

years before the lithograph shares elements of these two representations. The ships (here only three) dominate the skyline; the stark trees at the left and centre foreground are present, but the framing group at the right is now a cabbage tree standing behind a canoe; the two buildings in the left middle distance are faithfully shown, and the huts and storage platforms are given greater prominence—an attempt is even made to show carving on barge boards and a doorway.



(Nouvelle-Zélande. — Baie d'Akaroa, par M. LEBRETON.)

Nouvelle-Zélande.—Baie d'Akaroa [1843] wood engraving 90 × 144mm.
(Magasin pittoresque, 1843, p. 333)

In the drawing it is the natural grandeur of the harbour and the interest inherent in the small settlement which hold the draughtsman's eye; in the wood-engraving, despite the scale at which the ships are shown, it is not their presence which dominates, but the structures in the foreground—the ethnographic potential of the scene is stressed; in the lithograph it is the presence and thus the function of the ships which is the dominant element.

Although we have as yet no means of knowing whether similar transformations lie behind the other published New Zealand lithographs, we are tempted to suppose that they do.

In a letter from Le Breton to Dumont D'Urville of 6 January 1841 we read: '... at your request I executed drawings of which you know the number, harassed by Monsieur Hombron, I worked on natural history; 4 or 500 drawings are the result'.⁹ A global total? Or a sub-total embracing only the natural history pieces? We have