

best, but not all the titles are represented by later lithographic versions. Conversely, some of the published plates do appear to have been derived from works on the list. Of all Le Breton's originals we are at present able to locate only one, the view of Port Otago. This unsigned watercolour was purchased in London in June 1923 by Dr James Johnstone, a former Otago resident.⁷

It is in the second volume of the *Atlas pittoresque* (2v., 1846) illustrating the *Voyage au Pôle Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélée exécuté par ordre du Roi pendant les années 1837-1838-1839-1840 sous le Commandement de M. Dumont-d'Urville . . .* (10v., 1841-46) that we find the largest group of Le Breton's New Zealand views. Hitherto, with only the two versions of 'Port Otago' as a basis, any discussion of the evolution and development of Le Breton's finished pictures was necessarily limited. If in this particular instance we assume that Sabatier worked from the watercolour (and this is not necessarily the case, for Le Breton could have prepared a monochrome version for the lithographer), we must recognise that he followed his model faithfully, with only slight modifications to the distant skyline and to the buildings in the immediate foreground. The contribution which the Saint Briec sketchbook can make to this discussion is of considerable importance and, even though the New Zealand subjects are too few to embrace all possible facets of the question, the comparisons which are possible are still revealing.⁸

The central feature of the lithograph 'Vue de l'Observatoire (aux Iles Aückland)' (plate 177) is, logically enough, two surveyors working at a table in front of a tent, their presence emphasised by the pale bush behind them. Other figures walk up the low hill to the right. The masts of both ships, seen end-on, appear above the same hill, and above the bushes slightly right of centre. A well-garnished double clothesline stretches between the tent and a tree. The partly ruined hut in the left foreground has a clearly-defined awning stretched in front of it. Detailed studies of vegetation spread across the entire foreground, from left to right.

In the Saint Briec drawing (reproduced) the foreground plants are only hinted at: one clump in the centre is fairly detailed, but the rest consists of no more than some rapid lines which leave the outer corners quite empty. The ruined hut is less carefully drawn and the awning, if such it is, is unrecognisable. The tent is further to the right than in the published plate. Human presence is much less conspicuous: the masts of only one ship can be seen, but side-on and closer to the centre of the skyline; tiny figures are clustered in the mouth of the tent and along the skyline immediately to the right; the clothesline, too, is unrecognisable; no-one climbs up the hill to the right; there are no surveyors.