

marvel on which so many early travellers commented, comparing them to classical baths where people relaxed and talked. Mention is made of the colours as Heaphy shows them instead of the rather lurid and somehow second-hand views of later artists.

Heaphy, in fact, was trained to observe: for much of his forty years in New Zealand he worked as a surveyor. Most of his life was spent in the open and the paintings and drawings in the exhibition were backed up by accounts of his doings, sometimes in his own lively style. Several early manuscript diaries which mention Heaphy were on view, including that of Captain Arthur Wakefield. Heaphy took part in the 1841 expedition commanded by Wakefield to choose a site for a new settlement in the South Island, eventually deciding on that of present day Nelson. Need for more grazing land for the Company's immigrants resulted in Heaphy and Brunner in 1846 making one of the most arduous trips in New Zealand exploration, down the West Coast as far as the Arahura River and back, in twenty-two weeks. A graphic account of this journey, written by Heaphy and published in the *Nelson Examiner*, was accompanied by photographs of Heaphy's drawings made on the way, which are now in the Sir George Grey albums in the British Library. The pair struggled up and down precipices, across raging rivers, often hungry and always coping with the almost constant rain. Heaphy's interest in his surroundings was shown again in an article written for *Chapman's Magazine* in 1862 which describes a meeting with Te Horetā Taniwha or Hooknose, the chief who as a small boy met Cook and who treasured for years the nail Cook had given him. This account was illustrated by a pencil sketch of the chief which is in the Turnbull collections: the British Library holds Heaphy's later version of his original drawing. The meeting took place at Coromandel in 1852 where Heaphy was the first Goldfields Commissioner.

The early lithographs made for the New Zealand Company by Thomas Allom from Heaphy's paintings of Thorndon, Te Aro and Nelson are among the best known examples of his work although of course they were redrawn by the lithographer who introduced several changes. It is seldom realized that other later editions were also published. What can only be described as a 'forged' edition was printed in about the eighteen nineties from plates freshly drawn by another, anonymous, lithographer although they purported to be the originals, and subsequent later editions were taken from this second printing. The variant versions are described in some detail in an earlier issue of the *Record* (v. 4, no. 2, 1971, pp. 74-94). The early prints were issued in both coloured and black and white versions; examples of both were displayed. The exhibition included a complete set of the successive lithographs derived from the Nelson