

Dr Peter Whitehead, editing for publication some of the fish drawings from Cook's voyages, makes the perceptive remark that in his drawing Ellis sometimes (often?) looks over Webber's shoulder.²⁷

What do we have from Ellis the scientific artist?

Certainly his most widely used drawings have been those which he passed (and sold?) to Banks after the voyage: 'A Collection of Drawings executed between 1776 and 1780 by William Ellis surgeon's mate on HMS Discovery and Resolution during Captain Cook's Third Voyage to the Pacific'. This bound volume of 115 paintings and pencil drawings is in the British Museum (Natural History), London, and consists of representations of 90 birds (ff. 7-76), 15 fishes (ff. 97-111) and the rest of crustaceans and mammals, including a walrus. The bird drawings Latham, the ornithologist, for his eighteenth century descriptions. In her work on the Banksian collection of bird drawings Averil Lysaght (together with those of the Forsters and Parkinson) were used by John notes that those by Ellis 'are water-colour drawings of considerable charm and delicacy' and in many cases include life-size pen and ink sketches of the head of the bird which helps to identify the species.²⁸

Dr Lysaght's ornithological work is the most complete yet on any of Ellis's drawings and paintings. Obviously the pencil, ink and wash drawings of whole birds, birds' heads and feet in the Turnbull collection, which display the characteristic Ellisian fineness and delicacy, must be considered as a part or perhaps a stage in the evolution of the drawings which finished up in the Banksian Library (see ff. 32-5, 38 (see plate XI), 40 (see plate IX), 42 and 48 of the collection). Beaglehole reproduces a number of Ellis bird drawings in Cook's *Journals* in black and white and Murray-Oliver some of the Hawaiian species, in colour.²⁹

If Webber is the botanical illustrator of the third voyage, mainly within his broader compositions—very few formal botanical illustrations have survived—then we must allow that Ellis, apart from the zoological interest and emphasis he shared with Anderson, has some claim through his drawings to a successful although perhaps minor interest in accurate geological illustration (see ff. 1, 39, 43A (see plate VIII) and 43B). He also displays, like Hodges, a fascination with atmospheric and light effects. He makes, however, no concessions to classical or neo-classical form and composition in landscapes.³⁰

Perhaps topography and the production of coastal profiles were, if he did not start with anatomy, the means and media whereby Ellis came to his art. The detailed pencil drawing (folio 5A) and the ink and colour wash drawing (folio 4, see plate III) of Mangaia Island are, surely, earlier studies for the watercolour drawing 'View of Discovery Island' (Mangaia, Cook Islands), signed and dated in 1779, and now in the Hocken Library, Dunedin. As Janet Davidson points out elsewhere, Ellis