this could be a clue as to when Trelawny Saunders issued Heaphy lithographs. The Kettle lithographs carry 'C. H. Kettle Delt' and 'Standidge & Co. Litho. Old Jewry'. This same firm printed the Hogan lithographs of Auckland in 1852.

'Third Issue'

Claims that there exists a putative 'third issue' from the first plates do not seem to stand up to investigation. They were based on the assumption that all four views existed, with no publisher's imprint. But the only ones recorded to date in this category are the Te Aro and Nelson, that fill the apparent gap in the first issue, which must be presumed to have all come from Smith, Elder and Co.

The true third issue is apparently that which was formerly identified tentatively as a fourth. This is the one which might well be the first of the so-called 'forged' issues. The possibility cannot be ignored, however, that Smith, Elder themselves had new engravings made when the first became too worn to use. They were advertising the lithographs for at least eight years, after all, although we have no idea of the size of their (or any) printing. As in all subsequent versions, the captions of the first issue are reproduced with careful exactitude – the Thorndon and Egmont still aver that they were published by Smith, Elder and Co for the New Zealand Company; Te Aro and Nelson have no publisher given.

But there can be no question that the original lithographs had been re-engraved, carefully done to give the impression that these new prints were the same issue as the earlier ones, but not done quite carefully enough. The first clue in identifying many of this issue is the colouring, which is much paler than in previous issues, with a predominance of almost a greenish-yellow toning rather than the former blues and browns. Not all, however, are in this colouring. As in earlier issues when both coloured and plain versions were available, some of the plain were coloured by artists other than those who hand-coloured the publisher's sets. And, this time, the only uncoloured copy we have recorded is the Te Aro, which is not a lithograph in tint but a straight black and white lithograph.

There are a very great many minute variations between the original plate lithographs and the forged ones: I have counted twenty-seven in the Thorndon view alone and there are probably more. But for instant identification of the forgeries there are very obvious discrepancies. In the Thorndon view, on the beach below Clay Point, an old man is to be seen near the cattle. In the first issues he could be a shepherd or a workman, perhaps, but he is leaning forward upon his walking stick as if for support. In the forgery he looks more like a prosperous mer-