

write a book on the third voyage. His publisher, as sometimes those gentlemen did, treated him badly.

On 14 December 1781 G. Robinson of Paternoster Row published twenty-one dated engravings for inclusion in Ellis's book. Only three of those engravings were, it seems, supervised or done by Ellis himself.<sup>12</sup> The rest, all based upon Ellis's voyage sketches or paintings, some of the elements of which can be clearly related to the Turnbull collection, were farmed out, such was the haste, to other engravers—J. Collyer, J. Heath, E. Scott and W. Walker.

The book appeared in 1782 as the two-volume *An Authentic Narrative of a Voyage performed by Captain Cook and Captain Clerke in His Majesty's ships Resolution and Discovery during the years 1776, 1777, 1778, 1779 and 1780; in search of a north-west passage between the continents of Asia and America. Including a faithful account of all their discoveries, and the unfortunate death of Captain Cook*. (London; 'Printed for G. Robinson . . .; J. Sewell . . .; and J. Debrett . . .'). It had a title to sell; a title, as a first account, to capture a public agog for more on the immortal Cook. It must have sold well for it went soon to a second edition in London in 1783. In the same year an abridged translation by Johann Christoph Adelung appeared in Frankfurt and Leipzig.<sup>13</sup> In 1782, such was the interest, George Forster devoted eight pages to a review of the first English edition in the influential *Göttingischen Anzeigen von gelehrten Sachen*.<sup>14</sup>

But Ellis's book did not enrich him personally and its engravings certainly did not do him justice as an artist. Banks, the Board of Admiralty and others were not, it seems, amused. The book, writes Beaglehole, is 'inadequate but interesting'; the two volumes are 'at least . . . unpretentious'.<sup>15</sup> In the latter characteristic we might say in mitigation, they were perhaps like their author.

Samwell and his 'fine lads' read the *Narrative* and by May 1782 were ready to pronounce upon it. Samwell wrote that they all agreed

. . . that the greatest part of it is written from Memory; he tells no Lies 'tis true but then he does not tell you half the odd adventures we met with; it is an unentertaining outline of the voyage . . .<sup>16</sup>

It is Ellis's book, however, that we must first take in the hand when we study his landscapes, drawings and views.

It is suggested that inscriptions on the majority of the Ellis drawings now in the Turnbull are contemporary with the drawings themselves.<sup>17</sup> Volume and page references on the drawings relate also to passages in Ellis's *Narrative* or plates therein. Examples of this occur in the drawing of the harbour (probably Christmas Harbour) in Kerguelen's Land (vol. I, p. 12); the 'South View of Mangia-nooe' (Mangaia), Cook