

and back again. Two showed a pair of European travellers, with broad-brimmed hats, walking sticks, bundles of provisions and guns, suggesting that the artist had at least two European companions, unless he was depicting himself with one other person. From the first sketch it could be inferred that the artist was a



Figure 1 (Sketch No. 1): View of the Mocketap shewing the route up the range pencil & ink 17.4 × 25.9cm. Picture Coll. A108/7

surveyor (again pointing to Heaphy) since its title read ‘View of the Mocketap shewing the route up the range. A. The track at present. B. More accessible [*sic*] for a road. C. The Peak of the Mocketap’¹ (see Figure 1). Sketch number 4 contained a tenuous clue towards date of execution, since its title was ‘View of the Entrance to the Kituna Valley. A. Mawkepawa.² B. Kituna Flat dry at low water—Bearing South. C. Anchorage of the Pelorus (Figure 2). H.M.S. *Pelorus* had explored the Sound, anchoring at this point in September 1838, so the drawing must have been done after that, yet it seemed unlikely that this detail would remain worthy of note many years later. In addition, the style of dress of the two men, the totally uninhabited terrain and the suggestion of yet-to-be-formed roads indicated that the sketches belonged to the early years of European settlement.

Most of the evidence now seemed to point to Heaphy as the artist, yet some doubt still remained. Although he was resident in the area within the time the drawings were likely to have been executed, there was no record of his travelling across this particular route. His other early journeys were fully documented by the newspaper, the *Nelson Examiner*, and *New Zealand Chronicle*.