

arrival of the emigrants, with Mount Egmont in the distance, from a drawing by George Duppa,⁸ Esq. Smith, Elder, and Co., Cornhill. This is a view of the west coast of New Zealand from Cape Egmont and the Sugar Loaf Islands, to Point Albatross and the Gannet Islands. It makes a pleasing landscape, and may be had either plain or coloured. The cheapness of this and the other prints and plans lately published by Smith, Elder, and Co., bring them within reach of a large body of purchasers.'

The reason for mentioning this Duppa lithograph, now also a rare item, is that the publishers seem to have concentrated their attention upon it rather than upon the fourth and rarest Heaphy lithograph, that of New Plymouth and Mount Egmont published possibly in December 1841, which must now be considered before the Te Aro view is dealt with. Considered by many to be one of our finest colonial paintings, 'Mount Egmont from the Southward', a highly stylised personal interpretation by Heaphy, remains in the words of Eric McCormick 'one of the few satisfying paintings of that inspiration – and snare – for New Zealand artists.'⁹ The Turnbull is fortunate to possess it and, interestingly enough, a small faint pencil sketch that is obviously Heaphy's preliminary study. Of the four Heaphy lithographs, the Egmont is furthest from the watercolour – which was published in 1964 in the second series of Turnbull Prints – and it seems possible that there was an alternative watercolour, for Allom in the lithograph returns much more closely to the pencil sketch.

Although I once thought that Heaphy might have made the sketch in 1839 when he sailed up the western coast with Colonel Wakefield in the *Tory*, this does not now seem possible. The first sight of the mountain must certainly have impressed the young artist vastly – and may have been the genesis of the watercolour we know ('emotion recollected in tranquillity') – and Jerningham Wakefield records that between 18 and 27 November as the *Tory* sailed from Kapiti to New Plymouth, 'during the next seven days we were tormented by fresh gales from between west and north during the day, and calm moonlight nights. . . . We enjoyed magnificent views of Tonga Riro, a high snowy mountain about ninety miles from the coast, in which the Whanganui takes its rise, and also of Mount Egmont or Taranaki. The latter forms a beautiful object from the sea. It rises gradually and evenly from a circle thirty or forty miles in diameter, one-third of which circle is formed by the sea.'¹⁰ But Heaphy's view, in all three versions, is certainly inland: and there is no mention of any landing being made, except by Dieffenbach and Barrett only when the site of New Plymouth, Ngamotu, was reached.

This means that the most likely occasion would have been in September 1840, when Heaphy travelled to Ngamotu and back with the