

The Art of Captain Cook's Voyages

Rüdiger Joppien and
Bernard Smith

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



JOHN WEBBER

3.102 **A Dance at Otaheite [plate 63]** [Sep 1777—]
pen, wash and water-colour, $17 \times 21\frac{1}{2}$: 432×546 ,
signed and dated 'John Webber del 1777' (l.r.).

The title as above in pencil on the mount below drawing. This drawing is listed as no. 57 'A Heiva or Dance' in Webber's Catalogue.

Two men and two women dancing before a hut, spectators on either side. Three drummers at the back.

The scene is similar to a description which Anderson gives of a heiva on 2 September 1777, but does not fully correspond: 'We landed in the evening and walk'd through a great part of Parre, a pleasant fertile district near Mattavy, meeting in our road with a kind of private Heeva or amusement, which consisted of about a hundred of the inhabitants of the neighbourhood who wer[e] sitting in a house and in the midst of them two women with an old man behind, each beating very gently upon a drum, and the women at intervals singing in a softer manner than I ever heard at their other diversions. The assembly listened with great attention and were seemingly almost absorbed in the pleasure the music gave them, as few took any notice of us and the performers never once stop'd.' Anderson in Cook, *Journals* III, 2, 985.

When later at night Cook arrived at Otoo's house, he was entertained by another heiva 'at which his [Otoo's] three sisters were the principal performers'. 'Their dress on this occasion was truly picturesque and elegant . . .' (ibid., 985-6). A similar performance was held on 10 September, when Cook noted: 'The next Morning a party of us went down to Oparre, where Otoo treated

us with a Play, his three Sisters were the actresses and appeared in a new and elegant dress' (ibid., 1, 208).

Webber's drawing could have been done on either of these occasions. It could also give a general idea of a heiva. The dress of the actresses closely corresponds to the ones witnessed in Raiatea during Cook's first voyage in August 1769 (1.83-1.85). Consequently, Langdon suggested that Webber actually witnessed this scene in Raiatea (1975, pl. 10 caption). However, not only is the drawing inscribed 'Dance in Otaheite', the pencil annotations in Webber's Catalogue (no. 46 and 57) also refer to Otaheite as the place of location.

Webber (pace Langdon) certainly did distinguish between Ulaie-tea (Raiatea) and Tahiti (see Joppien, (1978) 53 entries under Society Islands 32, 36, 56, 57).

ver: See 3.103 for a smaller and probably later version, upon which Sherwin's engraving was based.

ref: Cook, *Journals* III, 1, pl. 26 (erroneously located as Add MS 17277 no. 19); Langdon (1975) pl. 10, fp. 145; Kaeppler (1978a) fig. 224; Cobbe (1979) pl. V (col.).

British Library, London. Add MS 15513, f.19.



JOHN WEBBER

3.103 A Dance in Otaheite [c. 1781-3]
pen and water-colour, $8\frac{15}{16} \times 14\frac{7}{8}$: 227×378 ,
unsigned.

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

ver: Similar to but smaller than 3.102. For the engraving from 3.103 see 3.103A.

Dixson Library, State Library of New South Wales, Sydney.
PXX 2, 13.

JOHN WEBBER (after)

3.103A 'A DANCE in OTAHEITE'
Engraving. 'J. Webber del.' — 'J.K. Sherwin sc.'

Published in Cook/King (1784) pl. 28, II, 48.



JOHN WEBBER

3.104 A Dancing Girl of Otaheite

[plate 66]

[Sep 1777-]

pencil, pen and wash with tints of water-colour, 17 × 12½ : 432 × 317, unsigned.

Inscribed 'Otaheite Dancing Girl' in pencil above the drawing; endorsed in ink 'Lot No 12' '12' crossed out and substituted by '8', and in pencil 'Capⁿ Campbell'. The original sheet has been varnished and cut and laid down on board, probably for framing.

This is the drawing listed as no. 46 'A Heiva Girl in her Theatrical Dress' in Webber's Catalogue.

ver: The girl wears a similar costume to the female dancers in 3.102 and 3.103. This is probably the drawing for the engraving 3.104A.

ref: Exh. Cat. Auckland (1964) pl. 42.

Dixon Library, State Library of New South Wales, Sydney.
Pe 216.



JOHN WEBBER (after)

3.104A 'A YOUNG WOMAN of OTAHEITE, DANCING'
Engraving. 'J. Webber del.' — 'J.K. Sherwin sc.'

Published in Cook/King (1784) pl. 29, II, 48.





WILLIAM ELLIS

3.105 A Dancing Girl
pencil, $8\frac{7}{8} \times 6\frac{1}{8}$: 225×156 , unsigned.

Numbered '2' in ink (l.l) and 'b' (l.r.).

A young girl with the left arm raised to the head, wearing a skirt frilled at the waist.

ver: Almost certainly copied from Hawkesworth's engraving (see 1.87B) to which it is very close in stance and detail. It is therefore unlikely to be a field-drawing. It is placed here for convenience.

ref: Murray-Oliver (1977) 34, pl. I; Exh. Cat. Auckland (1977), cat. no. 41.

Alexander Turnbull Library, Wellington. A264.25.

JOHN WEBBER

3.106 A Young Woman of Otaheite, bringing a Present
[plate 67] [Sep 1777-]
pen, wash and water-colour, $16\frac{1}{16} \times 12\frac{1}{4}$: 404×311 , signed and dated 'Jn^o Webber del 1777' (l.l.).

Inscribed '37' (u.r.), corresponding to that number in Webber's Catalogue, 'The Manner of a Chief sending a present to Captain Cook. Cloth & other Articles'.

Cook recorded on 8 September 1777: 'I . . . went with him [Otoo] to his Fathers where they were dressing two girls in a prodigious quantity of fine cloth [tapa] in a manner rather curious; the one end of each piece, of which there were a good many, was held up over the girls heads while the remainder was wraped round them under the armpits, then the upper ends were let fall and hung down in foulds to the ground over the other and looked some thing like a circular hooped petticoat. After ward round the out side of all, were wraped several pieces of different Coloured cloth, which considerably increased the Size so that the whole was not less than five or six yards in circuit and was as much as the poor girls could support. To each was hung two Taame's, or breast plates by way of enriching the whole. Thus equiped they were conducted on board the Ship together with Several Hogs and a quantity of fruit as a present from Otoos Father to me. Either men or women dress'd in this Manner they call Atee, but I believe it is never done but when they want to make large presents of cloth, at least I never saw it at any other time, nor indeed did I ever see it before now, but both Captain Clerke and I had Cloth given us in this manner after wards.' Cook, *Journals* III, 1, 207-8.

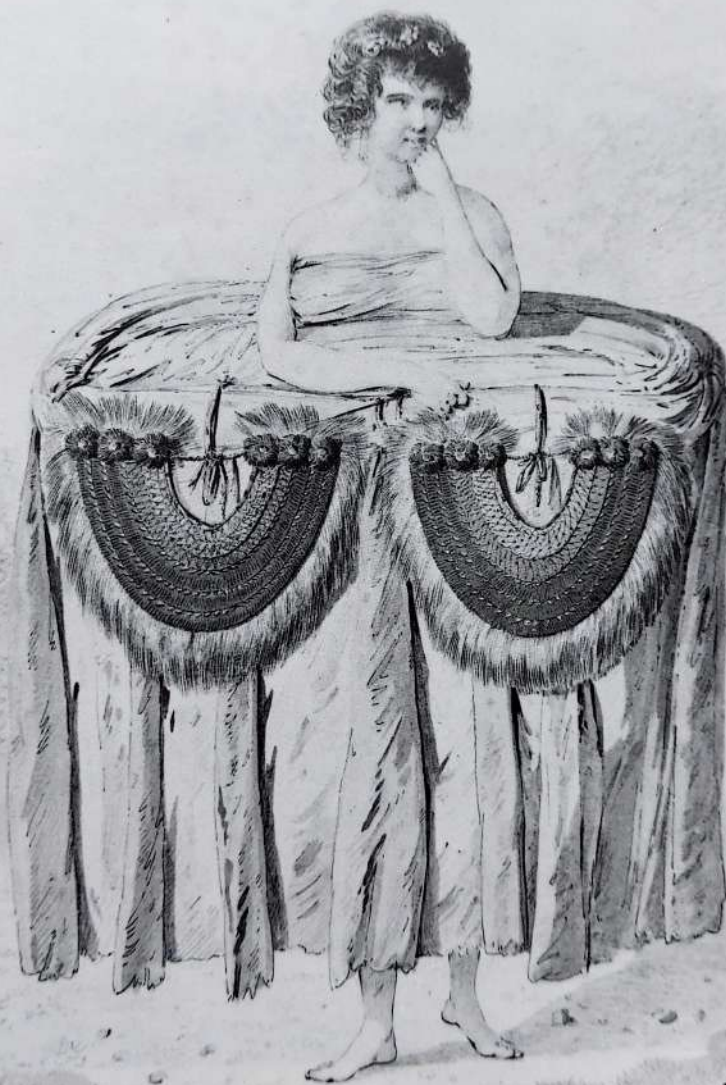
ver: For a smaller version of this composition see 3.107, which served as a model for an engraving by F. Bartolozzi, from which the title above has been taken.

ref: Cook, *Journals* III, 1, pl. 25a; Starzecka (1979) pl. 43; Joppien (1983) 70.

British Library, London. Add MS 15513, f.17.

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43. 13. 63.



JOHN WEBBER

3.107 A Young Woman of Otaheite, bringing a Present
[c. 1781]
pen, wash and water-colour, $8\frac{7}{8} \times 7\frac{1}{4}$: 225 x 184,
unsigned.

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

ver: Similar to 3.106 but smaller and almost identical in size
with 3.107A for which it was probably drawn.

Dixon Library, State Library of New South Wales, Sydney.
PXX 2, 12.

JOHN WEBBER (after)

3.107A 'A YOUNG WOMAN of OTAHEITE, bringing a PRESENT'

Engraving. 'J. Webber del.' — 'F. Bartolozzi sc.'

Published in Cook/King (1784) pl. 27, II, 50-1.



WILLIAM ELLIS

3.108 A Girl of Otaheite bringing Presents [c. 1777]
pencil, $9\frac{7}{16} \times 7\frac{1}{8}$: 240×180 , unsigned; w/m:
lower section of a fleur-de-lis

The title is derived from an inscription in ink [u.r.] 'Girl of Otaheite bringing presents' in ink. Also inscribed '6' in ink on verso (l.l.) and 'f' (l.r.).

ver: Apparently a copy of Webber's drawing 3.106, with the presents (i.e. breast-plates suspended on the hoop) only faintly sketched in.

ref: Murray-Oliver (1977) 34; Joppien (1983) 69.

Alexander Turnbull Library, Wellington. A264.24.





JOHN WEBBER

- 3.109 The Body of Tee, a Chief, as Preserved after Death in Otaheite [plate 57] [Sep 1777-]
pen, wash and water-colour, $12\frac{1}{4} \times 19\frac{1}{2}$: 311×495 ,
trace of signature (?) in ink (l.r.).

The title, as above, endorsed and inscribed 'reproduced in Atlas'. The enframing lines have been cut from the drawing; the drawing has been irregularly cut and laid down on cardboard. This is most probably the drawing to which Webber referred to in his Catalogue as no. 34 'The Body of a Chief lying in State at Oparree'.

The body is seated on a platform under a hut.

Cook recorded on 10 September 1777: 'The chief thing that carried me to Oparree was to see an Embalmed corse, which some of our gentlemen had met with at that place. It proved to be the remains of Tee or [], a Chief well known to me when I was here last Voyage, it was lying in a Tupapow, in all respects such a one as that at Oaiti-peha in which the remains of the late Waheatua lies, embalmed as this was. When we first went the body was under cover and wraped up in cloth in the Tupapow, but at my desire the Man who had the care of it, brought it out and laid it up on a kind of beir or bed place, in such a manner that we had as full a view of it as we could wish, but we were not allowed to go within the railing that enclosed the Tupapow. After he had placed the Corse, he hung the place with Mats and cloth in such order as to have a very good effect. This man had been dead above four months, and the body was so effectually preserved from putrefaction that there was not the least disagreeable smell about it. How this was performed I could not learn any more than what Omai told me, he said they mad[e] use of the juice of a plant which grows in the Mountains, Coccoanut Oile and frequent washing in the Sea. I was told that they preserve the bodies of all the

great men who die a natural death in this manner, and expose them to a public view for a very considerable time after.' Cook, *Journals* III, 1, 208-9.

Samwell identifies the dead man lying in state as one of Tu's brothers. *Ibid.*, 2, 1060-1.

ver: Similar to 3.110 but lacking the attendant.

ref: *Exh. Cat. Portland* (1974) no. 145.

Dixon Library, State Library of New South Wales, Sydney. Pf 50.



JOHN WEBBER

- 3.110 The Body of Tee, a Chief, as Preserved after Death in Otaheite [plate 58] [c. 1781-3]
pen and water-colour, $8\frac{1}{2} \times 14\frac{3}{4}$: 215×375 ,
unsigned.

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

ver: A more finished version of 3.109, with the added figure of an attendant. Engraved in reverse but otherwise faithfully for 3.110A.

Dixson Library, State Library of New South Wales, Sydney.
PXX 2, 11.

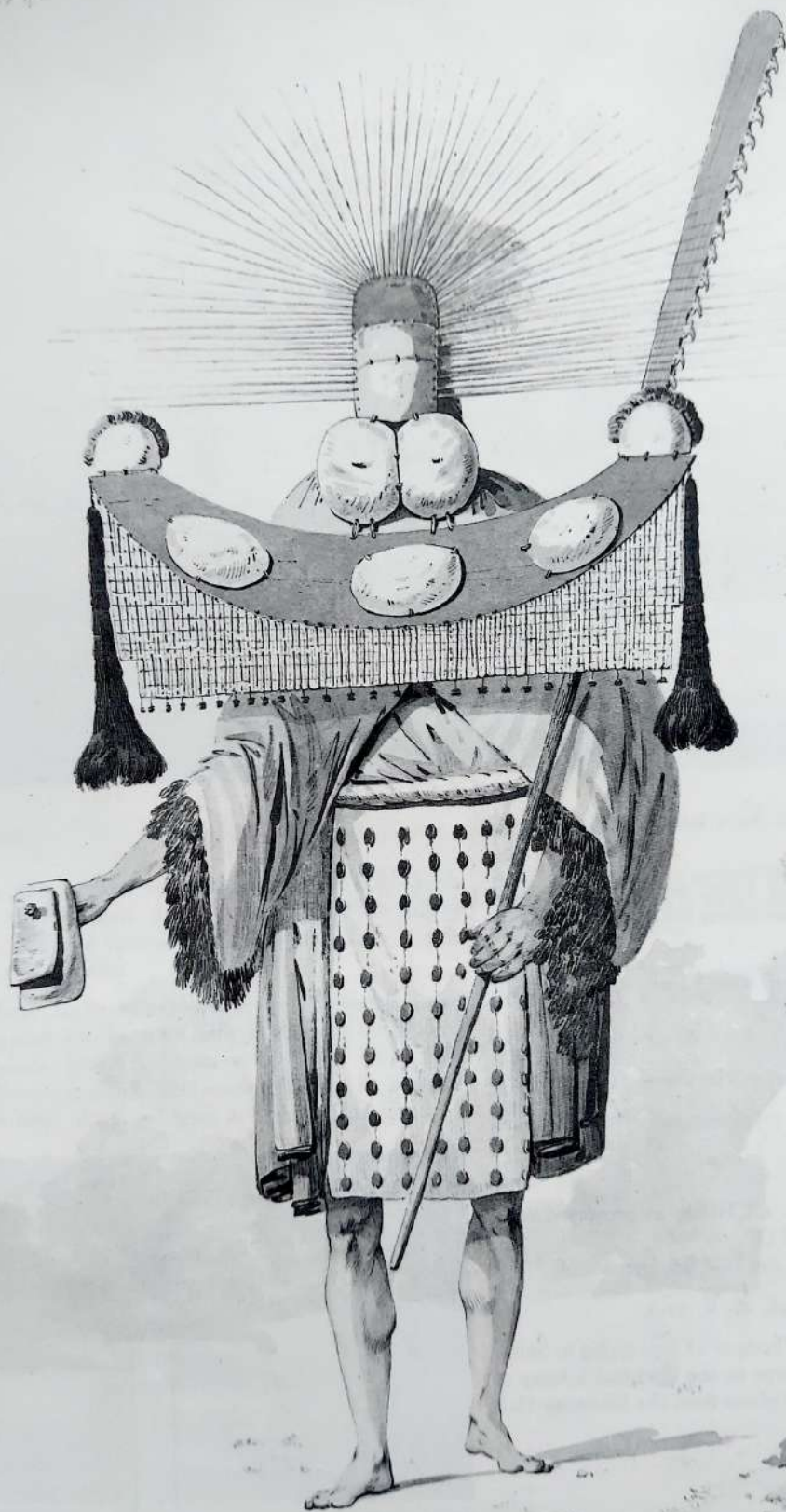
JOHN WEBBER (after)

- 3.110A 'The BODY of TEE, a CHIEF, as preserved after DEATH, in OTAHEITE'
Engraving. 'J. Webber del.' — 'W. Byrne sculp.'

Published in Cook/King (1784) pl. 26, II, 51-3.

A proof-state inscribed in pencil 'Body of a Chief laying in State, Otahaite' 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

- 3.111 **A Chief Mourner** [c. 1777]
pen, wash and water-colour, $14\frac{5}{16} \times 19\frac{7}{16}$:
363 × 493, unsigned.

Inscribed 'No 43' (u.r.) thus identifying it with the drawing so listed and titled in Webber's Catalogue (with reference to Otaheite), in a later hand (u.l.) in pencil 'ii early Otaheite. The original is in the British Museum'.

Man in a ceremonial dress carrying a clapper in his right hand and a shark toothed club in the left. For an account of mourning dresses collected on Cook's voyages see Kaeppler (1978a) 121-8.

No person of this kind is recorded during the ships' stay at Otaheite. The precise date of Webber's drawing therefore remains unresolved.

ref: Kaeppler (1978a) fig. 212.

British Library, London. Add MS 15513, f.18.

WILLIAM ELLIS

- 3.112 **A Chief Mourner**
pencil, $12\frac{1}{4} \times 7\frac{1}{2}$: 311 × 191, unsigned; w/m: 'Pro
patria' with Britannia.

Inscribed in black ink 'See Cook's Voyage by Ellis' (u.r.). On verso is the drawing of a native and a hut (3.85).

ver: The drawing bears considerable resemblance to Webber's representation at 3.111. For an engraving by J. Collyer in Ellis (1782) see 3.112A.

ref: Murray-Oliver (1977), 32-3.

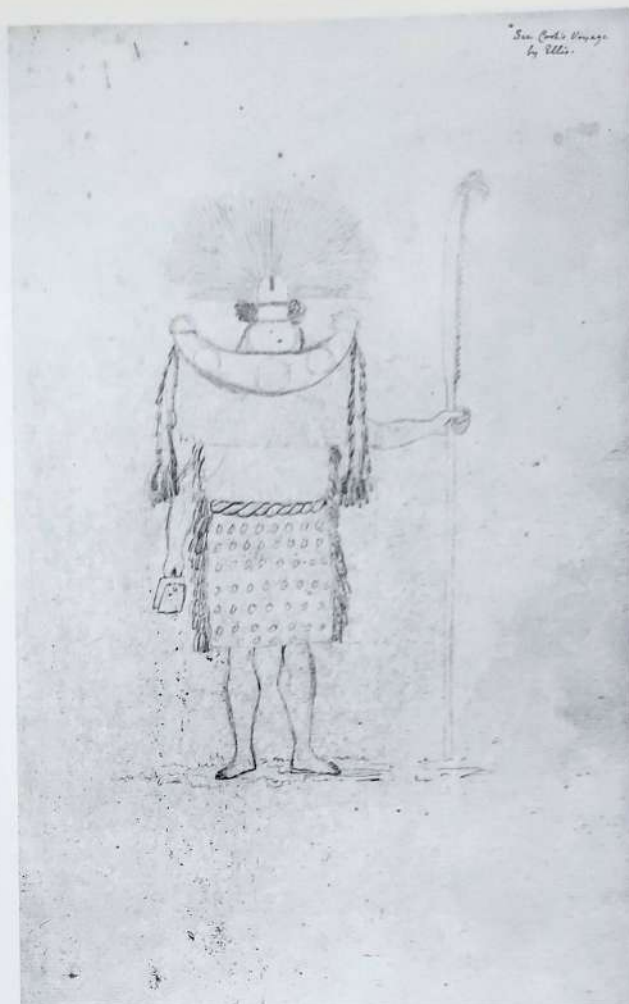
Alexander Turnbull Library, Wellington. A.264.19A.

WILLIAM ELLIS (after)

- 3.112A **'A Man of Otaheite in a Mourning Dress'**
Engraving. 'W. Ellis del.' — 'J. Collyer sculp.'. 'Pub-
lished Dec^r 14th 1781, by G. Robinson'.

Published in Ellis (1782) I, fp. 130.

In Ellis's *Narrative* there is no specific description of the Chief Mourner and his dress.



3.113 Portrait of Tu [plate 69]

[Sep 1777]

oil on canvas cut of oval size and laid down on modern board, $14\frac{1}{2} \times 11$: 362×279 , unsigned.

It is possible that this is the picture which Webber mentions in the section of 'Portraits in Oyl Colours' as 'Otoo King of Otaheite', no. 3 in his Catalogue.

Bust portrait of Tu, Ariki of Pare; from 1791 Pomare I of Tahiti who died in 1803. His bust bared and head turning slightly to the left, looking right. Wearing blackish half-long hair and a moustache. On his left breast two small crosses. During his third voyage Cook met Tu first on 24 August 1777 (*Journals* III, 1, 192) in Matavai Bay. The portrait was probably executed some time later during the stay.

'[The] portrait, as Mr Webber assures us, was obtained in the following manner. O'too, by the Captain's particular desire, sat to Mr. Webber, in order to furnish him such a memorial of his features, as might serve for the subject of a complete whole length picture, on the return of the ship to England. When the portrait was finished, and O'too was informed that no more sittings would be necessary, he anxiously enquired of Captain Cook, and Captain Clerke, what might be the particular meaning and purpose of the painting. He was informed, that it would be kept by Captain Cook, as a perpetual memorial of his person, his friendship, and the many favours received from him. He seemed pleased with the idea, and instantly replied, that, for the very same reason, a picture of Captain Cook would be highly acceptable to him. This answer so unexpected, and expressed with strong tokens of real attachment, made both Captain Clerke and Mr Webber his advocates, and Captain Cook, charmed with the natural sincerity of his manner, complied with his request much more readily than on any other occasion he would have gained such a favour.' *The Voyage of Governor Phillip to Botany Bay* (1789) 293. Webber was a subscriber to the book.

'Otoo is a tall stout man, of a very dark complexion, short curly or rather frizled hair, heavy & want of animation, but this in a great measure may be owing to the Frequent use of ye yava.' Williamson in Cook, *Journals* III, 2, 1343.

ref: Murray-Oliver (1978) 112-14.

On the death of Cook the portrait came into the possession of Captain James King, and by descent to King's elder brother Edward, then to his son Edward Bolton King; from thence to his daughter Isabella Francis, to her son E.T.D. Francis, and to his son R.A.D. Francis. Sold by Mrs R.A.D. Francis, London at Christie's 14 October 1977. Purchased by Aquarius Gallery, Hamilton, New Zealand, 1977, and acquired by the Alexander Turnbull Gallery in 1978.

Alexander Turnbull Library, Wellington.



JOHN WEBBER

3.114 [A young Man of Tahiti]

[1777?]

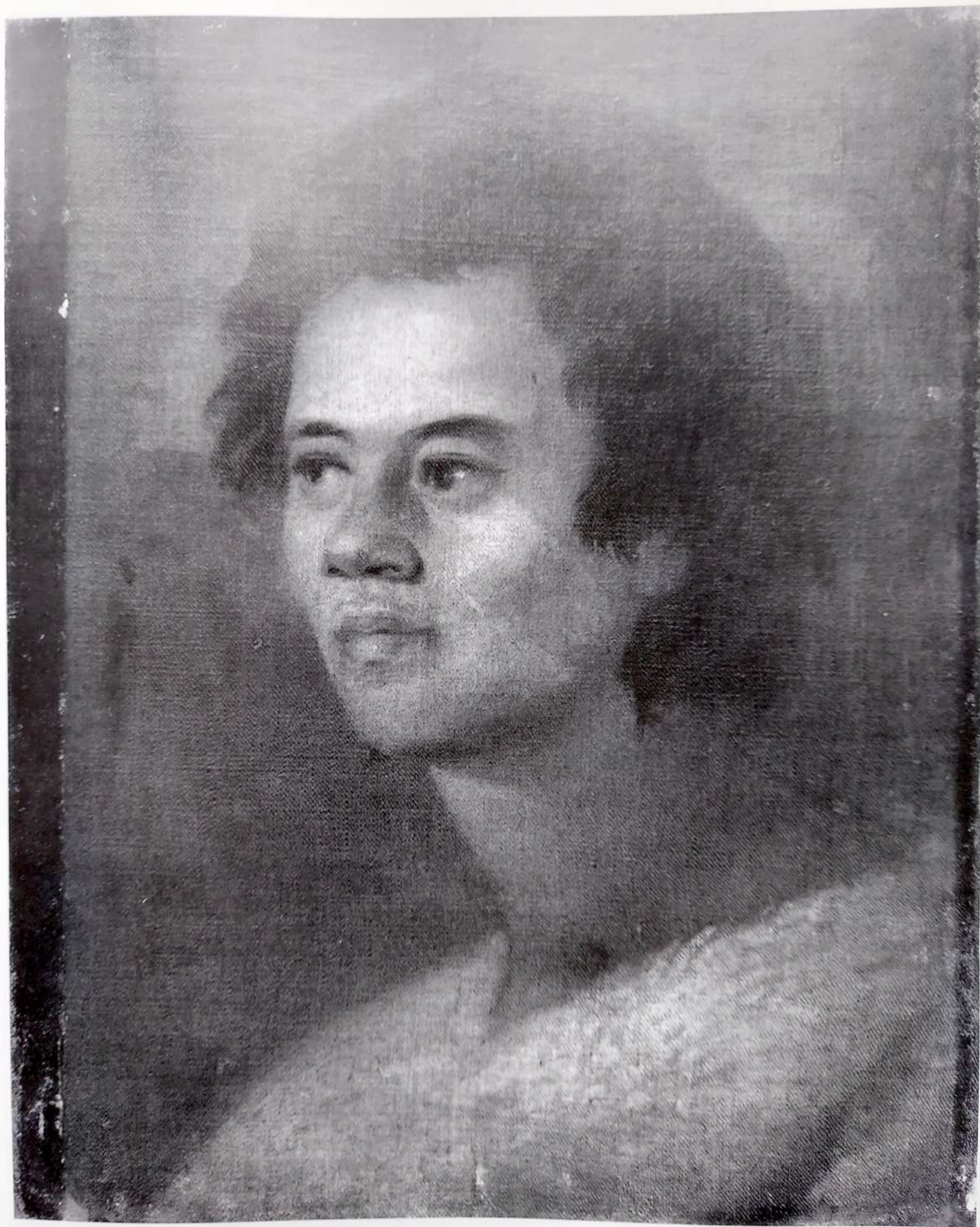
oil on canvas, $18\frac{1}{8} \times 14\frac{1}{4}$: 460×362 , unsigned.

Head and shoulder portrait of a young man of dark complexion with curly but short hair, looking left. Wearing a light-coloured cloak around his shoulders. From the likeness to the engraving by Caldwell after Hodges (2.65A) the sitter could possibly be Omai.

ref: Earp, (1902) 95, where the picture is erroneously catalogued as being by the portrait painter, Charles Howard Hodges (1764-1837). Cat. of Paintings, British School, Fitzwilliam Museum, Cambridge, no. 454. The painting was originally attributed to William Hodges in the manuscript 'Catalogue of the Pictures and Drawings etc' bequeathed to the University of Cambridge by Daniel Mesman.

Bequeathed to the Fitzwilliam Museum by Daniel Mesman in 1834.

Fitzwilliam Museum, Cambridge. Inv. no. 454.







JOHN WEBBER

3.115 A Girl of Otaheite
pencil, $10\frac{3}{4} \times 8\frac{5}{16}$: 273 × 217, unsigned.

The title taken from the back with 'Not published' added in pencil in Sir William Dixon's hand. Also in an eighteenth century hand in pencil 'Capⁿ Campbell', as well as 'Lot No 11' and '19' in ink.

The original sheet mounted on another sheet of laid paper. Perhaps the drawing to which Webber refers to as no. 49 'A Portrait of a Girl' in the section for the Society Islands in Webber's Catalogue.

Draped beneath the breast, and wearing pendant ear ornaments and two flowers in curly hair.

ver: For an earlier version see 3.116.

Dixon Library, State Library of New South Wales, Sydney.
Pe 213.

JOHN WEBBER

3.116 A Girl of Otaheite [1777]
pencil, $11\frac{1}{16} \times 8\frac{5}{16}$: 281 × 227 (oval shaped) unsigned.

Inscribed 'Otaheitan Girl' in pencil (u.r.).

A girl with short curly hair, wearing pendant ear ornaments, the right breast undraped.

ver: Possibly a field drawing from which 3.115 was developed.
ref: Kaeppler (1978a) fig. 226.

British Library, London. Add MS 17277, no 11.

WILLIAM ELLIS

- 3.117 Tohaw [Teto'ofa] [1777]
pencil, $10\frac{1}{16} \times 7\frac{5}{16}$: 271×186 , unsigned,
w/m: 'Pro Patria' with Britannia.

The title inscribed as above in ink and also in pencil above and beside the figure. Numbered in pencil 'I.137' (u.r.) referring to Ellis (1782). On verso inscribed '30' in brown ink (u.l.). On verso is a drawing of Tahitians in canoes (see 3.164).

A heavily-built, middle-aged man seated, wearing a top-knot and bare to the waist.

Teto'ofa (Tohaw, Towha, Tettowah) whom Cook had taken during the second voyage to be the Admiral of the Tahitian fleet, was the 'chief of Faava or Tefana, and the most important chief of the Oropaa division' of Tahiti (Beaglehole's note, Cook, *Journals* III, 1, 198 5n). He was responsible for the ritual slaughter of the man whose sacrifice was witnessed 'at the great Morai at Attahourou' (see Cook *Journals* III, 1, 198, 205-6) and was visited both before and after the event on 1 and 2 September, and on later occasions. The precise date of this drawing is therefore uncertain. Burney described him as 'the most gentlemanlike character of any of the Otaheite chiefs'. Cook, *Journals* III, 1, 219 n. Ellis called him 'a man of a fine generous spirit . . .' Ellis (1782) I, 137, 'We were now constantly visited by many of the principal arees, among whom were Oammo (husband to the late queen Oberea), Potatow, and Tohaw'. Ibid., 137.

ref: Murray-Oliver (1977) 33.

Alexander Turnbull Library, Wellington. A264.20A.



WILLIAM ELLIS

- 3.118 A Portrait of Oammo [Amo] [1777]
pencil, $8\frac{5}{16} \times 7\frac{1}{2}$: 211×190 , unsigned, w/m:
'Pro Patria' with Britannia.

Inscribed 'Oammo' in ink and pencil near the head. Numbered in pencil 'I.145', referring to Ellis (1782). On recto a great section of a view of the Tahitian coast (A 246.23 A) (see 3.96).

In full face with curly hair and small beard.

Amo, the *arii nui* of Papara, Tahiti, is mentioned in Banks's *Journal* (1962) I, 293 as husband to Oberea. Both Cook and Ellis mention his death after the ships had arrived at Moorea. Cook, *Journals* III, 1, 226 and Ellis (1782) I, 145. This however seems doubtful, see Beaglehole's note in Cook, *Journals* III, 1, 226 3n.

ref: Murray-Oliver (1977) 34.

Alexander Turnbull Library, Wellington. A264.23B.



RAIATEA [ULIETEA]

3 November to 7 December 1777

3.149-3.159



JOHN WEBBER

- 3.149 **A Portrait of Poedua (Poetua, Poedooa)**
[plate 79] [Nov 1777]
oil on canvas, 56 × 37 : 1422 × 940, unsigned.

Possibly the painting referred to in Webber's Catalogue under 'Portraits in Oyl Colours', no. 7 'Poedua, the Kings Daughter of Ulaitea' and the one exhibited at the Royal Academy in 1785 (392) as 'Poedua, daughter of Oree, chief of Ulaitea, one of the Society isles'.

Three-quarter length figure of a young woman, draped beneath the breast, holding a fan, and wearing two flowers at her ears, with long black hair falling over her shoulders. Her arms and hands are covered with small 'calligraphic' tattooing. A plantain tree at left. Poedua was the daughter of Orio (Oree), a chief of the district of Haamanino in Raiatea. Edgar judged her to be about fifteen years of age (Cook, *Journals* III, 1, 248, fn.3). On 24 November 1777 two men of the *Discovery* deserted at Raiatea. In order to ensure their return Captain Cook enticed Orio's son Ta-cura, his daughter Poedua, and her husband Moetua on board the *Discovery* and held them hostage in his cabin until the return of the deserters. This occurrence is related by Cook, *Journals* III, 1, 248; by Samwell, *ibid.*, 2, 1076 and Ellis (1782) I, 154. See also Beaglehole's extensive note in Cook, *Journals* III, 1, 248, 3n. It was probably during this occasion that Webber painted Poedua's portrait. The thinly applied colour and coarse cloth suggest that it was this painting which was executed during the voyage.

ver: For other versions see 3.150 and 3.151.

ref: Smith (1960) 93, pl. 70; Cook, *Journals* III, 1, pl. 30; Murray-Oliver (1969a) pl. 112 (col.); Beaglehole (1974) pl. 36; Langdon (1975) 136-40.

National Maritime Museum, London. L. 36-6.



JOHN WEBBER

- 3.150 **A Portrait of Poedua**
oil on canvas, 57 × 37 : 1448 × 940, unsigned.

ver: Same representation as in 3.149 with minor variations.

A portrait of Poedua of a similar size 56¾ × 36½ : 1442 × 928 was offered for sale at Sotheby's on 12 December 1956, lot 57 and purchased by Maggs Bros., London.

ref: Smith (1985) pl. 13 (col.).

National Library of Australia, Canberra. Rex Nan Kivell Collection. NK 5192.

JOHN WEBBER

- 3.151 **A Portrait of Poedua**
oil on canvas, measurements unknown.

ref: Langdon (1975) pl. 9.

Formerly in the possession of Takau Pomare (1887-1976), Nice. Information kindly supplied by Patrick O'Reilly (B. Smith, in *lit.* 8 October 1979).

Private collection, France.



BORABORA [BOLABOLA]

8 to 9 December 1777

3.160-3.161

JOHN WEBBER

- 3.160 A Portrait of a Chief of Oparapora [Borabora] [plate 83] [Dec 1777-]
pencil and wash, $12\frac{3}{8} \times 19\frac{1}{8}$: 314×486 , signed
and dated 'Jn Webber del 1777' in pencil (l.r.).

Traces of an old pencil inscription 'Nu-na . . .' (?) (u.r.), also numbered 'No 35' (u.r.), corresponding to the drawing no 35 titled as above in Webber's Catalogue. Also inscribed (u.l.) in pencil 'A Man of Oheteroa Society Islands. See Hawkesworth's Voyages II, 276'.

A half-length portrait of a bearded man with curly hair facing three-quarter left with the arms heavily tattooed with flat rectangular patches and a large patch beneath the left breast.

Kaeppeler (1978a) fig. 292, believes that the man is a native of Oheteroa (Rurutu) on the ground of his peculiar tattooing. Banks described the tattooing of the natives of Rurutu when during Cook's first voyage that island was visited (Banks, *Journal* (1962) 330); compare the reference to Hawkesworth on the drawing cited above.

Contrary to this opinion, we believe that the sitter is a native of Borabora, both on account of the reference in Webber's Catalogue, and the fact that the sketch for this portrait (3.161) is inscribed as representing a native from Borabora. Cook did not visit Rurutu on the third voyage. Our opinion seems to be supported by a passage from Ellis (1782) I, 159: 'The society of the areois is esteemed the most polite establishment in these islands; the members of which are always people of rank and fortune; and are distinguished by being tattooed in a peculiar manner, particularly those who are natives of Borabora.' It is conceivable, though unproven, that the man is Puni (Opoony) who was instrumental in returning the two deserters at Raitea and from whom Cook purchased an anchor which Bougainville had lost at Tahiti in April 1768. Cook, *Journals* III, 1, 252.

ver: For a sketch for this portrait see 3.161.

British Library, London. Add MS 15513, f. 24.



JOHN WEBBER

- 3.161 A Portrait of a Chief of Bora Bora [Dec 1777]
pencil and wash, $14\frac{7}{8} \times 10$: 378×254 , unsigned.

Inscribed 'Native of Bola Bola, Society Islands' (u.r.).

ver: A sketch for 3.160; but here the native holds a lance in his left arm.

British Library, London. Add MS 17277, no. 10.

Portrait of a Native of
Trinity Island



SOCIETY ISLANDS IN GENERAL

3.162-3.164



WILLIAM ELLIS

3.162 **A Portrait of Awallo**
pencil, $4 \times 7\frac{3}{8}$: 100×188 , unsigned; w/m: 'Pro
Patria'.

Inscribed 'Awallo' in pencil and ink above and to the right of the head. On verso is a part of a panoramic view of the Tahitian coast (3.96).

A bearded man, full-face, head and shoulders. His identity is not known.

ref: Murray-Oliver (1977) 34.

Alexander Turnbull Library, Wellington. A 264.22B.

WILLIAM ELLIS

- 3.163 [Head of a young man and a seated figure] [1777]
pencil, $12\frac{1}{4} \times 7\frac{7}{8}$: 310×200 , unsigned; w/m: 'Pro
Patria' with Britannia.

Numbered in ink '9' (l.l.) and '1' (l.r.). On verso is a drawing
of an old man seated reading and a study of a hand (3.423).

- (a) A full-face drawing of the head and shoulders of a young
man.
(b) A bearded male figure seated in a Windsor chair, bare to the
waist, and bare legs, looking three-quarter right. He holds
a bundle of tapa.

ref: Murray-Oliver (1977) 34.

Alexander Turnbull Library, Wellington. A 264.26A.

WILLIAM ELLIS

- 3.164 Studies of Tahitians in Their Canoes
[Aug-Dec 1777]
pencil, $10\frac{11}{16} \times 7\frac{5}{16}$: 271×186 , unsigned;
w/m: 'Pro Patria' with Britannia.

Inscribed 'Otaheite?' in ink (u.r.), also numbered in ink '30'
(u.l.).

- (a) an outrigger canoe holding three Tahitians. The boat appears
to be a paddling canoe of Raiatean design. See Haddon and
Hornell (1936) I, 112.
(b) a double canoe with five Tahitians, some fishing, three adults
and two children. The boat appears to be a *tira*, a double
fishing canoe, see Haddon and Hornell (1936) I, 127-9, fig.
85.
(c) head of a Tahitian wearing a sunshade. Tahitian sunshades
were collected on Cook's voyages. See 2.60 and Kaeppler
(1978a) 131.

ref: Murray-Oliver (1977) 33.

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