

no way of knowing, but what in any case is already clear is that very few of them were called upon in the preparation of the atlas volume *Zoologie* of the voyage published from 1842 to 1853. Nine plates in all acknowledge a debt to Le Breton, and of them only two are of New Zealand interest.

The preparation of these plates coincided with the appearance of the first wood-engravings after Le Breton in the illustrated weeklies, the *Magasin pittoresque* (founded in 1833) and the *Illustration* (founded in 1843). At this period he seems simply to have provided the engravers with drawings from his portfolios, but later he will more frequently redraw the sketches of others, as a preliminary to their being engraved. The New Zealand subjects which fall into this category—whether published in periodicals or books—are not a major part of his total output, but do at least extend the range of images he has left us of New Zealand, and more particularly of Banks Peninsula, in 1840.<sup>10</sup>

It is our assumption that Le Breton's initiation into the art of lithography came during the period when he was supervising the preparation of the plates of the *Atlas pittoresque*, but his earliest original lithograph seems to date from 1849. Thereafter his production continues until 1865, but among the collection of approximately 350 pieces by him held in the Bibliothèque Nationale, Paris, only one ('Naufrage . . . près de Kaïpara . . .', reproduced) has any New Zealand connection, and that is more superficial than real.



Naufrage de la corvette française l'Alcmène près de Kaïpara côte ouest de la Nouvelle Zélande, 3 Juin 1851 [1853] original lithograph 367 × 600mm. Bibliothèque Nationale (Reproduced by permission)