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Rüdiger Joppien and
Bernard Smith

The Art of Captain Cook's Voyages

Volume One
The Voyage of the
Endeavour
1768-1771

with a
Descriptive Catalogue
of all the known original drawings of
peoples, places, artefacts and events
and the original engravings
associated with them

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NEW ZEALAND

3 October 1769 to 31 March 1770

Nos. 1.102-1.135 by chronology

Nos. 1.136-1.165 by subject

1.102-1.165



SYDNEY PARKINSON

1.102 [Study of the head of a Tattooed Maori] [Oct 1769]

pencil, $7\frac{1}{2} \times 6$: 190×154 . w/m. GR within medallion with floriated border.

Probably drawn by Parkinson on 12 October 1769 as a preliminary study for 1.104, since the tattoo patterns are similar.

British Library, London. Add. MS 9345, f. 12.

SYDNEY PARKINSON

1.103 Sketch of a New Zeland Man [Oct 1769]
pencil, $14\frac{3}{4} \times 10\frac{5}{8}$: 375×270 .

Title as above in ink on folio below drawing.

The head inverted of a bearded man wearing a turban is drawn faintly in outline on the sheet l.r.

ver: A study for 1.104.

A sketch portrait probably of one of the Maori men from Poverty Bay who visited the *Endeavour* in the afternoon of 12 October 1769 as it lay off Cape Table, possibly one of the three who remained overnight on the ship. Describing that occasion Parkinson wrote: 'Most of them had their hair tied up on the crown of their heads in a knot . . . Their faces were tataowed, or marked either all over, or on one side, in a very curious manner, some of them in fine spiral directions like a volute [see 1.104A] being indented in the skin very different from the rest' *Journal* (1773) 90.

It may be noted that Parkinson in his drawing has distinguished between the linear and the indented patterns of the tattoo.

British Library, London. Add. MS 23920, f.56.



SYDNEY PARKINSON

1.104 Portrait of a New Zeland Man [Oct 1769]
[plate 34]
pen and wash, $15\frac{1}{4} \times 11\frac{5}{8}$: 387×295 . w/m. LVG
with shield and bend, fleur-de-lis.

The title as above in ink on folio below drawing.

With strong curvilinear tattooing across forehead, cheek and chin; adorned with an ornamental comb, three feathers in a top-knot; a *heitiki* hangs from his neck, from his ear a long pendant; and he wears a *pakepake*.

On verso a faint pencil outline of the face of a Maori man.

ver: 1.104 has been developed in reverse from 1.103 or from a lost drawing of the same man. Engraved by T. Chambers for Parkinson (1.104A).

ref: Parkinson (1773) 90; Banks, *Journal* I, 407; II, pl. 6; Rienits (1968) p. 46; Begg (1969) pl. 19; Cobbe (1979) pl. 57; Lysaght (1980) 67; Carr (1983) pl. 36.

British Library, London. Add. MS 23920, f.55.



- 1.104A The Head of a Chief of New Zealand, the face curiously tattooed, or mark'd, according to their Manner.
Engraving by T. Chambers after Parkinson.
Parkinson (1773) p. XVI (fp. 90).



HERMAN DIEDRICH SPÖRING

- 1.105 Black stains on the Skin called Tattoo [Oct 1769]
The title as above on folio below drawings.

Four pencil drawings

- (a) Head of Maori, facing left. $4 \times 4 \frac{1}{16}$: 102×104
- (b) Head of Maori, facing left. $4 \frac{5}{8} \times 4 \frac{3}{4}$: 118×121 (lower right corner rounded)
- (c) Head of Maori, facing right. $4 \times 1 \frac{3}{4}$: 102×45 inscribed 'No 1' on sheet below drawing.
- (d) A tattoo design, $3 \times 3 \frac{7}{8}$: 76×99 .

Inscribed 'a finger nail in length $1 \frac{1}{4}$ inch' in pencil across lower edge of sheet, probably in Spöring's hand.

(a) and (b) were probably drawn on 12 October since the designs are similar to those on Parkinson's Maori (1.104), but on an older man. (c) The tattoo designs are similar to those on the head of the man in 1.127.

ref: Lysaght (1980) 68 (f.67), where these drawings are ascribed to Parkinson.

British Library, London. Add. MS 23920, f.67(a-d).



HERMAN DIEDRICH SPÖRING

- 1.106 **An Amulet** [Oct 1769]
pencil, $8\frac{1}{2} \times 10\frac{7}{8}$: 216×276 . w/m. fleur-de-lis in crown.

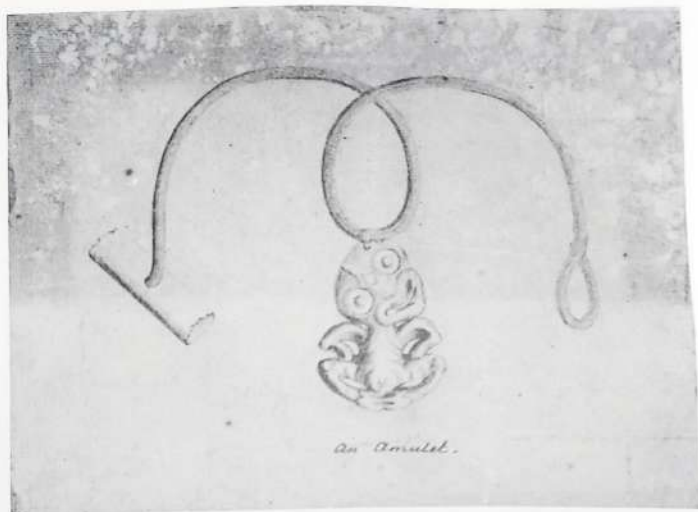
The title in ink in Spöring's hand on the sheet below the drawing and also by him on verso, 'Hawke's-Bay New-Zeeland. Oct:18 1769'.

A heitiki with a bone toggle. For other drawings of heitiki see 1.104 and 1.153.

Probably obtained from the party of Maoris who visited the *Endeavour* from 'Teracoco, the peninsula within Portland Isle' and remained overnight. Banks, *Journal* I, 414, 18 October 1769.

Dr Kaeppler has suggested that this is a drawing of a heitiki in the possession of Her Majesty Queen Elizabeth II, on loan to the Commonwealth Institute, London. It was given by Cook to George III. Kaeppler (1978) 177 (6), figs. 332, 333.

British Library, London. Add. MS 23920, f.76(a).



SYDNEY PARKINSON

- 1.107 **Attitudes of defiance New Zeland** [Oct 1769]
Six pencil sketches, each approx. $8 \times 6\frac{1}{2}$: 203×168 . w/m. (b.) bell and palisade (c.) crown. (d.) GR (e.) Pro Patria (f.) GR.

The title as above in ink on the folio between (e) and (f); inscribed 'NZ' in pencil on the sheets l.r. of (a), (b), (e) and (f).

(a) depicts a woman wearing the *potae taua* (mourning cap).

'The natives, both on board and on shore, behaved with great civility, and, at night, they began to heivo and dance in their manner, which was very uncouth; nothing could be more droll than to see old men with grey beards assuming every antic posture imaginable, rolling their eyes about, lolling out their tongues, and in short, working themselves up to a sort of phrenzy' Parkinson (1773) 96, 22 October 1769.

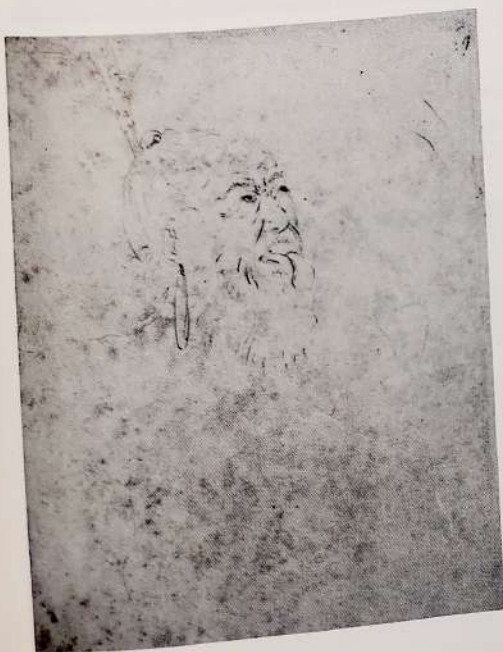
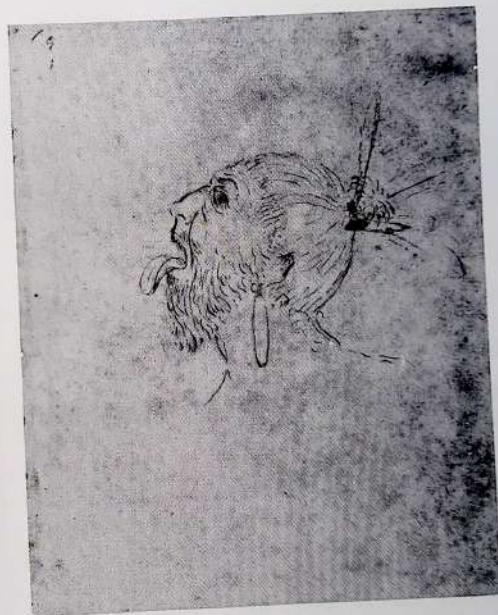
These studies were probably drawn by Parkinson from Maoris who visited the *Endeavour* on 22 October 1769.

ver: (b) and (d) were used as studies for the heads engraved by R. B. Godfrey for Parkinson (1.107A).

British Library, London. Add. MS 23920, f.60(a-f).

- 1.107A **The manner in which the New Zealand Warriors defy their Enemies.**
Engraving by R. B. Godfrey after Parkinson. Parkinson (1773) pl. XVII (fp.92).





SYDNEY PARKINSON

1.115 [Two portrait studies of Maori women] [Oct 1769]

On two sheets.

(a) $8 \times 6\frac{3}{8}$: 203×162 . w/m. Pro Patria.

(b) $8\frac{1}{8} \times 6\frac{3}{8}$: 206×162 . w/m. Pro Patria.

Inscribed 'Sketches of Natives' in ink on folio below drawings.

From the context of Parkinson's *Journal* we may infer that (b) was drawn at Tolaga Bay between 23 and 30 October 1769, and (a), because of the similarity in size, technique and watermark, was probably drawn at Tolaga Bay also.

'Many of the women that we saw [i.e., at Tolaga Bay] had very good features, and not the savage countenance one might expect; [see pl. XIX] their lips were in general, stained of a blue colour, and several of them were scratched all over their faces as if it had been done with needles and pins' Parkinson (1773) 98. Parkinson has portrayed the facial markings.

ver: (b) is a preliminary study for the engraving (1.115A).

British Library, London. Add. MS 23920, f.62(a-b).

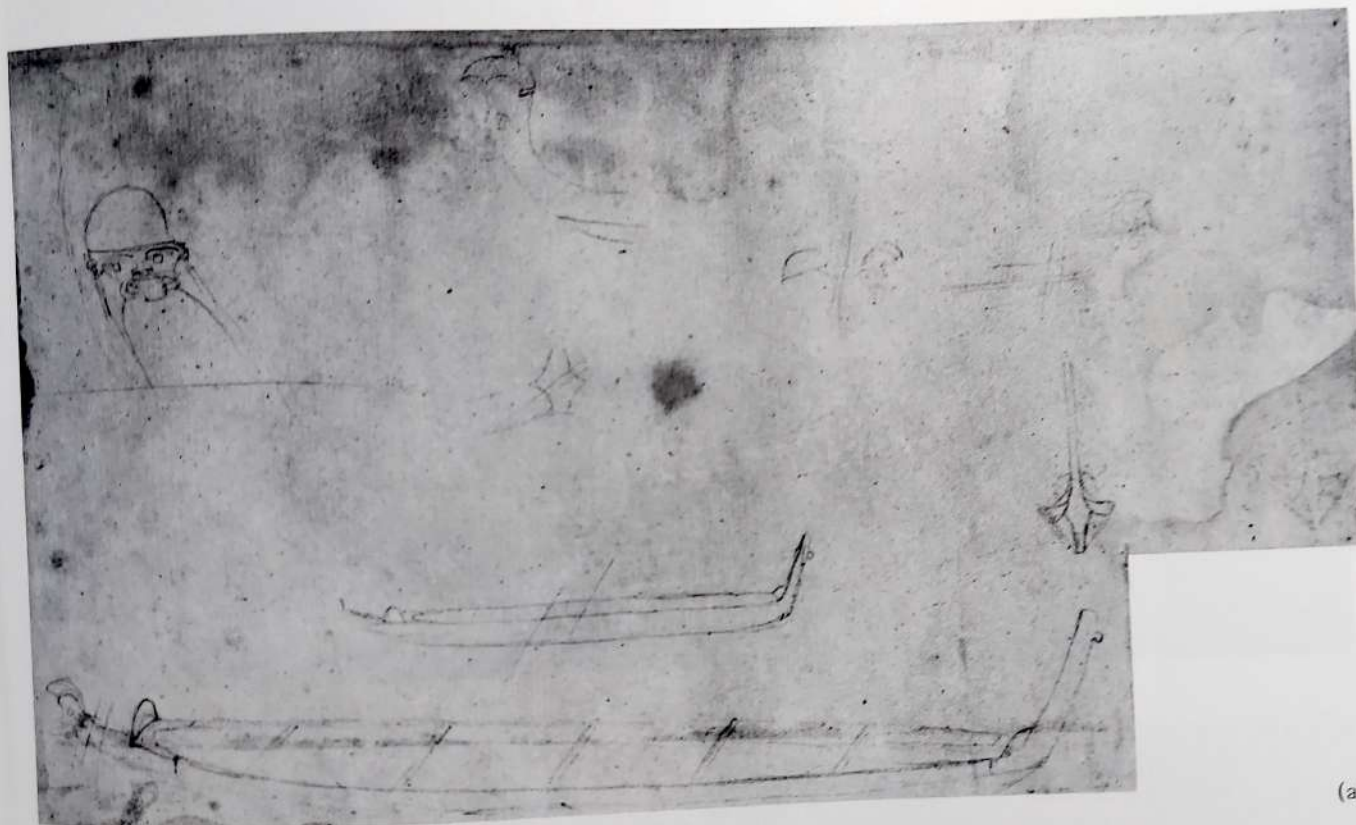


(a)



(b)

1.115A A New Zealand Warrior, & his Wife, in the Dress
&c of that Country.
Engraving by W. Darling after Parkinson. Parkinson
(1773) pl. XIX (fp.98).



(a)

SYDNEY PARKINSON

- 1.116 [New Zealand canoes] [Oct 1769]
Two sheets of pencil sketches of canoes (a) $5\frac{1}{2} \times 9\frac{1}{2}$: 140×241 (b) $9\frac{1}{4} \times 10\frac{1}{4}$: 235×260 ,
unsigned. w/m. (a) GR and crown, (b) LVG with
shield and bend.

Inscribed 'Sketches of Embarkations of New Zealand' in ink on
folio below drawing.

Probably drawn by Parkinson at Tolaga Bay in October 1769.
Note his reference at this time: 'The men have a particular taste
for carving: their boats . . .' (1773) 98, 23-9 October 1769.

A boat similar to the bottom one on 1.116a may be seen in
Spöring's drawing of Tolaga Bay 1.109. The canoe in the lower
right corner of 1.116b has been used in 1.132. The drawing in
the centre of 1.116b is a study for the canoe in 1.142.

British Library, London. Add. MS 23920, f.52(a-b).

1.125 [Studies of tattoo designs; mainly facial] [Nov 1769]

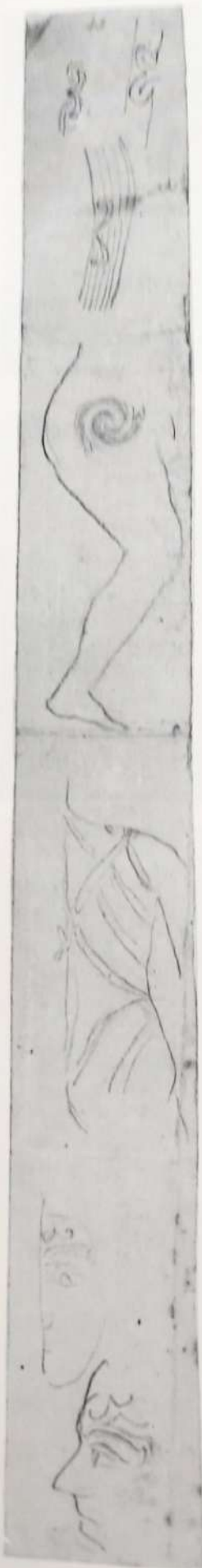
All in pencil.

- (a) $1\frac{7}{14} \times 1\frac{7}{8} : 4\frac{1}{2} \times 4\frac{1}{2}$; on verso: tattoo designs.
- (b) $1\frac{3}{8} \times 4 : 8\frac{1}{2} \times 10\frac{1}{2}$; on verso: a pinnace.
- (c) $4\frac{1}{16} \times 1\frac{7}{8} : 10\frac{1}{2} \times 4\frac{1}{2}$; on verso: drawing of a fish.
- (d) $3\frac{1}{2} \times 1\frac{7}{8} : 8\frac{1}{2} \times 4\frac{1}{2}$; on verso: tattoo designs.
- (e) $5\frac{1}{8} \times 1\frac{1}{2} : 11\frac{1}{2} \times 3\frac{1}{2}$.
- (f) $3 \times 1\frac{7}{8} : 7\frac{1}{2} \times 4\frac{1}{2}$.

Probably drawn on 28 November 1769 off Cape Brett. The facial designs may be those on a woman described by Parkinson in his entry for that day: 'One woman, in particular, was very curiously tattooed. The tattoo upon their faces was not done in spirals, but in different figures from what we had ever seen before.' *Journal*, 108.

ref: Lysaght (1980) 64, ff 34-5, where the drawings are attributed to Parkinson.

British Library, London. Add. MS 15508, f. 35(a-f) (nos. 43-8)



(a)



(b)



(c)



(d)



(e)



(f)

SYDNEY PARKINSON

- 1.126 Portrait of a New Zeland Man [c. Dec 1769]
[plate 35]
pen and wash, $15\frac{1}{2} \times 11\frac{3}{4}$: 394×298

The title as above in ink on folio below the drawing.

A portrait of Otegoowgoow (or Otegoongoon), the son of a chief of the Bay of Islands. He was wounded by shot in a fracas with Cook and his party on 29 November 1769. This drawing appears to be the source of the engraving 1.127B in Parkinson. Neither Cook nor Banks mentions the man by name. The drawing also appears to be the source of Barralet's drawing (1.127) and the ultimate source of the engraving (1.127A) in Hawkesworth. It is a finished drawing, probably developed from sketches, now lost, made on 29 November 1769 or later. Banks met the man on 3 December (*Journal* I, 443). Parkinson may well have made his portrait studies on that day.

'they hung to them by strings many very different thing[s], often chissels or bodkins made of a kind of green talk . . . or the tooth of a whale cut slauntwise, so as something to resemble a tongue, and furnis'd with two eyes; these they wore about their necks and seemd to Value almost above everything else.' Banks, *Journal* II, 17. Beaglehole notes: 'Greenstone ear pendants or *kuru* were straight, curved, circular or some other shape as the stone or the fancy of the artist dictated.' *ibid.*, 2n.

ver: For a study of a similar ornament hung around the man's neck, see 1.161. Engraved faithfully but in reverse as 'The head of a New Zealander, with a comb in his hair, an ornament of green stone in his ear, and another of a fish's tooth round his neck.' Hawkesworth (1773) III, pl. 13 (fp. 453) (1.127A). But the engraving seems to have been based on Barralet's copy (1.127) of this drawing. It may have been the direct model for 1.127B.

ref: Parkinson (1773) 109; Cook, *Journals* I, 215; Banks, *Journal* I, 441; II, 443, pl. 7; Smith (1960) pl. 32; Rienits (1968) 47; Lysaght (1979) 44; (1980) f.54; Cobbe (1979) pl. 114 (top).

British Library, London. Add. MS 23920, f.54(a).

JOHN JAMES BARRALET (ascribed to)

- 1.127 Man of New Zealand [c.1772]
wash, mounted sideways on folio $8 \times 6\frac{1}{2}$: 203×165 . w/m. J. Whatman.

The title as above in pencil on folio beneath drawing in an unknown hand; inscribed 'pl 13 in Hawkesworth' on folio at right beneath drawing possibly in Solander's hand.

The hatchings across the throat are characteristic of Barralet.

ver: A smaller version of 1.126, perhaps the direct model for the engraving in Hawkesworth (1.127A).

ref: A. Lysaght (1980) 64, where 1.127 is described as 'probably Parkinson'.

British Library, London. Add. MS 15508, f.21(no. 23).



- 1.127A The head of a New Zealander, with a comb in his hair, an ornament of green stone in his ear, and another of a fish's tooth round his neck.
Hawkesworth (1773) III, pl. 13 (fp. 453).



- 1.127B Head of Otegoongoon, Son of a New Zealand Chief, the face curiously tataon'd.
Engraving by T. Chambers after Parkinson.
Parkinson (1773) pl. XXI (fp. 109).



JOHN JAMES BARRALET

- 1.130A Indian Fortification on the Island of Achei no Mouwe [Motu-arohia, Bay of Islands] [c.1772]
wash drawing with touches of colour, 12 × 16 7/16 : 305 × 428 between framing lines, signed on drawing 'J.J. Barralet' (l.r.).

The title as above in pencil on the sheet below the drawing in Banks's hand.

ver: Developed from Spöring 1.128 apparently for engraving in Hawkesworth (1773) but not used. The canoe in the foreground appears to be based on one in a drawing by Parkinson, 1.142.

ref: Lysaght (1979) pl. 17; (1980) 75.

British Library, London. Add. MS 15508, f.20(no. 22).



SYDNEY PARKINSON

- 1.131 [Four studies of Maori women in canoes, Queen Charlotte Sound] [Jan 1770]

On two sheets; inscribed 'Sketches of Natives' in ink on folio below the drawings.

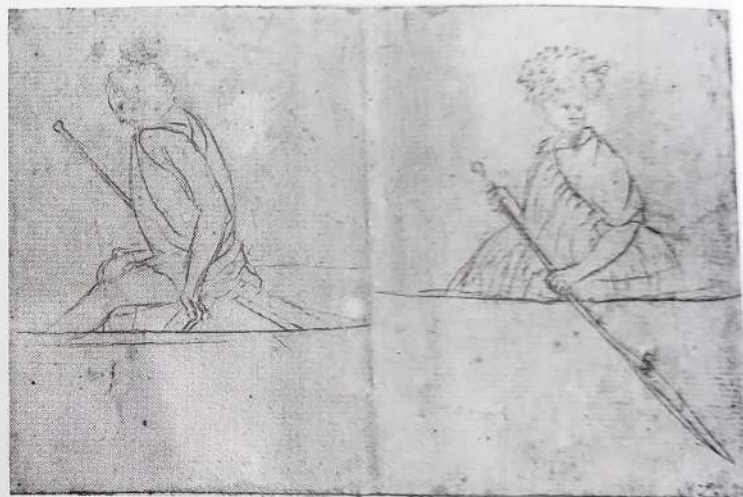
- (a) 4 3/4 × 7 3/16 : 120 × 183. w/m. IV.

Inscribed 'NZ' in pencil on sheet l.r.

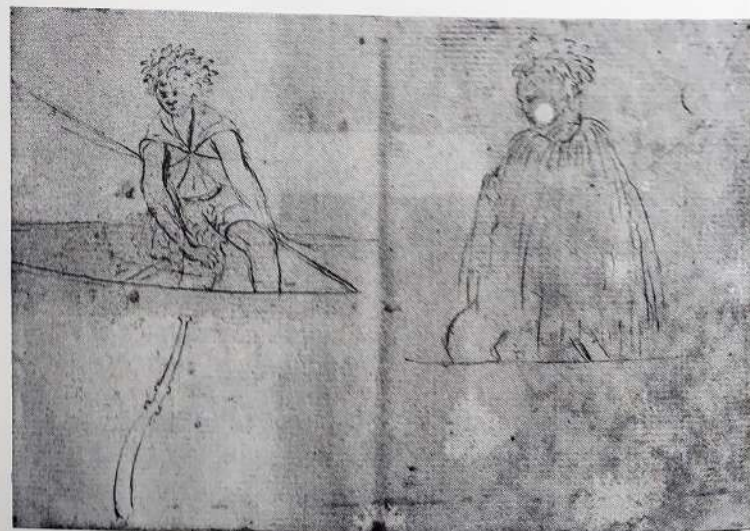
Reproduced in Begg (1969) pl. 69a (woman u.l.), pl. 69c (woman u.r.). On verso: slight pencil sketches of Maoris.

- (b) 4 3/4 × 7 1/8 : 120 × 181.

Reproduced in Begg (1969) pl. 69d (woman l.r.).



(a)



(b)

Drawn in Queen Charlotte Sound in January 1770.

The studies depict Maori women wearing the *potae-taua* (mourning cap). The figures in (a) are studies for the two figures seated in the prow of the canoe in the central foreground of 1.132. The figure at left in (b) has been used for the mourning cap and dress of the standing figure in the same canoe. Barralet may have used 1.131(a) for 1.122A.

'The women in these canoes and some of the men had a piece of Dress which we had not before seen — a bunch of black feathers made round and tied upon the top of their heads which it intirely coverd' Banks, *Journal I*, 454.

British Library, London. Add. MS 23920, f.65(a-b).



SYDNEY PARKINSON

1.132 New Zealanders Fishing [Jan 1770]
pen and wash, $11\frac{3}{4} \times 19 : 298 \times 482$. w/m. GR.
fleur-de-lis. shield with bend.

The title as above in ink on the folio below the drawing. On verso 'New Zealand' possibly in Banks's hand.

In Queen Charlotte Sound. Three of the natives in the central canoe and one in the canoe at right are wearing the *potaetaua* (mourning cap) worn by widows, woven of rushes dyed black and decorated with black feathers. See Banks, *Journal* I, 454, 16 January 1770, and Beaglehole's note, *ibid.*, 2n.

Parkinson also described the fishing method illustrated here: 'The manner in which the natives of this bay [i.e., Queen Charlotte Sound] catch their fish is as follows:— They have a cylindrical net, extended by several hoops at the bottom, and contracted at the top; within the net they stick some pieces of fish, and then let it down from the side of the canoe, and the fish, going in to feed, are caught with great ease' Parkinson (1773) 114.

ver: The central canoe has been introduced into 1.122A.
ref: Cook, *Journals* I, pl. 41 (fp. 209); Murray-Oliver (1969) pl. 36 (col.); Begg (1969) pl. 70; Kaeppler (1979) pl. 401.

British Library, London. Add. MS 23920, f.44.

SYDNEY PARKINSON

1.133 [Six studies of Maori heads] [Jan 1770]

All in pencil; inscribed 'Sketches of Natives of New Zealand' in ink on folio.

(a) $8 \times 6\frac{1}{4} : 203 \times 158$. w/m. bell and palisade.

Inscribed 'NZ' in pencil on sheet l.r.

This head is similar to one at left in 1.115A and the one l.r. in 1.138B.

(b) $8 \times 6\frac{1}{4} : 203 \times 158$. w/m. crown.

(c) $8 \times 6\frac{1}{4} : 203 \times 158$. w/m. bell and palisade.

Inscribed 'NZ' in pencil on sheet l.r.

(d) $8 \times 6\frac{1}{4} : 203 \times 158$. w/m. GR.

(e) $8 \times 6\frac{1}{4} : 203 \times 158$.

Inscribed 'NZ' in pencil on sheet l.r. Compare the head at top centre in 1.138B.

(f) $3\frac{7}{8} \times 3\frac{1}{16} : 99 \times 78$ (obliquely cut along lower edge). May not be by Parkinson.

All six sketches were probably drawn in Queen Charlotte Sound in January 1770. Parkinson writes: 'The natives, in this part of New Zealand [i.e., Queen Charlotte Sound] wear large bunches of feathers on their heads' Parkinson (1773) 116.

ver: Parkinson utilized these field studies in the development of the wash drawings 1.139, 1.141, 1.142.

ref: Banks, *Journal* II, see index refs. to head-dresses; Lysaght (1979) 44-5.

British Library, London. Add. MS 23920, f.61(a-f).



(a)



(b)



(c)



(d)



(e)



(f)

SYDNEY PARKINSON

1.134 [Five studies of Maoris, Queen Charlotte Sound] [Jan 1770]

Six pencil drawings on five sheets; inscribed 'New Zealand' and 'Sketches of Natives' in ink on folio above and below drawings.

- (a) a man in a cloak holding up a paddle.
 $8 \frac{1}{16} \times 6 \frac{3}{8} : 205 \times 162$.

Inscribed 'New Zealand Charlotte Sound' in pencil l.r. Apparently a study for a similar figure in 1.139 (third standing from left) with same type of paddle and cloak but different head-dress and no grass-skirt.

- (a^v) On verso: a study of a rower.

- (b) a man holding up a *patu patu*.

$7 \frac{5}{8} \times 6 \frac{3}{16} : 194 \times 157$. w/m. Pro Patria.

For a study of a similar figure drawn in reverse see 1.139 (extreme left, with a different cloak).

- (c) a Maori wearing a cloak over his shoulder and carrying a spear in right hand and a whalebone *hoeroa* in his left.

$7 \frac{7}{8} \times 6 \frac{7}{16} : 200 \times 163$. w/m. GR.

Inscribed 'NZ' in pencil l.r.

A somewhat similar figure was used by Barralet in 1.113A.

- (d) a cloaked figure in a threatening posture holding a *patu patu*.

$7 \frac{3}{4} \times 6 \frac{1}{2} : 197 \times 165$. w/m. bell and palisade.

Inscribed 'NZ' in pencil l.r.

Compare figure at extreme left in 1.139.

- (e) a cloaked figure with *patu* in belt leaning on a paddle.

$7 \frac{1}{8} \times 5 \frac{15}{16} : 181 \times 151$. w/m. GR in circle with floral rim.

The first study was executed in Queen Charlotte Sound. The similarity in style, size and technique suggests that the other studies were made there also.

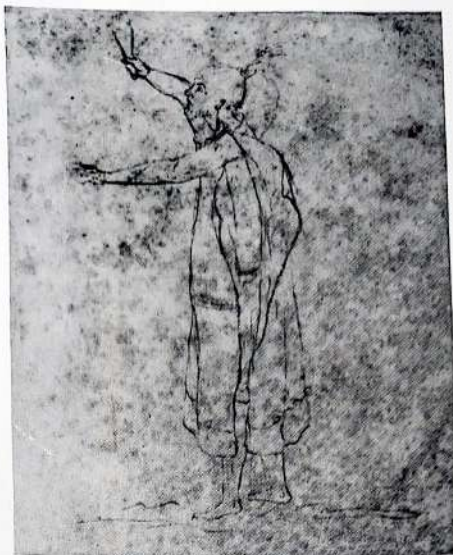
ref: Banks, *Journal* II, see index refs. to clothing, head-dress, weapons, etc.; Lysaght (1979) 44-5; (1980) 68.

British Library, London. Add. MS 23920, f.63(a-e).

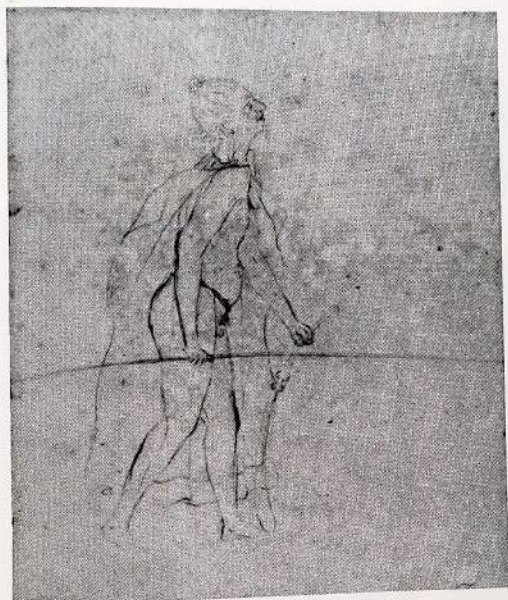




(a)



(b)



(c)



(d)



(e)

1.135 [Six studies of Maori rowers] [Jan 1770]
All in pencil; inscribed 'Sketches of Natives' in ink
on folio below drawings.

- (a) Apparently a study for a rower in 1.142.
 $7\frac{1}{4} \times 6 : 184 \times 153$. w/m. GR.
verso: a study of an old European woman
spinning.
- (b) A rower dipping his paddle into the water.
 $7\frac{1}{4} \times 6 : 184 \times 152$. w/m. crown in circle.
- (c) A figure in a canoe holding a spear (or paddle).
 $7\frac{1}{2} \times 5\frac{7}{8} : 190 \times 149$. w/m. crown in circle.
Reproduced Begg (1969) pl. 69b.
- (d) A man seated, wearing a loin cloth and leaning
against a paddle.
 $7\frac{3}{4} \times 6 : 197 \times 152$. w/m. Pro Patria.
Inscribed in pencil 'NZ' l.r.
- (e) A man seated in his canoe. A study for rower
seated second from the stern in 1.122A.
 $7\frac{1}{4} \times 5\frac{7}{8} : 184 \times 149$. w/m. GR in floriated
circle.
- (f) A man seated in his canoe.
 $7\frac{3}{4} \times 6\frac{1}{8} : 197 \times 155$. w/m. GR.
Inscribed in pencil 'NZ' l.r.

Probably drawn in Queen Charlotte Sound in January 1770.
British Library, London. Add. MS 23920, f.64(a-f).



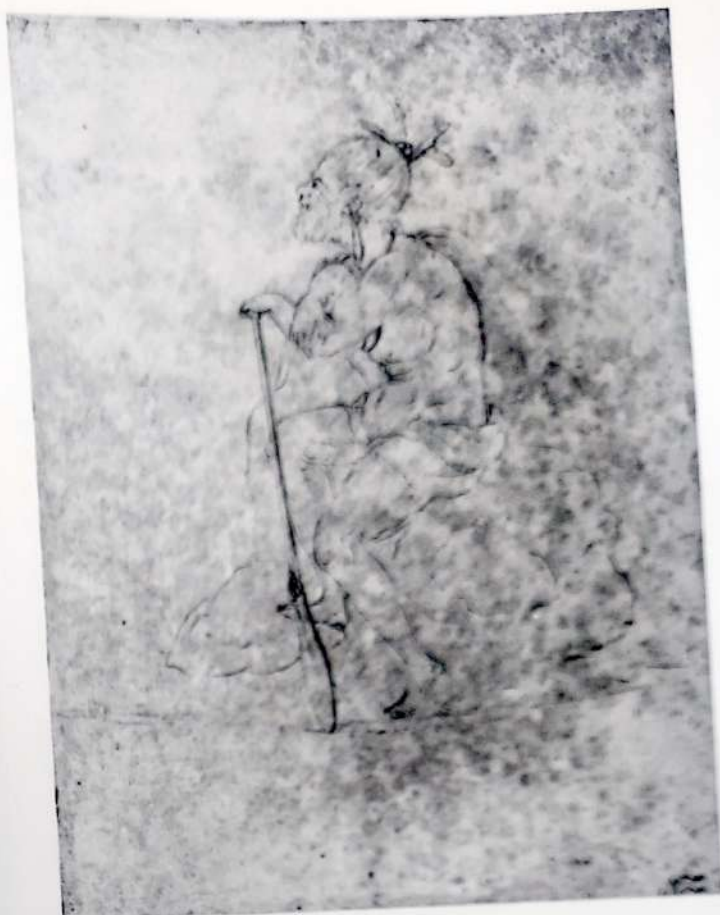
(a)



(b)



(c)



(d)



(e)



(f)

THE ARTIST OF THE CHIEF MOURNER

1.138 [An English Naval Officer bartering with a Maori]
[plate 51] [1769—]
water-colour, $10\frac{1}{2} \times 8\frac{1}{4}$: 267×210 .

'But above all the luxuries we met with [in New Zealand] the lobsters or sea crawfish must not be forgot . . . Of them we bought great quantities of the natives every where to the Northward' Banks, *Journal* II, 7, March 1770.

ref: Rienits (1968) 65 (col.); Lysaght (1979) 77, pl. 27.
British Library, London. Add. MS 15508, f.11(a) (no. 12).



1.138A A New-Zealand Warrior in his Proper Dress, & Completely Armed to their Manner.
Engraving by T. Chambers after Parkinson.
Parkinson (1773) pl.XV (fp.88).



1.138B The Heads of Six Men, Natives of New Zealand, ornamented according to the Mode of that Country. Engraving by T. Chambers after Parkinson. Parkinson (1773) pl. XXIII (fp. 116). Probably developed from original studies made in Queen Charlotte Sound, now lost.



SYDNEY PARKINSON

1.139 New Zealand War Canoe bidding defiance to the Ship [plate 37] [c. Apr 1770]
pen and wash, 11 3/4 x 19 : 299 x 483. w/m.
J. Whatman.

The title as above in ink on folio below drawing.

'During this time they brandish their spears, hack the air with their patoo patoos and shake their darts as if they meant every moment to begin the attack, singing all the time in a wild but not disagreeable manner and ending every strain with a loud and deep fetchd sigh in which they all join in concert. The whole is accompanied by strokes struck against the sides of the Boats & with their feet. Paddles and arms, the whole in such excellent time that tho the crews of several Canoes join in concert you rarely or never hear a single stroke wrongly placd.' Banks, *Journal* II, 29, March 1770.



A composite drawing from studies, possibly developed to illustrate Banks's description above, executed after 30 March 1770.

ver: For a similar canoe with a high prow and elaborately carved stern, see 1.141.

For studies for the standing first and third figures from the left, see 1.134(d) and 1.134(a).

ref: Cook, *Journals* I, pl. 38 (fp. 208); Rienits (1968) 40-1; Cobbe (1979) pl. 72.

British Library, London. Add. MS 23920, f. 50.

SYDNEY PARKINSON

1.140 New Zealand Canoe The Crew Peaceable [plate 38] [c. Apr 1770]
pen, 11 x 16 1/2 : 279 x 420. w/m. LVG. fleur-de-lis in shield. crown.

The title as above in ink on folio below drawing.

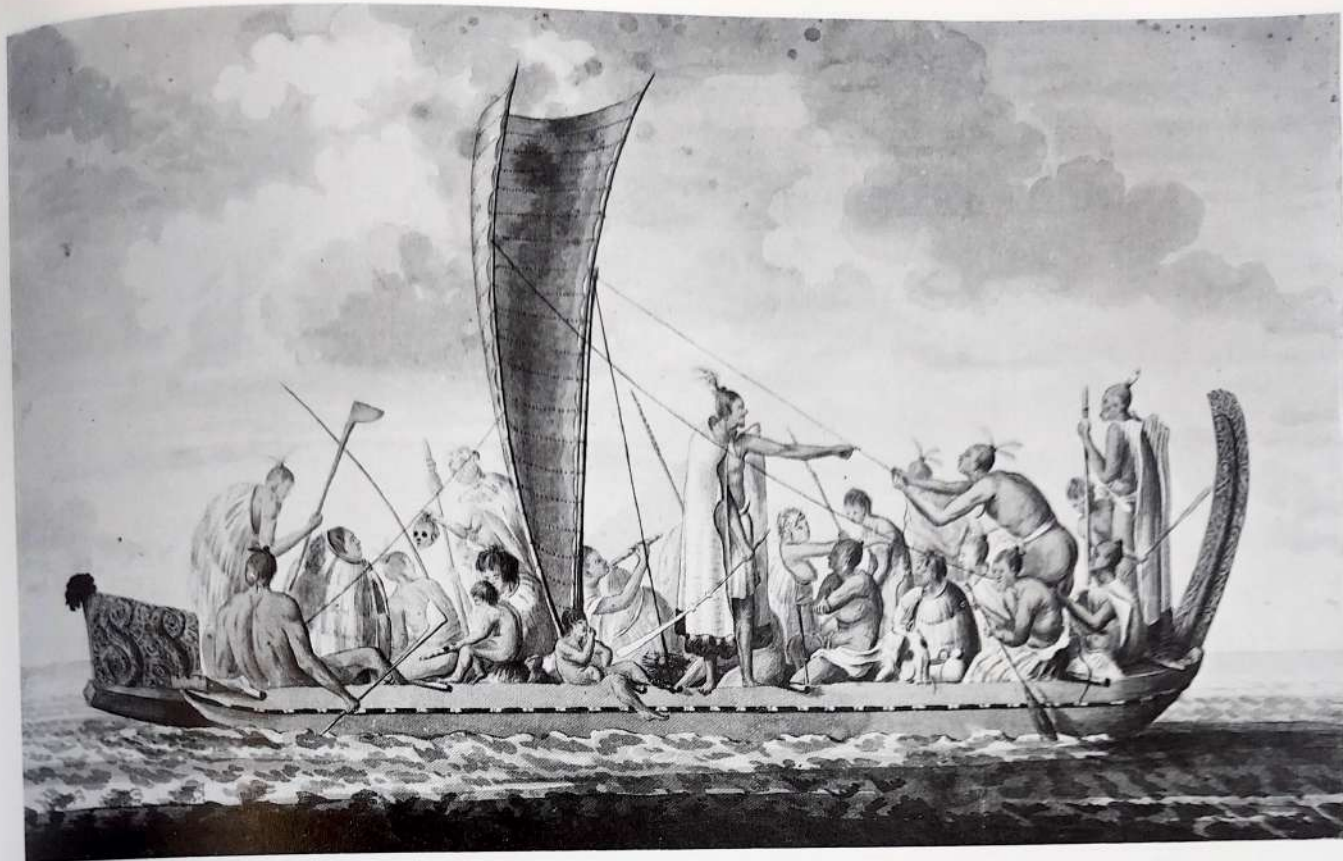
An outline sketch in arranging figures, based on field studies, for a prospective finished drawing.

ver: Since none of these figures relate closely to any known field studies by Parkinson, it must be assumed either that the field studies are lost, or the figures are based on free variations from known field studies, e.g. 1.133-1.135.

ref: Lysaght (1979) 44, pl. 15.

British Library, London. Add. MS 23920, f. 51.





SYDNEY PARKINSON

1.141 New Zealand War Canoe [c.Mar-Apr 1770]
pen and wash, $11\frac{3}{4} \times 19 : 298 \times 482$. w/m.
J. Whatman.

The title as above in ink on folio below drawing.

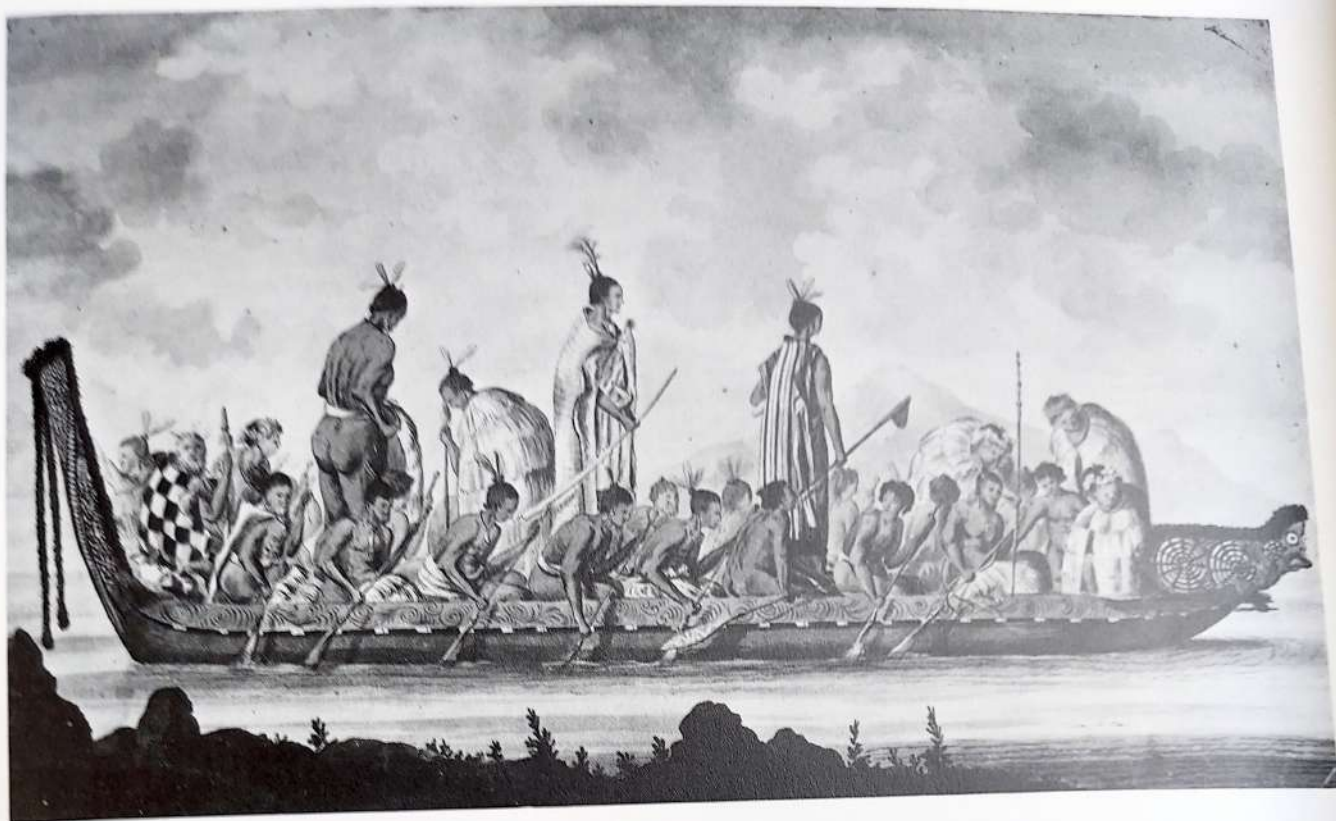
A finished drawing probably executed towards the end or after the New Zealand circumnavigation. It must have been completed after 20 January because it includes a woman holding a preserved head. Such were first observed on that day, when some Maoris brought four preserved heads aboard the *Endeavour* when she lay in Queen Charlotte Sound. Parkinson described them at the time: 'These skulls had their brains taken out, and some of them their eyes, but the scalp and hair was left upon them. They looked as if they had been dried by the fire, or by the heat of the sun.' Parkinson (1773) 116, quoted by Orchiston (1978) 802.

If Parkinson also made drawings of preserved heads at this time, as seems probable, they have been lost.

Orchiston's identification of BL Add. MS 23920 f.52a and f.77(b), and Add. MS 15508 ff. 33(38) and 33(39), which are here illustrated as 1.116, 1.117, 1.145 and 1.143 respectively, as original sources for the carved designs on prow and stern is not convincing. It is not possible to say definitely whether these designs are based on field drawings by Spöring or lost field drawings by Parkinson; or indeed whether they reproduce individual field studies closely, or are more generalized versions based upon field studies. It may be noted, however, that 1.142 records the carvings on the field drawing 1.116(b) faithfully. See Orchiston (1978) 806.

ver: For a similar canoe with high prow and carved stern, see 1.142. On verso, a faint pencil sketch of a man pulling the ropes of a sail and another one rowing are related to corresponding motifs depicted on recto.

British Library, London. Add. MS 23920, f.49.



SYDNEY PARKINSON

1.142 New Zealand War Canoe [c. Apr 1770]
pen and wash, $11\frac{3}{4} \times 19 : 298 \times 482$. w/m. GR.
fleur-de-lis. shield with bend.

The title as above in ink on folio below drawing.

A finished drawing developed from field studies, probably completed in April 1770.

ver: For a study of the canoe, see the central canoe in 1.116(b).
The drawing was used by J. J. Barralet in his preparatory drawing 1.142A for the engraving in Hawkesworth (1.142B).
ref: Banks, *Journal* II, pl. 2; Smith (1960) pl. 11; Murray-Oliver (1969) pl. 28; Cobbe (1979) pl. 70.

British Library, London. Add. MS 23920, f.46.

JOHN JAMES BARRALET

1.142A [A War Canoe of New Zealand, with a view of Gable End Foreland] [c.1772]
pencil, wash and water-colour, $13\frac{5}{8} \times 20\frac{1}{2} : 346 \times 520$ within frame lines, signed 'J: Barralet' on the hull of the canoe near the prow (l.l.).

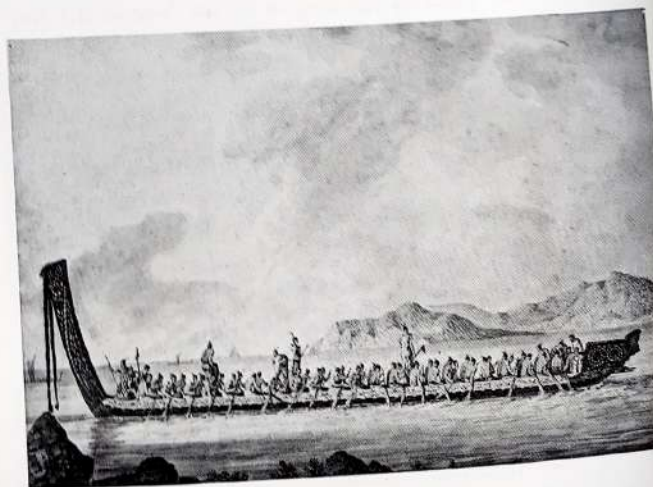
Inscribed 'A War Prow.' in pencil on mount below enframing lines (l.l.).

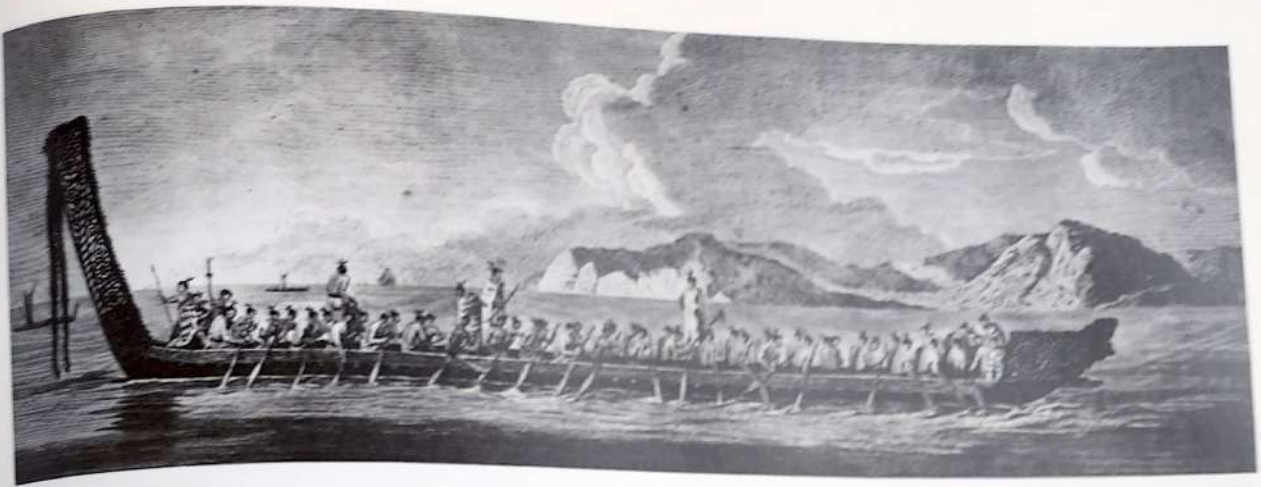
ver: Developed from Parkinson's drawing 1.142 for the engraving 1.142C. The canoe in the middle distance, extreme left, is cut off in the drawing but rendered in full in the engraving. Barralet has greatly increased the length of the canoe in Parkinson's drawing, and it now holds fifty-five individuals to Parkinson's original twenty-five. This was done to accord with verbal descriptions of large war canoes, e.g. 'we Judgd there could not be less than 60 people in her' Banks, *Journal* I, 422.

ref: Murray-Oliver (1969) pl. 29; Begg (1969) pl. 16.

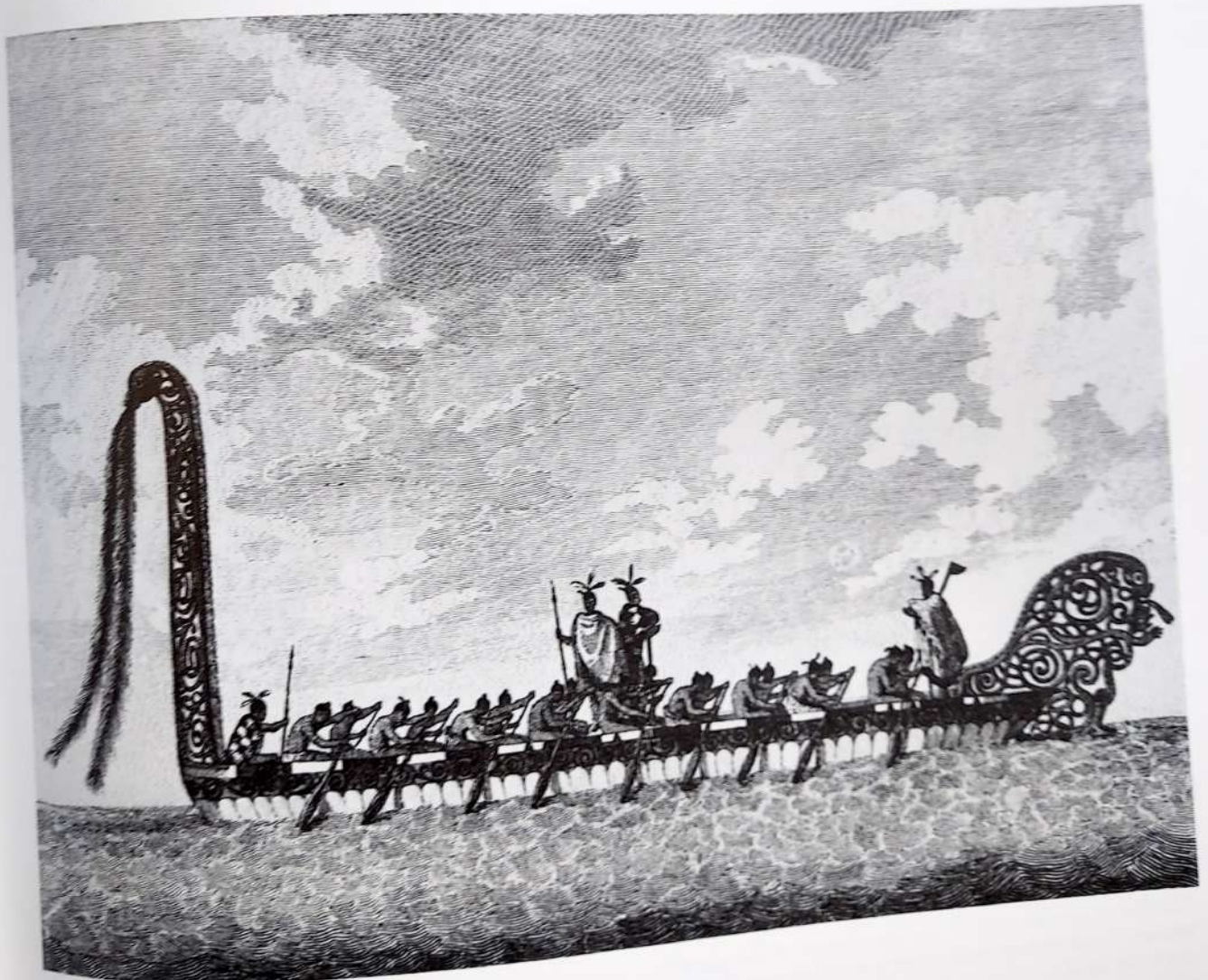
Dixon Library, State Library of New South Wales, Sydney. PXX2,

15.





1.141B A War canoe of New Zealand, with a view of
Gable End Foreland.
Engraving after J. J. Barralet. Hawkesworth (1773)
III, pl. 16 (fp.462).



1.142C A War Canoe, of New Zealand.
Engraving by R. B. Godfrey after Parkinson.
Parkinson (1773) pl. XVIII (fp.93).
Apparently based on a lost drawing.