

made by his sister than by George himself. Not all agree. The only other item is a large red chalk drawing of 'A man of Tanna' (New Hebrides) attributed to Hodges. This was purchased at Christie's, London, for 500 guineas by the Alexander Turnbull Library Endowment Trust in 1973. In 1964 the Library attempted to purchase Parry's oil of Omai, Banks and Solander. The Endowment Trust contributed £1,500 and donations from Her Excellency Lady Fergusson and others brought the sum available for purchase up to £2,300, estimated as ample by Sotheby's. But at auction the painting sold for £3,800.

The present collection of Ellis drawings possesses an impeccable provenance. From the 18th century until recent years it was owned by the Astley family, who had been engravers in Liverpool. Further research is necessary to ascertain whether, as seems possible, the Astleys were directly concerned with the plates in the ill-fated account of the voyage written by Ellis. Its existence had been hitherto unknown, even to Professor Beaglehole.

As Dr Hoare points out, it is most surprising that Ellis has been so ignored until the present time, despite his evident calibre as an artist in the few known collections of his work, the well-earned tributes bestowed upon him by Captain Clerke and, in our own times, J. C. Beaglehole and Dr Averil Lysaght, fellow New Zealanders both. So relatively little of his work is known that one can only hope that more may yet appear. Biographical details have been so sparse that all Cook scholars are indebted to Michael Hoare for allowing himself to be diverted briefly from the Forsters to produce his introductory view of Ellis. It is pleasing that his appetite has now been whetted to discover more and perhaps we may hope for a biography of Ellis from him in the future. So much is still conjecture at this point.

Presumably it was the publication of his unauthorised account of the third voyage that militated against greater recognition of Ellis by his contemporaries and those subsequently, coupled with his sadly early death. An added factor may well have been the wealth of Webber drawings that were drawn upon to illustrate the official account. Every engraver of note in England was employed in preparing the plates but even so publication was delayed until 1784, awaiting completion of the illustrations. The title-page confirms the importance that was placed upon them by the Admiralty: '... with a Variety of Portraits of Persons, Views of Places, and Historical Representations of Remarkable Incidents, drawn by Mr Webber during the Voyage, and engraved by the most eminent Artists'.⁷

The list of drawings in the Ellis Collection—see pp. 28-37 below—shows the wide coverage of native peoples, their habitat, artefacts and natural history. Geographically, it could not be better—ranging from New Zealand, through the Cook Islands, Tonga, the Society Islands and