

Rüdiger Joppien and
Bernard Smith

The Art of Captain Cook's Voyages

Volume Three Catalogue
The Voyage of the
Resolution and
Discovery
1776-1780

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

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pt 2

NOOTKA SOUND

29 March 1778 to 26 April 1778

3.189-3.231A



JOHN WEBBER

- 3.189 **The Resolution and Discovery in Ship Cove**
[plate 96] [Apr 1778]
pen, wash and water-colour, 23½ × 58½ : 598 × 1486, unsigned.

The drawing may be tentatively identified as no. 71 'A view at our first anchoring place' in the roll section of King George's Sound America of Webber's Catalogue.

In the left foreground, seamen splitting and sawing logs; many native craft in the bay and about the two ships. In the central mid-distance the astronomers' encampment upon a high rock and men taking observations; beyond, a heavily-forested foreshore. On the beach smiths are forging mast fittings, two sailors are rolling casks of water to a landing stage. At right the *Resolution* and *Discovery* surrounded by Indians in canoes. A shear-legs for raising and lowering the masts has been set up on the deck of the *Resolution*.

Cook described the station on 1 April 1778: 'As soon as the Ships were securely Moored, other business was taken in ha[n]d; the observatorys and Instruments for making observations were set up on a elevated rock on one side of the Cove close to the *Resolution*; a party of men with an officer was sent ashore to cut wood and clear a place and make conveniences for watering and the Forge was set up to make the iron work wanting about the foremast, for besides one of the bibs being defective the larboard Trestle-tree and one of the cross-trees was sprung.' Cook, *Journals* III, 1, 298. See also King, *ibid.* 2, 1396-7. The action depicted taking place on the *Resolution* suggests a later day than 1 April. King describes work on 6 April: 'We set about unrigging the foremast & also the Mainmast, & in the Afternoon had them unrigged & sheers erect'd for getting out the foremast.' *Ibid.* 2, 1399.

ver: For a study for the right half of this drawing see 3.194a. For related but less panoramic views see 3.190 and 3.191. A water-colour copy of 3.189 by Mabel B. Messer (active in London c.1925) is in The Public Archives of Canada, Ottawa.

ref: Cook, *Journals* III, 1, pl. 33; Murray-Oliver (1969a) pl. 117 (col.); Tippet/Cole (1977) 19 (col.); Fisher (1979) fig. 1.

National Maritime Museum, London. On loan from the Admiralty.

JOHN WEBBER

3.190 A View in Ship Cove [plate 98] [Apr 1778–]
pen, wash and water-colour, $19\frac{1}{16} \times 26\frac{1}{4}$: 500
 $\times 667$, unsigned.

This drawing may be tentatively identified as no. 73 or no. 74 'A View in Ship Cove' in Webber's Catalogue.

The *Resolution* lying at right, stern forward, surrounded by native craft. In the mid-foreground two canoes; in one of which a chief stands wearing an imposing headdress. Wooded shores and mountains in the background.

'A considerable number of the Natives visited us daily and we every now and then saw new faces. On their first coming they generally went through a singular ceremony; they would paddle with all thier strength quite round both Ships, A Chief or other principal person standing up with a Spear, or some other Weapon in his hand and speaking, or rather holloaing all the time, sometimes this person would have his face cover[ed] with a mask, either that of the human face or some animal, and some times in stead of a weapon would hold in his hand a rattle. After making the Circuit of the ships they would come along side and begin to trade without further ceremony. Very often indeed they would first give us a song in which all joined with a very agreable harmony.' Entry for 1 April 1778, Cook, *Journals* III, 1, 298-9.

For the days between 1 - 4 April, King has the following entry: 'The Natives were not so numerous: but we had every day new Visitors, who generally came in large boats, & apparently from some distance. On their arrival they always perform'd what seemed a necessary ceremony, which was pulling & making a circuit round both Ships with great swiftness, & their Paddles kept in exact time; one man would stand up in the middle with a Spear or rattle in his hand, & a mask on which was sometimes the figure of a human face, at others that of an Animal, & kept repeating something in a loud tone; At other times they would all join in a Song, that was frequently very Agreeable to the Ear, after this they always came alongside & began to trade without Ceremony.' Ibid., 2, 1397.

ver: For another version of this drawing, which differs in the number and placement of the native craft on the water, see 3.191.

ref: Beaglehole (1974) pl. 37; Rienits (1968) 122; King (1979) pl. 73; Henry (1984) 76.

British Library, London. Add MS 15514, f.10.



JOHN WEBBER

3.191 A View in Ship Cove [Apr 1778–]
pen and wash, with some touches of water-colour, probably faded. $16\frac{1}{8} \times 24\frac{3}{4}$: 410×629 , signed and dated 'John Webber del 1778'.

ver: For another version of this view see 3.190.

Sir John Soane's Museum, London.





WILLIAM ELLIS

- 3.192 **A View in King George's Sound** [1778]
 pen, ink and water-colour, $9 \times 10\frac{1}{16}$: 228×271 , signed and dated in black ink 'W: Ellis fecit 1778' (l.r.); w/m: part of the fleur-de-lis in a shield, with 'W' underneath = J. Whatman.

Titled 'View in King George's Sound' followed by 'on the North-West Coast of America' in brown ink beneath the drawing within a grey band between four enframing lines.

In the left foreground rocks rising sharply from the water, clad with tall fir trees; in the distance at right high mountains rising from the Sound.

ver: The viewpoint similar to that in Webber's drawing 3.190 and 3.191 but closer. The same background scenery appears in Ellis's drawing 3.193, which no doubt was a preliminary study.

Museum Book Store, London, *Cat.* 94 (1924) 562/5, *Cat.* 107 (1928) 41/5, *Cat.* 125 (1941) 453: 'This appears to be a view near Ship Cove, with the forest of spruce-pine reaching to cliffs at the water's edge'.

National Library of Australia, Canberra. Rex Nan Kivell Collection. NK 53/B.

WILLIAM ELLIS

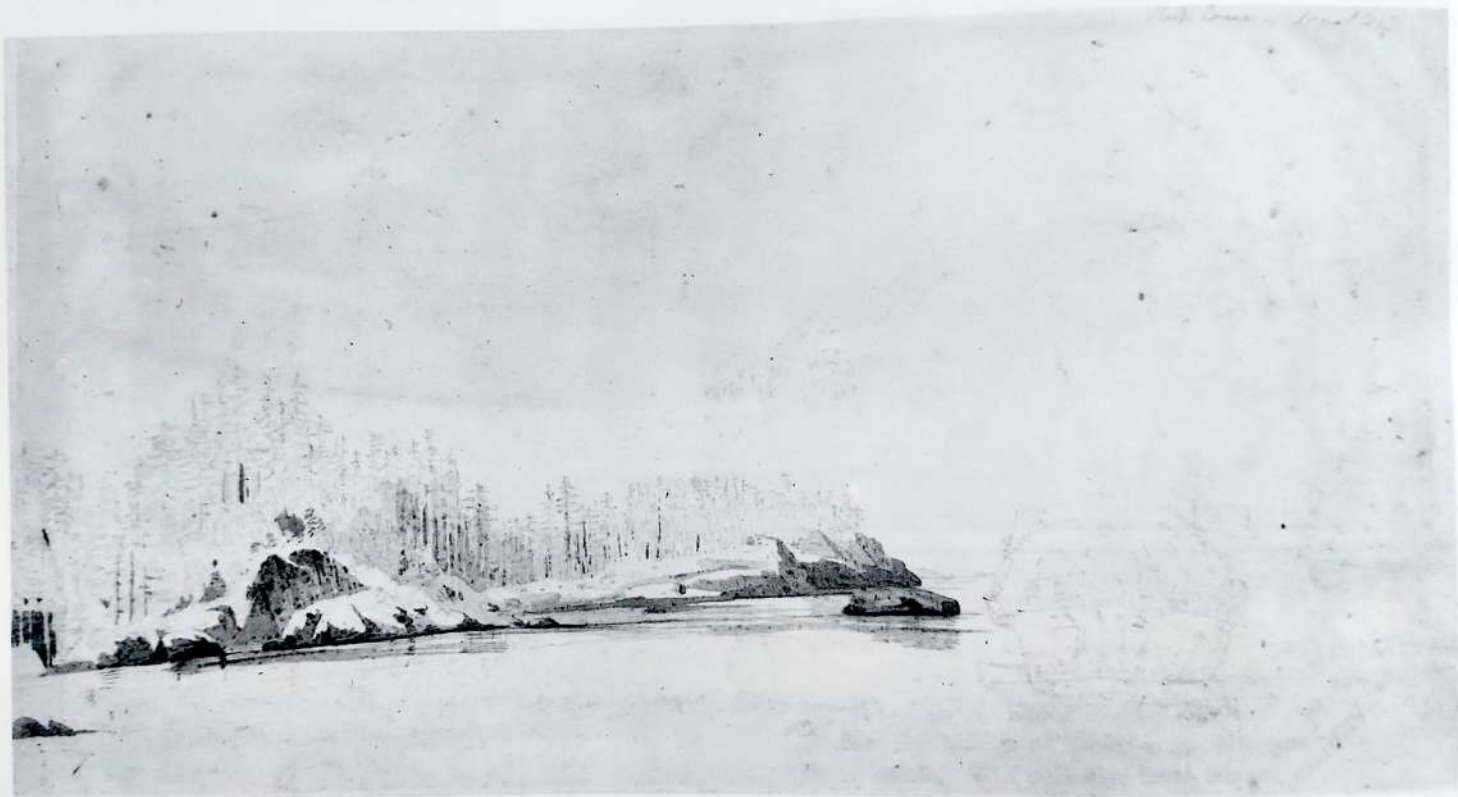
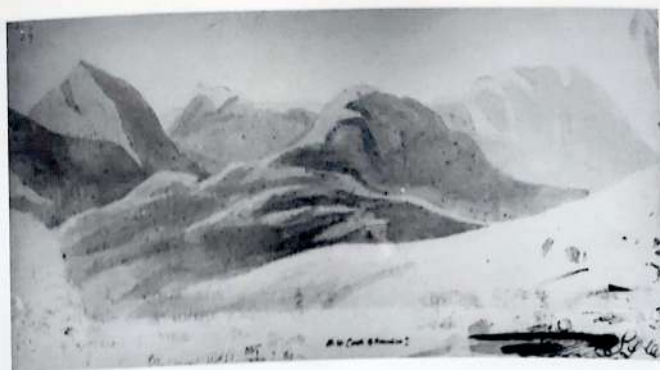
- 3.193 [Mountainous landscape, Ship Cove] [Apr 1778]
grey and faint blue wash over pencil, $7\frac{1}{4} \times 12\frac{7}{8}$: 181
 $\times 327$, unsigned.

Inscribed in brown ink across lower edge 'N.W. Coast of America', as well as in pencil (l.) 'Ellis Voyage Vol 1 p. 369, 235?' (the last two numbers crossed out and substituted by '269'). On verso inscribed in ink '56'.

Mountainous landscape, with a spit of land at left, overgrown by shrub and fir trees. Paint squiggles (l.r.). The scenery is similar to that depicted in 3.192 and may well be a study for it.

ref: Murray-Oliver (1977), 35-6.

Alexander Turnbull Library, Wellington. A. 264.39.



JOHN WEBBER

- 3.194a Ship Cove, Nootka [Apr 1778]
pencil and wash (unfinished), $10\frac{1}{4} \times 19\frac{7}{16}$: 261
 $\times 493$, unsigned.

Inscribed as above in pencil (u.r.) and numbered '21' (u.r.).

The drawing is a field-sketch showing one side of Ship Cove with Astronomer's Rock. It continues on verso, where the bow of the *Resolution* is depicted on the left (see 3.194b). The position of the *Resolution* at right reappears in Webber's drawings of 3.189-3.191.

British Library, London. Add MS 17277, no. 21 (recto).



JOHN WEBBER

3.194b A View in Ship Cove [Apr 1778]
pencil, 10¹/₄ × 19⁷/₁₆ : 261 × 493, unsigned.

Inscribed 'Nootka' in pencil (u.r.) probably in Webber's hand.

In the left foreground, the bow of the *Resolution*, in the centre and at right: a number of boats filled with Nootka (i.e., Wakashian Indians) seated and standing. Those on the right holding up spears. Faint outlines of hills in the back. On the far right a spit of land grown with fir trees. In the centre foreground a study of an Indian head, with feathers stuck on to his head, next to him a rough sketch of a head.

The sketch seems to represent an incident in Nootka Sound which took place on 4 April 1778. Cook and his men became alarmed when the Nootka armed themselves and prepared for an attack. Samwell writes: 'This morning a great number of Canoes full of armed men assembled together in the Cove at the same time that others were trading about the Ship as usual, some of which on seeing them moved off while the others staid by as seemingly unconcerned; they approached the Ship by degrees & seemed to be in a violent Consternation & ready for action; we were given to understand that they were going to be attacked by another Party of Indians . . . The Indians advanced towards the Ship, at the same time making a loud Noise and addressing themselves to us and holding their Spears in their Hand.' Samwell in Cook, *Journals* III, 2, 1092.

The Nootka's readiness for action was directed against a party of Indians who approached the cove in order to take their share in trading with Cook's men. 'At length a party in about a dozen large Canoes, appeared of the South point of the Cove, where they laid drawn up in a body. Some people in Canoes pass'd to and from between the two parties and there was some speaking on both sides. At length the difference, whatever it was, was compromised, but the Strangers were not allowed to come along side the Ships nor to have any trade or intercourse with us . . .' *Ibid.*, 1, 299.

British Library, London. Add MS 17277, no. 21 (verso).



JOHN WEBBER

3.195 [A View in Ship Cove] [Apr 1778]
pencil, pen, wash and water-colour, $10\frac{5}{8} \times 18\frac{7}{8}$:
264 × 480, pasted on mount, unsigned.

Inscribed in ink on mount 'Original Water-Colour Sketch possibly by J. Webber' and in pencil at right 'Almost certainly this shows the *Resolution* anchored for repairs in Ship, or Resolution Cove, Nootka, or King George's Sound, April 1778', followed by a reference to Beaglehole's edition of Cook's *Journals*. The drawing has been torn and repaired at lower centre.

The *Resolution* anchored near a pine-covered shore with the top of its foremast and mizen-mast lowered down. The view is taken from a spot near the rocks at right. The *Discovery* is at extreme left, in pencil. Astronomer's Rock surrounded by water. The astronomers' tents are shown partly obscured by a tree. A sentry outside. A jolly-boat faintly pencilled at lower left. The lowering of the foremast and the mizen-mast would suggest a date for this drawing between 6 and 11 April, see Cook, *Journals* III, 1, 300-1 and King, *ibid.*, 2, 1398-9.

The fact that Astronomer's Rock appears surrounded by water may be explained by an unusual high tide at the date of the drawing. Ellis mentions the effects of the tide. Ellis (1782) 1, 211.

ver: For views from a similar position see 3.196 and 3.197.

ref: Henry (1984) 73.

The drawing was formerly inserted into the Cook volume PXD 59⁻¹.

Mitchell Library, State Library of New South Wales, Sydney.
PXD 59⁻² f. 8.



WILLIAM ELLIS (?)

3.196 A View in Ship Cove [Apr 1778]
pen and water-colour, $14\frac{1}{16} \times 20\frac{1}{16}$: 357
 $\times 525$, unsigned; w/m: PVL = Pieter van der Ley.

Inscribed 'Americaa [sic] — Col Morrison's[?]' in brown ink (l.l.).
'Discovery' inscribed on stern of the ship at left.

The *Resolution* is shown with only the main mast in position and a shear-legs erected for placing the foremast in position. The foremast was removed on 7 April, the mizen on 11 April. The new foremast was in position on 16 and the new mizen on 21 April. The drawing therefore appears to have been executed between 11 and 16 April 1778.

Ellis writes: 'The *Resolution*'s fore-mast, upon examination proved so bad, that Captain Cook thought it necessary to get it out to repair [6 April]. 'The best part of the day was employed in getting out the *Resolution*'s mast, which, with the assistance of most of the *Discovery*'s hands, and a great deal of trouble, was at last effected [7 April]. 'In the course of the squalls last night the *Resolution* sprung her mizen-mast, which therefore was obliged to be got out, and a new one placed in its room [9 April]. 'The *Resolution*'s people were busily employed in getting out the mizen-mast, forming the new one, and getting the fore-mast alongside [16 April]. 'On Tuesday the 21st, the *Resolution*'s new mizen-mast was got in . . . ' Ellis (1782) I, 201-4.

Ellis describes the ship's mooring place, 'it was agreed that the vessels should next day be removed to a cove, not far from the spot where they then lay; and as the shore was steep-to, and no danger could happen in consequence of rocks or shoal-water, they

were to be secured to the trees on shore by hawsers' (193); the latter observation is also apparent from the drawing, which shows ropes at the prow and the stern of the *Resolution*.

ver: From a very similar viewpoint as drawing 3.195 with only slight differences in the trees and the addition of the boat. A sentry stands on a rock at left guarding the astronomers' tents.

ref: Henry (1984) 72.

Purchased from Aquarius Fine Arts, Hamilton, New Zealand, 1976.

National Library of Australia, Canberra. R 7595.



View of Ship-Cove, in King George's Sound, on the N.W. Coast of America.

WILLIAM ELLIS

- 3.197 **View of Ship Cove** [Apr 1778–] pen, ink and water-colour, 12 × 17½ : 305 × 444, signed in ink 'W. Ellis fecit 1778' (l.r.), underneath the second '7' there is some erasure, as if the number had been changed or corrected; w/m: lily in a shield under crown with 'W' = J. Whatman, underneath.

Inscribed 'View of Ship-Cove, in King George's Sound, on the N.W. Coast of America' in brown ink beneath the drawing, and inscribed at right also in brown ink 'Where the Tents are fixed was called Astronomer's Rock', which is written over faint pencil apparently of the same text. Inscribed in pencil '14' (l.l.).

Showing *Resolution* and *Discovery* at anchor, with Nootkan canoes nearby; snow-covered mountains in the distance at left; a wooded foreshore of cedar trees in the mid-distance, and at right some high rocks upon which the two astronomers' tents are fixed.

ver: The drawing possesses curious features. The terrain of Nootka Sound opposite Ship Cove does not possess a mountainous background as high as that depicted at left. The point of

view is similar to that of 3.195 and 3.196: but Astronomer's Rock is shown higher and larger. Also all other drawings of this scene (except 3.189 which depicts mixed vegetation) depict coniferous trees only about the Cove. The *Resolution* itself is shown as if refitted and ready for departure. The drawing, therefore appears to be a retrospective composition made from available field studies at least after 21 April 1778 and into which an imaginative element, perhaps unintentionally, has crept.

ref: Cook, *Journals* III, 1, pl. 34b; Rienits (1968) 124; Tippet/Cole (1977) 19 (col.); Exh. Cat. Portland (1982) 188 (col.); Henry (1984) 70.

Museum Book Store, London, Cat. 94 (1924) 562/3 and Cat. 107 (1928) 41/3, Cat. 125 (1941) 453: 'The view shows the *Resolution* and *Discovery* at anchor in the Sound . . . a very fine drawing'.

National Library of Australia, Canberra. Rex Nan Kivell Collection. NK 53/J.



JOHN WEBBER

3.198 Habitations in Nootka Sound

[plate 102]

[Apr 1778–]

pen, wash and water-colour, 17⁵/₁₆ × 25 : 440 × 635, signed and dated 'J. Webber del 1778'.

Inscribed in full 'Habitations of the Natives outside of a House in King George's Sound in America' in pencil below the drawing. Number inscribed (u.r.) indecipherable, but the drawing is probably no. 72, 'A View of the Natives Habitations' in the King George's Sound section of Webber's Catalogue.

Groups of people clad in skins standing on beach, two boats at extreme right, one at centre left, flat-roofed houses in the background, the right one with a trunk on the roof. Before and around the houses are racks for drying fish.

It is possible that the houses depicted belong to the village of Yuquot, which Cook visited together with Webber and Clerke on 22 April 1778. Cook, *Journals* III, 1, 306. See also Clerke, *ibid.*, 2, 1327–8.

Cook gives the following account of the natives' houses and their situation along the shore: 'their houses or dwellings are situated close to the shore. They consist in a long range of buildings, some of which are one hundred and fifty feet in length, twenty four or thirty broad and seven or eight high from the floor to the roof, which in them all is flat and covered with loose boards. The Walls, or sides and ends, are also built up of boards and the framing consi[s]ts of large trees or logs. They first fix firm in the ground three rows of large posts, on these are fixed longitudinally,

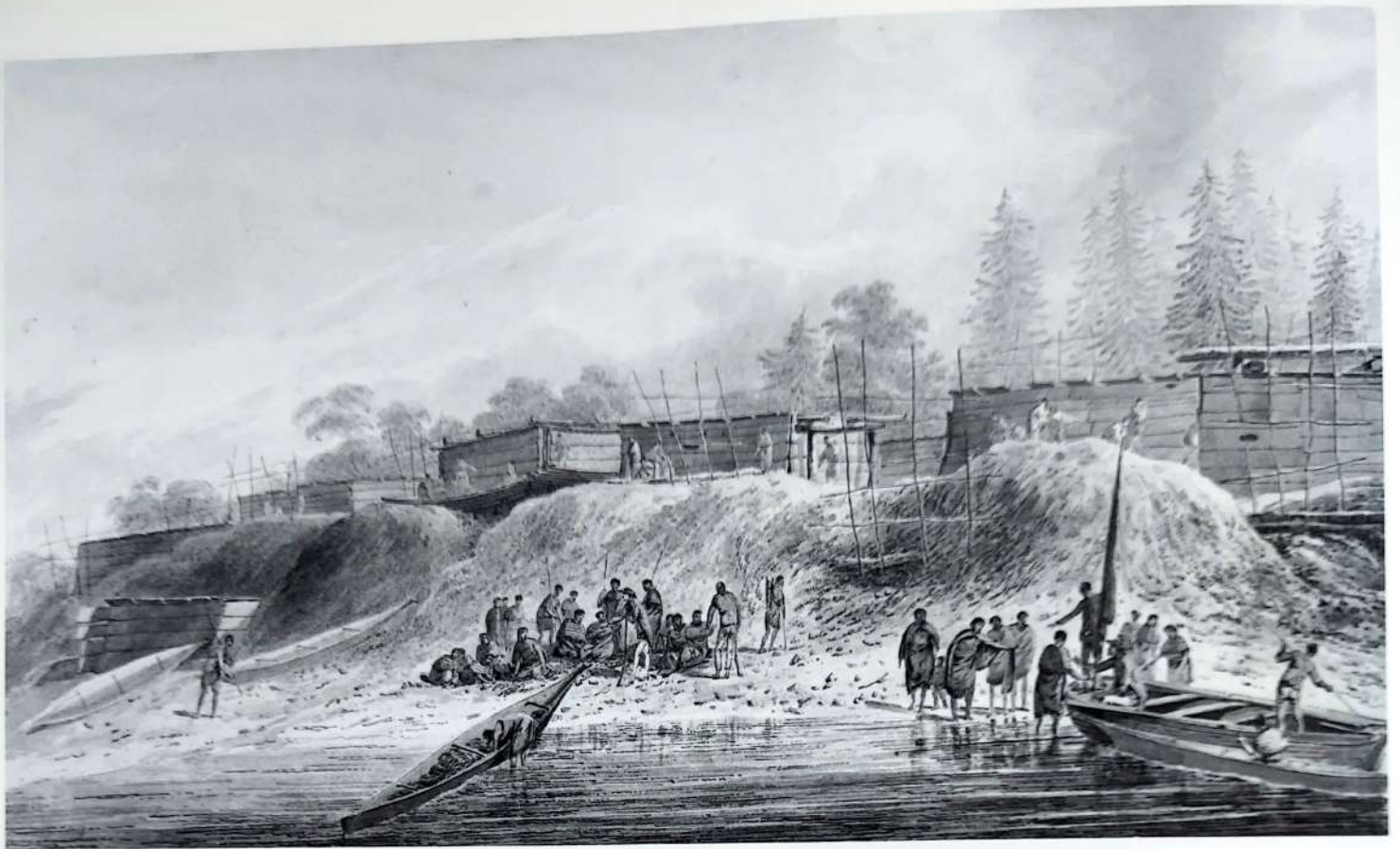
large trees the whole length of the building, a cross these they lay the boards that serve for the covering, and those of the sides are fastened to the posts. Many of these boards are thirty feet in length and from three to five broad, and are all procured by splitting large trees. Some of these buildings are raised on the side of a bank, these have a flooring consisting of logs supported by post[s] fixed in the ground; before these houses they make a platform about four feet broad, and on a level with the floor, or rather the floor is continued four feet without the fro[n]t wall of the house and so allows of a passage along the front of the building: They ascend to this passage by steps, not unlike some at our landing places in the River Thames.' *Ibid.*, 1, 317.

The drawing contains a large trunk of a tree resting on the house on the right, which is a peculiar feature. It was noticed by King who talks about it in his journal: 'Upon one of the buildings in the West town was a tree supported by two posts of an uncommon size, capable of making a Mast for a first rate. It must have requir'd no small force to have placed it, Although they cou'd perceive no use or end that it could Answer.' King in Cook, *Journals* III, 2, 1409. See also Beaglehole's footnote.

ver: A larger and earlier version of 3.199. For a study see 3.200.

ref: Cook, *Journals* III, 1, pl. 35; Sendey (1977) 14–15; King (1979) pl. 74 where titled 'The Village of Yuquot in Nootka Sound'; Fisher (1979) fig. 3; Henry (1984) 77.

British Library, London. Add MS 15514, f. 7.



JOHN WEBBER

3.199 A View of the Habitations in Nootka Sound

[c. 1781-3]

pen, wash and water-colour, $8\frac{3}{4} \times 14\frac{3}{4}$: 221×375 .

Inscribed 'A View of the Habitations in Nootka Sound' in pencil by a later hand on the folio, beneath the drawing.

ver: A smaller version of 3.198, almost identical in size to the engraving 3.199A.

ref: *Exh. Cat. Portland* (1974) no. 164; *Exh. Cat. Portland* (1982) 184.

Dixson Library, State Library of New South Wales, Sydney, PXX 2, 23.

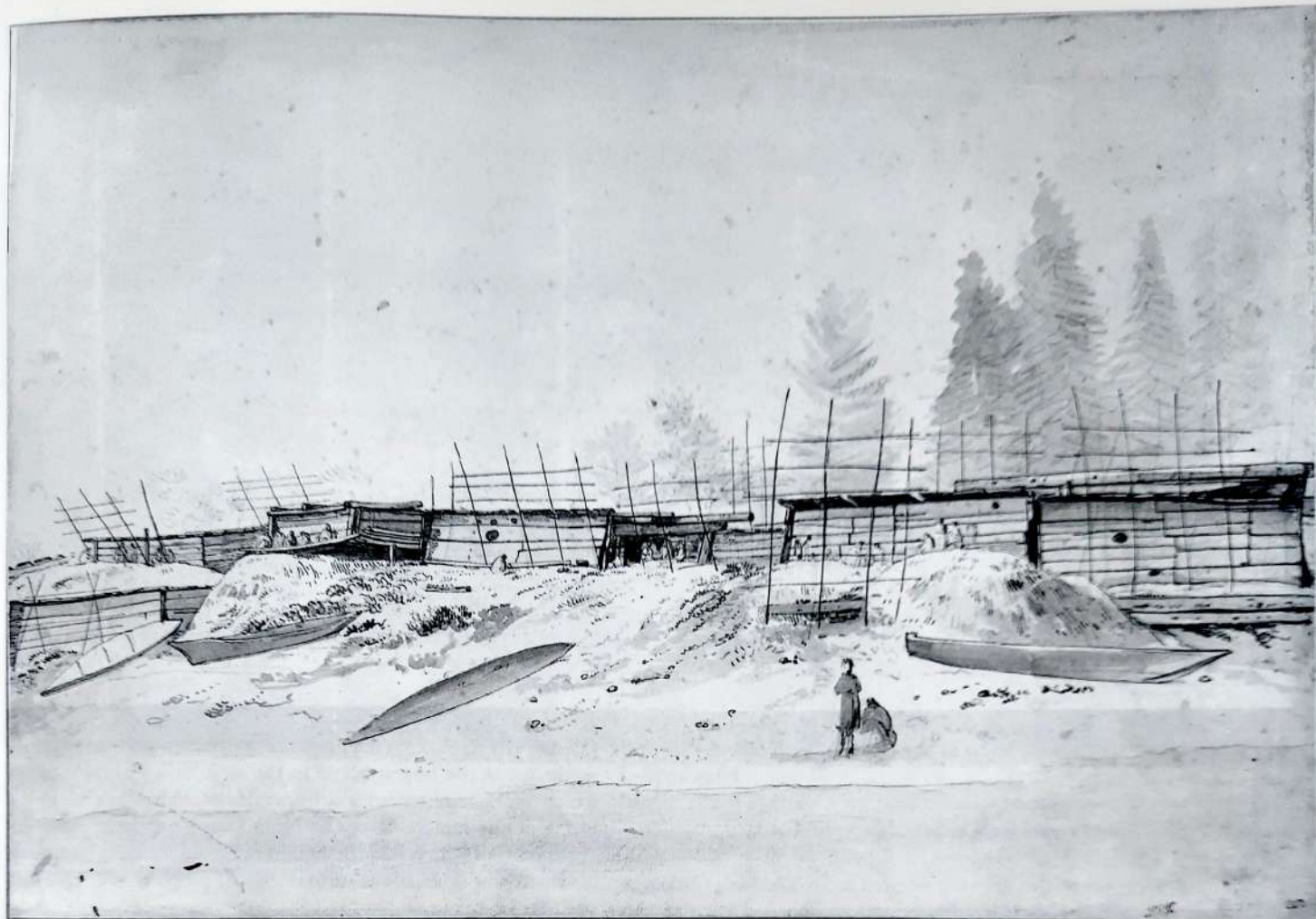
JOHN WEBBER (after)

3.199A 'A VIEW of the HABITATIONS in NOOTKA SOUND'

Engraving. 'J. Webber del' — 'S. Smith sculp.'

Published in *Cook/King* (1784) pl. 41, II, 313-14.





JOHN WEBBER

3.200 Habitations of the Natives in Nootka Sound

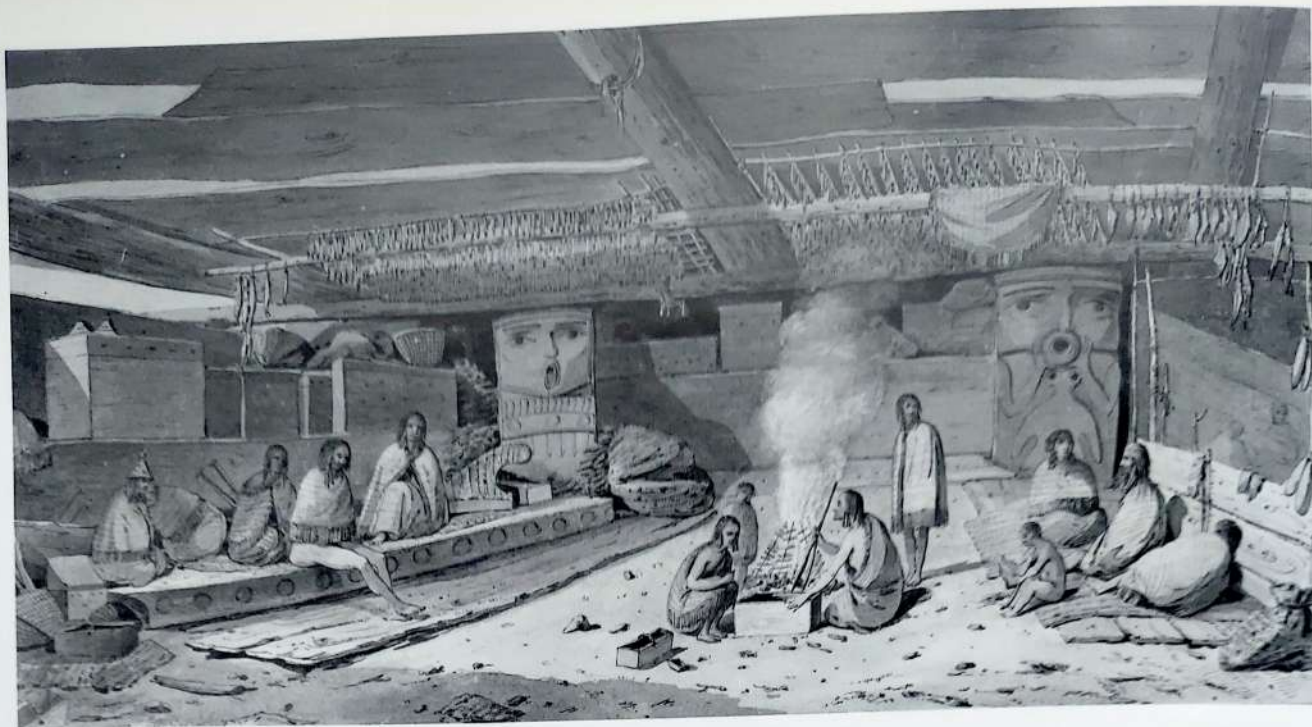
[22 Apr 1778]

pencil, pen and wash, $14\frac{1}{2} \times 20\frac{3}{8}$: 363×517 .

On the back of the old mount is written: 'Captn Cook's 3rd Voyage No. 41. A drawing by J. Webber of a view of the habitations in Nootka Sound has been engraved by J. Smith'.

Showing same scenery as 3.198 and 3.199 for which it is a study most probably taken on the spot. The beach is considerably less steep than in the finished drawings, suggesting Webber's idea of a grander composition. The 'sky-line' of the houses is not so graduated as in 3.198 and 3.199. The former is much more consciously composed.

National Gallery of Scotland, Department of Prints and Drawings, Edinburgh. D.1452.



JOHN WEBBER

3.201 **An Inside View of the Natives' Habitations**
[plate 103] [Apr 1778—]
pen, ink and water-colour, 10 × 19 : 254 × 483, signed
and dated 'J. Webber. del. 1778' (l.l.).

This is probably the drawing referred to in Webber's Catalogue no. 67 in the King George's Sound section and entitled 'An Inside View of the Natives Habitations'. Preserved on the back of the present frame is a strip of former backing on which is inscribed in pencil 'glass 3' and 'Inside a Kamschatka House (sic)'.

Five figures seated on a platform at left; in the centre, four figures, including a child, around an open fire in a kerfed cedar box. At right, four more figures seated, including another child. Beyond them, in another section of the house two more figures sketched in. Fish hang from poles near the roof, and at the back two large carved images.

The drawing probably originated from Cook's excursion to the village of Yuquot on 22 April 1778, when he was accompanied by Webber and Clerke: 'During the time I was at this village Mr Webber who was with me, made drawings of everything that was curious both within and without doors.' Cook, *Journals* III, 1, 306.

Already on his first visit to Yuquot on 20 April, Cook had been inside the natives' houses: 'there [the Indians] spread a mat for me to sit down upon and shewed me every other mark of civility' (ibid., 303). It was on this occasion that Cook remarked on the women weaving and the Indians' method of smoking herrings. Both Cook and Clerke give an illuminating account of Indian cooking (ibid., 1, 318 and 2, 1328). Referring to cooking and boiling the water in a wooden trough, the published account makes a special reference to Webber's drawing: 'This operation is represented by Mr. Webber, in his drawing of the inside of a Nootka house.' Cook/King (1784) II, 321.

From King's account one can surmise that the house that Webber drew was 'the largest of the buildings' that Cook and his party visited. It 'was abt' 140 feet long, between 30 & 40 broad, & 8 in height, but this had many separate divisions'. King in Cook,

Journals III, 2, 1409. This becomes apparent from his second remark: 'for in the largest house in the west Village, on the top of which we have observed was suspended a prodigious tree, in the inside at the middle & at the N end were two large trees, the upper parts of which had the figures of human faces; every feature of which was strangely distorted, out of proportion & of a vast size'. Ibid., 1414.

Concerning the wooden figures, which are prominent features in Webber's drawings, Cook says: 'At the upper end of many of the appartments, were two large images, or statues placed abreast of each other and 3 or 4 feet usunder, they bore some resemblance to the human figure, but monstrous large; the best idea will be had of them in a drawing which Mr Webber made of the inside of one of thir appartments wherein two of them stood. They call them Acweeks, which signifies supreme, or chief . . .' Cook, *Journals* III, 1, 319; also 322, where Cook states that the idols were also called Kulmina [Klumma].

The sculpture next to the left 'idol' appears to represent the tail of a whale. A similar structure, which otherwise is extremely rare, was excavated at the Makah site of Ozette in the State of Washington (information supplied by J. King, London and W. Sturtevant, Washington).

For Webber's personal account of the execution of this drawing see Cook, ibid., 1, 319, fn.

ver: For another version see 3.202; for a study 3.203.

ref: Bushnell Jr (1928) pl. 3; Cook, *Journals* III, 1, pl. 36; Rienits (1968) 125; Sendey (1977) 16-17; King (1979) pl. 86 where titled 'Interior of a house at Yuquot, Nootka Sound'; *Exh. Cat. Portland* (1982) 185.

Campbell Collection. Listed in Francis Edwards, *Cat.* 416 (London July 1921) under no. 769 as 'Another Similar View [of the Inside of a House, Nootka Sound] (19½ × 10 in), in colours'. Purchased by David I. Bushnell, Jr in 1925 and presented to the Peabody Museum.

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. Inv. no. 41-72-10/499.



JOHN WEBBER

3.202 The Inside of a House in Nootka Sound [c. 1781-3]
pen, wash and water-colour, $8\frac{7}{8} \times 14\frac{3}{4}$: 225×375 .

Inscribed 'The Inside of a House in Nootka Sound' in pencil by
a later hand on the folio beneath the drawing.

ver: Similar to 3.201 but redrawn at reduced size for the en-
graving 3.202A.

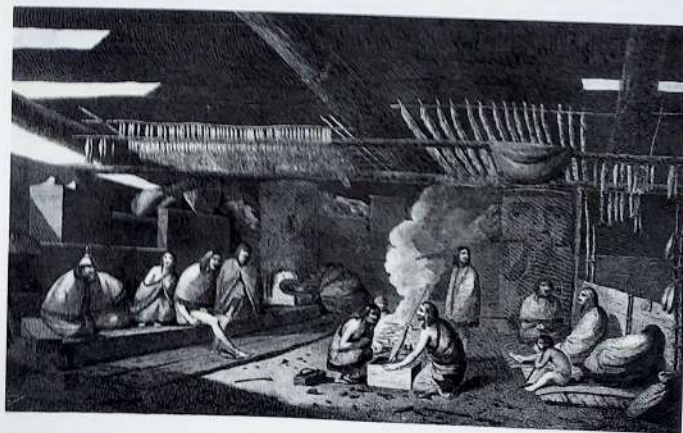
ref: Exh. Cat. Portland (1974), no. 165; Smith (1984) pl. 44
(but with incorrect location).

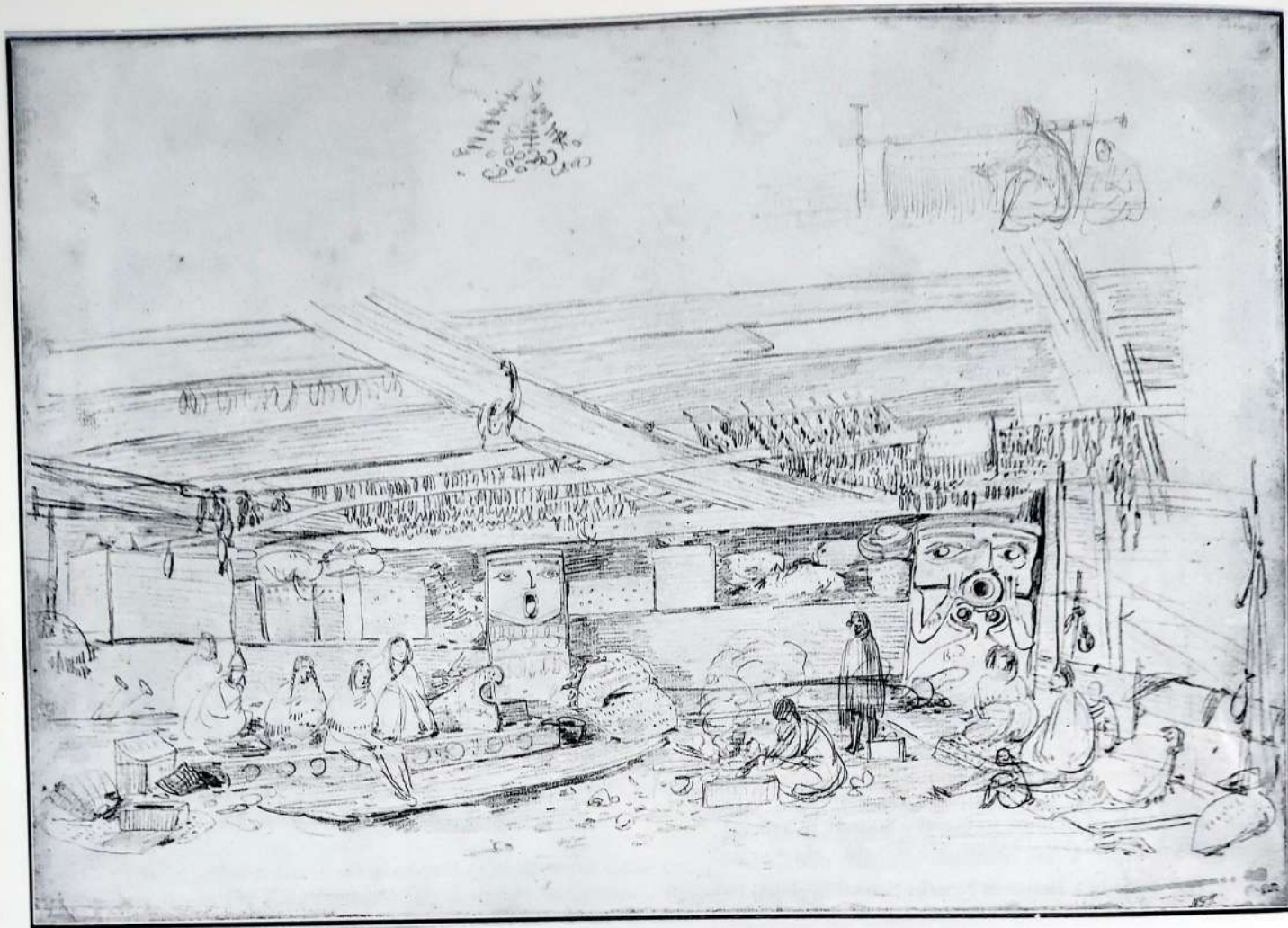
Dixson Library, State Library of New South Wales, Sydney.
PXX2, 24.

JOHN WEBBER (after)

3.202A 'The INSIDE of a HOUSE in NOOTKA SOUND'
Engraving. 'J. Webber del.' — 'W. Sharp sculp.'

Published in Cook/King (1784) pl. 42, II, 315-18, 321.





JOHN WEBBER

3.203 **The Inside of a House in Nootka Sound** [Apr 1778]
 [plate 104]
 pencil, $14\frac{1}{2} \times 20\frac{1}{4}$: 363×511 , unsigned.

On the back of the old mount is written: 'Cook's 3rd Voyage, No. 42. The Inside of a house in Nootka Sound. J. Webber del. It has been engraved'. A pencil sketch of two figures seated weaving (u.r.).

A field study for 3.201 and 3.202, as indicated by colour annotation.

ref: Smith (1979a) pl. 35.

National Gallery of Scotland, Department of Prints and Drawings, Edinburgh. D.1453.



JOHN WEBBER

3.204 An Inside view of the Natives Habitations

[Apr 1778–]

pen, ink and grey wash, $7 \times 17 : 176 \times 430$, signed and dated 'J. Webber del 1778' (l.r.).

This drawing may be tentatively identified as no. 68 'A Ditto' [An Inside view of the Natives Habitations] in Webber's Catalogue.

The interior of a long-house. At the left are three women seated and a naked child, standing. Nearby, at centre, two more seated women. At extreme right a woman weaving. Fish hang from the rafters drying; a net is suspended from the ceiling, at the extreme left, many fishing baskets lie strewn about the room.

Commenting on the natives and the houses of Yuquot, Cook says: '... there were Women at work making dresses of the bark or plant before mentioned which they performed in every respect in the same manner as the New Zealanders.' (To which Beagle-hole explains: 'That is, the material was woven, not beaten out from the bark as in the islands. The women of the Nootka Indians were famous for their weaving in this fashion and for their basketry.') 'Others were at work opening and Smoke drying Sardines ... they hang them on small rods at first about a foot from the fire, afterwards they remove them higher and higher to make room for others till they get to the roof of the house.' Cook, *Journals* III, 1, 303. After a first visit to the village on 20 April, Cook returned on 22 April, this time accompanied by Webber who made 'drawings of every thing that was curious both within and without doors'. Ibid., 1, 306. For Cook's description of the interior of the houses at Nootka see also *ibid.*, 1, 317-18.

ver: This long-house is somewhat different from that depicted in 3.201-3.203. The woman weaving is similar to the one represented in 3.205.

ref: Bushnell Jr (1928) pl. 2; Sendey (1977) 18-19; *Exh. Cat.* Portland (1982) 186.

Listed in Francis Edwards, *Cat.* 416 (London, July 1921), as 'View of the Inside of a House, Nootka Sound (17 by 7 in) in sepia'.

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. Inv. no. 41-72-10/500.



JOHN WEBBER

3.205 [A Family Group in a Communal House at Nootka Sound] [plate 110]

[Apr 1778]

grey wash on pencil, $7\frac{1}{2} \times 5\frac{13}{16} : 191 \times 148$, unsigned. On verso '1-12 L-98 WED 1888-1986'.

A field drawing made in a Nootka house. A figure stands leaning against an upright loom, at which a kneeling woman weaves, a baby by her side; at far left a group of figures seated around a fireplace. For a woman weaving see also 3.204.

ref: Cook, *Journals* III, 1, pl. 38.

The Public Archives of Canada, Ottawa. I-12 (C 2821).

JOHN WEBBER

3.215 A Native prepared for Hunting [Apr 1778-]
[plate 111]
pen, ink and water-colour on yellowed paper, 17 ×
12 : 432 × 305, signed 'J. Webber del.' (l.r.).

Inscribed faintly in pencil '65' (u.l.), which identifies it with '65' 'A Native prepared for Hunting' under 'King George's Sound America' in Webber's Catalogue.

A full-length figure of an Indian in a heavy fur cloak fastened over his shoulders, carrying a bow in his right hand and a quiver slung over his right shoulder. He wears a copper nose ring, decorated strands of hair on either side of his face, a small moustache, and a basketry hat with a bulbous top, showing a whaling scene. 'Their Cloaths are made of the Skins of land and Sea animals, in the making of which there is very little of either art or trouble, besides that of dressing the Skins and Sewing them together for they do no more than form them into a kind of Cloak which is tied over the shoulders with a string and reaches as low as the knees.' [They] 'are chiefly worn by the men . . .' Cook, *Journals* III, 1, 312.

'On their Arms they wore Bracelets of Copper or a string of white Beads several times round, which they also wore abt their Legs . . . Small ropes made of Hair tyed round their Legs.' Samwell in Cook, *Journals* III, 2, 1100.

Concerning the quiver, D. I. Bushnell Jr remarked: 'The quiver, in which are resting several arrows, opened lengthwise, not at one end, this was not described in the narrative and thus tends to prove the value of Webber's drawings.' Bushnell Jr (1928) 6.

'They keep their Arrows in wooden Cases in general tho' when they travel they carry them in quivers made of the skins of wild Beasts.' Samwell in Cook, *Journals* III, 2, 1102.

ver: The same figure as depicted in this drawing appears in 3.216 and 3.217.

ref: Cook, *Journals* III, 1, pl. 37; Bushnell Jr (1928) pl. 1; Exh. Cat. Montreal (1967) pl. 68; Murray-Oliver (1969a) pl. 116 (col.); Honour (1975) no. 178; Sendey (1977) 39; Exh. Cat. Portland (1982) 183.

Possibly the drawing listed in Francis Edwards's Cat. 416 (London, July 1921), under no. 769 'A Man of Nootka Sound (17 by 12 in), a fine full-length figure in sepia and colour, on strainer and varnished (unpublished)'.

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. 41-72-10/496.



JOHN WEBBER

3.216 [Natives outside a Communal House] [Apr 1778]
pencil, pen and grey wash, $7 \times 5\frac{1}{4}$: 177×133 .

A group of four Nootka Indians near a log house; two standing, two seated. The central figure wears a conical cap; a quiver, with a mantle and fur around the shoulders. He holds a bow and carries a quiver slung across his right shoulder. Though the log house is reversed and there are a number of other differences, the whole composition suggests a strong relationship to drawing 3.217. The central figure is also repeated in 3.215.

The Public Archives of Canada, Ottawa. I-13 (C. 2822).



JOHN WEBBER

3.217 Indians of Nootka Sound [Apr 1778]
wash, $7\frac{3}{8} \times 5\frac{3}{8}$: 187×136 , unsigned.

The sheet is laid down on mount with sepia enframing lines.

Three Nootka Indians in front of a log house, two standing, one sitting. The man in the centre wears a fur coat fastened at the collar and carries a quiver and bow. The same figure is depicted in 3.215 and 3.216.

This drawing was formerly attributed to Thomas Daniell (1749-1840).

National Library of Australia, Canberra. Petherick Collection. Acc. no. R. 6879.



3.218 A Man of Nootka Sound [plate 114] [c. 1781-3]
pencil, pen and wash and some water-colour, $9\frac{1}{8} \times 6\frac{7}{8}$: 232×175 , unsigned.

The title as above in pencil on the folio in an unknown hand beneath the enframing lines.

The head of a native facing three quarters left with a squared pattern on his forehead and a copper ring through his nose, wearing ornaments suspended from the right ear. His face is painted with a red oval patch at the right temple and the face below the cheekbones is also painted red.

'Their hair is black or dark brown, straight, strong and long, in general they wear it flowing, but some tie it up in a bunch on the crown and others twist it into large locks and add to it false hair, so that thier heads looks like a swab.' Cook, *Journals* III, 1, 311.

'Both sexes bore their ears, to which they hang various ornaments chiefly made of Copper . . . Besides these some have suspended to the ears long straps either of leather or plating that reach as low as the breast . . . 'Both Men and Women paint their faces, their colours are black read and white and seemed to be a kind of ochre mixed with oil, which . . . they lay on with a liberal hand: in this plaster they make various scrawls on the face and particularly on the fore head. Besides this daubing they have another ornament to the Face, which is a small circular plate, or flat ring in the shape of a horse shoe, but not more in circumference than a shilling; the upper part is cut asunder, so as the two points may gently pinch the Bridle of the Nose, to which it hangs over the upper lip. These ornaments were made of either iron or copper and the rims of some of our buttons were appropriated to this use.' Ibid., 314.

'When they have a mind to be particular, they make use of a kind of stamp, composed of the small twigs of trees, and formed according to fancy: this they dip into the prepared mixture of black, red or brown earth, and oil, and then press it upon their face, which leaves the impression behind.' Ellis (1782) I, 212-13.

ver: Apparently drawn for the engraving 218A. For a related study in the field see 3.219.

ref: Exh. Cat. Portland (1974), no. 166.

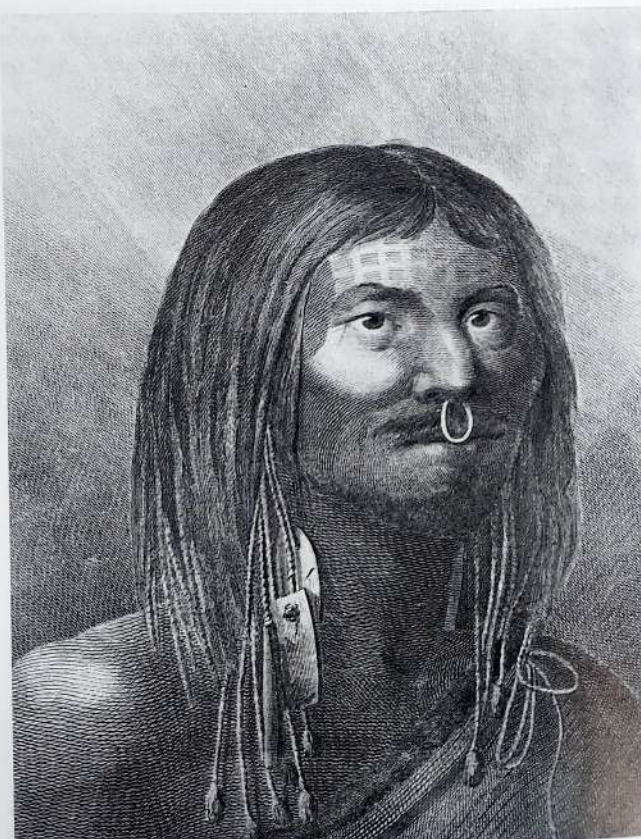
Dixon Library, State Library of New South Wales, Sydney. PXX2, 21.

JOHN WEBBER (after)

3.218A 'A MAN of NOOTKA SOUND'
Engraving. 'J. Webber del.' — 'W. Sharp sculp.'

Published in Cook/King (1784) pl. 38, II, 304-6.

A proof-state inscribed in pencil 'A Man of Nootka Sound' in Webber's hand is kept in the National Library of Australia, Canberra, in a folio of plates from the Skottowe Hall Library.





JOHN WEBBER

3.219 [A Man of Nootka Sound] [Apr 1778]
pencil and wash, $15\frac{1}{8} \times 12\frac{3}{8}$: 384×314 , unsigned.

A study of head and shoulders.

ver: A copy of this drawing of the late nineteenth century is in the Bernice P. Bishop Museum, Honolulu, titled erroneously 'Man of the Sandwich Islands'.

British Library, London. Add MS 17277, no. 17.



JOHN WEBBER

3.220 A Man of Nootka Sound [Apr 1778—]
pen, ink and water-colour on apparently sepia-washed
paper, 17 × 12 : 432 × 305, unsigned.

On verso (u.l.) in brown-black ink 'Lot no. 9' and upper centre in pencil 'Man of King George's Sound' and 'Capt. Campbell'. At centre bottom edge of strainer 'Portrait of a Native of Nootka Sound unpublished' in ink on white label in pen (u.l.) 'No. 37'. Varnish removed February 1977. The drawing may be tentatively identified as 'A Portrait of a Man', no. 69 in the 'King George's Sound' section of Webber's Catalogue.

Head and shoulders, wearing a fur-trimmed cap of woven cedar, the hair falling in long straight, plaited strands; ornamentation on forehead and cheeks, a ring through the nose. There are red crescents at his temples and below the nose the face is coloured red.

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'They have also another cloak, which in shape resembles a round dish cover, it is close all round with a hole in the middle just big enough to admit the head through. To most of these dresses they work borders of differen[t] Colours, the collar or part that goes round the neck is edged or lined with beaver skin and the skirts are fringed.' Cook, *Journals* III, 1, 313.

ver: For a drawing of the same man see 3.221 and 3.222.

ref: Bushnell Jr (1928) pl. 4; Sendey (1977) 6; *Exh. Cat. Portland* (1982) 193.

Francis Edwards, *Cat.* 416 (London, July 1921), under no. 769 as 'Portrait of a Native of Nootka Sound (17 by 12 in), in sepia and colour, on strainer and varnished (unpublished)'.

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. Inv. no. 41-72-10/497.

JOHN WEBBER

- 3.221 **A Man of Nootka Sound** [Apr 1778–]
black and red chalk, wash and ink over pencil,
17¹⁵/₁₆ × 12¹/₈: 456 × 308, unsigned; w/m;
'IHS/I. VILLEDARY'.

Inscribed faintly along u.l. of sheet 'A Native of . . .' indecipherable, but probably 'King George's Sound'. On verso 'Shelf IB vol 3-Cook'.

ver: For another version and for a study for this drawing see 3.220 and 3.222. The pattern on the forehead differs slightly from that on the man depicted in 3.220. The parallel strokes are longer here and the sea-otter fur collar thicker.

ref: Cook, *Journals* III, 1, pl. 39a.

The Public Archives of Canada, Ottawa. I-1 (C. 13415).



JOHN WEBBER

- 3.222 **A Man of Nootka Sound** [plate 115] [Apr 1778]
pencil, red and blackish chalk, 13¹/₂ × 11¹/₂: 343 × 292, unsigned.

The head of a man facing slightly towards the right. The man wears dark wavy chevron marks of paint radiating from the centre of the forehead, oval patches of red ochre at the temples, and the face below the cheek bones is pointed with traverse lines in red ochre. A copper nose ornament is worn, and braids with ornaments attached hang from the ears or the hair.

ver: For drawings developed from this one see 3.220 and 3.221.

ref: Folan/Dewhirst (1970) 276-86; Sendey (1977), cover.

Francis Edwards, *Cat.* 551 (London 1932) entry 10, as a 'Native of Nootka 13¹/₂ in × 11¹/₂ in'.

Francis P. Farquhar Collection, Berkeley, California.



3.223 **A Woman of Nootka Sound** [Apr 1778–]
pen, ink and grey wash, 15 × 12 : 381 × 305, unsigned.

There may be traces of 'no 70' (u.l.), thus identifying this drawing as no. 70 'A Ditto [Portrait of a Woman]' in the King George's Sound Section in Webber's Catalogue.

Wearing a cedar bark rain cape with a sea otter fur collar and a basketry rain hat with a bulbous top decorated with scenes of whale-hunting.

'Their Hats or Caps are made of a kind of basket work, in a conical form, these they fasten under the Chin to keep them firm upon the Head; they are so compact, and by their Shape so well contrived for the purpose, that they will shelve off a vast deal of Rain, which seems their principal intent, as they seldom wear them at any other time than in wet Weather.' Clerke in Cook, *Journals* III, 2, 1325-6.

Samwell comments on an example similar to the one in 3.223: '... the others were more curious, having a Knob at the top of them which came to a point, these were white & into them are worked in black a description of their Whale Fishery, a man standing up in a Canoe in the action of striking a Whale.' *Ibid.*, 2, 1099.

Similar hats, on which whale hunts can be seen, are preserved in the National Museum of Ireland, Dublin, in the Royal Scottish Museum, Edinburgh and in the Cook/Banks Collection of the Museum of Mankind (British Museum), London. See the examples in Kaeppler (1978a) 254 and King (1981) 82-3, pl. 67 and 68.

ver: For a smaller version of this drawing see 3.224. The cape is similar to the one described in 3.220. The woman appears to be the same as in the sketch of 3.225, though the latter wears a different hat. The two different hats present a problem, in so far as Nootka women were unlikely to wear whaling hats. Jonathan King makes the point, that 'although the members of Cook's expedition understood that the hats showed scenes of "whale fishery" they did not understand that whale hunting was an occupation for chiefs, and that only chiefs wore these hats'. King (1981) 82. Webber's field-sketch (3.225) of the same woman shows her wearing a painted hat, which was probably what she wore. Wishing however to introduce a more interesting artefact, Webber — instead of showing it on the head of the man (3.220) — transferred it to a woman. King thinks that Webber may have done so in order not to obscure the painted face decoration on the male portrait (3.220). Webber thus strictly speaking falsified his original sketch.

King also draws attention to the fact that the bulb-top hat of the woman is of a generalized decoration. 'The drawing ... shows the hat without the precise details one would expect — the hats are not all the same and in particular have varied and specific geometric details below the bulb which Webber does not indicate.' *In litt.* 17 January 1984.

What one might have expected in the design of Webber's hat is a standing man ready to strike a whale with a harpoon, as James King had observed in his journal. King in Cook, *Journals* III, 2, 1411.

ref: Bushnell Jr (1928) pl. 5; Cook, *Journals* III, 1, pl. 39b; Rienits (1968) 124; Sendey (1977) 2; King (1981) pl. 67; Exh. Cat. Portland (1982) 187.

Francis Edwards, *Cat.* 416 (London, July 1921) under no. 769 as 'A Woman of Nootka Sound (16 × 12 in) in sepia'.

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. Inv. no. 41-72-10/498.



JOHN WEBBER

3.224 A Woman of Nootka Sound [plate 112] [c. 1781-3]
pencil, pen and wash, $9 \times 7 : 228 \times 178$, unsigned.

The title as above in pencil by a later hand on the folio beneath the drawing.

ver: A smaller and slightly modified version of 3.223, drawn for the engraving 3.224A with which it is virtually identical in size.

ref: Exh. Cat. Portland (1974) no. 166.

Dixson Library, State Library of New South Wales, Sydney.
PXX2, 22.



JOHN WEBBER (after)

3.224A 'A WOMAN of NOOTKA SOUND'
Engraving. 'J. Webber del.' — 'W. Sharp sculp.'

Published in Cook/King (1784) pl. 39, II, 303-4.

A proof-state inscribed in pencil 'A Woman — Nootka Sound' in Webber's hand is kept in the National Library of Australia, Canberra, in a folio of plates from the Skottowe Hall Library.



- 3.225 **A Woman of Nootka Sound** [plate 113] [Apr 1778]
pencil and chalk, $8\frac{3}{4} \times 7 : 227 \times 177$, unsigned.

Bust portrait of a woman in a yellow cedar bark cape with fur trim. The flat-topped basketry hat painted, with tassels.

The hat answers Cook's description, who says that their straw hats were 'shaped like a flower-pot'. *Cook Journals* III, 1, 313-14.

Samwell's comments are more detailed: 'They wear a kind of straw Hat or Cap much like those of the Chinese, they are something in the shape of a Sugar Loaf flattened at the top, from which hung tassels with which they took them off, they tie them under the Chin with a String; they have two sorts of them, the above were the most common.' Samwell in *ibid.* 2, 1099.

'Flat-topped hats are often confused with those from Prince William Sound since both are made of roots, painted and of similar form.' King (1981) 82, and pl. 94, showing a Nootkan hat in the Museum of Mankind, London which might have served as prototype to Webber's drawing.

ver: The drawing seems to be a study for the more developed version 3.223, except for the hat, which represents a different type.

ref: Sendey (1977) 3; King (1981) pl. 66.

Probably identical with the drawing listed in Francis Edwards, *Cat.* 551 (London 1932), entry no. 12 'Woman of Nootka Sound' with dimensions given as '11 in \times 9 in'.

Francis P. Farquhar Collection, Berkeley, California.



WILLIAM ELLIS

- 3.226 **Nootka men and a Polynesian** [?] head. [c. 1777-8]
pencil, $11\frac{15}{16} \times 7\frac{1}{4} : 304 \times 180$, unsigned;
w/m: 'Pro Patria' with Britannia.

Inscribed 'King George's Sound' in ink (u.l.) and in pencil 'Bonnet described Ellis, Voyage, vol I, page 214' (u.r.). On verso inscribed in ink '55'. On verso three drawings of unidentified coastal profiles in pencil and wash (A 264. 37B).

(a) figure with long hair and conical bonnet, and a cloak over right shoulder, holding a paddle.

(b) a long canoe with a figure at either end.

(c) head and shoulders of a bearded man (inverted on the page).

Not of Nootka Sound, possibly Polynesian.

'Upon their heads they wear a kind of bonnet of a very compact texture, from the top of which hangs a tassel made of leather; these bonnets are sometimes made with a round globular top, but in general flat. They are frequently painted or stained, in a rude though ingenious manner, with the form of some large fish resembling a whale, pursued by several canoes, and a man in one of them in the act of striking him.

'Round their shoulders they wear a kind of cloak, made of the interior bark of the fir-tree, and formed or wove in the same manner as some of the New Zealand hahoos: the bottom is generally fringed, and the neck part trimmed with the fur of the sea-beaver.' Ellis (1782) I, 214.

About their paddles Ellis remarks: 'Their paddles were about five feet long, rather broad in the middle and terminating in a long narrow point.' *Ibid.*, 191.

ref: Murray-Oliver (1977) 35.

Alexander Turnbull Library, Wellington. A264. 37A



WILLIAM ELLIS (after)

3.226A 'Native of King Georges Sound'

Engraving. 'W. Ellis del.' — 'J. Heath sculp.' 'Publish'd Dec^r 14 1782 by G. Robinson'.

Published in Ellis (1782) I, opp. 191 (191).

No drawing for this engraving is known; the engraving may however have been developed from Ellis's drawing of a native in his canoe (3.226).





JOHN WEBBER

3.227 **A Canoe of Nootka Indians** [Apr 1778]
pencil, pen and wash, 11 × 16 : 280 × 406, unsigned.

The boat is crowded with 12 Nootka Indians, one standing with arms outstretched, holding a rattle in each hand and apparently singing, as observed from the deck of one of the ships. In the background faint pencil drawing of a coastline and fir trees.

'On their first coming they generally went through a singular ceremony; they would paddle with all their strength quite round both ships, A Chief or other principal person standing up with a Spear or some other Weapon in his hand and speaking, or rather halloaing all the time . . . Sometimes instead of a weapon [he] would hold in his hand a rattle.' Cook, *Journals* III, 1, 298-9. This description is echoed in King's journal, who speaks of a man in a canoe who 'worked himself into the highest frenzy, uttering something between a howl & a song, holding a rattle in each hand, which at intervals he laid down . . .'. Ibid., 2, 1394.

The scene that Webber depicted must have occurred a number of times, thus no fixed date can be attached to the drawing.

Compare also Cook's description of the natives' canoes: 'Thier Canoes are 40 feet long, 7 broad and about 3 deep, some greater some less; they are made out of one tree hollowed out to an inch and half in the sides, and in shape very much resemble a Norway yawl only longer in proportion to their breadth and the head and Stern is higher. In the upper part of the former, or prow, is a groove or hollow for the conveniency of laying thier spears, darts, harpoons &c. They are generally without carving or any other ornament except paint and but few have it. The paddles are small and light the shape in some measure resembling a large leaf, pointed at the bottom, broadest in the middle, and gradually losing it self in the shaft, the whole being about five feet long.' Ibid., 1, 316-17.

ver: Similar demonstrations by the Nootka in canoes are shown in the foreground of 3.190 and 3.191.

ref: Cook, *Journals* III, 1, pl. 34a; Sendey (1977) frontispiece.

Listed in Francis Edwards, *Cat.* 551 (1932) entry no. 11 'Canoe of Nootka and Natives on their first approach to the ship, (16 by 11 in)'.

Francis P. Farquhar Collection, Berkeley, California.

JOHN WEBBER

3.244 A Woman of Prince William Sound
[plate 124] [May 1778-]
pencil, wash and water-colour, $19\frac{3}{8} \times 12\frac{1}{4}$: 492 x
311, signed 'John Webber. del' (l.r.).

Inscribed 'Woman of Sandwich Sound' in pencil on the sheet below drawing and traces of number '76' (u.r.). This is probably no. '76 A Portrait of a Woman' in the 'Sandwich Sound' section in Webber's Catalogue.

A half-length portrait facing three-quarters towards the right. She wears a close-fitting skin jacket and a fur slung over the shoulders; two bone ornaments through the septum; beads attached in strings to the lower lip and from the ears.

'I saw not a woman with a head dress of any kind, they had all long black hair a part of which was tied up in a bunch over the forehead . . . though the lips of all were not slit, yet all were bored, especially the women and even the young girls; to these holes and slits they fix pieces of bone of this size and shape, placed side by side in the inside of the lip; a thread is run through them to keep them together, and some goes quite through the lip and fastens, or fore-locks on the out side to which they hang other pieces of bones or beads. This Ornament is a very great impediment to the Speech and makes them look as if they had a double row of teeth in the under jaw. Besides these lip-jewels which they seemed to value above all others, they wear a bone, or some bugle beads strung on a stif string or Cord 3 or 4 inch long, run through the cartilage that divides the nostril from each other. Their ears are bored all round to which they hang beads or pieces of bone.' Cook, *Journals* III, 1, 350.

ver: For a modified and smaller version see 3.245. A field-sketch of the woman is at 3.246.

ref: Cook, *Journals* III, 1, pl. 44 b; King (1979) pl. 95.

British Library, London. Add MS 15514, f.11.



JOHN WEBBER

- 3.245 **A Woman of Prince William's Sound** [c. 1781-3]
pencil, pen, wash and water-colour, $8\frac{15}{16} \times 7$:
227 × 178, unsigned.

The title as above in pencil by a later hand on the folio beneath the drawing.

ver: Portrait of the same woman as represented in 3.244, this version was drawn in preparation for 3.245A.

Dixson Library, State Library of New South Wales, Sydney.
PXX 2. 27.



JOHN WEBBER (after)

- 3.245A **'A WOMAN of PRINCE WILLIAM'S SOUND'**
Engraving. 'J. Webber del.' — 'J. Basire sculp.'

Published in Cook/King (1784) pl. 47, II, 369-70.

A proof-state inscribed in pencil 'A Woman Sandwich Sound. America' in Webber's hand and crossed out again and numbered in pencil 'N° 46' (u.r.) is kept in the National Library of Australia, Canberra, in a folio of plates from the Skottowe Hall Library.





JOHN WEBBER

3.246 A Woman of Prince William Sound [May 1778]
pencil, chalk and sepia, 11 × 9 : 279 × 229, unsigned.

Enclosed within a lined frame of two narrow side bands and one central broad band.

A freely drawn field-sketch which served as the preparatory study for 3.244.

ref: Cook, *Journals* III, pl. 45 b under the title 'Woman of Cook's River'.

Listed in Francis Edwards, *Cat.* 551 (London 1932), as no.8 'Woman of Cook's River 11 in × 9 in'.

Francis P. Farquhar Collection, Berkeley, California.

WILLIAM ELLIS (after)

3.246A 'A Native [Woman] of Sandwich Sound'

Engraving. 'W. Ellis del.' — 'J. Heath sculp.' 'Publish'd Dec' 14 1781 by G. Robinson'.

Published in Ellis (1782) I, fp 236, 248.

No drawing by Ellis of this sitter is known. The drawing however, was probably copied from a study by Webber (3.246) with some alterations, particularly in the daubing of the face.



*A Native
of Sandwich Sound.*

COOK INLET, TURNAGAIN ARM,
ALASKA

25 May to 6 June 1778

3.247-3.248



THE ALASKA PENINSULA

16 to 22 June 1778

3.249-3.250



JOHN WEBBER

3.249 Kayaks of Prince William Sound and Unalaska
[plate 126] [c. 1781-3]
pen, wash and water-colour, 7 × 8⁷/₈ : 177 × 225,
unsigned.

Inscribed 'Canoes of Oonalashka' in pencil by a later hand on the folio beneath the drawing, and 'Prince William's Sound' in Webber's hand inscribed faintly in pencil along top of the drawing.

Two figures in the top canoe, and one in that below. The two figures in the top canoe come from Prince William Sound. The canoeist below is a native of Unalaska.

Of the canoe from Prince William Sound Cook says: 'The small Canoes were . . . made nearly of the same form and of the same materials as those used by the Greenlanders and Esquimaux's, at least the difference is not material; some of these as I have before observed carry two men; they are considerably broader in pro-

portion to their length than those used by the Esquimauxs, and the head or fore part curves up some thing like the head of a fiddle.' Cook, *Journals* III, 1, 349.

The lower drawing could represent a native who was seen on 21 June 1778 and about whom Samwell gives the following account: 'While we were busy fishing, a small Canoe came off the Shore with one Man in her . . . His Dress was like that of the Indians we had seen in the River, & his underlip had a Hole in it. He wore a kind of Cap made of the Birch Bark different from any we had seen before, his Canoe was longer & narrower than those we saw in the river & the Darts he had were not feathered like those of Sandwich Sound.' *Ibid.*, 2, 1119.

ver: For a more sketchy version of this drawing see 3.242. For two related versions of the lower drawing see 3.250 and 3.268. 3.249 was drawn for the engraving 3.249A.

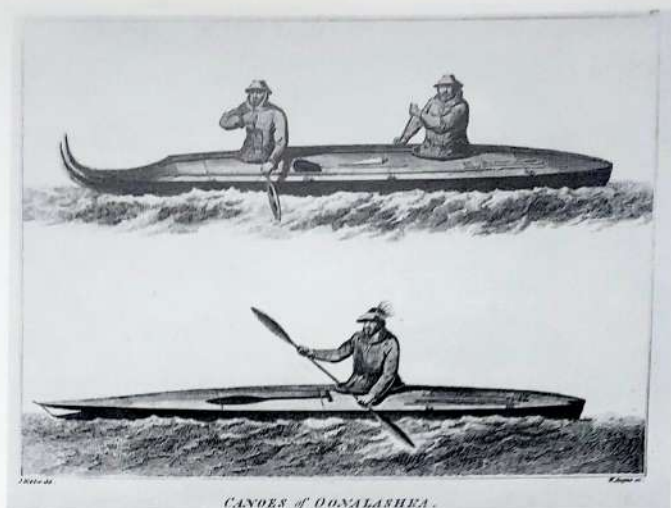
Dixon Library, State Library of New South Wales, Sydney. PXX 2, 30.

JOHN WEBBER (after)

3.249A 'CANOES of OONALASHKA'

Engraving. 'J. Webber del.' — 'W. Angus sc.'

Published in Cook/King (1784) pl. 50, II, 371 for the upper canoe, and 391 and 515-16 for the one below.



JOHN WEBBER

3.250 A Kayak of Unalaska

[Jun 1778]

pencil and sepia, $4\frac{1}{2} \times 8$: 144×203 , unsigned.

Inscribed 'North-West America' in pencil across lower centre by another hand.

A Unalaskan in his kayak, similar to 3.249 (bottom) and related to 3.268.

National Maritime Museum, London. (In volume of plates to Cook's Voyages.)



JOHN WEBBER

3.256 Inside of a House in Unalaska
[plate 129] [Jul 1778-]
pen and ink, 12 × 19 : 305 × 482, signed and dated
'J. Webber del. 1778'.

Inscribed on verso of original backing 'Inside of an Oonalashka house' (u.r.), 'glass 3'. This is probably the drawing '88/1 An inside view of the Natives Habitations' in the 'Aoonalaska' section of Webber's Catalogue. Cleaned by the Conservation Department of Fogg Art Museum, Harvard University, October 1978.

Five figures seated; next to the woman at centre is a child standing, and another standing figure at right; around the walls are shelves, with baskets, mats, fish and other provisions.

The drawing corresponds closely to a description of the interior of the houses which Samwell gives for 1 July 1778. 'Descending the Ladder we were brought into a Passage about four foot wide which intersects the House from one end to the other . . . at one end of this Passage close to the foot of the Ladder is the fire place. On each side and at each end of this passage are the Apartments where they sit & work in the day time and sleep at Night: these are something wider than the passage & sunk in the ground about half a foot lower and are covered with matts. Over these Apartments is a kind of a Loft where they keep their Seal Skins, dried gutt of the Whale and various other Articles; before them they have Matts which they let down occasionally like Curtains to skreen them from the view of the Common Passage. . . . Tho' these Huts are seemingly under ground & the entrance is from the top, yet in general they are only sunk in the ground about half a Yard, they are built of a rude wooden frame of an oval oblong square form, irregularly & clumsily put together, over which they first put straw & then over all heap a great quantity

of earth & all kind of rubbish to a considerable thickness. The highest part within side is about 4 yards. They are rather dark, having no light but what comes by the Door or Hatchway. They are in general about 10 yards long & 5 or 6 in breadth & each House is occupied by three or four different Families . . .' Cook, *Journals* III, 2, 1123.

'After having staid here about 2 Hours during which time M^r Webber our Draughtsman made a Sketch of their Houses and other curious Objects which presented themselves, we took our leave of these Indians . . .' Ibid., 2, 1124. For Cook's observations see *Journals* III, 1, 460-1.

ver: For a smaller version see 3.257.

ref: Bushnell, Jr (1928) pl. 11; Cook, *Journals* III, pl. 53; Rienits (1968) 126; Exh. Cat. Portland (1982) 197.

Listed in Francis Edwards, *Cat.* 416 (London, July 1921) under no 769 as 'Inside of a House in Oonalashka (19½ by 12 in) in sepia.'

Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts. 41-72-10/505.



JOHN WEBBER

3.257 **Inside of a House in Oonalaska** [c. 1781-3]
pen, wash and water-colour, $8\frac{5}{8} \times 14\frac{13}{16}$: 218
 $\times 376$, unsigned.

Titled 'The Inside of a House in Oonalashka' in pencil by a later hand on the folio beneath the drawing.

ver: A smaller version of 3.256, to which is added a man descending the ladder in the centre mid-distance, with variation of two figures, at right a seated woman holding a child in a basket, as well as a native in a frock. The composition was thus redrawn for the engraving 3.257A.

Dixson Library, State Library of New South Wales, Sydney.
PXX 2,34.

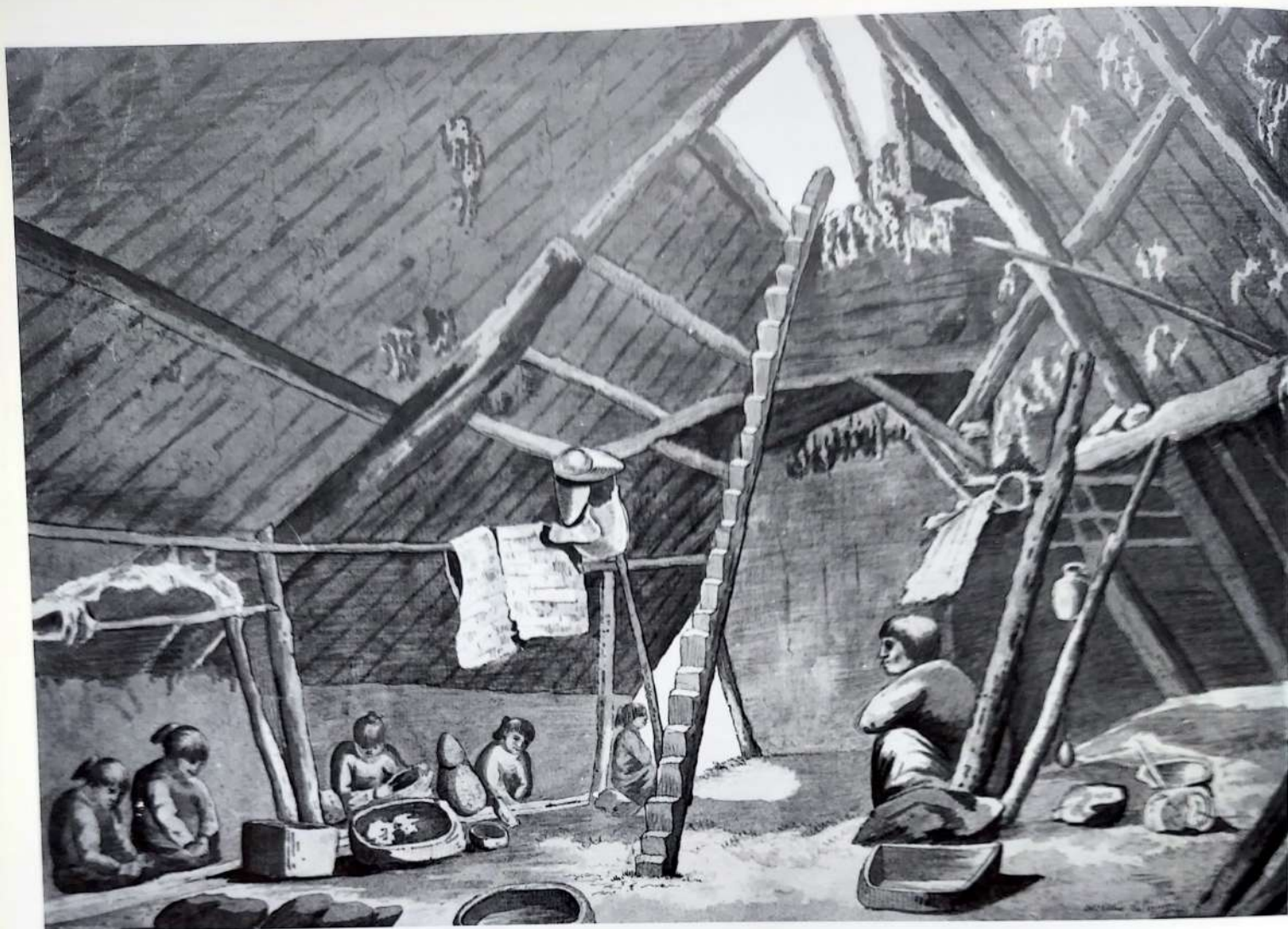
JOHN WEBBER (after)

3.257A **'The INSIDE of a HOUSE, in OONALASHKA'**
Engraving. 'J. Webber del.' — 'W. Sharp sculp.'

Published in Cook/King (1784) pl. 58, II, 512-13.

A proof-state inscribed in pencil 'Inside of an House Oonalaska America' in Webber's hand and numbered in pencil 'N^o 49' (u.r.) is kept in the National Library of Australia, Canberra, in a folio of plates from the Skottowe Hall Library.





WILLIAM ELLIS

3.258 *Inside of a Hut at Unalaska* [1 Jul 1778]
pen and wash over pencil, $11\frac{1}{8} \times 15\frac{5}{8}$: 282×397 ,
signed and dated in black ink 'W: Ellis fec' 1778' (l.r.).

Inscribed 'Inside of a hut at Unalashka on the N.W. Coast of America' in brown ink along the lower edge of the sheet. Inscribed '6' in brown ink corner (u.l.). On verso 'View of the Inside of a Hut at the Island Unalashka, on the North-West Coast of America Lat. 53 N', again in brown ink.

Five figures seated at left beside the wall of the hut; a larger figure squatting at right faces them; in the centre a ladder leads to a hole in the roof.

A description of the construction of this type of hut is given by Ellis. Of the interior and utensils he writes: 'The space behind the wooden posts which support the ridge poles, is destined for their bed places, &c, which they cover with mats . . . They are not very expensive in their house hold-furniture, which consists chiefly of wooden bowls, troughs, and platters, of various sizes and for various uses, and a copper kettle for the purpose of boiling fish.' Ellis (1782) II, 48-50.

ref: Henry (1984) 68.

Museum Book Store, London, Cat. 125 (1941) 453, with the title as inscribed.

National Library of Australia, Canberra. Rex Nan Kivell Collection. NK 53/N.

JOHN WEBBER

3.259 A Native of Unalaska [plate 134] [1778]
pen, wash and water-colour, $21\frac{1}{2} \times 14\frac{1}{2}$: 546×369 ,
unsigned.

Titled 'Native of Oonalashka' in pencil (u.l.), preceded by 'ii 509'.

Probably the drawing referred to as '88/6 A man in their Usual Dress' in the 'Aoonalaska' section of Webber's Catalogue.

A full-figure drawing unfinished of a Unalaskan man in a bird-skin cloak reaching below the knee. He holds an 'eye-shade' cap in his right hand and two fish in his left (the fish in pencil only). A companion drawing to 'Woman of Oonalaska', see 3.263.

It is possible that the sitter represents the young Aleut native Yermusk, whom Samwell identifies by name. Cook, *Journals* III, 2, 1121. On 28 June he was taken on board the *Resolution*, and, because his canoe had capsized, he was newly clothed in Captain Cook's cabin: 'His dress was an upper Garment like a Shirt, made of the large gut of some sea animal, probably the Whale, and an under garment of the same shape, made of birds skins dressed with the feathers on and neatly sewed together; the feathered side he wore next to his skin.' Cook, *Journals* III, 1, 391-2. Samwell adds: 'Yermusk staid with us most part of the Day & then went ashore enriched with Presents of Tobacco & other things which Capt. Cook gave him.' *Ibid.*, 2, 1121.

Webber thus would have had ample opportunity to draw him. Concerning the appearance and dress of the Unalaskans Cook says: 'These people are rather low of Stature, but plump and well shaped, with rather short necks, swarthy chubby faces, black eyes, small beards, and streight long black hair, which the Men wear loose behind and cut before . . . Thier dress . . . both, Men and Womens are made alike, the only difference is in the Materials, the Womens frock is made of Seal skin and the Mens of birds skin and both reach below the knee . . . some of them wear boots and all of them a kind of oval snouted Cap made of wood with a rim to admet the head: these are dyed with green and other Colours and round the upper part of the rim, are stuck the long bristles of some sea animal on which are strung glass beads . . . both men and Women bore the underlip to which they fix pieces of bone, but it is as uncommon at Onalaska to see a man with this ornament as a women without it.' *Ibid.*, 1, 459-60. Neither Clerke nor Samwell however make such a comment. It may not have been so uncommon for men to wear an ornament through the underlip as Cook suggests.

ver: For two related drawings, probably field-sketches, see 3.260 and 3.261.

British Library, London. Add MS 15514, f.21.

