

the description by Ellis himself in his account of the voyage¹ and descriptions by other members of the expedition.² A view of Eua in the Tonga Group (folio 12) is similarly important for its details of vegetation; two joining views of Nomuka (ff. 13A, 14A) depict the quite different coastline and vegetation of a low coral island, particularly the coconut palms rising above the level of the undergrowth. Another scene at Nomuka (folio 8A, see plate V) shows a similar view of the trading station to that well known from Webber's illustration.³ It is interesting to note that whereas Ellis shows some identical detail (such as a cooper with a barrel) his scene contains fewer people, less formally grouped, and shows minor but significant differences in the construction of a smaller Tongan house at the side of the large main house.

Ellis drew canoes, with or without people in them, everywhere he went. Some of his drawings are sketchy and at least one, almost certainly a Hawaiian canoe, is wrongly attributed to Tahiti (folio 21A, cf. 47A). None the less, his is a valuable record, not only of the larger double canoes of Tahiti and the 'royal canoes' of Tonga, but of the smaller everyday fishing canoes of the various island groups. A carefully executed sepia ink and wash drawing of three different views of small Tongan canoes (folio 18, see plate IV) suggests that he took the trouble to study in some detail a canoe on the beach, as well as sketching canoes as they came within range of the ships.

Most of the portraits are head or head and shoulder views; some are very detailed (notably those of North-west Coast Americans), others provide only frustrating glimpses of ornaments sketchily indicated, although hairstyle and beard are usually carefully depicted. Several full-figure studies and one or two others are of great importance. To the ethnologist perhaps the most important item in the collection is a portrait of a seated Hawaiian man in profile, displaying a fully tattooed left arm and hand (folio 45, see plate VI). The shoulder tattoo exactly parallels that depicted by Webber;⁴ the detail of the lower arm and hand supplies what was missing or obscure in known illustrations of Hawaiian tattooing by Webber.⁵

A sketch of the head and shoulders of a Tongan wearing elaborate headdress and small necklace (folio 9B) is of great interest. The page reference to Ellis's published account, in what is presumed to be Ellis's hand, in the top right hand corner, suggests that this may be Fatafehi Paulaho, the 36th Tui Tonga. If so, this drawing presents some remarkable differences from the engraving of Webber's portrait of the same subject,⁶ both in feature and in the nature of the headdress. Ellis's drawing shows an older man than Webber's and moreover comes closer than most of his portraits to depicting typically Polynesian features. Webber's portrait has been criticized for not bearing any resemblance to a forty-year-old man of great corpulence;⁷ does Ellis's sketch come